

COIN MACHINE SECTION BEGINS OPPOSITE P. 48

Billboard

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The International Music-Record Newsweekly

Capitol Acquires 53% of Merco

By BRUCE WEBER

LOS ANGELES — Capitol Records has agreed to buy Merco Enterprises, a Long Island-based rack jobbing operation with leased departments throughout the Northeast, more than 100 racks (including Macy's and Gimbels) and a collegiate division with racks in more than 300 college bookstores. Merco reported net sales of \$11,703,203 for 1967.

Under terms of the agreement, Capitol will buy from Jack Grossman and members of

his family, about 53 per cent of their Merco stock. Grossman and his family own about 60 per cent of the Merco stock (347,000 shares are outstanding) issued.

In addition, Capitol will offer to buy other Merco stock outstanding for \$16 a share, the same price the Grossman interests are getting.

The move by Capitol falls in line with the trend pioneered less than two years ago by ABC Records.

That was when ABC Records took over the vast rack jobbing-distribution empire of New Deal Records, based in New York. Subsequently, ABC made similar acquisitions in Salt Lake City, with Billinis, a rack jobbing net covering the Rocky Mountain area, and with Consolidated in Seattle, a rack enterprise covering the Pacific Northwest.

Right now, some 24 RCA independent distributors are involved in rack jobbing, and Transcontinental Investing, a diversified holding company, has made several major rack jobbing acquisitions in the last few months.

(Continued on page 70)

Rock 'n' Roll Romping Again in UK Spearheaded by US Attack

By GRAEME ANDREWS

LONDON — The United Kingdom is experiencing a rock 'n' roll revival in records, concerts and personal appearances. Record companies have been releasing a spate of rock 'n' roll hits of the late 1950's, and the American independents, notably MCA, are taking the lead.

MCA has issued singles by Buddy Holly and Bill Haley, and Liberty has put Eddie Cochran back on the charts. As a result of this revival in the mu-

sic of 10 years ago, promoters here have already arranged concert and ballroom tours by Bill Haley, Duane Eddy, the Crickets and other artists who made their names during the rock era.

British Decca is reissuing two records from licensors, Sun's Carl Perkins with "Blue Suede Shoes," and Jamie's Duane Eddy with "Peter Gunn" coupled with "Rebel-Rouser." EMI is reissuing Gene Vincent's Capitol hit "Be-Bop-a-Lulu." MCA

meanwhile has scheduled two early hits by the Crickets with Buddy Holly, "That'll Be the Day" and "Oh Boy," for a May single release, and MGM has reissued a trio of former successes, Conway Twitty's "It's Only Make Believe," Jimmy Jones' "Good Timmin'" and Tommy Edwards' "It's All in the Game"—a lone ballad re-issue among the beat revivals.

Mercury has coupled Jerry Lee Lewis' "Whole Lotta Shakin' Goin' On" and "Great Balls of Fire."

RCA, which has just scored its strongest Elvis Presley sales for many months with the rock-styled "Guitar Man," is getting behind a new native rock singer rather than reviving U. S. hits. It's promoting a new singer, Gerry Temple, and has put out a single and an album, "Burn Up," which primarily features new versions of hits by American rock 'n' roll artists.

Top Radiomen to Chair BB Radio Programming Forum

By CLAUDE HALL

NEW YORK — Some of the most distinguished names in radio will chair the first annual Billboard Radio Programming Forum June 7-9, at the New York Hilton. So far, the chairmen include Harold Krelstein, president of Plough Broadcasting; Bill Meeks, president of PAMS, Inc.; Harvey Glascock, vice-president and general manager of WNEW, New York, and Frank Ward, programming consultant.

Additional speakers on the roster include Paul Drew, programming consultant of WIBG in Philadelphia, who recently turned CKLW in Detroit into the No. 1 station in that market; Russ Barnett, program director of KMPC, Los Angeles; Bill Sanders, program director of Trend-setting WWDC in Washington; Felix Pappalardi, producer of the Cream who'll speak on progressive rock, and Mike Hoyer, a night-time country music deejay on WHO, Des Moines. Neil Bogart, vice-president and general manager of Buddah Records has joined the panel on record service.

(Continued on page 70)

8-Track Riding '68 Cars' Upswing

By HANK FOX

DETROIT—As the new car market moves into its strongest season, the outlook for factory-equipped stereo tape deck sales continues to look bright. With the first half of the 1968 model year completed, more than 130,000 new automobiles left the factories with 8-track CAR-tridge units installed.

The only damper during the six-month period was the automobile strike at Ford. Virtually halting all production at the

(Continued on page 57)

SPECIAL FEATURE

Spotlight on Deutsche Grammophon

See Center Section



Billboard Top 20 Spotlight—Gene Pitney's "She's a Heartbreaker" (Prod. Charlie Foxx) (Writers: Foxx-Williams) (Catalogue/Cee & Eye, BMI)—New blues bag for the stylist and he moves and grooves all the way through this potent Charlie Foxx rocker in top form. Will hit hard and fast and prove one of Pitney's all-time hot sellers. (Catalogue/Primary, BMI), Musicor 1306. (Advertisement)



"Easy!" That's the title of Nancy Wilson's new Capitol album (ST-2909). It's also the manner in which Nancy effortlessly and exuberantly delivers "Love Is Blue," done as a poignant jazz waltz; "Gentle on My Mind," "The Look of Love" and "Wave," all in bossa rhythms and many other pretty, pretty ballads. Easy on the eyes (see photo), easy on the ears—"Easy" really does it! (Advertisement)

Sholes Dies; Trade Catalyst

By PAUL ACKERMAN

NEW YORK — Steve Sholes, who died of a heart attack Monday (22) in Nashville at the age of 57, was a major catalyst in this generation's musical revolution. When in the early 1950's he brought Elvis Presley into the RCA Victor camp—with all existing Sun Record masters, for the price of \$40,000—he focused worldwide attention on the new music of the day. This was a combination of blues and country-oriented material, and it reached its ultimate synthesis in the art of Presley.

Sholes' foresight in having RCA sign Presley was remark-

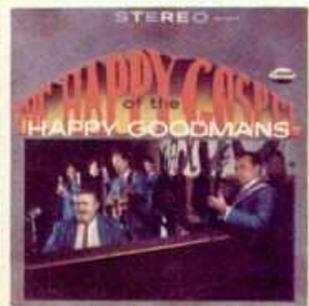
able when one considers the musical climate of the era. "The establishment," the chief critics and musical arbiters of the day, was firmly opposed to the new music; it hankered for the status quo; the fact that Presley represented "the roots" did not soften the shock.

But despite such opposition, Presley swept all sales records, swept all the charts—and for years has been RCA's top artist. This reaffirmed two things: That the establishment is generally wrong in a period of profound cultural change, and that the buyers—the kids clutching

(Continued on page 70)

(Advertisement)

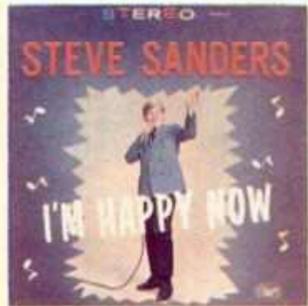
CANAAN SETS THE PACE



CAS-9644/CA-4644



CAS-9651/CA-4651



CAS-9648/CA-4648



CAS-9639/CA-4639



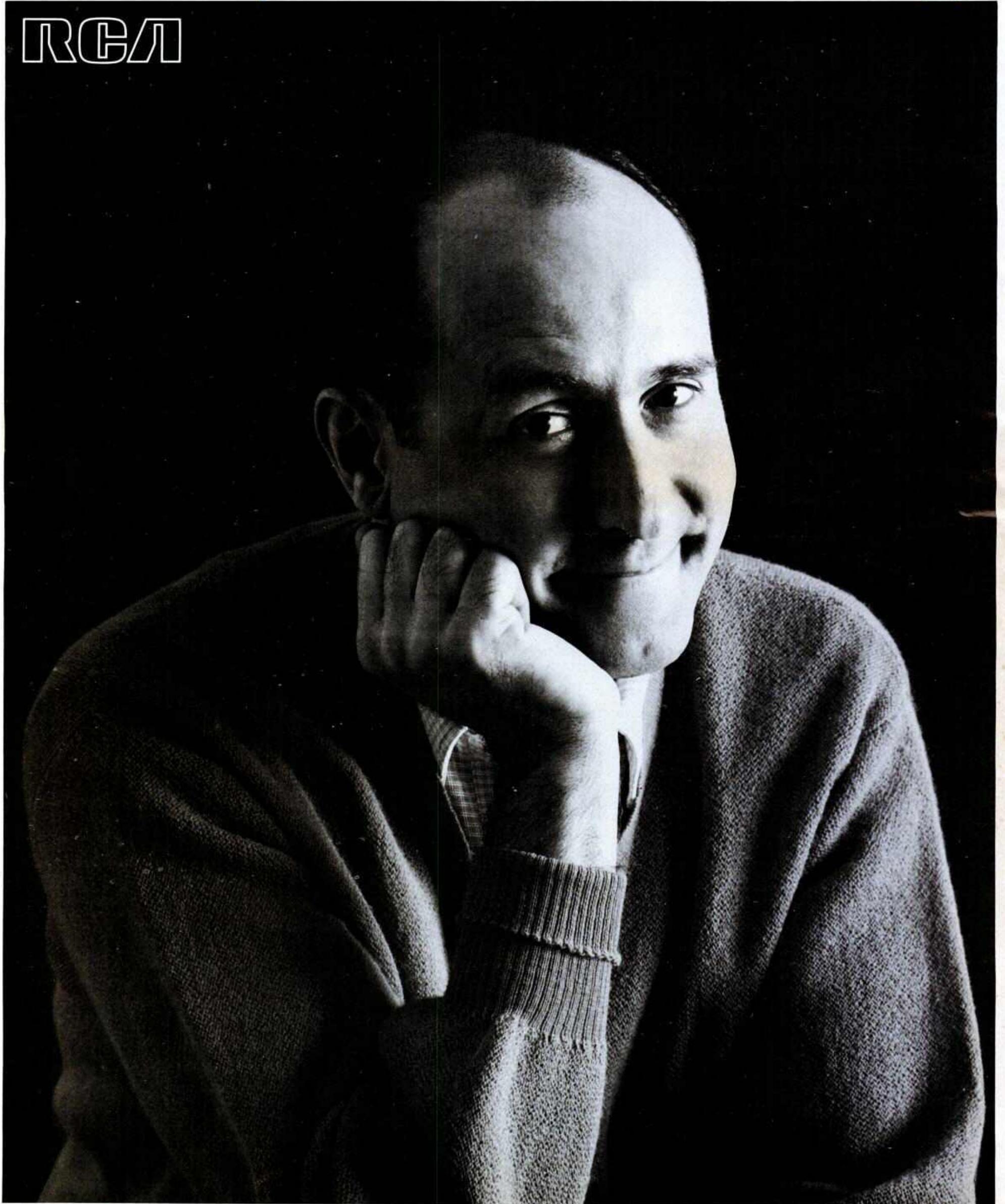
WACO, TEXAS 76703

BULLETIN! HENRY MANCINI has recorded Mexico's No. 1 song **NORMA LA DE GUADALAJARA**

c/w "Nothing to Lose" (from his score for the UA film, "The Party") #9521

For further news reports on this record watch the charts of this newspaper.

RCA



E.H. Morris Buys Kahl and Kolsky

NEW YORK—In a move to beef up his managerial set-up, E. H. (Buddy) Morris has brought Phil Kahl and Joe Kolsky into his music publishing combine (E. H. Morris Music). With the acquisition of Kahl and Kolsky, Morris also takes on ownership of their record company (Diamond Records) and their Tobi-Ann (BMI) and Richard Irwin (ASCAP) music publishing firms.

The money paid by Morris for the record company and the music firms was not disclosed, but Lee V. Eastman, the attorney who negotiated the deal, said it was "a tidy sum."

There are no plans to change the distribution set-up of Diamond Records, which marks Morris' first venture into the disk field. Mainstays on the Diamond roster are Ronnie Dove, Johnny Thunder and Ruby Winters. A build-up of the artists stable is now being mapped out by the new regime.

Kahl will act as executive vice-president of the music companies and will report directly to Morris. Sydney Kornheiser,

who had been the firm's general professional manager, has been promoted to the post of assistant to Morris. Kolsky becomes executive vice-president of Diamond Records and will also report directly to Morris.

The move, according to Morris, was made to secure extensive managerial talent in order to expand in all music areas as successfully as he has in the musical theater.

Prior to joining the Morris organization, Kahl had been affiliated with Santly-Joy Music and Walt Disney Music. He had also been a stockholder in Planetary, Patricia and Kahl Music Publishing Companies, as well as being a stockholder of Rama-Gee-Tico and Roulette Records.

Kolsky has been in the record industry about 15 years. He began as a part owner with George Goldner, Morri Levy, Morris Gurlick, and his brother, Phil Kahl, in Rama-Gee-Tico Records. He subsequently sold all his interests in the aforementioned companies to start Diamond Records.

Col. Racks Up Peak First Period Sales; Davis Sees '68 as Top Yr.

NEW YORK — Columbia Records has racked up its best first quarter. Its sales far exceeded those for the corresponding period in 1967, which was previously the label's most successful first period.

In announcing the label's increase, Clive J. Davis, president of CBS Records, said, "The tremendous sales success of our newer releases as well as our entire catalog during the first quarter of 1968 has been most gratifying. Our industry is passing through one of its most dynamic periods of growth. In the coming months we look forward to releasing more exciting and diversified recordings by our current artists, and we will be introducing new and important talents to the recording world. We expect 1968 will be Columbia Records' most successful year to date by a substantial margin."

During the first quarter, Columbia had three in the top five on the best-selling charts and achieved a total of seven gold records, each representing sales in excess of \$1 million as certified by the RIAA. This roster

of gold record winners include the albums "Bob Dylan," "The Byrds Greatest Hits," the soundtrack recording of "The Graduate" by Simon and Garfunkel, "Jim Nabors Sings" and "We Wish You a Merry Christmas" by Ray Conniff. A gold record was also achieved by Gary Puckett and the Union Gap for their Columbia debut single, "Woman, Woman."

S&G Hot Duo

The first three months of 1968 saw a resurgence of activity for Simon and Garfunkel. The duo sold more than 1,500,000 records during this period. With the release of "The Gradu-

ate," which they scored and performed, Simon and Garfunkel's entire Columbia catalog enjoyed unprecedented sales—with albums released months ago once more selling like new product. The sales pattern of all their Columbia recordings helped them achieve an "instant gold record" for their latest LP, "Bookends."

The West Coast-based Gary Puckett and the Union Gap emerged as one of Columbia's top sellers during the first quarter of 1968. After achieving a gold record for their first single, "Woman, Woman," they followed through with a hit LP, (Continued on page 71)

Costa Signs Double-Header Arrangement With Merc.

CHICAGO — Don Costa has signed a twofold contract with Mercury Records Productions.

In making the announcement, Mercury Record Corp. President Irving Green said Costa will resume his own recording career as a Mercury label artist, while

producing for the five labels in the Mercury Corp. an undisclosed number of sides by artists of his own selection. The veteran arranger - conductor - producer also will be given certain corporation artists to do special recording assignments.

Costa, who heads his own firm, Don Costa Record Productions in Los Angeles, has devoted a considerable amount of time during the past two years to two Broadway shows, neither of which has yet been produced. He has done three motion picture soundtracks, "Rough Night in Jericho," "Madigan" and "The Impossible Years," and released an album on his own DCP label and on MGM-Verve during the same period.

Costa's first record release on Mercury is "Color Blind," by Randy Barlow, released last week. It is a recording based on the assassinations of President John F. Kennedy and the Rev. Martin Luther King. Costa is preparing his first session for an LP to be released on the Mercury label within 90 days.

Atlantic Signs Aretha to New Longterm Pact

NEW YORK—Aretha Franklin and Atlantic Records have negotiated a new contract even though her original contract with the label had several years to run. At a luncheon at the Hotel St. Regis Thursday (25) to celebrate the new deal and her departure on her first European concert tour, Jerry Wexler, Atlantic's executive vice-president, said that Miss Franklin will receive one of the largest guarantees ever given to any recording star but to reveal the sum would be in "gross taste."

Miss Franklin signed with Atlantic in October, 1966, and her first single was issued in February, 1967. Since then she has had five single releases that have sold more than 1 million copies and an album that has garnered sales of over \$1 million. Over the past year she has swept virtually every award in the record industry.

Miss Franklin's European tour begins in Rotterdam Sunday (28) and winds up in Stockholm May 9.

Epic Posts Epoch First Quarter

NEW YORK — Sales for the first quarter this year reached a high mark for Epic Records. It was the label's largest first quarter sales take.

Len Levy, Epic's vice-president of sales and distribution, attributed the upbeat sales to Epic's strong representation by established as well as newer artists, in all areas of music, including pop, country, and rhythm and blues. He said, "Through the course of recent years, Epic has established a steadily increasing pattern of sales of both singles and album product, but the results of this first quarter have far exceeded all expectations."

According to David Kapralik, the label's vice-president of artists and repertoire, "The a&r gram has been consciously developed to increase Epic's broad representation. Our recent acquisitions include vocalist Maxine Brown, country singer Bob Luman, and Fleetwood Mac, one of Great Britain's hottest blues groups. In the upcoming months we plan to introduce some more extraordinary and important new artists."

Vinton Big Help

Among the established Epic

artists who contributed to the success of the first quarter was Bobby Vinton, who is currently riding high with the single, "Take Good Care of My Baby." This hit follows on the heels of his successful album, "Please Love Me Forever," which contains his hit single of the same title and his previous hit, "Just as Much as Ever."

The continued success of Lulu's first album, "To Sir With Love," featuring the million-plus-seller single of the same title, and her current single, "Me, the Peaceful Heart," also helped the Epic sales boom.

Sly and the Family Stone, a recent addition to the label, unusually strong impact on the record market during the first three months with their hit single, "Dance to the Music," which clicked in both the pop and r&b markets. Their new album, bearing the same title as the single, is now hitting a hot sales pace.

Swampseeds Move

The Swampseeds, another recent acquisition, are making a good showing with their current single release, "Can I Carry Your Balloon?" "The Ballad of Bonnie and Clyde," Georgie

Fame's hit single, achieved top chart action in England as well as in the U. S., and his album carrying the same title was given a rush-release.

Donovan, an Epic mainstay, clicked with his current single, "Jennifer Juniper," as well as with his two-record package, "A Gift From a Flower to a Garden" and the two albums taken from the set, "Wear Your Love Like Heaven" and "For Little Ones."

At the close of the first quarter, sales success was also achieved with a record released (Continued on page 71)

PHONY INVOICE RACKET BARED

NEW YORK — Several Billboard subscribers have reported receiving in the mail what appeared to be invoices for listings in various Billboard directories. These "invoices" were not sent by Billboard, and, according to a recent Post Office Department ruling, are in violation of the law. The Post Office ruling requires that these communications bear the legend "This is an invoice" in type as large as anything else on the page. Billboard never charges for editorial listings in its directories. If you receive such an "invoice," please report it to your local Post Office.

Chappell on Market—Conditions Detailed

NEW YORK — An invitation to prospective purchasers of Chappell N. Y. and Chappell & Co. Ltd., London, spelling out terms and conditions, has been issued to interested companies by the executors. These are Victoria Dreyfus, Robert J. Trainor and David J. Oppenheim of the estate of Max Dreyfus, and Jean Dreyfus and Morgan Guaranty Trust Co., of New York, executors of estate of Louis Dreyfus. The aforesaid executors are prepared to receive proposals from selected companies to purchase 100 per cent of the shares of stock of Chappell N. Y. and of the issued share capital of Chappell London on the following chief

terms.
1) Proposals will be considered only if accompanied by a good faith deposit of \$200,000 with Morgan Guaranty, and if evidence is produced that prospective purchaser will have necessary funds to pay the total purchase price on a projected closing date for approximately mid-July, 1968.

2) Executors reserve the right to return any deposit without assigning any reason.

3) Proposals will only be received on a lump sum basis for all, but not part, of Chappell N. Y. and Chappell London.

4) Each proposal must be accompanied by a down payment (Continued on page 71)

Executive Turntable

Voyle Gilmore, vice-president of artist and repertoire and creative services for Capitol Records, resigned to enter independent production under a special agreement with the label. Gilmore will be free to record and release newly developed talent and exclusively will produce product of certain artists under contract to Capitol. Karl Engemann, general manager of Capitol's a&r division, will assume Gilmore's duties until a successor is named. Gilmore had been with Capitol almost 17 years, and had recorded Les Paul and Mary Ford, Frank Sinatra, the Kingston Trio and Al Martino.

★ ★ ★

Frank Fenter has been appointed European representative for Atlantic Records. Fenter, for the past two years in charge of the Atlantic catalog at Polydor-England, will co-ordinate Atlantic's promotion and publicity with the firm's European licensees in England, France, Germany, Italy, Holland, Sweden, Spain, Switzerland and the Scandinavian countries. Fenter's first task in his new post will be to accompany Aretha Franklin on her first European concert tour through Germany, France, Holland and Sweden, which starts Monday (29). He will continue to oversee Atlantic's catalog in England along with his new duties. Fenter, who has also been in charge of record production at Polydor, will leave that post but will continue his a&r work as an independent producer.

★ ★ ★

Moe Shulman has joined Dot Records as East Coast regional promotion director.

★ ★ ★

Don Morin has been appointed administrative assistant for the organ and piano division of the Thomas Organ Co.

★ ★ ★

Karl R. Borgerding has been appointed manager of ASCAP's Dallas office. He had been a field representative in ASCAP's Minneapolis office since 1965.

★ ★ ★

John M. Quinn, sound recording engineer, has resigned at Fine Sound Studios to join the staff of recording and mixing engineers (Continued on page 71)

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Disks Show's 'Secret Weapon'

NEW YORK — A new twist in traditional premium merchandising developed at this year's annual New York Premium Show at the Coliseum, manufacturers of non-record products viewed the disk not only as the premium, but also as the vehicle for moving related items.

Because of the shallow depth of a record sleeve, records had been ruled out of any promotion. Only leaflets and posters have been inserted into the jackets. But manufacturers, especially those of teen-age products, are eyeing the possible inclusion of thin products such as the high fashion ultra-thin sunglasses now on the market.

Another type of packaging which could be used in conjunction with premiums is the boxes now mainly used with multiple record sets.

Some 16,500 manufacturers and their representatives attended the four-day premium show (22-25) which featured more than 900 exhibitors and 100,000 items. A rapidly growing industry, premium and incentive merchandising now accounts for some \$3.5 billion, with a projected yearly total of \$4 billion by the end of 1968.

Strong Representation

Both record and tape CAR-

tridge companies exhibited in force at the premium show. Long a significant market for record companies, tape cartridge firms such as International Tape Cartridge Corp., Muntz Stereo-Pak, North American Philips PlayTape displayed impressive booths. Featured at the huge RCA record division's display was a 1968 Chevrolet equipped with an 8-track deck. And equipment manufacturers such as Tenna, Hitachi, Channel Master and Automatic Radio featured cartridge units.

Cartridges and players were also featured at the MGM booth (MGM PlayTape-type units and cartridges), Mercury Records, Project 3, Pickwick and Capitol.

Capitol's exhibit also focused on a diversified line of premium products unrelated to the record industry. In addition to its custom record disks, the company was marketing teddy bears, business card cases, memo trays and a full line of "executive" accessories. Said a Capitol sales representative, "premium and incentive product buyers look for a selection of merchandise to offer. Records, of course are our primary business, but we attract and hold more customers with a variety of product." The representative cited tape

cartridges as a strong upcoming premium seller.

Other record companies, Decca, London, Ambassador, Golden and Fleetwood, and Columbia Special Products division also displayed.

WB-7 Shifts to Stereo Albums For Radiomen

LOS ANGELES — Warner Bros.-Seven Arts will convert to exclusive compatible stereo albums for broadcasters this summer. The company has leased a Howard Holzer compatible stereo generator and is using the equipment at United Recording. The equipment blends a stereo signal into an equally balanced output for radio play.

First product either will be released in June or at the company's July convention in the Hawaiian island of Kawai. The decision to eliminate monaural radio copies is based on a survey of W7 distributors, explains Joel Friedman, marketing vice-president. "Most of their replies indicate that stations are going for compatible records. Where they're not, it's because they don't have the proper cartridge." As part of its program, W7 will advise stations as to the proper cartridges.

W7 has been releasing stereo-only albums for consumers since January. There are no plans at present to enter into a compatible stereo-only singles program.

Douglas Int'l Aims at Multi-Media Marts

New York — Douglas International Corp. plans to issue at least 20 albums this year, including product of Lenny Bruce, Malcolm X, Muddy Waters Blues Band, Richie Havens and Pandit Prannath. The albums will be distributed by Laurie Records on the Douglas International label.

Alan Douglas, who founded Douglas International, explained that the firm is a "vertically-escalated independent production operation which includes major distribution facilities at all levels of the media spectrum: TV, motion pictures, theater, recording and literary."

An example is the treatment of the Lenny Bruce material, to which Douglas International has exclusive rights. First, was a literary work, "The Essential Lenny Bruce," which, in a Ballentine distribution, has sold more than 300,000 copies since its release early this year.

In a co-production deal with Marvin Worth Productions, Bruce Jay Friedman has been signed to write a feature film on the controversial comic. The film, slated for fall production, will be released by Columbia. Politics is the subject of the first of the "Essential Lenny Bruce" album series, which is listed for May release. Also planned are a TV special being developed

in conjunction with Screen Gems, an off-Broadway production dealing with the evolution of Bruce's comedy, and a second book, tentatively titled, "The Private Lenny Bruce."

A similar treatment is planned for the life and work of Malcolm X. James Baldwin is preparing a feature film which also will be distributed by Columbia, a book, and a series of albums. The first LP, "Malcolm X Talks to Young People," is set for May release.

Other Douglas International projects scheduled for later this year include a line of books and TV specials on such subjects as "Black Birds of New York," an unusual look at some of the city's Negro women; "The Great Pot Debate," an audio-visual essay on the use of drugs, and "Cosmic Poetry of the Rock Children," an in-depth examination of the poetry of today's pop culture and its influences on contemporary society.

Adams Heads ASCAP Again

NEW YORK—Stanley Adams has been re-elected president of the American Society of Composers, Authors and Publishers (ASCAP). Adams, a lyricist, has been a member of the society's board of directors since 1944, and ASCAP's president from 1953-1956 and 1959 to the present.

Victor Blau, president of Music Publishers Holding Corp., was elected vice-president. Ned Washington was re-elected a vice-president. Other re-elected officers are writer Paul Creston, secretary; Adolph Vogel (president of Elkan-Vogel Co.), treasurer; writer Morton Gould, assistant secretary, and Rudolph Tauhert (president of G. Shirmer, Inc.), assistant treasurer.

Melcher Dies; Music Ties to Stay the Same

LOS ANGELES—The death of Marty Melcher, 52, husband and manager of Doris Day, Saturday (20), will not affect the family's music interests.

"There will be no cessation of our music activities," said Don Genson, Melcher's vice-president. Melcher's son Terry, one of the West Coast's most active young independent producers, will get involved with his parents' Arwin label and Daywin publishing company.

Arwin has been inactive for the past several years and had planned to release material by Miss Day, who left Columbia several months back after 20 years. Plans for this project have yet to be discussed, Genson said.

Daywin over the past two years has published material by Paul Revere and the Raiders. Before leaving Columbia to go into independent production, Melcher had been the group's producer.

"Music was Marty's first love," said Genson. "Although he was busiest with films, he always had his hand on music projects." Melcher died of a heart ailment following hospitalization April 13. He was responsible for signing his wife to a regular series for CBS which will mark her TV debut.

INT'L NOTE TO PROJECT 3 PUSH

NEW YORK — Project 3 is going the international route to promote its Pearl Bailey-Mike Douglas single, "Do Unto Others." The record, accompanied with a letter, is being sent to chief delegates of all member nations of the United Nations as well as to U. S. Presidential candidates. Music for the inspirational record was written by Ervin Drake.

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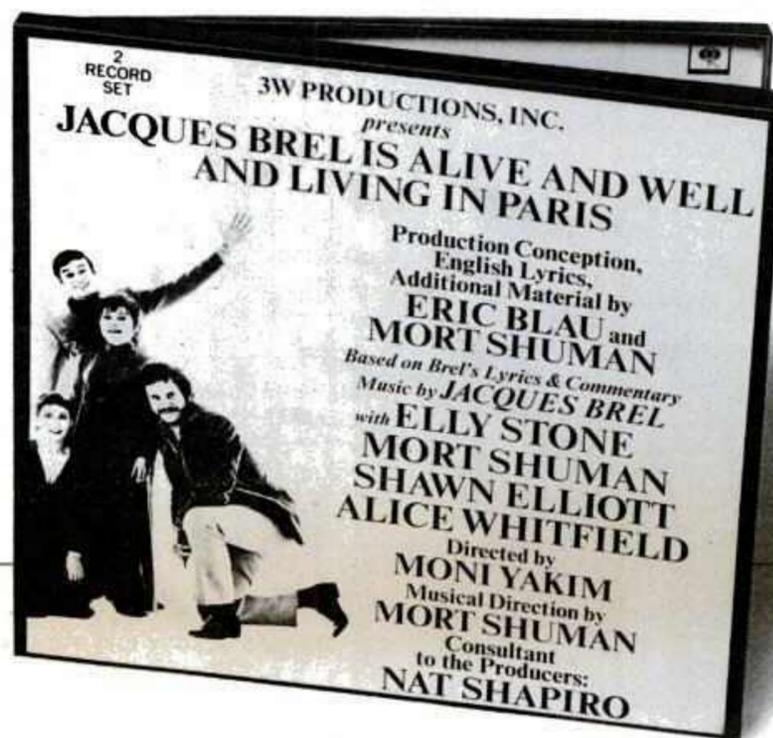
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**Can the Original Cast Album of a gold mine
of a show from a little theater off Broadway
bring you wealth and happiness in
far-off Wherever-Your-Store-May-Be?**



Yes.

Because there's more going for "Jacques Brel" than meets the ear.

Naturally, the first requisite of a great original cast album is a great original cast show.

And "Jacques Brel" has great reviews from the reviewers that count. Like Clive Barnes of *The New York Times*, who calls it "impassioned and powerful, capable of stirring an audience almost to a frenzy."

The best proof of that is the audiences are being stirred to buy the album. Which is a lot more impressive. (After all, how many albums can you sell to critics?)

But better yet, people who haven't seen the show and have merely read about it want the album. We're getting orders from dealers in California

(that's as far off Broadway as you can go), and the road companies haven't even gotten started yet.

Because as great as the great Jacques Brel's songs are in French, his many thousands of American fans want to hear his songs in English, for the first time.

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So you can mine that off-Broadway vein of gold and mind the store at the same time.

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D2S 779 (A 2-record set at a specially reduced price. Stereo only.)

This One



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Spoken Arts Spreads Creative Wings in Education, LP's, Films

NEW YORK — Spoken Arts, Inc., producers of educational and cultural recordings and audio-visual materials in the areas of language arts, history and the humanities, is embarking on a series of new creative ventures that include educational film strips with sound, new albums featuring the voices of star performers and the company's first motion picture.

Dr. Arthur Luce Klein, president of Spoken Arts, is also preparing multi-record packages to meet curricula needs in elementary, junior high schools, and high schools, as well as on the college level. This project will supplement the 325 albums and 100 tapes currently listed in the Spoken Arts catalog.

"To place what we produce squarely in line with the real needs of educators," Klein said, "we have called upon respected educational consultants in the academic world to bridge the gap between the unmet needs of students and the type of audio-visual tools now on the market."

One of the programs that has been undertaken is multi-ethnic, multi-media kit of sound and visual materials for use in learning centers for disadvantaged children. A similar project is being developed for use of phonics in second and third grade reading programs. Educational consultants are working closely with the production staff of Spoken Arts in creating these materials and testing them before they are released. Recently, photographer Bill McCracken wound up a shooting assignment in connection with this project that involved nearly a thousand still photographs in color of families with varying ethnic backgrounds ranging from Harlem slum tenements to prosperous homes in suburbia.

Among Materials

Among the packaged materials to be released shortly by Spoken Arts are a special set of eight abridgements of plays by Shakespeare now in the high school curriculum, recorded in Dublin by the Swan Theatre Players. To help make this package useful to the teacher, the company called upon Dr. Toby Lelyveld, Shakespearean expert and author of a number of highly regarded books on his plays, to prepare a book-length study guide to be included with the Shakespeare set. A similar effort has been made in connection with the American short story. Spoken Arts is preparing a 10-record set of great American stories for classroom use.

Included are stories by Edgar Allan Poe, Nathaniel Hawthorne, Washington Irving, Mark Twain, O. Henry and Bret Harte. The readers in this series include such performers as Alexander Scourby, Hurd Hatfield, Robert Ryan, Hiram Sherman and Val Bettin. Study guides for this package have been prepared by author-educator Ann Berryman. Each of the records will be available separately or as part of a specially priced set.

Also in preparation is a 15-record set of speeches of John F. Kennedy, to be issued with a hard cover text in a special gift box.

In co-operation with the B'nai B'rith, Spoken Arts is also producing a Jewish Heritage Series in which celebrated Jewish authors will read from their key works. The first of these, "Elie Wiesel Reading From His Works," has just been completed. This series will be distributed in the Jewish organizational field by B'nai B'rith, and to the general public by Spoken Arts.

In preparation for some months has been a comprehensive introduction to Greek mythology for young listeners, recorded by Richard Kiley and Julie Harris. Six volumes of records are included, based on Bernard Evslin's book, "Heroes, Gods and Monsters of the Greek Myths, and the recordings have been prepared through special

arrangements with Scholastic Books and Four Winds Press.

Bernard Evslin is also working with Spoken Arts as a motion picture producer and director. He has just completed the filming of a 26-minute sound film in color called "A Ticket To Freedom." The film, designed primarily for classroom use, deals with the theme of civil rights and approaches the problem musically through the use of a ballad especially composed by Josh White Jr., who also stars in the short, which features narration by Melvin Elliott.

Anthology

Another package on the Spoken Arts agenda is a 15-volume anthology of great American poetry read by the poets themselves from Edgar Lee Masters reading selections (Continued on page 10)



HERB WOOD, right, Billboard's director of promotion, accepts a "Town Crier" award for Billboard as one of 35 magazines which, for five or more years, has given public service advertising for United Community Campaigns of America. Presenting the award is Clifford R. Schaible, director of advertising for the Mead Corp. and 1967 chairman of the UCCA Publications Committee.

How to Succeed in Pub. Business

By FRED KIRBY

NEW YORK — Consistent effort by a publisher can result in multiple recordings of songs that do not reach the Top 20, according to Stanley Mills, general professional manager of E. B. Marks Music, but the music must be adaptable to different treatments.

Mills pointed to "Yellow Days" and "I Taught Her Everything She Knows" as Marks copyrights scoring well in the disk derby. The former, a Latin American hit as "La Mentira," first appeared with English lyrics by Allen Bernstein last May in a Damita Jo single on Epic.

The next single was a choral version extracted from a Percy Faith album on Columbia. Both disks made the Easy Listening Chart. Mills and his staff then worked at obtaining jazz treatment with album cuts by Cal Tjader (Verve) and Howard Roberts (Capitol) resulting.

Appeared on Reprise

"Yellow Days" appeared in the Frank Sinatra-Duke Ellington LP on Reprise. Other versions include Jerry Vale (Columbia), Anita Bryant (Columbia), Johnny Mann Singers (Liberty), Lenny Dee (Decca), Jonah Jones (Decca), Sandler and Young (Capitol), Brass Ring (Dunhill), Jonah Jones (Decca) and Tommy Garrett's 50 Guitars (Liberty). In addition, there have been several more Latin pressings of the original version.

Mills said it was up to the publisher to come up with ideas for new treatments of his material, then work at obtaining recordings. He stressed the importance of "a song that's a song," since many solid rock numbers can only be done as rock.

"I Taught Her Every Thing She Knows," by Arthur Kent and Sylvia Dee, is a perfect example of varying treatments. First recorded by Roy Hamilton on RCA as a pop number, the song became a big country hit for Billy Walker on Monument. Other country versions are by Dave Dudley (Mercury) and Homer and Jethro (RCA), both on albums.

Back to Pop

The number went back to pop when waxed by Ella Fitzgerald on Capitol and Roberta Sherwood on Dunhill. The Fitzgerald version also spurred the sale of sheet music. As with "Yellow Days," Easy Listening stations frequently program the

song, often playing it from albums.

Effort also is required on some songs from the new Broadway musical, "George M!" Mills explained that the well-known songs from the show would receive recordings without much work on his part many other songs, such as "Rose," required pushing.

Artists who have recorded "Rose" include Vaughn Monroe (Bell), the Mills Brothers (Dot), Larry Butler (Imperial), Tony Scotti (Liberty), and the Banjo Barons (Columbia). In addition to their "Rose" single, the Banjo Barons have an album of the score. Joel Grey, the show's star, has a Columbia single of "I Want to Hear a Yankee Doodle Tune," another of the lesser known selections from the musical.

Mills recalled that E. B. Marks obtained rights to the George M. Cohan catalog in January at about the time the show was opening in Detroit.

This prevented any advance work by the company on the "George M!" score. The original cast album is on Columbia.

Continued work pays off in keeping a catalog alive, Mills pointed out. An example is the firm's solid copyright of "More," which was recorded last year by the Lettermen (Capitol), Ray Conniff (Columbia), Ed Ames (RCA), Jerry Vale (Columbia), and Jim Nabors (Columbia) in the almost 50 new record listings for the work. While the song is established, it's the newer versions that are receiving the air-play, according to Mills.

Many new disks also were issued of "All" and "If You Go Away." Mills said that, while hit disks automatically produced recordings while the songs were on the charts, building a catalog was more important to a publisher since many songs never hitting Top 20 can gain the aura of standards through multiple recordings. But, adaptable material is required.

WB-7 Launches Rickles 1st LP With Promotion 'Attack'

LOS ANGELES — Warner Bros.-Seven Arts has launched an intensive promotion for Don Rickles' debut comedy LP "Hello, Dummy."

Rickles, whose reputation has been built as a Las Vegas lounge insult expert, has taped a series of insult promotion messages for the company's own distributors and for key market disk jockeys.

Additionally, classified ads in

major newspapers will invite the public to "dial an insult" with Rickles' taped attacks chiding the caller.

Having had success with albums by Bob Newhart, Allen Sherman and Bill Cosby, W-7 officials believe that word of mouth enthusiasm helps sell comedy packages. W-7 will mail out promotion copies to all members of the Friar's Club in Los Angeles and New York and to other "opinion makers."

Two minute promotional messages recorded by the comic for distributors "attacks" the distributor and his sales force. The disk jockey tapes are also in this lampooning vein.

A special extended play disk for radio stations will be mailed out, with retailers covered by a series of displays and posters.

The LP, available on May 15, was recorded before audiences in Miami, Las Vegas and Chicago.

Rickles will have his own fall TV show and has been scheduled for appearances on the Kraft Music Hall, and the Johnny Carson and Joey Bishop shows. W-7 reports 100,000 advance orders for the LP.

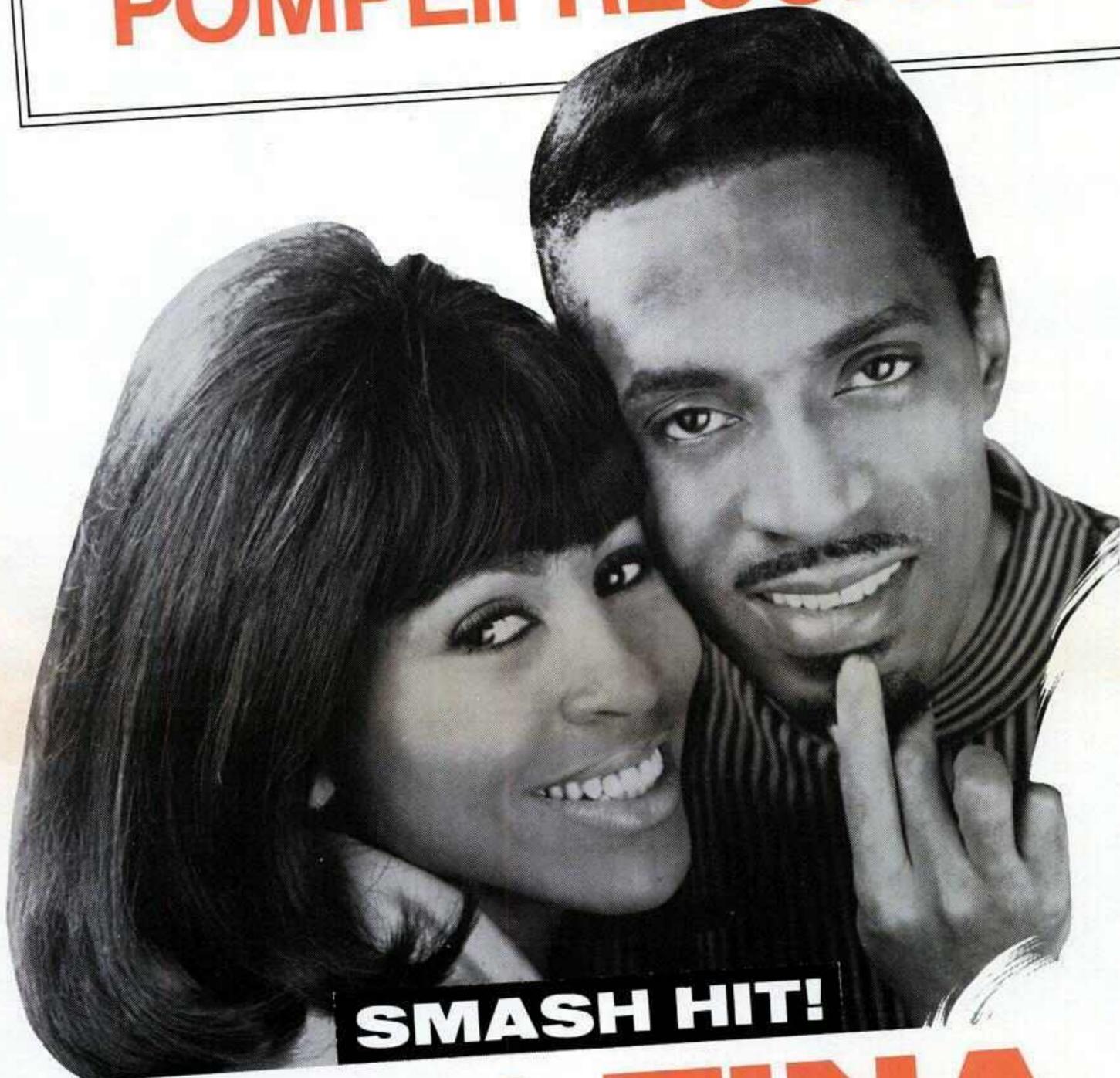
CREDITS FOR NARAS STORY

NEW YORK — Credits for the 58-page "The NARAS Story" supplement, which appeared in last week's Billboard, were inadvertently omitted. Most of the writing was done by George Simon, executive director of the New York NARAS chapter, and Kristin White, free-lance writer and pop music authority. Simon also provided organizational direction. Aaron Sternfield was editor and Virgil Arnett, art director.



HARRY HARRISON, left, host of the syndicated radio show, "The In-Sound," interviews Integra Records artist Robby Taylor, whose disk, "This Is My Woman," has been picked as the next "In-Sound" to be aired on 1,400 stations as a public service feature of the U. S. Army.

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Spoken Arts Spreads Creative Wings in Education, LP's, Films

• Continued from page 6

out of his "Spoon River Anthology" to Lawrence Ferlinghetti, Kenneth Rexroth and younger poets now beginning to win critical attention. Other new projects in the field of poetry are "The Poems of W. H. Auden," in which the poet, now in his 60's, takes a retrospective look at his work, supplying his own comments as well as reading his verse. This volume is a companion set to "The Poems of Stephen Spender," previously released, and another now being recorded in London by C. Day Lewis. Also in London, Robert Graves has just recorded his controversial translation of "The Rubaiyat of Omar Khayyam." This will be released in two forms—on one record with readings of other poems by Graves, on another with the reverse side devoted to the popular Edward Fitzgerald translation read by Robert Speaight. The latest Spoken Arts poetry album is "Poets For Peace" recorded in New York's Town Hall last November with poets Robert Lowell, Richard

Wilbur, John Hall Wheelock, Louise Bogan, Stanley Kunitz, among others including playwright Arthur Miller, and actresses Gloria Foster and Marian Seldes reading verses devoted to the theme of peace. This album was produced with the co-operation of the Compassionate Arts of the Fellowship of Reconciliation.

In terms of buyer response, the most significant development at Spoken Arts has been the preparation of sound film strip packages for use in lower grades. A boxed set of 10 fairy tales for children including recorded dramatizations, study guides and other teaching materials, is already in its third printing. A second set of classic fairy tales is in preparation, and a set of four modern tales developed with the co-operation of the children's departments of Doubleday, E. P. Dutton and the Viking Press will be released this month.

Artists on Strips

Artists who have worked on these strips include Julia Noonan, Frances Yamashita, Margot Apple, Penrod Scofield, Jon

Haber and Martie Grenon. Most of the soundtracks for the Spoken Arts filmstrips have been made in Dublin with groups of performers led by Christopher Casson (son of Dame Sybil Thorndike) and actress Eve Watkinson. Casson has also supplied the harp and woodwind music that is a hallmark of these productions. Since a good many of the Spoken Arts recordings are taped in England, Casson has taken over the supervision of the company's overseas creative efforts. These now include new records, motion picture shorts and filmstrips related to European life and the plastic arts. The success of the filmstrip package has encouraged the company to map out plans for the production of some of the fairy tales as motion picture shorts, using the techniques of puppetry in characterization. The filmstrips as well as the design of all Spoken Arts packaging is under the supervision of the company's new art director Ted Smith.

Sales Dept. Reshuffle

The sales department has just been completely reorganized un-

der the national sales manager, Peter Redgrove, and the new marketing director, Billy Paul Williams. Under Williams' supervision, the company has intensified its efforts to reach the school market through a network of NAVA (National Audio Visual Association) dealers. The records are also distributed by the McGraw-Hill Book Co. in the U. S., England, and Canada, and by the Encyclopedia Britannica Educational Corp. The commercial market is handled through standard distributors.

Working closely with Dr. Klein, now, on every aspect of production and promotion is Paul Kresh, director of award-winning films and broadcasts, editor and book and record critic, who is the company's vice-president. Natalie Slohm is the company's vice-president. Natalie Slohm is the company's educational director and helps to carry out both its production and promotional activities.

To help acquaint the public as well as educators and specialists with the company's catalog, special Spoken Arts 7-inch samplers are now in preparation featuring highlights of recordings designed for elementary and secondary schools, as well as a 12-inch sampler for home listening.

DKJ Launched -Nash 1st LP

KINGSTON, Jamaica—Ken Khouri, owner of Federal Records here, has started a new label here, DKJ, in partnership with Danny Sims and Johnny Nash. Sims is president of the new operation. First record is "Hold Me Tight," by Nash. The label is launching an international promotion campaign behind Nash, entailing a three-dimensional album cover on his first LP release, a special six-pack of stereo albums in a briefcase that will be racked in college bookstores across the U. S., and a U. S. college concert tour in September. The six-album package will feature folk music, Christmas tunes, pop, rock steady (a Jamaican beat), soft conservative music, and inspirational music—all by Nash. In addition, a special EP featuring one tune from each album will be sold in college bookstores. DKJ Records, besides building a stable of artists, will have rights to all Federal Records artists for the world except for the U. S. and England. Nash has completed the recording of a six-album project in the new studio owned by Harry Belafonte in New York, Impact Recording Studio at 222 W. 65 Street.

Frankel Guilty Of Infringement

NEW YORK — U. S. District Judge Lloyd F. MacMahon has ruled that J. Jay Frankel is guilty of copyright infringement against Chappel & Co., T. B. Harms, Williamson Music, Frank Loesser and Frank Music. The interlocutory judgment calls for a special master to set the damages.

The ruling held that the album, "The World's Greatest Music Series 'Pop' Jazz," contained four compositions which were not licensed. Songs involved were "Have You Met Miss Jones?" "Why Was I Born?" "I'll Be Seeing You" and "If I Were a Bell."

The album was produced by the Recorded Artist Music Corp. (Ramco) and distributed by Artia-Parliament Industries. At the time of the infringement, Frankel was president of both companies.

Holiday Inn to Bow First Rock Single

MEMPHIS — Holiday Inn Records has released its first rock 'n' roll single, a recording by Greg Todd and the Jacks.

The label earlier had released an LP, featuring the voice of Dolly Holiday, in a "good music" effort. The new single is "Love," and it spotlights a band which has been organized for four years, and which has had numerous TV and personal appearances.

The group is composed of four young Memphians: Greg Todd, J. T. Windham, John Hamlin, and Chuck Denman. An art major at Memphis State University, Todd wrote the flip of the release, "A Simple Thought."

Bennett Sang 'Life'

NEW YORK—In last week's NARAS section, Billboard incorrectly stated that the song Tony Bennett sang for Jack Jones at the 1963 NARAS dinner was "I Wanna Be Around." The correct tune is "The Good Life," published by Paris Music.

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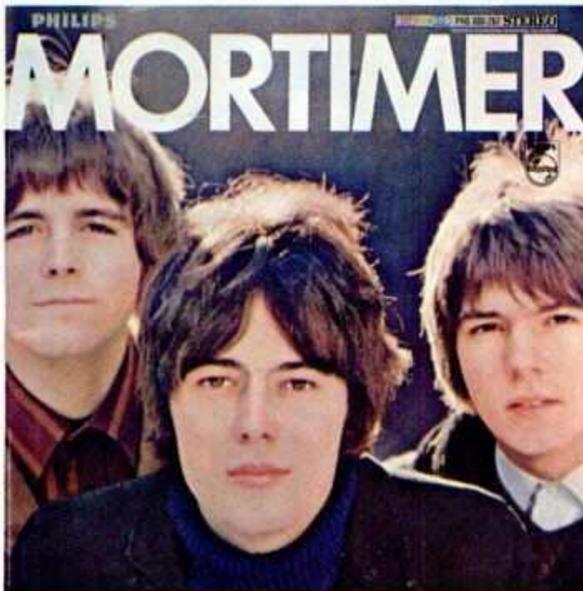
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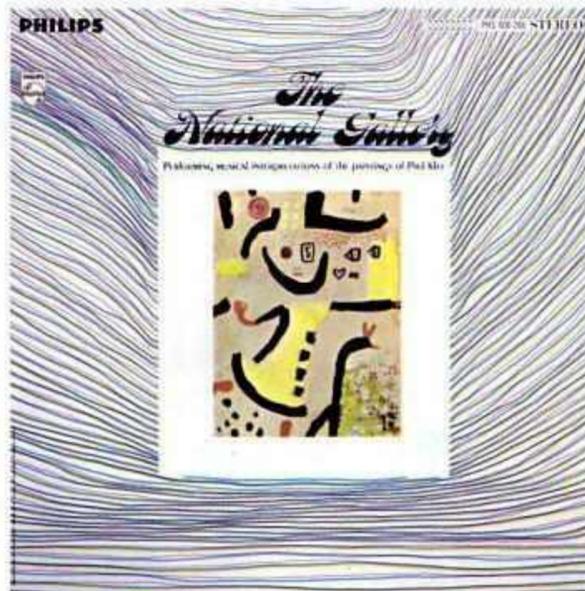
NEW IMAGES

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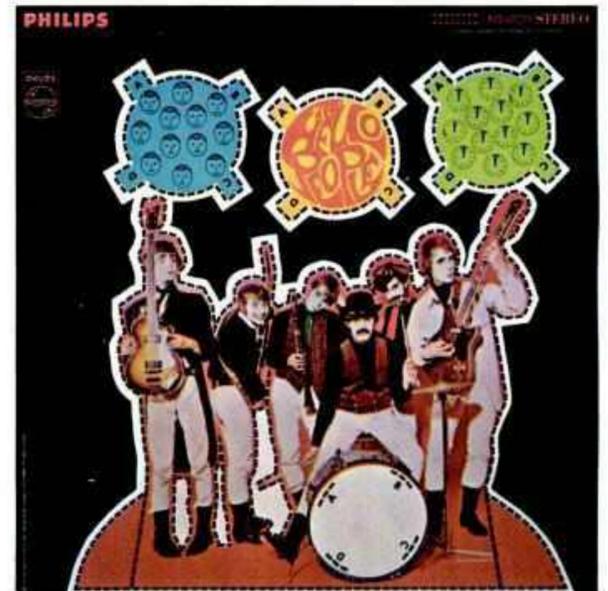
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The National Gallery—These original songs were inspired by 10 different Paul Klee paintings. Contains color reproductions of all 10 original paintings. Features "Barbaric, Classical, Solemn," "Diana In The Autumn Wind," "Pond With Swans," "A Child's Game."



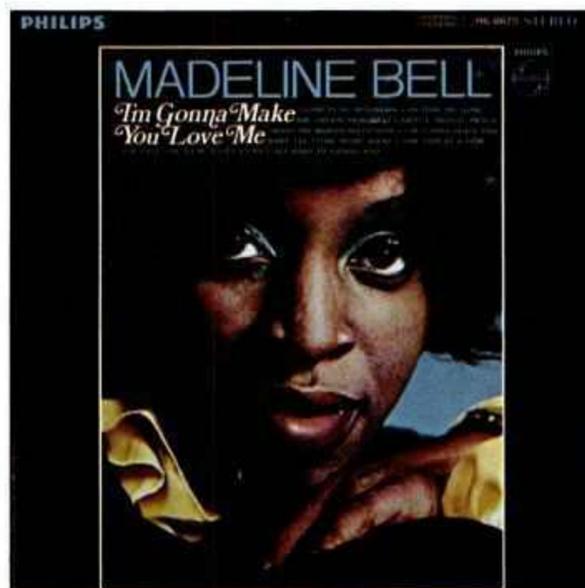
PHS 600-265

The Hello People—Unique! There are six of them—a myriad of painted faces, a wild assortment of eyebrow painting . . . and do they sing! "(As, I Went Down To) Jerusalem," "Paisley Teddy Bear," "It's A Monday Kind Of Tuesday."



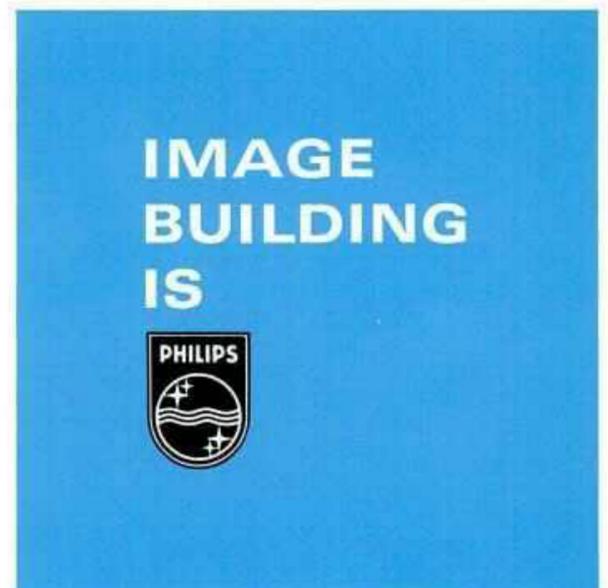
PHS 600-269

Esther and Abi Ofarim—Huge box-office in France, Germany and Israel and have just recently become No. 1 in England. Featuring the U.S.A. giant "Cinderella Rockefeller," "The Lonesome Road," "Your Heart is Free Just Like the Wind."



PHS 600-271

Madeline Bell—Featuring the giant "I'm Gonna Make You Love Me," and "What The World Needs Now Is Love," "Mercy, Mercy, Mercy," "Mr. Dream Merchant." Truly great material and Madeline's beautiful performance.



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Talent



THE CAST, left to right: Mort Shuman, Shawn Elliott, Alice Whitfield and Ely Stowe, of "Jacques Brel Is Alive and Living in Paris," recording the original cast album for Columbia Records. The musical celebrated its 100th performance at New York's Village Gate Sunday (28).

McKuen Packs Rod With Poetic Fire

NEW YORK—Can a clean-cut, contemporary poet reach and maintain a large following among the young generation without chanting and epitomizing the slogans akin to the hippie philosophy? Yes! Rod McKuen proved that a poet whose work is communicative and meaningful, does not need wave shibboleths to attract an audience; that audience seeks him out.

Marking his New York concert debut, McKuen spun musical phrases of love, loneliness and alienation into richly woven textures. Drawing almost 1,900 at Philharmonic Hall on a Sunday afternoon (21), McKuen received thunderous applause for a superb performance.

McKuen sat on a stool for most of the concert, informally chatting with the audience, interweaving quips and seemingly spontaneous humor throughout. He mostly spoke of himself and his experiences, his intelligent remarks and manner immediately drawing intense attention.

Signings

The Bagdads joined Double Shot Records, who will release "Livin' in Fear" by the group. Joe Hooven and Hal Winn produced the disk. . . . Gale Garnett switched from RCA to Columbia, where she will record with the Gentle Reign. Their first single is "Breaking Through," while "Gale Garnett and the Gentle Reign, An Audience with the King of Wands" is their first album. . . . Epic landed Bob Luman, whose initial country disk for the label is "Ain't Got Time to Be Unhappy" and "I Can't Remember to Forget." . . . Bob Flores signed with Whiz Records, where his debut single is "Hey Girl, Please Listen" and "Every Day I Have to Cry." . . . The Pillory to A&M Records. . . . Chris Noel joined Monument. . . . Firesign Theatre signed with Columbia, where their debut album is "Waiting for the Electrician or Somebody Like Him." . . . Canary Records inked Tony Pappas, whose first disk as a singer will be "You've Never Really Cried Before" and "I'll Live for Today," produced by Dusty Rhodes. . . . The Flying Andrianis to Tetragrammaton. "Gotta Get on the Right Road," produced by David Briggs, is the duo's first pressing.

The Gentrys signed with Bell Records, where the group's first single is "Can't Go Back to Den-
(Continued on page 16)

Josh White Sr.'s Son Gives Way To UA's Artist Josh White Jr.

By ED OCHS

NEW YORK—Josh White Jr. has confidently stepped out of his father's shadow and into his footsteps. With his first United Artists LP, he'll start making his own tracks, and another generation of Josh Whites will wear a classic guitar, straddle a plain wooden stool on-stage, and sing out to a roomful of people. But unlike his father, a pioneer blues bard, Josh White Jr. sings pop as well as folk, drafting tunes off the charts and borrowing from Broadway.

An entertainer since the age of four, White became a solo

performer in 1961 after serving an apprenticeship with his father, singing along with him in his shows. "At first, people came to see Josh White Sr.'s son," said the singer, "and afterwards knew me as Josh White. Some were disappointed that I didn't sound like my father, and others were pleased. I guses, by now, people know who I am, and have gotten used to me being me, not my father, and another kind of singer as well." Young White then starred on Broadway and even received the "best child actor" award for his

efforts in "How Long 'Till Summer."

Recently, White completed an educational film, "A Ticket to Freedom," a documentary on Negro history, with music by Josh White Jr. White sings in the film music he helped compose. The film, to be shown in high schools, will also be shown nationally on educational TV. White has played in high school assemblies across the country, singing and talking to children and, once, when laryngitis kept him from singing, answered questions from the audience while one of his records played in the background.

White remembers working on
(Continued on page 16)

Bennett, Ellington Score At Newly Equipped Forum

LOS ANGELES—Wrangled over a poor sound system for its opening concert in January, the Forum, a \$16 million sports and entertainment palace, has installed a new system.

Initial booking to play at the newly equipped Forum was Tony Bennett and Duke Ellington, who appeared Saturday (20) on a three-concert swing through Southern California.

It's easy to see why Bennett, with his powerful voice and a dynamic stage presence, is one of the top attractions on the concert and supperclub circuit.

He did the Bennett repertoire—"Who Can I Turn To," "Don't Get Around Much Anymore," "In My Solitude," "If I Ruled the World" and "I Left My Heart in San Francisco"—

and added several new selections from his next Columbia album and single. Bennett received excellent support from Ellington's orchestra, and the new Forum sound system.

Although several Bennett selections suffer from over-exposure, he instilled a fresh approach to the repertoire.

As always, the Ellington orchestra was superb. It was fresh with the clean lines of the classic jazz style and gracefully fluid.

Ellington went through a medley of standards—"Mood Indigo," "Beginning to See the Light," "Sophisticated Lady," "Sentimental Mood" and "Satin Doll."

The concert was artfully shaped and dramatically paced.
BRUCE WEBER

'Solomon' Strength Is Lost by Weak Music & Weak Book

NEW YORK — "I'm Solomon," which opened on Tuesday (23) at the Mark Hellinger Theater here, offered a fine set of principals, but was burdened by a weak book and an even weaker score. Heading the good cast were Dick Shawn, Karen Morrow, Carmen Mathews and Salome Jens, a veteran quartet.

Shawn, in the dual roles of King Solomon and his cobbler look-alike, played both characters well, but had little of distinction to sing. He did, how-

ever, have the best number in the musical, "That Guilty Feeling," which was credited to Bill Weeden, music, and David Finkle, lyrics.

Most of the other material was penned by Anne Crosswell, lyrics, and Ernest Gold, music. Book was by Miss Crosswell and Dan Almagor. Unfortunately, much of the score fluctuated between pseudo-Israeli and pseudo-Rodgers & Hart, without settling on either style.

Miss Morrow was a delight as the cobbler's wife. Her facial expressions when she tells the king of her husband ("In Love With a Fool") and she realizes that King Solomon and her husband switched places ("Something in His Eyes"), gave her two big numbers more distinction than what was in the material itself.

Miss Mathews, a superior actress, also brought distinction to her role as she played King Solomon's mother, Bathsheba. While Miss Jens had relatively little to do and nothing to sing as the Queen of Sheba, she played her part well and she looked stunning, especially in the final scene, when she was in full regalia. The Michael Benthal production was lavish with superb settings by Rouben Ter-Arutunian. Unfortunately, the book and score were not as solid. Cast album rights had not been set by the show's opening.
FRED KIRBY



DOC SEVERENSON, Command Records artist, flexes his muscle for Sugar Ray Robinson, right, and New York Jets star Earl Christy, during his opening at New York's Riverboat recently.

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'Hallelujah' No Bum— Wins 4 Tony Awards

NEW YORK — "Hallelujah, Baby!", which is on release as an original cast album set on the Columbia label, was the top Tony award winner this year. The awards, presented at the Shubert Theatre Sunday (21) were given to the show for the best musical, best musical actress (Leslie Uggams), best supporting musical actress (Lillian Hayman); and best score (Jule Styne, Betty Comden, Adolph Green).

RCA was represented in the Tony awards this year with "The Happy Time," for which Robert Goulet won the best musical actor award, and Gower Champion, who won for both best musical director and best choreographer. RCA also has the original cast sets of "Darling of the Day," for which Patricia Routledge won a best musical actress award; "How Now, Dow Jones," for which Hiram Sherman won a best supporting musical actor award, the original "Hello, Dolly!",

for which Carol Channing won a special award, and the current all-Negro "Hello, Dolly!", for which Pearl Bailey won a special award.

Hour Glass to Do Time for Disks

NEW YORK — The Hour Glass, Imperial Records group from the West Coast, has been set for top dates in conjunction with their new single and LP, both titled "The Power of Love." The group goes into the Fillmore, San Francisco (May 2-4); the Cheetah, Hollywood (May 10-11), and the Kaleidoscope, Hollywood (May 17-19). On May 21, they will appear on a TV show from Los Angeles, put on by Columbia Pictures, heralding the film, "For Singles Only," in which the group appears. This will be followed by a date at the Avalon Ballroom, San Francisco (May 24) and a

SERENDIPITYS IN 4 TV SHOWS

NEW YORK—The Serendipity Singers, United Artists Records group, will appear in four TV specials to be syndicated by Trans Lux. They will tape specials for showing Memorial Day, Independence Day, Halloween and Christmas.

Rascals to Do 1st Network TV Show

NEW YORK — The Rascals, Atlantic group, will do their first network TV special Wednesday (1) on ABC-TV. The special, titled "Hallelujah, Leslie," stars Leslie Uggams, who also records for Atlantic.

On the show the Rascals will perform a medley of their disk hits.

return to the Whiskey A Go Go for one week beginning June 5. They are now being lined up for a tour of the East.

Bunky & Jake, Steve Miller Band a Go-Go Double Bill

NEW YORK — Bunky and Jake, and the Steve Miller Band performed well at the Cafe Au Go Go Friday (19). Both acts had been moved downstairs from the Garrick Theater, where they opened earlier in the week.

Bunky and Jake, whose pop material is folk flavored, included numbers from their initial Mercury album in the set, and the numbers, including "Taxicab" and "Daphne Plumb," Bunky was moving in a solo of "Pain in My Heart," a fine soul selection.

A folk-rock treatment of "Just as Long as I'm in Dis World I Am the Light of Dis World" brought the set to a powerful conclusion. Jake's guitar playing was first-rate throughout as the duo's voices blended well during the evening.

The Steve Miller Band also offered rock, but the Capitol Records' act, which could easily have blues inserted in its name, has strong blues and jazz influences. Miller's good vocals

and the good musicianship of the unit were enthusiastically received by the young Greenwich Village audience.

Included were "Mercury Blues" from the soundtrack of "Revolution," a forthcoming film featuring the quartet, and "Roll With It," the flip of their debut Capitol single. "Children of the Future," which used sound intensity to good advantage, was a feature of the set. This number also had gospel-like chords from the organ. **FRED KIRBY**

Josh White Sr. Gives Way to Josh White Jr.

• *Continued from page 15*

the road day after day, "I remember playing in a hotel in the Midwest years ago. I played in what actually was the lobby, and people passed through on their way to the bar or their rooms. One night, after not one single person stopped to notice me, I got fed up, took off my guitar and went into the bar for the rest of the night. When my stand was up, the management was so pleased with me that they asked me to stay on for another six months."

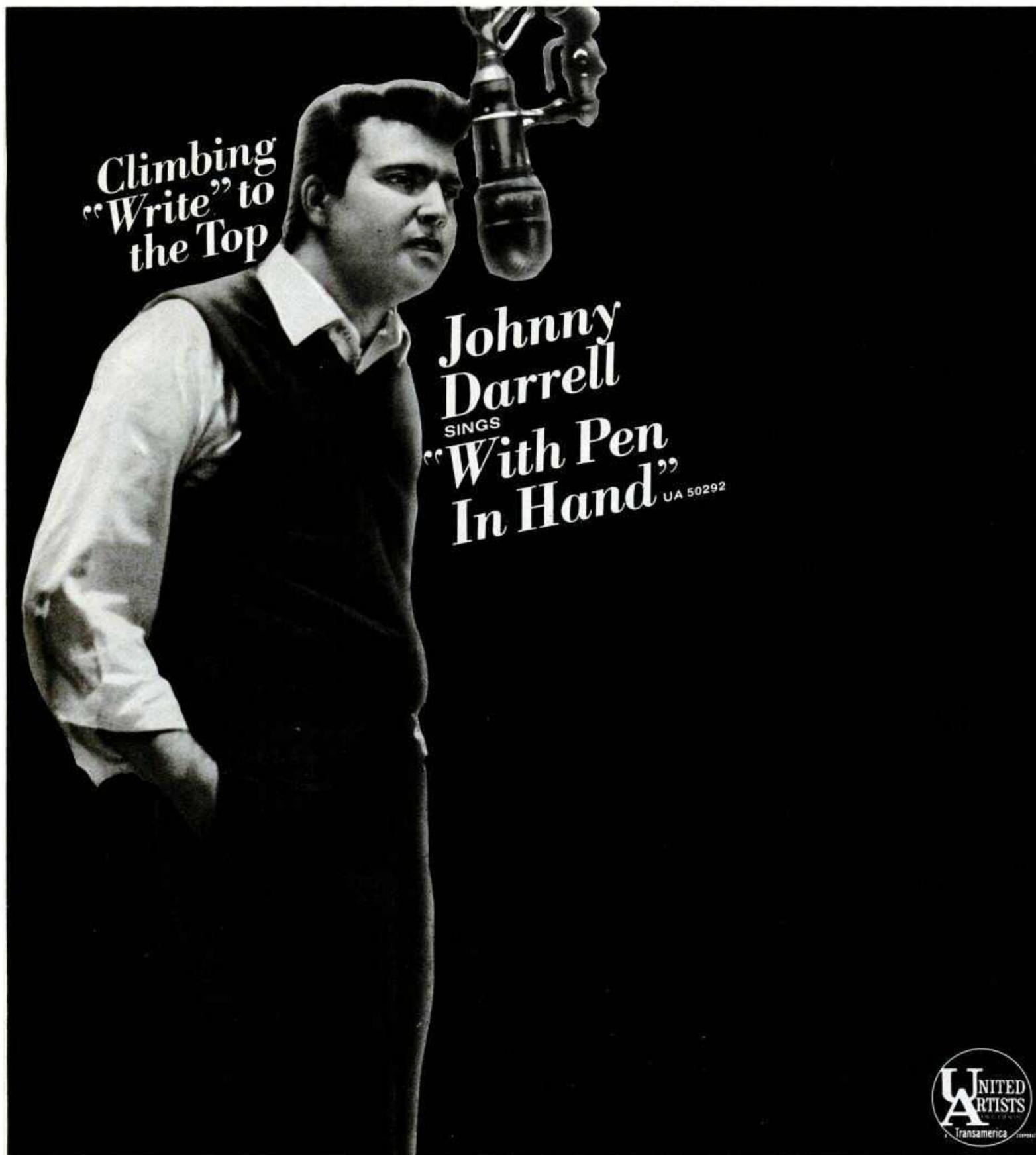
Like most performers, White enjoys the college concerts best of all. "The colleges really got me going," he said. "The Southern booking conferences—Block Booking in Charlotte and SUSGA in Biloxi, Miss.—helped me tremendously. I love working in the South." White has played over 500 colleges across the country, besides appearing on TV and radio shows, clubs and every major "Hall"—Carnegie Hall and Town Hall in New York, Jorday in Boston, Orchestra Hall in Chicago—and in Europe.

This week, White begins a month-long promotion tour for his album. A minstrel like his father, White will visit radio stations, disk jockeys, record stores, and would gladly travel house-to-house to spread the soft, tenor "word" of Josh White Jr.

Newest Signing

• *Continued from page 15*

ver." Bell also inked the Byzantine Empire, whose debut disk will be "Snowqueen." . . . The Silver Apples, joined Kapp, who plans to issue the electronic duo's first LP this spring. The Sound Judgment also to Kapp. . . . Tony Martin signed with Audio Fidelity. His first album for the label is "Tony Martin—This Beautiful."



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Radio-TV programming

WWDC's Sanders Aims Straight At the Heart With NOW Radio

WASHINGTON — A new type of easy listening station based on top 40 approaches is happening today in radio. This is the feeling of William S. (Bill) Sanders, program director of WWDC here. He's calling it "NOW" radio.

"What is happening is the direct result of the longevity of top 40 music and increasing adult acceptance of music with a beat," Sanders said. "WWDC was not the first station to program Sergio Mendes, the Union Gap and Frankie Randall on the same station, on the same program. But, what is more important to the radio industry is that we won't be the last. What is happening in radio now is one form of another of WWDC's NOW radio."

Sanders said he and Perry

Samuels, vice-president and general manager of WWDC, had spent many years "playing Russian roulette with top 40 radio. That we are still alive is proof we were able to beat the game and the rest, more often than not. The reason we were top 40 (and proud to be) before coming to WWDC is that we were certain the most direct and certain route to successful ratings was with contemporary radio. And you can believe we would not have changed our bag if we were not equally convinced there is a new route to success and the only place we're accustomed to being—No. 1."

NOW Radio Defined

NOW radio is as clearly defined as top 40 or soul, but it isn't chicken 40 and it isn't old line, he said. NOW is a combi-

nation of sound and production and empathy that targets on those people 20-49 who heard top 40 in the early '50's, love it and learned to dance because of it. It is a station image created to appeal to those who grew up on a steady diet of rock 'n' roll and have grown to accept its infectious beat influence on virtually every music form, save opera (and don't bet against the top 40 opera, written by the Beatles!).

NOW listeners have discovered, via album purchases, night-clubs, TC and movies, that Elvis sounds as good singing "Hawaiian Wedding Song" as he did on "Jailhouse Rock"; that "Summer Place" was not a Percy Faith fluke top 40 hit, Sanders said. What has happened is: Their tastes haven't changed, they've simply expanded . . . and NOW radio appeals to that expanded taste. He said that WWDC was "different and appealing . . . fun to listen to, and happily involved with its community . . . entertaining, informative, unique. It is, further, the first significant change in music programming since top 40."

Expansion

Top 40 radio tried to expand with the expanding tastes of its listeners, he said, but couldn't do so enough.

"According to the folks at the Census Bureau, the majority of this nation's population is now under 25 and almost 75 per cent is under 50. Therefore, isn't it reasonable to assume that as this age group increased, top 40 station's audiences should have increased proportionately? For your own edification, take a look at a dozen markets today. What happened to these people

(Continued on page 20)



LARRY KANE, host of "The Larry Kane Show," seen Saturdays on KTRK-TV, Houston, is flanked by Bobby Hart and Tommy Boyce, who appeared on his show to promote their new A&M Records album and single.

Nowhere to Somewhere: KGA

SPOKANE—A heavy slate of promotion both on-the-air and off-the-air, plus its new Hot 100 format, has turned KGA around and brought the 50,000-watt station from nowhere to No. 1 after 3 p.m., according to a February Hooper.

Grady A. Sanders, station president and chief executive officer, said the station is mixing Hot 100 records with a selection of featured albums, a few new tunes, and some "carefully-screened progressive rock cuts at night." The station also plays one oldie an hour.

KGA switched from an old-line CBS good music operation to a Hot 100 format on Jan. 15 and it has met with "fantastic acceptance," Sanders said. The station is now second in mid-day, according to Hooper and fourth in the morning with stiff competition from KHQ, the local NBC affiliate.

Promotion has been heavy, including a mailing of 79,000 full-color 24-page tabloids, a contest with \$15,000 in prizes, use of more than 300 billboards in KGA's 32-county area, including Seattle and Portland. To promote the station, air personality Jim Sims did a 125-hour marathon, supported with a contest, to attract letters from long-distant listeners.

March 1, the station moved to new showcase studios on Spokane's main downtown street. Deejays are on display to passersby. This includes Jack Kane, veteran Florida and California personality who heads up the programming, Johnny No-

vak, Jim Sims, a deejay named Shane at night, and Derek Shannon.

Sanders said that his plans include expansion of the KGA staff and facility, and the addition of a high-powered FM facility.

Singleton: New Disks Getting Short Shrift

NEW YORK — The major problem of the record company today is getting people at stations to listen to the new records mailed to them, according to Shelby Singleton, president of SSS International Records. "You nearly have to take the record in and beg the program or music director to listen to the record. A record company that releases five or six records a week loses more hits than they make."

Many stations will listen to a new record by an established act, but not those by new artists. Even then, "if you don't make it in the first eight bars of the records, you can forget it." Personnel at radio stations very seldom give a new record enough of a listen to really make a decision on it.

"There are very few pioneers left in pop music radio. We find that most pop music program directors are waiters . . . they would rather wait and see if anyone else will make a record a hit for them."

The problem is mostly in top 40 and easy listening radio, he said. It doesn't exist in r&b and country music. "Most r&b and country music deejays, if they know the company or the person sending them the record, will open the envelope and listen to the record."

SSS International is going to all kinds of maneuvers in order to get radio station personnel to open up record envelopes. This has included stamping "For Adults Only" and "Very Confidential" on the envelopes. In

(Continued on page 20)

PROGRAMMING AIDS

EDITOR'S NOTE: The Programming Aids Service is intended to show what's happening at radio stations around the nation in regards to records . . . primarily records not yet on the chart or on the bottom of the chart. In coming weeks, the service will be expanded to more easy listening and r&b stations. Best Pick is a record that has a chance to go all the way. Best Leftfield Pick is a record by a new artist or established artist who hasn't had a hit recently that could go all the way. Biggest Happening is a record that is getting most requests and sales in area. Biggest Leftfield Happening is a record by a new artist or one who hasn't had a hit recently that is getting most requests and sales in area.

SAN DIEGO: KOGO program director Dick Roberts—**Best Pick** is "Like to Get to Know You," by Spanky & Our Gang, Mercury; **Best Leftfield Pick** is "You May Be Too Much for Memphis, Baby," by Paul Hampton, Dunhill; **Biggest Happening** is "She Wears My Ring," by Solomon King, Capitol; **Biggest Leftfield Happening** is "Loving You Has Made Me Bananas," by Guy Marks, ABC.

HOLLYWOOD: KMPC program director Russ Barnett—**Best Pick** and **Leftfield Pick** is "Master Jack," by Four Jacks and a Jill, RCA; **Biggest Happening** is "Show Me the Way to San Jose," by Dionne Warwick, Scepter.

COLLEGE RADIO

EVANSTON (Northwestern University): WNUR-FM music director John Hamill—**Best Pick** is "Wear It On Your Face," by the Dells, Cadet; **Best Leftfield Pick** is "Listen, Listen!" by the Merry-Go-Round, A&M; **Best Leftfield Happening** is "Tighten Up," by Archie Bell and the Drells, Atlantic. ("Tighten Up" is a smash at Northwestern; an indication of a song's popularity at a college is how quickly it is picked up by the college rock bands. This song is getting two to three requests for it at a party. Recommend music directors search back in files for "Baby Makes Your Own Sweet Music" by Bandwagon on Epic; we've been playing this since February and have the same faith in it we had in "Spooky").

CLAYTON, Mo. (Washington University): KFRH program director Newton Fiock—**Best Pick** is "If I Were a Carpenter," by the Four Tops, Motown; **Biggest Happening** is "Tighten Up," by Archie Bell and the Drells, Atlantic; **Biggest Leftfield Happening** is "Master Jack," by Four Jacks and a Jill, RCA.

NEW YORK (New York University): WNYU chief announcer Marty Sternberg—**Best Pick** is "Mrs. Robinson," by Simon and Garfunkel, Columbia; **Best Leftfield Pick** is "Sadie, the Cleaning Lady," by Johnny Farnum, Capitol; **Biggest Leftfield Happening** is "Unknown Soldier," by the Doors, Elektra (As far as I know, I have been conducting a one-man pitch for the "Unknown Soldier").

CHAMPAIGN, Ill. (University of Illinois): WPGU and WPGU-FM music director Richard Sallinger—**Best Pick** is "Wear It on Your Face," by the Dells, Cadet; **Best Leftfield Pick** is "Bad Dreams," by the Newbeats, Hickory; **Biggest Happening** is "Pictures of Matchstick Men," by the Status Quo, Cadet Concept; **Biggest Leftfield Happening** is "Make You Mine," by Question Mark & the Mysterians, Capitol.

TROY, N. Y. (Rensselaer Polytechnic Institute): WRPI and WRPI-FM survey director Steven B. Levy—**Best Pick** is "You Ain't Goin' Nowhere," by the Byrds, Columbia; **Best Leftfield Pick** is "Here's Where You Belong," by the Grassroots, Dunhill; **Biggest Happening** is "Black Day in July," by Gordon Lightfoot, UA; **Biggest Leftfield Happening** is "Time Has Come Today," by the Chambers Brothers, Columbia. ("Here's Where You Belong" is the flip of "Feelings," which isn't moving here; the Lightfoot record is No. 1 in requests for us).

HOT 100 RADIO

FLINT, Mich.: WAMM program/music director Tony King—Best Pick is "Love in Them There Hills," by the Vibrations, Okeh; **Biggest Happening** is "I Could Never Love Another," by the Temptations, Gordy; **Biggest Leftfield Happening** is "Make You Mine," by Question Mark & the Mysterians, Capitol (WAMM is currently Flint's hardest rocker).

BABYLON, L. I., N. Y.: WGLI program director Gordy Baker—Best Pick is "Sleepy Joe," by Herman's Hermits, MGM; **Best Leftfield Pick** is "Backwards and Forwards," by December's Children, World Pacific; **Biggest Leftfield Happening** is "How'd We Ever Get This Way," by Andy Kim, Steed.

AURORA, Ill.: WKKD music director & deejay Rusty Tym—Best Leftfield Pick is "But Not Today," by the Shadow Casters. ("But Not Today" is No. 5 record in Aurora, according to Cook's Hi Fi Shop).

SAN FRANCISCO: KYA program director Dick Starr—**Best Pick** is "Anyone for Tennis," by the Cream, Atco; **Best Leftfield Pick** is "MacArthur Park," by Richard Harris, Dunhill; **Biggest Happening** is "Unknown Soldier," by the Doors, Elektra; **Biggest Leftfield Happening** is "Dead," by Carolyn Sullivan.

ORLANDO, Fla.: WHOO program/music director & deejay Bob Baker—Best Pick is "If I Were a Carpenter," by Four Tops, Motown; **Best Leftfield Pick** is "I Can't Wait for Love," by the Mysterians; **Biggest Leftfield Happening** is "Do I Love You," by the Magic Ring. (I especially like Johnny Darrell's "With Pen in Hand" on U.A. Records).

SAN ANTONIO: KTSA music director Bruce Hathaway—**Best Picks** are "She's Looking Good," by Wilson Pickett, Atlantic, "I Can Remember," by James & Bobby Purify, Bell, and "You Keep Me Hangin' On," by Joe Simon, Sound Stage 7; **Biggest Leftfield Happening** is "Unknown Soldier," by the Doors, Elektra.

CORPUS CHRISTI: KEYS music director Dick Daniels—**Best Pick** is "Hey Girl, My Girl," by Bobby Vee, Liberty; **Best Leftfield Pick** is "Can I Carry Your Balloon," by the Swampseeds, Epic; **Biggest Happening** is "Jennifer Eccles," by the Hollies, Epic.

JACKSONVILLE, Fla.: WAPE program director Ike Lee—Best Pick is "Mrs. Robinson," by Simon and Garfunkel, Columbia; **Best Leftfield Pick** is "Savage 7 Theme," by the Cream, Atco; **Biggest Happening** is "Yummy Yummy," by the Ohio Express, Buddah.

RALEIGH, N. C.: WRNC music director Ron Fraiser—Best Pick is "I Could Never Love Another," by the Temptations, Gordy; **Best Leftfield Pick** is "She's a Heartbreaker," by Gene Pitney, Musicor.

(Continued on page 22)

This Guys In Love With You

The Alpert trumpet is augmented by The Alpert voice
Singing a new song by Burt Bacharach and Hal David
Debuted last week on the CBS Special, "Beat of The Brass"
Warmly received by millions of viewers
Happily released today as a single on A&M Records
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This Guys In Love With You



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WWDC's Sanders Aims Straight At the Heart With NOW Radio

• *Continued from page 18*

who should now be listening to top 40? They are where we both know them to be—actively

seeking out and listening to (for shorter periods of time and with less regularity) an alternative to rock 'n' roll as a steady diet.

"However, because of the WIP's, WXYZ's, WLW's, and WWDC's, there is now an exciting, unusual, new place to listen—regularly. These stations

are combining the best elements of top 40 music and presentation with tasteful, creative, bright and tight production. We are filling the void.

"The 20 to 49-year-old age group is there for the taking . . . so why haven't the NOW-sounding stations taken them in great numbers? They are being taken. And, as far as I'm concerned, they're being attracted

right on schedule," he said. "We who saw and enjoyed the meteoric ratings increases of early top 40 might think it ridiculous to say NOW radio is succeeding, in view of the current ratings in most markets."

Equipped

But today's programmers are equipped with the knowledge of the demographic movement necessary to create high gross audience figures, and the knowledge to know just how fast they can be expected to move, and how to program for demographics.

This type of radio has also created a boon for record companies, he said, "because now there is a station in the marketplace which will play virtually everything worth playing, from show tunes to Otis Redding, often long before top 40 does so.

"Recordmen will soon be compelled to recognize that NOW-type stations command audience and attention of record buyers, and that these stations need to be served with all products. When stations with a NOW format become dominant factors in their markets, perhaps there will be a second revolution in the record business: A return to fewer records produced, exposure over a longer period of time, and an increase in the sales of singles extracted from albums."

Heller Bows New Service

LOS ANGELES—The Hugh Heller Corp., one of the leading firms producing jingles today, has just launched a new service called Follow Through. Dick Drury, vice-president of the broadcast division, said the new operation would offer radio stations a "total service from letterheads to staffing the station and programming it. We'll do the billing and the traffic . . . the whole works."

This type of service is definitely needed, Drury said. "So many station have the facility and don't know where to go for people. Our basic theme is that a station's personality is not limited to just its sound on the air." Both Hugh Heller, president of the organization, and Drury are former air personalities.

Short Shrift

• *Continued from page 18*

some cases, the post office has refused to leave the envelopes with radio stations until they were opened in the presence of the mail man. Now, SSS International is thinking of triangular envelopes for a change-of-pace.

The radio stations are not entirely at fault, Singleton said. "Most stations get between 200 and 300 records a week. How could they possibly listen to them all?"

WMAN Full Time

MANSFIELD, Ohio — WMAN, 1,000-watt operation here, has expanded to a full 24-hour schedule and part of the new programming will be rock. The station formerly signed off at midnight. The station is now seeking to build its library of Hot 100 records, according to deejay Jim Dandy.

The Girls Stay
in the
Spotlight at



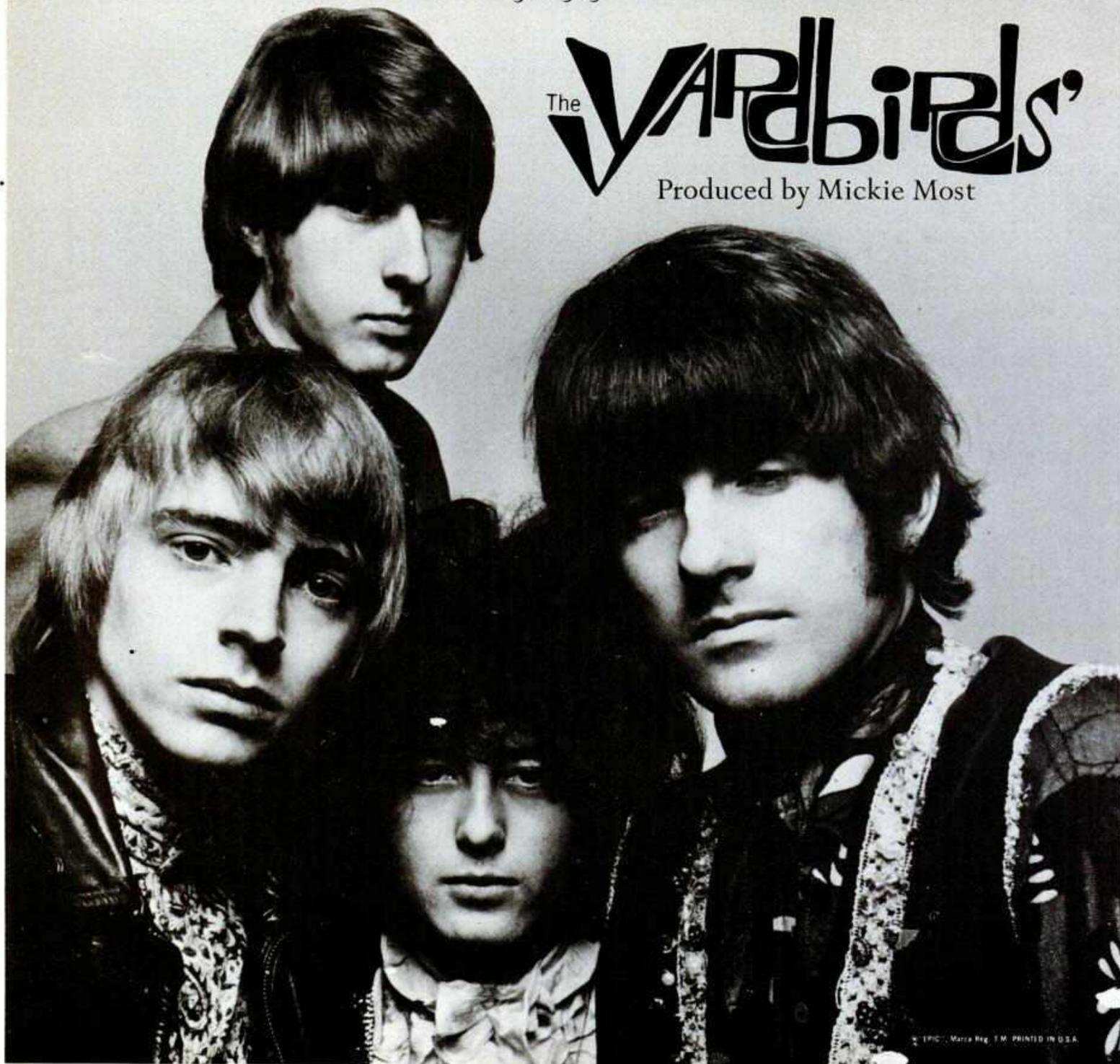
from
"Jennifer Juniper"
to
"Jennifer Eccles"
Now it's

"Goodnight Sweet Josephine"

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The **VARD BIRDS**

Produced by Mickie Most



...And a man drowns in
its amber liquid.



JIM ED BROWN'S
powerful Victor single can put you wise to

"THE ENEMY"

c/w "I Just Came from There" #9518

RCA

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IRTS Hears WLIB On Backyard Format

By TOM McCLOUD

NEW YORK — Harry Novik and members of the WLIB staff talked to about 3,500 college students Thursday (18) about community programming, at the seventh Annual International Radio and TV Society College Conference here.

In a session on local radio programming, the WLIB general manager explained that the station's role was one of "backyard programming" . . . to it and from it. Other members of the panel included Richard Novik, sales manager; Ed Samuels, news director; and Billy Taylor, WLIB-FM program director. They illustrated to the students how they used standard devices, such as actualities and call-in shows, to build involvement in the community and get through to it. The hotline and actualities combine to provide news from the community, to the community.

Credit for WLIB achievements was ascribed to programming features and policies. Included are the broadcast of job opportunities, the use of Negroes on the commercials production staff to increase audience impact, and news department policies to hire or train Negroes as newsmen, and to insist that the news staff be rooted in the community.

Billy Taylor also pointed out that, unlike any newspaper, WLIB radio permits dialogue, and as Ed Samuels later added

it was this that put WLIB in the position to help calm New York City last week.

Earlier in the morning, Don Durgin, president of the NBC-TV Network, discussed with delegates the "specials" background of the network's new hour and a half long Friday night series, "The Name of the Game," and ABC radio executives explained the basis of the four new networks. The highlight of Thursday's program was William Kaland's luncheon address centered on creativity, style, and getting emotional to get the message across. Kaland is Group W director of program development.

WEXI-FM in New Format

ARLINGTON HEIGHTS, Ill. — WEXI - FM, 24 - hour stereo operation in the Chicago area, is now featuring easy listening music in the day and progressive rock at night. The station was formerly known by the call letters WNWC-FM. New owner is Walter M. Mack, who also owns Mack Cadillac Corp. in Mount Prospect. Ray Smithers has joined the station as program director. Former owner Lester Vihon remains as executive vice-president, Wayne H. Smith continues as vice-president and general manager.

KFMK-FM's New Survey

HOUSTON — KFMK-FM, the progressive rock outlet here, is bowing a new album survey for listeners. General manager Hugh Foley reported that the list will be available in record shops and will be released to record distributors and to the record companies.

"Our play is almost 100 per cent albums and our success is really based on album sales. We are playing many of the groups that the AM station have not, for one reason or another, been able to program. People who are buying albums are turning to us for advice. It is difficult for the average listener to pick and choose in a record shop, so they are listening to us and then deciding. Since we are playing a few singles, we will note a couple to watch. It seems now though that the single follows the album."

WFMJ Updates to Easy Listening

YOUNGSTOWN, Pa. — WFMJ has updated its format to easy listening, according to Bernie Ruttenberg of Graham-Ruttenberg, Inc., a programming consulting firm. The station's format had previously been a conglomerate of various types of music, he said. Bob Fitzsimmons has joined the station as morning personality and music director.

PROGRAMMING AIDS

• *Continued from page 18*

VALDOSTA, Ga.: WVLD music director Peter Stone—**Best Pick** is "Happy Song," by Otis Redding, Volt; **Best Leftfield Pick** is "Mrs. Robinson," by Simon and Garfunkel, Columbia; **Biggest Happenings** are "Brooklyn Roads," by Neil Diamond, UNI, "Randy," by Happenings, B. T. Puppy, and "Jelly Jungle," by Lemon Pipers, Buddah. (Big requests on "Randy").

LYNCHBURG, Va.: WLLL music director Jerry Rogers—**Best Pick** is "If I Were a Carpenter," by the Four Tops, Motown; **Biggest Happening** is "Mrs. Robinson," by Simon and Garfunkel, Columbia; **Biggest Leftfield Happening** is "Stop Along the Way," by Timothy Carr, HBDC.

RICHMOND, Va.: WLEE music director Dick Reus—**Best Pick** is "Jelly Jungle," by the Lemon Pipers, Buddah; **Best Leftfield Pick** is "Be Young, Foolish, Happy," by the Tams, ABC; **Biggest Happening** is "Cowboys to Girls," by the Intruders, Gamble; **Biggest Leftfield Happening** is "MacArthur Park," by Richard Harris, Dunhill.

SOUL RADIO

HUNTSVILLE, Ala.: WEUP deejay Emanuel (Rocky G) Garrett—**Best Pick** is "I'm Sorry," by the Delfonics, Philly Groove; **Best Leftfield Pick** is "Your Love Is All Over Me," by Junior Parker; **Biggest Leftfield Happening** is "Take Me in Your Arms," by the Isley Bros., Tamla. (These records are really coming on strong here and are apt to catch on quick elsewhere).

HOUSTON: KCOH program director Don Sundeen—**Best Pick** is "Promise to Wait, My Love," by Martha Reeves and the Vandellas, Gordy; **Best Leftfield Pick** is "Summertime," by the Malibus; **Biggest Happening** is "Happy Song," by Otis Redding, Volt; **Biggest Leftfield Happenings** is "Big Boy," by the Jackson Five. (Everybody flippy over Bobby Doyal's debut album for Warner Bros./7 Arts—"The Bobby Doyal Introductory Offer." Too much soul; Mike Post did a fantastic job producing the sides).

MIAMI: WAME program director Lee Wilson—**Best Pick** is "Wear It on Your Face," by the Dells, Cadet; **Best Leftfield Pick** is "Baby, Make Your Own Sweet Music," by the Bandwagon, Epic.

HUNTSVILLE, Ala.: WEUP assistant station manager A. E. (Sugar Daddy) Dawkins—**Best Pick** and **Leftfield Pick** is "Watch You Work Out," by Kip Anderson; **Biggest Happening & Leftfield Happening** is "I Got a Sure Thing," by Ollie and the Nightingales, Atlantic.

TYLER, Tex.: KZEY music director & deejay Bob Easley—**Best Pick** is "(You Keep Me) Hangin' On," by Joe Simon, Sound Stage 7; **Best Leftfield Pick** is "Who Was the Fool," by Major Burkes, Gulf; **Biggest Happening** is "Ain't No Way," by Aretha Franklin, Atlantic; **Biggest Leftfield Happening** is "Broadway Ain't Funky No More," by Bobby Patterson and the Mustangs, Jetstar.

(Continued on page 24)

CREAM HAS A HIT SINGLE
CREAM HAS A HIT SINGLE
CREAM HAS A HIT SINGLE

THE
SAVAGE SEVEN
THEME
(ANYONE FOR TENNIS)

CREAM

ATCO 6575

Savage Seven Theme from the Dick Clark Production "The Savage Seven" A.I.P. Productions Release

HERB
ALPERT
PRESENTS
PETE
JOLLY



on A&M Records

SP 4145



PROGRAMMING AIDS

• Continued from page 22

COLUMBUS, Ga.: WOKS music director & deejay Ernestine Mathis—**Best Pick** is "I Wish I Knew," by Solomon Burke, Atlantic; **Best Leftfield Pick** is "Don't Sign the Paper," by Jimmy Delphs; **Biggest Happening** is "Lover's Holiday," by Jo Jo Benson & Peggy Scott, SSS International; **Biggest Leftfield Happening** is "I Got a Sure Thing," by Ollie & Nightingales, Atlantic; (James & Bobby Purify's "I Can Remember" on Bell looks good in Columbus; Willie Walker's "You Name It" on Chess has a chance if r&b outlets will get behind it; Phil Colbert of Jubilee is excited about Mary Wells record "The Doctor," a past pick on WOKS).

SEATTLE: KYAC music director and deejay Lloyd Jones—**Best Pick** is "Take Me in Your Arms," by the Isley Bros., Tamla; **Biggest Happening** and **Leftfield Happening** is "Sweet Soul Lady," by the Black and White Affair.

LOUISVILLE: WLOU air personality Jerry Tucker—**Best Pick & Leftfield Pick** is "St. Louis Blues," by Louis Lawton, Heart & Soul. **COUNTRY MUSIC RADIO**

BURBANK (Los Angeles): KBBQ program director Bill Ward—**Best Pick** is "Born a Fool," by Freddie Hart, Kapp; **Best Leftfield Pick** is "Drinking Champagne," by Bill Mack, Kapp; **Biggest Happening & Leftfield Happening** is "Honey," by Bobby Goldsboro, UA.

WEST MONROE, La.: KUZM music director & deejay Phil Harmonic—**Best Pick** is "A New Way to Live," by Mickey Gilly, Paula; **Best Leftfield Pick** is "You Ain't Going Nowhere," by the Byrds, Columbia; **Biggest Happening** is "Less of Me," by Bobby Bridger, Monument (when is Monument going to wake up and do some promotion on this; it could be a national hit).

SACRAMENTO, Calif.: KRAK station manager & program/music director Jay Hoffer—**Best Pick & Leftfield Pick** is "The Jimmie Rodgers Blues," by Elton Britt, RCA Victor; **Biggest Happening** is "Rainbows Are Back in Style," by Slim Whitmen, Imperial; **Biggest Leftfield Happening** is "I Wanna Live," by Glen Campbell, Capitol (Be on the lookout for

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Here's a letter from Jerry Johnson, program director of KDAC, P. O. Box 1164, Fort Bragg, Calif. 95437, that speaks for itself: "In recent months I have noticed innumerable comments from many small stations criticizing record

distributors for their lack of service to small stations. This lack of service is probably due to a number of reasons and the faults more than likely rest with both the distributors and the stations as well. I can speak only from personal

"Only Human," by Ola Louise, Canyon Records; it was written by the guy who wrote "Detour").

TEXAS CITY, Tex.: KTLW music director Bill Vance—**Best Pick** is "The Easy Part's Over," by Charlie Pride, RCA; **Best Leftfield Pick** is "I'm Gonna Move On," by Warner Mack, Decca; **Biggest Leftfield Happenings** are "Sugar From My Candy," by Ray Griff, Dot, and "Jimmy Jacob," by Carl Vaughn, Monument; **Biggest Happening** is "Mental Journey," by Leon Ashley, Ashley ("Honey" by Bobby Goldsboro, UA, is solid No. 1 again for fourth week; request action continues on Tammy Wynette's "Cry" from "Take Me to Your World" album, Epic . . . still think there is great single possibility with this one).

SAN ANTONIO: KBUC music director & deejay Dale Eichor—**Best Pick** is "How Sweet It Is," by Jack Reno, Jab; **Best Leftfield Pick** is "World," by Larry Heaberlin, K-Ark ("Honey," by Bobby Goldsboro, UA, still biggest happening).

BALDWINVILLE (Syracuse), N. Y.: WSEN program/music director & deejay Jerry Adams—**Best Pick** is "I've Been There Before," by Ray Price, Columbia; **Best Leftfield Pick** is "A New Heart," by Ernie Ashworth, Hickory; **Biggest Happening** is "Empty House," by June Stearns, Columbia; **Biggest Leftfield Happening** is "Culman Alabam," by Roger Sovine, Imperial.

BOISE, Idaho: KATN music director & deejay Sammy Fisher—**Best Pick** is "Row, Row, Row," by Henson Carrill, Monument; **Best Leftfield Pick** is "The Jimmie Rodgers Blues," by Elton Britt, RCA Victor; **Biggest Happening** is "That's When I See the Blues," by Jim Reeves, RCA; **Biggest Leftfield Happening** is "I'd Love to Live With You Again," by Darrell McCall.

CHARLOTTE, N. C.: WWOK production manager & deejay Rudy Hickman—**Best Pick** is "I Still Didn't Have the Sense to Go," by Johnny Carver, Imperial; **Best Leftfield Pick** is "Tall Trees," by Fred Boyd, ABC; **Biggest Happening** is "Something Special," by Mel Tillis, Kapp; **Biggest Leftfield Happening** is "Pain Remover," by Sonny Wright, Columbia (April 30 is Buck Owens Day at WWOK . . . giving steak dinners and Buck Owens albums and air calls from him throughout the day).

STEREO RADIO

TULSA, Okla.: KRAV program director Bill Miller—**Best Pick** is "Like to Get to Know You," by Spanky & Our Gang, Mercury; **Best Leftfield Pick** is "Let It Be Me," by April & Nino, White Whale; **Biggest Happening** is "Cabaret," by Herb Alpert, A&M; **Biggest Leftfield Happening** is "Foggy Mountain Breakdown," by Flatt & Scruggs, Columbia (Hottest album is "Love Is Blue," by Al Martino, Capitol).

experience: KDAC's relationship with record distributors in San Francisco. We are currently receiving outstanding service from H. R. Basford, C&C Stone, Capitol, Columbia, Eric - Mainland, Melody Sales, all in San Francisco, and from Mercury Records in Chicago. KDAC is a mini-station with mini-power in a mini-market and obviously cannot make any great record sales for any company. However, we do need records to play and to be competitive with the powerhouses that get into our area from San Francisco we need new releases as soon as possible. We are provided this service quite well by the above-mentioned distributors and needless to say we appreciate it very much. I think the reason for our receiving such good service is quite simple: KDAC doesn't pretend to be another KFRC nor do I consider myself another Bill Drake. In short, we need all the help the distributors can provide, and, in return, we will listen to all releases sent, not just the ones by name artists, and will air all that merits airing. For all the service we receive we are extremely grateful, for without it we could not survive. Some of the stations that do not receive good service should simply deflate their egos and watch how things change. Amen."

★ ★ ★

Paul Carroll has joined KGO, San Francisco, as program director; he'd been program director of KNEW, same city. . . . Bill Grey, program director of WKFR in Battle Creek, Mich., goes like this: Music director Bob Nyles is now doing a six-hour progressive rock stint every Saturday night along with his regular afternoon shift Monday through Friday; Jim Robinson is moving up to the 5-9 a.m. slot as Mike Scott becomes full-time sports director; Frank Forest moves up to the 6-10 p.m. shift, while Jeff Roberts in the new night man 10 p.m.-1 a.m.

DEEJAYS

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Radio announcer familiar with writing commercial continuity and producing "selling" announcements that convince listeners; strong news delivery required. Sales opportunity if experienced or adaptable. Write: Box 007, Billboard, 165 W. 46th St., New York, N. Y. 10036. **ma4**

Needed immediately—News Director for medium market station. Salary commensurate with ability and experience. Send new tape and personality sketch to Walter Yetter, KLIN Radio, Lincoln, Nebr. 68508. Also needed, night show personality immediately. 40-hour week, paid vacation and insurance. **my4**

If you want to get ahead in radio with a fast-growing chain and would like to work with the best top 40 operation in Southern New England and have a first ticket, let's talk about your future. Replies: Box 012, c/o Billboard, 165 W. 46th St., New York, N. Y. 10036.

This offer does not happen often, but this station in a major Midwest city is searching for an exciting radio personality to perform 2 p.m. to 6 p.m. contemporary music program. Send tape, picture and resume to Box 009, Billboard, 165 W. 46th St., New York, N. Y. 10036. **my11**

MOR PD, 10 thousand plus. Must be sharp administrator, creative Spec Prod. Group Op. NY State. Write: Box 016, Billboard, 165 W. 46th St., New York, N. Y. 10036. **ew**

29-year-old army vet, who is Pro. Dir. & Station Mgr. with nine years in radio, wanting to relocate in Central or So. California as P. D., Prod. Man or D. J. in small or med. market. Good references available after June 1. Write Box 015, Billboard, 165 W. 46th St., New York, N. Y. 10036. **my4**

WVKO, 100% Negro programmed, in Columbus, Ohio, needs News and Production Man. Prefer man with R & B experience. Rush resume, snapshot, tape, salary requirements to Bill Moss, P. D., WVKO Radio, Columbus, Ohio. **my18**

M O R Announcer, able to write copy, do production and work tight board. Peaceful spot to live, good schools, wonderful family community. Tape and resume required. KONG AM & FM, Visalia, Calif. **my11**

POSITIONS WANTED

Program, Music, talk man has exhausted potential in present position. Prefer M. O. R. or talk, will consider other. Want career opportunity and stability in temperate climate. 27, married with 3rd. No rush. Seek permanence. Box 005, Billboard, 165 W. 46th St., New York, N. Y. 10036. **ma4**

Programming / Music Director/Disc Jockey, 10 years' experience, looking for permanent position. Excellent references, currently employed. Forced to move due to station sale. Call Dan Cook, 733-7703, Augusta, Florida. **my4**

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This Forum will be the most authoritative and comprehensive *study* program of the radio programming function that has ever been undertaken. Have no illusions. It will be a stiff workout. But a chance to learn what's really happening in radio today. And much is happening! Whatever your job in radio here's an opportunity to extend your Horizons. This is an investment in your future!

Examine this partial list of topics and speakers. Send your registration on the form at the bottom of the page

CONFERENCE FORUM

FRIDAY, JUNE 7

2:00 PM-5:00 PM

SESSION 1

NEW TRENDS AND INFLUENCES IN RADIO

Chairman: Harvey Glascock, General Manager, WNEW, New York.
Management's Involvement in Radio Programming. Elmo Ellis, General Manager, WSB Radio, Atlanta.
Radio Programming As A Force In Moving Consumer Goods. Edward Bunker, Vice-president, Interpublic Inc., New York City.
Radio Station — Record Company Relations. Gordon McLendon, President, McLendon Broadcasting, Dallas.

SATURDAY, JUNE 8

9:00 AM-10:30 AM

SESSION 2

MODERN COUNTRY MUSIC

Traditional Vs. Modern Country Music. Jay Hoffer, Station Manager, KRAK, Sacramento.
Should You Switch To Country Music—How? Bill Hudson, President, Bill Hudson Assoc., Nashville, Tenn.

SESSION 3

WHAT'S HAPPENING IN R&B

How We Made R&B No. 1. Lucky Cordell, Program Director, WVON, Chicago.
Why R&B Stations Are Worrying About Data. Bill Summers, General Manager, WLOU, Louisville, Ky.

SESSION 4

EASY LISTENING AND HOW TO USE IT

The Changing Sounds On Easy Listening Stations. Ken Gaines, Program Director, WHK, Cleveland.
Forget The Hits And Play Good Music To Build An Audience. Jon Holiday, Program Director, KMBZ, Kansas City, Mo.

SESSION 5

PROBLEMS CONFRONTING THE ROCK FORMAT

What's Rocking Rock Ratings And How To Combat It.
How Soft Must You Go To Broaden Your Audience Base. Dick Starr, Program Director, KYA, San Francisco.

SESSION 6

TRENDS IN FM

The Explosion Called FM. Abe Voron, General Manager, WQAL-FM, Philadelphia.
What Format Works Best On FM And How To Program It. Walter Schwartz, President, WABC Radio, New York.

10:45 AM-12:15 PM

SESSION 7

RADIO PROGRAMMING PERSONNEL

Hiring, Care And Feeding Your Program Group.
How To Move Up In A Radio Career. Gene Taylor, General Manager, WLS, Chicago.

SESSION 8

HOW RATINGS WORK

Dr. Sidney Roslow, President, Pulse Inc., New York City.
Roger Hoeck, President, American Research Bureau, New York City.
Frank G. Stisser, President, C.E. Hooper, Inc., New York City.

SESSION 9

THE AIR PERSONALITY

Should The DeeJay Control His Own Show? Paul Berlin, DeeJay, KNUZ, Houston.
How To Pattern Records—Humor, Talk, Gimmicks. Gary Stevens, DeeJay, WMCA, New York City.

SESSION 10

PROMOTION

Promotion On The Air. Ken Palmer, General Manager, KIMN, Denver.
Promotion Off The Air. Jerry Glaser, General Manager, WENO, Nashville.

SESSION 11

COMMUNITY INVOLVEMENT FOR RADIO

Panel.

LUNCHEON

How Much Freedom For The DeeJay?
Nicholas Johnson, Commissioner, Federal Communications Commission.

2:00 PM-3:15 PM

SESSION 12

PROGRAMMING COUNTRY MUSIC

Success With Part-time Country.
Getting The Teens With Country. Bill Bailey, Program Director, KIKK, Houston.

SESSION 13

WHAT MAKES FOR UNIQUENESS IN R&B

The R&B Personality And The Changing Scene.
Charles Derrick, Program Director, WOIC, Columbia, S.C.
Problems In Formatting R&B. Enoch Gregory, Program Director, WCHB, Detroit.

SESSION 14

EASY LISTENING

Last Home Of The Big Personality. William B. Williams, WNEW, New York.
What Makes A Good Easy Listening Show.

SESSION 15

PROGRESSIVE ROCK

How To Make It On A Hot 100 Station. George Brewer, Program Director, WIXY, Cleveland.
How To Make It All The Way. Ron Elz, Operations And Program Director, KSHE-FM, St. Louis.

SESSION 16

THE RECORD PROBLEM

The LP Cut—How Do You Find The Right One? Rick Sklar, Program Director, WABC, New York.
The Music Director's Dilemma . . . Discovering Hits. Bob Paiva, Musical Director, WPOP, Hartford, Conn.

3:30 PM-5:00 PM

SESSION 17

PROGRAMMING AND RECORD PROMOTION

The Station's Problem In Record Distribution. Bob Wooten, Program Director, KAYO, Seattle.
The Changing Scene In Record Promotion. Woody Roberts, General Manager, KTSA, San Antonio.

SESSION 18

HOW TO GET MORE NATIONAL ADVERTISING

Panel.

SESSION 19

WHAT'S HAPPENING IN MUSIC TODAY

SESSION 20

RECORD PROMOTION TODAY

Panel.

Don Graham, National Promotion Director, A&M Records, Hollywood.
Lenny Salidor, National Promotion and Publicity Director, Decca Records, New York.
Dick LaPalm, Director of Advertising and Marketing, Chess Records, Chicago.

SUNDAY, JUNE 9

10:00 AM-12:00 PM

SESSION 21

THE PLAYLIST — LONG! — SHORT! — HOW? — WHY?

Panel.

Bill Drake, Drake-Chennault, Inc.
Russ Barnett, Director of Programming, KMPC, Los Angeles.



ENJOYING THE SOUTHERN HOSPITALITY at NATRA's regional meeting in Birmingham, Ala., last week are members, left to right: Paul White, first vice-president of NATRA's national board; Effie Smith, board member and national sales & promotion manager for Shout/Bang Records, and Shelly Stewart, program director of Station WJLD, Birmingham.

NATRA Unit Seeks Aid for Negro DJ

NEW YORK—The Southern regional chapter of the National Association of Television and Radio Announcers, now NATRA, Inc., met in Birmingham, Ala., April 20-21, to pool its energies for better conditions at Negro radio stations. The organizational conference of the new chapter, NATRA's third, also named Alvin Dickson of station WAPX in Montgomery as interim president of the Southern regional membership until the national convention in Miami, July 31-Aug. 4. The theme of the conference was national unity—of NATRA and among Negro deejays in

NATRA and other organizations. According to Dickson, NATRA hopes to unify deejays and other radio personnel to improve the working conditions, benefits and opportunities in areas where the Negro deejay primarily, is underpaid and overworked and denied opportunities in management.

NATRA's branch in the South, where the claims of discrimination are the heaviest, will work specifically to reverse the programming of r&b stations by white personnel; the employment of white executives in managerial positions

(Continued on page 49)

Gamble-Huff Making It As Hot Producing Team

NEW YORK—Gamble-Huff Productions of Philadelphia has written and produced a crowd of r&b successes which have spilled over onto the pop charts and established the duo as a "hot" independent producing team.

Kenny Gamble and Leon Huff, partners since 1964, are currently responsible for: "Cowboys to Girls," by the Intruders on Gamble Records; "Impossible Mission," by the Soul Survivors on Crimson; "Love in Them There Hills," by the Vibrations on Okeh; "Spring Fever," by the Music Makers on Gamble; and "United," by Peaches and Herb on the Date label.

In addition to their chart-winners, Gamble-Huff Productions has recently signed a long-term production agreement with Mercury Records to produce Jerry Butler, who often assists the duo, and Dee Dee Warwick. They will also produce Freddy Scott for Shout and have agreed to work with still another label, Kas-Mo, whose first release under Gamble-Huff is "Believe in Me," by Floyd Henley.

Former members of the same Artie and, later, part of the Atco Records group with Kenny Gamble and the Romeos, Gamble and Huff began their production partnership after a

(Continued on page 49)



JOSH WHITE JR., who records for United Artists, gives a copy of his new LP, "The Josh White Jr. Album," to Billboard's George Broadhead. White was in New York before leaving on a nationwide promotion tour for his album, a pop and folk LP.

BEST SELLING Rhythm & Blues LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

Billboard Award	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	1	LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	11
2	2	2	DOCK OF THE BAY Otis Redding, Volt 419 (M); S 419 (S)	7
3	3	3	VALLEY OF THE DOLLS Dionne Warwick, Scepter (No Mono); SPS 568 (S)	9
4	4	4	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	18
5	5	5	I CAN'T STAND MYSELF WHEN YOU TOUCH ME James Brown & the Famous Flames, King (No Mono); 1030 (S)	7
6	6	6	TO RUSSELL, MY BROTHER, WHOM I SLEPT WITH Bill Cosby, Warner Bros.-Seven Arts (No Mono); WS 1734 (S)	4
7	8	8	WE'RE A WINNER Impressions, ABC ABC 635 (M); ABCS 635 (S)	10
8	7	7	ONCE UPON A DREAM Rascals, Atlantic 8169 (M); SD 8169 (S)	8
9	9	9	SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)	11
10	—	—	REFLECTIONS Diana Ross & the Supremes, Motown (No Mono); 665 (S)	1
11	11	11	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); M2S-663 (S)	30
12	27	27	THE GOOD, THE BAD & THE UGLY Soundtrack, United Artists UAL 4172 (M); UAS 5172 (S)	5
13	13	13	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	25
14	22	22	PORTRAIT OF RAY CHARLES ABC ABC 625 (M); ABCS 625 (S)	3
15	15	15	SWEET INSPIRATIONS Atlantic 8155 (M); SD 8155 (S)	5
16	20	20	FEELIN' GOOD Lou Rawls, Capitol (No Mono); ST 2864 (S)	9
17	12	12	AXIS: BOLD AS LOVE Jimi Hendrix Experience, Reprise (No Mono); RS 6281 (S)	12
18	18	18	IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	20
19	19	19	ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	8
20	10	10	I'M IN LOVE Wilson Pickett, Atlantic 8175 (M); SD 8175 (S)	12
21	—	—	STEVIE WONDER'S GREATEST HITS Tamla (No Mono); 282 (S)	1
22	24	24	NO SAD SONGS Joe Simon, Sound Stage 7 (No Mono); SSS 15004 (S)	3
23	21	21	TELL MAMA Etta James, Cadet LP 802 (M); LPS 802 (S)	8
24	26	26	DIONNE WARWICK'S GREATEST HITS, PART 1 Scepter SRM 565 (M); SPS 565 (S)	25
25	17	17	DOIN' OUR THING Booker T & MG's, Stax (No Mono); 724 (S)	5
26	23	23	COWBOYS & COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	25
27	50	50	DANCE TO THE MUSIC Sly & the Family Stone, Epic LN 24371 (M); BN 26371 (S)	2
28	28	28	BEST OF MOMS MABLEY Mercury MG 21139 (M); SR 61139 (S)	3
29	32	32	DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	28
30	31	31	BEAT GOES ON Vanilla Fudge, Atco 33-238 (M); SD 33-238 (S)	9
31	34	34	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	30
32	30	30	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	32
33	33	33	DRIFTERS GOLDEN HITS Atlantic 8153 (M); SD 8153 (S)	3
34	16	16	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	23
35	14	14	JAMES BROWN PRESENTS HIS SHOW OF TOMORROW Various Artists, King (No Mono); 1024 (S)	9
36	—	—	SOUL SERENADE Willie Mitchell, HI (No Mono); SHL 32039 (S)	1
37	37	37	TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	73
38	38	38	WELCOME TO MY LOVE Nancy Wilson, Capitol T 2844 (M); ST 2844 (S)	6
39	35	35	DOUBLE-BARRELLED SOUL Jack McDuff & David Newman, Atlantic 1498 (M); SD 1498 (S)	5
40	42	42	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	37
41	48	48	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	52
42	40	40	THIS IS SOUL Various Artists, Atlantic 8170 (M); SD 8170 (S)	6
43	47	47	UP POPS RAMSEY LEWIS Cadet LP 799 (M); LPS 799 (S)	3
44	44	44	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros.-Seven Arts (No Mono); WS 1518 (S)	18
45	43	43	PATA, PATA Miriam Makeba, Reprise R 6274 (M); RS 6274 (S)	15
46	46	46	A MAN & HIS SOUL Ray Charles, ABC ABC 590 X (M); ABCS 590 X (S)	9
47	45	45	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	23
48	36	36	LIVE AND LIVELY Joe Tex, Atlantic 8156 (M); SD 8156 (S)	12
49	49	49	MIRRORS Dick Hyman, Command 924 (M); 924 SD (S)	2
50	—	—	I HAVE A DREAM Rev. Martin Luther King Jr., 20th Century-Fox (No Mono); TFS 320 (S)	1

Minit's R&B Expansion

• Continued from page 26

Minit will release an album by Jimmy McCracklin, "Let's Get Together," this month, and has just signed singer Gloria Jones who had one of the leads in the r&b version of "Othello."

Said Wright, "We're not planning to rush out and sign new artists, although we will enlarge our roster, but we want to creatively develop artists on our roster now. As Atlantic and Motown have proved, r&b is an important 'dollar' market."

Along, the new sales and promotion co-ordinator, had previously served as West Coast r&b promotion manager for Mercury, Philips, Smash, Fontana and Limelight Records.

SOUL SAUCE

• Continued from page 26

... Louis Curry, "A Toast to You" (M-S). ... Erma Franklin, "Open Up Your Soul" (Shout). ... Don Gardner, "You Babe" (Verve). ... Raelettes, "I'm Gettin' Along Alright" (Tangerine). ... Buddy Guy, "Mary Had a Little Lamb" (Vanguard). ... Clarence Carter, "Funky Fever" (Atlantic). ... Steve Mancha, "Hate Yourself in the Morning" (Groove City).

MAKIN' FIRE: Jean Wells, "Try Me" (Calla). ... James & Bobby Purify, "I Can Remember" (Bell). ... Carla Thomas, "A Dime a Dozen" (Stax). ... Lou Rawls, "You're Good For Me" (Capitol). ... Radiants, "Hold On" (Chess). ... Jackie Lee, "African Boo-Ga-Loo" (Calla). ... Leon Haywood, "It's the Last Time" (Decca). ... Jo Armstead, "A Stone Good Lover" (Giant).

FIRE & SMOKE: Temptations, "I Could Never Love Another" (Motown). ... William Bell, "A Tribute of a King" (Stax). ... Solomon Burke, "I Wish I Knew" (Atlantic). ... Bobby Taylor & the Vancouvers, "Does Your Mama Know About Me" (Gordy). ... Witches & Warlocks, "No Where to Run" (Sew City).

GOT A FEELIN': Puzzles, "My Sweet Baby" (Fat Back).

MAY 4, 1968, BILLBOARD



CHARLIE FOXX



GENE PITNEY

GENE

PITNEY

"HEARTBREAKER"

Billboard TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

New blues bag for the stylist and he moves and grooves all the way through this potent Charlie Foxx rocker in top form. Will hit hard and fast and prove one of Pitney's all-time hot sellers! Flip: "Conquistador" Musicor 1306

PRODUCED BY CHARLIE FOXX

WRITTEN BY CHARLIE FOXX-JERRY WILLIAMS. PUBLISHED BY CATALOGUE/CEE & EYE, BMI



SINGLE PICKS OF THE WEEK



GENE PITNEY She's a Heartbreaker

Gene Pitney gets low down and funky on "She's a Heartbreaker" (Catalogue Cee & Eye, BMI). It's a change of pace for Gene and how it works (Musicor 1306).



Picks of the Week

GENE PITNEY (Musicor 1306)
She's a Heartbreaker (2:59) [Catalogue, Cee & Eye, BMI—Foxx, Williams]

Smother the vibrant Gene Pitney vocal sound in soul, add a potent rhythmic backing and work up a hefty production; that's the picture with this new effort showing the songster as he has never appeared before. Solid sock and a big combination of vocal and material fires should make an explosive showing on both pop and blues charts.

Flip: "Conquistator" (2:35) [Catalogue, Primary, BMI—Anisfield]



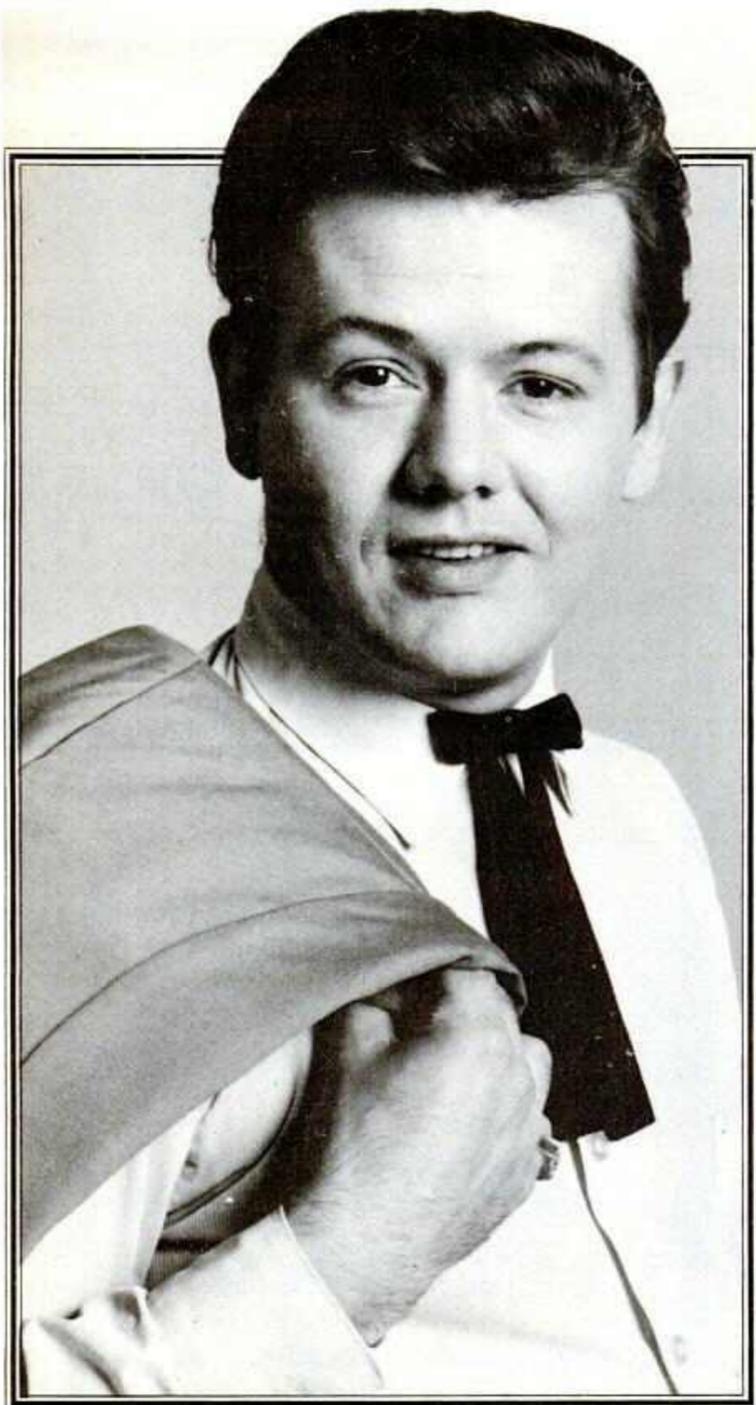
DIVISION OF TALMADGE PRODUCTIONS, INC. 240 W. 55TH ST., NEW YORK

Four going on five.

After four straight hits high on the country charts, Van's fifth single is a cinch for the same route.

VAN TREVOR'S new single: "TAKE ME ALONG WITH YOU"

2-1594



On  date Records.

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Country Music

AFTRA in a Recruitment Drive For Nashville's TV & Radiomen

NASHVILLE — For the first time in its seven-year existence here, the American Federation of Television-Radio Artists will seek to bring all radio and TV personnel here into its fold to join forces with its 165 singer members.

Louis Nunley, member of the Nashville Sounds and president of the local AFTRA chapter, said the organization will move into new headquarters on the

city's Music Row (in the Hubert Long Building), with a full-time secretary and strong organization plans. Sarah Gwaltney will serve in the secretarial post for the time being.

All major artists and back-up singers belong to AFTRA here, but no radio or TV announcers, producers or others are members.

An attempt was first made to organize AFTRA here in

1958 but it failed, and the local was not started until 1961. Headquarters formerly were in the office of Cecil Branstetter, acting executive director and legal counsel for the group. Although membership in AFTRA is not a requirement due to state law in Tennessee, all singers are paid scale.

Initial Aims

Nunley said some of the initial aims of AFTRA with the radio and TV stations would be a pension and welfare fund, hospitalization and insurance at no cost to the artist, and a policing of working conditions.

"More than anything else, we propose to be their voice. Up to now they have had no one speaking for them," Nunley said. He also said AFTRA would see to it that Nashville artists, announcers, etc., receive residuals and "their fair share of any money."

Gordon Stoker, member of the Jordanares, is vice-president of the local chapter, and Delores Dinning is secretary-treasurer. Ray Walker constitutes the remainder of the board.

Country Park For Indiana

ANDERSON, Ind. — A new country music park will open near here early next month, featuring weekly shows through the summer. A 16-week schedule has been arranged, with two shows each date, at Music Park, Inc., located on U. S. 36.

The summer season will be launched by the Porter Wagoner show, including Dolly Parton, comedian Speck Rhodes and the Wagonmasters. Other artists booked include Ferlin Husky, George Jones, Jack Greene, Leroy Van Dyke, Skeeter Davis, Loretta Lynn, Ernest Tubb, Hank Snow, Bill Anderson, Dottie West, Del Reeves, Roy Drusky, Jimmy Dickens and Stonewall Jackson.

In addition to the country music shows, a miniature train-ride will be featured. The park, operated by Gene Swindell, will be open June 2 through Labor Day.

Lord Takes His Days Seriously

NASHVILLE — Two radio stations in two States scheduled a "Bobby Lord Day" for the Decca artist, and he made both of them.

After completing his early morning TV show here, Lord drove to Louisville where WINN had established the "day" for the artist. It also set up an autograph party at a sponsor location to promote his record, "Live Your Life Out Loud."

Completing this commitment, Lord drove to Indianapolis, where WIRE had set up a similar promotion. Both stations saluted him throughout the day by playing his record repeatedly. Both are 24-hour modern country stations. Lord then drove back here in time to make his TV show the following morning.

Nashville Scene

Monument's Billy Walker has joined the roster of Aud-Lee Attractions. Buddy Lee has already completed a western tour for Walker, including a three-day stand in Las Vegas. Walker also will work as part of the Hank Williams Jr. package. . . . Leroy Van Dyke has left Warner-7 Arts Records to join the Kapp roster. In a separate arrangement, Van Dyke's manager, Gene Nash, was signed by Kapp to produce his sessions both on the West Coast and here. . . . Still on the subject of changeover, Dottie West has a new frontman. Jimmie Johnson replaces Red Lane, who will devote full time to writing for Tree. Johnson was with the Van Dyke band for many years.

Dot Ferrari & Doris Conner have their first country release out on Vokes, "Burning Love Letters." . . . Decca's Jimmy Martin, who in 1963 was named country music's "most devoted" artist, has a big one going in his tune "Tennessee," a story of his native State. . . . Mrs. Pat Wilson is the new secretary to Acuff-Rose general manager Bob McCluskey. Mrs. Betty Gold replaces Mrs. Wilson at Hickory Records. . . . Bill Anderson & the Po' Boys have a scheduled "Opry" appearance on May 11, but spend most of the rest of the month on the road. . . . Monument's Henson Cargill is now being booked by One Nites, Inc. . . . Billy Grammer, whose first Mercury release "Money, Love and War" is just out, set for a two-week tour of the South and Midwest.

Margie Bowes is playing a string of one-nighters in Mississippi, Illinois and Ohio. . . . Dave Dudley is working 50 days out of 60, with recording sessions sandwiched in. . . . Claude King plays dates in the same period from Louisiana to Iowa. . . . Epic's Pat McKinney has been doing considerable television work, plugging her "Woman

of the World." She plays in a package in May with Merle Kilgore. . . . Harold Morrison and Stringbean have been barnstorming Alabama, campaigning for a would-be Lt. Governor. Morrison also has cut 12 more of the Wilburn Brothers shows, and is planning a session on Epic. . . . Songwriter Joyce Allsup ("The D. J. Cried") gave birth to a girl and named her Rack Joe Allsup. . . . John D. Loudermilk is forming an organization for all artists who have recorded songs by him. Among other things, Loudermilk will buy them all memberships in the Country Music Association. . . . Dot's Bonnie Guitar follows up her continuing success story with a new single release, "I Believe in Love," and "Faded Love." . . . Jimmie Skinner of Starday has signed a contract with Brite Star.

King-Bluegrass Records has produced its first bluegrass session, called "Pickin' & Shovelin," by the Kentucky Valley Boys. . . . Billy Deaton has lined up scores of shows in the Southwest, including Charlie Pride in Oklahoma and Texas. . . . Roy Acuff delivered a bouquet of roses to Marion Worth when she appeared on the "Opry" following a long absence for surgery. . . . Bill Anderson & the Po Boys have joined the lineup of country stars who will perform at the Texas Western Fair in September. Others previously announced include Archie Campbell, Loretta Lynn, Carl Smith, Stonewall Jackson, Kitty Wells, Jimmy Dickens, Waylon Jennings, Johnny Wright, Bill Phillips, Bobby Wright, Ruby Wright & the Stoney Mountain Cloggers. Anderson will appear in five of the 14 performances scheduled for Will Rogers Auditorium. . . . Producer Paul Tannen, who recently completed recording sessions for Johnny Tillotson's new MGM single, will be here next week for LP sessions with Dot's Ray Griff.



CMA PRESIDENT HUBERT LONG and director Bill Denny (right) last week mapped preliminary plans for the Second Annual CMA Country Music Awards balloting, and announced the awards show will be held during October in Nashville. It is the single all-industry award presentation.

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you'll be*

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B/W
"LIVING TOGETHER—LOVING APART"
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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/4/68

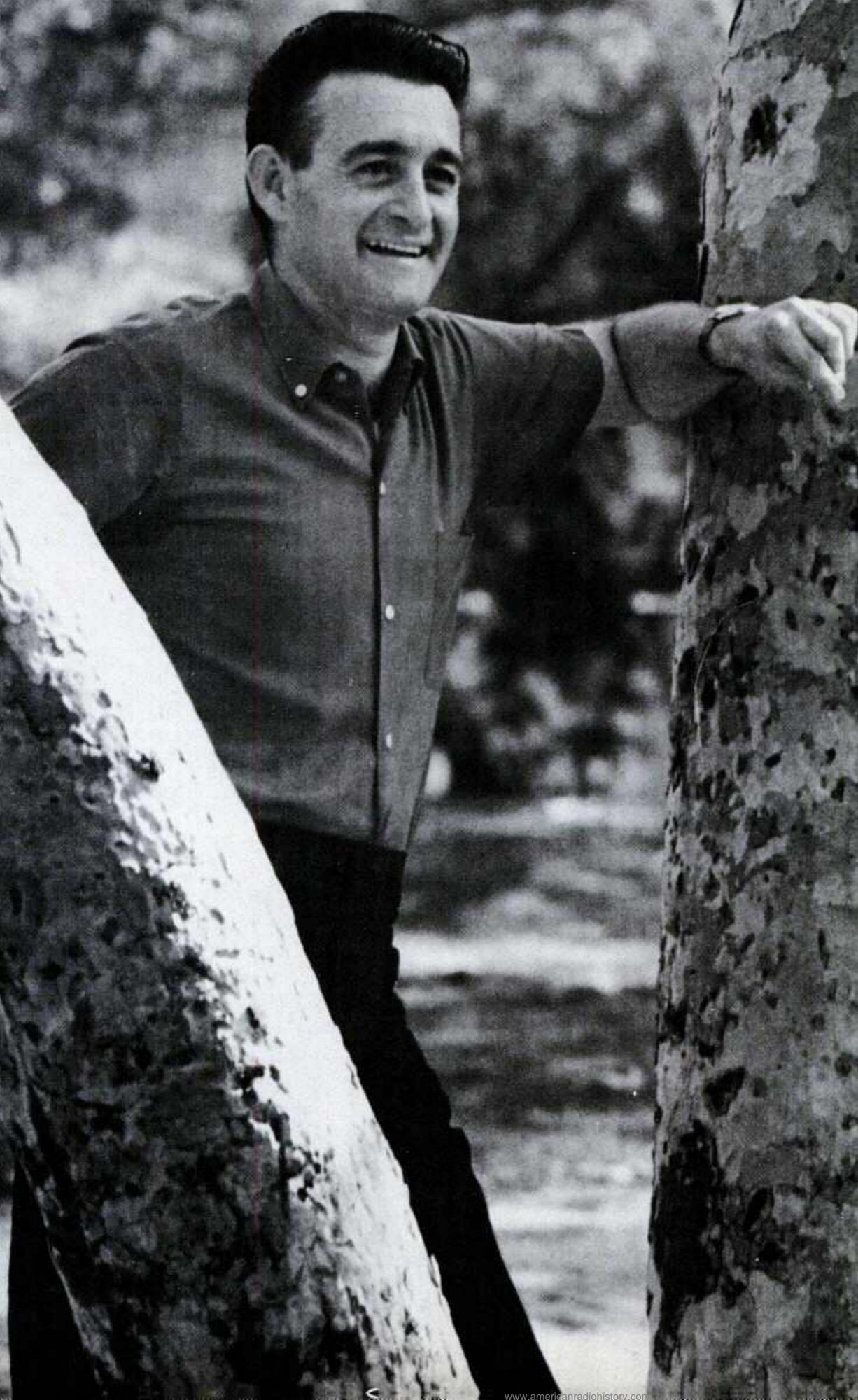
★ STAR Performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1	1	THE LEGEND OF BONNIE & CLYDE Merle Haggard, Capitol 2123 (Blue Book, BMI)	9	39	42	EVOLUTION AND THE BIBLE Hugh X. Lewis, Kapp 895 (Cedarwood, BMI)	7
2	3	HAVE A LITTLE FAITH David Houston, Epic 10291 (Gallico, BMI)	9	40	40	LOVE SONG FOR YOU Hank Locklin, RCA Victor 47-9476 (Central Songs, BMI)	6
3	2	FIST CITY Loretta Lynn, Decca 32264 (Sure-Fire, BMI)	11	41	61	ROW, ROW, ROW Henson Cargill, Monument 1065 (Blue Crest, BMI)	2
4	8	HONEY Bobby Goldsboro, United Artists 50283 (Russell-Cason, ASCAP)	6	42	60	WITH PEN IN HAND Johnny Darrell, United Artists 50292 (Unarf, BMI)	2
5	5	ANOTHER PLACE ANOTHER TIME Jerry Lee Lewis, Smash 2146 (Passkey, BMI)	9	43	51	COUNTRY GIRL Dottie West, RCA Victor 47-9497 (Tree, BMI)	2
6	10	WILD WEEKEND Bill Anderson, Decca 32276 (Stallion, BMI)	8	44	52	GOIN' HOME FOR THE LAST TIME Kenny Price, Boone 1070 (Pamper, BMI)	2
7	7	LITTLE GREEN APPLES Roger Miller, Smash 2148 (Russell-Cason, ASCAP)	9	45	46	HE'S A GOOD OLE BOY Arlene Harden, Columbia 44461 (Wilderness, BMI)	5
8	6	YOU ARE MY TREASURE Jack Greene, Decca 32261 (Forest Hills, BMI)	12	46	48	REMEMBERING Jerry Reed, RCA Victor 47-9493 (Vector, BMI)	4
9	9	THAT'S WHEN I SEE THE BLUE (In Her Pretty Brown Eyes) Jim Reeves, RCA Victor 47-9455 (Four Star, BMI)	9	47	47	MAMA SEZ Marion Worth, Decca 32278 (Central Songs, BMI)	6
10	12	I WANNA LIVE Glen Campbell, Capitol 2146 (Windward Side, BMI)	4	48	37	ASHES OF LOVE Don Gibson, RCA Victor 47-9460 (Acuff-Rose, BMI)	7
11	4	HERE COMES THE RAIN, BABY Eddy Arnold, RCA Victor 47-9437 (Acuff-Rose, BMI)	12	49	49	SUNSHINE OF MY WORLD Dallas Frazier, Capitol 2133 (Blue Crest, BMI)	4
12	11	WORLD OF OUR OWN Sonny James, Capitol 2067 (Chappell, ASCAP)	16	50	53	SUNSHINE AND BLUEBIRDS Jimmy Newman, Decca 32285 (Newkeys, BMI)	4
13	13	THERE AIN'T NO EASY RUN Dave Dudley, Mercury 72779 (Newkeys, BMI)	10	51	72	TAKE ME ALONG WITH YOU Van Trevor, Date 1594 (S-P-R/Noma, BMI)	2
14	14	WALK ON OUT OF MY MIND Waylon Jennings, RCA Victor 47-9414 (Tree, BMI)	15	52	—	LOVE IS IN THE AIR Marty Robbins, Columbia 44509 (Wildweed, BMI)	1
15	16	SHE WENT A LITTLE FARTHER Faron Young, Mercury 72774 (Gallico, BMI)	9	53	56	TRUCK DRIVING WOMAN Norma Jean, RCA Victor 47-9466 (Combine, BMI)	6
16	17	THE IMAGE OF ME Conway Twitty, Decca 32272 (Tree, BMI)	7	54	36	ATLANTA GEORGIA STRAY Sorny Curtis, Viva 626 (Rustland, BMI)	11
17	18	THE LAST GOODBYE Dick Miles, Capitol 2113 (Moss-Rose, BMI)	7	55	58	LIVE YOUR LIFE OUT LOUD Bobby Lord, Decca 32277 (Contention, SESAC)	5
18	22	SUNDOWN MARY Billy Walker, Monument 1055 (Combine, BMI)	10	56	59	TWO SIDES OF ME Harold Lee, Columbia 44458 (Heart of the Hills, BMI)	5
19	21	COUNT YOUR BLESSINGS, WOMAN Jan Howard, Decca 32269 (Stallion, BMI)	9	57	57	INSTINCT FOR SURVIVAL Skeeter Davis, RCA Victor 47-9459 (Glaser, BMI)	7
20	20	RAINBOWS ARE BACK IN STYLE Slim Whitman, Imperial 66283 (Four Star, BMI)	8	58	62	U. S. MALE Elvis Presley, RCA Victor 47-9465 (Vector, BMI)	5
21	26	WILL YOU VISIT ME ON SUNDAYS? Charlie Louvin, Capitol 2106 (Blue Crest, BMI)	9	59	55	BURY THE BOTTLE WITH ME Dick Curless, Tower 399 (Pamper, BMI)	7
22	28	I GOT YOU Waylon Jennings & Anita Carter, RCA Victor 47-9480 (Music City, ASCAP)	6	60	67	FOGGY MOUNTAIN BREAKDOWN Flatt & Scruggs, Columbia 44380/Mercury 72739 (Peer Int'l, BMI)	5
23	23	FIND OUT WHAT'S HAPPENING Bobby Bare, RCA Victor 47-9450 (Champion, BMI)	9	61	68	THE SUGAR FROM MY CANDY Ray Griff, Dot 17082 (Blue Echo, BMI)	2
24	29	MENTAL JOURNEY Leon Ashley, Ashley 2075 (Gallico, BMI)	6	62	66	JUMP FOR JOY Statler Brothers, Columbia 44480 (Tree, BMI)	2
25	30	WILD BLOOD Del Reeves, United Artists 50270 (Passkey, BMI)	6	63	64	(It Won't Be Long) AND I'LL BE HATING YOU Johnny Paycheck, Little Darlin' 0042 (Mayhew, BMI)	2
26	24	WELCOME HOME TO NOTHING Jeannie Seely, Monument 1054 (Pamper, BMI)	11	64	65	I FEEL YOU, I LOVE YOU Bobby Helms, Little Darlin' 0041 (Mayhew BMI)	3
27	27	A THING CALLED LOVE Jimmy Dean, RCA Victor 47-9454 (Vector, BMI)	9	65	75	LIVING George Morgan, Starday 834 (Starday, BMI)	2
28	25	MOTHER MAY I Liz Anderson & Lynn Anderson, RCA Victor 47-9445 (Green Back, BMI)	11	66	70	EMPTY HOUSE June Stearns, Columbia 44483 (Cedarwood, BMI)	2
29	35	NOT ANOTHER TIME Lynn Anderson, Chart 59-1026 (Yonah, BMI)	6	67	54	TRUCK DRIVIN' CAT WITH NINE WIVES Charlie Walker, Epic 10295 (Peach, SESAC)	6
30	34	YOU BETTER SIT DOWN KIDS Roy Drusky, Mercury 72784 (Chrismarc/Cotillion, BMI)	6	68	—	JIMMY RODGERS BLUES Elton Britt, RCA Victor 47-9503 (Southern, ASCAP)	1
31	31	ORDINARY MIRACLE Bobby Lewis, United Artists 50263 (South Town, BMI)	7	69	69	NOTE IN BOX #9 Stu Phillips, RCA Victor 47-9481 (Port/Natson, ASCAP)	3
32	19	HOW LONG WILL MY BABY BE GONE Buck Owens & His Buckaroos, Capitol 2080 (Blue Book, BMI)	15	70	71	I JUST WANTED TO KNOW Hank Snow, RCA Victor 47-9433 (Four Star, BMI)	5
33	41	WHAT A WAY TO LIVE Johnny Bush, Stop 160 (Pamper, BMI)	8	71	—	MY BABY WALKED RIGHT OUT ON ME Wanda Jackson, Capitol 2151 (Party Time, BMI)	1
34	39	SWEET ROSIE JONES Buck Owens & his Buckaroos, Capitol 2142 (Blue Book, BMI)	3	72	—	CULMAN, ALABAM Roger Sovine, Imperial 66291 (Cedarwood, BMI)	1
35	43	HOLDING ON TO NOTHING Porter Wagoner & Dolly Parton, RCA Victor 47-9490 (Passkey, BMI)	4	73	74	I'D LOVE TO LIVE WITH YOU AGAIN Darrell McCall, Wayside 1011 (Back Boy, BMI)	2
36	15	SAY IT'S NOT YOU George Jones, Musicor 1289 (Glad/Blue Crest, BMI)	14	74	—	I'VE BEEN THERE BEFORE Ray Price, Columbia 44505 (Gramitto, BMI)	1
37	50	SOMETHING PRETTY Wynn Stewart, Capitol 2137 (Attache, BMI)	3	75	—	HE AIN'T COUNTRY James Bell, Bell 710 (Belldale, BMI)	1
38	45	SMALL TIME LABORING MAN George Jones, Musicor 1297 (Glad, BMI)	4				

Wynn Stewart's "SOMETHING PRETTY" is something else!



2137



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Joe Nixon
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Yesteryear's Country Hits

COUNTRY SINGLES— 5 Years Ago May 4, 1963

1. Lonesome 7-7203—Hawkshaw Hawkins (King)
2. Still—Bill Anderson (Decca)
3. Is This Me?—Jim Reeves (RCA Victor)
4. End of the World—Skeeter Davis (RCA Victor)
5. Act Naturally—Buck Owens (Capitol)
6. Yellow Bandana—Faron Young (Mercury)
7. Don't Let Me Cross Over—Carl Butler (Columbia)
8. Leavin' on Your Mind—Patsy Cline (Decca)
9. Not What I Had in Mind—George Jones (United Artists)

COUNTRY SINGLES— 10 Years Ago May 5, 1958

1. Oh, Lonesome Me/I Can't Stop Loving You—Don Gibson (RCA Victor)
2. Stairway of Love/Just Married—Marty Robbins (Columbia)
3. Wear My Ring Around Your Neck—Elvis Presley (RCA Victor)
4. Ballad of a Teenage Queen/Big River—Johnny Cash (Sun)
5. All I Have to Do Is Dream—Everly Bros. (Cadence)
6. Breathless—Jerry Lee Lewis (Sun)
7. Stop the World—Johnnie & Jack (RCA Victor)
8. Send Me the Pillow You Dream On—Hank Locklin (RCA Victor)
9. Don't—Elvis Presley (RCA Victor)

Ft. Worth Golf Director Rogers Named Music City Contest Head

NASHVILLE—Frank Rogers, veteran director of the Colonial National Invitational Golf Tournament at Fort Worth, has been named executive director of the Music City Pro-Celebrity tournament here to be held in October.

Rogers was named jointly by a group consisting of the Country Music Association (CMA) executive board, and representatives of the Nashville Tennessean and the Area Junior Chamber of Commerce, co-sponsors of the organization.

The group also named a board of directors to oversee the annual event which precedes by one week the gathering of thousands of industry people for the birthday celebration of the "Grand Ole Opry."

In naming Rogers, the group offered a resolution praising Don Pierce and Hal Neeley of Starday Records for "diligent, untiring and unselfish work through the tedious formative years." Citations and plaques will be presented to the two officials on the 18th

green at the conclusion of this year's tournament.

Giant Event

Pierce and Neeley built the tournament into one of the biggest events of the music industry. Both had stated they could no longer assume the burden of the work involved, and the board acted accordingly in contacting Rogers.

Rogers has built the Colonial Invitational into a \$125,000 tournament, one of the richest in the world. He also has given it top prestige, and a strong international flavor, and is expected to do the same for the Music City tournament. In the past, Rogers had served in an advisory capacity to the tournament, was one of the first "Country Gentlemen" who contributed \$1,000 toward getting it off the ground.

The board of directors of the newly formed Pro-Celebrity group will consist of Hubert Long, president of CMA; John Bibb, sportswriter for the Nashville Tennessean and winner of this year's National Headliner Award; John Sloan Jr., banker and president of the Junior Chamber of Commerce; Mason Rudolph, leading PGA touring professional and winner of several open tournaments, and a CMA member to be appointed by the CMA board of directors at its meeting in Las Vegas next week.

Board Chairman

Long will serve as chairman of the board, Bibb as vice-chairman, Sloan as treasurer, and Mrs. Jo Walker, executive-director of CMA, will act as secretary. Numerous committees will be named to carry out the functions necessary to elevate the tournament to the stature it deserves.

Rudolph will do the field contact work, lining up leading touring pros. Rogers will handle all tournament details.

This year's event is slated for the Blue Grass Country Club, in suburban Nashville, Oct. 12-13. Already scheduled for a re-appearance is former winner Perry Como.

Rogers is a representative of the Tossco Corp., manufacturer of airplane parts.

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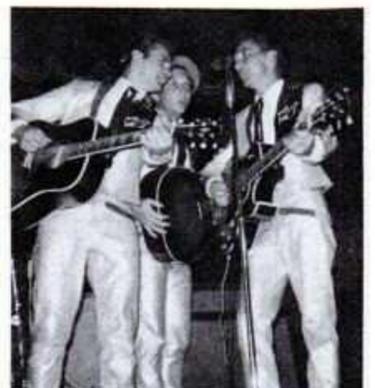
Speaking of banjos, the Baldwin banjo (formerly Ode) is a thing of beauty with attention given to every detail. You must pick on one to know.

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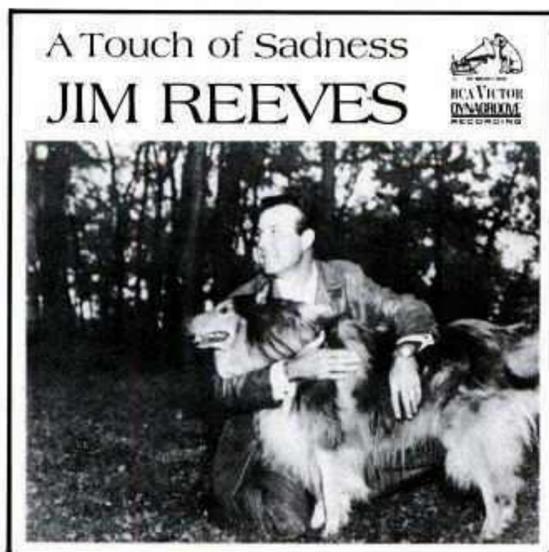
THE COMPTON BROTHERS, on the charts with their Dot version of "Honey," dedicate a Holiday Inn at Newcastle, Pa. Their song is different from the Bobby Goldsboro hit of the same name.

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COLUMBIA RECORDS

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 5/4/68

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		EVERLOVIN' WORLD OF EDDY ARNOLD 14 RCA Victor LPM 3931 (M); LSP 3931 (S)	
2	2	PROMISES, PROMISES 15 Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	
3	8	THE COUNTRY WAY 20 Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	
4	6	SKIP A ROPE 9 Henson Cargill, Monument SLP 18094 (S); No Mono	
5	5	HEY LITTLE ONE 6 Glen Campbell, Capitol T 2878 (M); ST 2878 (S)	
6	19	BEST OF BUCK OWENS, VOL. 2 2 Buck Owens & His Buckaroos, Capitol (No Mono); ST 2897 (S)	
7	3	TAKE ME TO YOUR WORLD 13 Tammy Wynette, Epic LN 24353 (M); BN 26353 (S)	
8	10	TAKE ME JUST AS I AM 4 Ray Price, Columbia (No Mono); CS 9606 (S)	
9	9	WORLD OF OUR OWN 5 Sonny James, Capitol (No Mono); ST 2884 (S)	
10	7	BY THE TIME I GET TO PHOENIX 19 Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	
11	11	SING ME BACK HOME 16 Merle Haggard, Capitol T 2848 (M); ST 2848 (S)	
12	12	CHANGIN' TIMES 6 Lester Flatt & Earl Scruggs, Columbia CL 2796 (M); CS 9596 (S)	
13	13	GENTLE ON MY MIND 31 Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	
14	4	IT TAKES PEOPLE LIKE YOU (To Make People Like Me) 16 Buck Owens & His Buckaroos, Capitol T 2851 (H); ST 2851 (S)	
15	15	GEORGE JONES SINGS THE SONGS OF DALLAS FRAZIER 11 Musicor MM 2149 (M); MS 3149 (S)	
16	16	IN LOVE THE WHITMAN WAY 5 Slim Whitman, Imperial (No Mono); LP 12375 (S)	
17	14	SOUL OF COUNTRY MUSIC 15 Connie Smith, RCA Victor LPM 3880 (M); LSP 3880 (S)	
18	18	FOR LOVING YOU 11 Bill Anderson & Jan Howard, Decca DL 4959 (M); DL 74959 (S)	
19	—	THE LEGEND OF BONNIE & CLYDE 1 Merle Haggard, Capitol (No Mono); ST 2912 (S)	
20	20	COUNTRY HALL OF FAME 6 Hank Locklin, RCA Victor LPM 3946 (M); LSP 3946 (S)	
21	25	DAVID HOUSTON'S GREATEST HITS 7 Epic LN 24342 (M); BN 26342 (S)	
22	26	BEST OF EDDY ARNOLD 54 RCA Victor LPM 3565 (M); LSP 3565 (S)	
23	24	FROM SEA TO SHINING SEA 13 Johnny Cash, Columbia CL 2647 (M); CS 9447 (S)	
24	22	THROUGH THE EYES OF LOVE 9 Tompall & the Glaser Brothers, MGM E 4510 (M); SE 4510 (S)	
25	21	WHAT I'M CUT OUT TO BE 5 Dottie West, RCA Victor LPM 3932 (M); LSP 3932 (S)	
26	23	BOTTLE, BOTTLE 5 Jim Ed Brown, RCA Victor LPM 3942 (M); LSP 3942 (S)	
27	27	LIZ ANDERSON SINGS HER FAVORITE SONGS 7 RCA Victor LPM 3908 (M); LSP 3908 (S)	
28	17	HANGIN' ON 10 Waylon Jennings, RCA Victor LPM 3918 (M); LSP 3918 (S)	
29	29	THE BEST OF WANDA JACKSON 5 Capitol (No Mono); ST 2883 (S)	
30	33	BONNIE GUITAR 9 Dot DLP 3840 (M); DLP 25840 (S)	
31	32	GENTLE COUNTRY SOUND OF GEORGE HAMILTON IV 3 RCA Victor LPM 3962 (M); LSP 3962 (S)	
32	28	QUEEN OF HONKY TONK STREET 27 Kitty Wells, Decca DL 4929 (M); DL 74929 (S)	
33	36	FLOYD CRAMER PLAYS COUNTRY CLASSICS 13 RCA Victor LPM 3935 (M); LSP 3935 (S)	
34	44	YOU ARE MY TREASURE 2 Jack Greene, Decca DL 4979 (M); DL 74979 (S)	
35	35	TOGETHERNESS 12 Freddie Hart, Kapp KL 1546 (M); KS 3546 (S)	
36	39	SOMEWHERE BETWEEN 2 Bonnie Owens, Capitol T 2861 (M); ST 2861 (S)	
37	38	THROUGH A CRACK IN A BOXCAR DOOR 4 Buddy Cagle, Imperial (No Mono); LP 12374 (S)	
38	—	HERE'S CONWAY TWITTY 1 Decca DL 4990 (M); DL 74990 (S)	
39	—	IF I LIVED HERE 1 Glen Garrison, Imperial (No Mono); LP 12378 (S)	
40	40	JUST BETWEEN YOU AND ME 14 Porter Wagoner & Dolly Parton, RCA Victor LPM 3926 (M); LSP 3926 (S)	
41	42	HEART OF HANK COCHRAN 3 Monument (No Mono); SLP 18089 (S)	
42	41	IT'S ANOTHER WORLD 7 Wilburn Brothers, Decca DL 4954 (M); DL 74954 (S)	
43	37	THE SON OF HICKORY HOLLER'S TRAMP 7 Johnny Darrell, United Artists UAL 3634 (M); UAS 6634 (S)	
44	—	JUST BECAUSE I'M A WOMAN 1 Dolly Parton, RCA Victor LPM 3949 (M); LSP 3949 (S)	
45	—	NASHVILLE GUITARS AT HOME 1 Monument (No Mono); SLP 18093 (S)	



A New Hit!

by

Ernie
Ashworth

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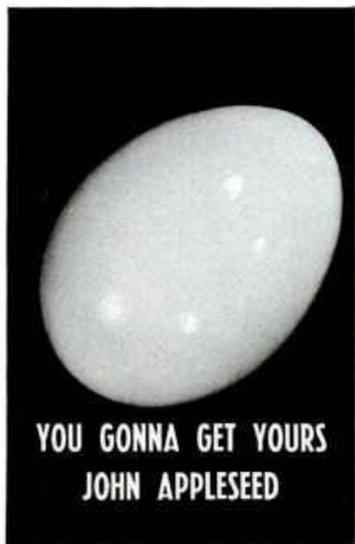


Passkey Music
BMI
Produced by:
Bob Montgomery

WILD BLOOD
DEL REEVES

(J. Chesnut)
From the United Artists LP UAL 3643 /
UAS 6643 "Del Reeves
Running Wild"
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PERSONAL MANAGEMENT: HUBERT LONG TALENT



Key Talent in New Expansion —Eyes Nationwide Operation

NASHVILLE—The Key Talent Agency, already expanded into Las Vegas, now will set up offices on the West Coast with an ultimate eye on nationwide representation.

Jimmy Key, president of the firm which includes Newkeys Music, Inc., said he will seek office space and personnel to operate an office in Los Angeles to combine the activities of the talent agency and publishing company.

"A Los Angeles office will be of major assistance in obtaining TV, film dates and tours in the western part of the U. S. for the Key artists," Key said.

He said it is as important for an agency to have that sort of representation in Los Angeles as it is to record in Nashville.

Key said that as soon as the West Coast office is established, he plans a similar operation in New York. The Las Vegas office was opened only a few months ago. Key left for the Coast Saturday (27) to join the 32-day tour of Bobby Bare, Dave Dudley, Jimmy Newman, Tom T. Hall, Porter Wagoner and Dolly Parton. The tour has been playing throughout Texas, Kansas, Colorado, New Mexico, Arizona, California and Oklahoma.

Ernest Stoneman Undergoes Knife

NASHVILLE — Ernest V. (Pop) Stoneman, one of America's oldest recording artists, underwent surgery last week. Stoneman, who made his first record of 1924 ("The Sinking of the Titanic"), had kept up a heavy schedule of personal appearances until entering the hospital. The 75-year-old singer had become the subject lately of increasing attention from folklorists, sociologists and other scholars. He had recorded more than 350 records and Edison cylinders in the early days of his career.

An interview with Pop Stoneman, in which he tells his entire musical background, was recently placed into the Country Music Hall of Fame.



SONGWRITER MICKEY NEWBURY has been signed to an RCA Victor recording contract. Shown at the event are Chet Atkins, divisional vice-president, RCA Victor; Bob McClusky, general manager, Acuff-Rose; Jay Boyette, Newbury's manager; Wally Cochran, c&w promotion manager, RCA. Sitting, Newbury, and producer Felton Jarvis.

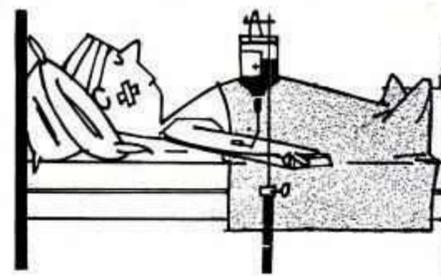


Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

- ★ Hangin' On—Waylon Jennings (RCA)
- ★ Pickin' and Shovelin—Ky. Valley Boys—King—Bluegrass
- ★ Bonnie and Clyde—Jimmie Skinner (Starday)
- ★ Out of Sight—Anna Jane (K-Ark)
- ★ Little More Time—Mack and Sandy Ford (Cuca)
- ★ My Time—Bo Allen (Allen)
- ★ Gonna Move On—Warner Mack (Decca)
- ★ To Make the World a Better Place—Grace Willis (Roy)
- ★ Great Silver Bridge—Charles Anexander (Mohawk)
- ★ One Minute More of Lonely—Leroy Van Dyke (Kapp)
- ★ Do Blondes Have More Fun—Wayne Roberts (Northland)
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PIGPEN TO MEET POPE?

BY MICHAEL LYDON

The First European International Pop Festival, a resounding name for a still rather mysterious event, is being planned for Rome's huge Palazzo dello Sport February 19 to 25.

If it comes off and comes off well, it could be one of the biggest rock and roll shows of all time. But less than a month and a half before opening day, its organization seems chaotic and its origins shadowy.

By the second week in January the Festival organizers claimed to have signed seven British groups, and to have preliminary acceptances from 13

American (mostly San Francisco) groups. Invitations are also going out to bands from the Continent and all over the world.

Despite Monterey-like effusions about love and peace, plus promises to donate the proceeds to charity, the Rome Festival will be run on traditional European lines: performers will be paid, and a panel of judges will award eight "Golden Laurels" to the best groups. Thirteen four-hour shows are scheduled, making one-hour slots for 52 groups.

The seven English groups the Festival claims to have signed are Donovan, the Cream, the Who, Pink Floyd, Nice, the Crazy

—Continued on Page 4



BEATLES ZAP USA LTD

The Beatles closed the offices of Beatles U.S.A., Ltd., their fan club and business office in this country, and fired their American press agent. They severed all business connections here and will conduct their activities entirely from England in the future.

There have been shake-ups in London too. The Beatles have withdrawn from NEMS, the agency started by the late Brian Epstein, their first — and only — manager. Apple, the Beatle-owned corporation that also runs the boutiques of the same name, will represent the group in all its future undertakings. This

move had been expected after Epstein's death, but its occurrence now caught many in the music business off stride.

Although the Beatles own substantial stock in NEMS, active direction of the agency passed to Clive Epstein, Brian's brother. Speculation on the reason for the move suggests that the Beatles wanted to remove themselves from the policies of the Epsteins and pursue their own ideas for producing music, films, television shows and other enterprises. There has been no indication that the Beatles intend to sell or otherwise dispose of their stock in NEMS.



MONTEREY FILM BUMMER

BY SUE C. CLARK

A one hour television film of the Monterey International Pop Festival, currently being produced for the American Broadcasting Company, has resulted in considerable consternation among the musicians who appeared at the Festival (and who may or may not appear in the film.) The film focuses so much on the activities and performance of the Mama's and Papa's to the point that performances of some of the best groups who appeared are left out, that Al Kooper, former organist and star of the Blues Project, says the television film appears to be about the "John Phillips-Lou Adler International Pop Festival."

Al Kooper, formerly of the Blues Project and now the leader of his own band, Blood, Sweat & Tears, discusses the film in a special review on Page 17.

The opening number of the festival film is Scott McKenzie's song (and McKenzie is a friend of Phillip and Adler, who produced his record, manage him and wrote the song) "Wear Flowers in Your Hair." The second song in the film is "Creeque Alley" by the Mamas and Papas. They also sing "California Dreamin'" and are shown directing, watching, managing, supervising and speaking. Another curiosity is that the sound for

—Continued on Page 2



DOORS UP FOR MOVIE

The Doors have been offered \$500,000 by Universal International pictures to star in a movie. The film, scheduled for production this spring, will be written, produced and directed by members of the group, who are still considering the offer. Also in the works is a television special on ABC later this spring.

Meanwhile, the Doors are breaking into print. Slated for February release by publisher Price/Stern/Sloan in an edition

of singer Jim Morrison's lyrics, which will be printed as poetry. The book is a "coffee table" volume, handsomely designed and illustrated with lots of pictures of Morrison. All the Doors are involved with a Random House softcover humor book, which will also have photographs, these to be taken by the group.

Elektra is keeping the title of their next album a secret, but

—Continued on Page 15



PHOTOGRAPHY BY BARON WOLMAN

“Rolling Stone is well on its way to becoming the most influential publication dealing with pop music.”

—Taken from the 2/29 “confidential trade” section of the Tempo Newsletter (available by subscription only, \$140.00 per year.)

Who reads Rolling Stone? For example, Robert Shelton, Richard Goldstein, Paul Williams and Nat Hentoff all read Rolling Stone. (Ralph Gleason, Jon Landau and Jann Wenner, they write Rolling Stone.) But you don't have to be a music critic to dig Rolling Stone.

When we published our first issue, less than six months ago, we introduced ourselves like this: “You're probably wondering what we are trying to do. It's hard to say: sort of a magazine and sort of a newspaper. The name of it is ROLLING STONE, which comes from an old saying: 'A rolling stone gathers no moss.' Muddy Waters used the name for a song he wrote; The Rolling Stones took their name from Muddy's song, and 'Like A Rolling Stone' was the title of Bob Dylan's first rock and roll record.

“We have begun a new publication reflecting what we see are the changes in rock and roll and the changes related to rock and roll. Because the fan magazines are an anachronism, fashioned in the mold of myth and nonsense, we hope that we have something here for the artists and the industry, and every person who 'believes in the magic that can set you free.'

“ROLLING STONE is not just about music, but also about the things and attitudes that the music embraces. We've been working quite hard on it and we hope you will dig it. To describe it any further would be difficult

without gathering moss.”

Now we read about ourselves in other publications, things like what you read above and comments like “Rolling Stone is what we've all been waiting for.”

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Album Reviews



POP
NEIGHBORHOOD CHILDREN—Acta A 38005 (S)
 Dyan Hoffman of the Neighborhood Children has taken a cue from Gracie Slick, but not all of her slick style. "Long Years in Space" is a haunting solo, but her true strength shows up in the group's top harmony, "Changes Brought to Me," "Happy Child" and especially "Patterns," are stand-out rock tunes. The rest is psychedelic, rounding out the mixed musical company and padding an otherwise chart-bound effort.



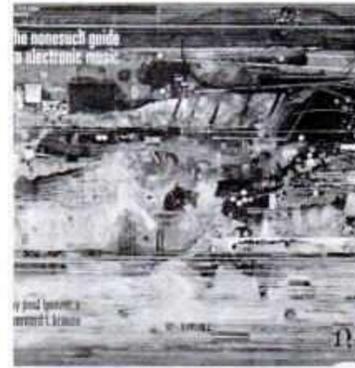
POP
HOW DEEP IS THE OCEAN—Good Earth Trio, DynoVoice DY 31903 (S)
 Bob Crewe has come up with another good group with this gentle rock trio, the Good Earth's debut album, in addition to an updated musical version of the standard used as the disk's title, has other good numbers in "Young Birds Fly," "River Is Wide" and "Stand By Me." "Lala Lalala" could have novelty appeal.



SOUNDTRACK
SOL MADRID—Soundtrack. MGM E 4541 (M); SE 4541 (S)
 A spine-tingling, good album of racy Latin sounds, psychedelic efforts and jazz. Music is composed by Lalo Schiffrin, who also conducted. Excellent, exciting. "Fiesta" sets the blood on fire; "El Patio" featuring Laurindo Almeida on guitar calms it.



CLASSICAL
RALPH VAUGHN WILLIAMS—Utah Symphony (Abravanel). Cardinal VCS-10025 (S)
 Abravanel's reading of the sweeping, all-strings "Fantasia on a Theme by Thomas Tallis" is at once touching and meditative. The "Flos Campi," "Five Variants of 'Dives and Lazarus'" and "Fantasia on Greensleeves" are analyzed with majestic spirit and pride.



LOW PRICE CLASSICAL
THE NONESUCH GUIDE TO ELECTRONIC MUSIC (2 LP's)—Paul Beaver/Bernard Krause. Nonesuch HC 73018 (S)
 The current interest in electronic music has spurred Nonesuch to record an explanation guide to the electronic equipment, the electronic music notations and the synthesis of sounds. This set will be of special interest to those who are technically oriented. Featured in the set is an intriguing work, "Peace Three." Included is an explanation book.



JAZZ
GET TO GET IT—Bobby Timmons. Milestone MSP 9011 (S)

Back on the jazz scene is pianist Bobby Timmons, composer of "Moanin'" for Art Blakey and "This Here" for the Cannonball Adderley Quintet. Timmons breezes through a stylish LP, joined by horns and voices and tied together in a colorful knot by arranger Tom McIntosh. If You Ain't Got It, "Come Sunday" and Monk's "Straight, No Chaser" highlight a welcome-back LP for a very musical Bobby Timmons.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★
GUNS FOR SAN SEBASTIAN—Soundtrack. MGM E 4565 (M); SE 4565 (S)
NO WAY TO TREAT A LADY—Motion Picture Score. Dot DLP 25846 (S)

POPULAR ★★★★★
THE KEYMEN LIVE—Goldust LPS 153 (S)
WITH A LITTLE HELP FROM MY FRIENDS—Sue Raney, Imperial LP 12376 (S)

CLASSICAL ★★★★★
PIANO MUSIC OF TURINA—Alicia de Larrocha. Epic BC 1381 (S)

LOW-PRICE CLASSICAL ★★★★★

HAYDN: STRING QUARTETS VOL. III—Fine Arts Quartet. Vox SVBX 595
MOZART: VIOLIN CONCERTO NOS. 4 & 5—Pauk/Wuerttemberg Chamber Orch. Heilbronn (Faerber). Turnabout TV 34186
PALESTRINA: THE SONG OF SONGS—Slovak Philharmonic Chorus (Dobrodinsky). Crossroads 22 16 0186 (S)
RAVEL: MOTHER GOOSE SUITE/PAVANE/DEBUSSY: IBERIA—Czech Philharmonic (Fournet/Pedrotti). Crossroads 22 16 0188 (S)
SCHUMANN: THE STRING QUARTETS—Bulgarian String Quartet. Crossroads 22 26 00154 (S)

JAZZ ★★★★★
THE IMMORTAL KING OLIVER—Various Artists. Milestone MLP 2006 (M)
SUMMER NIGHT—Mike Wofford Trio. Milestone MSP 9012 (S)

ED ZIMBRICK & THE TENTH AVENUE JAZZ BAND LIVE AT ORLEANS ALLEY—EJ ST 101 (S)

SPOKEN WORD ★★★★★
MARTIN LUTHER KING AT ZION HALL—Pica DTL 831

CHILDREN'S ★★★★★
BIG HITS FOR LITTLE PEOPLE—Richard Wolfe Children's Chorus. MGM e 4551 (M); SE 4551 (S)

LOW-PRICE CHILDREN'S ★★★★★
THE OFFICIAL ADVENTURES OF THE SHADOW—Members of the Original Radio Show. Leo the Lion CH 1048

INTERNATIONAL ★★★★★
BOBBY CAPO SINGS—RCA Victor International FPM 184 (M)
VIA CUBA—Conjunto Casino. RCA Victor International FPM 174 (M)
AN EVENING AT THE SANS SOUCI—Cuarteto D'Aida. RCA Victor International FPM 173 (M)
THE AMERICAN DREAM—Martin Luther King. Dooto DTL 841
CARNATIC MUSIC OF SOUTH INDIA—K. V. Narayanswamy. World Pacific WPS 21450 (M)
FLOWER DANCE JAPANESE FOLK MELODIES—Katsumasa Takasago. Nonesuch H 72020 (S)

SPECIAL MERIT PICKS

POPULAR
COLOURS—Dot DLP 25854 (S)
 A promising U. S. quintet combining simple rock and flower coloring. This 11-cut debut album has an unusual opening number in "Bad Day at Black Rock, Baby" with the narrative backed by changing rhythms with jazz and blues traces. "Brother Lou's Love Colony" treats California's hippie colony. "Lovin'" is another good selection.

A GIRL FOR ALL REASONS—Lyn Roman. Dot DLP 25850 (S)
 Lyn Roman is an explosive singer. "A Stop Along the Way" and "I Haven't Got Anything Better to Do" are among the exciting cuts on this album. And judging by the package you can expect more—and better—things from this lass in the future.

KMOP Shedding Country for Pop

TUCSON — KMOP is shifting its emphasis from country music to adult popular music, leaving KHOS as the only local station featuring country music primarily.

Robert H. Scholz, president and general manager, also announced that the station has received authority from the (FCC) to change its call letters to KHYT.

FOLK
NEON PRINCESS—Tom Parrott. Folkways FT 1009 (M); FTS 31009 (S)
 Tom Parrott ranges from America's cities in "Where Are You Going, Boy?" to Wales in "The Aberfan Coal Tip Tragedy" in this excellent album. His biting lyrics, including those of the album's title song, are telling although the music is gentle. "Groovy and Linda," which relates the killing of a hippie in New York's Tomkins Square, is another gem.

JAZZ
NATURAL SOUL—Nat Adderley. Milestone MSP 9009 (S)
 "Natural Soul" had a brief and limited distribution in 1964 under the title "Little Big Horn." Nat Adderley, a full-timer with his brother's jazz group, the Cannonball Adderley Quintet, owns a distinctive and sensitive sound, touched with a brooding, but optimistic flavor. Two ballads, "Loneliness" and "Roses for Your Pillow," are tender traps of nostalgia, and "Half-time" works out nimbly. Aided by Junior Mance on piano and Kenny Burrell on guitar, "Natural Soul" is good jazz.

INTRODUCING DUKE PEARSON'S BIG BAND—Blue Note BST 84267 (M)
 Duke Pearson's crew was recently featured as the back-up band for the Nancy Wilson show at Harlem's Apollo Theater, winning praise. A solid "Big Band" with a fine rapport and disciplined sound, the Duke Pearson band may ride the tide sweeping the big bands back into prominence. "Ground Hog," "Straight Up and Down" and "Taste of Honey" are credentials enough to sign up with the sounds of Duke Pearson and his crowd.

Action Records

Albums

★ NATIONAL BREAKOUTS

ASSOCIATION—Birthday . . . Warner Bros. (No Mono); WS 1733 (S)
MOBY GRAPE—Wow! . . . Columbia (No Mono); CS 9613 (S)

★ NEW ACTION LP's

WILLIE MITCHELL—Soul Serenade . . . Hi HL 12039 (M); SHL 32039 (S)
KING RICHARD'S FLUEGEL KNIGHTS—Knights on Broadway . . . MTA MTA 1008 (M); MTS 5008 (S)
FLATT & SCRUGGS—Original Theme From Bonnie & Clyde . . . Mercury MG 21162 (M); SR 61162 (S)
SOUNDTRACK—Half a Sixpence . . . RCA Victor LOC 1146 (M); LS 1146 (S)
MARTIN LUTHER KING—The Great March to Freedom . . . Gordy (No Mono) 906 (S)
WAYNE NEWTON—Walking on New Grass . . . MGM E 4523 (M); SE 4523 (S)
FEVER TREE . . . Uni 3024 (M) 73024 (S)
RICHARD HARRIS—A Tramp Shining . . . Dunhill (No Mono); DS 50032 (S)
GEORGIE FAME—The Ballad of Bonnie & Clyde . . . Epic LN 24368 (M); BN 26368 (S)
MONKEES—Birds, Bees & the Monkees . . . Colgems COM 109 (M); COS 109 (S)
HERB ALPERT & THE TIJUANA BRASS—Beat of the Brass . . . A&M (No Mono); SP 4146 (S)
PATTI PAGE—Today My Way . . . Columbia CL 2761 (M); CS 9561 (S)
TOM JONES—Live! . . . Parrot PA 61014 (M); PAS 71014 (S)
ORIGINAL CAST—Golden Rainbow . . . Calendar KOM 1001 (M); KOS 1001 (S)
FLATT & SCRUGGS—The Story of Bonnie & Clyde . . . Columbia (No Mono); CS 9649 (S)
BROTHER JACK McDUFF/DAVID NEWMAN—Double Barrelled Soul . . . Atlantic 1498 (M); SD 1498 (S)
MURRAY ROMAN—You Can't Beat People Up and Have Them Say I Love You . . . Tetragrammaton (No Mono); 101 (S)
JAZZ CRUSADERS—Lighthouse '68 . . . Pacific Jazz (No Mono); ST 20131 (S)
HAMILTON CAMP—Here's to You . . . Warner Bros. W1737 (M); WS 1737 (S)
ANDA/SALZBURG CAMERATA (ANDA)—MOZART: CONCERTO NOS. 17 & 21 . . . DGG (No Mono); 138 783 (S)

Singles

★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK

★ REGIONAL BREAKOUTS

DON'T SIGN THE PAPER . . . Jimmy Delphs, Karen 1538 (McLaughlin/Alaking, BMI) (Detroit)
LOVE MACHINE . . . Roosters, Philips 40504 (Stone Canyon, BMI) (Miami)
I AM THE MAN FOR YOU BABY . . . Erwin Starr, Gordy 7071 (Jobete, BMI) (Detroit)
SAN FRANCISCO GIRLS . . . Fever Tree, Uni 55060 (Fillgree, BMI) (Seattle)

More Album Reviews on Page 69

Campus Dates

Linda Ronstadt & the Stone Poneys, Capitol artists, play Mesa Junior College of Grand Junction, Colo., on Monday (29); Dixie Junior College, Friday (3); University of Utah, Saturday (4); College of Southern Utah, Monday (6), and Arizona State University, Tuesday (7).

Soul City's Fifth Dimension appear at Texas A&I University on Monday (29); Kansas State University, Wednesday (1); and at the graduation ball of Georgetown University's School of Diplomacy at the Washington Hilton on Saturday (4). The Turtles, White Whale artists, also will perform at the graduation ball.

MGM's Orpheus performs at Lowell (Mass.) State College on Sunday (12).

Warner Bros.' Association plays Cornell University on Saturday (4).

Capitol's Magnificent Men performed at Fairleigh Dickinson University and Middlesex County (N. J.) College on Saturday (27).

The Ultimate Spinach, MGM artists, appear at Ohio Wesleyan University on May 24.

MAY 4, 1968, BILLBOARD

ALBUM REVIEW RANKING

STAR PERFORMER SPOTLIGHT
 Cream of the week's new releases in their respective categories. Albums which are expected to reach the upper half of the Top LP's chart, any position on Billboard's special survey charts, or have long term sales.

CHART SPOTLIGHTS
 Albums which are expected to have sufficient sales to reach the Top LP's chart or have long term sales.

4-STARS
 Moderate sales potential albums which may not reach Billboard's LP chart but which should have enough sales activity to warrant their being stocked by most dealers, rack jobbers and one-stops handling that category.

SPECIAL MERIT
 New releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

NAFMB Forms Canadian Wing

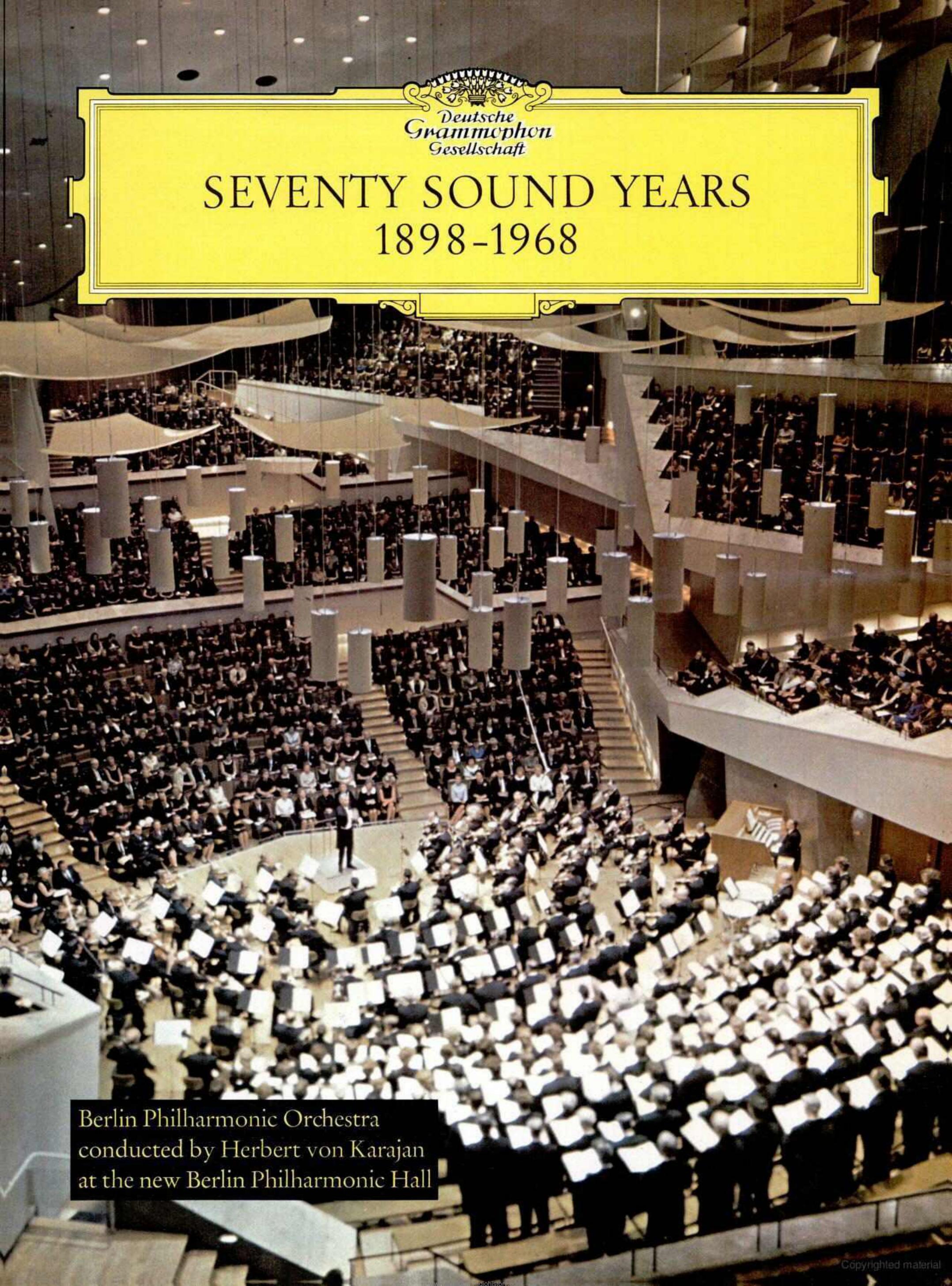
NEW YORK—The National Association of FM Broadcasters has formed a Canadian branch because of "the increasing interest among Canadian FM stations," according to Abve Voron, NAFMB president. There are reportedly more than 100 FM stations in Canada. The NAFMB membership would not compete with the Canadian Association of Broadcasters.

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conducted by Herbert von Karajan
at the new Berlin Philharmonic Hall



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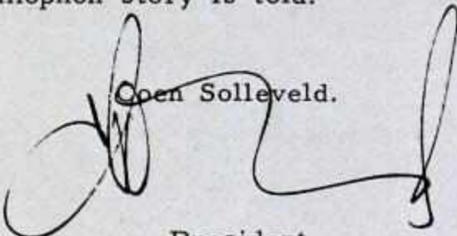
From Enrico Caruso (recorded in 1902, at a fee of £ 100) to Dietrich Fischer-Dieskau, from Arthur Nikisch to Herbert von Karajan, there lies an immense musical world which has been widely covered by Deutsche Grammophon Gesellschaft mbH.

Thanks to Emil Berliner, inventor of the gramophone record, Deutsche Grammophon was founded on December 6, 1898. A brilliant idea was thus the source of this "industry of human happiness" and Berliner's technical idealism has enabled Deutsche Grammophon to reach such artistic and commercial heights in the course of its 70 years' existence.

Next to the continuous building-up of an incomparably interesting artistic catalogue, greatest priority has always been given to the technical development and constant improvement of the nature of the "black disk" and the quality of the music it bears. Numerous artists were brought into the recording studio for the first time by Deutsche Grammophon, to the advantage of millions of music lovers and to the benefit of musical life in the world in general.

The Rhythm of Time has had its reflection in the dynamic activities of this firm blending such a respectable age with the intrepid enthusiasm of the youngster. After steady progress since 1945, the "yellow label" as well as the red Polydor sign can now be seen in every record shop anywhere in the world. Deutsche Grammophon records accompany the performing artists on their tours from Japan to South Africa, from Australia to Alaska: products of a renowned musical industry which had and always will have the highest standards on its banner - artistically, technically and commercially.

The 70th anniversary of Deutsche Grammophon is indeed something to celebrate for the public, the industry, and the trade, and it is therefore with pride and joy that I refer you to the following pages of this jubilee survey in which the Deutsche Grammophon story is told.


Coen Solleveld.

President

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Landmarks in the Seventy-Year History of Deutsche Grammophon Gesellschaft

1898—
Nov. 24—Foundation of the company at Kniestrass 18, Hannover, by Joseph Berliner, brother of Emil Berliner, who in 1887 had invented the record with laterally cut grooves.
Dec. 6—Company entered in the commercial register as the Deutsche Grammophon Gesellschaft GmbH.

1900—
June 27—Reorganization into a joint stock company with a capital of one million marks. Founders: The Deutsche Grammophon Gesellschaft GmbH, the Orpheus Musikwerke GmbH of Leipzig and The Gramophone Co. of London. Transfer of Deutsche Grammophon's headquarters (administration, warehouses, recording studios) to Berlin. The Hannover plant is now solely devoted to production. Foundation of affiliates in Russia and Austria.

1901—
First recordings by Feodor Chaliapin in Moscow.

1902—
Extension of Deutsche Grammophon factory and transfer to Celler Chaussee. (Later on it was transferred to Podbielskistrasse, Hannover, where it is still located.) First recordings by Enrico Caruso.

1904—
Beginning of systematic building of a classical repertoire.

1905—
Deutsche Grammophon appointed purveyor to Her Majesty the Queen of England and the Spanish court.

1908—
Yearly production reaches highest peak prior to World War I—more than 6 million records.

1913—
First recording of a complete symphony—Beethoven's No. 5 with the Berlin Philharmonic conducted by Arthur Nikisch.

1917—
Following confiscation of German property in Britain, the shares of the Deutsche Grammophon A.G. are bought by the Polyphon Musikwerke A.G. of Leipzig.

1920—
Postwar rebuilding of new markets and the foundation of foreign affiliates.

1924—
Introduction of the Polydor label abroad. Artists represented in the catalog this year: Maria Ivoguen, Lotte Lehmann, Emmi Leisner, Heinrich Schlusnus, Tino Pattiera, Wilhelm Backhaus, Wilhelm Kempff and conductors Leo Blech, Richard Strauss and Hans Pfitzner.

1925—
Introduction of electrical recording.

1927—
First recording by Wilhelm Furtwaengler.

1929—
Yearly production reaches 10 million records.

1932—
Political and economic situation produces a slump in the record industry.

1937—
Reorganization and alliance with the Telefunken Company under the auspices of the Deutsche Bank A.G. as Deutsche Grammophon Gesellschaft GmbH.

1939—
Contract signed with Herbert von Karajan who makes his first recordings.

1940—
World War II and the electrical and engineering firm Siemens and Halske AG takes over all shares of the Deutsche Grammophon GmbH.

1943/5—
Destruction of Deutsche Grammophon premises in Berlin and Hannover.

1946—
Rebuilding of factory and administrative buildings in Hannover. Invention of recording tape.

1948—
New catalog created with such artists as Ferenc Fricsay, Eugen Jochum, Helmut Walcha and Monique Haas.

1949—
Birth of the tulip-crowned yellow Deutsche Grammophon label. Foundation of the History of Music Division whose recordings appear on the silver Archiv Produktion label.

1950/1—
Development of technical improvements.

1952—
Recording of first complete opera on long-playing records—"Zar und Zimmermann" by Albert Lortzing.

1954—
First Grand Prix du Disque awarded for Claude Debussy's "Twelve Studies for the Piano" by Monique Haas.

1956—
Exclusive contract signed with pop singer Freddy, who, to date, has been awarded 11 gold disks. Transfer of Deutsche Grammophon headquarters and administration to Hamburg. Yearly production now 20.2 million records.

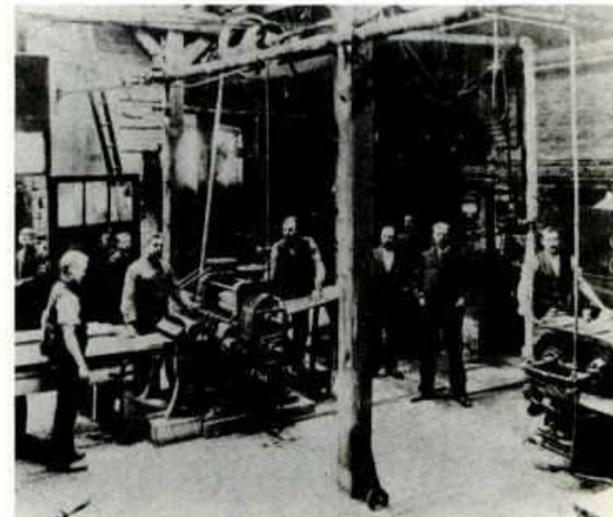
1958—
Introduction of stereo recordings.

1959—
Building of a second factory in Hannover. Agreements made with leading record companies abroad and foundation of numerous subsidiaries.

1962—
Deutsche Grammophon becomes the first company to initiate a subscription program with Karajan's interpretation of the nine symphonies of Beethoven. The international organizations of Siemens and Philips agree to co-ordinate their interests in the record industry. The close co-operation between Deutsche Grammophon Gesellschaft in Hamburg, West Germany, and the Philips Phonographic Industries in Baarn, Holland, is an important development in the history of the record industry.



Emil Berliner, inventor of the laterally grooved record and brother of Joseph Berliner, founder of the Deutsche Grammophon Gesellschaft GmbH.



Deutsche Grammophon's first production plant at Kniestrass 18, Hannover, in 1898. Joseph Berliner, founder of the company, is second from right.



The central administration building of Deutsche Grammophon in Hamburg.



Richard Busch

21 Gold Disks in Germany

By WOLFGANG SPAHR

Deutsche Grammophon has achieved the leading place in the German pop market through the Polydor label. Despite a general downward trend in the record market, Polydor has steadily increased production and turnover and has scored signal successes in both singles and LP charts.

The Polydor success story can be accounted for by the modern methods of production, the intensive training in up-to-date marketing methods given to salesmen, and the impressive roster of German artists on the label—Freddy Quinn, Roy Black, Wencke Myhre, James Last, Bert Kaempfert, Fritz Schulz-Reichel, Hans Carste, Max Greger, Heinz Hoppe, Ingeborg Hallstein, Willi Millowitsch, Martin Lauer and, more recently, Renate Kern and Peter Rubin.

Polydor's vigorous and aggressive marketing and promotion policy has also had a telling effect on the

sales of foreign artists in Germany. Many leading foreign labels such as MGM, Verve, United Artists, Kama Sutra, and A&M have assigned their catalogs to the Hamburg company with the result that artists such as Jimi Hendrix, Procol Harum, Cream, Move, Lovin' Spoonful, Lemon Pipers, the Easybeats, James Brown, Herb Alpert, the Sandpipers, Connie Francis, Ella Fitzgerald, Oscar Peterson, Wes Montgomery, Jimmy Smith, and Erroll Garner have all enjoyed remarkable success in Germany.

In addition Polydor has pioneered self-service techniques in the record market, has shrewdly marketed budget lines Tip and Karussell and has initiated a special record service for juke box operators.

Since 1954 Polydor has awarded golden disks to artists topping one million sales and 21 such disks have been presented to date. Freddy Quinn has received 11, Bert Kaempfert two, and Roy Black, Lolita, Ivo Robic, Bill Haley, Caterina Valente, Friedel Henschel and the Cypris, Rene Carol and Willy Schneider one each.

Gold grammophons for one million album sales have been awarded to pianist Fritz Schulz-Reichel and to the Don Kosaken choir.

In recent months the crowning achievement of Polydor has been the phenomenal success of the Bee Gees whose last three singles have chalked up total sales of nearly one million—"Massachusetts" 500,000, "World" 200,000 and "Words" 250,000. The albums "Bee Gees First" and "Horizontal" have together sold 125,000 copies.

The Bee-Gees currently top the Polydor best-seller lists, followed by Roy Black, with "Bleib bei mir" and

Chris Roberts' "Wenn du einmal." The leading album is James Last's "Humba Humba a Gogo."

In addition to a sizable production of records—Polydor's production chief Oskar Drechsler released 120 singles and 100 albums last year—Polydor is also moving heavily into the musicassette field and sales of cassettes have doubled in the last few months.

Backed by a strong publicity campaign, which includes a special musicassette newspaper "Die Musicassette," the cassette campaign is producing excellent results. Deutsche Grammophon is now producing cassettes at the rate of one million a year.

Polydor director Richard Busch said cassettes have become extremely popular in Germany where there are now 25 different playback models on the market. Busch predicts a steep rise in musicassette sales.

"We shall expand in all fields," Busch added, "pop and classic, disk and musicassette. We are launching campaigns for our pop albums, selling at \$4.75 and for our classic albums selling from \$5.25 to \$6.25. And in this price range we shall have to offer our customers top artists, good ideas, and excellent packaging and production. This we can do. We already lead the field in German national product and in recent years we have made substantial progress with the international labels which we represent in this country."

Although pop repertoire represents the greatest part of its activity, Grammophon Deutschland is deeply concerned with the promotion of the Deutsche Grammophon classical labels.

"They form the rocklike foundation on which we have subsequently developed," Busch said.



WHY DEUTSCHE GRAMMOPHON?

Great Names speak for themselves... and for their Colleagues

HERBERT VON KARAJAN

It was with Deutsche Grammophon that I made the first recordings of my life: The overtures to the "Magic Flute" by Mozart and "La forza del destino" by Verdi in 1938. Recording techniques have improved beyond anything one could have imagined some thirty years ago. Today each instrument can be reproduced with an absolutely natural tone quality, we can hear the complete sound range of a symphony orchestra through modern amplifiers and loudspeakers.

The enormous task of recording the complete Nine Symphonies by Beethoven in 1961/62 marked the start of my second and exclusive tie with Deutsche Grammophon. Since then I have recorded a representative cross section of the classical and romantic repertoire going back to the Baroque as far as Bach and coming up to our time as far as Stravinsky.

Since 1967 Deutsche Grammophon and I have co-operated in what may be called the task of my life: To represent the works of Richard Wagner in the best production possible on records, at the Salzburg Easter Festival, and at the Metropolitan Opera, New York. The "Valkyrie" started the "Ring" last year, this year "Rheingold" has been recorded and will be performed with the same cast at Salzburg and the Met.

With Deutsche Grammophon I have at my disposal the finest recording engineers and an artistic team that perfectly understands my musical intentions—the Deutsche Grammophon people and I speak the same language.



DIETRICH FISCHER-DIESKAU

My relations to Deutsche Grammophon date back to the days shortly after the war. I started with two, for a young singer very taxing works, with "Vier ernste Gesaenge" by Brahms and the "Kreuzstab-Cantata" by Bach; innumerable Lied-, oratorio-, and some time later opera-recordings were to follow.

Many factors are essential to make an artist develop close ties with a recording company. For a singer this decision is mainly influenced by which partners he then can work with, for me a pianist like Jorg Demus or a singer like Ernst Haefliger and, of course, above all the conductors. With Deutsche Grammophon it was the late Ferenc Fricsay, it is now Karl Böhm, Herbert von Karajan, and Eugen Jochum.

Among the thousands of new recordings that reach the public every year, only those that have the highest standard of technical perfection can last. In this respect Deutsche Grammophon has never disappointed me. Each time I listen to one of my own or other recordings I marvel at the brilliancy of sound and the impeccable technical precision of Deutsche Grammophon recordings.

Challenging partners, highest technical quality, and last but not least a close human contact to the artistic and technical staff make an artist feel at home with a recording company. For me Deutsche Grammophon has always meant: To be at home.

KARL BÖHM

My first recording for Deutsche Grammophon took place on June 11th 1944 – although at the time neither of us knew it! It was the performance of "Ariadne auf Naxos" at the Vienna State Opera in honour of the 80th birthday of Richard Strauss in the presence of the composer. The radio recording was later released by Deutsche Grammophon and I am very happy that this through the occasion so inspired sparkling performance was preserved.

Today my exclusive contract with Deutsche Grammophon allows me to record the works closest to my mind and heart: Operas by Richard Strauss, my friend and mentor,—besides "Ariadne", I have so far recorded "Elektra", "Rosenkavalier", and "Daphne", also Wieland Wagner's and my collaborative "Tristan", a live recording at Bayreuth, furthermore two "classical" operas of the 20th century for whose recognition I fought: Alban Berg's "Wozzeck" and "Lulu", which has just been finished. And, of course, Mozart, again and again. All symphonies shall be recorded within the next years—so far ten of them were released, another ten are in preparation. Of Mozart's operas we have so far done the complete "Magic Flute", "Don Giovanni" last year in Prague, and this spring—still a secret to the public—the "Marriage of Figaro".

My exclusive contract with Deutsche Grammophon means the preservation of my life's work for coming generations.



GUNDULA JANOWITZ

I was practically unknown when in 1962 Herbert von Karajan and Deutsche Grammophon chose me to sing the soprano solo in Beethoven's Ninth Symphony, a recording that was to rotate around the entire world. Wherever I sang in the years that followed, in all the operatic centres of Europe, at the major summer festivals, in New York or in Japan: Through the promotion of Deutsche Grammophon my name was already known.

After this first recording, I decided to let Deutsche Grammophon handle my further recording activities on the basis of an exclusive contract. Ten other recordings followed in less than six years. I had three solo albums and the leading soprano part in seven complete opera- and oratorio-recordings. Looking back today I can say that the faith of a recording company like Deutsche Grammophon may open a world career to the young artist who is able to maintain in personal appearance the high standard set by his recordings.

SEVENTY SOUND YEARS 1898-1968



KARL RICHTER
Latest recording: Gluck, "Orfeo ed Euridice"



HANS WERNER HENZE
Latest recording: "The Young Lord"



RAFAEL KUBELIK
Latest recording: Mahler, Symphonies Nos. 1, 3, 9 (to be continued)



CHRISTOPH ESCHENBACH
Latest recording: Beethoven, Piano Concerto No. 1 under Herbert v. Karajan



CHRISTIAN FERRAS
Latest recording: Beethoven, Violin Concerto under Herbert von Karajan



WILHELM KEMPPF
Almost fifty years ago, in 1920, I played my first recording for Deutsche Grammophon, sitting before an enormous funnel while my piano playing was being engraved in wax. Since then, besides works by Mozart, Schumann, and Brahms, I recorded Beethoven's piano sonatas three times in their entirety, the first time in the 1930's on shellac, again on mono LP's in the 1950's and recently on stereo. All five piano concertos by the same composer are available in stereo, too. My next plans with Deutsche Grammophon are to record more Schubert sonatas.



RALPH KIRKPATRICK
Latest recording: Bach, Well-Tempered Clavier, Vol. II (Clavichord)



GEZA ANDA
Latest recording: Brahms, Piano Concerto No. 2 under Herbert von Karajan



ADOLF SCHERBAUM
Latest recording: Trumpet Music from Bohemia



AUGUST WENZINGER
Latest recording: Handel, Passion after B. H. Brockes (world's first recording)



EUGEN JOCHUM
Latest recording: Orff, "Carmina burana" (authorized version)



PIERRE FOURNIER
Latest recording: Haydn, Cello Concertos in D major and C major



MARTHE ARGERICH
Latest recording: Ravel/Prokofieff, Piano Concertos under Claudio Abbado



EVELYN LEAR / THOMAS STEWART
Latest recording: Romantic Duets; Berg, "Lulu" (Lear)



AMADEUS QUARTET
Latest recording: Schubert, String Quartets in A minor and G minor

The Secret of That Deutsche Grammophon Quality— Diligence

An interview with Dr. Hans Werner Steinhausen, managing director of Deutsche Grammophon GmbH

THE RECORDING QUALITY of Deutsche Grammophon is naturally a matter of some pride to Dr. Hans Werner Steinhausen, who explained that there is no unique process, no magic formula, no secret technique.

Most big record companies today, Steinhausen feels, have the technical capacity to produce recordings of equal quality to those of Deutsche Grammophon, but do not always take full advantage of it.

"I cannot understand why the quality of so many recordings is so bad. If you know your job and are diligent, recording quality doesn't cost a penny. Our factory in Hannover has achieved the best possible relationship between quality and economy—though, of course, we had to spend a lot of money in order to achieve this situation.

"We do not sell records, nor even music. What we sell are interpretations of music—interpretations which begin with the artist in the studio and end on the surface of a long-playing record. Only a few people can distinguish between Karajan and Jochum, but any idiot can hear if the surface of the record is not good.

"Although improvement of record quality is my hobby, priority is always given to the artistic aspects of recording. Our first aim is to produce a good interpretation of a work and, having done that, we naturally strive to see that the technical quality is as good as it can possibly be."

The progress made in high fidelity recording over the last two decades has been such that music lovers can hear the great classical works in their own homes with a clarity and detail which now goes beyond anything possible in a concert hall. It is certain that Wagner never heard his great works reproduced in the way in which it is possible for any high fidelity enthusiast to hear them today.

This slightly unreal aspect of the best quality contemporary recordings poses the question: Can fidelity get too high?

Steinhausen answers: "The concept of bringing the concert hall into the home is nonsense. Our aim is to bring the music of the concert hall into the home. We cannot offer the atmosphere of a concert performance; but we can offer a possibility to compare various interpretations, to hear more detail and to get to know various works better.

"There are probably 50 different recordings of the symphonies of Beethoven; but if we record the sym-

phonies for the 51st time with a great new conductor, then people will buy them.

"As you know, a few years ago, we issued the nine symphonies of Beethoven by the Berlin Philharmonic and Herbert von Karajan.

"They were excellent recordings, but we endeavor to improve constantly—that's why I would consider it a challenge to do them over again. We have found a way to get a better string sound—and strings are the most difficult of all to record.

"Deutsche Grammophon has built its reputation on the marriage of high artistic ideals to a passionate concern for technical excellence. And this has meant that we have to train and educate a team of recording engineers with both artistic and technical knowledge. When it comes to orchestral balance we find this can safely be left to the engineer. Almost always, when the conductor is invited to hear the balance, he is surprised at its excellence.

"We have followed a policy of always giving artists the same recording team so that they get to know each other and an atmosphere of friendship and co-operation prevails. This makes things easier for everybody—it is also, however, a little bit dangerous because if an engineer spends all his time recording symphonies, he may lose his touch for piano music or opera. We also spend more time than most companies on the recording process itself.

Having completed the recording session, a master is made and subjected to strict tests and checks. Once the master is passed, production in all configurations begins—record, reel-to-reel tape and musicassette. When the first few pressings have been made, one of them is taken for special testing in a check room. Here the various stages in production can be tested for any loss of fidelity. A technician will play back and compare the master tape, the master record, the pressing, the musicassette and the reel-to-reel tape.

"We take this same trouble with our entire production," said Steinhausen, "not just the prestige classical recordings. However, we do exercise a little bit more control over the quality of the classical recordings. We have developed an electronic device for spotting flaws in pressings and this has enabled us to reduce our staff in the quality control department by 80 people."

Deutsche Grammophon prefers to do its own pressing in Hannover.

Since 1958 all Deutsche Grammophon LP recordings have been in stereo. Steinhausen explained, "We have studied the problem of stereo product being played on monaural equipment, and the most important question is the radius of the stylus. Stereo records can be played on most modern monaural players without dam-

age. In fact, in the first year of our all-stereo policy we had only five complaints.

"If anyone had told me 15 years ago that it would be possible to get the quality that we get today I would have said he was a fool. The record is a remarkable device and it is astonishing to think that one can press a high-fidelity LP record today for less than one mark.

"The three big landmarks in recording were the switch from shellac to PVC, the microgroove and stereo. What the next one will be I hesitate to suggest. I prefer to be a historian rather than a prophet. It is possible to improve stereo by introducing a third channel, but the effect is too small and the cost too great.

"Some people say that videotape will replace the record. I don't think so. The acoustic field is a very special one and I don't think people will be interested to watch pre-recorded tape as often as they would listen to it. I can see the application of videotape for educational purposes, but not for leisure purposes. People might perhaps use a special TV set to watch their own films, but the interest in this will surely diminish as more and more TV channels come into use.

"I think one tires more quickly of a visual experience than of a purely aural one. And I can't imagine the development of a world-wide industry in the optical field which would parallel that of the acoustical field.

"Optical things must be understood—a question of intelligence comes in; whereas music sells by feeling. I think the field we have to develop in acoustics is great enough.

"Herbert von Karajan thinks differently. He feels there is a future for videotaped opera and that millions of people would be able to participate in the Salzburg Festival in this way."

On the subject of records versus aural-only tape, Steinhausen is convinced that the record still leads both in terms of quality and economy. "Surface area for surface area, tape is more expensive than PVC; thus to make it economic we have to produce a thinner tape running at a slower speed—as in the musicassette—for the moment still with a certain loss of quality.

"I feel the musicassette market will expand, but I see its application more in the mobile field than as a home unit. I am less certain of the future of the tape cartridge in Europe. For one thing car radios are more efficient in Europe because of the higher density of transmitters. And secondly we have no vast car factories.

"I am pleased to say that of all the favorable comments I have heard about record quality, most of them have concerned Deutsche Grammophon records," said Steinhausen. "A competitor from America once said to me, jokingly, 'Can't you make your quality a little bit less excellent?' and I had to reply, 'No, sir. It would be too expensive.'"



Dr. Hans-Werner Steinhausen, managing director of Deutsche Grammophon GmbH, was born on June 22, 1906, in Berlin-Spandau. From his earliest years he took a keen interest in music. His mother, a pupil of Humperdinck, was an accomplished pianist and for some time Steinhausen entertained ambitions of becoming a musician himself.

After attending the Humanistic College, Steinhausen studied at Berlin Technical College and graduated as an engineer in 1930. In 1935 he joined Telefunken as a development engineer, devoting his work mainly to the improvement in the reproduction quality of radio receivers. In 1945 he was appointed technical manager of Telefunken.

Steinhausen joined Deutsche Grammophon in Hannover in 1950 and became director of the factory in 1957. In 1965 he was appointed a member of the executive board of Philips Phonographic Industries.

He was associated with the introduction of the long-playing record and with the use of synthetic material in making records, and was quick to recognize the advantages of injection molding.

It was largely through the initiative of Steinhausen that Deutsche Grammophon opened a second plant at Hannover-Langenhagen in 1959, exclusively using the injection molding system.

He has also played a big part in the technical development of stereophony and is dedicated to the goal of achieving still greater improvement in recording quality.



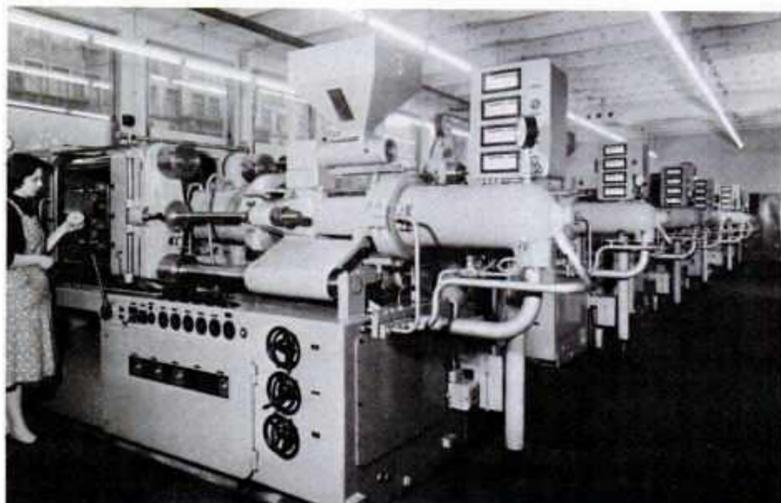
A battery of specially adapted record players in the quality control department of the No. 1 Deutsche Grammophon factory in Hannover. The players are equipped with a second arm which records defects on a slip of paper.



When a defect is recorded, the slip of paper is transferred to the disk to indicate the exact place on the record where the fault is to be found.



Girls at work cutting tape from slave duplicating machines into cassette-size lengths in the musicassette assembly room of the No. 1 factory in Hannover.



Piston-type injection molding machines at the No. 2 Deutsche Grammophon factory in Hannover-Langenhagen.

SUNKEN MUSICAL TREASURE

An interview with Prof. Hans R. Hickmann, artistic director of Deutsche Grammophon's Archiv Produktion

By MIKE HENNESSEY

FOR MOST OF HIS LIFE Prof. Hans R. Hickmann has dedicated himself to what he calls "the discovery of sunken musical treasure"—a study which accords with the expressed aims of the History of Music Division of Deutsche Grammophon.

When, after World War II, the Deutsche Grammophon company set about the formidable task of rebuilding its catalog, it decided to place primary emphasis on German music. It formulated a policy of committing to record a wide range of works by the most important German composers and it has carried out this policy.

"We really had to start from scratch after the war," said Hickmann. "American jazz and popular music was fully covered. The French and English companies had extensive catalogs of their own composers' works, so we naturally turned to the German repertoire."

As early as 1941, Deutsche Grammophon had considered the idea of creating a label exclusively devoted to works of the pre-classical era, but it was not until October 1946 that the silver Archiv Produktion label was introduced.

The label's policy, then as now, was to record the most important works written before 1800 and to record them so that they conformed as closely as possible to the sound intended by the composer.

Though initially the main preoccupation was with German music, the scope of Archiv Produktion has been expanded over the years to embrace a vast spectrum of historic music, from Gregorian chant to 17th century Italian opera, from 13th century French motets to hornpipes by Purcell. To date there are more than 400 albums available.

It is a hazard among archaeologists, even musical ones, that "oldness" can be regarded as a virtue in itself; but it is a jealously preserved principle of Archiv Produktion that any ancient music resurrected for recording must have something to say to contemporary music lovers. Obscure and dust-laden manuscripts may well be obscure and dust-laden precisely because they are trite or trivial.

Hickmann said, "We always try to go back to the original manuscript and never use modern arrangements. I have a staff of young musicologists who, where necessary, reproduce the ancient scores with modern notation while adhering strictly to the composer's intentions."

"In some cases, however, this is not necessary because some 18th century manuscripts are so wonderfully clear that they can be played right off without any difficulty."

Archiv Produktion's catalog is divided into 12 research periods ranging from religious plainsong going back before the year 1000 up to the 18th century music of Mannheim and Vienna.

Research naturally is one of the History of Music Division's main activities and in this they are given valuable assistance from museums, libraries, universities and musicologists throughout the world.

"We are good customers of the British Museum," Hickmann noted, "and of Oxford and Cambridge universities, the Bibliotheque Nationale de Paris and the Library of the Royal Conservatory in Brussels."

Having discovered an important ancient manuscript, Hickmann will have it photostated and transcribed for the various instruments.

"We rarely perform with modern instruments. We use baroque violins, old bassoons, bunting horns and so on. This presents a problem for musicians because they have to learn how to play these ancient instruments correctly and there is, in many cases, very little in the way of guidance."

"In some cases, where these old instruments no longer exist, we have to have them made. For instance, the fiddle used by minstrels between 1100 and 1350 is no longer in existence. So we had to have one built using paintings of the time as a guide."

"Again, in Handel's 'Music for the Royal Fireworks' there is a part for a double bassoon. We found a double bassoon in a museum in Dublin, measured it up and built a facsimile. It was 16 feet high. We were thus able to produce the first recording of the 'Fireworks Music' played as Handel had intended."

Two ensembles specializing in ancient instruments, the Capella Coloniensis and the Schola Cantorum Basiliensis, have been recorded by Archiv Produktion and recordings have also been made of pre-17th century organs found in Denmark and Spain.

"We found an organ exactly as played in the 17th century in a church in France which had been locked

up during the French Revolution," said Hickmann. "We have recorded four historic organs in Spain."

It is Hickmann's contention that ancient instruments are often much better for recording than modern instruments because they have a purer tone, a more delicate timbre. "In Haydn's 'Trumpet Concerto,' two double basses are required. Using modern instruments the bass is rather too dominant, but with baroque instruments a finer, lighter sound is obtained."

"We have also found that ancient music often lends itself perfectly to stereo reproduction, especially poly-choral music which was composed to be sung in large halls with choirs singing in a statement and response fashion."

The most successful Archiv recordings have been those of works by J. S. Bach and Handel, to each of whom a separate research period has been devoted. Archiv has recorded all of Bach's keyboard music, all of his organ music and most of his harpsichord music.

"The Well-Tempered Clavier" has been recorded twice by Ralph Kirkpatrick, once on harpsichord and once on clavichord "because," explained Hickmann, "nobody really knows for which kind of instrument it was written."

This double recording—the only one of its kind—is typical of the thoroughness of Archiv Produktion's recording policy.

Hickmann said it is doubtful if any unknown musical masterpieces remain to be discovered. "The most important works have been found and put on record, but, of course, we always hope to discover more. We intend to go deeper into the past and are extending our researches now to Rumania, Poland and Czechoslovakia. We recently completed a series of recordings of ancient Spanish music featuring the guitar and the vihuela, a Moorish stringed instrument which was the forerunner of the guitar. We have traced the evolution of flamenco from the 16th and 17th century up to modern flamenco."

Ask Hickmann to name the most exciting discovery during his years with Archiv Produktion and he will tell you with a smile, "The last one. I am always inspired by the one I am working on at the present moment."

Nevertheless there have been remarkable discoveries. Archiv produced the first complete recording of the "Constant Music Master" by Telemann.

"The music was first published in a musical review printed in Hamburg. One issue of the review had the first movement on a sonata. There was a 'continued next month' note at the bottom—just like a serial story."

"One cannot help marveling at the output of the baroque composers. Wagner needed 10 years and inspiration to write his works, but the baroque composers used to produce music constantly—they really worked. And much of their music left more scope for personal expression than is the case with the romantic composers. Telemann wrote a new cantata every Sunday—though, of course, it was not always a very profound work!"

Another exciting discovery was an original manuscript by Purcell which was in the possession of a Japanese baron; many of the works of C. P. E. Bach have come from Brussels; manuscripts by Vivaldi have been discovered in Dresden.

"And," says Dr. Hickmann, "you find Handel's music all over England. Every library has some Handel, in exactly the same way as every hotel has a bed which was slept in by Queen Elizabeth!"

One of the most dramatic discoveries occurred during an auction in England when a leather-bound volume of 100 unknown compositions by the elder Couperin came under the hammer.

Archiv Produktion's Twelve Research Periods Cover More Than 1,000 Years of Music

The twelve research periods of Archiv Produktion extend from sixth century Gregorian chant up to the Mannheim and Vienna schools of the 18th century.

- Period 1: Gregorian chant.
- Period 2: Central Middle Ages (1100-1350)
- Period 3: The Early Renaissance (1350-1500)
- Period 4: The High Renaissance (16th Century)
- Period 5: The Italian Seicento (17th Century)
- Period 6: German Baroque Music (up to 1750)
- Period 7: Western Europe from 1650 to 1800
- Period 8: The Italian Settecento (18th Century)
- Period 9: The works of Johann Sebastian Bach (1685-1750)
- Period 10: George Fredericks Handel (1685-1759)
- Period 11: The German Pre-Classics (1700-1760)
- Period 12: Mannheim and Vienna (1760-1800).



Dr. Hans R. Hickmann, artistic director of Deutsche Grammophon's Archiv Produktion and a professor at the University of Hamburg since 1957, was born on May 19, 1908, at Rosslau. He studied music at the Halle Conservatoire, including piano, violin, composition and conducting and continued his studies at the universities of Halle and Berlin and at the Church and School Music Academy. He became a regular broadcaster on German radio specializing in ancient music and ancient instruments such as the viola d'amore, the viola da gamba and the clavichord. Hickmann left Germany in 1932 to study the music of the Siwa Oasis region in the Libyan desert. He taught in Egypt, was artistic director of Musica Viva, which he founded, gave public concerts and radio broadcasts but began increasingly to devote his time to the study of musical life in the Egypt of the pharaohs. He is the author of a number of works on this subject in French, English and German. Decorated in 1950 by the German Ministry of Education, Hickmann was also awarded the Cross of Merit, 1st Class, by the West German government. He is a member of the Egyptian Institute, of the German Archaeological Institute, Berlin. Of the Royal Anthropological Society, London, and a member of numerous international musicological and egyptological societies. He was appointed artistic director of Archiv Produktion in 1958.



Deutsche Grammophon makes many of its recordings in the new Herkulesaal in Munich which is located in the former residence of the Bavarian royal family. Orchestras which have recorded here include the Bach Orchestra with the Munich Bach Choir under Karl Richter and the Bavarian Radio Symphony under Rafael Kubelik and Eugen Jochum.



The interior of the Jesus Christus Kirche, Berlin-Dahlem, where most recordings of the Berlin Philharmonic under Herbert von Karajan, Karl Boehm, Eugen Jochum and other leading conductors are made.



AROUND THE WORLD

Our global distribution network

HEADQUARTERS

Deutsche Grammophon Gesellschaft
mbH
Hambourg/Germany

Afghanistan/Kabul
Siemens Afghanistan Ltd.

Argentine/Buenos Aires
Phonogramm S. A. I. C.

Australia/Sydney
Phonogram Recordings Pty. Ltd.

Austria/Vienna
Polyphon Schallplatten-Gesellschaft
mbH

Belgium/Brussels
S. A. Polydor N. V.

Brazil/Rio de Janeiro
Companhia Brasileira de Discos

Canada/Montreal
Polydor Records Canada Ltd.

Chile/Santiago de Chile
Philips Chilena S. A.

Colombia/Bogotá
Philips Colombiana S. A.

Denmark/Copenhagen
Nordisk Polyphon A/S

Finland/Helsinki
Finnlevy Oy

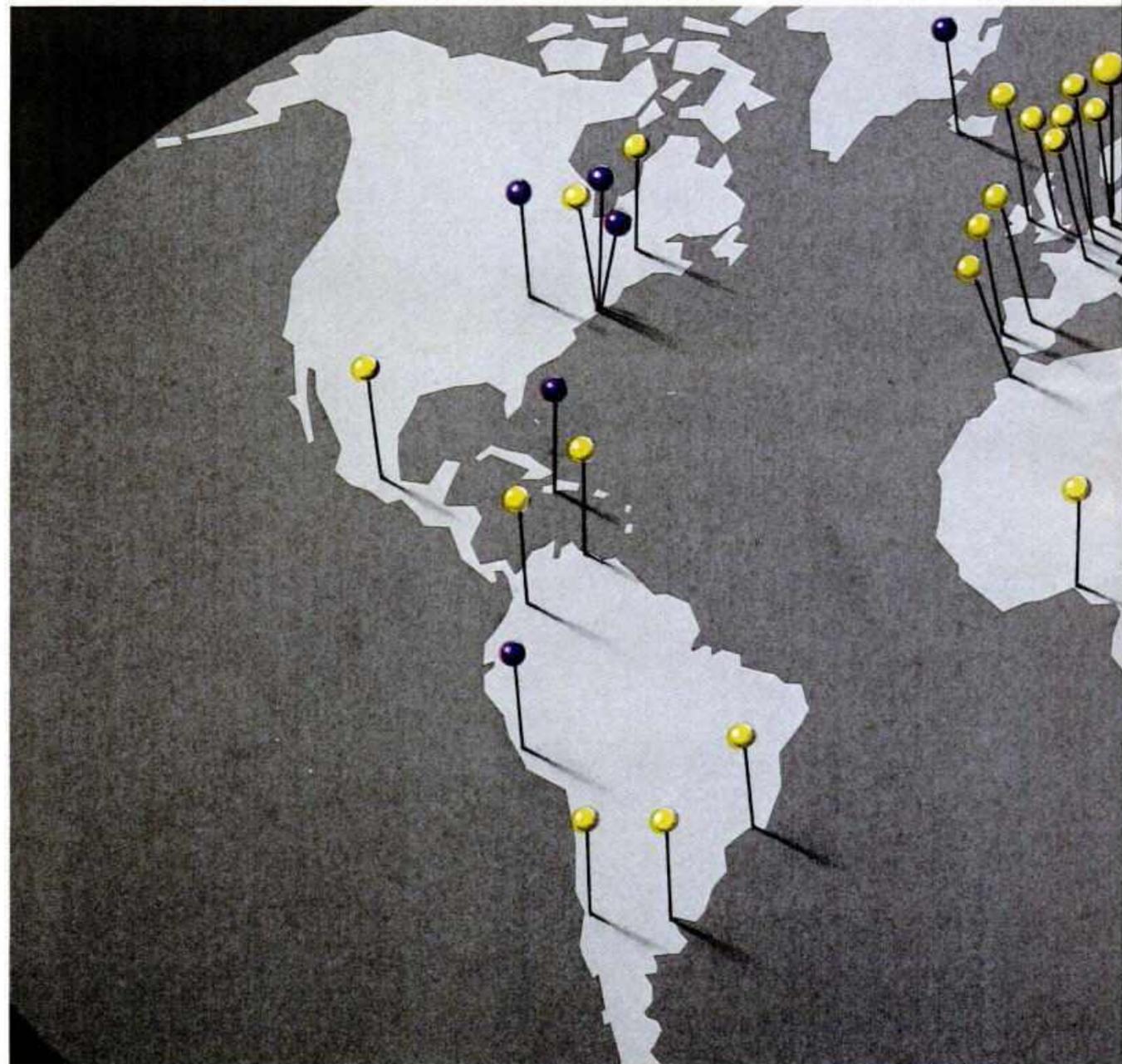
France/Paris
Polydor S. A.

Germany/Hambourg
Grammophon Deutschland

Great Britain/London
Polydor Records Ltd.

Greece/Athens
Helladisc S. A.

Holland/The Hague
Polydor Nederland N. V.



China/Hong Kong
Companion Music Co. Ltd.

Haiti/Port-au-Prince
Raymond Chassaing

Iceland/Reykjavik
Sjalfvirkni, Sveinn Gudmundsson

Israel/Tel-Aviv
Unatex Import Export

New Zealand/Wellington
Delta Trading Co. Ltd.

Peru/Lima
"El Virrey" Ind. Musicales S. A.

Philippines/Manila
Synchro Industrial Co.

Port. East Asia/Macao
Universal Agencies

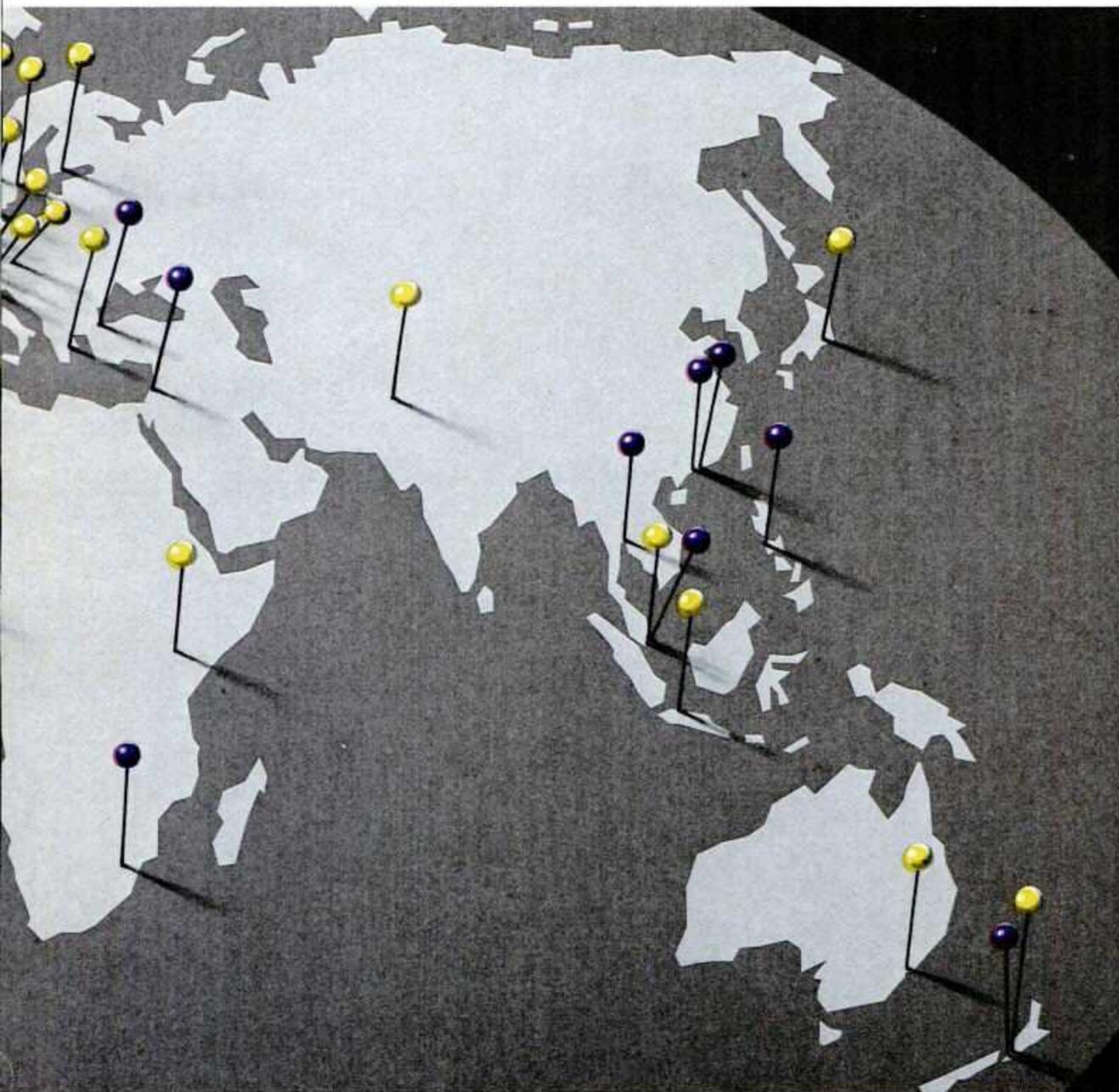
D IN SEVENTY YEARS



affiliated



represented



Indonesia/Djakarta
Siemens Indonesia Office

Ireland/Dublin
Siemens (Ireland) Ltd.

Italy/Milan
Phonogram S. P. A.

Japan/Tokyo
Nippon Grammophon Co. Ltd.

Kenya/Nairobi
Associated Sound (East Africa) Ltd.

Mexico/Mexico D. F.
Discos Universales S. A.

Morocco/Casablanca
Siemens Maroc S. A. R. L.

New Zealand/Wellington
Philips Records & Rentals (N. Z.) Ltd.

Nigeria/Lagos
Philips (West African) Records Ltd.

Norway/Oslo
A/S Nor-Disc

Portugal/Lisbon
Philips Portuguesa S. A. R. L.

Spain/Madrid
Fonogram S. A.

Singapore & Malaysia/Singapore
Phonogram Far East Ltd.

Sweden/Stockholm
Karusell Grammofon AB

Switzerland/Zurich
Siemens Elektrizitätserzeugnisse A. G.

USA/New York
Siemens America Inc.
Deutsche Grammophon Division

Venezuela/Caracas
Siemens Venezolana S. A.

Rep. of S. Africa/Johannesburg
Gallo (Africa) Ltd.

Singapore & Malaysia/Singapore
The Cycle & Carriage Co.,
(Enterprises) Ltd.

Thailand/Bangkok
Black & White Co. Ltd.

Turkey/Istanbul
Simko Ticaret Ve Sanayi Anonim
Sirketi

USA/New York
MGM-Records
Distrib. of DGG's classical catalogues

USA/New York · German News
Chicago · G. Skolmar
Distrib. of import. POLYDOR-Rec.



Jacques Kerner

Classical Subscription Pioneer

With a young team, directed by the youngest managing director in the French record industry—Jacques Kerner—Polydor S.A. has, in its 12 years of existence, achieved the status of a major record company with a wide-ranging catalog and a dynamic sales policy.

Polydor pioneered the idea of classical subscriptions in France—a technique which has since been imitated by every major company—when it issued the nine symphonies of Beethoven by Herbert von Karajan and the Berlin Philharmonic in 1963. Since then Polydor has introduced further subscription offers with considerable success, both in the classical and jazz fields.

From the end of World War II, the Polydor label was distributed in France by Philips. Celebrated artists who made their debut on Polydor were Georges Brassens, Juliette Greco, Les Freres Jacques and Edith Piaf.

On July 1, 1956, Polydor S.A. was established as a separate company handling the Polydor, Deutsche Grammophon and Archiv labels. The company was originally headquartered in the rue du Faubourg St. Honore, within the Siemens building. Siemens handled the administration and commercial direction of the company until Polydor moved to its present location in the rue Cavalotti when it created its own administrative and distribution departments.

The first big signing for Polydor in France was that of Marcel Amont in July 1956. Amont recorded best-sellers with "Bleu, Blanc, Blond" (1960), "Le Mexicain" (1963) and "Popo . . . dis" (1965) and other big hits came from Maria Candido, Helmut Zacharias, the Trio Raisner, Lucette Raillat, John William, Colette Dereal and Les Compagnons de la Chanson.

The first foreign catalog represented by Polydor was American Decca-Coral which was released in France on the Brunswick label. Successes on this label were the Kalin Twins, with 450,000 sales of "When," and Brenda Lee. Polydor also distributed the Imperial label, featuring Fats Domino and Rick Nelson until January 1 this year.

On January 1, 1965, Polydor acquired the MGM-Verve catalog for France and achieved impressive sales figures with "Woolly Bully" by Sam the Sham, "Lara's Theme" from Dr. Zhivago and with the jazz albums of Jimmy Smith, Wes Montgomery, Ella Fitzgerald, Astrud Gilberto and Stan Getz.

The Deutsche Grammophon and Archiv catalogs, directed by Raymond Ducarre, enjoy a high reputation in France where they have won many grand prix awards. Many French concert artists like Christian Ferras, Pierre Fournier, Monique Haas and Paul Kuenz are under contract to Deutsche Grammophon. Polydor has released a number of important recordings made in France.

Among these are "L'Heure Espagnole" by Ravel with Lorin Maazel and the National Orchestra of the O.R.T.F., Ravel's two piano concertos played by Monique Haas with the same orchestra conducted by Paul Paray, and the 24 preludes of Marius Constant by the O.R.T.F. Philharmonic conducted by Charles Bruck.

The international department of Polydor has been responsible for the successful exploitation in France of recordings by James Brown; the Bee Gees, whose "Massachusetts" sold 220,000 copies; the Cream, the Who and, more recently, Julie Driscoll and the Brian Auger Trinity who have made a bigger impact in France than in their native Britain.

With strong international and classical catalogs, Polydor has made a continuous effort to build up its French repertoire. In addition to established stars like Marcel Amont; John William, whose "Chanson de Lara" sold 380,000 EP's, 80,000 singles and 45,000 albums; Isabelle Aubret and Colette Dereal, Polydor devotes much energy to the discovery of young talent and, to this end, recently signed a production contract with Eric Charden's Machine Music.

A significant step forward in the field of local production came last year when Serge Reggiani, now under exclusive contract to Polydor, sold more than 110,000 copies of his first album.

Polydor's plans for the future include the production of new series of budget albums selling at \$2.59, a heavier emphasis on singles as opposed to EP's and a strong exploitation of the Privilege series of albums, which retail at \$3.99 for monaural and \$4.58 for compatible. Polydor, incidentally, was the first French company to introduce compatible recordings.



Walter Holzapfel

IN BELGIUM— A Tailor-Made Repertoire For Local Tastes

By JAN WALDORP

While Deutsche Grammophon in Hamburg and Hannover celebrates its 70th anniversary, the company's Belgian branch, Polydor, will be paying tribute to Walter Holzapfel for his 10 years of success as general manager of Siemens.

Polydor originated from the record branch of the Siemens Company and it has built a fine reputation in Belgium by offering an extremely wide selection of recordings and, in particular, by producing material specifically aimed to suit the tastes of the Belgian record-buying public.

With a few exceptions, Polydor distributes all the record labels which are owned or distributed by Deutsche Grammophon—which accounts for the wide range of recorded material available.

But, in addition, Polydor in Belgium has created an important national repertoire. One of the first Belgian artists successfully launched by Polydor is John Larry, who has a gold disk to his credit. He was followed by Bob Benny, Oscar Denayer—both of whom scored with revivals of old songs—Roger Danneels, Bob Michel, Gerard Madiata, Harry Herman and Liliane.

In the classical field, Polydor has initiated important productions such as "The Solistes de Bruxelles play Vivaldi, J. M. Leclair and Marcello," which was recorded at a private concert at the Brussels Town Hall, and "La Musique Flamande dans la Societe des 15eme et 16eme Siecles" made in collaboration with Robert Wangermee, director of Radio Television Belge.

Other important Polydor cultural recordings have been "Mijn vlaanderen," "Toone joue Duvelor," "Bach aan de Jeugd verteld," "So sing mens in Suid Afrika," "Die slag van de Gulden Sporen," and an album of Flemish poetry, "Poezie in Vlaanderen."

In the international pop field, Polydor has scored heavily with British groups like the Bee Gees, the Who and the Cream for which there is an important following, particularly in the Flemish part of Belgium. The company has also successfully exploited the recordings of German singers like Roy Black, Peter Kraus and Freddy Quinn.

Early last year Polydor Belgium created a music publishing offshoot with the formation of Editions Musicales Belges ARENA.

Five Per Cent Share of U. S. Classical Market

During the six years that MGM has been the licensed distributor for Deutsche Grammophon in the United States, the share of market has increased for the classical line from 1 to 5 per cent. In addition to such U. S. releases as Berg's "Wozzeck," a 1965 Grammy Award winner as the best operatic recording, Deutsche Grammophon has supplied a majority of the titles for Heliodor, MGM's two-year-old low-price line.

The program, which was begun with Leo Kepler, the first director of the MGM Classical Division, was accelerated during Jerry Schoenbaum's four years as director. Jim Frey has been director for about a year. Gould Cassal has been administrative director for the six years. Mort Nasatir, MGM president, recently negotiated a renewal of the Deutsche Grammophon contract.

One major marketing innovation was the special price package of Beethoven's nine symphonies conducted by Herbert von Karajan. A similar special price is available for the new Bruckner symphonic package conducted by Eugen Jochum. Deutsche Grammophon product also is available in Cassettes in the U.S. Deutsche Grammophon distributes MGM product in most countries of the world.



Evert Garretsen

POLYDOR— NEDERLAND

A Story of Astonishing Growth

By BAS HAGEMAN

N. V. Polydor-Nederland, which represents Deutsche Grammophon in Holland, has increased its share of the Dutch market by 4 per cent to 14 per cent since it was created to handle the record division of Siemens Holland in 1964-1965.

The introduction of low-price albums on the Heliodor and Privilege labels has met with success without in any way affecting the steady upward sales graph recorded by the higher priced classical records.

With the representation in Holland of the Atlantic and A&M labels, Polydor's popular music turnover now represents 70 per cent of the company's total turnover—compared with 50 per cent in 1965. Particular success has been achieved with the Atlantic r&b recordings; there is also a big demand for the instrumental recordings of James Last (Polydor) and Herb Alpert (A&M) and more artists.

Polydor also has been successful with its own production in the beat and r&b area. Dutch groups like the Golden Earrings have had many hits on the national charts. Polydor maintains close contact with Radio Veronica and other radio and TV channels for promotion of the artists on its Polydor International label.

"Low priced albums of popular music have stimulated sales enormously," said managing director Evert Garretsen, who joined Polydor-Nederland in 1966. Garretsen also foresees considerable growth in the cassette market.

Although the major part of Polydor's boom has been in the pop field, the Deutsche Grammophon classical catalog is gaining increasing prestige and importance in Holland.

Top of The Charts In Finland

By KARI HELOPALTIO

Deutsche Grammophon's connections with Finland go back to the 1920's through the Polydor and Polyphon labels, but at this time the company did not have its own representation in Finland.

Miva Oy, which also represented the Siemens Co., handled Deutsche Grammophon from the late forties until 1955 when the catalog was acquired for Finland by Siemens Sahko which, shortly before, had been released from Russian ownership.

On October 1, 1963, Deutsche Grammophon founded its own company in Helsinki. The company was named Fintone and Henrik von Denffer was appointed general manager. The new company worked successfully for three years then joined forces with the newly formed Finnlevy Co. on January 1, 1967.

Over the last 10 years the success and prestige of Deutsche Grammophon product has increased markedly, aided by shrewd and energetic promotion. One of the most dramatic successes came in 1965 when Deutsche Grammophon released the Jean Sibelius Centenary catalog which included "Finlandia," "Violin Concerto" and the "Symphonies Nos. 4 and 5" by the Berlin Philharmonic conducted by Herbert von Karajan. These recordings still top the Finnish classical album charts.

Other Deutsche Grammophon artists who have enjoyed particular success in Finland are Kim Borg, Raili Kostia and Martti Talvela whose records have sold in thousands over the past years.

Finnlevy and Deutsche Grammophon are celebrating the 70th anniversary of the company in many ways. A new Sibelius recording by the Berlin Philharmonic conducted by Karajan will be released later this year and a special anniversary promotion program has been prepared.

The Beethoven-Karajan Combination is Tops In Scandinavia

By ESPEN ERIKSEN

Deutsche Grammophon's association with Scandinavia dates back to 1921 when a daughter company, Nordisk Polyphon, was founded in Denmark under the direction of Axel Jensen.

The company's present managing director, Werner Hamburger, came from Deutsche Grammophon in Berlin to join Nordisk Polyphon in 1935, becoming head of the company in 1946.

During the early years local product appeared on the Polyphon label and foreign material on Polydor. In 1946 the celebrated yellow Deutsche Grammophon label made its appearance in Denmark and today it represents a very important part of the country's classical record output.

Though no longer a daughter company of Deutsche Grammophon, Nordisk Polyphon maintains strong economic ties with the German company.

"In spite of our many years of existence," says Hamburger, "we still keep young in spirit."

Andreas Arffmann, label manager of the Deutsche Grammophon catalog, says the best selling albums in Denmark are the Beethoven symphonies, particularly the fifth and sixth, by the Berlin Philharmonic conducted by Herbert von Karajan, and Tchaikovsky's "Piano



SCANDINAVIAN REPRESENTATIVES of Deutsche Grammophon confer. From left are Henrik von Denffer of Finland, Ivan Nordstrom of Sweden, Werner Hamburger of Denmark and Totto Johannessen of Norway.

Concerto No. 1" by Sviatoslav Richter and the Vienna Philharmonic, also under Karajan.

The yearly subscription offers from Deutsche Grammophon have been successful in bringing new customers to the classical record market.

Deutsche Grammophon began operations in Sweden some 10 years later than in Denmark and the yellow label was introduced in 1951 when Inga Airijokki was appointed label manager for the Deutsche Grammophon catalog.

In 1963, Deutsche Grammophon bought the Karusell record company, which had been founded by the late Simon Brehm in 1954, and Klaus Holler was appointed managing director. He was succeeded in 1967 by the present managing director, Ivan Nordstrom, who was formerly with EMI Svenska A/B.

One of Deutsche Grammophon's biggest successes in Sweden has been the Mozart "Piano Concerto No. 21" by Geza Anda and the Camerata Academica des Salzburger Mozarteum, which was featured in the film

"Elvira Madigan." This record has sold more than 5,000 copies—a figure hitherto unheard of in the classical field—and a shortened version on EP has sold 2,500 copies.

Other Swedish Deutsche Grammophon best-sellers include the Beethoven symphonies by the Berlin Philharmonic and Karajan, and the "Bolero" by Ravel. Karajan is the top-selling classical artist in Sweden.

After being represented in Norway in the '30's by A/S Telefunken, Deutsche Grammophon's catalog was taken over by A/S Proton in 1947. The yellow label was introduced in 1950 but import restrictions, which persisted until 1959, hampered the label's development. At this period many of the records were pressed by A/S Radio-Industry in Oslo, but today all the product is imported from Germany.

In 1960 German Siemens bought the A/S Proton Co. and changed the name to Siemens Norge A/S. In 1964 Deutsche Grammophon bought the A/S Nor-Disc Co., which had been founded by Egil Monn-Iversen and the record division of Siemens Norge was absorbed into Nor-Disc. Totto Johannessen was appointed managing director and the former Siemens Norge head, Sverre Dahl, was appointed director of classical repertoire.

Since his days with the A/S Proton Co., Dahl has done a great deal to boost Deutsche Grammophon to a leading position in the Norwegian classical market. Of the three Scandinavian countries, Norway currently yields the best results as far as sales of Deutsche Grammophon product are concerned. Nor-Disc's managing director, Totto Johannessen, claims that Deutsche Grammophon now has a 30 per cent share of the classical market in Norway.

Creativity— The Vital Ingredient The Deutsche Grammophon Management View

By KURT KINKELE

Deputy Managing Director

The vital driving force behind the growth of the world's vast record industry is creativity. It is even more important now than ever before.

Every day brings new challenges. Imagination is the key to transforming them into reality and above all else will determine the future of our industry.

Headquartered in the center of Europe, Deutsche Grammophon has established 10 subsidiary companies in the more important of the world's markets. It has representation in every other country. This global network places it among the leading record companies of the world.

This strong position is also our opportunity. Being based in a country with such strong musical traditions provided the original inspiration to build catalogues of

great works of audible art.

The achievements which produced such international stars as Caterina Valente, Crazy Otto and Bert Kaempfert are being repeated today. About a year ago we signed a beat group virtually unknown outside Australia. Long before the end of 1967 the Bee Gees were international stars. The achievement in originating the Kaempfert sound is being repeated with the new sound of James Last.

For the Deutsche Grammophon and Archiv Produktion labels alone, at least 120 new LP's will be produced this year. This is the level of activity which translates the slogan "music of all times presented by artists of our time" into reality.

Of major significance is our basic label structure. Each type of music has its own logo and colour. The Yellow label represents Deutsche Grammophon classical. Silver is Archiv Produktion—authentically performed old music, using the most advanced recording techniques. Red label is Polydor and Polydor means popular music.

There have been merchandising innovations too. Deutsche Grammophon has developed with considerable success the subscription selling through dealers of large, expensive sets of classical works.

And we are very enthused with the potential of the musicassette. It is the sound carrier which breaks the

barriers of providing music "wherever and whenever," which inhibit the gramophone.

Europe has now decided in favour of the musicassette. Already there are more than 300 of our recordings available in this form. By the end of this year there will be three million consumers with cassette playback machines in Western Europe alone. This is a major new market, one we are ready to meet.

We are proud to represent the MGM catalogues, a co-operation that has been long and successful. Sales of one million of MGM's "Dr. Zhivago" outside the U. S. was a recent example. In turn, MGM has marketed the Deutsche Grammophon classical catalogues with great success in America. Since Polydor Records have been handling it, the Atlantic labels have expanded enormously in the charts of the U. K. and other licensed territories such as Japan and South America. Extensive promotion for the A & M label was started last year on the Continent and for Elektra in Britain.

Our activities with these and other important licensed labels, supplementing our own considerable output, represents an important share of the world's record activity, itself part of the over-all entertainment industry. Mindful of our opportunities—and obligations—in this wider sphere we are extending our interests into such allied fields as TV production, publishing and concert management.

Canadian Subsidiary Growth

By KIT MORGAN

The highlight of the growth and development of Deutsche Grammophon Gesellschaft in Canada is the formation of its Canadian subsidiary, Polydor Records Canada Ltd., headquartered in Montreal, in November 1966. In the year and a half since then, the Canadian operation has expanded to a staff of 50, headed by record industry veterans, has taken over distribution of the Deutsche Grammophon, Polydor, Archiv and Heliodor labels, and has established branches in Toronto and Vancouver.

Deutsche Grammophon product appeared on the

Canadian market in 1950 on the Decca Gold Label as the result of the agreement between the parent German company and Decca Records in the U.S., through Decca's Canadian subsidiary, The Compo Co. Ltd. In 1952 the now-familiar yellow Deutsche Grammophon label was introduced, the records manufactured and distributed by Compo. In 1959, through the agreement between Deutsche Grammophon and Decca in the U.S., North American manufacturing was discontinued and the policy of importing factory-sealed records from Germany was introduced, and is still in effect. The superior quality of the German pressings has been widely praised by critics and consumers. In 1962, with the North American distribution agreement between Deutsche Grammophon and MGM, Quality Records Ltd. became Canadian distributors of the Deutsche Grammophon, Archiv and Heliodor labels.

The Polydor label was introduced to Canada on a rather sketchy basis initially, imported by individual sub-distributors, then by Armin Hau of Toronto, and

in more recent years was firmly established by Musimart Ltd., from whom the Canadian subsidiary took over distribution January 1 of this year.

The recent release on Polydor of an album titled "James Last Presents George Walker" marks another important development in the history of Deutsche Grammophon in Canada, since Walker is a Canadian, a young Montreal singer discovered by Polydor Records Canada's managing director, Fred Exon. The album, recorded in Hamburg with renowned composer-arranger-conductor James Last, for international distribution, reflects Deutsche Grammophon interest in Canada not only as an important record market but as a source of talent. The Canadian company has also released an album by the Chalets for domestic distribution.

Polydor Records Canada Ltd. is headed by managing director Fred Exon. National sales manager is Rudy Assaly; national marketing manager, also responsible for French repertoire, is Guy Bertrand; national promotion manager is Gilles Marchand.



Roland Rennie

Polydor Gets 10% of U. K. Pop Market In Two Years

By NIGEL HUNTER

The Deutsche Grammophon operation in Britain began modestly in 1954 under the name of the Heliodor Record Co., Ltd. It was run by a staff of three under the direction of Werner Riemer and its initial purpose

was the exploitation of the rich Deutsche Grammophon classical repertoire.

The company's expansion into wider fields of activity came in the fall of 1965 under the Polydor name. Roland Rennie was appointed managing director with the explicit responsibility of invading the British pop market as a parallel operation to the prospering classical business of Deutsche Grammophon.

"The pop market was an obvious target," said Rennie. "We aimed to get a 10 per cent share of it within three years." This objective was surpassed within two years.

"We enjoy excellent relations with the independent people," Rennie said. "We discuss ideas, we argue, we do some blunt bargaining, and we get results. We keep a high standard, and our rejection rate is much higher than that of our acceptances."

"We have an efficient machine functioning here

now," he continued. "The youthful enthusiasm throughout the group is obvious. We have the right team with the right attitude to their work."

Leading foreign product being promoted and distributed by Polydor with good results includes the Atlantic and Elektra repertoire.

As Deutsche Grammophon celebrates its 70th birthday, its British branch is in a healthy and commanding position, considering its youth. Its drive and enthusiasm are attracting more foreign labels for marketing and exploitation in the U. K., and its association with some of the leading independent producers insures a regular and rewarding flow of first-class product into the world's markets.

Repertoire emanating from Britain has, in fact, swelled the Deutsche Grammophon group turnover in Germany as well as making a solid chart impact on a global scale.

SEVENTY SOUND YEARS 1898-1968



AWARDS

RECEIVED FOR DEUTSCHE
GRAMMOPHON RECORDINGS
(A FEW OF MANY MORE)



BACH
6 Brandenburg Concertos
Festival Strings Lucerne / Rudolf
Baumgartner
— Archiv Produktion —
GRAND PRIX DU DISQUE

6 Suites for Cello Solo
Pierre Fournier
EDISON-PRIZE (HOLLAND)
PRIZE OF THE GERMAN CRITIQUE

St. Matthew Passion / Karl Richter
— Archiv Produktion —
GRAN PREMIO DEL DISCO „ONDAS“
(SPAIN)

BARTOK, Bela
Concertos for piano and orchestra
No. 2 and No. 3
Ferenc Fricsay / Geza Anda
GRAND PRIX DU DISQUE

BEETHOVEN
Symphony No. 5 in C minor, Op. 67
and Egmont Overture / Wilhelm Furt-
wängler
PRIZE OF THE GERMAN CRITIQUE

The Nine Symphonies / Herbert von
Karajan
GRAND PRIX DU DISQUE

32 Piano Sonatas / Wilhelm Kempff
EDISON-PRIZE
GRAND PRIX DU DISQUE
GRAND PRIX DES DISCOPHILES

Complete Works for Piano and Vio-
lonecello
Wilhelm Kempff / Pierre Fournier
PRIZE OF THE GERMAN CRITIQUE
RECORD ACADEMY PRIZE (JAPAN)

The Complete String Quartets / Ama-
deus Quartet
GRAND PRIX DU DISQUE

Lieder (integral, 3 LP's)
Dietrich Fischer-Dieskau
Jörg Demus, Klavier
ORPHÉE D'OR
PREMIO DELLA CRITICA
DISCOGRAFICA ITALIANA

BERG
Wozzeck / Karl Böhm
EDISON-PRIZE
GRAND PRIX DU DISQUE
GRAND PRIX DES DISCOPHILES
GRAMMY
RECORD ACADEMY PRIZE

BRAHMS
The Four Symphonies / Herbert von
Karajan
GRAND PRIX DU DISQUE
A German Requiem / H. v. Karajan
GRAND PRIX DU DISQUE

BRUCKNER
The Nine Symphonies / Eugen Jochum
GRAND PRIX

DVORAK
Cello Concerto in B minor, Op. 104
George Szell / Pierre Fournier
DISCO DE PLATA (ARGENTINE)
GRAND PRIX DU DISQUE
PRIZE OF THE GERMAN CRITIQUE

HÄNDEL
Organ Concertos / August Wenzinger
— Archiv Produktion —
EDISON-PRIZE

HAYDN
Symphony No. 88 in G major / Wil-
helm Furtwängler
DISCO DE PLATA

The Seasons / Karl Böhm
GRAND PRIX DU DISQUE

LEONCAVALLO
I Pagliacci
MASCAGNI
Cavalleria rusticana
La Scala di Milano / Herbert von
Karajan
PREMIO DELLA CRITICA DISCOGRAFICA
ITALIANA

MOZART
The Magic Flute / Karl Böhm
EDISON-PRIZE
GRAND PRIX DU DISQUE
(for Fritz Wunderlich):
ORPHÉE D'OR
Concertos for piano and orchestra
No. 26 D major K 537 „Coronation“
No. 12 A major K 414
Camerata Academica / Geza Anda
PRIZE OF THE GERMAN CRITIQUE

PROKOFIEFF
Concerto for piano and orchestra
C major
RAVEL
Concerto for piano and orchestra
G major
Martha Argerich / Claudio Abbado
GRAND PRIX

SCHOENBERG
Gurre-Lieder / Rafael Kubelik
GRAND PRIX DU DISQUE
PRIZE OF THE GERMAN CRITIQUE
PREMIO DELLA CRITICA DISCOGRAFICA
ITALIANA

SCHUBERT
Die schöne Müllerin / Fritz Wunderlich
GRAND PRIX DU DISQUE
GRAND PRIX DES DISCOPHILES
ORPHÉE D'OR
Winterreise, D. 911 (op. 89)
Dietrich Fischer-Dieskau
Jörg Demus, Klavier
ORPHÉE D'OR

SCHUMANN
Dichterliebe, op. 48
Dietrich Fischer-Dieskau
Jörg Demus, Klavier
ORPHÉE D'OR

SIBELIUS
Violin Concerto in D minor, Op. 47
and Finlandia, Op. 26
Herbert von Karajan / Christian
Ferras
EDISON-PRIZE
GRAND PRIX DU DISQUE

STRAUSS
Arabella / Joseph Keilberth
EDISON-PRIZE
ORPHÉE D'OR

Ariadne auf Naxos / Karl Böhm
PRIZE OF THE GERMAN CRITIQUE

Elektra / Karl Böhm
EDISON-PRIZE
GRAND PRIX DU DISQUE
GRAN PREMIO MUSICA LIRICA
(ARGENTINE)
PRIZE OF THE GERMAN CRITIQUE

TELEMANN
Musique de Table / August Wenzinger
— Archiv Produktion —
EDISON-PRIZE
GRAND PRIX DU DISQUE

VERDI
Rigoletto
La Scala di Milano / Rafael Kubelik
GRAND PRIX DU DISQUE

WAGNER
Die Walküre / Herbert von Karajan
GRAND PRIX DU DISQUE

Tristan und Isolde / Karl Böhm
GRAND PRIX DU DISQUE
GRAND PRIX DES DISCOPHILES
EDISON-PRIZE

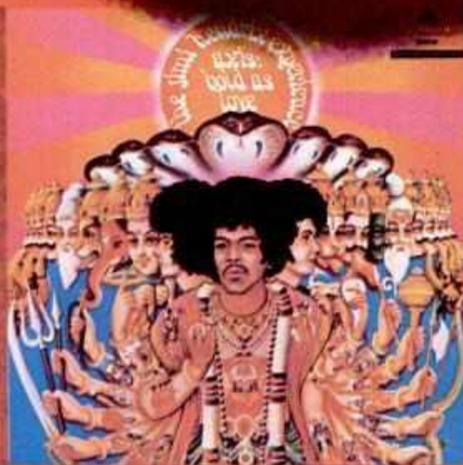


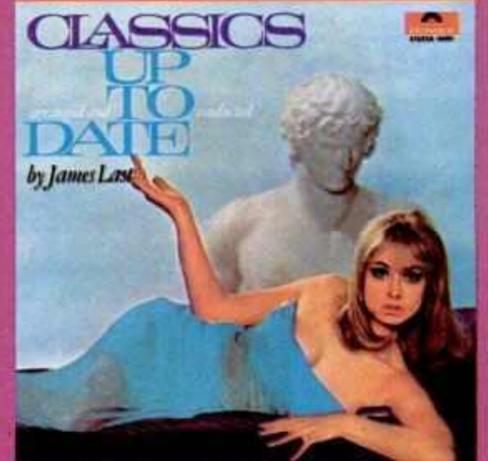
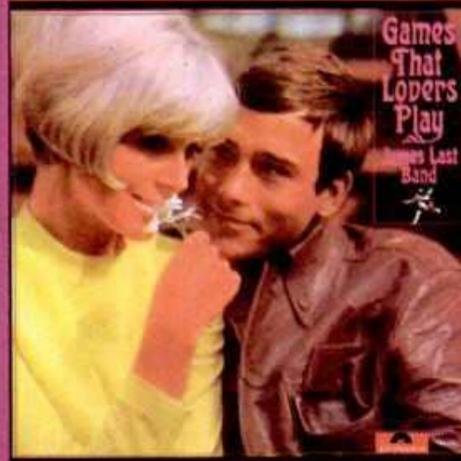
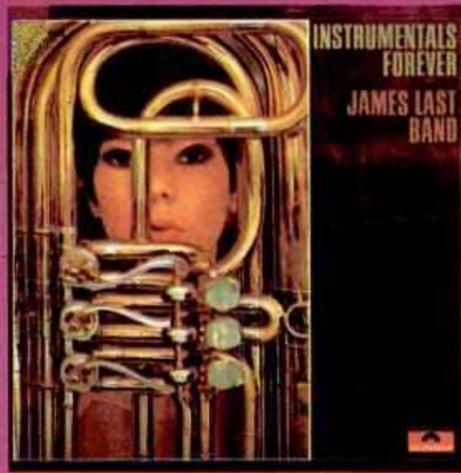
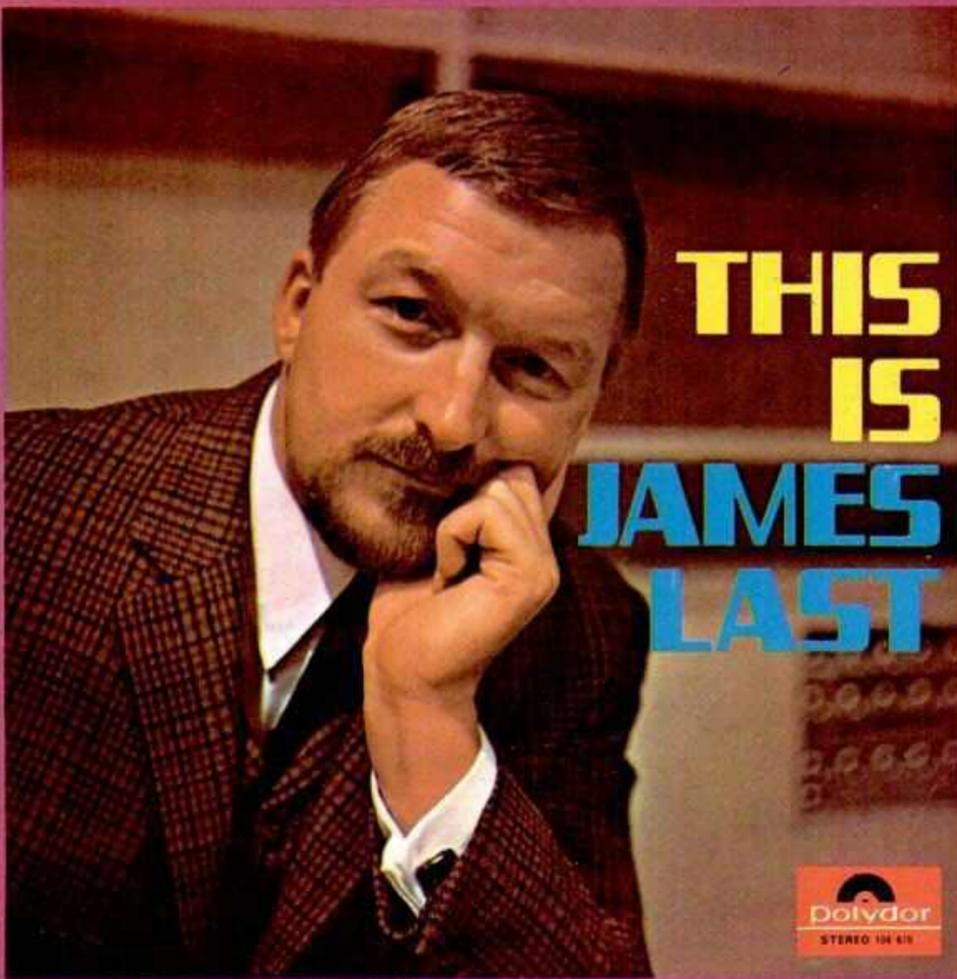
The many facets of a diamond



The many faces of

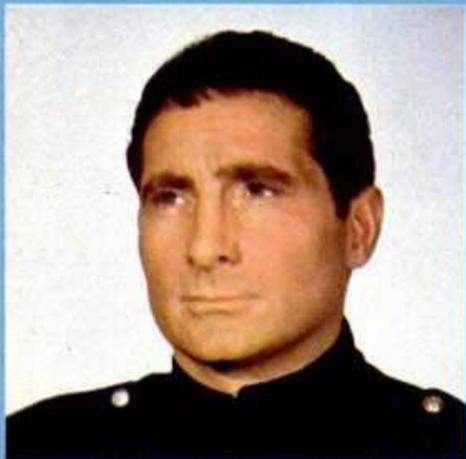
**polydor**





The Golden Last Years

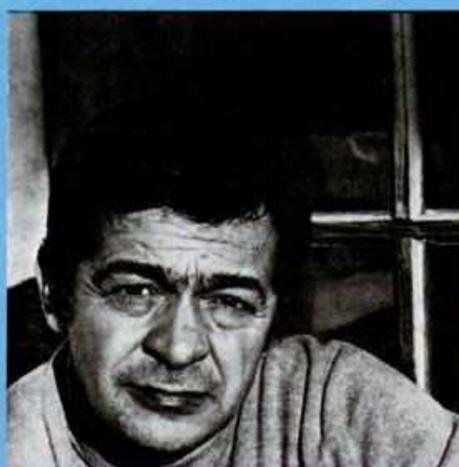
JAMES LAST, born in Bremen, Germany, of a musical family, graduated through Music Academy as a brilliant pianist and bass player. Beginning his professional career as German National Jazz Poll Winner on the bass for 3 years running and progressing through his own radio orchestra to arranging for recordings with such stars as Lolita, Freddy, Alfred Hause, Helmut Zacharias and Calerina Valente, James Last now enjoys the fruits of his efforts and sees his recordings on the charts of many lands. With nearly twenty albums to the credit of the James Last Band, it is seen and heard that there isn't a James Last sound but many sounds all identifiable with the J. L. B. and offering international appeal to lovers of mood and dance music. From Mr. Last's first American hit "Games" that lovers play, he is now tagged as "James" that record lovers play.



◀ Freddy
Jimi Hendrix ▶

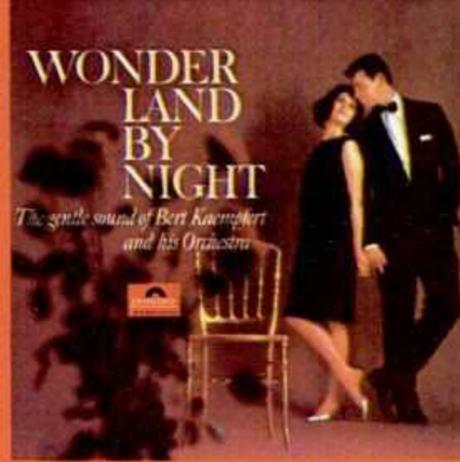


Serge Reggiani ▶



▲ John William
◀ Los Payadores
Cream ▶

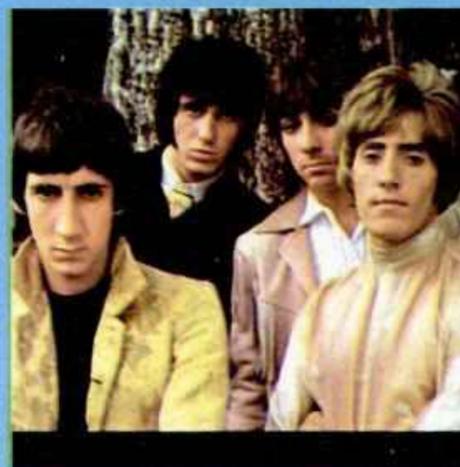
The musical wonderland of Bert Kaempfert



"Wonderful" is a very apt adjective that describes the many-faceted talents of Bert Kaempfert. This composer, arranger, multi-instrumentalist-producer who was actually the first to discover the Beatles in Hamburg, first saw international success eight years ago when he had a huge hit in Japan with "Wonderland By Night". It spread to the U.S.A. and became a million selling No. 1. His incredible string of hit compositions include such contemporary standards as Red Roses for A Blue Lady, Afrikaan Beat, Swinging Safari, Danke-schön, Bye Bye Blues, Spanish Eyes and Strangers in the Night. Hamburg born and modest, he has created warm music for people of all lands, the romantic musical wonderland of Bert Kaempfert.



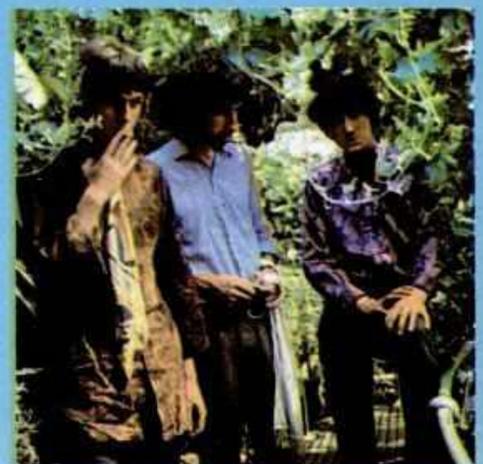
◀ Julie Driscoll



The Crazy World of Arthur Brown
▼



▲ The Who
◀ Roy Black





THE BEE GEES



ORINETTA BERTI



LILL LINDFORS

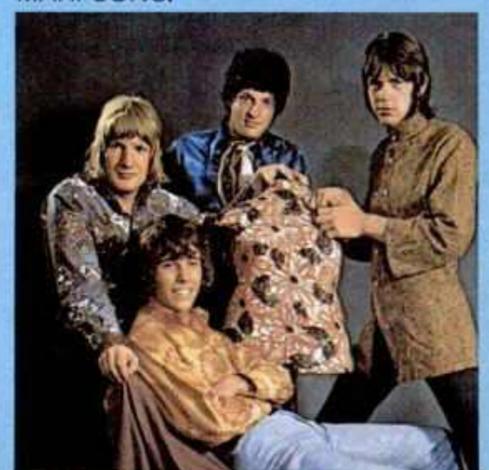


artists with chart action around the world:

United Kingdom: BEE GEES · CREAM · JIMI HENDRIX · THE WHO · JULIE DRISCOLL · BRIAN AUGER ... **Holland:** GOLDEN EARRINGS · THE SHOES ... **Japan:** MARI SONO · SACHIKO NISHIDA · YOICHI SUGAWARA · THE TIGERS ... **Belgium:** JOHN LARRY ... **France:** JOHN WILLIAM · SERGE REGGIANI · JEANNE MOREAU · STONE
Sweden: LILL LINDFORS · OESTEN WARNERBRING · THE SPOTNICKS
Denmark: PREBEN UGLEBJERG ... **Norway:** OSLO HARMONI KVARTETT · THE PUSSYCATS ... **Spain:** LOS PAYADORES ... **Italy:** ORIETTA BERTI ... **Greece:** NIKOS XANTHOPOULOS ... **Brazil:** RONNI VON ... **Argentina:** VICENTE MOROCCO ... **Venezuela:** CHERRY NAVARRO ... **Austria:** DIE SPITZBUAM ... **Germany:** FREDDY QUINN · ROY BLACK · WENCKE MYHRE · IVO ROBIC · BERT KAEMPFERT · JAMES LAST ...



MARI SONO.



GOLDEN EARRINGS

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P. P. I., your young - er sis - ter (we pro - nounce it: "pay pay ee")

Wish - es you a hap - py birth - day, and at least as man - y years

And for your su - perb re - cor - dings, here's a Pro - sit and three cheers!

D. G. G., con - tions on

Deutsche
Grammophon
Gesellschaft

(we pro - nounce it: "pay pay ee")

Many happy returns!

N. V. Philips' Phonographische Industrie Baarn, The Netherlands

KHJ Voted Singles King in Los Angeles

LOS ANGELES — KHJ here is the major influence on sales of singles records.

The Hot 100 format station turned up with 54 per cent of the votes in a just completed Radio Response Ratings survey by Billboard's Record Market Research Division. Voting were record dealers, both local and national record company executives, record distributors and local one-stop operators.

The leading air personality influence on sales of singles was Don Steele of KHJ, with 39 per cent of the votes; Harve Miller of KHJ had 15 per cent, Sam Riddle of KHJ had 10

Charade Giving Shoes a Sock

NASHVILLE—The Lemonade Charade, Nashville-based pop group on the Bell label, has been selected by Genesco, shoe manufacturing firm, to pilot a Flagg Bros. combo boot. Pilots featuring the combo have been sent to 13 key markets, featuring the boot in seven colors.

The Lemonade Charade first took the boots on personal appearances on college dates around the country. Genesco then decided to market the product officially under the name of the "Lemonade Charade Boot." Arrangements were handled through Gerald Nelson, Genesco's director of advertising, through Tony Moon, publisher and independent producer, who also manages the group.

per cent. KHJ sewed up all time slots.

KMPC Tops in LP's

KMPC, once again, was the dominant factor in album sales, indication of not only a large young adult and adult audience, but a contributing element in their purchases. The station had a commanding 49 per cent of the votes. Johnny Magnus of KMPC was the major deejay—25 per cent of the votes—influencing album sales, followed by his comrades Gary Owens and Dick Whittinghill, both with 19 per cent of the votes.

Jai Rich of KBCA-FM was voted the major disk jockey influencing jazz record sales in the area; he had 31 per cent of the votes. Johnny Magnus of KMPC was second with 20 per cent.

When it comes to classical music, there's no doubt that KFAC and KFAC-FM leads the field; the station had 64 per cent of the votes. Skip Weshner of KRHM-FM was noted as the major deejay influencing folk music record sales. In r&b, KGFJ had 60 per cent of the votes to lead as dominant factor in r&b record sales, but Wolfman Jack of XERB was the leading deejay influence on sales. Larry McCormick of KGFJ was a close second.

KGVS had 45 per cent of the votes as leading influencer of country music records; KFOX tabulated 35 per cent of the votes. Coming on strong is KBBQ, a relatively newcomer to the market, with 18 per cent. Bob Kingsley of KGBS was top deejay with 33 per cent of the votes, followed by Larry Scott

Critters Rock to A Rolling Show At N.Y. Nightery

NEW YORK—The Critters offered a good rock program in their first set at the Bitter End on Saturday (20). The program ranged from Leonard Bernstein's "Somewhere" to a medley of the Beach Boys' "Fun, Fun, Fun" and "Good Vibrations."

"Cool Sunday Mornin'," from their forthcoming Project 3 album was typical of much of the program as the quartet combined soft vocal, vocalese with more powerful instrumental passages for a topflight effect. "Baby, I Need Your Lovin'," was another soft rocker.

"Somewhere" began with lead vocalist Jimmy Ryan, who played a Gibson guitar, then built as Kenny Gorka came in on Fender bass, Bobby Spinelli on Farfise organ and Jeff Pelossi on Ludwig drums. Gorka also assisted on vocal.

A similar treatment was used on "California Dreamin'," also with excellent results. The Beach Boys' medley began with a humorous touch as the Critters simulated the sound of the other group, but the Critters gave the songs into their own brand by the time the medley ended. "Satisfaction" was another number, which was given the Critters own stamp in a first-rate driving version.

of KBBQ with 28 per cent and Biff Collie of KFOX with 22 per cent.

The Radio Response Ratings survey is a copyrighted service of Billboard's Record Market Research division; the information is available on a subscription basis only.

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—5 Years Ago May 4, 1963

1. I Will Follow Him—Peggy March (RCA Victor)
2. Can't Get Used to Losing You—Andy Williams (Columbia)
3. Puff (The Magic Dragon)—Peter, Paul & Mary (Warner Bros.)
4. Pipeline—Chantays (Dot)
5. He's So Fine—Chifons (Laurie)
6. I You Wanna Be Happy—Jimmy Soul (S.P.Q.R.)
7. Don't Say Nothin' Bad About My Baby—Cookies (Dimension)
8. Surfin' U.S.A.—Beach Boys (Capitol)
9. On Broadway—Drifters (Atlantic)
10. Watermelon Man—Mongo Santamaria (Battle)

POP SINGLES—10 Years Ago May 5, 1958

1. Witch Doctor—David Seville (Liberty)
2. All I Have to Do Is Dream—Everly Bros. (Cadence)
3. Wear My Ring Around Your Neck/Doncha Think It's Time—Elvis Presley (RCA Victor)
4. Twilight Time—Platters (Mercury)
5. He's Got the Whole World in His Hands—Laurie London (Capitol)
6. Book of Love—Monatones (Argo)
7. Oh, Lonesome Me/I Can't Stop Loving You—Don Gibson (RCA Victor)
8. Tequila—Champs (Challenge)
9. Return to Me—Dean Martin (Capitol)
10. A Wonderful Time Up There/It's Too Soon to Know—Pat Boone (Dot)

R&B SINGLES—5 Years Ago May 4, 1963

1. Baby Workout—Jackie Wilson (Brunswick)
2. He's So Fine—Chifons (Laurie)
3. Don't Say Nothin' Bad About My Baby—Cookies (Dimension)
4. I Will Follow Him—Peggy March (RCA Victor)
5. South Street—Orlons (Cameo)
6. Our Day Will Come—Ruby & the Romantics (Kapp)
7. On Broadway—Drifters (Atlantic)
8. Watermelon Man—Mongo Santamaria (Battle)
9. End of the World—Skeeter Davis (RCA Victor)
10. Puff (The Magic Dragon)—Peter, Paul & Mary (Warner Bros.)

POP LP'S—5 Years Ago May 4, 1963

1. Days of Wine and Roses—Andy Williams (Columbia)
2. West Side Story—Soundtrack (Columbia)
3. Songs I Sing on the Jackie Gleason Show—Frank Fontaine (ABC-Paramount)
4. Moving—Peter, Paul & Mary (Warner Bros.)
5. Kingston Trio #16 (Capitol)
6. It Happened at the World's Fair—Elvis Presley (RCA Victor)
7. I Wanna Be Around—Tony Bennett (Columbia)
8. Moon River & Other Great Movie Themes—Andy Williams (Columbia)
9. Peter, Paul & Mary—(Warner Bros.)
10. Lawrence of Arabia—Soundtrack (Colpix)

*It is our great pleasure
to send you our congratulations
on your 70th anniversary
from the Far East*

Shinken Izawa, President

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**DEUTSCHE
GRAMMOPHON
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ON ITS 70th ANNIVERSARY

AND HOPE TO CONTINUE THEIR HAPPY AND SUCCESSFUL

ASSOCIATION IN EAST AND WEST

FOR MANY YEARS TO COME



ARTIA and SUPRAPHON PRAGUE — CZECHOSLOVAKIA

Gospel Music

IMPERIALS DO AN 'AD-LIB' SHOW FOR SWEET ADELINE

DETROIT—The Imperials, gospel recording artists, wound up an appearance at the Masonic Temple here by holding an impromptu 2 a.m. performance at the Statler Hilton.

While the Imperials were performing in one portion of the Temple, the 13th annual northern regional convention of the Sweet Adelines was taking place in another part.

A delegation of the lady quartet singers invited the Imperials to join their group, and the gospel singers got a standing ovation. They then were invited to an all-night sing at the hotel, where they not only were mobbed, but managed to sell a few hundred of their LP's.

As a 4 a.m. finale, the Sweet Adelines joined the Imperials in singing "How Great Thou Art." A spokesman for the lady singers said that, as a result of the response, the Imperials probably would be booked into a future convention on a planned basis.

Skylite-Sing Into Booking

NASHVILLE — Skylite-Sing Recording Co. has added a new facet to its multiple operation, that of exclusive booking.

Joel Gentry, president, said Skylite had entered into an agreement with Charles S. Brown Enterprises to do the booking. Brown, former radio-TV director for the Army and Air Force, said he will have personnel handling the gospel talent on an exclusive basis. The new operation goes into effect immediately. Brown presented recruiting shows and concerts for eight years with the services. In addition to the recording company, Skylite of-

fers a national distribution through Pathway Press, headed by Norman Smiddy. Other Skylite operations include music publishing, a syndicated hour-long color TV show, and the services of a public relations-advertising agency.

Overflow Sees Speers on TV

OSKALOOSA, Ia.—Closed-circuit TV and supplementary sound equipment had to be utilized at a revival here to reach an overflow crowd dur-

Shaped Notes

The Junior Chamber of Commerce at Madison, N. C., will sponsor its second annual all-night concert June 15, from sundown to sunup. Produced by Clyde Baker, this is the largest gospel concert in the Piedmont area. The program will include the Statesmen, the Rebels, Sego Brothers & Naomi, Bill Hefner, Oak Ridge, Prophets, Klautd Indian Family, Dixie Echoes, Florida Boys, Imperials, Hopper Brothers & Connie. Some 20 non-professional groups will fill the early part of the show.

The family of RCA Victor artist Dolly Parton is going into the recording business, at least a portion of it. Mrs. Avie Lee Parton, mother of the family, has joined forces with three daughters, Willidene, Stella and Cassie, to cut 12 gospel songs for a label as yet unnamed. Cut at Starday with five musicians, the LP will feature songs written by Mrs. Parton and daughter Stella.

ing an appearance by the Speer Family.

Held at the First Church of the Nazarene, the campaign combined the preaching of Jim Diehl with a sacred concert nightly by the Speers. The crowd spilled into the churchyard and into the basement, necessitating the use of the TV equipment. This was the first of six such evangelical efforts slated for the Speers this year.

Sing Goes 'Underground'—Stages Massive 'Cave-In'

STANTON, Mo. — Gospel music in Missouri has progressed from the little country church by the side of the road to a massive cave 50 miles west of St. Louis.

The "underground" gospel sing was held at Meramec Caverns, known for decades as the Jesse James Hideout, featuring Decca's Jimmie Davis and the Gateway Boys Quartet of the Lester Family of St. Louis. The Lesters sponsor the shows at the cavern.

The Lester Family is sponsoring six major converts this year in Missouri, three at the Shrine Mosque Auditorium in Springfield, three at the Kiel Auditorium, St. Louis.

April 26 was the first convert at Kiel for this year.

The major convert dates feature leading gospel groups: the Stamps Quartet, the Statesmen, the Blackwood Brothers, the Oak Ridge Boys, the Happy Goodman Family, the LeFebres, the Imperials, Jimmie Davis, the Lester Family and Gateway Boys.

In between the major converts, special showings are held at the Kingsland Theater in St. Louis. Scheduled for these appearances are American Sings with Jerry Goff and the

Thrasher Brothers, the Speer Family, the Prophets Quartet, and others to be named.

Jimmy Jones Quits Singing—Moves to Pub

NASHVILLE—Jimmy Jones, a professional gospel singer for 24 years and a member of the LeFevres for 11, has retired to devote full time to operation of the LeFevre-Sing Publishing Company.

Jones, who began his professional career in 1944 in Hot Springs, Ark., with Otis Echols and the Melody Boys, later sang with the original Rangers Quartet and then organized his own group, the Deep South Quartet.

He recently purchased the publishing company, which has a strong gospel catalog. Jones will continue to appear on the syndicated TV show, "The New Gospel Singing Caravan," featuring the Speer Family and the LeFevres, but will not travel.

On the road he will be replaced by Mylon LeFevre, youngest son of Eva Mae and Urias LeFevre, who had been appearing with J.D. Sumner and the Stamps Quartet.

THREE NEFF OSCAR WINNERS



This is the 16th year of the Christian Oscar Awards, which are presented by the National Evangelical Film Foundation for outstanding Christian records and films.



CFM 6701 / CFS 6701 TRIO—Millie Pace Trio



WLP 803 / WSP 803 FEMALE VOCALIST—Doris Akers



RLP 6053 / SLP 6053 QUARTET—The Stamps Quartet



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New Album Releases

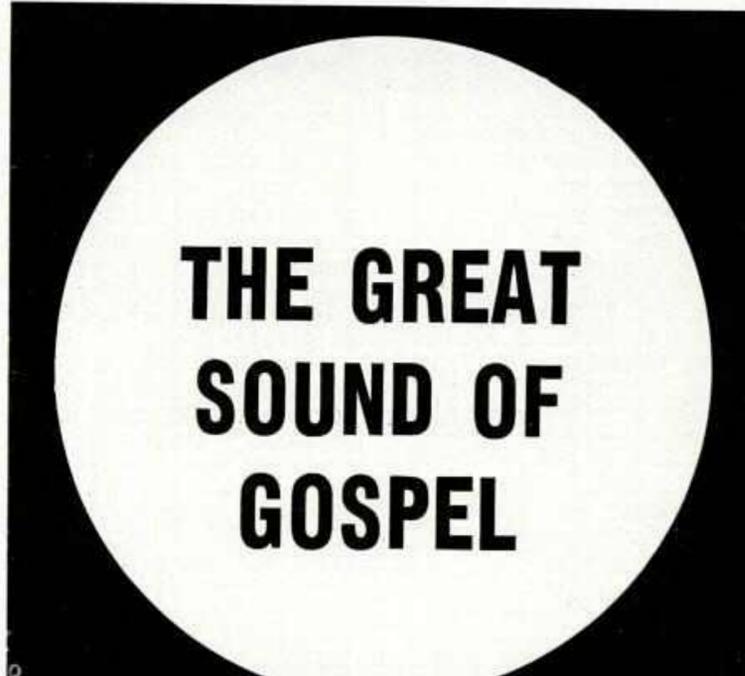
- ACTA
NEIGH'HOOD CHILDREN; A 38005
- A&M
HERB ALPERT & THE TIJUANA BRASS—The Beat of the Brass; SP 4146
- CADET
THE DELLS There Is; LP 804
- CAMBRIDGE
WEBER/HUMMEL: BASSON CONCERTI—Miller/Chamber Orch. of Copenhagen (Farberman); CRS 2818
- COLGEMS
THE BIRDS THE BEES AND THE MONKEES; COM 109, COS 109
- COLUMBIA
BRAHMS: PIANO CONCERTO NO. 2—Watts/N.Y. Philharmonic (Bernstein); MS 7134
LESTER FLATT & EARL SCRUGGS—The Story of Bonnie & Clyde; CS 9649
- CROSSROADS
FALLA: THREE-CORNERED HAT/NIGHTS IN THE GARDEN OF SPAIN—Czech Philharmonic (Fournet/Pedrotti); 22 16 0190
PALESTRINA: THE SONG OF SONGS—Slovak Philharmonic Chorus (Dobrodinsky); 22 16 0186
RAVEL: MOTHER GOOSE SUITE/PAVANE/DEBUSSY: IBERIA—Czech Philharmonic (Fournet/Pedrotti); 22 16 0188
SCHUMANN: THE STRING QUARTETS—Bulgarian String Quartet; 22 26 0014
SMETANA: FESTIVE SYMPHONY—Czech Philharmonic (Sejna); 22 16 0192

- DECCA
LORETTA LYNN—Fist City; DL 4997, DL 74997
- DOOTO
MARTIN LUTHER KING—The American Dream; DTL 841
- DOT
COLOURS; DLP 25854
MOTION PICTURE SCORE—No Way to Treat a Lady; DLP 25846
LYN ROMAN—A Girl for All Reasons; DLP 25850
- DUNHILL
GAZPACHO—The Brass Ring; DS 50034
- DYNOVOICE
THE GOOD EARTH TRIO—How Deep Is the Ocean; DY 31903
- EJ
ED ZIMBRICK & THE TENTH AVENUE JAZZ BAND Live at Orleans Alley; ST 101
- FOLKWAYS
TOM PARROTT—Neon Princess; FT 1009, FTS 31009
- GOLDUST
THE KEYMEN Live; LPS 153
- IMPERIAL
SUE RANEY—With a Little Help From My Friends; LP 12376
- LEO THE LION
MEMBERS OF THE ORIGINAL RADIO SHOW—The Official Adventures of the Shadow; CH 1048
- LIBERTY
THE LOVE STRINGS OF MORT GARSON—Love Sounds; LST 7559
- LIFE
ARTHUR LYMAN—Latitude 20; SL 1037
- MGM
The Best of BEN COLDER; E 4530, SE 4530
WAYNE NEWTON—One More Time; E 4549, SE 4549
SOUNDTRACK—Guns for San Sebastian; E 4565, SE 4565
SOUNDTRACK—Sol Madrid; E 4541, SE 4541
RICHARD WOLFE CHILDREN'S CHORUS—Big Hits for Little People; E 4551, SE 4551
- MILESTONE
NAT ADDERLEY—Natural Soul; MSP 9009
BOBBY TIMMONS—Got to Get It; MSP 9011
VARIOUS ARTISTS—The Immortal King Oliver; MLP 2006
MIKE WOFFORD TRIO—Summer Night; MSP 9012
- NONESUCH
PAUL BEAVER/BERNARD KRAUSE—The Nonesuch Guide to Electronic Music; HC 73018
KATSUMASA TAKASAGO—Flower Dance Japanese Folk Melodies; H 72020
- PICA
MARTIN LUTHER KING at Zion Hall; DTL 831
- RANWOOD
THE EXOTIC GUITARS—RLP 8002
- RCA VICTOR INTERNATIONAL
BOBBY CAPO Sings; FPM 184
CONJUNTO CASINO—Via Cuba; FPM 174
CUARETETO D'AIDA—An Evening at the Sans Souci; FPM 173
The Wonderful Latin-American Sound of Argentina; FPM 200, FSP 200
The Wonderful Latin-American Sound of Venezuela; FPM 205, FSP 205
- TURNABOUT
MOZART: VIOLIN CONCERTO NOS. 4 & 5—Pauk/Wuerttemberg Chamber Orch. Heilbronn (Faerber); TV 34186
- VOCALION
Here's LORETTA LYNN; VL 3853, VL 73853
- VOX
HAYDN: STRING QUARTETS VOL. VII—Fine Arts Quartet; SVBX 595
- WORLD PACIFIC
K. V. NARAYANWAMY—Carnatic Music of South India; WPS 21450

4 Albums Out on Nashboro

NASHVILLE — Nashboro Records announces the release of four new albums this week in the spiritual-gospel vein. The first, by Brother Joe May, is titled "I've Been Dipped in the Water." Esther Ward, of the Ward Singers, has an LP, "Profile of

a Great Lady." The Skylarks, featuring Metropolitan police officer James Hill, have done an album "Good News." The fourth release is a sermon by the Rev. Morgan Batt, religious director of radio station WVOL, called "The Essential Character of the Church."



THE SPEER FAMILY

Hymns of Joy and Peace
HWS/M 1937

OAK RIDGE BOYS

A Great Day
HWS/M 1946

THE IMPERIALS

New Dimensions
HWS/M 1962

THE SINGING RAMBOS

The Soul Singing
Rambos
HWS/M 1953

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Classical Music

Biggs Month at Col. in May

NEW YORK — Specially priced sets and an album with a bonus record will be part of an "E. Power Biggs Month" promotion by Columbia Records in May. Six titles by the organist will be released during the month.

Columbia also is issuing a three-record set of Mahler's "Symphonies Nos. 6 and 9" with Leonard Bernstein and the New York Philharmonic. The two symphonies are from the de luxe package of the complete Mahler symphonies issued by Columbia Masterworks last year.

The third volume of Bach "Bach Organ Favorites" by Biggs is being packaged with a bonus disk of "The Biggs Festival." Two three-LP packages contain Handel's 16 organ concertos. Volume I will contain "Concertos Nos. 1-9," while Volume II will have the other seven. Each set will list for the price of two LP's. The concertos previously were available in three two-record packages without special pricing.

Bach's six trio sonatas will be offered in two one-disk volumes featuring Biggs. The sixth Biggs album has the artist playing Doler Dandrieu, Angles, Seixas, Pasquini, Milan and Valente on historic organs of Spain. Biggs performs on the Emperor's Organ at the Toledo Cathedral, organs at Segovia and Salamanca, and the organ at the Royal Palace in Madrid. The Biggs promotion will include advertising and in-store displays.

Rounding out the Columbia list is an Ives pressing by Eugene Ormandy and the Philadelphia Orchestra. First recordings of Carlos Chavez's "Violin Concerto" and the Buxtehude-Chavez "Chacone," on the CBS label. Henryk Szeryng is soloist with the National Orchestra of Mexico with Chavez conducting.

The low price Odyssey label

has two titles as Dimitri Mitropoulos and the New York Philharmonic perform Tchaikovsky and Moussorgsky, and Max

Goberman and the Vienna New Orchestra and the Vienna State Opera Women's Orchestra in Debussy.

Rossini Selections in Caballe's Follow-Up

NEW YORK — Montserrat Caballe sings unusual Rossini selections in a May RCA Red Seal release. Featured on the album, which is a follow-up to the soprano's successful "Verdi Rarities," issued earlier this year, are the RCA Italiana Opera Chorus and Orchestra under Carlo Felice Cillario.

Puccini's "La Boheme" with Arturo Toscanini and the NBC Symphony is scheduled for the low-price Victrola line. The two-record set features Licia Albanese, Jan Peerce, Anne McKnight, Francesco Valentini, Nicola Moscona, Salvatore Baccaloni and George Cehanovsky.

Also listed for May is the first regular-price pressing of Hindemith's "Sonata for Viola and Piano, Op. 11, No. 4" with violist Walter Trampler and pianist Ronald Turini. Cellist Gregor Piatigorsky and pianist Leonard Pennario perform Mendelssohn and Richard Strauss sonatas.

Pianist Artur Schnabel plays Beethoven, with Erich Leinsdorf and the Boston Symphony on another RCA disk, while Joao Carlos Martins is the soloist in the first recording of Ginastera's "Piano Concerto," also with Leinsdorf and the Boston. A third album with Leinsdorf and the Boston contains Wagnerian overtures and preludes.

George Pretere and the New Philharmonia Orchestra have a Sibelius pressing for May, while Anshel Brusilow and the Chamber Symphony of Philadelphia

play Tchaikovsky and Arensky. Rounding out the Red Seal release is an album of American Western music by Arthur Fiedler and the Boston Pops.

Another two-record package on Victrola has the complete organ music of Francois Couperin performed by Michel Chapuis on the organ of Sait-Maximin, a Grand Prix du Disque winner. Toscanini also conducts the NBC in Mendelssohn and Schumann. A Stamitz LP features the Collegium Aureum. The fifth Victrola title contains Italian operatic arias by soprano Zinka Milanov.

'Antigonae' Enjoys a Fine And a Unified Performance

NEW YORK — Carl Orff's music drama "Antigonae" had a highly successful U. S. premiere at Philharmonic Hall on Tuesday (23) as a fine group of soloists joined Thomas Scherman and the Little Orchestra Society.

The portrayals of soprano Inge Borkh in the title role and bass-baritone Carlos Alexander as Kreon were overpowering. The two artists are featured in the Deutsche Grammophon recording of the work, which is conducted by Ferdinand Leitner.

Strongly patterned after the style of Greek dramas, the work utilizes simplicity of singing, including much monotone, to create a dramatic effect. The orchestra used six pianos, four harps, double basses, winds and many percussive instruments, but the music was used to heighten the effect rather than to support any melodic line.

Miss Borkh, well known here for her gripping portrayals of "Salome" and "Elektra," was a tower of strength. While Alexander strained in places, the impact he made as the tormented king was telling. In addition to several DGG recordings, Miss Borkh has recorded for London.

Angel Issues 3 LP's Of Erik Satie Music

LOS ANGELES—Three albums of music by Erik Satie are being issued by Angel Records in May. Four titles featuring stars of the Bolshoi Opera are on the Melodiya Angel list. The Satie sets include two volumes of piano music performed by Aldo Ciccolini. Volume I, which previously was only available in a monaural version, has been re-recorded with some changes of material from the previous edition which made the Classical Chart last year. The other Ciccolini pressing is Volume III. Volume II was a chart item earlier this year.

Louis Auriacombe conducts the Paris Conservatoire Orchestra in a Satie orchestral disk, which includes only-listings for "Gymnopedies Nos. 1 and 2" and "Relache." In other Angel sets, Sir John Barbirolli con-

ducts the Halle Orchestra in Sibelius, and Robert Heger conducts Schubert incidental music with soprano Anneliese Rothenberger and the Bavarian Radio Orchestra and Chorus.

The Bolshoi Opera albums include highlights from the complete Tchaikovsky "Pique Dame." Soprano Galina Vishnevskaya is featured in highlights from Prokofiev's "War and Peace." She also appears with Irina Arkhipova and Ivan Petrov in a collection of scenes and arias from four Rimsky-Korsakov works: "The Legend of the Invisible City of Kitezh," "The Snow Maiden," "Sadko," and "The Tsar's Bride." The three artists also appear in a collection of Russian, French and Italian operatic excerpts.

The low-price Seraphim line has a monaural-only reissue of the 1938 recording of Puccini's "Tosca" with soprano Maria Caniglia, tenor Beniamino Gigli, and baritone Armando Borgioli. Oliviero de Fabritiis conducts the Rome Opera Chorus and Orchestra in the two-record set.

Antal Dorati leads the BBC Symphony in a coupling of two new Roberto Gerhard titles: "Dances from 'Don Quixote'" and "Symphony No. 1." The third Seraphim set features the Menuhin family in Mozart as Yehudi Menuhin conducts Hephzibah, Yaltah and Jeremy Menuhin, and the London Philharmonic in one work, and Hephzibah Menuhin, Fou T'song and the orchestra in another.

"Best of" albums on Capitol Classics have the Roger Wagner Chorale with Marilyn Horne, Salli Terri, Harve Presnell and Earl Wrightson, and guitarist Laurindo Almeida.

CONCERT REVIEW

Rachmaninoff Tackled by Ashkenazy's Strong Drive

NEW YORK—Vladimir Ashkenazy's superb playing was put to the test in the four Rachmaninoff piano concertos played on successive nights with the London Symphony at Carnegie Hall April 17-20 and he came through magnificently. Before appreciative packed houses, the

Soviet pianist played with brilliance and drive.

Despite a few times when the orchestra, conducted by Daniel Barenboim, overpowered the piano, especially in the first and fourth concertos, it clearly was a triumphant series for Ashkenazy, (Continued on page 48)

Casals Festival Opens May 29

SAN JUAN—The seven-concert Festival Casals opens May 29 at the University of Puerto Rico with Alexander Schneider conducting Mozart's "Symphony No. 34." Pablo Casals conducts the rest of the all-Mozart program: the "Concerto No. 24" with Mieczyslaw Horszowski as soloist, and the "Symphony No. 35."

Eugene Ormandy will conduct the Festival Orchestra on May 31 in Sibelius' "Symphony No. 7" and Mahler's "Das Lied von der Erde." Contralto Maureen Forrester and tenor Richard Lewis are the soloists in "Das Lied."

The June 3 program will consist of chamber music of Franck and Schubert, and Mozart's "Serenade No. 11" with Schneider conducting members of the Festival Orchestra. The chamber pieces will be performed by Horszowski, piano, violinists Isidore Cohen and Schneider, violist Milton Thomas, cellists Leslie Parnas and Casals, and Julius Levine, double-bass.

Pinchus Zukerman will be the soloist June 5 in the Tchaikovsky "Violin Concerto" on June 5 with Victor Tevah conducting. The program also will include Mozart and Brahms. Rudolf Serkin will be soloist in the first three Beethoven piano concertos on June 9 with Schneider conducting.

Casals will conduct Bach's "Magnificat in D" with soprano Olga Iglesias, mezzo-soprano Betty Allen, Lewis, bass Justino Diaz and the chorus of Puerto Rico's Conservatory of Music. Miss Iglesias, Miss Allen and Diaz will sing Handel and Mozart arias in the program which also will consist of the Albinoni-Giazotto "Adagio for Strings in G Minor" with Schneider conducting.

The series will close on June 12 with the same quartet of soloists and the chorus in Schubert's "Mass in A-Flat," with Sergije Rainis, chorus director, conducting, and Beethoven's "Fantasy in C Minor, Op. 80" with Serkin and the Conservatory Chorus, Casals conducting.



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MOZART

Classical Notes

The trio of violinist Isaac Stern, pianist Eugene Istomin and cellist Leonard Rose will perform at Carnegie Hall Friday (11). . . . Alberto Borioli has recorded 17th century harmonic sonatas of Vivaldi, Varacini, Marcello and Loellet for Vedette Records. The recital is available in the U. S. on Everest. . . . Pianist Hilde Somer will be the soloist in the world premiere of Alberto Ginastera's "Piano Concerto No. 2" with Izler Solomon and the Indianapolis Symphony next March 6. She will repeat the performance on March 12 at Carnegie Hall.

William Steinberg conducted the New York premiere of Robert Starer's "Samson Agonistes" with the New York Philharmonic on Thursday (25). The fourth performance of the program is listed for Monday (29). . . . Leonard Bernstein recently conducted Richard Strauss' "Der Rosenkavalier" with the Vienna State Opera. The cast included Christa Ludwig as the Marchillan, Gwyneth Jones as Octavian, Reri Grist as Sophie and Walter Berry as Baron Ochs. . . .

Juilliard Quartet To Open Season

COLUMBUS, Ohio — The Juilliard String Quartet will open the 20th annual Prestige Concerts season here on Oct. 26. Other artists in the series will be pianist William Masselos, Nov. 23; Chicago Symphony String Quartet, Jan. 3; violinist Paul Doktor, March 1; and soprano Helen Boatwright, April 12.

Pianist Paul Badura-Skoda will perform with Evan Whallon and the Columbus Symphony on Dec. 1. Other soloists with the orchestra will be harpist Nicanor Zabaleta on Jan. 26 and harp-sichordist Igor Kipnis on March 16.

Concert Review

• Continued from page 46

who has recorded the "Concerto No. 2" and "Concerto No. 3" for London Records with Kyril Kondrashin and the Moscow Philharmonic, and Anatole Fistoulari and the London Symphony respectively.

A high spot in the series was the "Concerto No. 3" on April 19, the only evening a concerto closed the program. Ashkenazy's intensive playing and his superior technique produced an electric performance. The audience rose to its feet at the conclusion almost as a man. The soloist was called back for merited bow after bow. The familiar "Concerto No. 2" on April 18 also was performed stunningly by the outstanding artist.

In his orchestral selections Barenboim, replacing the indisposed Istvan Kertesz, gave literal readings of such selections as Beethoven's "Symphony No. 3 (Eroica)" and Schubert's "Symphony No. 9," but with a tendency to pace the slow movements slower than usual.

This tendency was especially effective in Schoenberg's "Verklarte Nacht" on April 19. Barenboim conducts the English Chamber Orchestra in an Angel recording of the work due out soon. Familiar here as a pianist, Barenboim was to have made his New York conducting debut

BEST SELLING Classical LP's

Billboard Special Survey For Week Ending 5/4/68

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	Billboard Award		This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
				1	2				
		1 MOZART: CONCERTO NOS. 17 & 21 Anda/Salzburg Comerata (Anda), DGG (No Mono); 138/783 (S)	13			21	29	ANVIL CHORUS Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7061 (S)	8
		2 VERDI: ERNANI (3 LP's) Price/Bergonzi/Various Artists/RCA Italiano Orch. (Schippers), RCA Victor LM 6183 (M); LSC 6183 (S)	7			22	20	RACHMANINOFF: SYMPHONY NO. 3/FANTASY London Symphony (Previn), RCA Victor LM 2990 (M); LSC 2990 (S)	4
		3 GOLDEN AGE OF OPERETTA (2 LP's) Joan Sutherland/New Philharmonia Orch. (Bonyng), London (No Mono); OSA 1268 (S)	6			23	23	MUSSORGSKY: PICTURES AT AN EXHIBITION/BRITTEN: YOUNG PERSON'S GUIDE Chicago Symphony (Ozawa), RCA Victor LM 2977 (M); LSC 2977 (S)	5
		4 BERG: LULU (3 LP's) Lear/Fischer-Dieskau/Various Artists/Deutsche Oper, Berlin (Boehm), DGG (No Mono); 139 273/75 (S)	2			24	37	BEETHOVEN: SYMPHONY NO. 9 Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	35
		5 GINASTERA: BOMARZO (3 LP's) Novoa/Various Artists/Washington Opera Society (Rudel), 3 CBS 32-31-0006 (S)	4			25	25	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	31
		6 WEST MEETS EAST Yehudi Menuhin & Ravi Shankar, Angel 36148 (M); S 36148 (S)	43			26	26	HOLST: THE PLANETS New Philharmonia Orch. (Boult), Angel (No Mono); S 36420 (S)	35
		7 MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	65			27	27	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	91
		8 BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	46			28	28	HOMAGE TO GERALD MOORE (2 LP's) De Los Angeles/Schwartzkopf/Fischer-Dieskau, Angel (No Mono); SB 3697 (S)	26
		9 BOULEZ CONDUCTS DEBUSSY New Philharmonia Orch. (Boulez), CBS (No Mono); 32-11-0056 (S)	10			29	30	PENDERECKI: ST. LUKE'S PASSION (2 LP's) Various Artists/Cracow Philharmonic (Czyz), Philips (No Mono); PHS-2-901 (S)	20
		10 MAHLER: SYMPHONY NO. 1 New York Philharmonic (Bernstein), Columbia (No Mono); MS 7069 (S)	8			30	24	PUCCINI: LA RONDINE (2 LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari- Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	34
		11 GLORY OF GABRIELLE E. Power Biggs/Various Artists/Columbia (No Mono); MS 7071 (S)	8			31	—	BACH: MASS IN B MINOR (3 LP's) Various Artists/New Philharmonia Orch. (Klemperer), Angel (No Mono); SCL 3720 (S)	1
		12 MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	109			32	18	ORMANDY'S GREATEST HITS, VOL. 3 Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7072 (S)	10
		13 PONCHIELLI: LA GIOCONDA (3 LP's) Tebaldi/Various Artists/Orch. L'Academie di Santa Cecilia (Gardelli), London (No Mono); OSA 1388 (S)	14			33	36	VAUGHAN WILLIAMS: SYMPHONY NO. 6/LARK ASCENDING Bean/New Philharmonia Orch. (Boult), Angel (No Mono); S 36469 (S)	2
		14 VERDI: AIDA (3 LP's) Nilsson/Bumbry/Corelli/Various Artists/Rome Opera House Orch. (Mehta), Angel (No Mono); SCL 3716 (S)	16			34	33	VERDI: LA TRAVIATA Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Pretre), RCA Victor LM 6180 (M); LSC 6180 (S)	28
		15 CARTER: PIANO CONCERTO/COLGRASS: AS QUIET AS Lateiner/Boston Symphony (Leinsdorf), RCA Victor LM 3001 (M); LSC 3001 (S)	7			35	—	BEETHOVEN: SYMPHONY NO. 5/HOW A GREAT SYMPHONY WAS WRITTEN New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	41
		16 CHOPIN NOCTURNES (2 LP's) Artur Rubinstein, RCA Victor LM 7050 (M); LSC 7050 (S)	20			36	—	VERDI: AIDA (3 LP's) Nelli/Tucker/Various Artists/NBC Symphony (Toscanini), RCA Victrola (No Mono); VICS 6113 (S)	1
		17 VERDI: RARETIES Montserrat Caballe, RCA Victor LM 2995 (M); LSC 2995 (S)	13			37	31	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)	89
		18 SATIE: PIANO MUSIC, VOL. 2 Aldo Ciccolini, Angel (No Mono); S 36459 (S)	13			38	35	MOZART: CONCERTO NOS. 21 & 23 Artur Rubinstein/RCA Symphony (Wallenstein), RCA Victor LM 2634 (M); LSC 2634 (S)	7
		19 STRAUSS: ELEKTRA (2 LP's) Nilsson/Resnik/Collier/Various Artists/Vienna Philharmonic (Solti), London A 4269 (M); OSA 1269 (S)	17			39	39	COPELAND: ORGAN SYMPHONY/BERNSTEIN: SERENADE Biggs/Francescatti/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7058 (S)	8
		20 BUSONI: CONCERTO FOR PIANO AND ORCHESTRA (2 LP's) Ogden/Royal Philharmonic & Male Chorus (Revenaugh), Angel (No Mono); SBL 3719 (S)	9			40	40	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	29

Edinburg Will Accent Schubert and Britten

EDINBURGH — Works of Schubert and Benjamin Britten will be emphasized in the 22nd Edinburgh International Festival, which begins on Aug. 18. Violinist David Oistrakh and cellist Mstislav Rostropovich will be soloists with the State Orchestra of the U. S. S. R., which will make its debut at the festival.

Other orchestras slated are the London Symphony with Istvan Kertesz, Pierre Boulez conducting; Otto Klemperer and the New Philharmonia Orchestra; Rafael Kubelik and the Bavarian Radio Orchestra; the BBC Symphony, English Chamber Orchestra, and Scottish National Orchestra.

with the English Chamber Orchestra at Philharmonic Hall this summer.
FRED KIRBY

The Scottish Opera Co. will present Britten's "Peter Grimes." Britten will conduct his "Curlew River," "The Burning Fiery Furnace" and "The Prodigal Sun." The Scottish National Orchestra and Scottish Opera Chorus will offer Schubert's "Alfonso and Estrella."

The Hamburg State Opera will perform Richard Strauss' "Elektra" and "Ariadne auf Naxos," Wagner's "Der Fliegende Hollander," and a new opera, "Punch and Judy," by Harrison Birtwistle, British composer.

Among other listed soloists are pianists Sviatoslav Richter and Daniel Barenboim, cellist Jacqueline du Pre, violinists Isaac Stern and Yehudi Menuhin and baritone Dietrich Fischer-Dieskau.

3 Philly Conducting Bows

PHILADELPHIA — Three conductors will make their Philadelphia Orchestra debuts next season, including Miklos Rozsa, who will be conducting his own composition. The other new conductors here will be Carlo Maria Giulini, Claudio Abbado

and Rafael Fruhbeck de Burgos.

Other guest conductors will be Istvan Kertesz, Werner Torkanowsky, Seiji Ozawa, Lorin Maazel and Wolfgang Sawallisch. Music Director Eugene Ormandy will conduct a sizable share of the concerts.

Pennzoil Backing Houston Contest

HOUSTON — Pennzoil United, Inc. is sponsoring the Houston Symphony's Young Artists Competition, which will be held on Nov. 26 and 27. Applicants must not have reached 25 years of age by Jan. 1. Awards of \$1,500, \$1,000 and \$500 will be given winners, who also will perform with Andre Previn and the Houston Symphony on May 16, 1969. The concert will be televised live and in color on KPRC-TV.

Soloists appearing with the Philadelphia for the first time will include Soviet violinist Viktor Tretyakov, who makes his U. S. debut with the orchestra; cellist Mstislav Rostropovich; pianists Lorin Hollander and Malcolm Frager; tenor John McCollum; baritone Raymond McAfee; and contralto Florence Kopleff.

The 1968-69 season will open on Sept. 19 with 88 concerts slated. Six subscription series are listed. The season will close on May 29. Among the other scheduled soloists are pianists Van Cliburn and Peter Serkin, and violinists Zion Francescatti, Leonid Kogan and Isaac Stern.

Coin Machine World

Interest in Pool Tourneys May Lead to National Event

AMITYVILLE, N. Y.—A nationwide billiard tournament keyed to coin-operated pool tables promoted on a national basis may be scheduled by this fall. Operators in wide areas of the U. S. are showing keen interest in billiard tournaments as a weapon to prevent locations owning and operating pool tables.

Len Schneller, U. S. Billiards, Inc., here, said last week that tournaments are being discussed in over a dozen areas now. The focal point is a tournament now in progress, sponsored by the Coin-Operated Pool Table Operators of Nassau and Suffolk counties, Long Island, N. Y.

Some of the promising results of the tournaments here include:

- Locations that have had pool table revenue drop from \$80 a week to \$15 are witnessing even better collections as high as \$90 per week.
- Location owners who operate their own tables are phoning to find out how they can enter the tournament (Schneller passes these leads along to local operators).
- Operators are not only setting pool tables in new locations,

but are also making music and cigaret machine installations in these spots.

- Pool table collections are up in tournament locations due to increased use of tables for practice by tourney participants.

- Less skilled players are no longer discouraged by "location champions," or the so-called "boss player," since a different winner is qualified each week. (Losers can play until they win.)

- Women are being encouraged to play (adding to the family fun idea popularized by many modern commercial pool centers).

- Locations donate \$5 each week toward tournament costs (a figure matched by the operators), thus creating a fertile atmosphere for gaining front money as a hedge toward ever-increasing operating costs to operators.

- Operators have stepped up service and maintenance on pool tables (which in itself tends to create more profits from pool table operating).

- The image of coin-operated billiards is enhanced due to promotions, newspaper advertise-

(Continued on page CMW-2)

N. C. Assn. Involved In Pinball Test Case

By LAMAR GUNTER

CHARLOTTE, N. C.—The North Carolina Coin Operators Association (NC-COA) is helping finance a test case involving amusement pinball games. The case, involving a location in Raleigh, N. C., stems from interpretations of a law passed in North Carolina last year.

At a meeting here last week, NC-COA president Garland Garrett, Cape Fear Amusement Co., Wilmington, said the association will attempt to obtain clarifying legislation in the next session of the General Assembly.

The case in Raleigh arose in the wake of a licensing dispute.

City License

Bernie Hanula, manager of the Players Retreat, was charged in two warrants with operating a Shangri-La pinball machine and a Pyramid Shuffleboard

without first obtaining a city privilege license to do so.

Defense attorneys Howard Twiggs and Hugh Wells contended that Hanula had attempted to procure a city privilege license but that City Reve-

(Continued on page CMW-6)

MEET MAY 5-6

S. D. Assn. Promotions Aim At Direct-to-Location Sales

SIOUX FALLS, S. D.—The Music & Vending Association of South Dakota meets here May 5-6. Expected items on the agenda will include discussion of a billiard tournament and other promotion ideas to combat direct-to-location sales of equipment.

At a recent meeting in Rapid City, S. D., president Mac Hasvold, Hasvold Vending here, stressed the need for conceiving plans to thwart the trend of locations owning and operating their own equipment. It was decided then that a pool tournament would be discussed.

Association secretary Earl Porter, Mitchell, S. D., indicated that another topic at the meeting will deal with a communication from the group's attorney. Mitchell has just returned from the State Capital at Pierre.

The program:

SUNDAY, MAY 5

Background Music Forum 2:30 p.m.
Jukebox Programming Forum 2:30 p.m.
Banquet and dance 6:30 p.m.

Nation's Bulk Vendors to Chicago; Seminars, Exhibits Spark NVA Show

By EARL PAIGE

CHICAGO—Business workshops, a look at new merchandise and equipment and entertainment for bulk vendors and their wives. These are highlights of the 18th annual National Vendors Association (NVA) convention opening near here May 2-5 at Pheasant Run Lodge.

The lodge, one of the most luxurious in the U. S., is located 30 miles directly west of Chicago at St. Charles, Ill., on Route 64. Route 64 is the same as North Avenue in Chicago, which runs East and West 800 North.

For those arriving by air: Notify Pheasant Run Lodge 24 hours in advance, advising your flight number and airline. A limousine will provide service to the resort. It picks up passengers at the United Airlines baggage area, lower level, O'Hare International Airport. The phone number for Pheasant Run Lodge: (312) CO 1-7366.

For those arriving in Chicago by automobile, Pheasant Run Lodge is easily reached by taking North Avenue directly west out of the downtown area. For

those by-passing Chicago via tollways or interstate highways, signs advertising Pheasant Run are plainly visible. Route 64 is equally well marked.

In addition to the many facilities available at Pheasant Run, NVA, as in the past, offers all of the following for the \$12.50 registration fee:

Exhibit badge for exhibit floor, Friday NVA business session, Friday "early bird" prizes; Friday night, hospitality party, drinks and dancing; Saturday NVA business sessions, Saturday "early bird" prizes, Saturday night banquet, cocktails, floor-show and dancing; Saturday ladies' program, Saturday ladies' gift.

Business Sessions

Highlights of the business sessions will include a workshop under the direction of Herb Goldstein, Oak Manufacturing Co., Los Angeles; reports on NVA's efforts to curb the use of bingo

(Continued on page CMW-4)

MOA Booklet On Medicare Is Available

CHICAGO—A fact-filled, 50-page booklet detailing facts and figures on Medicare and Social Security benefits is available from the Music Operators of America (MOA) here.

The book contains many tables and charts. Twenty-four subjects are indexed, ranging from average monthly wage to working after benefits start. It is available by writing: Music Operators of America, 228 North LaSalle Street, Chicago 60601.

NVA Officers



IRWIN NABLE, president.



H. B. HUTCHINSON JR., vice-president.



NICHOLAS SCHIRO, secretary



"HAVE TOURNAMENT, WILL TRAVEL!" This is Len Schneller's motto. Sales manager of U. S. Billiards, Inc., Schneller has been traveling thousands of miles talking up coin-operated pool table tournaments.



SEGA ENTERPRISES recently hired 150 graduates from universities, technical schools and institutes. The above photo shows part of the group, all hired in one day, which may be a record for a coin machine manufacturing firm. Of the group, 20 will enter production and engineering departments. Ten are to be assigned to quality control. Sega managing director, David Rosen, greeted the graduates and welcomed them into the company.

MAY 4, 1968, BILLBOARD

Redisco Push on Little LP's

BALTIMORE—Redisco One-Stop here has formed a separate label called Bomar and has over 300 Little LP titles available now. Manager Oscar Buchman said he has always championed "multiple plays" on jukeboxes and believes operators should become more aware of this type of programming.

"I've been dealing with and selling jukebox operators for 25 years and I'm convinced that multiple play can mean profits. Operators should make sure the album covers are prominently displayed. They should change the album cover displays regularly and should change albums at least every month.

"You don't throw this product out. You can often bring back the same album in a month or so and it will be new as far as the location is concerned. Little LP's never grow stale.

New Little LP's on sale at Redisco's Baltimore headquarters include titles by Les and Larry Elgart, Percy Faith, Barbra Streisand, Ray Conniff, Dionne Warwick, Jimmy Smith, the Supremes, Si Zentner, Solomon Burke, Donald Bird and Art Blakey.

To receive the Redisco Little LP current listing, write Redisco, 1815 Guildford Avenue, Baltimore, Md. 21202.

Interest in Pool Tourneys

• Continued from page CMW-1
ments of local tournaments and word-of-mouth from tournament participants.

• Tournament organization is leading to the formation of new associations and can be an important new function for existing operator groups.

Schneller and U. S. Billiards, Inc., president Al Simon have been preaching the message of coin-operated billiard tournaments at meetings with operators all over the U. S. in recent months.

Tournaments are being discussed in Pennsylvania, South Dakota, Kansas, New Orleans, Salt Lake City, Los Angeles,

San Francisco, Miami, Denver and other areas.

Ben Spalding

One of the leading exponents of coin-operated billiard tournaments is Ben Spalding, Spalding Sales, Phoenix, Ariz. Spalding has headed several successful tournaments in Arizona.

Last year he went to Chicago during the Music Operators of America convention and explained his program.

At a recent meeting in Los Angeles at Struve Dist. Co., Spalding talked to a large group of operators invited by Struve chief Bud Lurie. Operators in the Long Beach, Calif., area are also considering a tournament.

Other meetings have been held in San Francisco, where Lou Wolcher, Advance Automatic Sales, is encouraging tournaments. A meeting will be held May 10 at the Hotel Utah, Salt Lake City, where Breston Struve is championing a tournament for both Salt Lake City and Denver.

Also discussing a tournament are operators in Pennsylvania. Sam Daub, Daub Vending, Stowe, Pa., is heading up the discussion. Others heading up discussions: Bob Taran, Jupiter Sales of America, Miami; Robert Nims, A.M.A. Distributors, Inc., New Orleans; Harland Wingrave, Emporia Music Service, Emporia, Kan.; Mac Hasvold, Hasvold Vending, Sioux Falls, S. D.



POOL TOURNAMENTS are a specialty with Ben Spalding, Spalding Sales Co., Phoenix, Ariz. He has organized successful tournaments in the Phoenix area and has traveled over the U. S. explaining his program. Spalding is president of the Arizona Coin Machine Operators Association.

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GRAND TOUR	170	MIDWAY			
HARVEST	180	CAPTAIN KID	\$420	TROPHY GUN	210
MAD WORLD, 2-PI.	210	RIFLE CHAMP GUN	250	MONSTER GUN	295
BULL FIGHT	210	MYSTERY SCORE	185		
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50/50, 2-PI.	240				
MAGIC CIRCLE	235				
TRIO	250				

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JUKEBOX RECORD REPORT

For the week ending May 4, 1968

METRO MARKETS

Most played singles on jukeboxes in the 25 largest U. S. metropolitan markets, based on playmeter readings.

Last This Week	This Week	Artist	Weeks on Chart	Last This Week	This Week	Artist	Weeks on Chart
1	1	Honey, Bobby Goldsboro	4	6	6	Kiss Me Goodbye, Petula Clark	1
		United Artists 50283				Warner Bros. 7170	
5	2	Young Girl, Union Gap featuring Gary Puckett	2	3	7	(Sittin' On) The Dock of the Bay, Otis Redding	3
		Columbia 44450				Volt 157	
	3	Take Time to Know Her, Percy Sledge	1		8	The Mighty Quinn, Manfred Mann	1
		Atlantic 2490				Mercury 72770	
	4	Take Good Care of My Baby, Bobby Vinton	1		9	Son of Hickory Holler's Tramp, O. C. Smith	1
		Epic 10305				Columbia 44425	
2	5	Lady Madonna, Beatles	2		10	I Wanna Live, Glen Campbell	1
		Capitol 2138				Capitol 2146	

Most promising new record: Tighten Up, Archie Bell & the Drells, Atlantic 2478.

REGIONAL MARKETS

Most-played singles on jukeboxes in six U. S. geographical regions, based on playmeter readings from both rural and urban locations.

WEST COAST

Last This Week	This Week	Artist	Weeks on Chart
4	1	Love Is Blue, Paul Mauriat	5
		Philips 40495	
	2	Little Green Apples, Roger Miller	1
		Smash 2148	
	3	Young Girl, Union Gap featuring Gary Plunkett	1
		Columbia 44450	
5	4	(Sittin' On) The Dock of the Bay, Otis Redding	5
		Volt 157	
1	5	Honey, Bobby Goldsboro	2
		United Artists 50283	

Most promising new record: Ain't No Way, Aretha Franklin, Atlantic 2486.

MOUNTAIN

Last This Week	This Week	Artist	Weeks on Chart
	1	Skip a Rope, Henson Cargill	1
		Monument 1041	
	2	Love Is Blue, Mauriat	1
		Philips 40495	
4	3	Cab Driver, Mills Brothers	2
		Dot 17041	
	4	Little Old Wine Drinker Me, Robert Mitchum	1
		Monument 1006	
	5	Foggy River, Carl Smith	1
		Columbia 44396	

CENTRAL

Last This Week	This Week	Artist	Weeks on Chart
1	1	Honey, Bobby Goldsboro	4
		United Artists 50283	
	2	Cab Driver, Mills Brothers	1
		Dot 17041	
	3	(Sittin' On) The Dock of the Bay, Otis Redding	1
		Volt 157	
	4	Ballad of Bonnie & Clyde, Georgie Fame	1
		Epic 10283	
	5	She's Lookin' Good, Wilson Pickett	1
		Atlantic 2504	

Most promising new record: The Happy Song (Dum Dum), Otis Redding, Volt 163.

SOUTH

Last This Week	This Week	Artist	Weeks on Chart
	1	Lady Madonna, Beatles	1
		Capitol 2138	
2	2	Cowboys to Girls, Intruders	2
		Gamble 214	
	3	Love Is All Around, Troggs	1
		Fontana 1607	
	4	The Mighty Quinn, Manfred Mann	1
		Mercury 72770	
	5	Jennifer Eccles, Hollies	1
		Epic 10298/Uni 55055	

Most promising new record: Open the Door, Otis Redding, Volt 163.

SOUTHEAST

Last This Week	This Week	Artist	Weeks on Chart
	1	Natural Woman, Aretha Franklin	1
		Atlantic 2441	
	2	I Got the Feeling, James Brown	1
		King 6155	
	3	Shoo-Be-Do-Do-Be-Do-Do-Day, Stevie Wonder	1
		Tamla 54165	
	4	Chain of Fools, Aretha Franklin	1
		Atlantic 2486	
1	5	Honey, Bobby Goldsboro	4
		United Artists 50283	

Most promising new record: Mony, Mony, Tommy James & the Shondells, Roulette 7008.

NORTHEAST

Last This Week	This Week	Artist	Weeks on Chart
2	1	Honey, Bobby Goldsboro	2
		United Artists 50283	
1	2	Young Girl, Union Gay featuring Gary Puckett	2
		Columbia 44450	
	3	Ballad of Bonnie & Clyde, Georgie Fame	1
		Epic 10283	
	4	Take Good Care of My Baby, Bobby Vinton	1
		Epic 10305	
4	5	Cab Driver, Mills Brothers	4
		Dot 17041	

Most promising new record: Love Is All Around, Troggs, Fontana 1607

New Equipment



Bruswick—Pool Table

This is a coin-operated billiard table from Brunswick Corp., a name synonymous with billiards for over a century. The unit measures 53 inches by 92 inches. Features include backed-wool 78-inch by 39-inch playing cloth, Formica aprons and rails, and a 1-inch-thick precision ground natural stone bed. The unit will be sold through specialized vending machine distributors, said George Sodini, sales manager for the consumer division of Brunswick.

Tri-State Tourney Attracts Enthusiasts

MANCHESTER, N. H.— Entries from every State in New England and New York State participated in the North East Shuffleboard Tournament held recently at the Burlington Veterans Club in Burlington, Vt.

First-place honors went to Sully's Cafe in East Weymouth, Mass., which also won the championship last year. The tournament is sponsored by Tri-State Amusement Co., Inc., of Manchester.

KAMA Studies Pool Tourney

LAWRENCE, Kan. — The Kansas Amusement & Music Association (KAMA) is investigating the possibility of sponsoring a billiard tournament.

Tournaments, which limit play to tables where a coin-machine operator is involved, have been successful in discouraging direct-to-location sales. KAMA's next meeting will be here June 22-23.

CAMELOT JEWELRY. For 10¢ Vend. This is a very beautiful and large series of fine jewelry. It ties up with the red hot promotion of that famous musical hit "Camelot", which is now a great motion picture.

PRICE - \$36.00/M. capsuled.

SHOW SPECIALS

NUMBER AND WORD PUZZLES. For 1¢ and 5¢ vending. They were made very popular in a larger version. Now available in a smaller size to fit 1¢ machines and 5¢ caps.

PRICE - \$13.50/M. Bulk - \$20.00/M. Caps.

HIPPY MUSTACHE BUTTONS
4 Buttons / 25¢

MUSTACHE BUTTONS. For 1¢ vending. This is a comic series of 4 Hippy buttons. It is a double vending item, inasmuch as the mustache and the button are separated.

PRICE - 6.00 /M. Bulk. 500 Buttons, 500 Mustaches.

25¢ ITEMS. The 25¢ items that we have ready to go with our 2" capsule, are in a class by themselves. Our series consists of over 100 different items. Try them and convince yourself!

PRICE - \$100.00/M. 9 1/2" x 8" Fronts - \$7.00 each.

KNIGHT CHARM CORP. 57 HANSE AVE., FREEPORT, N.Y. 11520

Coming Events

April 26-May 5 — Hannover Trade Exposition, Hannover, West Germany.

April 27—Montana Music Operators Association, Missoula, site not announced.

May 2-5—National Vendors Association, annual convention and trade exhibit, Pheasant Run, St. Charles, Ill.

May 3-4—Georgia Automatic Merchandising Association, annual convention and trade show, Hotel Bonaventure, Montreal.

May 3-4—Georgia Automatic Merchandising Council, annual meeting, Jeckell Island, Ga.

May 10-11—National Automatic Merchandising Association, regional management conference, Gideon

Putnam Hotel, Saratoga Springs, N. Y.

May 17-18—National Automatic Merchandising Association, regional management conference, Marriott Motor Hotel, Chicago.

May 17-19 — Pennsylvania Automatic Merchandising Council, annual meeting, Host Farm, Lancaster.

May 24-25—Ohio Automatic Merchandising Council, annual meeting, Sheraton-Columbus, Columbus.

May 24-25—National Automatic Merchandising Association, regional management conference, Marriott Motor Hotel, Atlanta.

May 24-26—Automatic Vendors Association of Virginia, Inc., semi-annual meeting, Hotel Roanoke, Roanoke.

May 24-26—Florida Amusement and Music Association, annual convention, Newport Resort Motel, Miami Beach.

May 28-June 3—Paris Coin Machine Fair, Parc des Expositions, Porte de Versailles, Paris, France.

May 31-June 2—North Carolina Vending Association & South Carolina Automatic Merchandising Association, annual meeting and trade exhibit, Ocean Forest Hotel, Myrtle Beach, S. C.

June 1—South Carolina Coin Operators Association, Ocean Forest Hotel, Myrtle Beach, S. C.

June 2—Missouri Coin Machine Council, site to be announced, Columbia, Mo.

June 6-8—New York Automatic Vending Association, Inc., annual meeting, Lido Beach Hotel Lido Beach, Long Island.

June 7-9—Minnesota Automatic Merchandising Council, annual meeting, Quadna Mountain Lodge, Hill City, Mich.

June 14-15—Alabama Automatic Merchandising Council, annual meeting, Willow Point, Kowaliga Beach on Lake Martin, Eclectic.

June 14-15—New Jersey Automatic Merchandising Council, annual meeting, Holiday Inn, Atlantic City.

June 22-23—Kansas Amusement and Music Association, Lawrence.

(Continued on page CMW-6)

All Machines Ready for Location

Rock-Ola 1468	\$125.
AMIG 120	75.
AMIG 200	95.
AMIH 120	110.
AMI Continental 2-100 ..	185.
AMI JAL	265.
AMI-M	465.
CC Champion Rifle	150.
Bally Bucking Bronco ..	195.
AMI 100 & 200 Sel.	
Wall Boxes	20. ea.
Seeburg 20 Selection	
Wall Boxes	25.

Cable: LEWJO
Call, Write or Cable

Lew Jones Distributing Co.
Exclusive Wurlitzer Distributor
1311 N. Capitol Ave.
Indianapolis, Ind.
Tel.: MEIrose 5-1593

Look to LEAF for leadership in bulk vending...

all over the world.



LEAF BRANDS
Div W R Grace & Co
Chicago, Ill

Vending News

Nation's Bulk Vendors to Chi.; Seminars, Exhibits Spark Show

• Continued from page CMW-1

chip slugs in New York, and a review of NVA's legislative efforts in Florida. The association will also elect new officers.

A special highlight will be an address by Rep. Sneed High of the North Carolina Legislature. He will explain how the association of North and South Carolina bulk operators won an exemption from the State sales tax in North Carolina.

A similar exemption has just been passed in the Kentucky

Legislature and awaits the approval of the governor. Vendors in other States can profit from the outlines on tax exemption to be given at the convention here.

Exhibitors

At press time, the following exhibitors were set for the convention:

American Chewing Gum Products, Philadelphia; Bill-board, New York; Cramer Gum Co., Inc., East Boston, Mass.; Creative House Promotions, Chicago (insurance); Eppy Charms, Inc., Lynbrook, L. I., N. Y.; Frank H. Fleer Corp., Philadelphia; Karl Guggenheim, Inc., Jamaica, L. I., N. Y.

Also, Harby Industries, Burbank, Calif.; Henal Novelties & Premiums, Brooklyn; Inter-County Industries, Inc., Reading, Pa.; Knight Toy & Novelty Co., Freeport, L. I., N. Y.; Leaf Brands, Division of W. R. Grace & Co., Chicago; Lubin Associates, Chicago (insurance); MacMan Enterprises Corp., Oceanside, L. I., N. Y.; Northwestern Corp., Morris, Ill.; Oak Manufacturing Co., Los Angeles; Penny King Co., Pittsburgh; Paul A. Price Co., Roslyn, L. I., N. Y.; Vend magazine, Chicago; Victor Vending Corp., Chicago; Viking Charms, Jacksonville, Fla.; Jas. A. Zalloom & Co., New York.

National Vendors Association Leaders, Convention Planners



JANE MASON, executive secretary



DON MITCHELL, general counsel



ROLFE LOBELL, convention chairman



ROGER FOLZ, publicity chairman



ROBERT GUGGENHEIM, program co-ordinator



BERNARD BITTERMAN, exhibit chairman



IRWIN KATZ, reservations chairman



HERB GOLDSTEIN, workshop chairman



TOM EMMS, entertainment chairman

BIG PROFITS COME IN SMALL PACKAGES

Northwestern's Model 60 produces more profit per dollar of investment

Whether it's in a supermarket or super service station, the Model 60 is an operator's profit package. Simple changes of the brush housing and merchandise wheel allow you to dispense all types of popular items. The Model



60 has the most foolproof coin mechanism in its field. Extra-wide chute and interchangeable globe accommodates all sizes of products. Model 60's attractive, modern design is sure to corner profits for you—at any location. Wire, write or phone for complete details.

Northwestern
CORPORATION
2851 Armstrong St., Morris, Ill.
Phone: WHitney 2-1300

New Jumbo Unit From Harby Ind.

LOS ANGELES—Harby Industries will show an improved version of its Komet vender and a new jumbo unit for vending jawbreaker-size merchandise at the National Vendors Association show.

President Harold Probasco, Mrs. Ruby Probasco and new sales manager Walter Merila will fly to Chicago for the May 2-5 event in the company Bonanza plane.

Veto Ky. Tax Bill

FRANKFORT, Ky. — A bill which would have made sales of 10 cents and under exempt from Kentucky's sales tax has been vetoed by the governor. A 1-cent exemption still applies according to the National Vendors Association.

GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢ \$14.50
N.W. Deluxe, 1¢ or 5¢ Comb. 12.00
N.W. 10-Col. 1¢ Tab Gum Mech. 18.00
Atlas 1¢ & 5¢ 100 Ct. Ball Gum 12.00
Acorn 8 Lb. Globe 10.50

MERCHANDISE & SUPPLIES

CAPSULES
250 PER BAG with MONEY MAKING DISPLAYS

5¢ All Ring Mix \$4.60
5¢ Trick & Game Mix 5.00
5¢ Creepy Bugs 5.00
5¢ Northwestern Mix 4.25
5¢ Latest Assorted Mixes 5.00
10¢ Jewelry Mix 8.00
10¢ Lighter Mix 8.00
10¢ Big Dice Mix 8.00
10¢ Assortment Mix 7.00
10¢ Western Mix 8.00

Empty V-V1-V2 CAPSULES

Wrapped Gum—Fleers & Pal, 4M pcs. \$14.00
Rain-Bio Ball Gum, 1800 per ctn. 6.50
Rain-Bio Ball Gum, 1800 printed per carton 6.65
Rain-Bio Ball Gum, 5250 per ctn. 8.60
Rain-Bio Ball Gum, 4250 per ctn. 8.60
Rain-Bio Ball Gum, 3500 per ctn. 8.60
Maltettes, 2400 per carton 8.40
15 Cartons minimum prepaid on all Leaf Brand Rain-Bio Ball Gum.
Adams Gum, all flavors, 100 ct. .45
Wrigley's Gum, all flavors, 100 ct. .45
Beech-Nut, 100 ct.45
Hershey's Chocolate, 200 ct. 1.30
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.
Everything for the operator. One-Third Deposit, Balance C.O.D.

IMMEDIATE DELIVERY THERE ARE BIG PROFITS IN GUM GET YOUR SHARE WITH Northwestern

GUM VENDER PACKAGE

This amazing vender is a sure bet for big gum profits. A rotating merchandise drum with five columns vends a total of 95 standard nickel packs.

"Visidome" display top attracts sales.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

NORTHWESTERN SALES & SERVICE CORP.
446 W. 36th St., New York N.Y. 10018
(212) LOngacre 4-6467

KING'S One Stop service for all BULK VENDING MACHINE OPERATORS

MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1c tab, 5c package gum, 5c & 10c vending pack candy bars.

SUPPLIES—Empty capsules V-V1-V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut venders & hot beverages.

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

Mail this coupon for details and prices on the Northwestern SUPER SIXTY (illustrated), Vends gum-charms. Also ask for information on other Northwestern machines.

NAME _____ TITLE _____
COMPANY _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
Fill in coupon, clip and mail to:

T. J. KING & COMPANY INC.
2700 W. Lake St. Chicago, Ill. 60612
Phone: (312) 533-3302

DEPENDABLE FAST SERVICE, LOWEST PRICES FROM LARGEST INVENTORY IN THE U.S.

Send for prices and illustrated literature.

NATIONAL VENDORS ASSN. CONVENTION ACTIVITIES

CHICAGO—The National Vendors Association (NVA) annual convention to be held at nearby business/resort center Pheasant Run will involve an estimated 500 vending businessmen in the following activities:

THURSDAY, MAY 2

Directors' Meeting (4:30 p.m., Pheasant Run Lodge).
Champagne Get-Acquainted Hour (for the ladies).

FRIDAY, MAY 3

Informal Tea (for the ladies).
Dinner Party (sponsored by Bulk Vending Manufacturers for all delegates).

SATURDAY, MAY 4

"Combating Direct Sales to Locations" (a talk by Arnold Goldman, Cole Distributing Co.).
"Obligation of an Operator to the Manufacturer Concerning New Products" (a talk by Tom Thiesen, Thiesen Vending, Minneapolis).
"The Obligation of a Distributor to the Manufacturer Concerning New Products" (a talk by Tom Emms, Graff Vending).
"Product Development" (seminar involving manufacturers, distributors and operators).
Luncheon Fashion Show (for the ladies).
Night of Oriental Mystery (a Kon-Tiki party with a pronounced oriental theme).
NOTE: Officers will be elected on Saturday.

The convention will be held in the New Orleans Ballroom of the Pheasant Run Lodge, St. Charles, Ill.

Graff Vending Holds Mexican Fiesta



CHARLES KANAK won a Kodak Instamatic for being in the business longer than any other guest. In right photo Tom Paquette and (in rear) Tom Emms.



TOMMY CONNER, dressed in a costume appropriate to the Mexican Fiesta theme. In rear, Marie Norman and Mrs. T. A. Emms and her daughter (right).



TOM EMMS, manager, Graff Vending, Dallas (right), is seen with John Pannell and Yvonne Freeman. That's Pedro with the long ears in front as other people look on from the loading area of this huge bulk vending distributorship.

SCHOENBACH CO.
Manufacturers Representative
Acorn-Amco Distributor

MACHINES

GREAT TIME SAVER!

COIN WEIGHING SCALE

\$24.95

HOT-HOT
10c CAPSULE MIXES
(all 250 per bag)

Monte Carlo\$8.00
Indian Craft Rings 9.50
Asst. Items with Lighter... 7.50
Precious Gem Rings 7.50
Jewelry Mix 7.00-8.00
Jumbo Dice Mix 8.00
Jumbo Creepy Bugs 8.00
Mini Books (3 per capsule). 8.00

HOT 5c VEND ITEMS
(all 250 per bag)

Asst. Economy Mix\$4.25
Bugs 5.00
Rings 5.00
Economy Ring Mix
(no front) 4.00
Regular Deluxe Assmt. 5.00
Asst. Jewelry (Bangles & Beads) 5.00

1c CHARM MIXES & ITEMS
From \$3.50 to \$24.00 per M.

Parts, Supplies, Stands & Globes.
Everything for the operator.
One-third deposit with order,
balance C.O.D.

SCHOENBACH CO.
715 Lincoln Pl., Brooklyn 16, N.Y.
(212) PResident 2-2900

There Goes Schneller Again . . .

SIOUX FALLS, S. D.—Len Schneller, sales manager, U. S. Billiards, Amityville, N. Y., was to have traveled here to address the South Dakota Music & Vend Association May 5-6. As with many other associations, this trade group is eager to learn how to organize a pool tournament.

Indications here are that in addition to competition on coin-operated pool tables, the South Dakota group may include tournament action on football tables and shuffle alleys.



R. O. STEAGALL poses next to a big Victor console during the annual party at Graff Vending, Dallas. Steagall guessed the nearest count of pennies in this L. C. Topper unit.



MANUFACTURERS REPRESENTATIVES at the affair included Glen Stevens, Frank H. Fler Corp., Philadelphia; Ed Burns, Sunline, Inc., St. Louis; Ray Griener and Bill Hamilton, Northwestern Corp., Morris, Ill; Mr. and Mrs. Rolfe Lobell, Leaf Brands, Inc., Division of W. R. Grace Co., Chicago. From left in this photo: R. L. French, Floyd Price, Stevens and Burns.

Havajava Awarded Damages in Lawsuit

LOS ANGELES—A Los Angeles County Superior Court jury has awarded the owners of Havajava Manufacturing Corp., Glendale, a vending machine manufacturer, \$407,239.50 in damages.

The verdict was against A. J. Armstrong Co., a New York finance company.

Havajava, whose assets since have been purchased by Tool Research & Engineering Corp., Los Angeles, charged that in 1961 it was manufacturing machines which dispensed coffee. In its suit, Havajava charged that Armstrong, as sales agent, paid Havajava less than agreed amounts on machines it sold.

NEW VICTOR 77 GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

Vends 100 count gum, V-1 and V-2 capsules. Available with 1c, 5c, 10c, 25c or 50c coin mechanism.

Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

PRICE \$39.00 each with chrome front

WRITE, WIRE OR PHONE

GRAFF VENDING SUPPLY CO., INC.
2956 Iron Ridge Road
Dallas 47, Texas

If your competition is giving you location trouble . . .

you may find the answer to this problem by operating the most advanced idea in bulk vending—the all new Victor—

SELECTORAMA® 77-88 CONSOLE

With six different combinations to select from to fit any of your locations. Will vend a variety of merchandise and coin combinations—1c, 5c, 10c, 25c.

Front door operation saves 50% to 75% service time. Bigger display, more profits.

See your distributor for information and delivery date.

VICTOR VENDING CORP.
5701-13 West Grand Ave.
Chicago, Ill. 60639

THE VERY BEST IN USED MACHINES.

Completely reconditioned and repainted—45c cigarette, 10c candy machines, coffee, cigar & pastry machines.

Save big money with Logan's dependable like new machines

Write—Wire—Phone for prices.

MERCHANDISE & SUPPLIES

5c CAPSULE MIXES—250 Per Bag

5c Ring Mix\$5.00
5c Key Chain Mix\$5.00
5c Trick & Game Mix\$4.50
5c Econ Mix\$4.00
5c #32 Mix (Deluxe)\$5.00

10c CAPSULE MIXES—250 Per Bag

10c Ring Mix\$8.00
10c T & N Mix (Deluxe)\$8.00
10c Key Chain Mix\$8.00
10c Deluxe Wiggle (bug)\$8.50
10c Mini Book Mix\$8.50

All 5c and 10c Capsule Mixes include beautiful & appealing MACHINE DISPLAY—FREE

25c SPECIAL CAPSULE MIXES BOX OF 100

25c — V-1 Jewelry\$10.00
25c — V-2 Jewelry\$10.00
25c — V-2 Flub (it's big)\$10.00
25c — V-2 Jumbo Wiggle\$10.00

INVENTORY ITEMS

Ball gum, all sizes, nuts, candies, coin wrappers, stamp folders, pens, stands, bulk charms, wall brackets, stamp machines, all new & used bulk venders, empty capsules.

Write or phone for low, low prices.

Get and hold the best locations with

Victor's Selectorama® Console

6 different styles

Save 50% to 75% servicing time. Unlock front door to fill and collect.

Write — Phone for information

LOGAN DISTRIBUTING, INC.
1852 W. Division St., Chicago, Ill. 60622 — Phone: (312) 486-4870

when answering ads . . .
Say You Saw It in the Billboard

N.C. Assn. Involved in Test Case

• Continued from page CMW-1

nue Collector Ernie Glover refused to grant it.

Glover told Judge Pretlow Winborne: "Before I would issue this license it would have to be ordered by the city attorney and city council." He said that State law forbids revenue collectors from licensing machines which they think are illegal.

Amendment

During the 1967 session of the North Carolina General Assembly a law sponsored by Rep. Howard Twigg and Rep. Sneed High amended the State law on gambling machines to remove from the illegal category any "coin-operated machine or device designed and manufactured for amusement only and operation of which depends in part

upon the skill of the player."

Rufus King, Washington, attorney for D. Gottlieb Manufacturing Co., testified that the machines at the Players Retreat are not designed for gambling. He pointed out that they do not award free games for certain scores, a main characteristic of pinball machines which are designed for gambling rather than amusement. Garrett told members and guests that King's testimony was most impressive. Garrett said P. E. Pierce Jr., Pierce Music Co., Raleigh, N. C., whose machines were involved in the test case, "has done every operator in the State a favor." The association is helping with the legal expenses involved in the test case.

Protest

Pierce told Billboard afterwards that Raleigh is now charging

his company a per-machine license "which we are paying under protest." The attorney general has ruled that the locations where the machines are placed are subject to a location tax.

Blair Norris, sales manager, Brady Distributing Co., Charlotte, N. C., told the group that the tax collector in Charlotte and Mecklenburg County is charging a per-machine tax of \$25 in the city and \$10 outside of the city in Mecklenburg County.

Fred Ayers, Ayers Music Co., Greensboro, N. C., said the city and county (Guilford) have agreed to refund money that was taken in on a per machine basis.

Garrett said it is obvious from the situations developing around the State "that something will have to be done about licensing in the next General Assembly." Sneed High, legal counsel for the association, has advised the association that the machines are not subject to licensing because when the law legalizing them was passed, no legislation was passed to tax them. However, the association has agreed to pay a "location tax" until the matter is settled.

Group Insurance

Charles L. Steel, who has his own insurance agency, spoke to the association about what would be involved in setting up a group insurance plan which could be offered through the association.

The association authorized him to gather whatever information would be needed to formulate and present a detailed plan to the group.

In another action, the association voted to create an associate membership with dues of \$10 each. This membership will be primarily for employees of operators and they will be encouraged to join.

H. P. (Pat) Taylor, a former Speaker of the North Carolina House of Representatives and now a candidate for lieutenant governor, spoke on the operations of the North Carolina House and Senate.

Garrett pointed out that there were six MOA directors present, among the 45 persons attending the meeting. In addition to himself there were H. C. Keels, Florence, S. C., a past president of the South Carolina Coin Operators Association; Fred Ayers, Greensboro, N. C.; L. F. Le-Sturgeon, Charlotte, N. C.; A. M. Fleishman, Fayetteville, N. C., and C. C. Bishop, Raleigh, N. C.

Keels, a new member of the N. C. Association, was accompanied by six of his North Carolina employees as guests.



GIL TANSEY addresses a group of operators in Washington, during a recent National Automatic Merchandising Association regional management meeting.

Kansas City Assn. Confronts Direct-to-Location Selling

KANSAS CITY, Mo.—The Kansas City Vending Council has appointed a five-man committee to draw up plans to combat direct-to-location sales of equipment, principally cigaret machines. A total of 58 businessmen attended a recent meeting here, demonstrating the growth and influence of the council.

More than 50 per cent of the membership is composed of firms operating principally in off-street or walk-in locations. At least five member firms are completely diversified, operating music, games and vending.

MOA Insurance Now a Bargain

CHICAGO—Rates for the Music Operators of America (MOA) group life insurance have been reduced 13 per cent.

Families and employees of MOA members have been paid \$130,000 in claims during the past three years.

Bankers Life Co., Des Moines, is the underwriter.

Canteen Directors To Vote at Meeting

CHICAGO—Canteen Corp. has scheduled a special stockholders' meeting here May 15 to vote on the authorization of a new class of 1,500,000 shares of preferred stock.

Directors will be authorized to issue the new stock in series and to fix the number of shares, dividend rate, conversion terms and any other rights and preferences.

Coming Events

• Continued from page CMW-3

July 20—Montana Music Operators Association, site to be announced, Glazier Park.

July 20—Montana Music Operators Association, site to be announced, Glazier Park.

Sept. 13-15—Illinois Coin Machine Operators Association, annual meeting, Leland Hotel, Springfield.

Sept. 14-17—National Automatic Merchandising Association, annual convention and trade show, Convention Hall, Philadelphia.

Oct. 11-13—Music Operators of America, 18th annual convention and trade show, Sherman House Hotel, Chicago.

Nov. 20-22—Music Operators of Virginia, annual convention, Hotel Roanoke, Roanoke.

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Bally
FOR
TOP EARNINGS
IN
EVERY TYPE OF LOCATION
EVERYWHERE

HOT
THE NEW ONES
COME FROM K.G.

THE BEST IN U.S. & HONGKONG MERCHANDISE
NEW IDEAS—RIGHT PRICES
WRITE FOR PRICE LIST. SEE US AT
BOOTH #17 & 18 AT N.V.A. SHOW.

KARL GUGGENHEIM, Inc.

520 Main Street, Westbury, N.Y. 11590
(516) 333-6883

ELECTRIC SCOREBOARDS . . . 2 Models

<p>OVERHEAD MODEL (Natural finish hardwood cabinet)</p> <p>• Two-faced. Scores 15-21 and/or 50 pts. F.O.B. Chicago. \$169.50</p>	<p>NEW SIDE-MOUNT MODEL (Walnut Formica finish—easy to clean)</p> <p>• Scores 15-21 and/or 50 pts. Also 15-21 pts. only. F.O.B. Chicago. \$249.50</p>
--	---

EACH model also has these features:
• 10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play. Easily serviced.
• "Game Over" light flashes on at end of game.
• Large metal coin box—holds \$500 in dimes.

Terms: 1/3 dep., bal. C.O.D. or S.D.
MARVEL Mfg. Company
2845 W. Fullerton, Chicago, Ill. 60647
Phone (312) 342-2424

BILLIARD SUPPLIES
Professional quality Billiard Cloth—green, blue and gold.

2 1/4" 15 Belgian numbered and 2 3/8" Cue Balls. Set. . . \$19.95
57" Cues—str., \$2.95 ea., \$33 dz.
57" Jointed Cues \$7.50 up
Heath and A.B.T. Coin Chutes.
Complete line. Write for new list.

WE'RE
LOOKING FORWARD
TO MEETING
ALL OF OUR FRIENDS
AT THE
N.V.A.
Convention
BOOTH #7

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MUSIC MOTIF is carried out with this attractive wallpaper.



LIEBERMAN SERVICE EXPERT checks out a pinball game. The firm distributes jukeboxes, vending machines and all types of amusement equipment.



HOW SMART ARE YOU? Steve Lageson and sister Cheryl check out the controls of a computer quiz game at Lieberman's Minneapolis, during the recent Viking Vending open house. The showing of new equipment drew operators from many areas surrounding the Twin Cities.



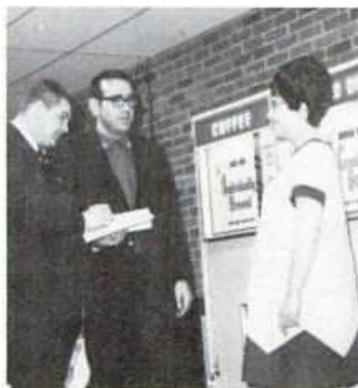
DAVE LIEBERMAN, president, Lieberman Enterprises, Minneapolis, pictured in the modern headquarters of the huge distributing firm. His grandfather started the business prior to World War I.



SEEBURG'S BOB BREITHER (second from left), vice-president of vending sales, Seeburg Corp., explains the mechanism of a see-thru demonstrator unit as (left to right) Glenn Charney, of Viking Vending; Tom Thompson of SirVend; and Bill Allen, of ARA, look on. Showing of new equipment for the vending trade drew many operators to a recent Minneapolis open house.



DAN AUGUST, U. S. Automatic, gives an on-the-spot demonstration to Bill Allen, of ARA Service, Minnesota; Wally Johnson, of Midwest Vending, and Tom Thompson, of SirVend. The occasion was the Viking Vending open house in Minneapolis.



CHECKING UP. After the Viking Vending open house, Glenn Charney (left) marks down a few observations from Steve Lieberman (center) and Mrs. Glenn Charney. Glenn organized the showing of new equipment which drew operators from many sections.

MOA Offers New Hospital Policy

CHICAGO—A new hospital family money plan will soon be available from the Music Operators of America (MOA) here. It is being underwritten by Fireman's Fund American Insurance Companies.

INEQUITABLE LICENSES

Form Illinois Bulk Assn.

CHICAGO—Varying and exorbitant municipal licenses, thefts and break-ins and problems with slugs have brought about formation of a new bulk vendors association here. The new group is called Bulk Vendors Association of Northern Illinois.

Officers are William Krugman, Vendmaster Co., Chicago, president; Robert Kantor, Confection Specialties, Chicago; Leo Feingold, Cee-Nar Vending, Chicago, vice-presidents; Mrs. Louise M. Dawson, Pioneer Corp., Chicago, corresponding secretary; Hayden Schonberg, Skokie, Ill., treasurer.

A steering and nominating committee is composed of Michalski, Peter Gulotta, Arthur Gold, Carousel Industries, Inc., and Jerome Braverman, Pioneer Corp. Braverman is chairman.

Another meeting is scheduled for early in June. The group is drawing up by-laws and will seek a counselor. Hope is that committees can call on various mu-

nicipal governments and bring about uniform and equitable licensing fees.

New McCormick Place Includes Added Services

CHICAGO—The new McCormick Place will have nearly twice the electrical capacity of the old facility destroyed by fire in 1967. This increase from 10,500 kilowatts to 20,000 kilowatts, reflects the increased size of the exposition facility from 480,000 square feet of exhibit space to 600,000.

Other improvements for exhibitors include the provision of 1,500-watt circuits for each 10 feet of exhibit area and 208- and 480-volt service for each 30 feet of exhibit area.

150 at NAMA Seminar in Kansas City

By GRIER LOWRY

KANSAS CITY, Mo. — Over 150 operators registered for a recent two-day seminar at the Plaza Inn here, sponsored by the National Automatic Merchandising Association (NAMA). It was the second of a series of registration management conferences running for two months throughout the country.

Reaction to the mid-America symposium, which drew registrants from Missouri, Kansas, South Dakota, Nebraska, Ohio and Oklahoma, was uniformly favorable, though some of the conferees naturally voiced different reactions to different items on the 12-course servicing of vending intelligence.

Gilbert Tansey, director of conventions and exhibits for NAMA, pointed out that the individuals leading the various con-

ference sessions are giving up weekends at home to make their contributions.

"This," says Gib Tansey, "is indicative of the caliber of men we have in the vending industry. We have problems in this industry but the vigorous, unselfish way our industry leaders and persons in every segment of vending are attempting to work out the problems is reason for optimism.

How to Train

The initial session Friday morning, "How to Train," was headed by Gerard P. Kirk, director customer programs, Standard Brands Sales Co.

It centered on selling what was dubbed "the hot line" by Kirk, who hammered away at the dire need for continuous training. Continuous training was defined as the isolation of specific problems, perhaps relating to supervisors and routemen and setting up training goals. But first, before establishing objectives of training, the need to establish specifications for various responsibilities was stressed. Training should be pegged around those standards, Kirk said. "First management should decide where it has a problem and then develop training around it."

Question from the floor: "What is training?" The retort was that training should be far more than job orientation and should be designed to upgrade job performance, not simply provide the rudiments of handling a job.

It was brought out at this session that only 10 per cent of

the vending firms schedule weekly meetings, 20 per cent hold monthly training sessions with the others mostly on a catch-as-catch-can basis.

"One-shot orientation simply isn't training," Kirk noted. "It is training which centers on some problem such as callbacks on machines that makes training a programmed proposition. The 'plus benefit' which ensues when management and employees get together in a free-wheeling training session include improved rapport between the two parties," Kirk said.

Locations

Price Waterhouse & Co. was represented by Raymond E. Hale Jr., management advisory service specialist; Edward S. Weise, manager, management advisory services, and Bertram A. Colbert, principal in that company. The subject here was "Evaluation of a Location." In this session the need to carefully assimilate and evaluate all internal and external factors regarding a location in offering a bid was underscored. As one operator in the audiences said: "We use the eyeball method of evaluation—which involves taking a good look at the set-up, but we know more methodical methods are essential."

In this location-evaluation session, an operator in attendance was given all the facts and figures on a real location and then asked how he would tackle the job of working up a bid on that location. As it happened, this operator made an effective eval-

(Continued on page CMW-8)

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150 at NAMA Seminar in Kansas City

• Continued from page CMW-7

uation, according to Weise and Hale.

Sparked by Bertran A. Colbert, Price Waterhouse, another session on "Profit Planning" included a look ahead at the vending industry. The fact that "buying growth at the expense of profit can be overdone" was brought out.

Someone from the floor wanted to know, "What constitutes adequate return?"

Is it 8 per cent after taxes or 20 per cent? An operator said he considered 8 per cent low. "So

what is average?" At this juncture, an NAMA representative disclosed that the organization is severely hampered in answering this question because of the paucity of statistics made available by the industry. "Know your cost of capital," advised one of the experts on the panel.

Upgrading Routemen

Another seminar found Tod Heyman talking about "Upgrading Routeman Performance." Heyman is the chief executive officer for Servomation in Cincinnati.

After stressing that new stocks on a route should be set up "on

the best information available," the speaker pointed out that routeman should be allowed 10 minutes to wipe down older machines, perhaps 15 minutes on late model or "prestige machines."

"Remember," said Heyman, "labor, which Price Waterhouse says takes a 10 per cent chunk of the profits, is the one area over which we can exert some control. But this requires making a decision at the rate which labor is to be sold to the customer."

An operator should establish a weekly chart which reflects definite dollars-and-cents figures on cost of servicing a route. It was mentioned that route service takes 10 per cent of the vending sales dollar but 50 per cent of the payroll.

"Should a routeman clean all machines on days he is in to service?" someone asked. "Shouldn't you provide time to wipe down nonserviced equipment on the same day?" It depends on the situation, agreed panel members. Perhaps a hostess is available for wiping down machines on off-service days or maybe a janitor in the building can do the job. But perhaps 10 minutes should be added to a routeman's timetable for cleaning nonservice machines, it was suggested.

"The key word is supervision in the routeman's performance," Heyman declared. "On days when our routemen are off and supervisors handle a route, we find they can do the servicing and cleaning in about 75 per

cent of the time taken by routemen"

This speaker revealed that about 5 per cent of the routeman's working times should be figured "personal time."

"You have to tailor this routeman's schedule to your procedure," he added. "I know of one company that feels the routeman's time is so valuable that he is such a force in the company's public relations program with customers, that they have taken the entire chore of loading and unloading trucks off his shoulders and designated another employee to perform this entire detail."

Public Relations

Walter W. Reed, NAMA director of public relations, addressed the subject "How to Make Public Relations Pay Off." He said vending is no longer a mom-and-pop store activity. He believes that the general feeling that the routeman is a company's main contact with the customer is a lot of poppycock. A machine may make 50 sales day and the routeman sees only two or three of the customers.

From the floor came the suggestion that vending operators in areas band together and establish some type of "Seal of Approval" (as have some restaurant owners), using a decal as a prestige symbol for the entire industry in those areas. This met with some approval.

How much to spend on public relations was one dilemma that emerged in a general discussion. "How about newspaper advertising—is it effective?" someone asked. Most vending company advertising reflects a failure to employ professional help from, say, advertising agencies, was a point underlined in this discussion.

Dollars doled out for charity was a sore point with the audience. One operator called it "legitimate blackmail." A specialist on the panel suggested more effort to make this form of advertising pay off.

One operator said he tried a different technique on a newspaper advertising series. He inserted a "blind telephone" to check returns with calls on this line assigned only to replies from the ad. Result: He got one call on this line and it was from his wife asking him what he wanted for dinner. His opinion: Newspaper advertising is worthless.

Cost Control

Meyer Gelfand, president of NAMA, president at a workshop featuring a panel composed of Dr. J. L. Silviso, University of Missouri School of Business faculty; Stanley Power, vice-president First National Bank, Kansas City, and Bert Colbert, principal in Price Waterhouse, Chicago. The workshop subject: "Realistic and Effective Cost Control Methods."

Dr. Silviso said that the road ahead for vending is promising indeed as result of increased gross national product, increasing population, etc., but that the rate of growth in the next two decades won't be as great in percentages as the preceding two. Power said that in the horizon is "an increasing climate of controlled economy, controlled credit, controlled currency, but one with a continuing erosion of value." He believes it becomes more and more incumbent upon management to "watch the corners and pennies. The people who will fall by the wayside will be those who ignore these details."

Colbert stated the opinion that the time has come to get organized, establish specific goals and compare how well those in

the past have been achieved. Look at the routeman costs, how many miles driven. Establish goals. "Say, this month, let's see what can be done to increase utilization, or reduce customer complaints."

Dr. Silviso was asked what constitutes adequate return on investment. "Is it 6 per cent, 10 per cent or 15 per cent?" An NAMA official again pointed out that the lack of statistics presented by members of the industry make it impossible to establish an accurate return figure. "One man may say he has a 20 per cent return but may be leaving out some cost factors," disclosed Colbert. Another NAMA specialist said he figured 15 per cent return is good.

Meyer Gelfand went into the pricing policy of the vending industry. It was stressed that "the least important figures in determining price are the costs." Market conditions should be considered along with customer demand, the availability of competitive products, cost of investment, etc.

The NAMA president feels the vending industry consistently sells itself short on price and doesn't give itself credit for the service it renders. "We need a re-examination of pricing; we've been selling candy and coffee far too long while costs keep piling up. Try to get a dime cup of coffee at a drugstore or restaurant," he suggested.

"Sometimes it appears we're getting a 50 per cent increase when we go from a dime to 15 cents but we're not because we've been absorbing increasing costs so long."

Ill. Assn. Has Insurance Plan

SPRINGFIELD, Ill.—The Illinois Coin Machine Operators Association is offering a new insurance plan to members. Underwritten by Congressional Life Insurance Co., the plan is called Catastrophe Coverage Plan 1.

The plan features \$2,000 life insurance and payment of all of the first \$500 of covered expenses (after a \$25 deductible) and 80 per cent of remaining covered expenses for any one accident or sickness. In addition, Congressional has set a new maximum benefit of \$10,000 for any one covered person.

Monthly premiums for under the age of 50 are \$11, individual male; \$11.80, individual female; \$20.80, man and wife or adult and one child; and \$23.50, family. For the age bracket of 50 and over, premiums are \$12.65 individual male; \$13.60, individual female; \$24.25, man and wife or adult and one child; and \$26.25, family.

Grammy Story

CHICAGO—The Music Operators of America (MOA) is stepping up efforts to increase communication with record companies. Last week the national trade group of jukebox operators mailed members "The Grammy Story," a special brochure explaining the National Academy of Recording Arts and Sciences (NARAS).

The Grammy award is the recording industry's equivalent to the motion picture Oscar and television's Emmy. Operators were encouraged by MOA to program records by artists spotlighted in this year's Grammy show.

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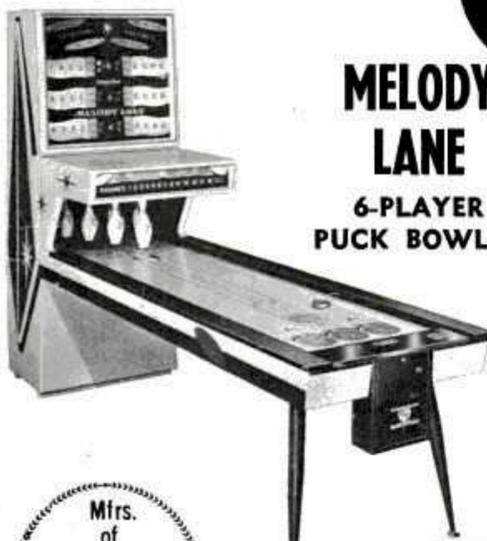


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Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	2	2	10	HONEY Bobby Goldsboro, United Artists 50283 (Russell-Cason, ASCAP)	6
2	3	3	8	THE GOOD, THE BAD & THE UGLY Hugo Montenegro, RCA Victor 47-9423 (Unart, BMI)	15
3	1	1	1	LOVE IS BLUE Paul Mauriat, Philips 40495 (Croma, ASCAP)	21
4	4	10	11	UNICORN Irish Rovers, Decca 32254 (Hollis, BMI)	7
5	12	16	20	I CAN'T BELIEVE I'M LOSING YOU Frank Sinatra, Reprise 0677 (Vogue/Hollyland, BMI)	4
6	6	4	4	SOUL COAXING (Ame Caline) Raymond Lefevre, 4 Corners of the World 147 (Southern, ASCAP)	13
7	5	5	6	SCARBOROUGH FAIR (/Canticle) Simon & Garfunkel, Columbia 44465 (Charing Cross, BMI)	9
8	15	15	18	MASTER JACK Four Jacks & a Jill, RCA Victor 47-9473 (Milene, ASCAP)	7
9	9	14	14	SHERRY DON'T GO Lettermen, Capitol 2132 (Grey Fox, BMI)	6
10	13	25	26	DELILAH Tom Jones, Parrot 40025 (Francis, Day & Hunter, ASCAP)	6
11	11	11	12	YOU'VE STILL GOT A PLACE IN MY HEART Dean Martin, Reprise 0672 (Acuff-Rose, BMI)	7
12	16	34	—	LILLI MARLENE Al Martino, Capitol 2158 (Merks/GEMA, BMI)	3
13	14	32	—	DO YOU KNOW THE WAY TO SAN JOSE? Dionne Warwick, Scepter 12216 (Jac, ASCAP)	3
14	18	31	—	TAKE GOOD CARE OF MY BABY Bobby Vinton, Epic 10305 (Screen Gems-Columbia, BMI)	3
15	19	24	28	CABARET Herb Alpert & the Tijuana Brass, A&M 925 (Sunbeam, BMI)	4
16	10	9	3	CAB DRIVER Mills Brothers, Dot 17041 (Blackhawk, BMI)	12
17	7	7	7	GENTLE ON MY MIND Patti Page, Columbia 44353 (Glaser, BMI)	9
18	17	17	25	LOVING YOU HAS MADE ME BANANAS Guy Marks, ABC 11055 (Curtis, ASCAP)	5
19	20	20	24	I FOUND YOU Frankie Laine, ABC 11057 (Melo-Art, ASCAP)	5
20	23	29	—	YESTERDAY I HEARD THE RAIN Tony Bennett, Columbia 44510 (Dunbar, BMI)	3
21	22	23	27	I WANNA LIVE Glen Campbell, Capitol 2146 (Windward Side, BMI)	4
22	8	8	2	KISS ME GOODBYE Petula Clark, Warner Bros.-Seven Arts 7170 (Donna, ASCAP)	11
23	26	36	39	WE CAN FLY/UP-UP AND AWAY Al Hirt, RCA Victor 47-9500 (Akbestal/Rivers, BMI)	4
24	25	—	—	LONELY IS THE NAME Sammy Davis Jr., Reprise 0673 (Roosevelt, BMI)	2
25	21	6	5	LITTLE GREEN APPLES Roger Miller, Smash 2148 (Russell-Cason, ASCAP)	10
26	—	—	—	MRS. ROBINSON Simon & Garfunkel, Columbia 44511 (Charing Cross, BMI)	1
27	—	—	—	FAITHFULLY Margaret Whiting, London 122 (Sunbeam, BMI)	1
28	31	38	—	WHY SAY GOODBYE Connie Francis, MGM 13923 (Robbins, ASCAP)	3
29	29	30	31	100 YEARS Nancy Sinatra, Reprise 0670 (Hazlewood, BMI)	5
30	27	12	9	L. DAVID SLOANE Michele Lee, Columbia 44413 (Meager, BMI)	13
31	—	—	—	LOOK OF LOVE Sergio Mendes & Brasil '66, A&M 924 (Colgems, ASCAP)	1
32	34	—	—	YOUR HEART IS FREE JUST LIKE THE WIND Vikki Carr, Liberty 56026 (Alta, ASCAP)	2
33	—	—	—	LOVE IN EVERY ROOM Paul Mauriat, Philips 40530 (Northern, ASCAP)	1
34	—	—	—	GOIN' AWAY Fireballs, Atco 6569 (Dundee, BMI)	1
35	36	—	—	SOUL SERENADE Willie Mitchell, Hi 2140 (Kiyy, BMI)	2
36	37	37	38	WIND SONG Wes Montgomery, A&M 916 (Almo, ASCAP)	5
37	35	35	36	TILL YOU COME BACK Marilyn Maye, RCA Victor 47-9487 (Rayven, BMI)	4
38	39	40	40	FACE IT GIRL, IT'S OVER Nancy Wilson, Capitol 2136 (Irwin, ASCAP)	4
39	—	—	—	SLICE Herb Alpert & the Tijuana Brass, A&M 925 (Almo, ASCAP)	1
40	40	—	—	NOTHING TO LOSE Vic Damone, RCA Victor 47-9488 (Twinchris, ASCAP)	2

NATRA Unit Seeks Aid for Negro DJ

• Continued from page 28

(instead of qualified Negroes) at r&b stations; the inadequate pay and working facilities for Negro deejays; the "watering down" of Negro market radio stations with non-r&b music; the exclusion of Negroes in making policy at r&b stations; and, ultimately, the indignity suffered by the Negro deejay and broadcaster. It is estimated

Gamble-Huff Make It as Hot Producing Team

• Continued from page 28

series of individual successes. Gamble, with Jerry Ross of Mercury, produced Freddy McCurry and Dee Dee Sharpe's first r&b effort, "I Really Love You" for Cameo-Parkway. Huff, who does most of the musical arrangements, collaborated with Tommy Bell, who wrote the Delfonics' "La-La Means I Love You" on Philly Groove. Gamble-Huff Productions opened with the Intruders' "I'm Going to Be Strong," and later shared the spotlight when the Soul Survivors climbed to the top of the charts with "Expressway to Your Heart," and with the group's follow-up on Crimson, "Explosion in My Soul."

Gamble credits WDAS r&b deejay Jimmy Bishop and Louise Williams, gospel deejay for the Philadelphia radio station, for his rearing and inspiration in the r&b field. Gamble is married to singer Dee Dee Sharpe, who records for Atco. Her latest record is "A Woman Will Do Wrong for the Man She Loves."

Atlantic-Atco to Handle Pompeii

NEW YORK—Atlantic-Atco Records will distribute the Pompeii label beginning with "So Fine," by Ike and Tina Turner & the Iketts. Originally released on Innis, the record will now be released on Pompeii. Pompeii's next release will feature Les Watkins & the Panthers. Pompeii is located in Dallas.



NEIL DIAMOND, who recently signed with UNI Records, has recorded his first song for his new label, "Brooklyn Roads" b/w "Holiday Inn Blues." Singer-composer Diamond has recorded his own compositions, including "Solitary Man" and "Cherry, Cherry," in addition to writing hits for artists such as Lulu, Cliff Richard, Ronnie Dove, and the Monkees' "Daydream Believer."

that out of at least 500 radio stations serving largely Negro audiences, only four are owned by Negroes. The total gross in advertising sales for the 500 broadcasting firms, exceed \$500 million a year, it was estimated.

In a concerted effort to meet these problems, NATRA has proposed several long-range steps. NATRA, through its regional chapters and nationally, under president Jack Walker, plan to: set up an educational foundation under the direction of Dr. Earl C. Jackson of Harvard; train disk jockeys and news broadcasters in their profession, including the technical and managerial aspects of radio; and set up executive training programs in radio for women as well as men, providing them with a complete understanding and professional knowledge of the industry.

Meanwhile, NATRA will participate in a news conference with the Department of Justice, May 16, to discuss NATRA's role in industry and urban problems and, specifically, the communications crisis in slums and ghettos, coast to coast. Station managers and program directors have been invited to the news conference and will also discuss other communications problems among ethnic groups. NATRA will also sponsor a concert on Randall's Island here, July 29, to benefit the Martin Luther King Foundation, Mrs. King and NATRA. Appearing at the benefit performance will be: Aretha Franklin, Wilson Pickett, Sam & Dave, Joe Tex, Sonny and Cher and the Rascals.

Guest speakers at the national convention, July 31-Aug. 4, at the Marco Polo Hotel in Miami Beach, will be Vice-President Hubert Humphrey, Sen. Robert Kennedy, Harry Belafonte, Sidney Poitier and Bill Cosby.

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International News Reports

West German Disk Sales in '67: \$100 Mil.

HAMBURG — Turnover for the West German record industry in 1967 was about 400 million marks (\$100 million) and 10 million more records were sold in 1967 than in 1966.

Source for these figures is the West German record company federation — the Bundesverband der phonographischen Wirtschaft.

Total number of records sold in 1967 was 75.9 million—34.8 million singles, six million EP's and 35.1 million LP's. Album sales showed an increase of 19 per cent over 1966 and 30 per cent of sales were of classical product. There was also a marked increase in the sale of budget line albums which now claim 50 per cent of the LP market.

The West German record industry last year exported 7.6 million singles and 9.4 million LP's. Imports of LP's totaled 2.19 million.

West German record companies manufactured 35.4 million singles and 32.9 million LP's in 1967.

Tura, Marva, New Inspiration, Jokers Tops in Belgium Poll

BRUSSELS — Will Tura, Marva, the New Inspiration, and the Jokers are the top artists in Flemish Belgium, according to the 1968 Pop Poll by HUMO magazine.

Results of the national poll, which will be officially announced at the annual Pop Poll concert in the Londerzeel, Brussels on Sunday (5), together with the results of the international poll, were:

Male singer: 1, Will Tura; 2, Adamo; 3, Marc Dex; 4, Brian. Female singer: 1, Marva; 2, Liliane; 3, Samantha; 4, Anneke Soetaert. Vocal group: 1, The New Inspiration; 2, The Strangers; 3, the Pebbles; 4, Jess and James. Instrumental group: 1, The Jokers; 2, Andre Brasseur; 3, the New Inspiration; 4, the Pebbles; 5, Francis

GRRRA OK's Merger With MTA; Meet Airs Economic Problems

By NIGEL HUNTER

LONDON — The Gramophone Record Retailers Association (GRRRA) held its last conference as a separate entity here at the Hotel New Ambassadors April 21. The most important item on the agenda of its annual general meeting was the proposal to merge the GRRRA with the Music Trades Association (MTA) by the formation of a Gramophone Record Retailers Committee beneath the banner of the MTA, and this was duly approved.

There was a generally somber mood permeating the day's pro-

ceedings. Delegates heard J. H. Devey of the Ministry of Labor Training Department inform them that the provisions of the Industrial Training Act will oblige them to pay large sums of money to the Training Board of the Distributive Trades which will be reclaimable only if approved training is carried out in respect of their staff.

They heard H. G. Sledmere, Decimalization Information Center manager of the National Cash Register Co., warn them of the perils of delay with regard to the decimalization of

British currency due to be completed in February 1971. Unless they took action now to convert or replace their cash registers and thoroughly familiarize their staffs with the new coinage system, complete chaos awaited them before long.

The open forum session reflected the uneasiness and resentment prevalent within the retail industry. There were searching questions about diminishing delivery services from the major manufacturers, lamentations for the old wholesale set-up before the advent of direct distribution, complaints about the proliferation of new labels and contractual "kangaroo hopping" with resultant difficulties in returning dead stock, and regrets about the majors, concerning the raising of the 5 per cent returns allowance.

F. A. Pearce, general manager of Record Merchandisers, the joint EMI-Decca racking company, addressed the conference on the aims and functions of the operation. He reassured delegates that RM's purpose was not anti-specialist dealer, and that the racking operation would stimulate trade generally and channel casual rack clients toward the full-scale record store, but the GRRRA misgivings were apparent if not as vehement as expected.

The dinner and dance the following evening lightened the mood, but the aftereffects of the recent stringent government budget, the general economic situation and the radical transformation of the industry heralded by the EMI-Decca racking alliance cast a formidable shadow over the future.

Supraphon Tie With Montana

MUNICH—Montana of Munich and Supraphon of Prague have signed a long-term contract under which the records of Montana artist Udo Juergens will be released in Czechoslovakia.

Supraphon will release three singles, two EP's and one album each year in German, Italian, English and French versions.

The first single to be released is "Immer wieder geht die Sonne auf" and "Was ich dir sagen will."

In June, Juergens will make a two-week tour of Czechoslovakia, and Supraphon will release a Juergens album to coincide with the start of the tour.

COMING EVENTS IN EUROPE

- May 16-30—Helsinki Festival Weeks, Helsinki, Finland.
- June 12-16—International Jazz Festival, Montreux, Switzerland.
- June 13-16—Third International Pop Festival, Bratislava, Czechoslovakia.
- June 20-22—Rose de France Song Festival, Antibes, France.
- June 29-July 14—Jyvaeskyla Summer Music Festival, Jyvaeskyla, Finland.
- July 12-14—Pori Jazz Festival, Pori, Finland.
- July 12-18—Europe Song Cup Contest, Knokke-le-Zoute, Belgium.
- July 12-21—Savolinn Opera Festival, Savolinn, Finland.
- July 20-26—Ninth International Jazz Festival, Antibes, France.
- July 26-28—Apollonia Song Festival, Athens.
- Aug. 9-11—International Pop Festival, Split, Yugoslavia.
- Aug. 22-25—Eighth International Pop Song Festival, Sopot, Poland.
- Aug. 27-Sept. 23—Stresa Music Weeks, Stresa, Italy.
- Oct. 9-13—International Jazz Festival, Prague, Czechoslovakia.
- Oct. 17-20—11th International Jazz Jamboree, Warsaw.

MGM in Pub, Mgt. Expansion In England

LONDON — MGM Records here is forming music publishing and artist management companies to be run in parallel to its record activities.

The publishing outlet is called Forecast Music, and one of its initial copyrights is "Wide Smiles," the flip of the Episode's first MGM single produced by Mike Hurst which will be released Friday (3). The artist company is named Dean Management after the Dean Street address of MGM Records.

"There's certainly a place for a publishing company directly affiliated with a record company," said MGM's British managing director Rex Oldfield. "We're being offered material all the time. Where artists are concerned, quite often MGM people come over who are not connected with any management operations here, and it seems sensible and logical for us to handle such talent."

No new staff are being retained to run the two new companies at present, but Oldfield anticipates a publishing appointment soon.

Lefevre & CED's Brilliant Off to A Visit of U. S.

PARIS — French arranger-conductor Raymond Lefevre will leave for the United States this week with CED export manager Cyril Brilliant to promote his sixth instrumental album for Riviera. LP is due to be released by Kapp in the States on May 25.

The new album includes the Spanish Eurovision winner "La La La," the Tom Jones hits "I'm Coming Home" and "Delilah," "I'll Never Leave You" from the film "Les Jeunes Loups," and a track specially aimed at the South American market, "Emmenez-moi," a Latin treatment of the Charles Aznavour song.

Lefevre has also arranged a beat treatment of the Canon by the 17th century German composer Pachelbel and a version of "Le Bal des Laze," by "Soul Coaxing" composer Michel Polnareff.

Brilliant announced that Kapp Records, which formerly released Lefevre recordings in the U. S. on a record-to-record basis, has signed a three-year contract to release all new Lefevre recordings.

Artists From 18 Countries Signed for Sopot Festival

WARSAW — Artists from 18 countries have so far signed to compete in the Eighth International Pop Song Festival in Sopot, Poland, from Aug. 22 to 25.

On the Recording Day of the Festival, 14 European record companies will be represented.

Artists competing are Jean-Claude Annoux (France);

Helena Bleharova (Czechoslovakia); Joe Begeja (Malta); Anne Bushnell (Eire); Lee Grant (New Zealand); Edith Haas (East Germany); Peter Horten (Austria); Kalinka (Belgium); Bogdana Karadotschewa (Bulgaria); Zsuzsa Koncz (Hungary); Gaby Novak (Yugoslavia); Margareta Palsaru (Rumania); Patricia (Holland); Ralf Paulsen (West Germany); Pilar (Spain); Sam Sander (United Arab Republic); Annahta Spinaci (Italy); and Anita Traversi (Switzerland).

Recording Day artists so far signed are Kyri Ambrus (Qualiton); Peter Beil (CBS Germany); Liz Brady (Decca, France); Il-linea Cerbacev (Electrecord); Tony Dallara (Belter); Marruja Garrido (Sonoplay); Rex Gildo (Ariola); Ingo Graaf (Amiga); Josef Laufer (Panton); Liesbeth List (N. V. Phonogram); Djordja Marianowic (Ploca); Waldemar Matuska (Supraphon); Maria Mitzeva (Balkanton); and Eric Solvester (Electrola).

Ramsey in TV Post

MUNICH — American pop and jazz singer Bill Ramsey has become program director of the Swiss Televisio AG. This company has hitherto produced only advertising films but will now extend its activities to include TV variety shows. Ramsey will continue to make records for Polydor in West Germany.

Latin Songfest Oct. 3-6 Draws Competitors From 36 Nations

By AARON STERNFIELD

NEW YORK—Composers and recording artists from 36 nations in the Americas, Europe and the Orient will compete for the Solid Gold Rooster Award at the third annual International Popular Song Festival, to be held Oct. 3-6 in Rio de Janeiro.

The competition, backed by the Brazilian Tourist Bureau and Globo, the Brazilian TV network, will be held in the 30,000-seat Maracananzinho arena. The co-sponsors are spending an estimated \$800,000 to stage the event.

Augusto Marzagao, director of the Festival, was here last week to make arrangements for

U. S. participation. Thursday (25) he left for a 20-day European tour, beginning in Germany.

Each country will submit one composition, with one artist to interpret it. The composers will be selected by the Festival committee.

Entries Chosen

Entries already chosen include: France, Francis Lai and Pierre Barouh, composers; Canada, Paul Anka, composer and interpreter; Mexico, Armondo Mansanero, composer; Italy, Pino Donaggio, composer; Czechoslovakia, Karel Gott, composer and interpreter; Israel, Esther and Abi Ofarim, com-

posers and interpreters, and Spain, Augusto Albero, composer.

Guests will include U. S. composers Frederick Loewe, Jimmy Van Heusen, David Rose, Alfred Newman and Sammy Kahn; Herb Alpert and Harry Belafonte, U. S. recording artists; Eugene Evtuchenko, Russian poet; Miki Teodorakis, Greek composer; Les Read, British composer; Paul Mauriat and Frank Pourcell, French composers and Lee Zhitto and Aaron Sternfield, Billboard.

The first prize trophy, the Solid Gold Rooster, has diamond eyes, a ruby head and an

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From The Music Capitals of the World

BRUSSELS

Fonior will distribute the new Dutch label, Carpenter, in Belgium. First release will be a Dutch version of "Delilah," by **Fred Jaspers**. . . . Fonior released the Irish Eurovision entry, "Chance of a Lifetime," by **Pat McGeegan** on the Emerald label. . . . Decca released the first album by the poll-winning group, the **New Inspiration**, with the uninspired title, "Inspired by New Inspiration." . . . Polygram staged a saturation publicity program for press, radio and retailers on the occasion of the visit by **Spanky and Our Gang** for a TV appearance. Polygram released the group's latest single, "Like to Get to Know you." . . . Decca released two new **John Mayall** albums—"The Diary of a Band" and "So Many Roads." . . . Philips released an album by the Dutch band, the **Ramblers**, following their appearance on Flemish TV. . . . **Solomon King** was in Brussels for an appearance on the Flemish TV "Tienerklanken" show. . . . **Lize Marke** has recorded a Flemish version of "Delilah" for Gramophone.

Gramophone released the first record by the singing peddler, **Frank Bodet**—"Ninon quand tu me souris" and "La Chanson d'Une Nuit." . . . Gramophone has released the Eurovision songs "Tausend Fenster," by **Karel Gott** and "Venao," by **Carlos Mendes**. . . . Inelco released "Cut of Hot Coffee" and "Strange Things Are Happening," by the **Outsiders** of Holland on the Relax label. . . . **Roger Danneels** and **Willy Lustenhauer** wrote "Gij speelt gevaarlijk orgel" and "Voila, zei mama" featured on the first Vogue release by **Andre de Soete** and the **Typhoons**. . . . Polydor released "Jumbo" and "The Singer Sang His Song," by the **Bee Gees**; "I've Lost Somebody," by the **Golden Earrings**; "Chain of Fools," by **Jimmy Smith**; "Shout Bamalama," by **Otis Redding**; "Sooky," by **Gary Walker**, and "Shake It Baby," by **John Lee Hooker**. . . . **Roger Danneels** is featured on the Golden Stereo Organ album released by Inelco. . . . Vogue released "I Can't Believe I'm Losing You," by **Frank Sinatra** and "100 Years," by **Nancy Sinatra**.

JAN WALDORP

CHICAGO

Activity at Universal Recording continued on the upswing during the past two months even though the studio was recouping from its late February fire damage to two auxiliary announcer booths, dub-down and bookkeeping department. Capitol, Chess, Cadet, Mercury, Brunswick, USA and Vanguard, as well as Dunwich and Jalyne production companies, were all in session. Headliners who cut album in addition to singles included: **Ramsey Lewis**, **American Breed** and **Sidewalk Skipper Band**. Singles were cut by **Rumbles Ltd.**, **Esquires**, **Helen Reddy**, **Artistics**, **H. P. Lovcraft**, **Gene Chandler-Barbara Acklin** and **Lee Charles**. The **Fifth Dimension** will appear for one week, June 11-17, at the Sherman House. Meanwhile, the group, which captured four Grammy Awards, has been booked for Indiana University's "Little 500" Variety Show Saturday (11) on the Bloomington campus. . . . The **Serendipity Singers** are set for the Drake Hotel May 7-June 1. . . . **Wayne Cochran** and his **C. C. Riders** open a limited engagement Tuesday (30) at the Happy Medium Theater. . . . On the same night, **George Shearing** and his quintet return to the London House for a four-week engagement.

Australian artist **Helen Reddy** is appearing with comedian **Shucky Greene** through Sunday, May 12, at Mister Kelly's. . . . The **Siegel-Schwab Blues Band** will headline

Cheetah Dance Concerts Friday (3)-Sunday (5). . . . **J. J. Hackson** is set for a one-week engagement at Club Laurel, beginning June 11.

. . . **Brother Jack McDuff** begins a one-week booking at the Jamaican Lounge in Columbus, Ohio, Monday (6). His manager and producer, **Lew Futterman**, was in Chicago April 24-26 for McDuff's first Cadet LP session.

The Second Annual Connie Awards, the Upper Midwest's tribute to its outstanding pop musical talent, will be held May 27 in the Cotillion Ballroom of the Sheraton-Ritz Hotel in Minneapolis. . . . **Eddy Arnold**, **Diana Ross** and the **Supremes**, **Ed Ames**, **Mike Douglas**, **Johnny Carson** and **Don Adams** will be seen free this summer in the grandstand shows of the Wisconsin State Fair at West Allis. Fair dates are Aug. 9-18.

Erwin Berg, Midwest promotion chief for Dot Records, and Dot Record Distributing branch manager **Morry Goldman** were co-hosts at an April 19 party introducing **Greg Morris**. The star of TV's "Mission: Impossible" has a new Dot album. . . . **Johnny Duncan** and other country artists were present for a Columbia party April 18. . . . **Harumi** made a one-night appearance Tuesday (23) at the Electric Theater. . . . **Connie Francis** visited WBBM-TV's "The Lee Phillip Show" Friday (26).

RON SCHLACHTER

COPENHAGEN

Danish TV brought the American show "Movin' with Nancy Sinatra" and televised it on April 13. Hede Nielsen Fabrikker at the same time mounted a promotion campaign for Miss Sinatra's latest Reprise album. . . . The Sonet group has acquired Scandinavian rights for the San Remo winner "Canzone per te" as sung by **Sergio Endrigo**. . . . Danish EMI is launching a promotion campaign for its jazz repertoire on the World Pacific, Pacific Jazz, Blue Note, Impulse, Bluesway and ABC labels. . . . Danish EMI has released Britain's Eurovision song "Congratulations" by **Cliff Richard** and a Danish version of the Swedish entry by **Bjorn Tidmand**. . . . "Doctor Dolittle" was premiered in Denmark and Hede Nielsen is handling promotion of the **Anthony Newly** LP on RCA Victor and the **Sammy Davis Jr.** LP on Reprise. . . . Nordisk Polyphon began a sales campaign for musicassettes with the slogan "Music from all over the world—in pocket size." . . . The Danish duo of **Ulrik Neumann** and his daughter **Ulla** has been augmented by Neumann's son **Michael** for a local version of "Cinderella Rockefeller" on Columbia. . . . NPA issued a new single, "Alone" by the Danish group **Wishful Thinking** which is currently touring Denmark.

ESPEN ERIKSEN

HAMBURG

Ariola's managing director **Dr. Werner Vogelsang** and sales manager **Friedrich Schmidt** flew to Moscow for talks with Melodia executives. Ariola will expand its classical repertoire with new Melodia productions. **Dr. Vogelsang** was also in Holland with export manager **Georg Ehmke** for talks with Negram chiefs. Ehmke later flew to Brussels to talk with Barclay director, **Valere Bral**, about the problems likely to arise from the removal of tariffs on records passing between Common Market countries, due on July 1. . . . Polydor has released the Eurovision songs "Tausend Fenster" by **Karel Gott**, a German version of the winner from Spain, "La La La," by **Massiel** and the French entry, "La Source," by **Isabelle Aubret**, in addition to the German entry, "Ein Hoch der Liebe," by Norway's

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French Disk Scene Bare of Major New Artists, Asserts TV Producer

PARIS—The often-voiced complaint that no major new talent has emerged on the French recording scene since Mireille Mathieu achieved national recognition more than a year ago, was underlined by TV personality Roger Lanzac when he looked back on four years of running the weekly TV amateur talent contest, Tele Dimanche.

In an interview with the French daily Figaro, Lanzac said that of the 7,000 amateur artists given auditions by the program, only 10 had shown real potential. And of these, only two, Mireille Mathieu and Georgette Lemaire, had gone on to make an impact as professional entertainers.

The situation is aggravated, claim record company a&r men, by the fact that when new artists are discovered it is extremely difficult to get them exposure on radio and television.

Said Jean-Jacques Tilche, a&r director of Philips: "The TV producers only seem to want well-established talent, and trying to get records of new artists played on the three main French radio stations is an almost impossible task."

Tilche's criticism of the conservative attitudes of radio producers received statistical support this week when the Compagnie Europeenne d'Etudes et de Services published its first weekly report listing the records played by the radio stations

Grance Inter, Europe No. 1 and Radio Luxembourg.

Naturally, the names of established national and international recording artists predominate, but they predominate to an extent which would seem to justify a conclusion that the compilers of radio record programs prefer to feature records that are in the charts rather than play new records into the charts.

"This attitude," claims Tilche, "is holding back the normal development of young talent and makes it immensely difficult for newcomers to make their name in France. Few disk jockeys seem ready to take a gamble on new singers and groups."

Emperor Rosko, one of France's top disk jockeys, refuted the a&r men's criticisms and said:

"I'm a firm believer in exposing new talent, but not to the extent of losing listeners. Nevertheless we have broken several new records on Radio Luxembourg recently—"J'etais Hippie" by Les Costa (CBS), "C'est Une Folle Idee" by Michel Didier (Fontana), and "J'aime chanter" by Crapoutchik (Vogue).

"If little talent has emerged in France in recent years it is probably because the a&r men don't know where to look for it, not because the disk jockeys don't play the records. One major talent which has come to light recently, in my view, is Herbert Leonard—but I agree there is not exactly a surplus at the moment."

Coin Machine Shows Set In Hannover, Montreal

HANNOVER, West Germany—Two large coin machine shows are bidding for international attention this week.

The Hannover Messe (trade fair) here is open from April 27 through May 5. In Montreal, Que., the Canadian Automatic Merchandising Association (CAMA) convention and trade show will be held May 3-5.

About 50 coin machine manufacturers were to exhibit here, where for the first time the coin machine world as an industry has its own exhibit hall.

The Hannover fair is Europe's most important industrial exhibition. An estimated 6,500 com-

panies will exhibit here this year.

Over 50 firms will exhibit at CMA's show in Montreal's Hotel Bonaventure. Looming as an important question is Canada's changeover to all-nickel coinage. CAMA has fought for a government subsidization to help

pay costs involved in changing coin mechanisms. No decision has been reached. Indications are that CAMA will broaden its scope beyond vendors to include music operators, who also face the coinage crisis.

Billboard will have representatives at both events.

9 LP's to Bow EMI Worldwide Package

LONDON — EMI inaugurates its Worldwide LP series Wednesday (1) with a release of nine albums. The series is intended to reflect the music of the world for the benefit of vacationers and also for collectors of international repertoire.

The first issue features music and song from Greece, Belgium, Portugal, France, Germany, Spain, Italy, Switzerland and India. All of them except the last are on the Columbia label. The exception, featuring Indian film music, has been released on Parlophone.

EMI plans a monthly release of two LP's in the series until next January. Future albums will include Edith Piaf, Adamo, Richard Anthony, Israeli singer-

songwriter Naomi Shemer, Esther and Abi Ofarim and Brazilian singer Agnaldo Timoteo.

State tourist offices here are co-operating by displaying the appropriate albums, and British European Airways has put the EMI Worldwide display unit in the departure lounge of the West London Air Terminal in Cromwell Road. Dealer aids include a wall poster depicting the sleeve fronts of the first release, and a booklet catalog tagged "Your Passport to World Music."

BB's Polish Award To Soulist Niemen

WARSAW — Polish soul singer Czeslaw Niemen was presented with the Billboard Top Native Artist of Poland award by Polish correspondent Roman Waschko at the second big teenage concert in the monthly Musicorama series in Warsaw.

Niemen, 29, who last February won the MIDEM trophy for Poland, is the only singer in Poland who interprets Slavic melodies in a soul style.

He won a talent competition in 1962 and between that year and 1967 appeared throughout Poland backed by the Black and Blue group. In late 1967 he formed his own backing group, the Akwarele (Water Colors). Niemen has appeared in Sweden, Hungary, West Germany, Denmark and in Paris and Cannes, France.

'Gatan' Busts Single Record in Norway

OSLO—The Swedish Metro-nome recording of "Lyckliga gatan," by Anna-Lena Lofgren, has broken all sales record for singles in Norway. Up to April 15 the record had sold 85,000 copies, beating the previous top seller, "I Love You Because" by Jim Reeves (RCA) by 5,000.

The record closely follows the Italian original, "La Ragazza del Via Gluck." The melody was first introduced into Scandinavia by Françoise Hardy's Vogue recording of the French version, "La Maison ou j'ai Grandi."

Silver Disk to Producer Martin

COPENHAGEN — British record producer George Martin and his wife were honored at a reception held by EMI (Dansk Engelsk) AS at the Royal Danish Yacht Club, where Martin received a silver disk from B.T., Denmark's biggest daily newspaper, on behalf of the Beatles for 50,000 sales of "Hello Goodbye," the fastest-selling single of the Beatles ever released in Denmark.

Martin also received a silver disk as producer of the record. At the reception, attended by the British ambassador Oliver Wright, S.L.G. Gottlieb, managing director of EMI Denmark, reported that total sales of Beatles' records in Denmark, as of March 31, were 1,880,570.

The latest Beatles' single, "Lady Madonna," released in Denmark on March 19, reached the No. 1 on March 24.

Aznavour on Tour

BRUSSELS — Charles Aznavour, Reprise artist, begins a three-month international concert tour here June 3. Aznavour will play dates in Germany, Poland, Italy, England, the Philippines, Lebanon, Israel, Japan, Australia and Canada.

From The Music Capitals of the World

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Wencke Myhre. . . Pianist **Daniel Barenboim** (Electrola) will give recitals in Dortmund, May 5 and in Berlin on June 12 and 13.

Teldec sales manager **Manfred Peter** reports the company's current top-sellers as "Delilah" by **Tom Jones**, "A Banda" by **France Gall** and "Valleri" by the **Monkees**. . . Since opening night in Hamburg on Feb. 1, 900,000 people have seen the musical, "Anatevka," the German version of "Fiddler on the Roof." . . . **Herman's Hermits** (Electrola) played a concert here on April 21 and are booked for an appearance in Berlin June 16. . . **Alexandra** (Philips) has been booked for appearances in the U. S. in the fall. . . Representatives of Metronome, Denmark, Cupol, Sweden and Nord-Disc, Norway, attended the Ariola Scandinavian convention chaired by export manager **Georg Ehmke** in Guetersloh. . . **Manuela** (Telefunken) flew to the U. S. to study the show business scene and fix dates for TV appearances. On her return she will receive a gold disk from Telefunken.

WOLFGANG SPAHR

HELSINKI

The **Frankies**, the backing group of Scandia artist, **Johnny**, have recorded Finnish versions of "Daydream Believer" and "Groovin'" for their first single. . . **PSO** reports that "Rakkaus on sininen," the Finnish version of "Love is Blue" by **Jukka Kuoppamaeki** (Blue Master) is the company's top-selling single and the new **Vogue** album by **Francoise Hardy** the top-selling album. . . **Tamara Lund** (Philips) will represent Finland in the Sopot, Poland, International Song Festival (Aug. 22-25). . . American-born artist **Al Sharp**, who recently recorded with the **Harlem Kiddies** (Sonet) in Stockholm, appeared on Finnish TV on April 30. He will remain in Finland to join the nationwide summer tour of the Finnish Soul Show. . . **PSO** has released the revivals "Bei Mir Bist Du Schoen" by **Georg Malmsten** (Finlandia) and "Lambeth Walk" and "Yes Sir, That's My Baby" by the **Charleston Boys** (Top Voice). . . Blue Master artist **Inga Sulin** has recorded a Finnish version of the **Peggy March** hit "Romeo and Juliet." . . **John Fahey's** Vanguard single "Night Train to Valhalla" and "A Raga Called Pat" has been released here on the Saevel label, distributed by Finnlevy. . . **Lasse Mortenson** (Scandia) went to Denmark April 24 to begin a Scandinavian tour. . . Swedish singer **Lenne Broberg** (RCA) has recorded a Finnish version of his Swedish hit "Maclarkyrka," released here by **Disophon**.

KARI HELOPALTIO

LONDON

Actor **David Hemmings** is increasingly active in pop music through his presidency of **Simon Napier-Bell Music and Records**. Other directors with **Napier-Bell** are **Vicki Wickham**, former pop TV editor, and **Irene Rice**, who moved from **Apple Music** recently and is looking after the publishing venture. . . **Blue Horizon's Mike Vernon** goes to the U. S. May 7 for talks in New York with **Epic Records** and **Regent Music**. He then records **Sunnyland Slim**, **St. Louis Jimmy** and **Little Jimmy** and the **Thrillers** in Chicago for **Blue Horizon**. . . The **Episode**, formerly known as **Episode Six**, made its **MGM** disk debut Friday (3) with "Little One." . . **Bobby Goldsboro**, scoring here with "Honey," arrived Thursday (25) for a heavy radio and TV promotional schedule. . . **Robbins Music** is now administering **Jamarnie Music**, which publishes songs by **Tony Colton** and **Ray Smith**, and pianist

Joe Henderson's Henderson Music.

John Robinson, 34, has been named **MCA** classical manager. He was previously record buyer for the **W. H. Smith** chain. . . **Stax LP's** become available in monaural and stereo for the first time here Friday (3) with the release of **Otis Redding's** "Dock of the Bay" album. . . **MGM** has signed **Garnet Mimms**, and releases his own composition, "I Can Hear My Baby Crying for Me," at the end of this month.

NIGEL HUNTER

LOS ANGELES

The West Coast offices of the **Famous Music Co.** have been moved from **Paramount Studios** to **Dot Records**. . . **Four Star Music** has acquired publishing rights to "Double-Stop." . . **Ernest Gold** speaks on motion picture-TV scoring at **UCLA**, May 16. . . **Vikki Carr** stars in "South Pacific" at the **Starlite Theater** in **Kansas City**, opening Aug. 19.

CLUB - CONCERT DATES: **Don Ho** will be at the **Community Concourse** in **San Diego** tonight (28), and opens at the **Cocoanut Grove** May 7. . . **Henry Mancini** plays **London**, May 19-20, and begins a two-week engagement at the **Sahara** in **Las Vegas**, starting May 28. . . The **Righteous Brothers** will be at the **Cocoanut Grove** May 21. . . **Matt Monro** plays the **Century Plaza** for three weeks, beginning July 2.

TV APPEARANCES: **Nick Palmer** on the "Steve Allen Show," Tuesday (30). . . **Lalo Schiffrin** on "The Best on Record—The Grammy Awards Show," May 8. . . **Connie Francis** on the "Ed Sullivan Show" June 9. . . **Lou Rawls** on the **BBC-TV** "Lulu Show" May 15. . . **Ella Fitzgerald** on the "Ed Sullivan Show" today (28).

SCREEN CREDITS: **Val Johns** wrote the title tune for "Mini-Skirt Mob." . . **Jimmy Haskell** scored "The 1,000 Plane Raid." . . **Roger Wagner** arranged and conducted the choral music for "Paint Your Wagon." **Nelson Riddle** provided the orchestral arrangements.

BRUCE WEBER

MILAN

The Italian classical line **Angelicum** has signed **Ster Records Industries, Ltd.**, for exploitation in South Africa, through **Angelicum's** Italian distributor **Dischi Ricordi**. . . **Capitol's** artist **Bobbie Gentry** will be in Italy in early June for TV dates. . . Singer **Ricky Shane** has switched from **RCA-Italiana** to **Miura Records**. . . **Belldisc-Italiana** has released the second single by **Brenton Wood**, "Oogum Boogum." Original publisher is **Double Shot Records'** affiliate **Big Shot Music**. Italian publisher is **Telstar**. . . **Vogue** singer **Petula Clark** will be here for TV dates Saturday and Sunday (4-5), and to promote her latest recording "Kiss Me Good-Bye," released in her Italian version by **Saar**.

GERMANO RUSCITTO

MUNICH

Czechoslovakian artist **Josef Laufer** recorded his first German disk for **Cornet** in **Cologne**. Titles included "Quo Vadis," which he presented at the **MIDEM** during the Czechoslovakian gala. . . **Deutsche Vogue** released the Eurovision winner, "La La La," by **Massiel**, and the original **Juan Manuel Serrat** recording of the song. "La La La" has also been recorded for **Phonogram** in **Hamburg** by **Heidi Bruehl** and the **Jacob Sisters** recorded a German version for **CBS** in **Frankfurt**. . . **Peter Bell** (CBS) has recorded "Man gratuliert mir," the German version of the British Eurovision song "Congratulations." . . **Kurt Feltz** wrote the German lyric for **Peter Alexander's**

Ariola version of the **Tom Jones** hit, "Delilah."

Polydor released the German version of France's Eurovision song "La Source," by the original artist, **Isabelle Aubret**, under the title "Such mich dort, wo die Sonne scheint." Lyric is by **Jo Reilin** and the sub-publishing rights are with **Edition Roulette** **Hans R. Beierlein KG**. . . Czechoslovakian artist **Karel Gott**, who represented Austria in the Eurovision contest, has recorded the Austrian entry "Tausend Fenster," by **Udo Juergens**, in French for **Pathe-Marconi**, in Italian for **Voce del Padrone**, in Spanish for **Hispavox**, in English for **Philips** and in Czech for **Supraphon**. **Gott** is under contract to **Editions No. 7** in Paris except in East European countries, German-speaking countries, Britain and the U. S. **URSULA SCHUEGRAF**

NEW YORK

Buddy Guy, **Vanguard** artist, and **Lothar & the Hand People** conclude their two-week engagement at the **Generation** on Sunday (5). From Tuesday (7) to Sunday (12), the bill at **Generation** is **Moby Grape**, **Columbia** artists, and **Nazz**. **Liberty's Canned Heat** and **MGM's Beacon Street Union** are scheduled for May 14-19. The latter group will play a second week (May 21-26) with **Epic's Georgie Fame**. . . **Mercury's Bunky & Jake** begin one week at **Detroit's Chessmate** on Tuesday (30). . . **Bobby Darin** headlines at **Los Angeles' Cocoanut Grove** Oct. 30, the **Copacabana** on Jan. 2, and **El San Juan Hotel** in **Puerto Rico** on Jan. 18.

Father Norman J. O'Connor has been appointed to the **ASCAP Popular Awards Panel**. . . **UNI's Fever Tree** signed with **General Artists Corp.** . . . **Teddy Randazzo** is producing a **Connie Francis** album for **MGM** and a **Ritchie Adams** single for **Decca**. . . **Dick Gregory** and **Atlantic's Carmen McRae** played the **Village Gate** on Friday (26) and Saturday (27). . . **ABC's Eden's Children** will cut a new single and begin on a new album in **New York** in May. . . Songwriter **Bobby Helms** and his wife **Doris** became parents of a girl, **Angel**. . . **Epic's Eddie Layton** is playing the organ at **New York Yankees' home games**.

Dreams and Illusions, **Verve/Forecast** artists, have signed with **Heroic Age Publicity**. . . **Clear Light**, **Elektra** artists, and the **7 Sounds** just completed a one-week stint at **Cheetah**. . . **Bobby Short** began four weeks at the **Living Room** on Monday (22). **Lori Rogers** also is on the bill. . . **Dick Roman**, **Ford Records** artist, signed a five-year contract with **Harold's Club** in **Reno**. . . **Justin Management Corp.** has relocated its offices to 1780 Broadway, Suite 1201. . . **Carlo Salvo**, who sang on the **Aardvard** label, died on April 15 at **Calvary Hospital** in the **Bronx**. He was 42.

Teddy Wilson opened a one-month engagement at the **Top of the Gate** Tuesday (23) with **Toshiko Akiyoshi**. . . **Motown's Barbara McNair** will headline at **Harvey's** in **Lake Tahoe** for two weeks beginning May 15. . . **Liberty's Pair Extraordinaire** play **Mountain View, Calif.** on Wednesday (1). . . **United Artists' Serendipity Singers** appear at **Chicago's Drake Hotel** from Tuesday (7) to June 1. . . **RCA's Al Hirt** plays the **Missouri State Fair** in August. . . **Woody Guenther & the Cheaters**, and **Lacey James** started a three-week stand at **Leo's Cocktail Lounge** in **Newport, R. I.** Monday (22).

Ultimate Spinach, **MGM** artists, play **Philadelphia's Kaleidoscope** on May 17-19. . . **Philips' Hello People** give a concert at **Wayne (N. J.) Valley High School** on Saturday (4). . . **Pen Tall Productions**, a division of **Herb Paloff**, have produced the **Keith Phillips IV's** on **Monument**. . . The **Association**, **Warner Brothers'** artists, leave on Saturday (4) for **Rome**. They also will spend two days in Paris, five in London, and one each in **Brussels**, **Goteborg**, **Sweden**; and **Berlin**. . . **Blue Note's Horace Parlan** is being held over for four more weeks at the **Double O 7**. . . **Rex Allen** emceed the annual **National Cowboy Hall of Fame** in **Oklahoma City** on April 19.

Columbia's Tommy Collins makes his **New York** debut at the **Nashville Room** Thursday (30).

. . . The **Chapparral Brothers**, **Capitol** artists, began a one-week gig at the **Nashville Room** Tuesday (23). . . **Atlantic's Eddie Harris** signed with **Oscar Cohen** of **Associated Booking Corp.** . . . The **Free Spirits** played for the opening of the "Visionary Architects" exhibit at the **Metropolitan Museum of Art** on April 15. . . **RCA's Andre Previn** and his jazz combo perform at **Houston's Jones Hall** on May 13-17. . . **Al Kugler**, manager of sales and production at **Peer-Southern**, recently wed **Ruth Dranoff**, a former executive secretary with that organization.

Dorothy Love, co-producer of "Your Own Thing," has left for **London** to negotiate for a **West End** production of the off-Broadway musical. . . **Herb Jeffries** recently flew in from **Honolulu** to spend a few days with his wife **Tempest Storm**, currently playing in **New York**. . . **Verve/Forecast's New Lost City Ramblers**, who have completed the film score for "FDR & the Depression," a documentary, are completing the score for a documentary on the history of U. S. railroads. They begin a British tour in June. . . **Jill Sinclair** appeared at **Caesars Palace** in **Las Vegas** through Thursday (25). . . **MGM's Orpheus** performed at **Boston's Spring Sing** April 20 at **Boston Commons**. **Bill Spence**, owner of the **Surf** chain, donated the group's services.

MIKE GROSS

OSLO

Nor-Disc has released a 10-inch LP of four songs from the musical currently playing the **Det Norske Theater**, **Oslo**, "Fiddler on the Roof," adapted to Norwegian by **Hartvig Kiran** and starring **Lasse Kolstad** and **Solvi Wang**, with the orchestra directed by **Egil Monn-Iversen**. . . **Arne Bendiksen** released the Eurovision winner, "La La La," by **Massiel** on the **Scan-Disc** label. . . For the first time a **Beatles** record, "Lady Madonna," has failed to reach the No. 1 spot in the Norwegian chart. . . **Carl M. Iversen AS**, the **EMI** licensee, is making a strong promotion effort with local singers **Gro Anita Schonn** and **Vidar Ottersen**. . . Records by **Norway's Wencke Myhre** ("Kom till mej" on **Polydor**) and **Jan Holland** ("10,000 roda rosor" on **Karusell**) which failed to hit in Norway are making a bigger impact in **Sweden**. . . **Arne Bendiksen** released an album by **Bert Janscm** to coincide with the **Transatlantic** artist's visit to **Norway**. . . **Rolv Wesenlund**, satirical comedian and head of **Camp Records**, is releasing a series of authentic recorded telephone conversations between himself and members of the public. . . **Ivar Medaas** has recorded Norwegian versions of the **Lennon-McCartney** songs "When I'm 64" and "Norwegian Wood" for **Nor-Disc**. . . **Barry Matheson** has signed a new group, the **Happle**, to his **Continental** label.

ESPEN ERIKSEN

PARIS

Pathe-Marconi has rush-released a **Franck Pourcel** single of instrumental versions of the Spanish and British Eurovision entries, "La La La" and "Congratulations," and an EP with "La La La," the French entry, "La Source," the **Monaco** entry, "A Chacun sa Chanson" and the **Luxembourg** entry, "Nous Vivrons d'Amour." . . **T-Bone Walker** began a three-week tour of France, Spain and Switzerland with tenorist **Hal Singer**. . . **Serge Gainsbourg** (Philips) flew to **London** April 25 to record four songs with the **Arthur Greenlade Orchestra**. . . **Barclay** has released five **Ray Charles** singles recorded for the **Atlantic** label. . . **Barclay's** contract with **Atlantic** was extended four years dating from July 1 this year following **Nesuhi Ertegün's** meeting with **Eddie Barclay** in Paris. . . **Pathe-**

(Continued on page 53)

Latin Fest Draws From 36 Nations

• Continued from page 50

emerald tail. Its value is placed at \$8,000.

Other prizes go to the best 10 songs. Preceding the international competition, the Brazilian entry will be selected in a contest running from Sept. 26-29. It also will be held in the 30,000-seat arena.

Ella Fitzgerald is head of the international jury, which also consists of **Lalo Schiffrin** and **Elmer Bernstein**.

The competition will be broadcast live on 10 Brazilian television stations and 142 radio stations, and videotapes will be sent to Paris for European broadcasting.

Among the 200 invited guests will be television representatives from Germany, Japan, Russia, Poland, Hungary, France, Italy, Belgium, Holland, Switzerland, Denmark and Sweden.

First prize is \$4,200 for the author and composer, and \$2,100 for the singer. Cash prizes for the songs placing second through fifth will also be awarded. Only songs introduced at the Festival and not published outside will be considered.

Filginea & C-C Deal for Italy

ROME—The **British Campbell-Connelly** music catalog has been assigned to **Fulginea Music** of the **Campi Group** for exploitation in Italy on a sub-publishing basis.

The deal was concluded during a visit to Rome by **Campbell-Connelly** directors **Roy Berry** and **Reginald Munns**, who met **Campi** managing director **Luigi Campi**.

The **Campbell-Connelly** catalog was previously exploited in Italy by **Edizioni Musicali**, a partnership between **Campbell-Connelly** and **Gabriele Abbate**. This company has, however, now been acquired by **Gabriele Abbate** and renamed **Edizioni Musicali Abbate**.

Monro Cuts New Juergens Tune

MUNICH — **Matt Monro** has recorded a new composition by **Udo Juergens**, "The Music Played," the English version of "Was ich dir sagen will." The record was produced in London by **George Martin**, and is scheduled for release this month.

U. K. publishing rights are with **Keith Prowse Music** and the U. S. rights with **Al Gallico**.

"The Music Played" is the fourth **Juergens** composition recorded by **Monro**, the others being "Walk Away," "Without You" and "Merci Cherie."

BGM Names Ster As S. African Rep

BUENOS AIRES—**BGM Industries del Disco** here has named **Ster Record Industries** of **Johannesburg** as **South African** representative. **Ster** will press **BGM** product for all of **Southern Africa**, including the **Republic of South Africa**, **Portuguese East Africa**, **Angola**, **Rhodesia** and **Zambia**. The first two **BGM** albums will be released by **BGM** soon.

HITS OF THE WORLD

BELGIUM

(Flemish chart by courtesy of Humo magazine)
*Denotes local origin

This Week	Last Week	Title	Artist
1	8	CONGRATULATIONS	Cliff Richard (Columbia)
2	1	DELILAH	Tom Jones (Decca)
3	2	CINDERELLA	ROCKEFELLA—Esther and Abi Ofarim (Philips)
4	4	NIET HUILEN MAMA	Marc Dex (Arcade)
5	3	LADY MADONNA	Beatles (Parlophone)
6	7	CONCERTO VOOR NATASHA	Johan Stoltz (RCA)
7	6	THE LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Philips)
8	5	KISS ME GOODBYE	Petula Clark (Vogue)
9	—	I GET SO EXCITED	Equals (President)
10	—	SIMON SAYS	1910 Fruitgum Co. (Barclay)

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	WONDERFUL WORLD	Louis Armstrong (HMV)—Valando (Bob Thiele)
2	1	CONGRATULATIONS	Cliff Richard (Columbia)—KPM—(Norrie Paramor)
3	5	SIMON SAYS	1910 Fruitgum Co. (Pye)—Mecolico (Katz/Kasenz/Chiprut)
4	3	IF I ONLY HAD TIME	John Rowles (MCA)—Leeds (Mike Leander)
5	4	DELILAH	Tom Jones (Decca)—Donna (Peter Sullivan)
6	10	CAN'T TAKE MY EYES OFF YOU	Andy Williams (CBS)—Ardmore/Beechwood (Nick de Caro)
7	7	JENNIFER ECCLES	Hollies (Parlophone)—Gralto (Ron Richards)
8	13	I CAN'T LET MAGGIE GO	Honeybus (Deram)—Ambassador (F. Blumson)
9	8	DOCK OF THE BAY	Otis Redding (Stax)—Tee Pee (Jim Stewart)
10	31	LAZY SUNDAY	Small Faces (Immediate)—Immediate (Marriott and Lane)
11	14	AIN'T NOTHING BUT A HOUSE PARTY	Showstoppers (Beacon)—Milton Apple (Drew Stewart)
12	18	SOMETHING HERE IN MY HEART	Paper Dolls (Pye)—Welbeck/Schroder (Tony Macaulay)
13	15	CAPTAIN OF YOUR SHIP	Reparata and Delrons (Bell)—(S. and B. Jerome)
14	9	STEP INSIDE LOVE	Cilla Black (Parlophone)—Northern (George Martin)
15	17	CRY LIKE A BABY	Box Tops (Bell)—London Tree (Dan Penn)
16	12	VALLERI	Monkees (RCA)—Screen Gems (Monkees)
17	11	IF I WERE A CARPENTER	Four Tops (Tamla-Motown)—Robbins (Holland/Dozier)
18	6	LADY MADONNA	Beatles (Parlophone)—Northern (George Martin)
19	22	WHITE HORSES	Jacky (Philips)—Gerrard (Derek Lawrence)
20	26	HELLO, HOW ARE YOU?	Easybeats (United Artists)—Feldman (Easybeats/Mike Vaughan)
21	16	CINDERELLA	ROCKEFELLA—Esther and Abi Ofarim (Philips)—Rondor (Ofarim/Semet)
22	27	I DON'T WANT OUR LOVING TO DIE	Herd (Fontana)—Lynn (Steve Rowland)
23	25	SOMEWHERE IN THE COUNTRY	Gene Pitney (Stateside)—Mellin (Cymbal/Tobin)
24	19	LOVE IS BLUE	Paul Mauriat (Philips)—Shaftesbury (Paul Guio)
25	23	LITTLE GREEN APPLES	Roger Miller (Mercury)—Peter Maurice (Jerry Kennedy)
26	—	MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)—Valley (Peter Sullivan)
27	21	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Lynn (Steve Rowland)
28	39	FOREVER CAME TODAY	Diana Ross and the Supremes (Tamla/Motown)—Carlin (Holland/Dozier)
29	29	JUMBO/SINGER SANG HIS SONG	Bee Gees (Polydor)—Abigail (Stigwood/Bee Gees)
30	20	ROSIE	Don Partridge (Columbia)—Essex (Don Paul)
31	47	YOUNG GIRL	Union Gap (CBS)—MCPS (Jerry Fuller)
32	42	HONEY	Bobby Goldsboro (United Artists)—MCPS (Bob Montgoss)
33	24	ROCK AROUND THE CLOCK	Bill Haley (MCA)—Kassner
34	44	THIS WHEEL'S ON FIRE	Julie Driscoll (Marmalade)—Feldman (Giorgio Comelsky)

35	35	PEGGY SUE/RAVE ON	Buddy Holly (MCA)—Southern (Norman Petty)
36	28	ME THE PEACEFUL HEART	Lulu (Columbia)—Bron—Mickie Most
37	45	BLACK MAGIC WOMAN	Fleetwood Mac (Blue Horizon)—King (Mike Vernon)
38	33	JENNIFER JUNIPER	Donovan (Pye)—Donovan (Mickie Most)
39	—	LA, LA, LA	Massiel (Philips)—Dick James (This Production)
40	36	WONDER BOY	Kinks (Pye)—Dauray—Carlin (Ray Davis)
41	—	SUMMERTIME BLUES	Eddie Cochran (Liberty)—Cimertonic
42	48	RAINBOW VALLEY	Love Affair (CBS)—Cyril Shane (Mike Smith)
43	—	SOUL SERENADE	Willie Mitchell (London)—MCPS (Joe Cuogi)
44	34	DO YOU REMEMBER?	Scaffold (Parlophone)—Noel Gray (Norrie Paramor)
45	40	VALLEY OF THE DOLLS	Dionne Warwick (Pye)—Robbins (Bacharach/Davis)
46	41	THAT'S WHEN I GET THE BLUES	Jim Reeves (RCA)—Palace (Chet Atkins)
47	37	I GOT YOU ON MY MIND	Dorian Gray (Parlophone)—Maribus (Des Champ/Roger Easterby)
48	30	SHE WEARS MY RING	Solomon King (Columbia)—Acuff-Rose (Pete Sullivan)
49	50	I THANK YOU	Sam and Dave (Stax)—Teepee (David Porter)
50	—	QUITE RIGHTLY SO	Procol Harum (Regal Zonophone)—Essex (Denny Cordell)

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	RIQUITA	Georgette Plana (Vogue)—Beuscher
2	2	QUAND UNE FILLE AIME UN GARCON	Sheila (Carrere)—Carrere
3	6	LADY MADONNA	Beatles (Odeon)—Tournier
4	3	J'AI GARDE L'ACCENT	Mireille Mathieu (Barclay)—Banco
5	5	IL EST CINQ HEURES PARIS S'VEUILLE	Jacques Dutronc (Vogue)—Alpha
6	4	NIGHTS IN WHITE SATIN	Moody Blues (Deram)—Essex
7	7	POUR LA VIE	Monty (Barclay)—Carrere
8	9	DES QUE JE ME REVEILLE	Enrico Macias (Philips)—Cirta
9	10	IF I WERE A RICH MAN	Roger Whittaker (Impact)—Chapell
10	—	LE BAL DES LAZE	Michel Polnareff (AZ)—Meridian

HOLLAND

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CINDERELLA	ROCKEFELLA—Esther and Abi Ofarim (Philips)—Ed. Rondor Music-Basart
2	3	DELILAH	Tom Jones (Decca)—Francis Day
3	6	CONGRATULATIONS	Cliff Richard (Columbia)—Basart
4	2	KOM UIT DE BEDSTEE M'N LIEFSTE	Egbert Douwe (Philips)—Ed. Altona-Mogull
5	4	LADY MADONNA	Beatles (Parlophone)—Ed. Leeds-Basart
6	5	IF I WERE A CARPENTER	Four Tops (Tamla Motown)—Ed. Melodia
7	—	ROSIE	Don Partridge (Columbia)—Ed. Essex-Basart
8	9	THE DOCK OF THE BAY	Otis Redding (Stax)—Ed. Arena-Holland N. V.
9	10	STORYBOOK CHILDREN	Sandra and Andres (Philips)
10	7	THE LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Ed. Impala-Basart

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	BALLATA DI BONNIE & CLYDE	Georgie Fame (CBS)—Ariston
2	2	GIMME LITTLE SIGN	Brenton Wood (Beldisc)—Telstar
3	3	VENGO ANCH'IO . . . NO, TU NO	Enzo Jannacci (Arc)—RCA
4	4	IL VOLTO DELLA VITA	Caterina Caselli (CGD)—R. R. Ricordi
5	7	AFFIDA UNA LACRIMA AL VENTO	Adamo (VdP)—VdP
6	15	LA BAMBOLA	Patty Pravo (Arc)—Mimo
7	5	LA TRAMONTANA	Antoine (Vogue)—Arion
8	6	CHIMERA	Gianni Morandi (RCA)—RCA

9	11	LADY MADONNA	Beatles (Parlophone)—Ritmi e Canzoni
10	13	COME UN RAGAZZO	Sylvie Vartan (RCA)
11	9	CASA BIANCA	Marisa Sannia (Cetra)—El and Chris
12	8	UN UOMO PIANGE SOLO PER AMORE	Little Tony (Durium)—Ariston
13	10	CANZONE	Don Backy (Amico)—Clan
14	12	WORDS	Bee Gees (Polydor)—Senza Fine
15	—	IO PER LEI	Camaleonti (CBS)

JAPAN

(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	3	HANA NO KUBIKAZARI/GINGA NO ROMANCE	Tigers (Polydor)—Watanabe
2	1	KOI NO SHIZUKU	Ito Yukari (King)—Watanabe
3	2	YUBE NO HIMITSU	Ogawa Tomoko (Toshiba)—Berb
4	4	MASSACHUSETTS	Bee Gees (Polydor)—Aberback Tokyo
5	5	KAMISAMA ONEGAI	Tempters (Philips)—Tanabe
6	12	ANO TOKI KIMI WA WAKAKATTA	Spiders (Philips)—TOP
7	6	DAYDREAM BELIEVER	Monkees (RCA)—Shinko
8	7	SAKARIBA BLUES	Mori Shin-ichi (Victor)—Watanabe
9	10	AMAIRO NO KAMI NO OTOME ON THE WINDY HILL	Village Singers (CBS)—Seven-Seas
10	16	TAIYO NO HANA	Bunnys (Seven-Seas)—Terauchi
11	9	AME NO GINZA	Kurosawa Akira and Los Primos (Crown)—Crown
12	—	KANASHIKUTE YARIKIRENAI (UNBEARABLY SAD)	Folk Crusaders (Toshiba)—Pacific
13	8	NAMIDA NO KAWAKUMADE	Nishida Sachiko (Polydor)—Watanabe
14	14	ISEZAKI-CHO BLUES	Aoe Mina (Victor)—Ai Pro.
15	11	KOKORO NO NIJI	J. Yoshikawa and Blue Comets (CBS)—Watanabe
16	13	KEMEKO NO UTA	Darts (Columbia)
17	17	DAITOKAI NO KOIBITOTACHI	Enatsu Keisuke/Sakai Wakako (Columbia)—Columbia
18	15	NIJIRO NO MIZUUMI	Nakamura Akiko (King)—Seven-Seas
19	—	HOSHIKAGE NO WALTZ	Sen Masao (Minoruphone)
20	19	THE RAIN, THE PARK AND THE OTHER THINGS	Cowsills (MGM)

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	2	EVERLASTING LOVE	Love Affair (CBS)
2	6	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
3	1	MIGHTY QUINN	Manfred Mann (Fontana)
4	7	FIRE BRIGADE	Move (Regal Zonophone)
5	3	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)
6	4	BEND ME, SHAPE ME	American Breed (Stateside)
7	—	DAWN, GO AWAY	Rocking Berries (Pye)
8	—	THANK YOU FOR LOVING ME	Jackie Trent and Tony Hatch (Pye)
9	—	LOVE IS BLUE	Paul Mauriat (Philips)
10	9	GREEN TAMBOURINE	Lemon Pipers (Kama Sutra)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LADY MADONNA	Beatles (Parlophone)
2	2	MIGHTY QUINN	Manfred Mann (Fontana)
3	3	DELILAH	Tom Jones (Decca)
4	4	LOVE IS BLUE	Paul Mauriat and his Orchestra (Philips)
5	9	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
6	6	WHY OR WHERE OR WHEN	Mr. Lee Grant (HMV)
7	10	VALLERI	Monkees (RCA)
8	7	PICTURES OF MATCHSTICK MEN	Status Quo (Pye)
9	—	WORDS	Bee Gees (Spin)
10	5	GREEN TAMBOURINE	Lemon Pipers (Kama Sutra)

PHILIPPINES

This Week	Last Week	Title	Artist
1	2	IT'S HARD TO BELIEVE	Monkees (RCA)—Filipinas Record Corp.

2	1	GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU	Lettermen (Capitol)—Mareco, Inc.
3	4	SUSAN	Buckingham's (CBS) Mareco, Inc.
4	3	NEVER MY LOVE	Association (Valiant)—Mareco, Inc.
5	7	PLEASE LOVE ME FOREVER	Bobby Vinton (Epic)—Mareco, Inc.
6	5	GETTIN' TOGETHER	Tommy James and the Shondells (Roulette) Mareco, Inc.
7	8	SIMON SAYS	1910 Fruitgum Co. (Buddah)—Mareco, Inc.
8	6	APARTMENT NO. 9	Tammy Wynette (Epic)—Mareco, Inc.
9	9	DAYDREAM BELIEVER	Monkees (RCA)—Filipinas Record Corp.
10	10	I'LL BE BACK	Buckingham's (CBS)—Mareco, Inc.

POLAND

(Courtesy Polish Pathfinders Station)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	SUDDENLY YOU LOVE ME	Tremeloes (CBS)
2	2	MIGHTY QUINN	Manfred Mann (Fontana)
3	6	CO WE MNIE PIEKNE	Marja Figiel
4	9	PICTURES OF MATCHSTICK MEN	Status Quo (Pye)
5	4	EVERLASTING LOVE	Love Affair (CBS)
6	—	JENNIFER JUNIPER	Donovan (Pye)
7	3	JUDY IN DISGUISE	John Fred and his Playboy Band (Pye Int.)
8	5	NIGHTS IN WHITE SATIN	Moody Blues (Deram)
9	7	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)
10	—	ANNIVERSARY WALTZ	Anita Harris (CBS)

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	2	WORLD	Bee Gees (Polydor)
2	3	MIGHTY QUINN	Manfred Mann (Fontana)
3	4	LOVE IS BLUE	Claudine Longet (A&M)
4	1	WITH EVERY LITTLE TEAR	Jackie Trent (Pye)
5	8	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
6	7	ME, THE PEACEFUL HEART	Lulu (Columbia)
7	5	KEEP THE BALL ROLLING	Jay and the Techniques (Philips)
8	—	FIRE BRIGADE	Move (Regal Zonophone)
9	6	I'M COMING HOME	Tom Jones (Decca)
10	—	CONGRATULATIONS	Cliff Richard (Columbia)

SOUTH AFRICA

(Courtesy Springbok Radio-EMI)

This Week	Last Week	Title	Artist
1	1	LOVE IS BLUE	Paul Mauriat Orchestra (Philips)—BIEM (Gallo)
2	2	MIGHTY QUINN	Manfred Mann (Fontana)—B. Feldman, Ltd. (Trutone)
3	7	DELILAH	Tom Jones (Decca)—Peter Sullivan—Donna Music (Gallo)
4	3	PICTURES OF MATCHSTICK MEN	Status Quo (Pye)—Leeds Music (Teal)
5	—	BOTTLE OF WINE	Fireballs (Stateside)—Harmony Music Ltd. (E.M.I.)
6	8	WORDS	Bee Gees (Polydor)—Belinda (Jhb) (Gallo)

7	4	JUDY IN DISGUISE	John Fred & His Playboy Band (World)—Arc Music Corp. (Teal)
8	5	SHE WEARS MY RING	Solomon King (Columbia)—Peter Sullivan—Acuff-Rose (E.M.I.)
9	6	MASTER JACK	Four Jacks & a Jill (RCA)—R. Walter—Acuff-Rose (Teal)
10	—	BEND ME, SHAPE ME	American Breed (Dot)—Bill Traut—Belinda (Jhb) (Trutone)

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin

This Week	Last Week	Title	Artist
1	9	LA, LA, LA	Massiel (Novola)—Southern Music Espanola/Ediciones Musicales Zafiro
2	1	I'M COMING HOME	Tom Jones (Columbia Espanola)—Canciones del Mundo
3	2	JUDY IN DISGUISE	John Fred and His Playboy Band (C.E.M.)—Ediciones Armonico
4	8	ANDURINA	Juan & Junior (Novola)—(Non published)
5	4	PATA, PATA	Miriam Makeba (Hispavox)—(Reprise)—E.G.O. Musical
6	3	LA, LA, LA	Joan Manuel Serrat (Novola)—Southern Music Espanola/Ediciones Musicales Zafiro
7	—	LADY MADONNA	Beatles (Odeon)—Ediciones Gramofono Odeon
8	6	SOUL FINGER	Bar-Kays (Hispanavox)—Ediciones Musicales Hispanavox
9	—	CONGRATULATIONS	Cliff Richard (Odeon)—Canciones del Mundo
10	7	AMANECE/NO DIGAS NADA	Pic-Nic (Hispanavox)—Ediciones Musicales Hispanavox

SWEDEN

This Week	Last Week	Title	Artist
1	2	JAG VAR SA KAR	Agnetha Faltskog (Cupol)—Sonora
2	4	JUDY IN DISGUISE	John Fred & His Playboy Band (California)—American Songs
3	1	LYCKLIGA GATAN	Anna Lena Lofgren (Metronome)—Sonet
4	3	MINNS DU DEN SANGEN	Anita Lindblom (Philips)
5	6	TWO FACES HAVE I	New Generation (Sonet)
6	5	SPICKS AND SPECKS	Bee Gees (Polydor)—Belinda
7	8	SUDDENLY YOU LOVE ME	Tremeloes (CBS)

Musical Instruments

Group Approach Combats Toll of Music 'Dropouts'

By RON SCHLACHTER

This is the second in series of articles on the learning experience involved with music instruments.

CHICAGO — There have been estimates that more than 50 per cent of the youngsters who start piano lessons quit sometime in the first year, before they have developed real musical literacy or lasting ability to play the piano and enjoy making music. The decision of the piano dropout often stems from the boredom of lessons and practice and the tension of recitals.

As for a remedy to this situation, group instruction is considered by many music teachers to be the single most important development in the field in the last 20 years. While this method is used for organ and guitar as well as the piano, not all the pupils play at the same time. Perhaps half will be at pianos while the rest of the class observe, sometimes with the aid of dummy keyboards. One of the most popular methods in

this area is the Pace approach. **Broad Approach**

"I prefer approach to method, and I call my approach Musicianship," said Dr. Robert Pace, professor of music education and head of piano instruction at Teachers College, Columbia University, since 1952. "This is a broad approach in which we teach conceptual learning. We deal with the fundamentals of rhythm, harmony, improvisation — how chords move.

"In this sense, it is not a method since we provide fundamentals. At the same time, the importance of the teacher is not diminished. While my approach has a built-in structure, the teacher can adapt it to a particular situation.

"Unfortunately, most kids don't receive music fundamentals until their first year of college. We do this when they are seven and eight years of age. Since subjects are taught in college in groups, why not present them to little kids in the same manner? Of course, no two children approach music from the same point of view,

so we provide a broad spectrum of activities, ranging from the keyboard to the blackboard."

The Pace program begins with seven and eight-year-olds, but children can enroll at any later age. There also are classes catered to teen-agers and adults. While the groups differ in composition, one factor remains prevalent in all of them: enthusiasm.

"Learning is accomplished more thoroughly if a person has enthusiasm," said Dr. Pace. "This, in turn, gives music a social importance for the child. The more enthusiastic he becomes, the higher up he'll place music on his value scale. As for discipline, a good group will provide the needed discipline.

(Continued on page 55)

NAMM Seminar Concludes Series

CHICAGO—More than 250 dealers from eight Midwestern States gathered here April 21-22 for the final spring sales-management seminar of the National Association of Music Merchants, Inc. (NAMM).

The two-day session was held at the Marriott Motor Hotel and featured a Persuasive Selling Clinic conducted by Max Sacks, president of Max Sacks Associates of Los Angeles.

New Hohner Catalog

HICKSVILLE, L. I. — M. Hohner, Inc., has issued a new guitar catalog including illustrations, complete descriptions and prices of the Contessa line and related accessories.

Contessa guitars are crafted in Europe for U. S. Hohner dealers and span a broad range, from folk and classic to 12-string double-cutaway and bass. Also in the new catalog are Hohner's recently introduced guitar string and strap lines.



DR. ROBERT PACE shows the fundamentals of harmony to group of piano students at his Mt. Kisco, N. Y., studio.

Drum-Bugle Day Planned for Fair

WEST ALLIS, Wis. — The Wisconsin State Fair's Second Annual Drum and Bugle competition will be held Saturday, Aug. 10, and offer cash prizes totaling nearly \$10,000.

The competition, billed the World's Fair Pageant of Bugles and Drums, was inaugurated last year with a \$3,800 prize list, including \$1,000 for the winner. The Open Class last year attracted a half dozen of the Midwest's best corps, and the winners were the Racine Kilties, who have agreed to return and defend their crown.

This year's Open Class cham-

Newark Distrib

NEW YORK — Newark Records, a new r&b and pop label, will be distributed by Ambassador Records of Newark, N. J. Debut artists for the new label are singer Ron Price and a group, the TNJ's.

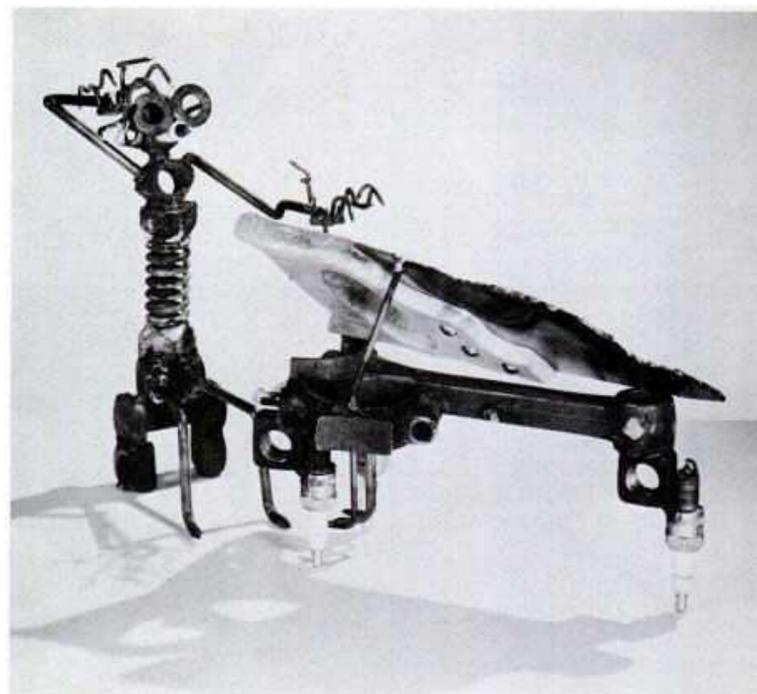
pion will receive \$2,000, plus the traveling Governor's trophy. Second prize will be \$1,500; third prize, \$1,200; fourth prize, \$1,000; fifth prize, \$800; sixth prize, \$600, and 7 through 10th prizes, \$350 each.

The day-long drum and bugle activity will take place on the first Saturday of the fair, which will begin Friday, Aug. 9, and run through Sunday, Aug. 18.

W.M.I. Expansion Hits West Coast

CHICAGO — W.M.I. Corp. of suburban Evanston has opened a new warehouse and office in Los Angeles at 2715 South Main Street.

The new facilities, which cover 8,000 square feet of space, will enable the company to provide better service for its music dealers in the West Coast territory. The new operation is headed by Sheldon Govereau.



CALIFORNIA ARTIST JOHN DUFFY created this pianist from automotive discards. The original Duffy pianist is the property of Liberace.

Music and Art Mix For Targ & Dinner

CHICAGO—Targ & Dinner, Inc., a major manufacturer and distributor of musical instruments and accessories, has entered the field of art. The company is the exclusive distributor of John Duffy's Whimsical Art characters.

"We have been distributing Duffy's work for the past 60 days," said vice-president Ed Targ, "but we've already sold more than \$10,000 worth of these nuts and bolts. While most of our efforts have been local, we have sold the art figures to music stores, art galleries, hotels—even the Playboy Club. We intend to expand our distribution."

Duffy, a native of California, fashions his humorous metal caricatures out of assorted automobile junk parts, frying pans, nails and bicycle bells to the background of specially programmed music.

"Music plays an important part in the assembly of the

whimsical people," said Duffy. "It inspires the mods reflected in the individual pieces of art."

Duffy, a Guggenheim Fellow, began experimenting with metal art about 10 years ago while working his way through Arizona State College as an automotive mechanic. The scrap metal parts represented a new medium to him, and he spent the next seven years perfecting his art form.

Many recording artists are collectors of Duffy's musical figures. The artist's first piano and pianist belong to Liberace, and his brother George owns the violinist. Elvis Presley has a Duffy Guitarist, and Glenn Yarbrough owns the marching band.

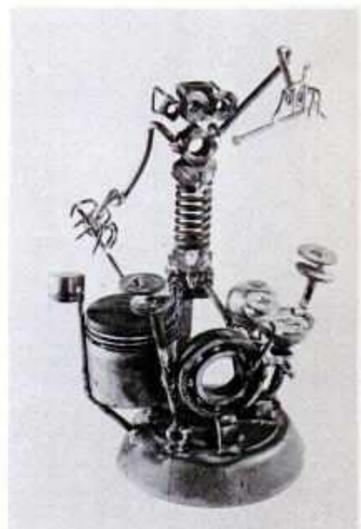
One Duffy trade-mark is that all his metal musicians have seven fingers. The artist explained: "If I ever had to play one of those instruments, I'd need seven fingers."

Another identifying feature of the whimsical people is the standard Duffy head—a spark-plug nose, square nut head, and eyeglasses made from two washers.

Targ & Dinner distributes two sizes of the Duffy figures which retail for \$75 and \$50.



THE LATEST SOUND IDEA from Rocky Mount Instruments, Inc., is the RMI Electra-Piano and Harpsichord, the first and only all-electronic portable piano. Weighing about 80 pounds, the RMI Electra-Piano was developed to solve the problems faced by piano-oriented combos that limit and hamper available bookings. Its features include an authentic piano sound that requires no tuning because the instrument has no strings or struck bars to get out of tune and a variety of stops that produce piano, harpsichord and novelty effect tones.



DUFFY'S DRUMMER BOY was created by welding together such common objects as nuts and bolts, nails, pistons, a frying pan and the bell from his son's bicycle.

Audio Retailing

Capitol Follows the Sun With Portable Phonographs

HOLLYWOOD — Capitol's Special Products Division is going native with its new line of portable phonographs.

First in the line, which reflects the feeling brought about by the summer sun, is "The Luau" MM-900, a four-speed monaural unit. It is completely compatible playing monaural or stereo records, has a solid state amplifier and a built-in 45-r.p.m. adaptor. The "Waikiki" Model MM-902 is highlighted by solid state circuitry with instant-on action and separate tone control, while the "Islander" Model MA-904 has the distinction of being the most compact four-speed automatic portable available. It features the

new BSR mini-changer that provides for slim, trim styling.

The last entry in Capitol's summer-inspired line is the "Polynesian" Model SA-908. It is an all-transistor stereophonic with the component look and all the functional benefits of a portable. The unit also features plug-in jacks for 4 and 8-track cartridge or open reel tape decks.



THE LUAU Model MM-900.



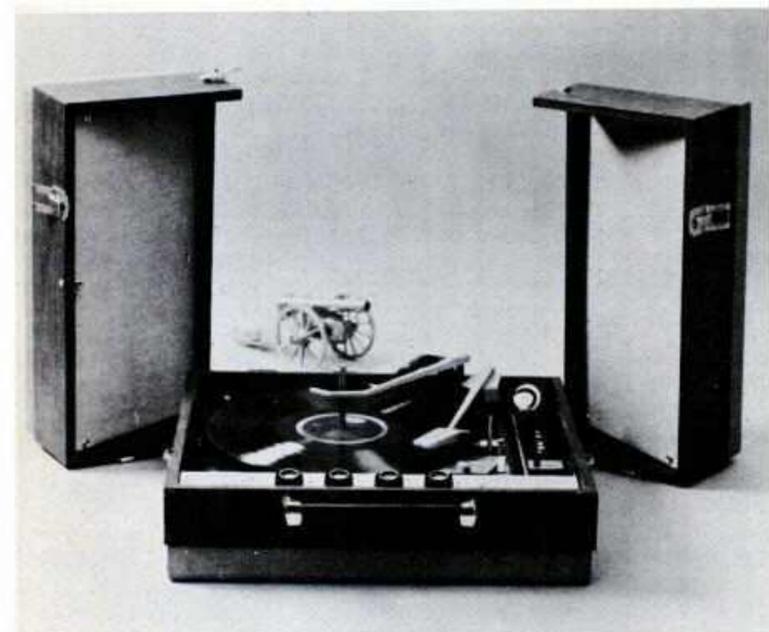
THE SURFRIDER Model MM-901.



THE WAIKIKI Model MM-902.



THE ISLANDER Model MA-904.



THE POLYNESIAN Model SA-908.

New Microphone From Craig Corp.

LOS ANGELES — Craig Corp. has introduced a voice-actuated microphone (Model 9106), a self-contained accessory with its own control amplifier and nine-volt battery. It works with all Craig portable tape recorders.

The six-transistor unit has input jacks for extension microphones. Dimensions are 5 inches long by 1 1/4 inches wide by 1 3/4 inches deep. It weighs 8 ounces and lists for \$15.95.

30 Items in New Telex-Phonola Line

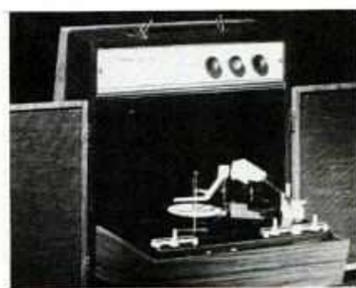
CHICAGO — Telex-Phonola has introduced 30 home entertainment items to mark the longest product line in the company's history.

The new product line, which is a 40 per cent increase over the number of 1967 models, offers compact portable phonographs from \$19.95 list through \$299.95 list. The console line consists of nine models listing from \$104.95 through \$299.95. The tape recorders range from a high output cassette player at \$59.95 list to a \$279.95 4-track stereo component tape system.

The total line concept is highlighted by the Model 9003-TPR, a complete home audio system which contains an AM-FM multiplex tuner, 4-track stereo tape recorder and stereo phonograph. This system has a suggested list price of \$549.95.

Telex-Phonola also has announced that its total sales effort increased by more than 20 per cent for the past fiscal year, ending March 31. Sales

(Continued on page 56)



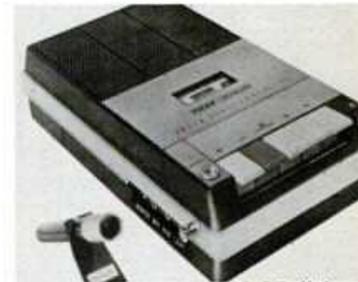
MODEL 3205, \$79.95 list.



MODEL 9003TPR, \$549.95 list.



MODEL 9004, \$89.95 list.



MODEL 9000, \$59.95 list.



MODEL 3208, \$69.95 list.



MODEL 3204, \$59.95 list.



MODEL 1102, \$19.95 list.



MODEL 1202, \$21.95 list.

Children Teach & Learn in Group Piano Approach

• *Continued from page 54*

"I believe my group approach differs from others in that it has a unique organization of musical ideal—something I call spiral learning. This organization encompasses all aspects of contemporary music, and the creativity of the materials gets the kids to project their own ideas.

"This approach makes the children teach themselves. We want to enable each child to go beyond his teacher—to a higher level of learning. The teacher's role has changed in the sense that it is getting the students ready to fly from the nest, instead of spoon-feeding them. The teacher can't get in a rut and must expand his knowledge. In short, the teacher be-

comes a vital force in teaching the total child."

In early 1963, the National Piano Manufacturers Association established the National Piano Foundation for the purpose of advancing the teaching of piano. As part of its activities, the Foundation assists dealers in planning educational programs in their areas to help upgrade piano education through Foundation workshops, piano Musicianship Pedagogy programs, and general consultation about group piano educational programs. Dr. Pace, who serves as educational director of the Foundation, believes today's successful dealers have long recognized the importance of an educational program as a part of the services offered to their customers.



UTAH ELECTRONICS is offering a new display pack that will hang on a peg or stand on a shelf, a handy feature when back-up stock is placed on shelves beneath a pegboard. Standard master-packs of six pieces, instead of the eight-pack previously used, permit the distributor to order in small quantities per model, and the compactness of the new packs allows storage of all inventory on the sales floor.

L. P. Mitchell has been appointed sales manager of California Television Corp., distributor of Zenith radio and phonograph products in Northern California and part of Nevada.



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Tape CARtridge

ADVERTISEMENT TAPE CARTRIDGE TIPS

by Larry Finley

FACTORY-INSTALLED STEREO TAPE DECKS (6-MONTH COMPARISONS '68 VS. '67)

PONTIAC DIVISION OF GENERAL MOTORS

	No. Installations % of Production					
	PONTIAC		TEMPEST		FIREBIRD	
	1967	1968	1967	1968	1967	1968
Oct.	3,054 6.1	2,245 4.5	1,200 3.4	995 3.1	— —	365 3.2
Nov.	2,655 5.6	1,706 4.0	1,335 4.2	1,360 5.1	— —	304 3.5
Dec.	2,384 5.3	1,529 3.7	1,127 3.8	1,496 5.5	— —	359 3.7
Jan.	1,652 4.0	1,396 4.0	871 3.3	1,304 4.4	— —	184 2.0
Feb.	1,030 3.5	1,015 2.8	631 2.9	1,108 4.3	279 1.6	153 2.7
Mar.	1,318 3.3	1,113 2.8	767 3.0	1,268 3.9	361 2.4	350 3.7

MERCURY DIVISION OF FORD MOTOR CO.*

	No. Installations % of Production					
	MERCURY		COUGAR		LINCOLN	
	1967	1968	1967	1968	1967	1968
Oct.	1,593 8.5	Strike —	599 5.6	Strike —	1,997 38.8	Strike —
Nov.	1,270 9.2	505 6.1	796 5.1	338 3.9	1,849 32.6	953 27.9
Dec.	825 7.9	1,154 6.9	1,181 7.2	1,009 6.0	2,104 38.7	1,700 28.1
Jan.	583 6.5	923 5.7	712 5.6	758 4.4	1,984 34.2	1,192 27.0
Feb.	372 5.0	558 4.5	485 6.4	668 4.5	1,346 33.9	1,310 25.0
Mar.	268 2.9	496 4.0	268 2.3	982 6.5	695 22.9	931 22.4

*Mercury Comet and Intermediate not included.

FORD DIVISION OF FORD MOTOR CO.*

	No. Installations % of Production					
	MUSTANG		FORD		THUNDERBIRD	
	1967	1968	1967	1968	1967	1968
Oct.	1,690 3.7	31 (Strike) —	3,864 3.7	Strike —	2,038 24.6	Strike —
Nov.	1,907 3.9	989 3.0	3,884 4.0	1,637 2.4	2,266 26.8	1,515 26.2
Dec.	1,562 3.2	1,258 2.6	3,791 3.2	3,213 3.6	2,164 26.6	2,398 26.6
Jan.	1,108 2.2	806 1.6	1,742 2.1	3,117 3.0	2,332 25.4	2,544 21.7
Feb.	745 2.1	879 2.5	1,347 1.9	2,404 2.3	1,757 24.7	1,409 17.7
Mar.	458 1.2	259 0.7	856 1.1	2,099 2.0	1,239 15.5	1,159 17.4

*Ford Falcon and Fairlane not included

BUICK DIVISION OF GENERAL MOTORS*

	(1968 Model Only) No. Installations % of Production					
	SPECIAL		REGULAR*		RIVIERA	
	1967	1968	1967	1968	1967	1968
Oct.	818 3.6	3.6	2,249 6.4	6.4	843 18.5	18.5
Nov.	701 3.4	3.4	1,800 5.9	5.9	739 17.1	17.1
Dec.	404 2.3	2.3	1,414 4.7	4.7	625 15.7	15.7
Jan.	443 1.9	1.9	1,433 4.2	4.2	681 14.3	14.3
Feb.	398 2.0	2.0	1,204 3.6	3.6	649 13.8	13.8
Mar.	391 1.6	1.6	1,147 3.2	3.2	581 11.9	11.9

*Regular: Wildcat and Electra.

8-Tracks Ride 1968 Car Crest

• Continued from page 1

start of the model year, the strike crippled Ford's total installation of accessory items.

At the retail level, dealers became more aware of the cartridge concept and more dealers are ordering their showroom models equipped with 8-track players. Buick's initial production run, for example, in August included cartridge players in about 12½ per cent of its cars. Buick began offering cartridge players as a factory-installed option in February 1967.

Because of its price, however, the stereo tape deck concept continues to be predominant in

higher-priced models. The Ford Motor Co. has discontinued offering cartridge players in its lower-priced Falcon and Fairlane, and its Lincoln-Mercury division has done the same with its intermediate models.

Because of the strike at Ford Motor Co., General Motors, the nation's leading automobile producer, has overtaken Ford as the prime marketer of factory-installed stereo tape decks among the big three car manufacturers. Buick accounted for more than 21,500 players; Pontiac installed some 20,500 units; and almost 14,000 stereo tape decks were delivered with new Oldsmobiles. While no official

figures were released by Chevrolet, a company spokesman said it was running ahead of last year's rate. Half way through the 1967 model year, Chevrolet had installed about 18,500 players.

At Ford, cartridge player sales were lower than for any corresponding first six-month period since it began offering stereo 8 in the fall of 1965. Sales for both of its divisions totaled 40,000 with the number of units ordered dropping in all models.

With car production virtually at a standstill during the strike, Ford geared for 24-hour-a-day manufacturing at its settlement. The goal was to get the car into the showrooms as fast as pos-

sible. Selling options was secondary.

The cartridge picture at Ford brightened, however, in January when its percentage and number of installations for the month outpaced its mark over 1967. That pace has been maintained since.

While no figures were available at presstime from the Chrysler division, Dodge officials reported that more than 9,100 players were installed. Almost half of the units were placed into Dodge's sporty model, the Charger. The Charger's stereo tape deck installation rate was 7 per cent for the first half of the 1968 model year.

(These figures include only factory-installed 8-track cartridge players. No figures are available for the aftermarket hang-on units manufactured by other companies in the 4- and 8-track, PlayTape and cassette configurations. The statistics represent only American-built automobiles.)

A most significant step, and a real "first" in the expansion of the stereo tape cartridge industry, is the announcement by International Tape Cartridge Corporation that it has secured the exclusive rights for the Twentieth Century-Fox Film Corporation soundtrack, "PLANET OF THE APES." This outstanding, original soundtrack, composed and conducted by Jerry Goldsmith, is available for world-wide distribution by ITCC on its own "ITCO" label.

The picture "PLANET OF THE APES" is one of the top grossers from Twentieth Century-Fox Film Corporation, and the album is destined to be a sure "chart-buster."

ITCC has the world-wide rights for release in all mechanical forms, and both 4-track and 8-track cartridges are now being shipped to ITCC distributors.

Enoch Light's "Project 3" label is releasing "PLANET OF THE APES" on a world-wide basis, and shipments of this Project 3 record album are now being made to Project 3 distributors.

The acquisition of this Twentieth Century-Fox Film Corporation soundtrack by ITCC is another in a series of moves to establish the "ITCO" label with strong name value. "The Red Skelton Presents the Velvet Strings" series and the "Danny Thomas Presents the Satin Strings" series were the first "name" releases on the "ITCO" label and are proving to be strong sellers.

★ ★ ★

This column has been a weekly feature in BILLBOARD magazine since July 24, 1965. The purpose of this column was to familiarize BILLBOARD readers with the latest developments in the tape cartridge industry.

The writer has personally written every column, without benefit of "ghost-writers," and now with the tremendous growth of ITCC, and with the writer's position of being president of the company, there is not now sufficient time to personally continue doing the column.

For that reason, this column marks the end of our regular weekly series. From time to time, we will be back with TAPE CARTRIDGE TIPS. Our sincerest thanks to all of our readers for their kind comments to our writings over the past few years.

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Stereoland High Gear Showroom

ST. PETERSBURG, Fla. — Installation of tape CARtridge players in leased cars, a live demonstration of stereo music from a car on the showroom floor and facilities for auditioning cartridges are some of the sales ideas being employed by Bert Smith, a large car dealer here.

The special showroom is called Stereoland. Smith, who owns one of the area's largest General Motors dealerships, decided on an active player sales program after initially installing units in cars leased to local businessmen.

The first five cars leased with players made such an impression on the businessmen that three of the five had similar stereo tape recorder equipment

installed in their wives' automobiles.

The other two bought new cars and contracted for stereo tape players.

Tremendous Potential

Smith scores automobile dealers for having passed up the tremendous potential which auto stereo represented when it first came on the market. He admits that the chance to dominate the market is gone, but in creating his Stereoland, he is striving to sell the market made up of people who have never heard automobile tape playing, but who do bring their car in for frequent service.

Among his methods of attracting this market is an Oldsmobile in the new-car showroom, supplied with power converter, which plays tape music during all selling hours. Their interest is a natural stepping-stone into the separate Stereoland, where Smith displays tape players ranging in price from \$39.95 to \$100 and thousands of tape albums from \$2.95 to \$6.95.

Smith has 20 models of stereo tape players, and more than 8,000 album choices included in the stock. Headset listening makes it possible for the customer who has several choices in mind, but can invest only in one or two, to make selections quickly.

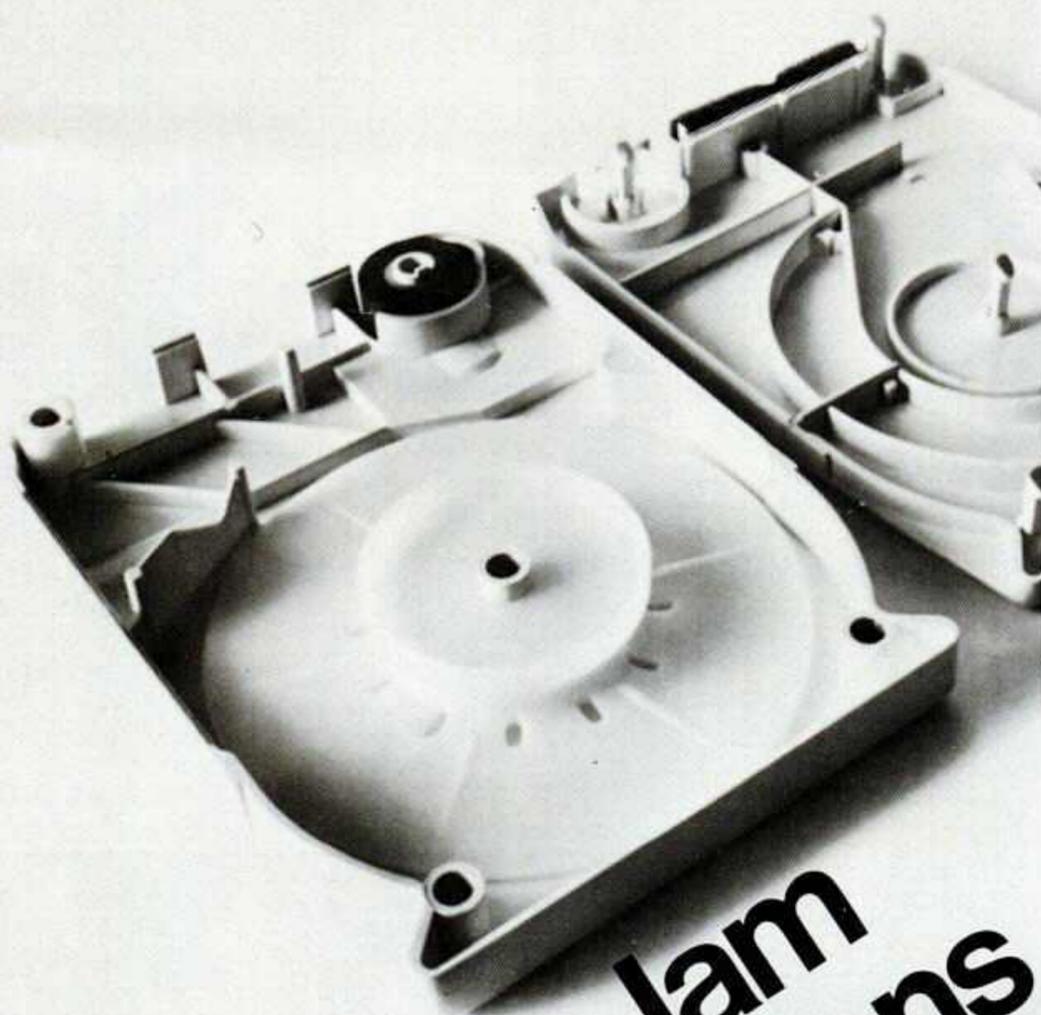
Smith's Stereoland has been a success from the beginning, and has encouraged the Oldsmobile - Cadillac - Chevrolet dealer to order almost 50 per cent of his new high-end automobiles in the upper-price brackets, equipped with stereo. It has never been necessary to remove one yet. It also encouraged him to set up a complete distributorship, and to convert a panel truck into a "rolling showroom" in which all

20 varieties of stereo tape players carried in stock are hooked up for demonstration, together with thousands of tapes, charts which explain typical installation methods. The truck, which is an education in auto stereo for any visitor, is being dispatched from one dealership to another, to help small-city and even rural dealers get started with stereo tape.

Smith believes that the major market in this specialty is slowly changing over to mature customers, now that most younger motorists have already installed 4- and 8-track stereo as a "status symbol" or for simple enjoyment. Older customers like the idea, the Florida dealer said.

Smith figures he has a real asset in merchandising in this field because the customer's car is quite often tied up in his shop for at least several hours, and possibly days. This makes it easy to assign an installation crew to put the stereo system in while other work is being done.

when answering ads . . .
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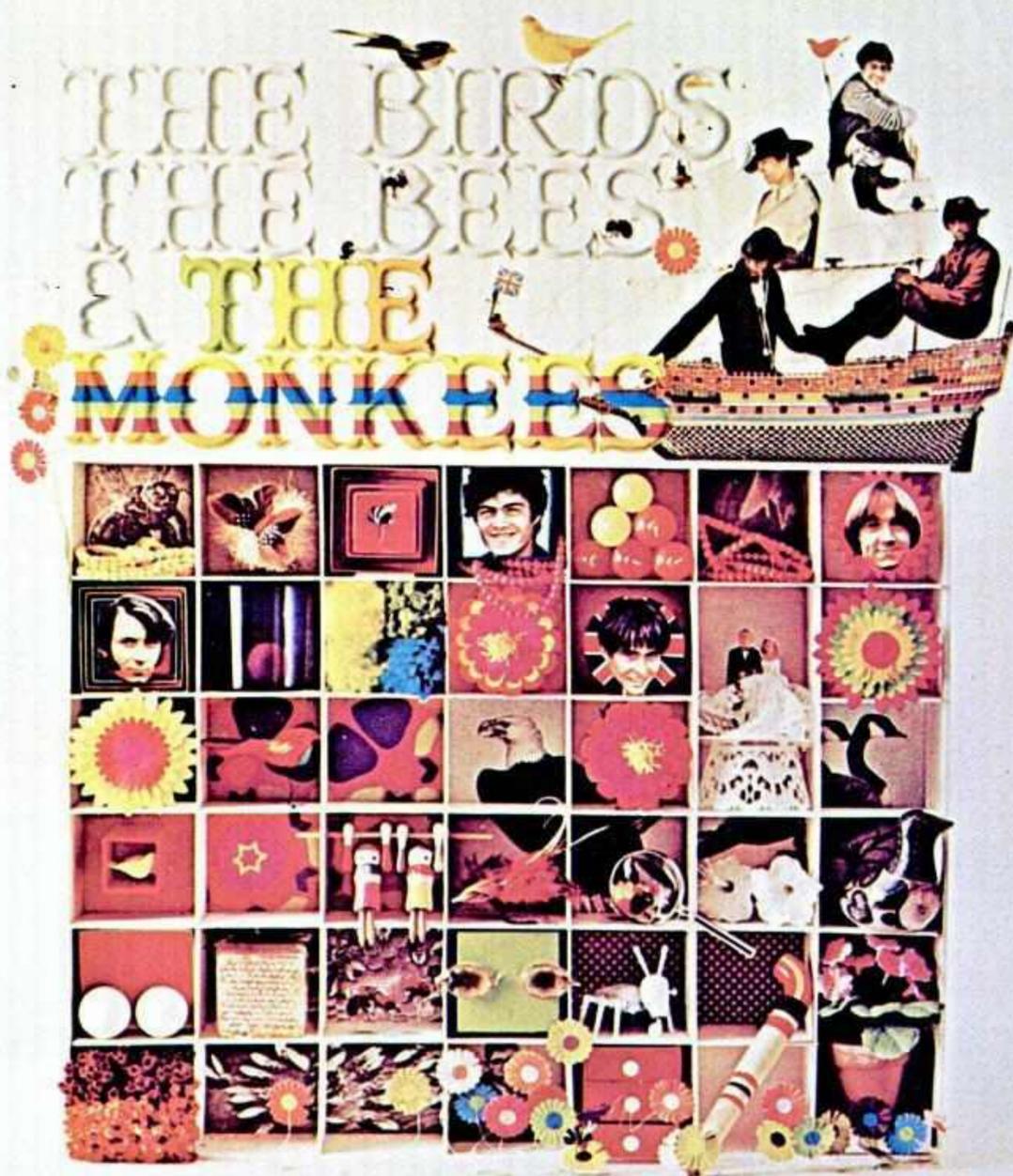
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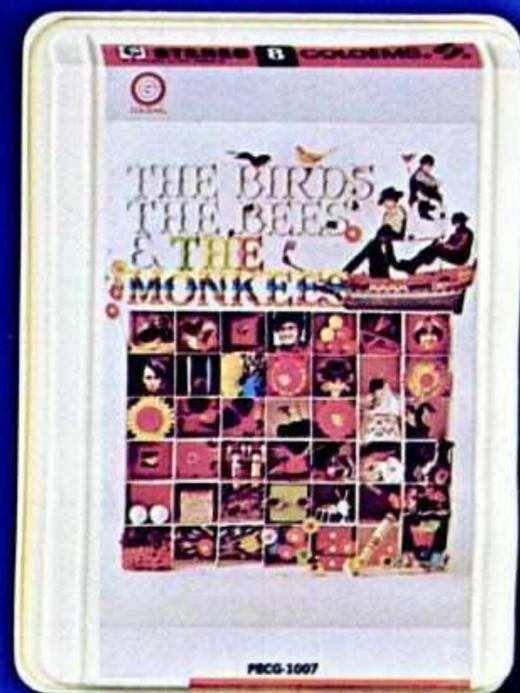
VIKKI CARR—Intimate Excitement—LTR 4815/8815
THE VENTURES KNOCK ME OUT—LTR 4816/8816
BOOGIE WITH CANNED HEAT—LTR 4817/8817
RAVI SHANKAR—Sound Of The Sitar—LTR 4818/8818
JIMMY SMITH—I'm Movin' On—LTR 4819/8819
ORIGINAL COUNTRY HITS, VOL. 3—LTR 4820/8820
THE 50 GUITARS OF TOMMY GARRET—The 50 Guitars Visit South Of The Border—LTR 4821/8821
THE SUNSHINE COMPANY—LTR 4822/8822





Both contain
"Day dream Believer"
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P8CG-1007



The new Monkees album...

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Manufactured and Distributed by RCA



HOT 100

FOR WEEK ENDING MAY 4, 1968

★ STAR PERFORMER—Sides registering greatest proportionate upward progress this week. Record Industry Association of America seal of certification as million selling single.

THIS WEEK	WEEKS ON CHART			TITLE	Artist (Producer), Label & Number	WEEKS ON CHART
	1	2	3			
1	1	1	1	HONEY	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50283	7
2	2	3	4	CRY LIKE A BABY	Box Tops (Dan Penn), Mela 593	10
3	3	2	2	YOUNG GIRL	Union Gap Featuring Gary Puckett (Jerry Fuller), Columbia 44450	10
4	4	4	6	LADY MADONNA	Beattles (George Martin), Capitol 2138	7
5	9	25	37	TIGHTEN UP	Archie Bell & the Drells (L.J.F. Productions), Atlantic 2478	6
6	6	9	11	I GOT THE FEELIN'	James Brown & the Famous Flames (James Brown), King 6155	8
7	13	18	18	COWBOYS TO GIRLS	Intruders (Gamble-Huff), Gamble 214	7
8	14	19	32	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro, His Ork and Chorus (Neely Flumb), RCA Victor 9423	12
9	19	31	56	BEAUTIFUL MORNING	Rascals (Rascals), Atlantic 2493	4
10	12	20	26	THE UNICORN	Irish Rovers (Charles Budant), Decca 32254	7
11	11	14	16	IF YOU CAN WAIT	Smoky Robinson and the Miracles ("Smoky" Cleveland), Tamla 54162	11
12	8	8	14	DANCE TO THE MUSIC	Sly & the Family Stone (Sly Stone), Epic 10256	13
13	20	28	30	TAKE TIME TO KNOW HER	Percy Sledge (Quin Ivy & Martin Greene), Atlantic 2490	8
14	16	16	19	SUMMERTIME BLUES	Blue Cheer (Abe "Voco" Kesh), Philips 40516	10
15	10	7	7	THE BALLAD OF BONNIE AND CLYDE	Georgie Fame (Manny Kellern), Epic 10283	12
16	21	21	21	AIN'T NO WAY	Aretha Franklin (Jerry Wexler), Atlantic 2486	5
17	22	22	25	LOVE IS ALL AROUND	Troggs (Page One), Fontana 1407	11
18	18	23	24	SWEET INSPIRATION	Sweet Inspirations (Tom Dowd & Tommy Coghill), Atlantic 2476	10
19	7	6	3	(Sittin' On) THE DOCK OF THE BAY	Otis Redding (Steve Cropper), Volt 157	15
20	31	47	57	SHOO-BE-DOO-BE-DOO DA-DAY	Stevie Wonder (H. Cosby), Tamla 54165	5
21	27	61	84	DO YOU KNOW THE WAY TO SAN JOSE	Dionne Warwick (Bacharach-David), Scepter 12216	4
22	5	5	5	(Sweet Sweet Baby) SINCE YOU'VE BEEN GONE	Aretha Franklin (Jerry Wexler), Atlantic 2486	10
23	23	30	31	FUNKY STREET	Arthur Conley (Tom Dowd), Atco 6563	8
24	17	17	17	PLAYBOY	Gene & Debbie (Don Gant), TRX 5006	12
25	39	56	75	AIN'T NOTHING LIKE THE REAL THING	Marvin Gaye & Tammi Terrell (Ashford-Simpson), Tamla 54163	4
26	15	12	8	LA-LA MEANS I LOVE YOU	Delfonics (Stan & Bell), Philly Groove 150	14
27	34	34	34	DELILAH	Tom Jones (Peter Sullivan), Parrot 40025	8
28	28	29	29	FOREVER CAME TODAY	Diana Ross & the Supremes (Holland & Dozier), Motown 1122	8
29	29	10	10	THE MIGHTY QUINN	Manfred Mann, Mercury 72770	10
30	36	38	38	SOUL SERENADE	Willie Mitchell (Willie Mitchell/Joel Cooghi), Hi 2140	9
31	32	32	42	U. S. MALE	Elvis Presley, RCA Victor 47-9465	7
32	58	—	—	MRS. ROBINSON	Simon & Garfunkel (Simon, Garfunkel & Halco), Columbia 44511	2

33	33	33	36	TAKE GOOD CARE OF MY BABY	Bobby Vinton (Billy Sherrill), Epic 10305	6
34	49	50	72	MONY MONY	Tommy James & Shondells (Bo Gentry & Ritchie Cordell), Roulette 7008	5
35	25	15	12	LOVE IS BLUE	Paul Mauriat, Philips 40495	18
36	24	11	13	SCARBOROUGH FAIR	(/Canticle) Simon & Garfunkel (Bob Johnston), Columbia 44465	10
37	37	37	40	SOUL COAXING (Ame Caline)	Raymond Lefevre, 4 Corners of the World 147	11
38	30	27	23	CAB DRIVER	Mills Brothers (Charles R. Green & Tom Mack), Dot 17041	15
39	48	48	58	UNKNOWN SOLDIER	Doors (Paul A. Rothchild), Elektra 45628	6
40	47	49	53	CALL ME LIGHTNING	The Who (Kit Lambert), Decca 32288	6
41	41	45	66	SHE'S LOOKIN' GOOD	Wilson Pickett (Tom Dowd & Tommy Coghill), Atlantic 2504	4
42	40	40	43	THE SON OF HICKORY HOLLER'S TRAMP	O. C. Smith (Jerry Fuller), Columbia 44425	11
43	43	43	47	JENNIFER ECCLES	Hollies (Ron Richards), Epic 10298	8
44	44	44	46	I WILL ALWAYS THINK ABOUT YOU	New Colony Six (Senator Records Corp.), Mercury 72775	6
45	45	13	9	VALLERI	Monkees (Monkees), Colgems 66-1019	9
46	61	71	—	LIKE TO GET TO KNOW YOU	Spanky & Our Gang (Scharf-Dorough), Mercury 72795	3
47	87	—	—	THE HAPPY SONG (Dum Dum)	Otis Redding (Steve Cropper), Volt 163	2
48	78	97	—	DOES YOUR MAMA KNOW ABOUT ME	Bobby Taylor & Vancouvers (B. Gordy Jr.), Gordy 7069	3
49	72	82	—	MEDLEY: MY GIRL, HEY GIRL	Bobby Vee (Dallas Smith), Liberty 56033	3
50	50	51	62	LOOK TO YOUR SOUL	Johnny Rivers (Work), Imperial 66286	5
51	51	67	90	LOVING YOU HAS MADE ME BANANAS	Guy Marks (Peter De Angelis), ABC 11055	4
52	26	26	28	JENNIFER JUNIPER	Donovan (Mickie Most), Epic 10300	9
53	53	58	64	GOODBYE BABY (I Don't Want to See You Cry)	Tommy Boyce & Bobby Hart (Boyce-Hart), AAM 919	5
54	56	73	—	PAYING THE COST TO BE THE BOSS	B.B. King (Lou Zito & Johnny Tate), Bluesway 61015	3
55	55	55	65	FOGGY MOUNTAIN BREAKDOWN	Flatt & Scruggs (Bob Johnston), Columbia 44380/Mercury 72739	10
56	35	35	35	SECURITY	Etta James (Rick Hall & Staff), Cadet 5594	10
57	57	57	71	JUMBO	Bee Gees (Robert Stigwood & Bee Gees), Atco 6570	5
58	42	42	44	THE IMPOSSIBLE DREAM	Hesitations (Wiltshire-Banks-Victor), Kapp 899	8
59	77	78	—	WE'RE ROLLING ON	Impressions (Curtis Mayfield & Johnny Tate), ABC 11076	3
60	60	60	63	YOU'VE STILL GOT A PLACE IN MY HEART	Dean Martin (Jimmy Bowen), Reprise 0672	7
61	63	63	80	I WANNA LIVE	Glen Campbell (Alyde Lory), Capitol 2146	5
62	64	70	82	WEAR IT ON OUR FACE	Dells (Bobby Miller), Cadet 5599	4
63	75	76	93	MASTER JACK	Four Jacks & a Jill, RCA Victor 47-9473	6
64	52	59	60	SHERRY DON'T GO	Lettermen (Kelly Gordon), Capitol 2132	7
65	65	65	87	I CAN'T BELIEVE I'M LOSING YOU	Frank Sinatra (Sonny Burks), Reprise 0677	4

66	70	96	—	FRIENDS	Beach Boys (Beach Boys), Capitol 2160	3
67	67	53	61	ME, THE PEACEFUL HEART	Lulu (Mickie Most), Epic 10302	7
68	68	68	86	CINDERELLA ROCKEFELLA	Esther & Abi Ofarim, Philips 40526	6
69	99	—	—	IF I WERE A CARPENTER	Four Tops (Holland & Dozier), Motown 1124	2
70	73	74	89	FUNKY WALK, Part 1	Dyke & the Blazers (East/Art Barrett), Original Sound 79	4
71	71	72	—	IMPOSSIBLE MISSION (Mission Impossible)	Soul Survivors (Gamble-Huff), Crimson 1016	3
72	59	52	52	L. DAVID SLOANE	Michelle Lee (Jack Gold), Columbia 44413	10
73	88	92	99	BABY MAKES OUR OWN SWEET MUSIC	Jay & the Techniques (Jerry Ross), Smash 2184	4
74	74	75	81	I GOT A SURE THING	Ollie & the Nightingales (Booker T. Jones), Stax 245	5
75	97	99	—	UNWIND	Kay Stevens (Fred Foster & B. Stevens), Monument 1048	3
76	76	77	94	IF YOU DON'T WANT MY LOVE	Robert John (David Robinson), Columbia 44425	4
77	92	—	—	I'M SORRY	Delfonics (Stan & Bell), Philly Groove 131	2
78	83	84	—	I PROMISE TO WAIT MY LOVE	Martha Reeves & Vandellas (Cosby & Brown), Gordy 7070	3
79	79	80	98	GOIN' AWAY	Fireballs (Norman Petty), Atco 6569	4
80	80	81	96	ANYTHING	Eric Burdon & the Animals (Tom Wilson), MGM 13917	4
81	81	83	—	CABARET	Herb Alpert & the Tijuana Brass (Herb Alpert & Jerry Moss), AAM 925	3
82	82	85	88	(You Keep Me) HANGIN' ON	Joe Simon (J.R. Enterprises), Sound Stage 7 2608	4
83	84	86	—	MAY I TAKE A GIANT STEP	1910 Fruitgum Co. (J. Katz/E. Chiprut/J. Kasowitz), Buddah 39	3
84	66	66	69	GENTLE ON MY MIND	Patti Page (Jack Gold), Columbia 44353	13
85	85	87	95	I LOVE YOU	People (Mikel Hunter), Capitol 2078	5
86	86	—	—	CHAIN GANG	Jackie Wilson & Cozzie Basile (Nat Tarnopol & Teddy Reid), Brunswick 55373	2
87	—	—	—	I COULD NEVER LOVE ANOTHER (After Loving You)	Temptations (Norman Whitfield), Gordy 7072	1
88	—	—	—	YUMMY, YUMMY, YUMMY	Ohio Express (Super X), Buddah 38	1
89	100	—	—	A TRIBUTE TO A KING	William Bell (Booker T. Jones), Stax 248	2
90	—	—	—	SOUL TRAIN	Classics IV (Bill Lowery), Imperial 66293	1
91	—	—	—	NEVER GIVE YOU UP	Jerry Butler (Gamble-Huff), Mercury 72798	1
92	—	—	—	I HAVE A DREAM	Rev. Martin Luther King Jr., Gordy 7023	1
93	—	—	—	HE DON'T REALLY LOVE YOU	Delfonics (T. Bell), Moon Shot 6793	1
94	—	—	—	I CAN REMEMBER	James & Bobby Purify (Papa Don), Bell 721	2
95	—	—	—	I WISH I KNEW (How It Would Feel to Be Free)	Solomon Burke (Tom Dowd), Atlantic 2507	1
96	96	—	—	LILLI MARLENE	Al Martino (Tom Morgan), Capitol 2158	2
97	—	—	—	ANGEL OF THE MORNING	Merrilee Rush (T. Coghill & C. Moman), Bell 705	1
98	98	98	—	GREASY HEART	Jefferson Airplane (Al Schmitt), RCA Victor 47-9496	3
99	—	—	—	HERE'S TO YOU	Hamilton Camp (Roy Silver & Felix Pappalardi), Warner Bros.-Seven Arts 7165	1
100	—	—	—	HOW'D WE EVER GET THIS WAY?	Andy Kim (Jerry Barry), Stax 707	1

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

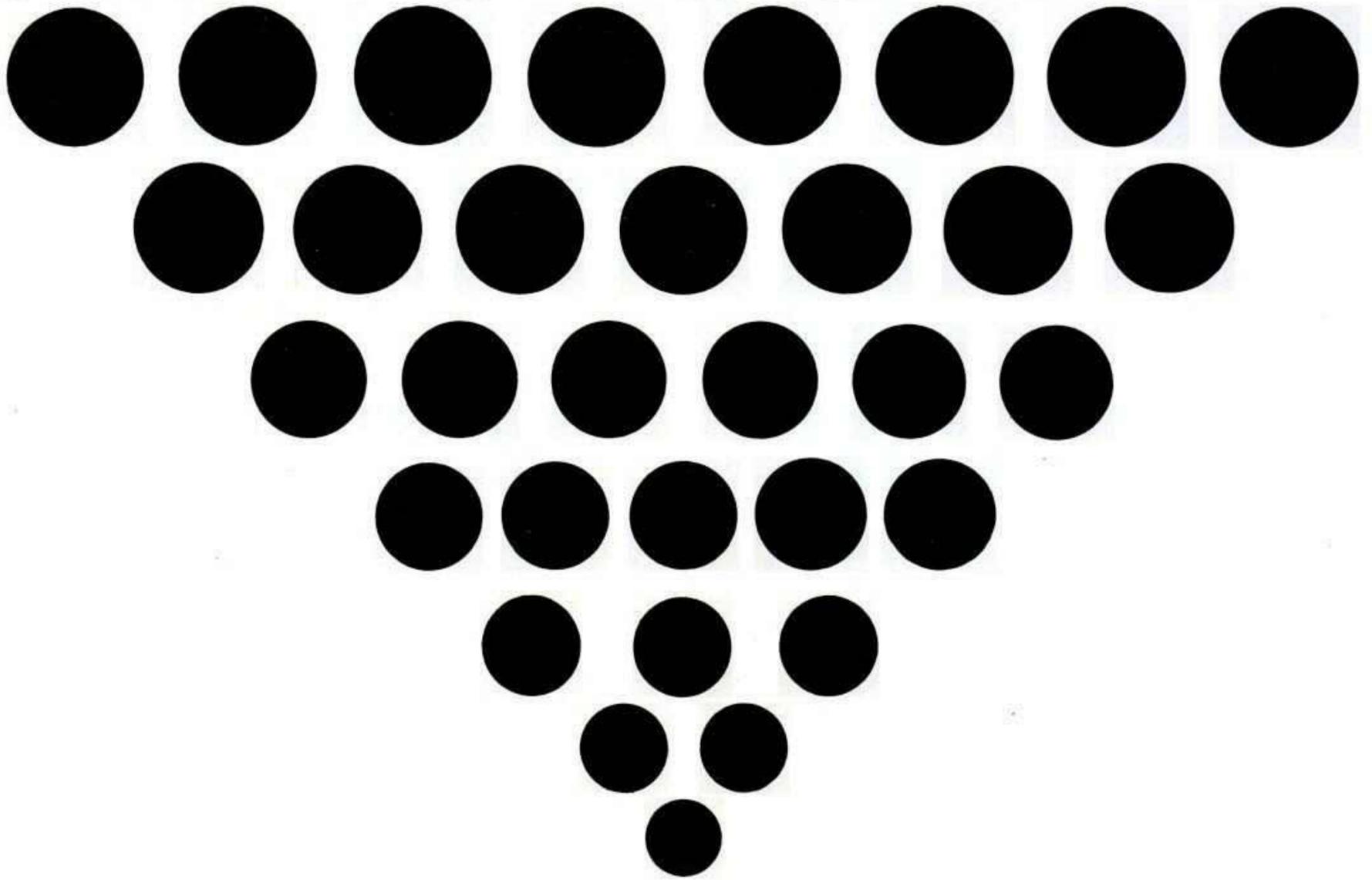
Ain't Nothing Like the Real Thing (Jobete, BMI)	25
Ain't No Way (14th Hour/Columbia, BMI)	16
Angel of the Morning (Blackwood, BMI)	97
Anything (See-Lark/Slamina, BMI)	80
Baby Make Your Own Sweet Music (Screen Gems-Columbia, BMI)	73
Ballad of Bonnie and Clyde, The (Peer Int'l, BMI)	15
Beautiful Morning, A (Slaszar, BMI)	9
Cab Driver (Blackhawk, BMI)	38
Cabaret (Soulbeam, BMI)	81
Call Me (Lightning Fabulous, ASCAP)	40
Chain Gang (Kapa, BMI)	86
Cinderella Rockefeller (Irving, BMI)	68
Cowboys to Girls (Razor Sharp, BMI)	7
Cry Like a Baby (Press, BMI)	2
Dance to the Music (Daly City, BMI)	12
Delilah (Francis, Day & Hunter, ASCAP)	27
Do You Know the Way to San Jose (Jac/Blue Seas, ASCAP)	21
Does Your Mama Know About Me (Stein & Van Stock, ASCAP)	48
Foggy Mountain Breakdown (Peer Int'l, BMI)	55
Forever Came Today (Jobete, BMI)	28
Friends (See-Tunes, BMI)	64
Funky Street (Redwall, BMI)	23
Funky Walk, Part 1 (Drive-In/Westward, BMI)	70
Gentle on My Mind (Sherman-DeVorzon, BMI)	84
Goin' Away (Dundee, BMI)	79
Good, the Bad, and the Ugly, The (Unart, BMI)	8
Goodbye Baby (I Don't Want to See You Cry) (Screen Gems-Columbia, BMI)	53
Greasy Heart, The (Icebag, BMI)	98
The Happy Song (Dum Dum) (East/Time/Redwall, BMI)	47
He Don't Really Love You (Grocalla, BMI)	93
Here's to You (Rotham, ASCAP)	99
Honey (Russell-Cason, ASCAP)	1
How'd We Ever Get This Way (Unart, BMI)	100

I Can Remember (Big Seven, BMI)	94
I Can't Believe I'm Losing You (Vogue/Hollywood, BMI)	65
I Could Never Love Another (Jobete, BMI)	87
I Got a Sure Thing (East, BMI)	74
I Got the Feelin' (Toccoa-Los, BMI)	6
I Have a Dream (Mainstay, BMI)	92
I Love You (Dunaway, BMI)	78
I Promise to Wait My Love (Jobete, BMI)	72
I Wanna Live (Windward Side, BMI)	61
I Will Always Think About You (New Colony/T.M., BMI)	44
I Wish I Knew (Dunaway, BMI)	69
If I Were a Carpenter (Faithful Virtue, BMI)	69
If You Can Wait (Jobete, BMI)	11
If You Don't Want My Love (Borwin, BMI)	76
I'm Sorry (Nickel Shoe/Bellboy, BMI)	77
Impossible Dream (Fas, ASCAP)	58
Impossible Mission (Mission Impossible) (Double Diamond/Downstairs, BMI)	71
Jennifer Eccles (Maribus, BMI)	43
Jennifer Juniper (Peer Int'l, BMI)	52
Jumbo (Nemperor, BMI)	57
I Love You (Dunaway, BMI)	72
Lady Madonna (Melnco, BMI)	4
La-La Means I Love You (Nickel Shoe, BMI)	26
Like to Get to Know You (Takya, ASCAP)	46
Lilli Marlene (Marks/G.E.M.A., BMI)	96
Look to Your Soul (Rivers, BMI)	50
Loving You Has Made Me Bananas (Kurtis, ASCAP)	51
Love Is All Around (James, BMI)	17
Love Is Blue (Croma, ASCAP)	35
Master Jack (Milene, ASCAP)	63
May I Take a Giant Step (Kaskat, BMI)	83
Me, the Peaceful Heart (James, BMI)	67
Medley: My Girl, Hey Girl (Jobete/Screen Gems-Columbia, BMI)	49
Mighty Quinn, The (Dwarf, ASCAP)	29
Money (Patricia, BMI)	34

Mrs. Robinson (Charing Cross, BMI)	32
Never Give You Up (Parabot/Double Diamond/Downstairs, BMI)	91
Paying the Cost to Be the Boss (Pance/LZMC, BMI)	54
Playboy (Acuff-Rose, BMI)	24
Scarborough Fair (/Canticle) (Charing Cross, BMI)	26
Security (East, BMI)	56
She's Lookin' Good (Veytig, BMI)	41
Sherry Don't Go (Grey Fox, BMI)	64
Shoo-Be-Do-Do-Do-Day (Jobete, BMI)	20
(Sittin' On) The Dock of the Bay (East/Pine/Redwall, BMI)	20
Son of Hickory Holler's Tramp, The (Blue Crest, BMI)	19
Soul Coaxing (Ame Caline) (Southern, ASCAP)	42
Soul Serenade (Kitym, BMI)	37
Soul Train (Lom-Seal, BMI)	90
Summertime Blues (Viva, BMI)	14
Sweet Inspirations (Press, BMI)	18
(Sweet, Sweet Baby) Since You've Been Gone (14th Hour/Columbia, BMI)	22
Take Good Care of My Baby (Screen Gems-Columbia, BMI)	33
Take Time to Know Her (Gallicia, BMI)	13
Tighten Up (Collin/Orellis, BMI)	5
Tribute to a King, A (East, BMI)	89
Uncle Sam (The Hollis, BMI)	29
Unknown Soldier (Nipper, ASCAP)	39
Unwind (Atab, BMI)	75
U. S. Male (Vector, BMI)	31
Valleri (Screen Gems-Columbia, BMI)	45
We're Rolling On (Caman, BMI)	39
Wear It on Our Face (Chevis, BMI)	62
(You Keep Me) Hangin' On (Garper/Alambo, BMI)	82
Young Girl (Viva, BMI)	3
You've Still Got a Place in My Heart (Acuff-Rose, BMI)	40
Yummy, Yummy, Yummy (T.M., BMI)	88

101. SHADOW OF YOUR LOVE	Five Steps & Cubie, Buddah 35
102. LOVE IN THEM THERE HILLS	Vibrations, Okeh 7311
103. SAN FRANCISCO GIRLS	Fever Tree, Uni 55060
104. LOOK AT WHAT I ALMOST MISSED	Parliaments, Revlon 217
105. IN THE MORNING	Mighty Marvels, ABC 11011
106. YOU AIN'T GOIN' NOWHERE	Syds, Columbia 44499
107. LOUISIANA MAN	Bobbie Gentry, Capitol 2147
108. LOVE MACHINE	Roosters, Philips 40504
109. OH, I'LL NEVER BE THE SAME	Young Hearts, Minit 32039
110. BY THE TIME I GET TO RHODE ISLAND	Ace Cannon, Hi 2144
111. TIE TOE THRU THE TULIPS WITH ME	Tiny Tim, Reprise 0679
112. I AM THE MAN FOR YOU BABY	Edwin Starr, Gord

LAWRENCE WELK



exclusive on art

8 TRACK ■ 4 TRACK ■ CASSETTES

THE GREAT TAPES **GRT**

TOP LP'S

FOR WEEK ENDING MAY 4, 1968

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		8	1	1	SOUNDTRACK —The Graduate Columbia (No Mono); OS 3180 (S)			NA	NA
		21	2	2	PAUL MAURIAT & HIS ORK —Blooming Hits Philips PHM 200-248 (M); PH5 600-248 (S)				
		11	3	3	ARETHA FRANKLIN —Lady Soul Atlantic 8176 (M); SD 8176 (S)				
	★	2	71	4	SIMON & GARFUNKEL —Bookends Columbia (No Mono); KCS 9529 (S)	NA	NA	NA	NA
		13	6	5	SOUNDTRACK —The Good, the Bad & the Ugly United Artists UAL 4172 (M); UAS 5172 (S)		NA		
		78	5	6	SIMON & GARFUNKEL —Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)			NA	NA
		5	8	7	BILL COSBY —To Russell, My Brother, Whom I Slept With Warner Bros.-Seven Arts (No Mono); WS 1734 (S)				NA
		7	4	8	OTIS REDDING —The Dock of the Bay Volt 419 (M); S 419 (S)				
		22	9	9	CREAM —Disraeli Gears Atco 33-232 (M); SD 33-232 (S)				
		37	13	10	JIMI HENDRIX EXPERIENCE —Are You Experienced Reprise (No Mono); RS 6261 (S)				
		9	11	11	BLUE CHEER —Vincebus Eruptum Philips PHM 200-264 (M); PH5 600-264 (S)	NA			
		5	12	12	SOUNDTRACK —Bonnie & Clyde Warner Bros.-Seven Arts (No Mono); WS 1742 (S)				NA
		9	7	13	DIONNE WARWICK —Valley of the Dolls Scepter (No Mono); SPS 568 (S)				
		9	15	14	SERGIO MENDES & BRASIL '66 —Look Around A&M (No Mono); SP 4137 (S)				
		11	16	15	ED AMES —Sings "Who Will Answer" and Other Songs of Our Times RCA Victor LPM 3961 (M); LSP 3961 (S)		NA	NA	
		32	20	16	DIANA ROSS & THE SUPREMES —Greatest Hits Motown (No Mono); MS 2-663 (S)				
		7	19	17	JAMES BROWN —I Can't Stand Myself When You Touch Me King (No Mono); 1030 (S)				NA
		4	18	18	LETTERMEN —Goin' Out of My Head Capitol (No Mono); ST 2865 (S)	NA		NA	NA
		20	21	19	BEATLES —Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)				NA
	★	12	25	20	HUGO MONTENEGRO —Music From "A Fistful of Dollars," "For a Few Dollars More," "The Good, the Bad & the Ugly" RCA Victor LPM 3927 (M); LSP 3927 (S)		NA	NA	NA
		8	22	21	THE MILLS BROTHERS —Fortuosity Dot (No Mono); DLP 25809 (S)				
		12	23	22	UNION GAP FEATURING GARY PUCKETT —Woman, Woman Columbia CL 2812 (M); CS 9612 (S)				
		15	14	23	BOB DYLAN —John Wesley Harding Columbia CL 2804 (M); CS 9604 (S)				NA
		14	24	24	SOUNDTRACK —Walt Disney Presents the Story & Songs of the Jungle Book Disneyland 3948 (M); ST 3948 (S)		NA	NA	NA
		12	27	25	RAY CONNIF & THE SINGERS —It Must Be Him Columbia CL 2795 (M); CS 9595 (S)				NA
		11	28	26	SMOKEY ROBINSON & THE MIRACLES —Greatest Hits, Vol. 2 Tamla (No Mono); TS 280 (S)				
		23	10	27	OTIS REDDING —History of Volt 418 (M); S 418 (S)				
		10	17	28	VANILLA FUDGE —The Beat Goes On Atco 33-237 (M); SD 33-237 (S)				
		62	30	29	SIMON & GARFUNKEL —Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)				NA
		8	31	30	MOTHERS OF INVENTION —We're Only in It for the Money Verve (No Mono); V6-5045 (S)		NA		
		112	32	31	SOUNDTRACK —Dr. Zhivago MGM (No Mono); 15E-65T (S)				
		13	29	32	JIMI HENDRIX EXPERIENCE —Axis: Bold as Love Reprise (No Mono); RS 6281 (S)				
		26	35	33	SOUNDTRACK —Camelot Warner Bros.-Seven Arts (No Mono); BS 1712 (S)				
		164	34	34	SOUNDTRACK —The Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)		NA	NA	
	★	3	91	35	BOBBY GOLDSBORO —Honey United Artists UAL 3642 (M); UAS 6642 (S)				NA
		19	37	36	GLEN CAMPBELL —By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)				NA
		24	36	37	LETTERMEN —"And Live" Capitol T 2758 (M); ST 2758 (S)	NA		NA	NA
		20	41	38	HERB ALPERT & THE TIJUANA BRASS —Ninth A&M (No Mono); SP 4134 (S)				
		8	43	39	ROTARY CONNECTION Cadet Concept (No Mono); LPS 312 (S)				NA
	★	10	47	40	IMPRESSIONS —We're a Winner ABC (No Mono); ABCS 635 (S)				
		25	40	41	DIONNE WARWICK —Golden Hits, Part 1 Scepter SRM 565 (M); SPS 565 (S)				

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		46	33	42	BEATLES —Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)				NA
		11	38	43	ULTIMATE SPINACH MGM (No Mono); SE 4518 (S)			NA	
		34	44	44	VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)				
		10	26	45	RASCALS —Once Upon a Dream Atlantic 8169 (M); SD 8169 (S)				
	★	2	120	46	DIANA ROSS & THE SUPREMES —Reflections Motown (No Mono); 665 (S)	NA	NA	NA	NA
	★	10	52	47	ELVIS PRESLEY —Elvis' Golden Records, Vol. 4 RCA Victor LPM 3921 (M); LSP 3921 (S)			NA	NA
		73	48	48	TEMPTATIONS —Greatest Hits Gordy (No Mono); 919 (S)				
		59	49	49	DOORS Elektra (No Mono); EKS 74007 (S)				
		4	50	50	CLAUDINE LONGET —Love Is Blue A&M (No Mono); SP 4142 (S)				
		5	51	51	GLEN CAMPBELL —Hey Little One Capitol (No Mono); ST 2878 (S)	NA		NA	
	★	3	108	52	ELECTRIC FLAG —A Long Time Comin' Columbia (No Mono); CS 9597 (S)	NA	NA	NA	NA
	★	5	87	53	IRISH ROVERS —The Unicorn Decca DL 4951 (M); DL 74951 (S)	NA	NA	NA	NA
		14	46	54	SOUNDTRACK —Valley of the Dolls 20th Century-Fox (No Mono); S 4196 (S)				
		25	58	55	ARLO GUTHRIE —Alice's Restaurant Reprise (No Mono); RS 6267 (S)				NA
		31	45	56	WES MONTGOMERY —A Day in the Life A&M (No Mono); SP 3001 (S)				
		26	55	57	MAMAS & PAPAS —Farewell to the First Golden Era Dunhill (No Mono); DS 50025 (S)				
		24	56	58	MONKEES —Pisces, Aquarius, Capricorn & Jones, Ltd. Colgems COM 104 (M); COS 104 (S)			NA	NA
		32	59	59	FOUR TOPS —Greatest Hits Motown (No Mono); MS 662 (S)				
	★	4	69	60	NANCY SINATRA/LEE HAZLEWOOD —Nancy & Lee Reprise (No Mono); RS 6273 (S)				NA
		18	62	61	JUDY COLLINS —Wild Flowers Elektra (No Mono); EKS 74012 (S)				
		19	60	62	LALO SCHIFRIN —Music From Mission Impossible Dot (No Mono); DLP 25831 (S)				
		26	63	63	SOULFUL STRINGS —Groovin' With the Cadet LP 796 (M); LPS 796 (S)				
		10	64	64	MANTOVANI & HIS ORK —Mantovani Touch London LL 3526 (M); PS 526 (S)				
		20	65	65	ENGELBERT HUMPERDINCK —The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)				
		4	67	66	JOHNNY MATHIS —Love Is Blue Columbia (No Mono); CS 9637 (S)				NA
		10	61	67	PAUL REVERE & THE RAIDERS —Goin' to Memphis Columbia CL 2805 (M); CS 9605 (S)				NA
		59	54	68	ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS —The Sea Warner Bros.-Seven Arts (No Mono); WS 1670 (S)				
		134	57	69	HERB ALPERT & THE TIJUANA BRASS —Going Places A&M (No Mono); SP 4112 (S)				
		13	42	70	BEE GEES —Horizontal Atco 33-233 (M); SD 33-233 (S)				
		20	39	71	TEMPTATIONS —In a Mellow Mood Gordy (No Mono); 924 (S)				
		47	66	72	ENGELBERT HUMPERDINCK —Release Me Parrot PA 61012 (M); PAS 71012 (S)				
		9	78	73	GLEN CAMPBELL —Gentle on My Mind Capitol (No Mono); ST 2809 (S)	NA		NA	NA
		7	74	74	VIKKI CARR —Vikki Liberty (No Mono); LST 7548 (S)	NA	NA	NA	NA
		9	75	75	BEACON STREET UNION —Eyes of the MGM (No Mono); SE 4517 (S)				
		24	72	76	TURTLES —Golden Hits White Whale WW 115 (M); WWS 7115 (S)				
		7	76	77	BOOTS RANDOLPH —Sunday Sax Monument (No Mono); SLP 18092 (S)				
		12	79	78	CHAMBERS BROTHERS —The Time Has Come Columbia CL 2722 (M); CS 9522 (S)				NA
		11	70	79	WILSON PICKETT —I'm in Love Atlantic 501 (M); SD 501 (S)				
		36	80	80	DEAN MARTIN —Welcome to My World Reprise (No Mono); RS 6250 (S)				
		12	68	81	ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS —The Sky Warner Bros.-Seven Arts (No Mono); WS 1720 (S)				
		17	53	82	NANCY SINATRA —Movin' With Reprise (No Mono); RS 6277 (S)				
		10	83	83	LEONARD COHEN —Songs of Columbia CL 2733 (M); CS 9533 (S)				NA
		52	77	84	BILL COSBY —Revenge Warner Bros.-Seven Arts (No Mono); WS 1691 (S)				
		184	92	85	ORIGINAL CAST —Fiddler on the Roof RCA Victor LOC 1093 (M); LSO 1093 (S)			NA	NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Continued on page 64

TOP LP's

CONTINUED FROM PAGE 63

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
★	4	96	86		BLOOD, SWEAT & TEARS—Child Is Father to the Man Columbia (No Mono); CS 9619 (S)				
	9	82	87		ETTA JAMES—Tell Mama Cadet LP 802 (M); LPS 802 (S)			NA	NA
	30	153	88		SOUNDTRACK—Dr. Dolittle 20th Century-Fox (No Mono); DTCS 5101 (S)				
★	5	104	89		ERIC BURDON & THE ANIMALS—The Twain Shall Meet MGM (No Mono); SE 4537 (S)				
	12	93	90		LEMON PIPERS—Green Tambourine Buddah (No Mono); BDS 5009 (S)			NA	NA
	52	113	91		CREAM—Fresh Atco 33-206 (M); SD 33-206 (S)				
	9	94	92		RAMSEY LEWIS—Up Pops Cadet LP 799 (M); LPS 799 (S)				
★	3	103	93		TOM RUSH—Circle Game Elektra (No Mono); EKS 74018 (S)				
	3	98	94		AL MARTINO—Love Is Blue Capitol (No Mono); ST 2908 (S)		NA	NA	NA
★	1	—	95		ASSOCIATION—BIRTHDAY Warner Bros.-Seven Arts (No Mono); WS 1733 (S)				NA
	120	81	96		ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)				
	27	95	97		DOORS—Strange Days Elektra (No Mono); EKS 74014 (S)				
	29	89	98		VIKKI CARR—It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)			NA	NA
	156	86	99		HERB ALPERT & THE TIJUANA BRASS—Whipped Cream & Other Delights A&M (No Mono); SP 4110 (S)				
	37	99	100		FLIP WILSON—Cowboys & Colored People Atlantic 8149 (M); SD 8149 (S)		NA		
	21	90	101		BOBBY VINTON—Please Love Me Forever Epic LN 24341 (M); BN 26341 (S)			NA	NA
	11	84	102		JOE TEX—Live & Lively Atlantic 8156 (M); SD 8156 (S)				
★	9	119	103		STEPPENWOLF Dunhill (No Mono); DS 50029 (S)				NA
★	4	170	104		RAY CHARLES—A Portrait of Ray ABC (No Mono); ABCS 625 (S)				
	22	122	105		WES MONTGOMERY—The Best of Verve V 8714 (M); V6-8714 (S)				
	104	112	106		HERB ALPERT & THE TIJUANA BRASS—What Now My Love A&M (No Mono); SP 4114 (S)				
	9	73	107		HUMAN BEINZ—Nobody But Me Capitol (No Mono); ST 2906 (S)	NA		NA	NA
	115	107	108		BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros.-Seven Arts (No Mono); WS 1518 (S)				
	62	105	109		ED AMES—My Cup Runneth Over RCA Victor LPM 3774 (M); LSP 3774 (S)		NA	NA	
	53	110	110		BOB DYLAN—Greatest Hits Columbia KCL 2663 (M); KCS 9463 (S)			NA	NA
	3	109	111		TOMMY BOYCE/BOBBY HART—I Wonder What She's Doing Tonight? A&M (No Mono); SP 4143 (S)				
★	2	176	112		STEVIE WONDER—Greatest Hits Tamla (No Mono); 282 (S)	NA	NA		
	11	100	113		LEONARD NIMOY—Two Sides of Dot (No Mono); DLP 25835 (S)				
★	1	—	114		MOBY GRAPE—Wow Columbia (No Mono); CS 9613 (S)				NA
	14	117	115		NANCY WILSON—Welcome to My Love Capitol T 2844 (M); ST 2844 (S)			NA	NA
	37	116	116		BEE GEES—First Atco 33-223 (M); SD 33-223 (S)				
	42	126	117		ASSOCIATION—Inside Out Warner Bros.-Seven Arts (No Mono); WS 1696 (S)				
	241	114	118		ORIGINAL CAST—Camelot Columbia DL 5620 (M); KOS 2031 (S)			NA	
	20	88	119		ROLLING STONES—Their Satanic Majesties Request London NP 2 (M); NPS 2 (S)				
	52	121	120		ANDY WILLIAMS—Born Free Columbia CL 2680 (M); CS 9480 (S)			NA	

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	102	133	121		BILL COSBY—Wonderfulness Warner Bros.-Seven Arts (No Mono); WS 1634 (S)				
	10	128	122		AL HIRT—Plays Bert Kaempfert RCA Victor LPM 3917 (M); LSP 3917 (S)			NA	NA
	25	127	123		ANDY WILLIAMS—Love, Andy Columbia CL 2766 (M); CS 9566 (S)			NA	
	9	115	124		LOU RAWLS—Feelin' Good Capitol T 2864 (M); ST 2864 (S)			NA	NA
	7	125	125		PERCY FAITH, HIS ORK & CHORUS—For Those in Love Columbia CL 2810 (M); CS 9610 (S)			NA	NA
	20	123	126		COUNTRY JOE & THE FISH—I Feel I'm Fixin' to Die Vanguard VRS 9266 (M); VSD 79266 (S)				
	18	124	127		DONOVAN—A Gift From a Flower to a Garden Epic L2N 6071 (M); B2N 171 (S)				
	7	130	128		FRANKIE LAINE—To Each His Own ABC (No Mono); ABCS 628 (S)				NA
	40	129	129		VARIOUS ARTISTS—The Super Hits Atlantic 501 (M); SD 501 (S)				
	9	135	130		ORPHEUS MGM (No Mono); SE 4524 (S)				
	11	97	131		FRANK SINATRA & DUKE ELLINGTON—Francis A. & Edward K. Reprise (No Mono); FS 1024 (S)				
	49	131	132		HERB ALPERT & THE TIJUANA BRASS—Sounds Like A&M (No Mono); SP 4124 (S)				
	47	85	133		MONKEES—Headquarters Colgems COM 103 (M); COS 103 (S)			NA	NA
	8	132	134		DRIFTERS—Golden Hits Atlantic B153 (M); SD 8153 (S)				NA
	6	143	135		MIDNIGHT STRING QUARTET—Love Rhapsodies Viva V 6013 (M); V 36013 (S)				
	20	138	136		VENTURES—\$1,000,000 Weekend Liberty (No Mono); LST 8054 (S)			NA	NA
	7	140	137		BOBBIE GENTRY—Delta Sweet Capitol (No Mono); ST 2842 (S)			NA	NA
	6	139	138		RAYMOND LEFVRE & HIS ORK—Soul Coaxin' 4 Corners of the World (No Mono); FCS 4244 (S)			NA	NA
	11	143	139		EDDY ARNOLD—Everlovin' World of RCA Victor LPM 3931 (M); LSP 3931 (S)			NA	NA
★	5	157	140		LAWRENCE WELK—Love Is Blue Ranwood (No Mono); RLP 8003 (S)			NA	NA
	67	145	141		SOUNDTRACK—A Man & a Woman ("Un Homme Et Une Femme") United Artists UAL 4147 (M); UAS 5147 (S)				
	26	141	142		WILSON PICKETT—The Best of Atlantic B151 (M); SD 8151 (S)				
	39	134	143		SONNY & CHER—The Best of Atco 33-219 (M); SD 33-219 (S)				
	479	146	144		JOHNNY MATHIS—Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)				NA
★	7	160	145		IRON BUTTERFLY—Heavy Atco LP 33-227 (M); SD 33-227 (S)				
★	5	172	146		MILLS BROTHERS/COUNT BASIE & HIS ORK—Board of Directors Dot (No Mono); DLP 25838 (S)				NA
	20	144	147		JEFFERSON AIRPLANE—After Bathing at Baxter's RCA Victor LOC 1511 (M); LSO 1511 (S)			NA	NA
	31	150	148		MARVIN GAYE & TAMMI TERRELL—United Tamla (No Mono); TS 277 (S)				NA
	18	162	149		WHO—Sell Out Decca DL 4950 (M); DL 74950 (S)			NA	NA
★	4	196	150		EDDIE HARRIS—Electrifying Atlantic 1495 (M); SD 1495 (S)				NA
	87	149	151		SERGIO MENDES & BASIL '66 A&M (No Mono); SP 4116 (S)				
	8	152	152		VARIOUS ARTISTS—This Is Soul Atlantic B170 (M); SD 8170 (S)				
★	3	193	153		SPIRIT Ode Z12-44003 (M); Z12-44004 (S)			NA	NA
	14	148	154		BYRDS—Notorious Byrd Brothers Columbia CL 2775 (M); CS 9575 (S)				NA
★	2	173	155		SPANKY & OUR GANG—Like to Get to Know You Mercury (No Mono); SR 61161 (S)			NA	NA
	11	147	156		BILL COSBY—Hurray for the Salvation Army Band Warner Bros.-Seven Arts (No Mono); WS 1728 (S)				
	66	156	157		MONKEES—More of the Colgems COM 102 (M); COS 102 (S)			NA	NA
	38	158	158		YOUNG RASCALS—Groovin' Atlantic B148 (M); SD 8148 (S)				
	37	155	159		ARETHA FRANKLIN—Aretha Arrives Atlantic B150 (M); SD 8150 (S)				
	21	154	160		ED AMES—When the Snow Is on the Roses RCA Victor LPM 3913 (M); LSP 3913 (S)			NA	NA

TOP LP's A-Z (LISTED BY ARTIST)

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Raymond LeFevre & His Ork .105, 195	Peter Nero .180	Nancy Sinatra/Leo Hazelwood .60, 82	Sweet Inspirations .193
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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. Continued on page 66

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TOP LP'S

CONTINUED FROM PAGE 64

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
135	161	161	★	BILL COSBY —I Started Out as a Child Warner Bros.-Seven Arts (No Mono); WS 1567 (S)				
34	159	162		OTIS REDDING —Live in Europe Volt 416 (M); S 416 (S)				
★	2	178	163	TRAFFIC —Mr. Fantasy United Artists UAL 3651 (M); UAS 6651 (S)	NA	NA	NA	
152	166	164		HERB ALPERT & THE TIJUANA BRASS —The Lonely Bull A&M (No Mono); ST 101 (S)				
47	151	165		5TH DIMENSION —Up, Up & Away Soul City SCM 91000 (M); SCS 92000 (S)				
17	181	166		5TH DIMENSION —The Magic Garden Soul City SCM 91001 (M); SCS 92001 (S)	NA	NA	NA	NA
★	1	—	167	TINY TIM —God Bless Reprise (No Mono); RS 6292 (S)			NA	NA
7	168	168		SOUNDTRACK —The Happiest Millionaire Vista BV 5001 (M); STER 5001 (S)				
12	136	169		JOHN MAYALL BLUES BREAKERS —Crusade London LL 3529 (M); PS 529 (S)				
6	175	170		PAUL MAURIAT ORK —More Mauriat Philips PHM 200-226 (M); PHS 600-226 (S)				
59	183	171		RAY CHARLES —A Man & His Soul ABC (No Mono); ABCS 590 X (S)				
11	167	172		CANNED HEAT —Boogie With the Liberty Liberty (No Mono); LST 7541 (S)	NA	NA	NA	NA
31	174	173		EDDY ARNOLD —Turn the World Around RCA Victor LPM 3869 (M); LSP 3869 (S)			NA	NA
57	137	174		ARETHA FRANKLIN —I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)				
3	182	175		1910 FRUITGUM CO. —Simon Says Buddah (No Mono); BDS 5010 (S)			NA	NA
★	2	199	176	BOX TOPS —Cry Like a Baby Bell (No Mono); 6017 (S)				
2	180	177		SOUNDTRACK —Guess Who's Coming to Dinner Colgems COM 108 (M); COS 108 (S)				

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RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
★	1	—	178	GRACE SLICK —Conspicuous Only in Its Absence/ Great Society Columbia (No Mono); CS 9624 (S)	NA	NA	NA	NA
	2	179	179	DICK HUMAN —Mirrors Command 924 (M); 924 (S)	NA		NA	NA
	3	188	180	PETER NERO —Plays Love Is Blue RCA Victor LPM 3936 (M); LSP 3936 (S)		NA	NA	
	34	190	181	RIGHTEOUS BROTHERS —Greatest Hits Verve (No Mono); V6-5020 (S)				
131	189	182		BILL COSBY —Why Is There Air? Warner Bros.-Seven Arts (No Mono); WS 1605 (S)				
	39	184	183	FOUR TOPS —Reach Out Motown (No Mono); S 660 (S)				
	13	118	184	FIRST EDITION Reprise (No Mono); RS 6276 (S)				NA
	148	185	185	HERB ALPERT & THE TIJUANA BRASS —South of the Border A&M (No Mono); ST 108 (S)				
	59	163	186	COWSILLS —We Can Fly MGM (No Mono); SE 4534 (S)				NA
	2	192	187	BOBBY VEE —Just Today Liberty (No Mono); LST 7554 (S)				
	20	171	188	JOHNNY MATHIS —Up, Up & Away Columbia CL 2726 (M); CS 9526 (S)				NA
	1	—	189	REV. MARTIN LUTHER KING, JR. —I Have a Dream 20th Century Fox (No Mono); TES 3201 (S)	NA	NA	NA	NA
	74	186	190	HERB ALPERT & THE TIJUANA BRASS —S.R.O. A&M (No Mono); SP 4119 (S)				
	22	191	191	MIRIAM MAKEBA —Pata, Pata Reprise (No Mono); RS 6274 (S)				
	12	165	192	PETULA CLARK —The Other Man's Grass Is Always Greener Warner Bros.-Seven Arts (No Mono); WS 1719 (S)				
	5	101	193	SWEET INSPIRATIONS Atlantic 8155 (M); SD 8155 (S)		NA		
	13	106	194	BUCKINGHAMS —Portraits Columbia CL 2798 (M); CS 9598 (S)				NA NA
	1	—	195	WES MONTGOMERY —Down Here on the Ground A&M (No Mono); LP 3006 (S)				
	1	—	196	SLY & FAMILY STONE —Dance to the Music Epic LN 24371 (M); BN 26371 (S)				NA NA
	30	197	197	SOUNDTRACK —Gone With the Wind MGM (No Mono); SIE-10 (S)				
	1	—	198	UNITED STATES OF AMERICA Columbia (No Mono); CS 9619 (S)	NA	NA	NA	NA
	2	200	199	JACK JONES —If You Ever Leave Me RCA Victor LPM 3969 (M); LSP 3969 (S)				
	1	—	200	MOODY BLUES —Days of Future Past Deram DE 16012 (M); DES 18012 (S)			NA	NA NA



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SOCK IT TO ME

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Spotlight Singles

NUMBER OF
SINGLES REVIEWED
THIS WEEK
183
LAST WEEK
112

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

THE ASSOCIATION—TIME FOR LIVIN'

(Prod. Bones Howe) (Writers: Addrissi-Addrissi) (Tamerlane, BMI)—Add another Top 20 winner for the exceptional group with this swinger . . . a good change of pace from their recent "Everything That Touches You" smash. Flip: "Birthday Morning" (Beechwood/Ferris Wheel, BMI). Warner Bros.-Seven Arts 7195

*ENGELBERT HUMPERDINCK— A MAN WITHOUT LOVE (Quando M'innamoro)

(Prod. Peter Sullivan) (Writers: Panser-Pace-Livraghi-Mason) (Leeds, ASCAP)—Performed by the Sandpipers at the San Remo Festival last year, this beautiful and infectious Italian ballad performed to perfection should prove the all time sales winner for the consistent seller of ballads. Flip: "Call on Me" (Duchess, BMI). Parrot 40027

LEMON PIPERS— JELLY JUNGLE (Of Orange Marmalade)

(Prod. Paul Leka) (Writers: Leka-Pinz) (Kama Sutra, BMI)—Back with their hit sound of "Green Tambourine," this catchy rocker will fast surpass their "Rice Is Nice" for top sales. Flip: "Shoeshine Boy" (Kama Sutra, BMI). Buddah 41

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

NEIL DIAMOND—BROOKLYN ROADS

(Prod. Chip Taylor) (Writer: Diamond) (Stonebridge, BMI)—Diamond's move to the Uni label is a clever piece of folk flavored, original material set in an unusual lush string arrangement with compelling sounds throughout. One of Diamond's finest to date. Flip: "Holiday Inn" (Blues (Stonebridge, BMI). Uni 55065

DAVE CLARK FIVE—PLEASE STAY

(Prod. Dave Clark) (Writers: Bacharach-Hilliard) (Eleventh Hour/Walden/U. S. Songs/Jac/Blue Seas, ASCAP)—Penned by Burt Bacharach and Bob Hilliard, this blues ballad is a fascinating change of pace in sound for the group as they wail and groove all the way through in a performance loaded with the soul feel. Flip: "Forget" (Spurs, BMI). Epic 10325

*MILLS BROTHERS—MY SHY VIOLET

(Prod. Tom Mack) (Writers: Shuman-Carr) (Pincus, ASCAP)—Following up their sensational disk return via "Cab Driver," the smooth blended favorites come on strong with this infectious rhythm ballad. Their recent sales success has hot possibilities of repeating itself via this catchy outing. Flip: "The Flower Road" (Knollwood/Red Bridge, ASCAP). Dot 17096

THE HESITATIONS—CLIMB EVERY MOUNTAIN

(Prod. Wiltshire, Banks & Victor) (Writers: Rodgers-Hammerstein) (Williamson, ASCAP)—This makes it three in a row for the clever group who has taken standard material and added a fresh, today approach to it for top sales. Once again, the material takes on a new meaning and will prove a hot follow up to their "Impossible Dream." Flip: "My World" (Millbridge, BMI). Kapp 911

THE O'JAYS—LOOK OVER YOUR SHOULDER

(Prod. George Kerr) (Writers: Kerr-Roberts) (Ginrick, BMI)—Even more sales potential here for the "I'll Be Sweeter Tomorrow" group in this easy beat blues swinger. Should prove a big chart winner. Flip: "I'm So Glad I Found You" (Zira/Mia, BMI). Bell 704

THE SHOW STOPPERS— AIN'T NOTHIN' BUT A HOUSE PARTY

(Prod. D. Sarah) (Writers: Sarah-Thomas) (Dandelion/Clairelyn, BMI)—Currently riding high on the British chart, this solid rock import proves an important sales outing to mark the debut of producer Jerry Ross' new label, distributed by MGM. Rocker should hit hard and fast. Flip: "What Can a Man Do?" (Dandelion/Clairelyn, BMI). Heritage 800

*BARBRA STREISAND—THE MORNING AFTER

(Prod. Jack Gold) (Writers: Shire-Maltby Jr.) (Check & Raise, ASCAP)—Exceptional performance of a meaningful message lyric with strong support from the driving Don Costa arrangement. Watch this one . . . could easily prove a leffield smash. Flip: "Where Is the Wonder" (Emanuel, ASCAP). Columbia 44532

ROY HEAD—BROADWAY WALK

(Prod. Chips Moman) (Writers: Womack-Carter-Penn-Oldham) (Tracebob/Press, BMI)—That "Treat Her Right" man could easily make a big chart comeback with this driving blues rocker loaded with discotheque appeal. Head is in top form with this mover. Flip: "Turn Out the Lights" (Press, BMI). Mercury 72799

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

JAMES BROWN & HIS FAMOUS FLAMES—Shhhhhhh (For a Little While) (Golo, BMI) (Writers: Brown-Hobgood)—Raunchy instrumental is given a powerhouse workout by the Brown band. King 6164

***CHAD & JEREMY—Sister Marie** (Mecuph, BMI) (Prod. Gary Usher) (Writer: Morrow)—Intriguing and unusual ballad material with a moving and sensitive treatment by the duo. Columbia 44525

THE BEACON STREET UNION—Blue Suede Shoes (Hi-Lo-Hill & Range, BMI) (Prod. Wes Farrell) (Writer: Perkins)—The Carl Perkins/Elvis Presley rock classic of the early 1950's is brought up to date by newcomers already making a dent on the LP chart. MGM 13935

THE SHORT KUTS—Loosen Up (East, BMI) (Prod. Marty Lacker) (Writers: Hayes-Porter)—Top production and vocal work combine to make this solid rock item one to watch carefully. Pepper 437

DICK HYMAN & "The Group"—Sweet, Sweet Baby (Since You've Been Gone) (Cotillion/14th Hour, BMI) (Writers: Franklin-White)—Exceptional instrumental treatment of the Aretha Franklin smash should prove a good juke box and discotheque bet . . . both pop and r&b. Command 4119

FLORENCE BALLARD—It Doesn't Matter How I Say It (Pamco/Bay-Wes, BMI) (Prod. George Kerry) (Writer: Hollon)—The former member of the Supremes marks her solo debut on ABC Records with a potent easy rock ballad. ABC 11074

***BRASS RING—Adoro (Don't Tempt Me)** (Peer Intl, BMI) (Prod. Phil Bodner) (Writer: Manzanero)—Phil Bodner's exceptional group hits the mark with their compelling arrangements of this Latin American instrumental. Dunhill 4132

THE ROBBES—I Don't Want to Discuss It (Nelchell, BMI) (Prod. Robb Prod.) (Writers: Beatty-Cooper-Shelby)—Marking their move to the Atlantic label, group offers a groovy rock item, well-produced. Atlantic 2511

IRON BUTTERFLY—Unconscious Power (Ten East/Cotillion, BMI) (Prod. Charles Greene & Brian Stone) (Writers: Ingle-Weis-Bushy)—Group active on the LP chart makes their bid for Hot 100 honors with this top Greene and Stone production. Atco 6573

DETROIT WHEELS—Linda Sue Dixon (East/Jobete/Gomba, BMI)—(Prod. H. Balk) (Writer: Rice)—New Motown label throws its hat into the singles ring with this debut rocker featuring the former Mitch Ryder group. Inferno 5002

***BOBBY MARTIN—Before You** (Unart, BMI) A Man and a Woman (Northern, ASCAP) (Prod. Henry Jerome) (Writers: Reeves-Crystal) (Writers: Lai-Barouh-Keller)—Two exceptional sides by Miss Martin featuring a good easy beat ballad and a new treatment of the popular film theme. United Artists 50297

HERMIE—Hermie's Prayer (Auto City/World Int'l, BMI) (Prod. Bob Monaco & Jim Golden) (Writers: DeAngelo-Casabon-Resseger)—In the vein of Little Beckie Christmas smash, but dealing with today's current problem, five-year-old "Hermie's Prayer" bears watching . . . and hearing. U.S.A. 909

MAD LADS—Whatever Hurts You (East, BMI) (Prod. Al Jackson & Allen Jones) (Writer: Jones)—Emotional ballad material is given a soulful reading with exceptional production work. Volt 162

TONY RANDALL—We Only Kill Each Other (Unart, BMI) (Prod. Bob Halley) (Writers: Barry-Randall)—Contemporary, original material shows a new and interesting side of the talented Mr. Randall. Mercury 72797

SANTO & JOHNNY—Sleep Walk '68 (T. M., BMI) (Prod. Jimmy Wisner) (Writers: Farina-Farina-Farina)—Updating of their original instrumental hit proves a solid dance winner for today's market. Imperial 66292

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

TAMMY WYNETTE—D-I-V-O-R-C-E

(Prod. Billy Sherrill) (Writers: Braddock-Putman) (Tree, BMI)—The consistent chart topper comes up with another powerful, emotional performance with an exceptional piece of ballad material with compelling lyric content. Should prove one of her biggest. Flip: "Don't Make Me Now" (Gallico, BMI). Epic 10315

JIM ED BROWN—THE ENEMY

(Prod. Felton Jarvis) (Writer: Adcock) (Window, BMI)—Just as "Cajun Stripper" slips down the chart, Brown has another chart topper based on the battle of the bottle. Well-written and performed. Flip: "I Just Came From There" (Woodshed, BMI). RCA Victor 47-9518

JOHNNY CARVER— I STILL DIDN'T HAVE THE SENSE TO GO

(Prod. Scott Turner) (Writer: George) (Attache, BMI)—Carver made a tremendous chart dent with "Your Lily White Hands," and this potent rhythm follow-up will put him still higher on the country chart. Top performance with strong support from producer Scott Turner. Flip: "Feelin' Kinda Sunday in My Thinkin'" (Metric, BMI). Imperial 66297

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

FREDDIE HART—The Hands of a Man (Blue Book, BMI). KAPP 910

JOHNNY DOLLAR—Do-Die (Central Songs, BMI). DATE 1600

BUCK OWENS' BUCKAROODS—I'm Coming Back Home to Stay (Blue Book, BMI). CAPITOL 2173

ERNEST TUBB—Mama, Who was that Man? (Tubb, BMI). DECCA 32315

OTT STEPHENS—Hard Times (Are My Kind of Times) (Yonah, BMI). CHART 59-1032

GRANDPA JONES—Bill's Gonna Be Home Soon (House of Bryant, BMI). MONUMENT 1069

SAMMI SMITH—Why Do You Do Me Like You Do (Glaser, BMI). CO-LUMBIA 44523

CHUCK WOOD—Cheating Traces (Crazy Cajun, BMI). SSS INTERNATIONAL 738

KENNY VERNON—Woman, Won't You Make Up My Mind (Yonah, BMI). CHART 59-1031

BILLY PARKER—That Big World Out There (Pamper, BMI). DECCA 32305

FLYDE PITTS—Sweetheart of the Year (Tuckahoe, BMI). MONUMENT 1068

FRED CARTER JR.—Turn It Around in Your Mind (Vector, BMI). MONUMENT 1067

TOP 20 R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

*LORRAINE ELLISON— TRY JUST A LITTLE BIT HARDER

(Prod. Jerry Ragovoy) (Writers: Ragovoy-Taylor) (Ragmar, BMI)—Easy beat, bluesy mover that will fast bring the stylist to the top of the r&b chart and hit the Hot 100 with impact as well. Flip: "In My Tomorrow" (Ragmar, BMI). Loma 2094

THE OHIO PLAYERS—I'VE GOT TO HOLD ON

(Prod. Johnny Brantley) (Writers: Ohio Players) (Cudd Pane, BMI)—A swinger that is right in today's groove for a top of the chart sales winner. Smooth vocal workout and top Johnny Brantley production work loaded with pop potential as well. Flip: "It's a Crying Shame" (Cudda Pane, BMI). Compass 7018

JERRY—DANCE WHAT CHA WANNA

(Prod. Jerry Murray) (Writer: Murray) (Boogaloo/Lovelane, BMI)—Pulsating dance swinger with a groovy vocal workout should prove another sales winner for the "Karate Boogaloo" man. Flip: "Afro-Twist Time" (Boogaloo/Lovelane, BMI). Shout 228

LEE WATSON & THE PANTHERS— A LOVE LIKE YOURS

(Prod. Ike Turner) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—New label distributed by Atlantic has a sure-fire winner in this powerhouse, blues ballad with a soulful reading. Top production work by Ike Turner. Flip: "Oh Yeah" (Placid/Pompeii, BMI). Pompeii 6669

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

ALBERT KING—(I Love) Lucy (East, BMI). STAX 252

LONNIE YOUNGBLOOD—Tomorrow (Ragmar, BMI). LOMA 2097

EARL GAINS—Our Friend Is Gone (Tarheel/Seesus, BMI). HOLLYWOOD 1128

SUGARPIE DeSANTO—The One Who Really Loves You (Jobete, BMI). BRUNSWICK 55375

LINDA CARR—I Feel Love Comin' On (Maravilla, BMI) (Prod. Marcucci-Finiz d'Alondra) (Writers: White-Politi)—Pulsating blues swinger moves and grooves from start to finish with a driving vocal workout. Ranwood 806

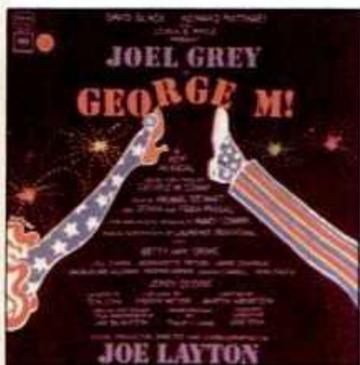
JEAN PELOQUIN—To Say Goodbye to Anne (Little Darlin', BMI) (Prod. Charles Dant) (Writer: Cooper)—The producer, Charles Dant, who recently brought the Irish Rovers to the foreground with "The Unicorn" comes up with another winning performer in the pop folk bag. Potent ballad material. Decca 32314

THE MONTFORT MISSION—Time's Passed Us By (Cherry River/Swirl Lane, BMI) (Prod. Warren Schatz) (Writers: Montfort Mission-Schatz)—Exciting rhythm strongly supports a well-performed, meaningful lyric message. Reprise 0685

***PAT COOPER—You Don't Have to Be Italian** (Stu-Pid/Unart, BMI) (Prod. Henry Jerome) (Writers: Mandel-Sachs)—The popular comic with hit albums comes on strong in this novelty single with much play and commercial sales appeal. United Artist 50294

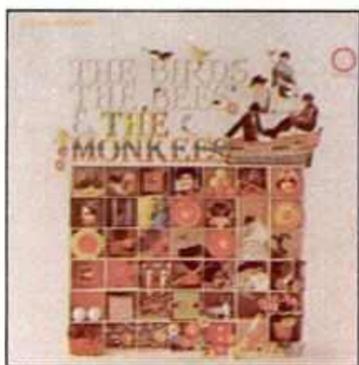
***ANDRE POPP—Why Say Goodbye** (Robbins, ASCAP) (Writer: Popp)—The composer of "Love Is Blue" offers a compelling, lush arrangement of another of his ballad compositions now receiving action via the Connie Francis version. MGM 13932

Album Reviews (Continued on page 40)



SOUNDTRACK
GEORGE M!—Original Cast.
Columbia KOS 3200 (S)

The 50-year-old George M. Cohan songs, brought brightly into the current Broadway scene by Joel Grey, who plays Cohan, the orchestration is by Philip Lang, and the musical direction by Jay Blackton. The songs are vigorous and zesty as is the supporting cast.



POP
THE BIRDS, THE BEES & THE MONKEES—Colgems COM 109 (M); COS 109 (S)

The Monkees' golden track record has another album, adding to the boys' impressive list. Two hits ("Daydream Believer" and "Valleri") are included in the 12 cuts. Other good numbers include "Zor and Zam," "P. O. Box 9847" and "We Were Made for Each Other." "Magnolia Simms" is a take-off on styles and recording techniques as it tries "to more realistically capture the sound of the 1920-1930's."



POP
THE BEAT OF THE BRASS—Herb Alpert and the Tijuana Brass.
A&M SP 4146 (S)

Herb Alpert's 10th album could be his biggest. The happy pace is set from the first note of "Monday Monday," which could be a hit single. Using interpretation completely set apart from the original (as he did with "Taste of Honey") Alpert possesses strong commercial qualities with the song. Another standout is "This Guy's in Love With You," featuring Alpert as a vocalist.



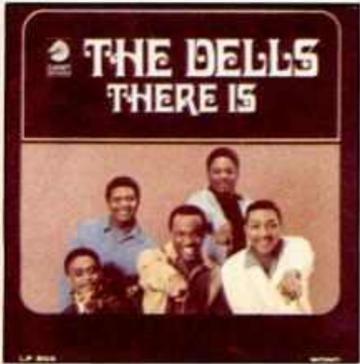
POP
GARY PUCKETT & THE UNION GAP—Columbia CS 9664 (S)

With their big hit of "Young Girl" showing the way, Gary Puckett and the Union Gap have come up with another top album. Featuring such current hit material as "Lady Madonna," "Honey," "The Mighty Quinn" and "(Sweet, Sweet Baby) Since You've Been Gone," this second Union Gap LP also has good original material in "Kiss Me Goodbye" and "I'm Losing You."



POP
THE STORY OF BONNIE & CLYDE—Lester Flatt & Earl Scruggs.
Columbia CS 9649 (S)

While you can't tell all the "Bonnie and Clyde" records without a scorecard, Flatt and Scruggs, whose "Foggy Mountain Breakdown" was in the film, do a narrative of the saga with class. This should be a big country seller and pull strong enough pop sales to put it high on the pop charts.



R&B
THE DELLS THERE IS—Cadet LP 804 (M)

The Dells have been spinning out r&b for years, rolling with the changing world of music and scoring with their Top 20 hit "There Is." The group's new LP includes their latest effort "Wear It on Our Face," as well as "Higher and Higher" and a soulful "Stay in My Corner" and more. The Dells' smooth soul, tinged with an old rock 'n' roll flavor and harmony, is a grove on the move.



COUNTRY
FIST CITY—Loretta Lynn. Decca DL 4997 (M); DL 74997 (S)

Loretta Lynn couples potent lyrics with intense emotion on this LP. Call it country soul. Her "You Never Were Mine" is a tear jerker. An excellent LP.



COUNTRY
THE BEST OF BEN COLDER—MGM E 4530 (M); SE 4530 (S)

Hilarious, tipsy versions of "By the Time I Get to Phoenix No. 2," "Great Men Repeat Themselves" and "Almost Persuaded No. 2." Once hooked, a listener becomes a Ben Colder fan for life. This LP should get considerable exposure on country stations.



COUNTRY
THROUGH A CRACK IN A BOXCAR DOOR—Buddy Cagle. Imperial LP 12374 (S)

"Through a Crack in a Boxcar Door" Buddy Cagle takes the listener to "Detroit City," "Charlotte, North Carolina" and "Five Miles South of Nowhere," all in fine performances. Cagle also sings other fine wandering songs, such as "King of the Road" and "Last Ride" in this top-notch collection.



COUNTRY
PUTTIN' ON—Lefty Frizzell.
Columbia CS 9572 (S)

Two songs give this album extra impact—"You Gotta Be Puttin' Me On" and "When the Rooster Leaves the Yard." Both sparkle with true country philosophy about love. Lefty Frizzell also does a good job on "Little Old Wine Drinker" and "Almost Persuaded."



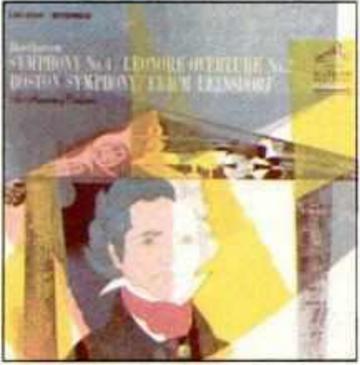
LOW PRICE COUNTRY
HERE'S LORETTA LYNN—Vocalion VL 3853 (M); VL 73853 (S)

A must for all Loretta Lynn fans—a collection of her early material before she actually joined Decca Records. It's amazing how good she was, even then! You'll enjoy "The Darkest Day" and "Blue Steel."



CLASSICAL
BRAHMS: PIANO CONCERTO NO. 2—Watts/N. Y. Philharmonic (Bernstein). Columbia MS 7134 (S)

Bernstein's experienced, sure conducting guides Watts and the Philharmonic to an inspired interpretation. Watts himself portrays a mature sensitivity and a technical brilliance that should establish him not only as a young man of great gifts but also as one of the great young pianists.



CLASSICAL
BEETHOVEN: SYMPHONY NO. 4 / LENORE OVERTURE NO. 2—Boston Symphony. RCA Victor LM 3006 (M); LSC 3006 (S)

Peinsdorf and the Boston Symphony are magnificent. The BSO captures all the delicate nuances of Beethoven's graceful and stately Fourth. The pastel shades in the cover art depict the nature of the work and the performance.



CLASSICAL
MISHA DICHTER PLAYS BRAHMS/STRAVINSKY—RCA Victor LM 2970 (M); LSC 2970 (S)

Misha Dichter gives a series of sensitive performances, and he has style and virtuosity. The Brahms pieces are "Intermezzo in a Minor," "Intermezzo in A," "Capriccio in C-Sharp Minor," "Intermezzo in E" and "Rhapsody in E-Flat." The Stravinsky pieces are "Danse Russe," "Chez Petrouchka" and "La Semaine Grasse," from "Petrouchka."



CLASSICAL
SCHUBERT: IMPROMPTUS, OP. 90 & OP. 142—Lilli Kraus—Cardinal VCS-10031 (S)

The top Mozart interpreter turns her amazing skill to Schubert with results that show her versatility and dedication. The total effect on these eight impromptus leaves one clamoring for more. Her hand-crossing in the Op. 142, No. 1 is extraordinary.



CLASSICAL
RODRIGO: CONCIERTO ANDALUZ/CONCIERTO DE ARANJUEZ—Romerros/San Antonio Symphony (Alessandro). Mercury SR 90488 (S)

Rodrigo's "Concierto Andaluz," in its premiere recording here, is a sheer delight and brilliantly performed by the guitar-playing Romeros and the San Antonio Symphony under Victor Alessandro, a first recording for this major orchestra. It's rich with colorful Spanish rhythms and melodies.



JAZZ
I'VE GOT A NEW WOMAN—Jimmy McGriff. Solid State SS 18030 (S)

Jazz organist Jimmy McGriff rekindles the success of his debut LP with a return visit to "I've Got a Woman." Repeats "Kiko" and "All About My Girl" are tossed in the pot with updated treatments of "Ode to Billie Joe" and "Days of Wine and Roses." McGriff, an exciting organist with a free-swinging style and a technique to match, is a cinch to spill into the pop and r&b markets with his fiery soul instrumentals.



JAZZ
DOES THE SUN REALLY SHINE ON THE MOON?—Gary McFarland & Co. Skye SK-2 (S)

Skye seems to be leaning on jazz renditions of pop material in its debut albums and by listening to its first McFarland release, its going in the right direction. McFarland is right in the groove as his vibrant style soars through "God Only Knows," "Melancholy Baby" and "By the Time I Get to Phoenix." "Flea Market" and "Flemingo" are also beauties.



GOSPEL
THE HARMONIZING FOUR, 40 YEARS SINGING GOSPEL—Atlantic R 013 (M); SD R 013 (S)

The Harmonizing Four, well-known gospel group out of Richmond, Va., celebrate 40 years of testifying with an LP bunching together some gospel greats, including: "You'll Never Walk Alone," "Friends I Used to Know" and "Crossing Over." With their guitarist, the Four blend their voices in the name of religion, mixing their harmonious sounds in resonant tribute to God.



POP
ONE MORE TIME—Wayne Newton. MGM E 4549 (M); SE 4549 (S)

Newton's high flying and energetic style couldn't be brighter than it is on this LP consisting of tunes from his TV special. "Hello Ma Baby," "Rock-a-Bye Your Baby," "Your Cheatin' Heart" and the title song set the fast pace.

Sholes Dies; Industry Catalyst

• Continued from page 1

their coins—are always right. To have been aware of the new musical influences, and to have had faith in them, required not only perception but courage. Sholes had both.

During his career with Victor, Sholes recorded all types of repertoire, and he enjoyed the advantage of being associated with some of the great men of the record industry, including such pioneers as the late Eli Oberstein and the late Frank

Walker. Both were extremely knowledgeable in the country field and Sholes was the heir to that tradition.

Joined RCA in 1929

He first became associated with RCA in 1929 while attending high school in Camden, N. J. After attending Rutgers University, he rejoined Victor in 1935 and two years later started his a&r career. In this early period he recorded major RCA jazz artists, including Sidney Bechet, Jelly Roll Morton and Mezz Mezzrow. From 1943-

45 he served in the Army, producing V-Disks of all types, from Piatigorsky to the Original Dixieland Jazz Band and the last recordings of Fats Waller.

In 1945 Sholes became Studio and Custom Manager of RCA Records; and that same year he was named manager, country and Western and Rhythm and Blues Repertoire. Artists he helped develop include Chet Atkins, Eddy Arnold, Hank Snow, Jim Reeves, Hank Locklin, Homer & Jethro, the Browns, and, of course, Presley, and many more.

In 1957 Sholes became manager, Pop Singles. In 1958 he was given the additional cachet of manager, Pop Albums. In 1961 he became manager, West Coast Operations.

Returning to New York in 1963 he served as division vice-president, Popular Artists and Repertoire, RCA Record Division, until his death.

Honored Many Times

Sholes was active on an industry level and was honored with many posts. He was first vice-president of the National Academy of Recording Arts and Sciences, a former chairman of the Country Music Association, President of the Country Music Foundation in 1966 and a foundation trustee.

Last October Sholes was elected to the Country Music Hall of Fame, one of only four non-performers to be so honored. He was cited for his role in establishing Nashville as a key recording and music center, and in promoting country music.

Sholes, who lived in Tenafly, N. J., is survived by his widow, Katharine, and three daughters, Lelia Karen, Katharine Leslie and Kimberley.

Funeral services were held Friday (26) at the Presbyterian Church, Tenafly.

NASHVILLE—Steve Sholes died here of a heart attack Monday (22) while driving a rented car from the airport to the RCA studios. He had planned to attend a live concert by Homer & Jethro, then participate in a meeting of the Country Music Foundation, of which he was a member, on Tuesday (23).

Police say his car crashed into guard rails on both sides of a bridge on an interstate highway leading to downtown Nashville.

The Homer & Jethro concert was held as scheduled. The CMF also went ahead with its scheduled meeting, with tributes to Sholes, a member of the Country Music Hall of Fame.

The body was flown from here Tuesday (23) afternoon, accompanied by Wally Cochran, promotion director for RCA's country product. Recently Mayor Beverly Briley had named Sholes an honorary citizen.

Moppets' Disks Bought by UA

NEW YORK — United Artists' talent search has reached elementary proportions. The label has bought the masters of two singers, one just barely out of kindergarten and the other an 8-year-old.

Six-year-old Steve Britt has recorded "Let Me In," the story of a boy seeking permission from the jail warden to see his imprisoned father. Johnny Whitaker, the 9-year-old who plays Jody on the TV program, "The Family Affair," has recorded "Every Little Boy Can Be President."

'EXCEPTIONAL MAN—FULL OF KINDNESS & HONESTY'

(Ed. note: The following was contributed by a "Friend." We feel it represents the sentiments of the music/record industry.)

NEW YORK—All too seldom those of us who live in the field of recording enjoy the privilege of working and living with a person as deeply dedicated to our small world in particular and to human beings in general as was Steve Sholes. He was an exceptional man. Associated with recording continuously since the mid-'30's (he even produced them when he was in the Army), he brought to them a rare combination of know-how, working experience and superb taste. His contributions, which are detailed elsewhere in this issue, attest to the large amount of goodness which flowed from him. Very few others come even near to such a formidable log of achievements.

But there was a goodness of an even greater kind in Steve Sholes—and that is why those of us who were privileged to have known him especially will miss him. For in this highly competitive business of ours, in which aggressiveness and pressure and often ferociousness, too, often hold sway, Steve Sholes remained the epitome of kindness, of understanding, of compassion and of honesty—honesty not merely as a businessman, but also as a human being. He was trusted by everyone, because everyone who knew him knew Steve could be trusted to do what he felt was right—and almost all of the time he was right. Yes, Steve Sholes evoked deep faith from and toward his fellow men, and though there may have been times when he must have despaired at what some of them were doing—to others and perhaps even to him—he never wavered but continued always to treat all his fellow men in the only way that came naturally to him—with patience and courtesy and respect.

Steve Sholes was a big man, in every sense of the word—a big man, loved by so many, many of us and, so far as any of us have ever been able to find out, unloved by none. Little wonder that he will be so sorely missed in our business. Little wonder that he can never be replaced in our hearts.

Cap. Ind., 6 Other Cos. Buy Travelodge, a Motel Chain

LOS ANGELES — Capitol Industries, Inc., parent company of Capitol Records, and six other firms will acquire a substantial block of stock in the Travelodge Corp., an international motel-hotel chain.

The international group also has made an investment of \$2.2 million in forming TL Management, Inc., which will render management services to the hotel/motel industry and to Travelodge.

Capitol Industries and the six partner firms will purchase 600,000 shares of Travelodge common stock at a price of \$15 per share.

Members of the group include Capitol Industries, Trust Houses Group, Ltd., the largest hotel company in Britain; Travelodge Australia, Ltd., the largest firm in the Australian

accommodation industry; Western International Hotel Co. of Seattle; Capital Research and Management Co. and Capital Management Services, Inc., of Los Angeles and New York; Schroeder Rockefeller & Co., Inc., and F. Eberstadt & Co. of New York.

TL Management, Inc. will be headquartered in the U. S. Travelodge Corp. is a San Diego-based company.

The Travelodge Corp. operates 400 motels and motor hotels in the U. S. and Western Canada, and is the second largest U. S. motel chain.

In the year ended Jan. 31, 1968, the company had total gross sales in excess of \$45 million, and net income of \$1,233,201, or 58 cents per share. It has 2,159,562 shares of common stock outstanding. Travelodge is traded over-the-counter.

Top Radiomen for Forum

• Continued from page 1

Interest in the three-day Forum continues to mount and registrations are pouring in. Registration fee is \$100 per person and should be sent to producers of the Forum for Billboard, James O. Rice Associates, Radio Programming Forum, 9th Floor, 300 Madison Avenue, New York, N. Y. 10017.

The scope of the Forum is aimed at all major segments of radio programming — top 40, easy listening, r&b and country music. Bill Drake of Drake-Chenault, will discuss the top 40 country music playlist in a special panel session Sunday. Rick Sklar, program director of WABC in New York, for example, will speak on the problem of finding the right album cut to play today's top 40 type station and progressive rock station. Bill Hudson, who has helped put very successful country music operations like WINN in Louisville, Ky., and KBOX in Dallas, will speak on "Should You Switch to Country Music?—And How." Ken Palm-

er, general manager of KIMN in Denver, will speak on promotion on the air; Jerry Glaser, vice-president of WENO in Nashville, will speak on promotion off the air.

The Forum will present ample opportunity for the deejay to learn how to improve himself and his show, with such speakers as William B. Williams of WNEW, New York; Paul Berlin of KNUZ, Houston; Gary Stevens of WMCA, New York, and Lucky Cordell of WVON, Chicago, showing the way. Registration includes two lunches.

BEATLES' 15TH GOLD SINGLE

LOS ANGELES — The Beatles' single, "Lady Madonna," has been certified a million-seller by the Record Industry Association of America. It is the 15th gold single for the Capitol artists.

Capitol Acquires 53% of Merco

• Continued from page 1

That Merco would be acquired by a record company comes as no surprise. Allen Klein of Cameo-Parkway Records reportedly had attempted to buy Merco late last year. Last Thursday (18) the Capitol board met to pass on the Merco acquisition, but no action was taken, and the papers of agreement weren't signed until a week later.

Merco, which showed a profit of \$385,489 on sales of slightly more than \$10 million in 1966, saw its profit dip to \$30,261 on sales of \$11,703,203 last year. However, the company turned a first half loss into a profit during the last six months. Reason for the six-month deficit was the acquisition of the Merco Collegiate Division, which is now operating in the black.

Merco will operate as an autonomous division of Capitol, with present personnel staying. Officers are Jack Grossman, president; Marvin W. Rossman, vice-president and secretary; Irving Allen, treasurer and assistant secretary; Sol Gleit, vice-president of operations, and

Spiros J. Culuris, vice-president of distribution.

Retailer 20 Yrs. Ago

Grossman started in the record business 20 years ago with a retail store in Brooklyn. He entered rack jobbing in 1957, and began operating leased departments the following year. In 1963 it set up a subsidiary, the Melody Record Supply Corp., a record distributor.

According to the annual report, the company has about 625 stockholders and 125 employees. Exclusive of its college division, it racks and leases about 184 outlets. Headquarters are in a new 61,000-square-foot building in Melville, L. I.

Details of the proposed acquisition provide that Grossman and members of his family have the right to sell to Capitol the balance of the Grossman shares at a rate equal to 13 times the audited earnings per share in the prior 12-month period. And if Capitol buys the Grossman shares at this price, it must make the same offer to all other Merco stockholders.

Grossman will remain as chairman of the board, but Capitol will be assured a majority position on the board.

14 to Share \$10,600 in BMI Composer Awards Contest

NEW YORK—Fourteen will share a total of \$10,600 in the 16th annual Student Composers Awards competition, which is sponsored annually by Broadcast Music, Inc. This year's awards bring to 130 the number of young composers in the Western Hemisphere who have been presented with SCA prizes

to be applied toward their musical education.

The 1967 SCA Awards have been made to the following: Richard S. Ames (Princeton University); Stephen S. Danker (Queens College); Stephen Dickman (Brandeis University); Promous Fountain III (DePaul University School of Music); Harley Gaber (studying privately with William Sydeman); Dennis Kam (University of Illinois); Howard Lubin (Juilliard School of Music); William David Noon (Pamona College); Eugene O'Brien (University of Nebraska); Dennis Riley (University of Illinois); Joseph C. Schwantner (Northwestern University); Daria Semegen (Eastman School of Music); Kathleen Solose (University of Toronto); Greg A. Steinke (Michigan State University).

BMI annually makes the sum of \$7,500 available to the National Judging Panel, in addition to all moneys not previously distributed. Prizes ranging from \$250 to \$2,000 are awarded at the discretion of the judges, who have the right to determine the amount and the number of the awards. Next year, the panel will have a total of \$11,200 available for distribution. This includes \$3,700 which the judges chose not to present previously.

TRO Wing Pitch On Steve Allen

NEW YORK — Steve Allen, veteran composer and TV star, is the subject of a promotion drive by the Columbus Circle Group, a division of The Richmond Organization, in conjunction with Allen's new TV show.

The campaign, promoting Allen's new and recorded songs, is timed to coincide with Allen's return to TV in a syndicated show. A special Allen kit, containing a demo record with eight new Allen tunes, played and sung by Allen, has been mailed to artists and a&r producers. "Green," a tune from the kit, has been recorded by Allen on Dunhill, and by Bob Thiele on ABC, and Bob Cameron on Epic Records.

'Bankrupt' Frankel Found Infringer

NEW YORK — J. Jay Frankel, former president of the bankrupt Artia Parliament Industries and the Recording Artists Music Corp. (Ramco) was found guilty of copyright infringements against Chappell & Co., T. B. Harris Co., Frank Loesser and Frank Music. The

ruling was handed down Monday (22) in U. S. District Court here by Judge Lloyd F. McMahon.

According to John Clarke, attorney for the Harry Fox office, "the far reaching opinion" has resulted in Fox advising his attorneys to review all pending files relating to record companies in bankruptcy or other creditor claims with a view toward enforcing publisher claims. Clarke emphasized that the ruling held Frankel personally liable to the publishers for the mechanical royalties which the bankrupt companies refused to pay.

The suit had been marked by a series of motions and an appeal to the U. S. Court of Appeals.

Fox, acting in behalf of his publisher principals, filed a claim in the Ramco bankruptcy for \$109,500 and for \$21,000 in the Artia case.

The interlocutory judgment calls for a special master to set the damages.

The ruling held that the album, "The World's Greatest Music Series 'Pop' Jazz," contained four compositions which were not licensed. Songs involved were "Have You Met Miss Jones?" "Why Was I Born?" "I'll Be seeing You" and "If I Were a Bell."

NARAS Bows Showcase for All New Acts

NEW YORK — A showcase for new talent, sponsored by NARAS, will be held May 20 at Frammis, 64th St. and Second Avenue.

The first in a series of Record Academy talent nights, the showcase, according to New York NARAS chapter president Father Norman O'Connor, is designed to bring deserving talent, not presently recorded, to the attention of producers and companies, as well as to talent agencies, personal managers and TV producers.

Milt Gabler, talent coordinator for the series, has invited all NARAS members to cooperate in the campaign, which hopes to feature performers of all musical styles, including pop, jazz, folk, rhythm & blues and classical. Auditions will be arranged by a talent committee of Gabler, John Hammond, Dick Katz, Elliot Mazer, Father O'Connor, George Simon and Bob Thiele. Performers are asked to call NARAS at PL 5-1535.

Thomas Stays With Scepter

HOUSTON — Scepter Records retained total exclusivity to the services of B. J. Thomas after an out-of-court settlement here on April 18. Zenith Productions, which consists of Ray Rush and Ted Groeble, withdrew their suit against Music Enterprises, headed by independent producer Huey Meaux. The suit in the 165th District Court of the State of Texas had contended Zenith had a prior contract with Thomas. The settlement, approved by Judge George Cire, involved a payment of \$7,500 by Scepter to Rush and Groeble.

Scepter then signed Thomas to a long-term contract. Thomas will be the featured performer at an industry-wide dinner-dance for Dionne Warwick, another Scepter artist, at the Hotel Pierre in New York on Tuesday (7). He then will go on a national promotion tour for his new single, "The Eyes of a New York Woman." Personal management will be with Wand with Paul Cantor handling bookings.

ABC Renewing Its Pact With Anvers

NEW YORK — ABC Records has renewed its licensing arrangement with Anvers Radio of Belgium. The deal was negotiated by Dave Berger, ABC international vice-president, and Wolf Goldschmidt for Anvers. Anvers covers Belgium and Luxembourg.

Col. Racks Up Peak First Period Sales; Davis Sees '68 as Top Yr.

• Continued from page 3

"The Union Gap," and another single, "Young Girl," which was awaiting gold record certification at the close of the quarter.

Sales of Johnny Mathis' two most recent albums, "Up, Up and Away" and "Love Is Blue," contributed substantially to the success of the label during its pace-setting first quarter. One of his earliest Columbia albums, "Johnny's Greatest Hits," has been on the best-selling charts for nearly 10 years.

Columbia also introduced a flock of new artists during this year's first quarter. Among them

were the Electric Flag, Blood, Sweat and Tears, the United States of America, Leonard Cohen and Laura Nyro.

Major Columbia artists who contributed to the big sales increase were Andy Williams, Barbra Streisand, Ray Conniff, Tony Bennett, Paul Revere and the Raiders, Jim Nabors, John Davidson, Jerry Vale, the Buckingham, and the Byrds. Sales also remained high on singles and albums by Columbia's roster of country artists, which includes Johnny Cash, Marty Robbins, Flatt and Scruggs, Stonewall Jackson and Ray Price, among others.

Columbia Masterworks, too, racked up impressive sales with albums by the New York Philharmonic conducted by Leonard Bernstein, the Philadelphia Orchestra under the direction of George Szell, and the Mormon Tabernacle Choir, as well as recordings by a large number of soloists including Vladimir Horowitz, Rudolf Serkin, Andre Watts, Glenn Gould, Isaac Stern, and E. Power Biggs.

Masterwork Audio Products, a department of Columbia Records, reported tremendous first-quarter sales on its entire line of radios, phonographs, components and tape equipment.

Epic Posts Epoch First Quarter

• Continued from page 3

last November, "Baby Make Your Own Sweet Music" by the Bandwagon. Other artists who contributed to Epic's first quarter success include the Hollies and the Tremeloes. The Hollies, who recently completed a successful cross-country tour, are riding high with their current single, "Jennifer Eccles," and the Tremeloes' latest single, "Suddenly You Love Me," is a hit in the U. S. and England.

Country Gains

Epic's continued penetration into the country area was further emphasized by David Houston's big single, "Have a Little Faith," which also scored at good music and Top 40 stations. The release of his "Greatest Hits" album in January added

even further strength to his position as one of the top-selling country artists.

Tammy Wynette also scored for Epic in the country market with her single, "Take Me to Your World." Epic reports that the sales pattern of the record indicates that it could equal or pass her other top single, "I Don't Wanna Play House," for which she won a Grammy as Best Country Female Vocalist.

Another recent addition to Epic's country roster is Charlie Rich, whose first single, "Set Me Free," took off at fast clip. Because of the single's sales success, Epic is scheduling a Char-

lie Rich album for the near future.

In addition to these artists are such country mainstays as Charlie Walker, Jim and Jesse, the Canadian Sweethearts, and Lucille Starr.

On the rhythm and blues end are the Vibrations, who have broken through on the Okeh label with "Love in Them There Hills."

There is also continued sales movement for the Staple Singers, a gospel group who clicked during the first quarter with the single, "Let's Get Together" as well as with the steady sales of their LP catalog.

Executive Turntable

• Continued from page 3

at Mahattan Sound Studios. He'll be located at the Manhattan "54" studio.

★ ★ ★

Bunny Freidus has been promoted manager of promotion and information services for CBS International. In her new berth, Mrs. Freidus will have charge of promoting CBS Records product sold by foreign affiliated companies, maintaining artist relations relating to CBS International activities, and providing merchandising counsel to affiliated activities. She also will handle press and public information for the division. Mrs. Freidus previously was co-ordinator of promotion and merchandising services for CBS International. She joined Columbia Records in 1965. Bedford Pace, previously with the CBS International Order Servicing Department, will succeed Mrs. Freidus as co-ordinator of promotion and information services, and will report to her.

Chappell on Market—Conditions Detailed

• Continued from page 3

equal to 10 per cent of proposed price.

5) In order to enable sellers to make a proper determination, all proposals must be delivered sealed, on the proposal form.

6) Each prospective purchaser must determine to its own satisfaction that its contemplated purchase will not be in violation of United States Foreign Investment Regulations.

7) Each prospective purchaser must guarantee that its purchase will be for its own account, with no present intention to resell or distribute the shares; and that if the latter does occur at a future date, it will be done pursuant to applicable laws, domestic and foreign.

8) Executors have been advised by the Bank of England that an American purchaser will be able to obtain clearance of the United Kingdom Exchange Control for purchase of the

shares of Chappell London provided certain conditions are met; however, no prospective purchaser may rely on the advice given to executors and no assurance can be given that regulations may not be changed at a future date.

9) Proposals must be submitted by principals, not agents.

MOTOWN'S 1st DISTRIB DEAL

DETROIT—Motown Records has made its first distribution deal. The company will manufacture, distribute and promote all product of Harry Balk's Inferno Records. The first single which will be released under the new arrangement is "Linda Sue Dixon," by the Detroit Wheels.

WDAS-FM TO HIPPIE ROCK

PHILADELPHIA — WDAS-FM is going progressive rock, and Hy Lit, big name deejay, will head the operation as vice-president of the station. He was with WIBG. In addition, he'll be on WDAS, which features an r&b format, 2-5 p.m. WDAS-FM is stereo and hopes to up wattage. Kay Williams is program co-ordinator of WDAS and WDAS-FM.

Ga. Hall of Fame Moving to Coast

ATLANTA — The Entertainment Hall of Fame will locate in a multimillion-dollar structure in the Los Angeles, Calif. area. Separate divisions will be provided for "greats" in the fields of music, films, TV, theater, and radio. Nominations in each division will be handled through balloting in each industry. It is not to be confused with the American Music Hall of Fame reported in last week's Billboard.

The hall will charge no admission, and will be self-sustaining, with several scholarships awarded each year. The Entertainment Hall of Fame is being set up by Hall of Fame Foundation, Inc., here. James W. Owens of Atlanta heads the foundation's board of directors.

Memnon Companies Set by Matthews

NEW YORK — Chris Matthews has formed the Memnon Amusement Co. which will be the parent company for the following firms: Memnon Music (ASCAP), Cantus Music (BMI), Memnon Promotion, and Memnon Artists. In the management firm are the Sync and the Nu. Both groups are from Long Island where the firm is based.

RCA Will Give 'Hair' New Cut

NEW YORK—RCA Records is taking "Hair" back into the recording studio. The label, which recorded an original cast album of the rock musical when it was running off Broadway a few months ago, will now record the new Broadway production which opens Monday (29) at the Biltmore Theater.

RCA plans to record the Broadway version of the musical Sunday (5), and copies are expected to be rushed out within the week.

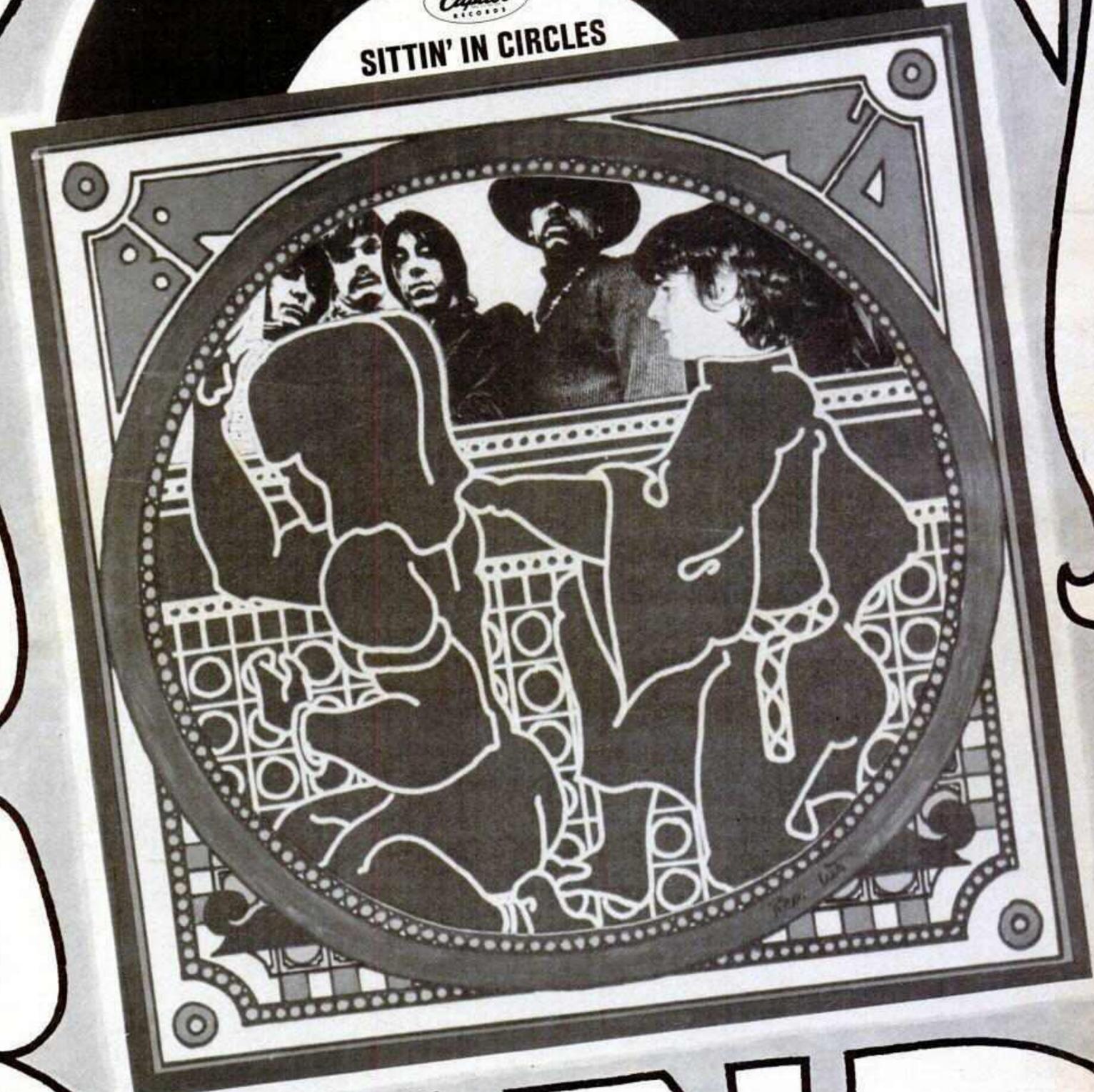
The lyrics and book for "Hair" were written by Gerome Ragni and James Rado. In the new Broadway production, both have lead roles. The score was written by Galt MacDermot.

"For the new Broadway production," said Norman Racusin, vice-president and general manager of the RCA Records Division, "its authors have expanded on the original theme and once again, through one of the most exciting media of the '60's, rock, have written a new, thoroughly joyful, alive and 'now' show."

Sound Image Set

NEW YORK—Sound Image Associates, a new publicity operation, has been set up under Ken Schaffer with offices at the Plaza Hotel and at 1650 Broadway here. The firm's initial clients include Douglas International Corp., Rubbott Management Agency, and three pop groups: the Left Banke, the Chain Reaction and Mr. Flood's Party.

STEVE MILLER



BAND

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B/W "ROLL WITH IT"