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The
International
Music-Record
Newsweekly

Low \$ Cassette Units on Attack

By EARL PAIGE

CHICAGO—Low price cassette playback units were shown in quantity at last week's housewares shows here and in the minds of many importers and buyers, the availability of cassette players priced at retail as low as \$19.95, will mean stiff competition for the 2-track PlayTape concept.

With the emergence of low-cost players here comes word that pre-recorded cassettes at under \$3 will be available by March. One producer told Billboard he could furnish cassette cartridges at a prime cost of 7 cents.

Commodore Imports showed a cassette playback with AM radio with a suggested retail [\(Continued on page 44\)](#)

Rock Acts' Total Control Is Rocking the 'Saleboat'

By PAUL ACKERMAN

NEW YORK — The extent of control over album product exercised by some of the newer rock groups—with regard not only to the actual recording session but also in such matters as album art, liner notes and advertising—has now reached controversial levels. Key industry figures are concerned because they feel that album sales are being adversely affected by this type of "artistic" control, which has resulted in albums of such unorthodox appearance that consumers can scarcely make out the titles, artists' names or logos. Dave Rothfeld, Korvette Division merchandise manager, states that much of this type of product "loses the impulse sale and runs counter to basic merchandising principles."

Rothfeld added that a Korvette survey indicated that substantial quantities of teen and young adult material was purchased by older consumers. Sales to this type of buyer are heavily diminished as a result of this type of cover art, he said.

It is no secret that some key manufacturers

are aware of the problems, as outlined by Rothfeld. The dilemma of the manufacturers, however, is a very real one. They seek to handle the new talents with care and sensitivity lest their inspiration be diminished.

An executive with a key independent label said, "The manufacturer's problem is a severe one. Years ago he controlled everything, but today he and his producers seek to work with these groups and keep them happy—while not losing too much control . . . but admittedly it is becoming tougher, and the latest wrinkle is that some of them are even demanding changes in advertising art."

Rothfeld said that in some cases, lapses in album cover art could be minimized by the use of stickers. But admittedly this is not as effective as good, commercial art which has sound merchandising values.

The current trend is a far cry from the album art of the 1950's when the accent was on "cheesecake" and Playboy magazine-type models.

Instruments Hit \$1 Bil. in Sales

By RAY BRACK

CHICAGO — Though industry spokesmen are hesitant to admit it until all returns are in, early indications are that the musical instrument business in all categories registered its first \$1 billion year at retail during 1967.

The bellweather business returns on calendar 1967 have been collected by the National Association of Music Merchants (NAMM) from key retailer members.

"These reports indicate that 1967 retail sales were up 6 per cent," said NAMM Executive Vice-President Bill Gard, "but we're hedging just a bit."

At a conservative increase of 6 per cent over 1966, 1967 retail sales of \$1,012,300,000 were recorded.

The industry did \$955 million at retail in all categories in 1966.

Category

Breakdown of sales by category of merchandise will not

[\(Continued on page 14\)](#)

Pickwick in \$4.79 Field

NEW YORK — Pickwick International, Inc. is moving into the full-price field with a new label, Pickwick International Productions. Artists already signed for P. I. P. are Bing Crosby and Cab Calloway—with the latter already recorded and a single and album set for release. The deal with Crosby was concluded last week. Cy Leslie, Pickwick International president, has set up a separate division which includes the new label and the four Pickwick publishing firms (Barmour, Weiss & Barry, Mourbar and Southtown Music). This division is a separate pop entity with Joe Abend as president. P. I. P. product will have a suggested list price of \$4.79. It is Cy Leslie's intent that the product be extremely selective.

Abend, a 10-year Pickwick veteran, said: "There will be no fixed release schedule. We will sign only artists for whom we have a definite project and program . . . our emphasis will be individual attention and careful thought on every album and single we issue."

Abend indicated that he will aim for middle of the road material, but he is also open to any material "that has solid, commercial merit." The first

[\(Continued on page 12\)](#)

Valando Going B'way Via Israel

By MIKE GOSS

NEW YORK—Tommy Valando has extended his action into Israel to bolster his music publishing company's writing stable which he's gearing for the Broadway musical market. With the purchase last week of stock in Vido Music, Ltd., by his Valando Music firm, the U. S. publisher now has the publishing rights to material written by Dov Seltzer, Israel's top theater and film composer.

Vido Music is Seltzer's own publishing firm

and to which he's signed exclusively as a writer. The stock purchases in Vido, for an undisclosed amount, marks the first time that Valando has bought another firm's catalog. He'll publish Seltzer's material around the world through his Valando, Ltd., firm. Valando Music in the U. S. is an ASCAP affiliate.

The first project on Valando's agenda in the new tie is to arrange for a Broadway production [\(Continued on page 12\)](#)



Marvin Gaye, Tamla recording artist, has a resounding smash in his new single release of "Why," Tamla 54160. He is a solid citizen of the charts and presently is in the Top 10 with "If I Could Build My Whole World Around You," recorded with Tammi Terrell, Tamla. (Advertisement)

ITCC Sets Landmark Dealer-Distrib Derby

By LEE ZHITO

NEW YORK—International Tape Cartridge Corp. (ITCC) is staging what is believed to be the biggest dealer-distributor sales incentive and merchandising contest in the history of the field, offering major prizes and duplicate awards to retailers and the wholesalers who service them.

The winning dealers and distributors will each receive one of the following major prizes:

- A 15-day global trip for two, plus a week's stay in Hollywood, including tours of studios, Disneyland and the film city's nightlife.
- A trip for two to Rome via ocean liner, with stops in Lisbon, Gibraltar, Palma and Naples, and a motor trip from Naples to Rome. [\(Continued on page 12\)](#)

THE MGM
TAPE CARTRIDGE STORY
See Center Section

BB IN 'MYSTERY SHOPPER' STUDY

NEW YORK — What is being done at the retail level to convert the monaural customer to stereo? Is the retailer or his salesman explaining to the monaural-equipped customer how he can play stereo records? To determine how retailers are dealing with this situation, Billboard in February will launch a nationwide in-person survey conducted by its reportorial staff and corps of correspondents. The reporters will approach retailers as "mystery shoppers" and not identify themselves as representing Billboard. Reports on individual dealers and salesmen relating to the sales approach made will be published. An award of \$25 will be made to those salesmen whose sales effort is deemed the most helpful by Billboard. A total of 40 such awards will be made.

(Advertisement)

THE **Exciting** SOUND OF



ATLANTIC-ATCO

SEE PAGES 26 & 27



REAL



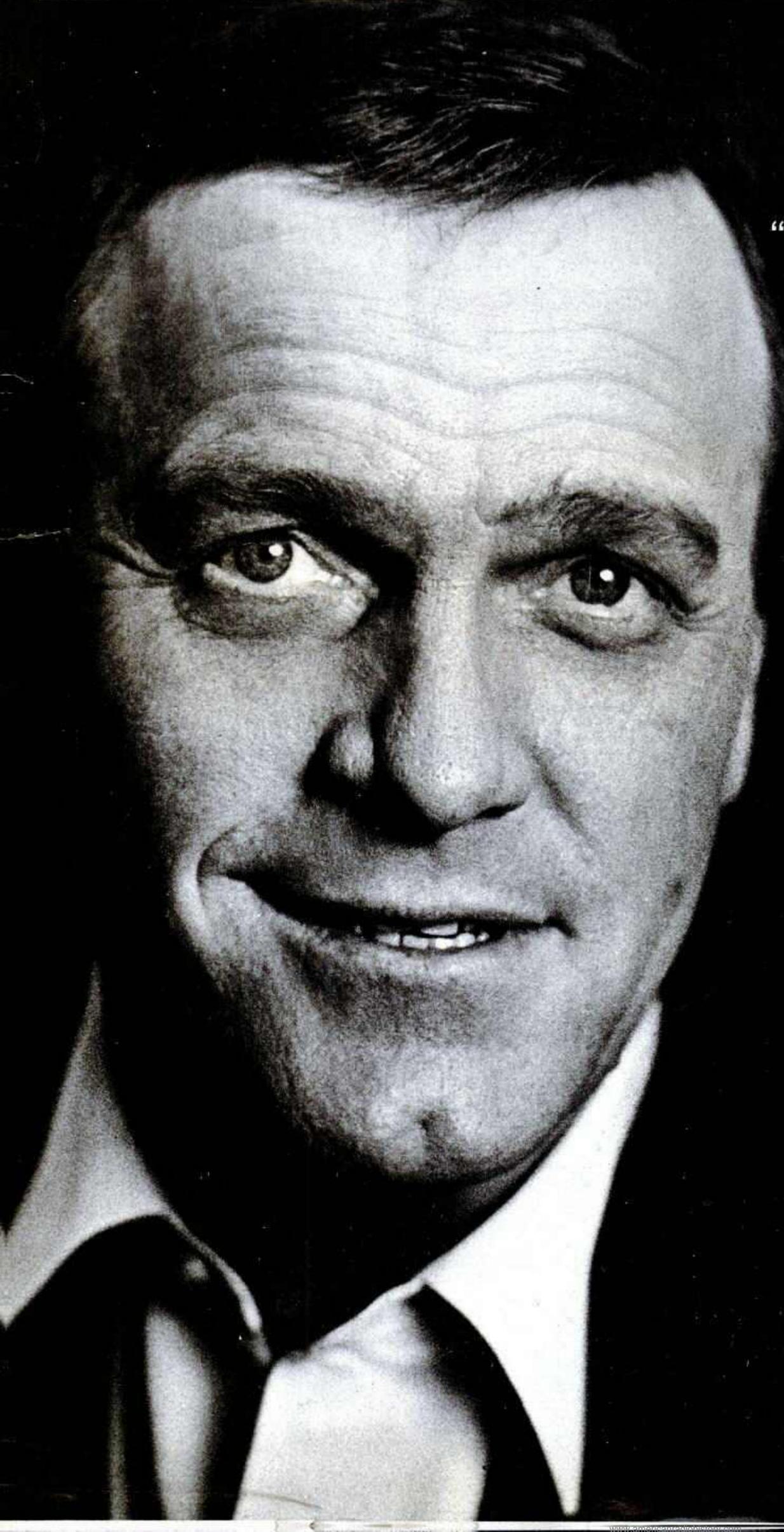
An everlovin' Victor album

12 ballads — including "Sunny," "Dear Heart," "All the Time," "Secret Love," "In the Misty Moonlight," "There You Go," "Baby That's Living," "The World I Used to Know" and "Nothing But Time" make this the natural follow-up to Eddy's "World" series. LPM/LSP-3931

Plus an everlovin' single.

"HERE COMES THE RAIN, BABY"

c/w "The World I Used to Know" #9437



Col. Keys Monaural Output To Stereo Usage Campaign

NEW YORK — Columbia Records will continue to release monaural records where the demand continues. That's the position of Clive J. Davis, president of CBS Records, who is advocating a program to inform the public on the use of stereo record on monaural machines but explains that his company will continue producing monaural records until such a campaign is successfully concluded.

In a statement centering on the theme, "An Informed Public Can Hasten Move to One-Inventory Stereo Industry and Maintain Industry's Growth," Davis said, "Some perspective must be acquired now that a one-inventory stereo industry is so close to reality. It is clear that what must be done quickly to maintain the industry's growth rate and to eliminate any remaining public confusion is to follow up on the principle stated by CBS Records in June 1967, that stereo records do play with good results on the great majority of monaural phonographs, indeed, all those manufactured during the last six years. Unless this information gets the necessary publicity and circulation, it is difficult to say what negative effect public uncertainty to buy stereo records for their monaural equipment might have. Now that sufficient stereo penetration has been made, the changeover achieved and monaural inventory reduction assured, it is imperative that the facts be passed on to the public."

UA Unwraps 31 LP's; Eyes Miami Conclave Mar. 13-15

NEW YORK—United Artists Records concluded its national distributor sales meeting, here, on a portend of things to come. The company unveiled its first 31 albums for the new year, but the eyes of UA executives pointed to the forthcoming Miami convention in March. The conclave will be UA's 10th anniversary celebration, to be held March 13-15.

UA will fly some of its top artists into Miami for the anniversary. Slated to appear are Shirley Bassey, Jimmy Roselli, the Traffic and the Hassles, among others.

To ease the travel burden inflicted on distributors, UA will hold its birthday convention immediately preceding the National Association of Record Merchandisers' annual convention, also held at the same location.

At the meeting here, UA unveiled its UA Latino label, kicking it off with four releases. Albums by Tito Rodriguez, Raphael, Mary Pacheco and Freddy Rodriguez are featured in the initial release.

Sale Denied by Schwartz Bros.

WASHINGTON — Schwartz Bros., Inc., local distributor and rack jobber, denied reports that the company is about to be sold to ABC Records. The report was published in last week's issue of Billboard.

A Schwartz Bros. spokesman said,

"Contrary to the statements and implications of the article, there has been no agreement on the part of Schwartz Bros. for sale of the firm to ABC Records."

"CBS Records has been joined by numerous other record manufacturers both in the U. S. and abroad, in issuing similar statements about the feasibility of playing stereo records on monaural phonographs.

"R. H. Macy & Co., Inc. issued the following statement in a full-page newspaper ad: 'For your information: If your record player was purchased in 1963 or after, you may play stereo records on it. Our Macy bureau of standards has tested and proven this fact and Bamberger's guarantees good record performances or your money back.'

"Britain's EMI Records has affirmed the fact that stereo records can be played on monaural equipment in advertisements in many of Europe's leading music publications.

"In a similar move, Capitol Records issued this statement which appears on its stereo record jackets: 'This recording can also be played safely on most monophonic equipment.'

"CBS Records is undertaking a broad program to inform the public on the use of stereophonic records on monaural machines. A counter brochure has been prepared for mass distribution to consumers and informational statements are being printed on all album jackets. Unless such a program as this receives widespread support, the rate of growth in the industry will be adversely affected."

Promotion, via incentive programs and advertising, will spearhead UA's drive for its current product. Mike Lipton, marketing vice-president, announced plans for a co-op distributor advertising promotion limited to radio spot advertising.

UA's new releases were highlighted by a new Ferrante and Teicher album featuring the score from UA's "Live for Life" film, and LP's by Al Caiola, Jimmy Roselli, a Hassles album, and new product by Del Reeves, Johnny Darrell, Anthony and the Imperials and Jimmy McGriff, among others.

Fleetwood Will Expand Facilities

BOSTON, Mass. — Fleetwood Recording Studios is expanding its facilities to handle bookings by major labels in the Boston area. Presently a 4-track operation, Fleetwood will add 8-track facilities and new mastering equipment.

New York producers have been recording local talent at Fleetwood, including the Ramrods, a Boston group, and Steve Colt & the 45's, already receiving air play.

NARM Mails Out Awards Ballots

NEW YORK — Ballots for the 1967 NARM Awards were mailed this week to members of the National Association of Record Merchandisers. The awards will be presented at the NARM Award Banquet, March 21, at the Diplomat Hotel, Hollywood, Fla.

Atlantic Racks Up \$4 Mil. Billings In Record-Breaking Sales Meeting

By PAUL ACKERMAN

NASSAU, Bahamas — Atlantic Records and the family of labels it distributes concluded the most successful sales program in its history Wednesday (17), achieving record-breaking billings of more than \$4 million. The cream of independent distributors were present for the meetings, which opened Monday (15), following a cocktail party and banquet the day before at the Nassau Beach Hotel here. The sessions were unusual in that those present felt the occasion was historic: This is Atlantic's 20th year; the past 12 months have been the most successful in its history, culminating with the firm's acquisition by Warner-Seven Arts. Atlantic president Ahmet Ertegun, in his opening address, thanked his distributors, artists and producers for the company's progress, and added: "We will continue to run Atlantic autonomously; nothing has changed, except that as a result of the merger we will have more advantages via promotion, TV and films." He predicted that with the aid of the distributors, Atlantic would have an

even greater year in 1968. He also noted the company's bereavement for Otis Redding, who died in plane crash last month.

Details of the convention were handled by Leonard Sachs, director of albums sales and merchandising, who stated that all distributors exceeded their allocations in ordering the new product.

The product presented totaled some 37 albums on Atlantic, Atco, Stax, Volt and Dial. The presentation included the introduction of two new labels, Enterprise, a jazz operation affiliated with Stax, and Vortex, a jazz subsidiary of Atco.

Its Broadest Range

The new product constitutes the broadest range of material ever issued at one time by Atlantic and includes albums by its hottest artists in all fields, plus historical material drawn from catalog as well as new artists.

The Atlantic product includes four jazz albums. These are by Eddie Harris, Junior Mance, Brother Jack McDuff and David Newman, and Yusuf Lateef.

In the pop and r&b vein the Atlantic product includes albums by the Drifters, Joe Tex, Shelly Manne doing a package

of his music from "Daktari," the hit TV show; Solomon Burke and a four-volume history of rhythm and blues. The last-named set contains the great singles which literally built Atlantic over the years, starting with 1947 and including acts ranging from the Ravens and the Orioles on up through the Drifters, Chuck Willis, Joe Turner, Ben E. King, Carla Thomas, Ray Charles, Lavern Baker and dozens more.

Other Product

Other Atlantic product includes albums by Carmen McRae, the Rascals, a soul album by Aretha Franklin, Percy Sledge and other artists, a package by Billy Vera and Judy Clay, a package of Brazilian material, Wilson Pickett, and Sergio Mendes. Four gospel packages were also presented, featuring George Hines and the Gospel Winds, Garden State Choir, Mighty Clouds of Harmony and the Richburg Singers. It was stated the Mendes albums is not yet quite ready and that the artist would not be merely a one-shot on Atlantic.

Stax product includes albums by Booker T and the MG's, which features the hit single, (Continued on page 10)

BB, WNEW BACK GOLF TOURNEY

NEW YORK—Billboard and radio Station WNEW will join forces to sponsor the all-industry golf tournament May 13 at the Westchester Country Club. Last year, Billboard was the sole sponsor of the invitational tournament. In previous years, Columbia Records was the sponsor. Co-chairmen Hal Cook, Billboard publisher, and Harvey Glasscock, WNEW general manager, are mailing out invitations. Facilities are available for 300. Committees will be announced shortly.

Kama Sutra in Reorganization

NEW YORK — The operation of Kama Sutra Records has been reorganized into three divisions governed by a five-man board. Board members are Artie Ripp, Hy Mizrahi, Phil Steinberg, Art Kass and Arnold Feldman.

Mizrahi will be in charge of Kama Sutra Music, while Bob Reno will take care of the day-to-day operations.

Ripp will be responsible for product and quality control on Kama Sutra, co-ordination with MGM Records (which distributes the label) and for the production of Penny Nichols on Buddah and Tony Bruno for Capitol.

Neil Bogart will have complete responsibility for the Buddah label, and Phil Steinberg will be in charge of administration, with Art Kass in charge of daily operations.

MGM Gets 'Stairs'

PHILADELPHIA — MGM has acquired the master of "At the Top of the Stairs," by the Formations on the Bank label. The single, which was produced by Leon Huff and John Madara, will be repressed on the MGM label.

Chess Introduces 21 LP's At St. Thomas Convention

CHICAGO — New LP's by Ramsey Lewis, Ray Bryant, Kenny Burrell, Wayne Cochran and the debut release by the Rotary Connection were among 21 packages introduced to distributors by Chess Producing Corp. to its distributors over the weekend (18-21) at a sales meeting in St. Thomas, Virgin Islands.

The company's distributors heard Chess merchandising programs for 1968 outlined under the general heading, "St. Thomas Treasure Chess."

Other artists represented in

the company's first big 1968 release are Odell Brown and the Organ-Izers, Etta James, Marlena Shaw, the Petal Pushers, Pig Meat Markham, Rev. C. L. Franklin, Rev. Sammy Lewis, the Treadwell Choir, Lucy Rodgers, Harold Smith, O. W. Brown, the Willing Four, the Violinaires, the Rev. Alex Bradford, a gospel LP by various artists, and a single package including Howlin' Wolf, Muddy Waters and Bo Diddley.

The Rotary Connection were released on a new Chess family label, Cadet Concept.

More Reshuffling of Victor's Sales Set-Up

NEW YORK — RCA Victor made another move last week in the realignment of its marketing organization. According to Irwin Tarr, vice-president in

charge of marketing, the moves have been made to maintain the necessary organizational flexibility to enable us to more fully exploit the expanding potentials of the rapidly changing record industry.

Andy Williams Planning Label

LOS ANGELES—Andy Williams is contemplating forming a record label. Williams will act as president for the as yet unnamed company.

Plans are to use independent distributors. Neither Williams nor his wife Claudine Longet will perform for the label. Williams is a mainstay of the Columbia roster and his wife records for A&M Records.

Nick DeCaro, who has been recording Williams, is a prospect for an a&r post. It is conceivable that Williams will also get involved in production. The new company plans recording established acts and new voices.

In the area of planning and merchandising, headed by Sal Peruggi, Bill O'Dell will become manager of Camden's pop album merchandising. O'Dell formerly had been manager of record merchandising sales. Lee Schapiro, who had been manager of foreign record sales, becomes manager of foreign record merchandising.

In the commercial sales area, headed by Jack Burgess, vice-president of commercial sales, Ray Clark, who had been manager of Camden's pop album merchandising, becomes manager of Camden and Victrola. Ray Sacher, who had been administrator of educational sales, becomes manager of educational sales, and George Prutting, who had been a field sales representative for foreign records, becomes manager of foreign record sales.

Billboard

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THE FRENCH RECORD popularity contest will culminate in a special soiree in Cannes Friday (26) when the Prestige 68 ETL awards will be presented to top artists.

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FTC Crackdown on Fake Stereo

By MILDRED HALL

WASHINGTON — The Federal Trade Commission (FTC) says too many altered monaural records are being sold to the public as genuine stereo. The Commission believes that such phrases as "Electrically Enhanced

for Stereo" and "Electronically Rechanneled for Stereo Effect" currently in use, are deceptive.

The Commission wants record companies to make disclosure more specific. It suggests the phrase "Electronically Altered (changed or re-recorded) to Simulate Stereophonic (Stereo)."

This would be more strictly in line with the record industry the use of the word "stereo" only when a recording has two distinctly separate modulations derived from an original live recording with two separate channels used. Exception is made for records with two channels of sound derived from an original monaural record only if a "clear and conspicuous disclosure is made" that the record has been altered.

FTC suggests other permissible variations such as "Electronically Rechanneled (En-

hanced or Engineered) to Simulate Stereophonic (for Stereo Effect)." These can be used only if they point out that the recording has actually been derived from a monaural record. Whatever explanatory phrase is used must appear wherever the word "stereo" shows on record jackets, liners and labels, and in print of size and color to be "readily apparent."

FTC has instructed its staff to check stereo claims for proper disclosure. The Commission said it has "recently reviewed the manner in which members of the Phonograph Record Industry are disclosing that certain records designed to be played on stereo phonographs and bearing the legend 'Stereo' have been derived through the alteration of monophonic recordings," and finds them in the deceptive category.

Religious Line Set Up by FHS

NEW YORK — A new record label, based on contemporary religious attitudes of the church (all denominations), has been formed by FHS Productions. The label, Rejoice Records, which is headed by Walter Blumberg, is readying its first release, "God Is for Real, Man."

The album is based on the book of the same name, published by the YMCA's Association Press. It consists of interpretations of Bible passages and stories as told by children to the Reverend Carl F. Burke, chaplain of the Erie County jail. The children, who are giving their explanation in their own vernacular, are, according to the album's liner notes, "some of God's bad-tempered angels with busted halos."

Blumberg will market its product through regular distribution chains and special market channels. The company's offices are located at 250 West 57th Street, Suite 2219.

Buddah Contest Plugs Fruitgum 'Simon Says' Disk

NEW YORK — Buddah Records is backing a dance contest to promote the 1910 Fruitgum Co.'s new single, "Simon Says." Working with the label on the contest is Action Talent, exclusive booking agent for the Hullabaloo Clubs, a national discotheque chain. Details were worked out by Neil Bogart, Kama Sutra and Buddah general manager, and Betty Sperber, head of Action Talent.

Each of the 87 Hullabaloo Clubs will pick the dance team with the most original step, and the winner will be flown to New York with Buddah paying all expenses. The team will demonstrate the winning step on the "Peter Martin Show" over WPIX-TV. Martin will run his own studio audience contest, matching his winners against the Hullabaloo Club winners for a cash prize to be supplied by Buddah.

Other contestants will receive de luxe packages of Kama Sutra and Buddah albums. Winners will be announced the week of Feb. 11.

NABORS 1ST LP STRIKES GOLD

NEW YORK — Jim Nabors has been awarded a gold record from the RIAA for sales topping \$1 million for his Columbia Records' album "Jim Nabors Sings 'Love Me With All Your Heart (Cuando Calienta el Sol)'" The album, Nabors' first, was recorded under the supervision of Edward Kleban, a&r producer for Columbia, and Allen Stanton.

Executive Turntable

Ted Daryll, a former independent producer and songwriter, has been appointed a pop a&r producer by RCA Victor. His current chart entry is "Storybook Children," by **Billy Vera** and **Judy Clay**. Daryll produced the Angels independently for Victor. In his new assignment, he will report directly to **Don Burkheimer**, Victor's pop a&r manager. . . . **Frank La Rocca** has been promoted to album sales manager for London Records Distribution Corp. He also will continue as assistant to **Phil Wesen**, manager of the New York branch. **Ted Wolff** has been appointed head of pop singles sales. Both will report to Wesen.



DARYLL



KESSLER

John Walsh has joined Kapp Records as director of independent productions. Walsh, who had been a producer at Columbia Records, will act as liaison with all outside producers and will be purchasing masters for the label. He will also be producing records by artists he'll be signing to Kapp. According to **Jack Wiedemann**, Kapp's general manager, Walsh will be concentrating on the "contemporary music scene." . . . **Larry Kessler** has been promoted to general manager of ESP and ORO DISK. he joined ESP's sales staff in 1966 and was appointed sales manager shortly afterward.

J. S. (Sasch) Rubinstein has been named national sales manager of the Stereotape Division of Greentree Electronics Corp. of Costa Mesa, Calif. Rubinstein has a 10-year background in the distribution of pre-recorded tape products.

Fred De Mann has resigned as national promotion director of Dot Records. De Mann, who has been with Dot the past 11 months, will remain with the company until his contract expires in the middle of February.

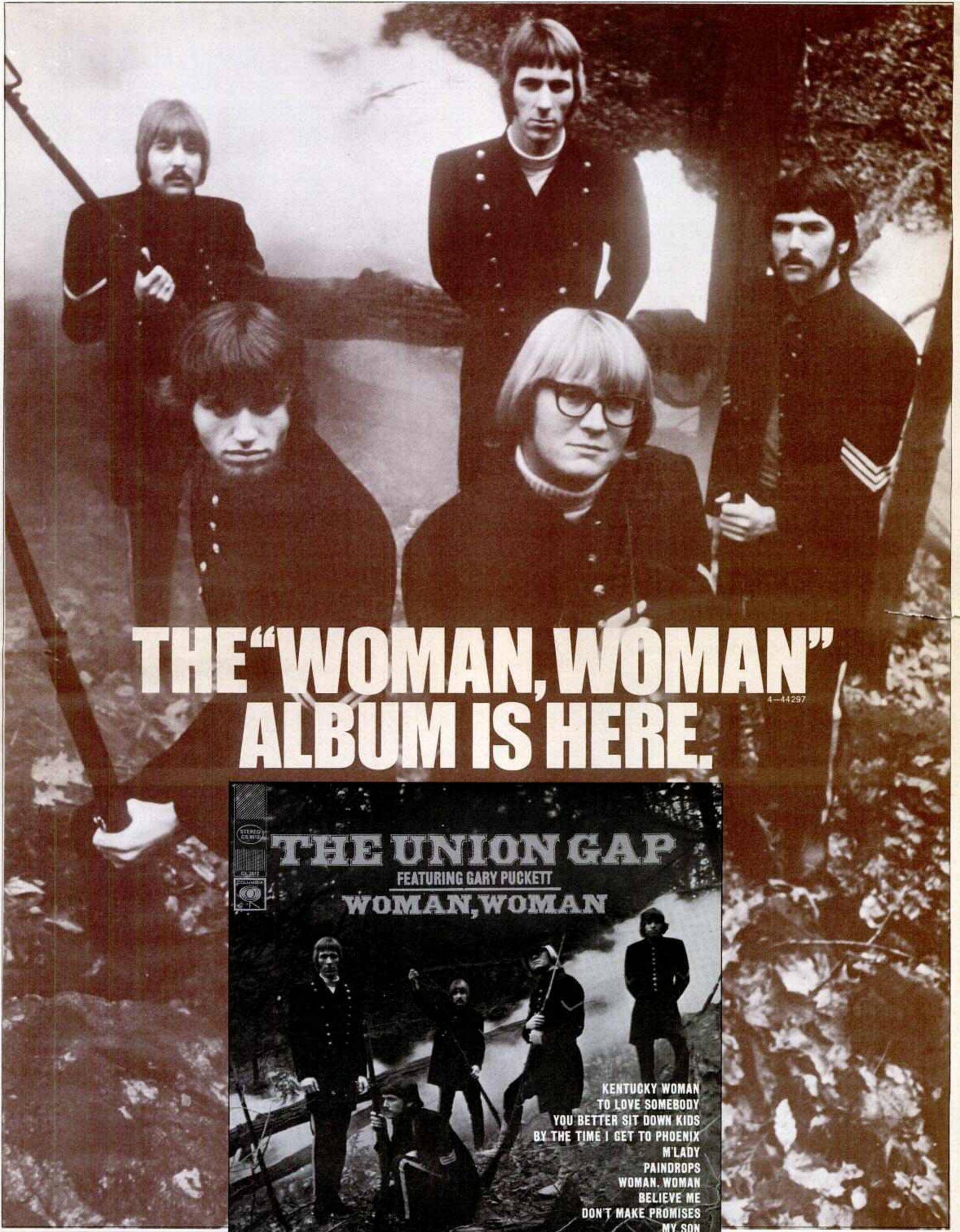
Capitol Records has made the following management shifts: **Charles V. Nuccio** to division manager of the New York and Boston district sales offices; **Ralph R. Schechtman** to New York district sales manager, and **James A. Doyle** to Northeast sub-distributor sales manager in Boston.

Larry Page has been appointed national promotions director of the Country & Western Division of Paula Records. The former Little Rock radio and TV executive has been associated with Jewell-Paula Records a year, and is now in charge of promotions for **Nat Stuckey**, **Tony Douglas**, **Mickey Gilley** and **Cheryl Pool**. Page, also a recording artist and songwriter, will shortly have a country release on Paula.

John Haeny has been appointed chief engineer of Elektra Records, for whom he will be active in recording and mixing sessions on both coasts, and will be responsible for equipment, operating personnel, and quality of recording. He currently is involved in construction of the firm's new Los Angeles studio, and expanding Elektra's New York engineering facilities. Before joining Elektra, Haeny was a staff mixer at the United and Western Recording Studios in Hollywood after being a member of the mixing staff of Hollywood's RCA Victor Studios.

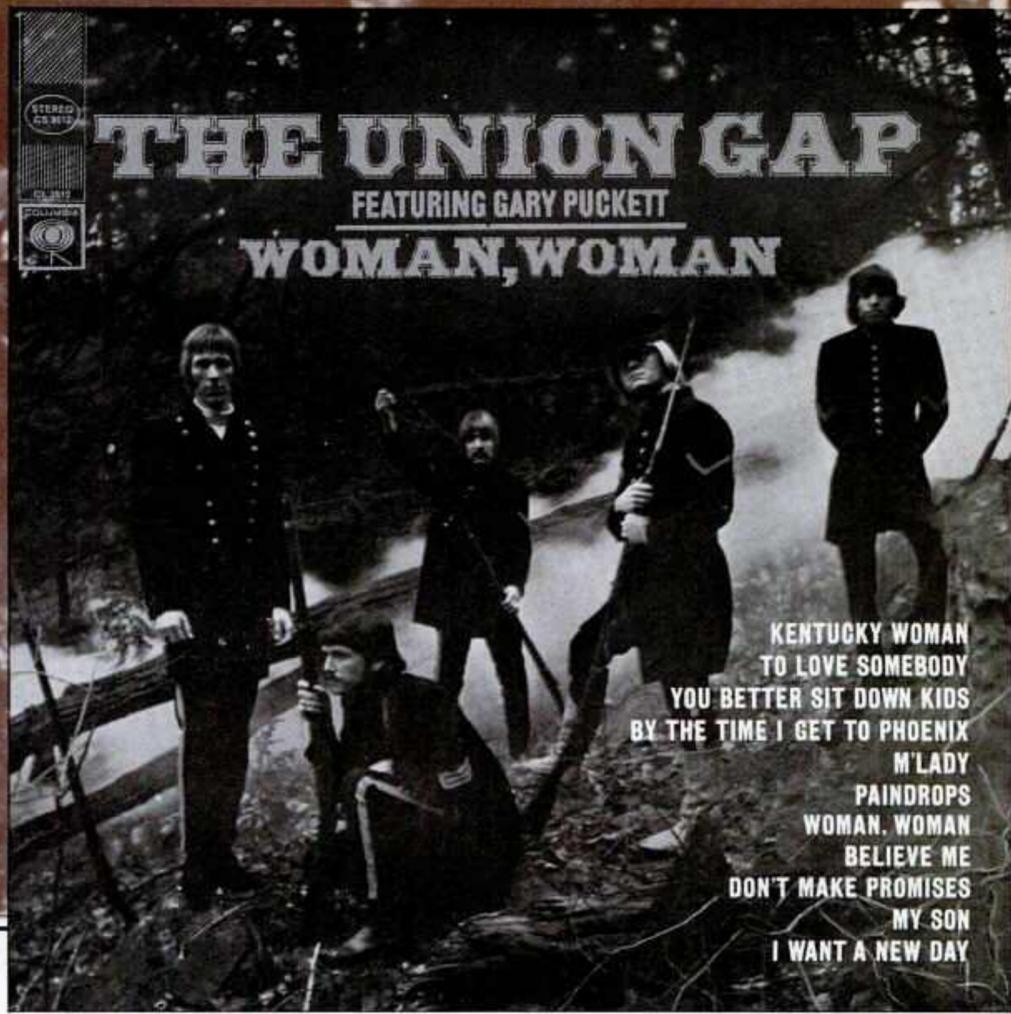
Guy Freedman has been named assistant to **Wladimir Lakond**, international director of the Musical Education and Serious Music Departments of Peer International Corp. and Southern Music Publishing Co., Inc. Freedman for six years

(Continued on page 10)



THE "WOMAN, WOMAN" ALBUM IS HERE.

4-44297



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This One

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Stereo Retail Price Still Dipping

By HANK FOX

NEW YORK — The actual retail price of stereo records continues to dip in the face of rising tabs placed on other forms of entertainment. According to the Consumer Price Index average of expenditures for the most prevalent forms of recreation, all classifications advanced but one—stereo records. The figures represent the 1967 averages through September as compared to the annual averages 1963-1966.

The figures, compiled by the U. S. Bureau of Labor Statistics (USBLS), are limited to stereo product as the department considers stereo disks to be the highest volume sellers in the recording industry. "We only check the product in any category," said a USBLS spokesman, "which we find is the best seller." The index for stereo LPs is based on checks of some 170 department stores, specialty

shops and discount houses across the nation.

Using 1963 as a base year (cost of product in that year equals 100 per cent), the average price index of stereo disks for the first nine months of 1967 dropped to 98.0 or 2 per cent below its cost in 1963. The index in 1964 fell to 99.7. The following year, it slipped to 98.9. In 1966, the pattern continued, with the CPI at 98.4.

CONSUMER PRICE INDEX—Entertainment

Annual Averages

(1963 = Base Year 100 per cent)

Item	1963	1964	1965	1966	1967 through Sept.
Stereo Records	100.0	99.7	98.9	98.4	98.0
Indoor Movie Admissions	100.0	108.1	116.7	125.4	134.1
Adult	100.0	108.3	116.9	124.3	
Children	100.0	107.1	116.1	128.4	
Drive-In Movie Admissions	100.0	105.7	113.5	123.5	131.7
Bowling Fees, evening	100.0	99.1	99.3	100.7	103.6
Golf Greens Fees	100.0	106.8	110.4	114.9	119.0
Magazines, single copy and subscription	100.0	102.3	104.6	108.0	111.8
Piano Lessons, beginner	100.0	101.2	103.6	106.4	110.2

Compiled by the U. S. Bureau of Labor Statistics

Maitland to Succeed Kapp as RIAA Chief

NEW YORK — J. K. (Mike) Maitland, president of Warner Bros.-Seven Arts Records, has been elected president of the Record Industry Association of America. He succeeds David Kapp, who headed the Association for the past two years.

D. H. Toller-Bond, president of London Records, was elected as senior vice-president and assistant treasurer. Don Pierce, president of Starday Records, was elected as vice-president, and John Stevenson, president of Young People's Records, was treasurer.

New members elected to RIAA's board of directors include: Larry Newton, president of ABC Records; Jarrell McCracken, president of World Records; Rose Rubin, president of Monitor Records, and Harold

Lipsius, president of Jamie Records. Ernest S. Meyers was retained as the Association's counsel, and Henry Brief as its executive director.

Re-elected to the board were Clive Davis, president of CBS Records; Irving Green, president of Mercury Records; James Johnson, president of Disneyland Records; Mort Nasatir, president of MGM Records; Norman Racusin, vice-president and general manager of RCA Victor, and Leonard Schneider, executive vice-president of Decca Records.

The Association now includes 40 record manufacturers who account for close to 90 per cent of the phonograph records purchased and sold in the U. S. The elections were held at the Association's 7th annual meeting in New York.

NMPA Elects Chianti Its President; 10 Firms Added

NEW YORK — Sal Chianti heads the list of officers elected for 1968 of the National Music Publishers Association. At its annual meeting last week, Chianti, of MCA Music, was elected president; Arnold Maxin, of the Big 3, was elected vice-president; Leon Brettler, of Shapiro-Bernstein, was elected secretary; and Harry Gerson, of Edwin H. Morris, was elected treasurer.

Chosen for the board of di-

RCA Assignments

NEW YORK — An error in transmission of RCA Victor's line-up of district sales and promotion managers in last week's Billboard garbled two assignments. Frank O'Donnell is the eastern division manager headquartered in New York, and Bob Krueger is the central division manager headquartered in Chicago.

rectors, in addition to Chianti, Maxin, Brettler and Gerson, were Jean Aberbach of Hill & Range; Ernest Farmer of Shawnes Press; Benjamin Goldberg of Chappell; Herbert Marks of Edward B. Marks; Wesley Rose of Acuff-Rose; Richard Rosenthal of Mills Music; Larry Shayne of Shayne Music, and Rudolph Tauert of G. Schirmer.

According to Leonard Feist, executive secretary of NMPA, the organization attracted more new publisher members in 1967 than in any other year since its founding in 1917. Ten music publishing firms joined last year. The most recent new member is Moss-Rose Publications of Nashville. Others who joined in the past 12 months include Anne - Rachel Music, Bright Tunes, Camelback Mountain Music, Hastings Music, Newkeys Music, Painted Desert, Regent Music, G. Schirmer and Tree Publishing.

Rep Deal Inked By Dot & EMI

LOS ANGELES — Dot has signed with EMI for disk representation throughout the United Kingdom, France, Germany, Austria, Switzerland and Scandinavia. In each country, product will bear the Dot logo.

Initial product release embraces Count Basie's version of the score from "Half a Sixpence." On the single front, first product will be the American Breed's "Bend Me, Shape Me" released domestically on Dot's Acta division.

Named by EMI as manager for the Dot account is Alan Warner. The label formerly had been with Pye in England, following over 10 years with British Decca as its licensee in a number of nations.

AF Pushes Disk By Page Morton

NEW YORK — Audio Fidelity Records is putting on a major effort to promote Page Morton's new single, "Time." The label has hired Jack Fine for national promotion, Herb Rosen for Northeastern promotion, Rogers, Cowan & Brenner for public relations, and deputized Diane Terman, AF public relations director, to travel with Miss Morton to visit distributors and disk jockeys on both Coasts.

To date, Audio Fidelity has sent three fliers out on the single, and it will send four more. One of the fliers shows Miss Morton as a Time Magazine cover girl. The label is also working with Timex watches in promoting the record.

Miss Morton also gets television exposure through the Chock Full of Nuts commercials, in which she acts and sings.

Trade 'Turning on' To 'New Morality'

By ELIOT TIEGEL

LOS ANGELES — The recording industry is joining the theater and motion picture in expressing the "new morality" in America.

A move in this direction has been made by Reprise with the release of its first album by the Fugs, a New York underground group which has been associated with the freedom-of-speech-four-letter-word-movement. "This is not pornography, it's not obscene; the four-letter word is today's culture," says Mo Ostin, Reprise's general manager, in commenting on the sextet's music.

The switch to Reprise—with its well-oiled sales and promotion forces—from the small avant-garde label ESP, in New York, portends greater public awareness for the group and its highly controversial presentation.

The use of back-room slang expressions, often looked upon as being salacious on the group's songs for ESP—have been greatly watered down on the initial Reprise LP, "Tenderness Junction."

In Ostin's opinion, the total album is a legitimate artistic expression and falls in line with the other areas of show business which are now probing such topics as homosexuality,

lesbianism and interracial marriage. Five years ago, Reprise would not have considered signing the Fugs. But because of a new moral awareness in the arts, the Fugs become expressionists.

"Every important group like the Beatles, Rolling Stones and Bob Dylan has made some reference to drugs and sex in one form or another. They do it a little more subtly. The Fugs are talking about essentially the same material only they're more blunt," Ostin says.

The group is shocking and blatantly rebellious, Ostin says, because they present issues which the public should be aware of. "There should be no censorship or repression in the arts," Ostin says.

The company reports that rack jobbers like the Handelman Co. are moving the LP and that stores around the country are giving the LP key display space. Several underground FM stations have begun airing cuts.

Ostin says he would not allow any other label artist to use explosive expressions as a result of the Fugs being on the roster. "We will not go for other acts shouting for shock value," he adds.

Col. Heads for Peak January in Sales

NEW YORK — Columbia Records is on its way to scoring its biggest January sales rack-up. Columbia reports that retail outlets are buying the new release of 35 albums across the board and featuring the LP's prominently in window displays. The label also reports that significant AM and FM airplay has been secured for the entire release in every market.

Prime mover for Columbia's "contemporary music" product is the diskery's Rock Machine promotion. The Rock Machine promotion is receiving impetus from the many contests being sponsored by pop radio stations and local dealers in every major market in the country. The on-the-air contests involve various Rock Machine tie-ins such as songwriting and art competitions.

The highlight of the January release is Bob Dylan's new LP, "John Wesley Harding," which passed the 250,000 sales mark within two weeks of its release. Other top sellers in Columbia's release are by Leonard Cohen, the Buckinghams, the Union Gap, the Byrds, the Cryan' Shames, Chad and Jeremy and the Chambers Brothers. Peaches and Herb have also been scoring with their new Date LP. The greatest sales volume for these albums has been seen in New York, Los Angeles, San Francisco, Boston and Pittsburgh.

Along with the "contemporary" LP's, strong sales are being scored by Columbia's pop albums featuring Johnny Cash, Jerry Vale, Bobby Scott, Don Ellis and Lester Flatt and Earl Scruggs.

Columbia Masterworks stand-out seller for this month is "Anvil Chorus," containing opera choruses performed by

the Mormon Tabernacle Choir with Eugene Ormandy and the Philadelphia Orchestra.

London Distrib Deals Tied Up For Overseas

NEW YORK — London Records is concluding overseas distribution arrangements with Laurie, Bunky and Clock Records. Mimi Trepel, manager of foreign distribution for London, said that distribution will be handled through British Decca, London's parent firm.

The three-year Laurie agreement, which was negotiated with Bob Schwartz, Laurie president, is for distribution rights of that company's labels in the United Kingdom, Eire, The Netherlands, Scandinavia, Iceland, Greenland, the Republic of South Africa, British Commonwealth nations except for Canada and Australia, Japan and other major Orient markets.

Joe Zerga, head of the international division of Scepter Records, with which Bunky is affiliated, negotiated the three-year deal for Bunky, which covers Australia, Austria, Eire, Germany, Italy, New Zealand, Portugal, Scandinavia, South Africa, Spain and the United Kingdom.

The Clock Records deal, also for three years, is for worldwide rights except for the United States and Canada. Walter Moody, head of Majestic Record Corp., Clock's parent company, concluded negotiations for Clock.

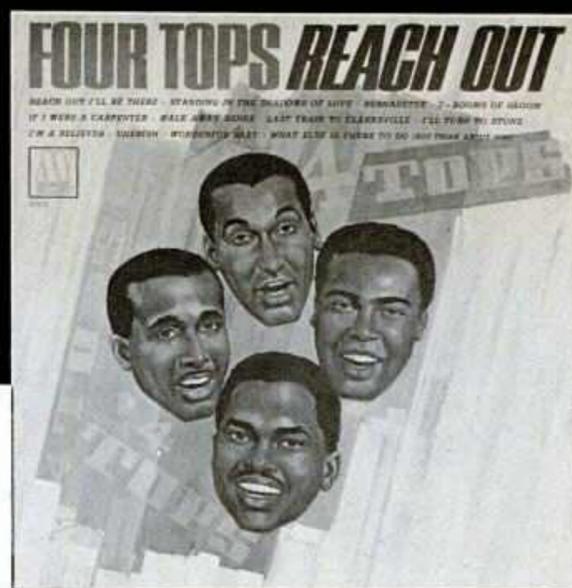
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Motown 1119

The
Four Tops



This great new single from
their smash album
REACH OUT
Motown, M-660, MS-660

MOTOWN
RECORD CORPORATION
The Sound of Young America

Market Quotations

As of Closing Thursday, January 18, 1968

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	18 1/8	616	19 3/4	19	19 1/4	+ 1/4
American Broadcasting	102	60 1/2	1354	69	61 1/2	65 1/2	+ 2 1/2
Ampex	40 3/4	22 3/4	1342	36 1/8	33 1/8	35 1/4	+ 3/4
Audio Devices	32 1/4	20	584	32 1/4	27 3/8	31 3/4	+ 4
Automatic Radio	25 3/8	3 1/4	2355	25 3/8	18 1/2	23 3/4	+ 5 1/8
Automatic Retailer Assoc.	86 1/4	51 3/4	147	84	82 1/8	84	+ 1 1/2
Avnet	53 3/8	12 3/8	909	50 3/8	44 1/2	46 3/8	+ 3/4
Cameo Parkway	76 3/8	2 1/8	686	76 3/8	59 3/4	75 3/8	+ 14 1/8
Canteen Corp.	28 3/8	19 3/8	574	27 1/8	26	27	+ 3/8
CBS	76 3/8	47	1103	52	50 1/2	52	+ 1
Columbia Pic.	61	33 1/2	333	60 1/8	59 3/8	60	- 1/8
Consolidated Elec.	57 3/4	35 1/2	250	42 3/8	40 3/8	41 3/8	- 7/8
Disney, Walt	63	37 1/2	393	59 3/8	53	59 3/4	+ 5 3/8
EMI	6 1/4	3 1/2	2671	6 1/4	4 3/8	5 3/4	+ 3/8
General Electric	115 3/8	82 1/2	1267	97 1/8	92 3/8	93	- 4 1/4
Gulf + Western	66 1/8	30 3/8	8051	66 1/8	61 3/8	62 1/4	- 1/4
Handleman	58	17 1/8	154	58	54	57 1/8	+ 3 3/8
Harvard Ind.	34	4	80	26	22 1/2	23	- 3
Kinney Services	60 3/8	26 1/4	282	60 3/8	57	60 3/8	+ 2 3/8
MCA	74	34 3/4	121	70	68 1/2	68 3/4	- 1/4
Metromedia	66 1/4	40 3/8	243	60 3/8	58 3/4	60 3/8	+ 1 1/2
MGM	64 3/4	32 3/4	1158	48	45	47	- 1/2
JM	96	75	351	90 3/8	88 1/4	89 3/8	- 3/8
Motorola	146 1/2	90	535	113 3/8	107 1/4	109 3/4	+ 2
RCA	65 1/2	42 3/8	1926	53 3/8	51	52	Unchg.
Seeburg	28 1/2	15	1241	28 1/2	25 1/8	27 1/8	+ 1
Trans Amer.	55 3/8	28 1/2	991	55 3/8	52 3/4	54	- 3/8
Transcontinental Invest.	21 3/8	1 3/8	2755	21 3/8	20	20 1/2	+ 1/2
20th Century	35 1/8	11	3603	35 1/8	30 3/8	34	+ 3
WB-7 Arts	42 1/8	19 1/2	953	38 3/8	34	37 3/4	+ 3
Wurlitzer	36	18 1/8	100	25 1/2	23 1/2	23 1/2	- 1
Zenith	72 1/4	47 3/4	399	60 1/8	57 3/4	58 1/2	- 1

OVER THE COUNTER*

As of Closing Thursday, January 18, 1968

	Week's High	Week's Low	Week's Close
GAC	10 1/8	9 3/4	9 3/4
ITCC	9 1/4	8 3/4	9 1/4
Jubilee Ind.	25	19 1/2	24 1/4
Lear Jet	24 3/8	23 1/4	24 3/8
Merco Ent.	16 3/4	14 3/4	15 3/4
Mills Music	32	31 1/2	32
National Mercantile	12	10	11
Orrtronics	6 1/4	5 3/4	6 1/4
Pickwick Int.	19	17	17
Telepro Ind.	3 1/4	2 3/4	3
Tenna Corp.	8 3/4	8 1/2	8 3/4

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Golden Had a Golden '67; Sales Up 33%

NEW YORK — Golden Records reported a 33 per cent increase in business last year. Increased orders early this year indicate a November-December sell-off. Such orders are across the board, according to Bernard Pearlman, executive vice-president.

The spring release, slated for next month, includes the first 10 titles of the Golden Wonderland Series. These titles, which include performances by Vivien Leigh, Noel Harrison, Cyril Ritchard, Robert Morley and Martyn Green, were culled from the old Wonderland line, which Golden acquired from Riverside last year. The series, which will have a different logo from Golden, also has updated cover art.

Also new next month will be three two-record fold sets featuring Danny Kaye, "Romper Room," and "Mother Goose." The sets, compact for racks, will list for \$3.79 following the success of three game records last year bearing that list. The games, also in fold packages, had the LP's in one fold and cutouts of game pieces in the other. The inside fold served as game board.

Ralph Stein, executive producer, said "Time to Tell Time" and "Dr. Dolittle" were among Golden's top sellers last year. Stein reported Golden last year increased its educational business and scored a bigger spread through racks and regular retail outlets. The amount of product also was increased.

The spring release also includes 10 new book and record sets, including two on the "Jungle Book." The label has contracts with Wonder and Golden Books and supplies educational disks to Western Publishing Education. Golden recently acquired the soundtrack of "The Clown and the Kids," an Emmett Kelly live film. The album will be released this fall to coincide with the picture's distribution.

Stein leaves for the West Coast this week to negotiate deals to have some of Golden's albums animated.

Stein explained that Golden was striving for contemporary musical sounds since children are constantly exposed to current pop music, which is listened to by young mothers. Golden also is open for new material, he noted.



MORT NASATIR, upper left, president of MGM Records, addresses sales convention in Barbados last week. In lower left, Tom White, left, MGM's director of business affairs, and Frank Mancini, label's director of artists and product development, sum up events. In upper right, the Cowsills perform with the MGM Music Module sound system, set up by 1492 Productions.

London Drive On 40 Albums

NEW YORK — London Records home office sales and promotional executives joined district managers and promotion men last week in a month-long drive on the company's 40-album January release.

Herb Goldfarb, national sales and distribution manager, flew to Seattle on Thursday (18) to begin an extended tour. Also beginning tours last week that began in the West and worked their way East, were Dick Bungay, national classical promotion head; Paul Livert, manager of special marketing; and Lenny Meisel, national pop album promotion manager.

Also participating in the intensive promotion effort are district managers Sam Trofe (East), Mel Kahn (Midwest), Cy House (South), and Bert Annear (West). Regional promo men participating are Sam Cerami (Midwest), Dave Marshall (East), Wendell Parker (South), Al Mitnick (Detroit-Cleveland area), and Gerry Hoff (West), Stan Terry, special representative of Hi Record, which is distributed by London, left his Memphis head quarters on a nationwide swing on that label's new product.

Sidney Frey, AF Founder, Is Dead

NEW YORK — Sidney Frey, 47, founder of Audio Fidelity records and a pioneer in the field of stereophonic recording, died at his home here Friday (12) a heart attack.

Frey entered the record business shortly after World War II as a distributor of Jewish folk music records. In the 1950's he began producing high fidelity records, with the emphasis on sound. He produced records of the sounds of bowling alleys, machine guns, pinball machines, storms, jet planes, racing cars, bull rings, etc. His biggest recording act was the Dukes of Dixieland.

He developed the first commercial stereo record in 1958. In 1965, he sold Audio Fidelity to Herman Gimbel.

3-Record Set Spearheads Cap.'s Cole Month in March

LOS ANGELES — Capitol has set March as Nat Cole Month with a newly created three-record set to spearhead the drive.

The new package, "The Nat King Cole Deluxe Set," will carry a \$9.98 suggested list and is aimed to spark interest in the vocalist's catalog of 38 albums.

Capitol has sold more than four million of Cole's albums since his death in 1965, making him one of the label's top pop attractions.

Material selected by producer Dave Cavanaugh for the deluxe set has previously been released by the label. "The album will bring back on the market material not now available," explains Brown Meggs,

the label's marketing director. Capitol's last release of Cole material was in last August when it issued the LP "Thank You Pretty Baby."

The reissue material encompassing the March special is not part of the 230 unreleased masters left at the time of Cole's death. Cavanaugh has been responsible for the Cole issue and reissue program.

The de luxe set is the latest addition to a series bowed last Christmas of music from major name artists. "Racks did well with these gift packages," Meggs says.

While Cole was still alive, Capitol had released a three-disk study, "The Nat King Cole Story," which was more expensive than the new package.

A&B Signs Margo Guryan

NEW YORK — April/Blackwood has made another step in the build-up of a self-contained staff with the signing of Margo Guryan as a writer and producer. She's been signed by Blackwood Music to an exclusive writing contract, and its production arm, Daylight Productions, Inc., has signed her to a recording and producing contract.

Miss Guryan is the writer of "Sunday Mornin'," which has been a click disk for Spanky and Our Gang on Mercury. Another song of hers, "Think of the

Rain," has been recorded by a number of artists including the Cyrkle, Claudine Longet, Jackie De Shannon and Nilsson.

The April/Blackwood policy of a self-contained staff, which is being pushed by Neil Anderson, firm's vice-president and general manager, and David Rosner, professional manager, hit the bull's-eye recently with the click of "Storybook Children," by Billy Vera and Judy Clay on Atlantic Records. The record was produced for the publishing company by Chip Taylor and Ted Daryll.

Amy Gets Master

DETROIT — Amy Records has acquired the master of "You Don't Have To Say You Love Me," by the Four Sonics, from Andrew Harris and Jack Ashford of Super Sonic Productions. The song was issued on the Sport label here.

Star Performer

NEW YORK — Frankie Valli's "To Give (The Reason I Live)" on the Philips label had the Star Performer designation inadvertently omitted from its 39th position on Billboard's "Hot 100" chart in last week's issue.

Burlington Gets Rights to Breck

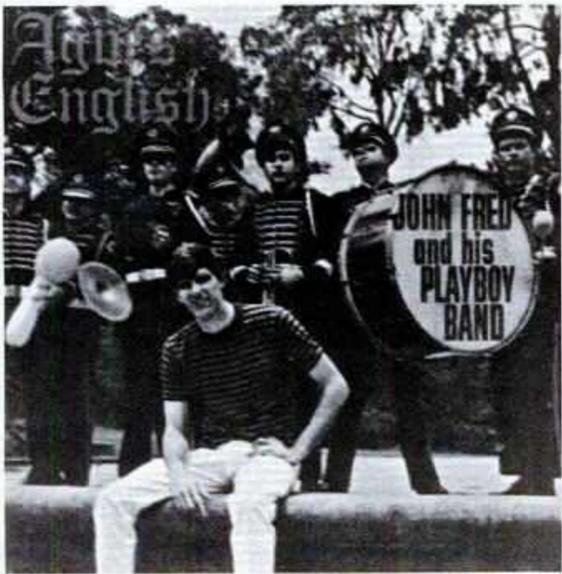
LONDON—Burlington Music Co., Ltd., has acquired sub-publishing rights to Breck Music, Rich Shorter's American publishing firm. The deal, which includes world-wide rights except for the United States and Canada, was negotiated by Mimi Trepel, head of Burlington Music Corp., the American representative of the Burlington-Palace Group and also London Records publishing affiliate. Burlington, Ltd., is the publishing subsidiary of British Decca.

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In The Nation

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Atlantic Racks Up \$4 Mil. Billings In Record-Breaking Sales Meeting

• Continued from page 3

"The Beat Goes On," and three packages by Isaac Hayes, Maynard Ferguson and Father Herrera and the Trio ESP on the jazz label, Enterprise.

The Atco product includes packages by Bent Fabric, the Rose Garden, the Iron Butterfly, the Bee Gees, Dr. John (Cajun material), the Last Words, Willie Rosario, the Vanilla Fudge and Sonny & Cher. A package by the Fireballs is also in the works.

The jazz material on Vortex,



FEELING NO PAIN at the Atlantic sales meeting last week in Nassau, left to right: Flip Wilson, Ahmet Ertegun and Joe Tex.

the Atco new jazz label, includes packages of experimental psychedelic jazz by saxist Steve Marcus and pianist Joe Zawinul.

Atlantic also introduced a half dozen new singles by Booker T., Otis Redding, Vanilla Fudge, Joe Tex, Steve Alaimo and Billy Vera and Judy Clay.

The program includes a distributor-dealer discount incentive of 15 per cent; 30-60-90 days deferred billing for qualify-

ing accounts; a salesman's incentive, or spiff, of 5 cents to sales personnel; spiffs on albums sold cannot exceed the new LP purchases after discounts, returns, etc., of each distributor.

Len Sachs stated the program would be backed by extensive advertising and promotional campaigns.

A total of some 260 distributors, salesmen, promotion men and other industry execs were present.



AT THE ATLANTIC SALES MEETING, left to right: Jerry Wexler, Len Sachs, Tom Dowd, Henry Allen, Bob Kornheiser and Ahmet Ertegun.

Executive Turntable

• Continued from page 4

taught music in New York City high schools and served as assistant conductor of the All-City High School Band and as a member of the administrative board of the New York City Music Teachers' Association. In 10 years with Leeds Music Corp., Freedman became publications and sales director. He was an officer of Alec Templeton, Inc., five years.

★ ★ ★

Harold Childs, formerly with RCA Victor, has been named album field co-ordinator for A&M Records. He will report to **Bob Fead**, A&M's national sales manager.

★ ★ ★

Tommy Floyd has joined Sure-Fire Music Co., Nashville, where he will review new materials and serve as one of the firm's contact men with a&r personnel and recording artists. Floyd has played bass for several country artists the last seven years and has been associated with the **Tex Ritter** show since 1964. He also was Nashville representative for Vidor Productions, California music firm of Ritter and **Johnny Bond**. Floyd also has signed a songwriting contract with Sure-Fire.

★ ★ ★

Songwriter **Ben Oakland** has been designated a member of the music advisory committee for Mayor **Sam Yorty** of Los Angeles.

★ ★ ★

Barry A. Fiedel, formerly with WABC, New York, in radio news, has joined the **Mort Wax** office as account executive in the record promotion and publicity department. Fiedel will cover Philadelphia, Southern Connecticut, Long Island, Allentown, Pa., and New York City. He also will co-ordinate national promotion direction for Wax's clients.

Roulette Execs In Europe Trip

LONDON—Normand Kurtz, director of international operations for Roulette Records; Al Peckover, general manager of Big 7 Music; and Neil Galligan, head of Big 7 Productions, began a two-week European busi-

ness trip on Wednesday (17). They met here with Roulette's Andrew Heath of Planetary-Nom London Ltd.

Peckover then went to Madrid, while Kurtz, Galligan and Heath flew to Amsterdam. After the four visit MIDEM, Kurtz and Peckover will fly to Germany, while Galligan and Heath cover Scandinavia. They will then confer here.

The Roulette executives will renegotiate publishing licenses, discuss future plans, set up publishing affiliates in Madrid and Hamburg and seek new material during the trip, which extends through Wednesday (31). They also will make plans to move much of the foreign licensees' Roulette catalog into the economy-priced album field.

Muzak Forms New Products Division

NEW YORK — Muzak Corp. has formed a new products division directed by general manager Joseph Lutz. Muzak, specialist in the psychological application of music, will expand its line of sound equipment and develop new products for home and commercial markets.

Lutz formerly served as chief engineer for company operations.

Fraternity's First ABC Session Set

NEW YORK — The Fraternity of Men, produced by Rasputin Productions and released on ABC Records, will do its first ABC recording session in Los Angeles next week. Tom Wilson and Mark Joseph, partners in Rasputin, will be on the West Coast to supervise the session.

The session will also be filmed, with the film to be used in a full-length motion picture about the group. The film concept is planned by Reluctant Management, a division of RP.

The group's single will be out by the end of the month, with an album due in February.

Lyrics-With-Disk Bill Pushed in Ga.

ATLANTA — Ed Mullinax, owner of radio station WLAG, La Grange, Ga., and member of the Georgia Legislature, has pushed through a legislative committee bill which would compel record companies doing business in that State to provide lyric sheets with every record released.

Mullinax had raised this same point before the Georgia broadcasters last year, but his action in the Legislature caught record company officials by surprise.

Bill Lowery, record company and talent agency owner, said he planned to get together with Mullinax and with every record company official he could find in the Atlanta area to oppose the measure.

Lowery said he considered it a serious matter which could be strongly detrimental to the music industry.

Bell Handles Groove

PHILADELPHIA—Bell Records will distribute the Philly Groove label beginning with "La-La-Means I Love You," by the Delfonics, which was arranged by Thom Bell and produced by Stan & Bell. Irv Biegel, Bell Records sales manager, negotiated the deal.

Dept. As a Free-Lance Service

LOS ANGELES — Jimmy Bowen's Amos Productions has opened an engineering department to provide free-lance technical services to clients. The production company has hired two engineers to launch the department: Eddie Brackett as head and Mike Lietz as assistant.

Since forming the company last summer, Bowen has hired three a&r men, Mike Post, Baker Knight and Glen Hardin. Post records the First Edition, Pat Boone, Dick St. John and Bobby Dyle; Knight records the Power Plant and Hardin will be assigned acts from the Music Factory, a new MGM label.

Bowen continues as a Reprise Records producer handling

Frank Sinatra, Dean Martin, Sammy Davis, Brook Benton, Noel Harrison and Don Ho. The formation of Amos was a major aspect of his contract renewal with Reprise last year.

Upcoming for Bowen are sessions with Sinatra, Martin and Davis, the last-named scheduled to record on the Coast in early February.

The free-lance engineering business is something new to Los Angeles, although Bones Howe opened the door to this kind of venture. Amos charges \$25 an hour for an engineer during the week; \$50 on Saturday and \$100 on Sunday.

Bowen's firm includes among its clients ABC, Screen Gems, LHI and, naturally, Warners-Seven Arts.

Schwartz Opens Triple-Front NY Communications Complex

NEW YORK — Hank Schwartz, former executive vice-president of the Color-Sonics Corp., is launching a three-pronged communications complex encompassing a film production company, an artist management firm and a music publishing outlet, all under the banner of The Hashberry Group.

The companies will be known as Hashberry Films, Hashberry Management and Hashberry Music Inc. Schwartz plans to give major emphasis to new artists, music and records and promotional films.

Schwartz said that Hashberry Films will be tied in with the promotion of artists and writers through its facilities of producing films for showing on disk jockey TV shows around the country. Ralph Riskin will be responsible for producing and

co-ordinating all of Hasberry Films' productions, whether shot on the West Coast or East Coast. Riskin's TV credits include associate producer assignments on "Stoney Burke" and "The Outer Limits," among others.

With several films already produced and several slated for production, distribution to television stations for promotional showings as well as showings to booking agents and clubs around the country are being scheduled.

Hashberry is presently producing an hour-long adult animated film entitled "The Night the Animals Talked." Slated for showing Christmas, 1968, Schwartz is aiming the production at network television.

The company will be based at 38 East 57th Street in New York.

Worlds-Baker Consolidates Divisions Into Four Units

NEW YORK—Worlds-Baker Enterprise is consolidating its divisions into four units, including one to handle label operations for Forest Green, International, Worlds, and Soul Worlds Records. Johnny Worlds will head the label operations unit along with Charles A. Watson, who has recently joined the firm.

Watson, who will handle promotion and sales control, spent five years as West Coast promotion man for the Ron Bennett Enterprise in Hollywood and 15 years as that company's national promotion director.

A. L. B. Music Service, another unit, will provide arrangements and special material for other companies as well as Worlds-Baker Enterprise. Abie Baker, the firm's president, and George Kelly, music conductor and arranger, will head this unit.

The production and signing of independent producers and writers for the company's label operations will be in a third

unit. David Osbia and Stan Price have been signed as producers for the Soul World label.

Dottie Music, the company's publishing arm, will be another unit under Dorothy Baker. Worlds-Baker plans to open offices in Baltimore, Chicago and Hollywood. Record masters and new material are being accepted at the New York office, 1697 Broadway, Suite 805.

Endisco Opens

DENVER — Endisco Distributing has opened here as the outlet for Dot, Orfeon, Crescendo, MTA, Roulette, Vance, Siesta and Prestige. Owners are Bob Cowen and a "silent partner." The firm is located at 2943 West Fairmount. Cowen was formerly a Liberty Records salesman and a disk jockey with KRBM, Los Angeles.

Elektra Pitch on String Band's LP

NEW YORK — Elektra Records is planning a major campaign on the Incredible String Band's second album, "The 5,000 Spirits or the Layers of the Onion." The promotion will be timed with the British group's tour of the U. S. in March and April.

Advertising in the underground and college press will start soon, with consumer and trade advertising to follow.

Atl., 'Love' Tie

NEW YORK—Atlantic Records will distribute Johnny Brown's record of "You're Too Much In Love With Yourself," originally on the Crest label. Brown appeared with Sammy Davis in "Golden Boy" on Broadway and Davis' movie, "A Man Called Adam," as well as in nightclubs and on TV.

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IN THE MORNING
A NATURAL WOMAN
AUTUMN AFTERNOON
I MAKE A FOOL
OF MYSELF
HOLIDAY

NO SALT
ON HER TAIL
STAY
ALL YOU NEED
IS LOVE



WB
1724

ITCC HOLDS SALES MEETS IN AREAS ACROSS NATION

NEW YORK—International Tape Cartridge Corp.'s (ITCC) first-quarter (1968) program story was delivered in person to distributors and dealers by ITCC president Larry Finley and national sales manager Jerry Geller in key markets during the past two weeks. Finley and Geller conducted sales meetings in Atlanta, San Francisco, Los Angeles, Chicago, Dallas and New York.

The sales presentation included a showing of an abbreviated version of the 20th Century-Fox film, "Dr. Dolittle." The meetings were attended by ITCC distributors and key retail accounts as well as top record company executives whose product is handled by ITCC.

In addition to the personal presentations, ITCC is making 15 prints of a 16mm sound film available to its field sales force and distributors for showings to key accounts who could not attend the sales meetings.

Valando Going B'way Via Israel

• *Continued from page 1*

of Seltzer's current Israeli hit, "Kazablan." CBS International has an original cast album on release of the Hebrew musical and CBS International, as well as Columbia Records here, has expressed interest in participating in the financing of the Broadway version of "Kazablan." Columbia also has an option to record the original Broadway cast set.

Valando is now waiting for an English translation of the libretto before he assigns a lyricist to work with Seltzer on the English translation of the songs.

Also scheduled for Broadway, on a limited run basis, is Seltzer's Yiddish musical, "The Megila of Itzik Manger." The show will not be translated into English for its Broadway run. CBS International has issued an original cast album of the show, which also has had a successful run in Israel.

On the film score end, Seltzer is represented with "Ervinka," "Trunk to Cairo," "Fortuna" and "Three Days and a Child." The films are now being scheduled for release in the U. S.

Seltzer, who writes in English, Greek, French, Italian, Spanish and Russian, in addition to Hebrew and Yiddish, is the husband of Israeli singer Geula Gill, who is released here on the Epic label. She has recorded many of Seltzer's songs as has Theodore Bikel. Bikel's Elektra album of readings titled "The Poetry and Prophecy From the Old Testament," features background music composed by Seltzer.

Meantime, Valando, who has emerged as one of the top Broadway show score publishers, is represented by three musicals. "The Happy Time," with a score by Fred Ebb and John Kander, opened on Broadway Thursday (18) joining Valando's two musical clicks; "Fiddler on the Roof," with a score by Jerry Bock and Sheldon Harnick and "Cabaret," with a score by Ebb and Kander. "Cabaret" opens in London Feb. 28 and "Fiddler" now has about 20 companies around the world.

Valando also has stepped into the movie field with Peter Matz' score for "Bye, Bye Braverman." The film will be released soon by Warner Bros.-Seven Arts Pictures.

ITCC Sets Landmark Dealer-Distrib Derby

• *Continued from page 1*

• A week's trip for two to Mexico City, Acapulco, Tijuana and Hollywood.

• A 1968 Mustang (winner's choice of colors) with extras, including a factory-installed 8-track player, plus automatic transmission, heater, radio, etc.

• Alan Jones for an evening's entertainment plus all-expense paid dinner for 50 of the winner's friends in a hotel, restaurant or country club.

In addition, there will be more than 10,000 other prizes including sound systems, tape Cartridge playbacks, cartridges, perfume, and cash awards.

The contest is part of ITCC's 1968 first-quarter program. Its purpose is twofold: move more ITCC cartridges and create more in-store and window displays for its product. To qualify, a dealer must first buy a 100-cartridge pack of assorted titles. The 100-pack can be either all 8-track, all 4-track or a mixture of the two. The pack also includes a dozen head-cleaner cartridges plus a merchandising kit.

To participate in the contest, the dealer must build an in-store or window display using ITCC product, and have the display up for two weeks any time prior to May 31. Photos of the display, accompanied by an entry blank, are to be mailed to ITCC in New York. Entries must be post-marked no later than March 31, and received by April 7.

The D. L. Blair Corp., an independent judging firm, will select the winners on the basis of merchandising effectiveness, originality, and visual interest.

The first-prize winner will have his choice of any of the five major awards, and each succeeding winner will have his choice of any one of the remaining prizes.

Each qualifying dealer will receive a merchandising kit to help him build the displays. The kit includes a brightly colored, electrically

illuminated dealer identification sign; a "Dr. Dolittle" mobile display, a "Dr. Dolittle" stand-up display, A&M window streamers, other in-store and window identification banners, suggested radio spot announcements, newspaper mats, a catalog, and other point-of-sale material.

Cash awards will be made to dealers who participate in another segment of the program, the 30-cartridge pack promotion. To participate in this part of the program, a dealer must first qualify by purchasing the 100-cartridge pack. The dealer then can buy a 30-cartridge pack (either 8-track or 4-track product) which offers each cartridge at a suggested list price of \$2.99. To help dealers move the \$2.99 cartridges, they will be supplied with a new permanent display merchandiser made of heavy-gauge high-impact plastic. Each merchandiser displays nine cartridges in slide chutes with labels showing, and bin space for the remaining 21 cartridges.

According to ITCC, the selections included in the 30-pack plan include product which was packaged in ITCC's original form prior to its going to full-color labels, sleeves and shrink-wrapping. ITCC is telling dealers it is converting this product into a traffic builder by offering it at the \$2.99 suggested list rather than go to the expense of re-packaging the cartridges. The saved expense is being passed on in the reduced price, according to ITCC.

Retailers will be given cash awards with the 30-cartridge pack plan by allowing them to take a punch from an "ITCC Cold Cash" punchboard with each 30-pack set they buy. The punchboard will allow dealers to win from \$1 to \$50 with each try. For replenishing the stock of the merchandisers, ITCC will make available 30-cartridge-pack product without the display unit. ITCC will limit the 30-pack plan product, based upon the availability of the old packaged cartridges. Once that product has been sold out, it will withdraw the offer.

Full-Price Label Is Added by Pickwick

• *Continued from page 1*

package, "Cab Calloway '68," contains "Hello, Dolly," (Calloway is starring in the current production), "Cabaret," "I Will Wait For You," "September Song" and others.

For many years a budget line (under \$1). Pickwick upgraded

its product two and one-half years ago with the introduction of Pickwick/33, retailing for \$1.89, and composed of selected material from such catalogs as Capitol, Dot, Mercury, Warner Brothers/Reprise, ABC, etc.

In 1967, Pickwick International's sales totaled \$8,209,361 and net income reached the figure of \$494,870 or \$1.25 per share. This year, Leslie predicts Pickwick's gross sales will top \$10 million with an even greater proportionate rise in net income.

The new division headed by Abend will also emphasize publishing activity. The Pickwick publishing firms, whose heaviest emphasis is currently in the country field, had eight copyrights on the charts in 1967, "I'm a Swinger" and "Love Me and Make It All Better."

P. I. P. will have separate distribution and will go through a chain of independent distributors which are now being set up by Abend.

PRESLEY TO DO 1ST TV SPECIAL

NEW YORK — Elvis Presley has signed for his first TV special, probably for December, on NBC. Bob Finkel, executive producer of NBC's "Jerry Lewis Show," will produce the show.

Presley, whose movies have scored high on TV, will also star in a motion picture for release in movies Thanksgiving 1969. The picture will be financed by NBC.

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 DTL 825	 DTL 837	 DTL 823	 DTL 07	 DTL 270
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Musical Instruments

Industry Ekes Out First \$1 Billion Retail Year

• Continued from page 1

be available until after the American Music Conference (AMC) completes its survey late in February. Conference officials will not yet confirm that sales in 1967 edged past the \$1 billion mark.

"We may fall short," said James L. Bixby, executive vice-president.

Guitars

The glamour product category, guitars, showed no increase in sales during 1967 for the first time since 1961, according to early reports from dealers. However, dollar volume well exceeded the \$135 million in 1966. (That figure is from the American Music Conference and it includes amplifier sales.)

In 1966, the AMC estimated 35,000 combo organs were sold at \$16 million retail. Best estimates indicate that at least a

10 per cent increase in combo organ dollar volume was recorded in 1967.

The AMC reported that \$70 million worth of miscellaneous (autoharps, bongo and conga drums, cymbals, harmonicas, harps, harpsichords, marimbas, melodicas, combo organs, recorders) were sold in 1966. They didn't even list tambourines, which, in 1967, emerged as one of the hottest-selling miscellaneous instruments. In all, that \$70 million figure rose an estimated 10 per cent in 1967.

Sheet Music

Sheet music sales also registered a reported 10 per cent increase in 1967 over \$66 million in volume during 1967; totals were: pianos (about 240,000 units at about \$195 million retail); console organs (125,000 units at \$2 million retail); violins and other orchestral strings (an estimated 80,000

units at \$20 million retail); woodwind instruments (360,000 units at \$75 million retail); brass instruments (250,000 units at \$50 million retail); accordions (40,000 units at \$8 million retail); drums (\$70 million at retail), and accessories for musical instruments (an estimated \$85 million during 1967).

The musical instrument in-

dustry has grown over 100 per cent in retail sales in the past decade, thanks largely to the trends in pop music. Total sales at retail in 1957 were \$438 million.

In 1967, the average American spent 0.205 per cent of his personal income for musical merchandise, compared to 0.156 per cent in 1957.

Ampeg Office in Nashville

NASHVILLE — Uni Music has opened an Ampeg divisional office in Nashville, established an exclusive dealership and appointed Roy Wiggins to oversee sales throughout the South.

The Ernest Tubbs Record Shop is opening a musical instrument department, and will handle the dealership for the amplifiers and bass fiddles. Eventually, as Uni Music makes further acquisitions, it plans to handle additional instruments.

Wiggins, long-time guitarist for Eddy Arnold and associated in the Arnold Realty Company of Brentwood, Tenn., will become vice-president of the Southern division, with offices in Nashville.

A showroom, division office and service center will be es-

tablished on Lower Broadway Street, near the Grand Ole Opry House and Ernest Tubbs Record Shop. The opening is set for early February.

Wiggins said that although Ampeg has been in the past strictly intended for professional musicians, efforts will be made to widen the scope to include young groups using the amplified bass.



TEISCO's new Arc with the first two-channel monaural and stereophonic rhythm and sound expansion system for combos.

Vox Donates

LOS ANGELES — Vox Guitars and Amplifiers has donated \$3,000 in sound equipment to the Cathedral of Tomorrow in Cuyahoga Falls, Ohio, to be used in the sanctuary.

In addition, the equipment—four guitars, an amplifier and two column speakers—will be used during the Cathedral's nationwide television broadcasts and at rallies.

The Cathedral Quartet, gospel group, has signed an endorsement of product contract with Vox.

Them in Vox Vow

LOS ANGELES — The English group, Them, has signed an endorsement of product contract with Vox which calls for the group to use Vox guitars and amplifiers exclusively in all radio, TV, concert and movie performances for the next five years.

FENDER FILLS VIETNAM ORDER

PHU LOI, South Vietnam—The boys of the 213th Assault Support Helicopter Company (Black Cats of Phu Loi) had a merrier Christmas thanks to Fender. Free of charge, Fender supplied to the ASHC's rock combo a bunch of amp speakers and tubes destroyed in a mortar attack last July 29. The ASHC had just purchased Fender amps and guitars in Japan three weeks earlier. The unit appealed to the Fender home office and the company got the parts to the battle zone before Christmas. ASHC acting commander Major Glenn Carr wrote: "My men were very pleased and had a party at Christmas with music supplied by the repaired amplifiers."



70 TO 1,200 FLASHES per minute are produced by this new Strobe-Lite from Park-Products Engineering Co., Tinley Park, Ill. The lightweight product is suitable for the combo market, say its makers. Area of influence is 10 to 15 feet. Several models are available, ranging from \$164.95 to \$256.80.



THE CYRKLE'S TOM DAWES, seated, discovered the Coral electric sitar recently and declared, "This is a groovy axe." Dawes and the group are using the instrument to do the background music for a new movie, "Squeeze Play" and have written a tune, "2 1/2 in D7," specifically for the instrument.

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Solo Drug Hits Hippy Groups

LOS ANGELES — Today's hippie groups are following the pattern of the big band sidemen and splintering away to chart their own careers.

Within the past several months personnel changes have occurred in: the Byrds, Spencer Davis Group, Lovin' Spoonful and Them.

The lure of stardom has also affected Joe MacDonald, the leader of San Francisco's Coun-

try Joe and the Fish, who records for Vanguard.

In addition, the growing drug problem among the groups is within the ranks of the record companies for whom they record. For the first time, pop or rock 'n' rollers in America are being dragged through

the headlines as alleged drug users.

Two years ago when LSD became the chief rallying point for the Coast hippies, the rock music favored by this segment of the population was tied to the drug culture. Insiders here freely talk about the number of pop groups which have experimented with LSD, although the subject has remained under wraps.



ANITA BRYANT is flanked by Columbia Records promotion managers, Frank Campana, left, and Joe Senkiewicz, after a performance for the Joins Chiefs of Staff at a dinner at New York's Waldorf-Astoria honoring Medal of Honor soldiers.

'Suspenders' to Snap in at 250G

NEW YORK — W. E. Baldwin, president of Temma Productions Inc., and his production associate Edmund Glover, have scheduled a musical, "Red Suspenders," for Broadway next season. The production will be budgeted at \$250,000.

"Red Suspenders" has a book by Baldwin and a score by Sally Emory. Baldwin is owner of a sound recording studio near Cherry Hill, N. J., and has his own record company and music publishing firm. Glover has been production manager for the Hollywood Bowl and Greek Theatre in Los Angeles.

New Peggy March Puts on Performance Like a Pro

CHICAGO — The audience at Mister Kelly's here discovered a new and mature Peggy March during a recent week-long stand. The RCA Victor artist, who broke into the business at 14 as "Little Peggy March" with clicks like "I Will Follow Him," is now a slim, 21-year-old platinum blond who moves with assurance through a widely varied act.

Her maturity was especially evident on the sixth night of the stand. An American Federation of Musicians' rule here only allows a house band to work five consecutive nights. A new trio tried to run away from her on two up-tempo numbers but only her manager, Arnie Harris, and Victor a&r vice-president Ernie Altschuler detected the tension.

Miss March was forced to work through two slow openers instead of her spirited "Feelin' Good," the regular act opener. But on both slow numbers her voice was strong and warm, especially on the Rod McCuen-arranged combination of "Autumn Leaves" and "If You Go Away."

Her partner on the bill was Warner Bros. Records artist

Allan Sherman, and she hopes to record "I Want to Laugh" from his new musical, "Birth Is the Coward's Way Out." Sherman sang several of his own songs.

Miss March's newest album on RCA Victor is "No Foolin'." She is set for 17 TV shows as a replacement for Jackie Gleason. **EARL PAIGE**

Bluesbreakers to Make U. S. Tour

NEW YORK — John Mayall's Bluesbreakers, London Records' group from England, will follow their American debut at the Cafe Au Go Go here with dates across the country. The tour, which is being booked by Universal Attractions, brings the group into the Grande Ballroom, Detroit, Tuesday (23); the Whiskey A Go Go, Hollywood, Thursday (25)-Sunday (28); and two weekends at the Fillmore, San Francisco, Feb. 1-3 and Feb. 8-10. Other dates are now being negotiated.

In connection with the tour, London has released a single by the group, "Oh Pretty Woman." The group is also represented in London's album release this month with "Crusade."

Signings

Jonna Gault, 21-year-old singer, has been signed to RCA Victor. Her debut single is "What If They Gave a War and No One Came?" Miss Gault wrote the song, and arranged and produced the single.

Ruby and the Romantics re-signed with ABC Records. . . . Charles Aznavour re-signed with Reprise. He will cut a new album in Italy. . . . Timi Yuro to Liberty. . . . The Best of Friends joined Laurie. Denny Pantzer of Novia Productions and Laurie's Elliott Greenberg will produce the group. . . . A Small World to Mira with "The Life You Lead" as debut disk.

Bluesbreakers Have Talent to Break Out

NEW YORK — John Mayall's Bluesbreakers have the ingredients for making it in America. They've got a wide following in England — their native country — through several hit singles and albums, a heavy promotion campaign spearheaded by London Records, here, a single which the record company claims to be breaking out in parts of the country, and most of all, professional stage presence and substantial talent, which they displayed at the Cafe Au Go Go Jan. 10.

"Palatable blues" is the best way to describe the Bluesbreakers' repertoire. There is not a gutsy blues; it can be quite commercial. The group consists of six musicians — John Mayall (organ, guitar, harmonica and vocals), guitarists Mick Taylor and Keith Tillman (bass), drummer Keef Hartley and saxophonists Dick Heckstall-Smith and Chris Mercer.

Musically, the group evokes an exciting sound without the loudness usually associated with blues-rock. Although they've clicked strongly in England, their American counterpart releases have not taken off to any large degree. Perhaps it is because John Mayall's Bluesbreakers score better in person. The group's set at the Au Go Go met with enthusiastic response from an audience which

digs blues, but the spectrum of the Bluesbreakers' audience is much broader. Their Cafe Au Go Go stand is the first leg of a tour which will bring them to San Francisco's Fillmore Auditorium, the Whiskey Au Go Go in Los Angeles and Detroit's Grande Ballroom. Between now and Feb. 10, the last date of their American tour, John Mayall's Bluesbreakers will have to prove themselves, if they are to win record buyer acceptance.

HANK FOX

Bennett Invades U.K. March 9-19

NEW YORK — Tony Bennett has been set for a personal appearance tour of England March 9-19 with TV shots thrown in for good measure. Buddy Rich and his orchestra will accompany Bennett.

The schedule includes dates at the Royal Festival Hall, London; Odeon, London; New Victoria, London; Manchester; Leeds, and Glasgow. Bennett will also guest on "The Palladium TV Show" March 10 and tape a one-hour BBC-TV special with Rich March 15. Columbia Records recently released a new Bennett album, "For Once in My Life."

Good Music & Fine Cast in 'Own Thing'

NEW YORK — "Your Own Thing," an amusing, irreverent rock musical, bowed at the off-Broadway Orpheum Theater Jan. 13 with good music and a fine cast. The show is based loosely on Shakespeare's "Twelfth Night."

Leland Palmer, a pert redhead, plays Viola; Rusty Thacker, another redhead, plays her brother Sebastian. The rock duo are in a shipwreck and find their way separately to Orson, an agent, played by Tom Ligon, and Olivia, a discotheque owner, played by Marian Mercer, as usual, a brilliant farceur.

All four have good voices as do Danny Apolinar, John Kuhner and Michael Valenti as part of a rock quartet whose fourth member has been drafted. "I'm Me! (I'm Not Afraid)," their first big rock number, is a gem on today's hippie generation.

Among the other good numbers are "What Do I Know?" "Don't Leave Me," "The Now Generation," "Come Away, Death," "When You're Young and in Love," and "The Middle Years."

The mistaken identity plot as sister plays brother comes off, except for a lengthy exchange of letters between Olivia and Orson with Viola and Sebastian alternating as messengers. Lapses into Shakespearean verse also fall flat. But these are minor in the over-all effect, which include clever use of projections and the flashing of celebrities from Senator Dirksen to the Pope along with simulated speech. Also, thoughts are cleverly projected in comic-strip-like bubbles. Apolinar and

Hal Hester wrote the first-rate music and lyrics. Book was by Donald Driver, who staged the musical. **FRED KIRBY**

Fillmore Seeks Broader Scope

SAN FRANCISCO — Jazz and blues buff Bill Graham is seeking a broader scope of musical attractions this year at his Fillmore "environmental theater" here. Starting out with a concert hall for the local pop hippie groups, Graham has been expanding into the rural blues bag and avant-garde jazz fields.

Among the artists signed for performances in the next three months are: Big Brother and the Holding Company, Youngbloods, Electric Flag, Jimi Hendrix, John Mayall's Blues Breakers, Arlo Guthrie, Paul Butterfield Blues Band, James Cotton Blues Band, the Who, Cannonball Adderley Sextet, Big Black, Vagrants, Cream, Traffic, Tremelos, Lemon Pipers and the Foundation.

Settle Union Strike Vs. S. F. Symphony

SAN FRANCISCO — A seven-week strike by the musicians union against the San Francisco Symphony Association has been settled.

The dispute centered on auditioning, hiring, seating of musicians and wages. The new salary scale, according to a spokesman for the Association, calls for \$220 a week for a 35-week season and \$235 a week for the season beginning in 1969.



Kitty Wells and her latest album for Decca "Queen of Honky Tonk Street" are slated for a long run on the top country albums lists. It incorporates well known tunes like "It's Such a Pretty World Today" and "I'll Never Find Another You" and some new novelties like "Paper Mansions" and "If I Kiss You." The combination seems slated for success. Kitty's formula for winning performances is a combination of the finest arrangements and finest guitar. She plays a Gibson guitar . . . choice of professionals. (Advertisement)

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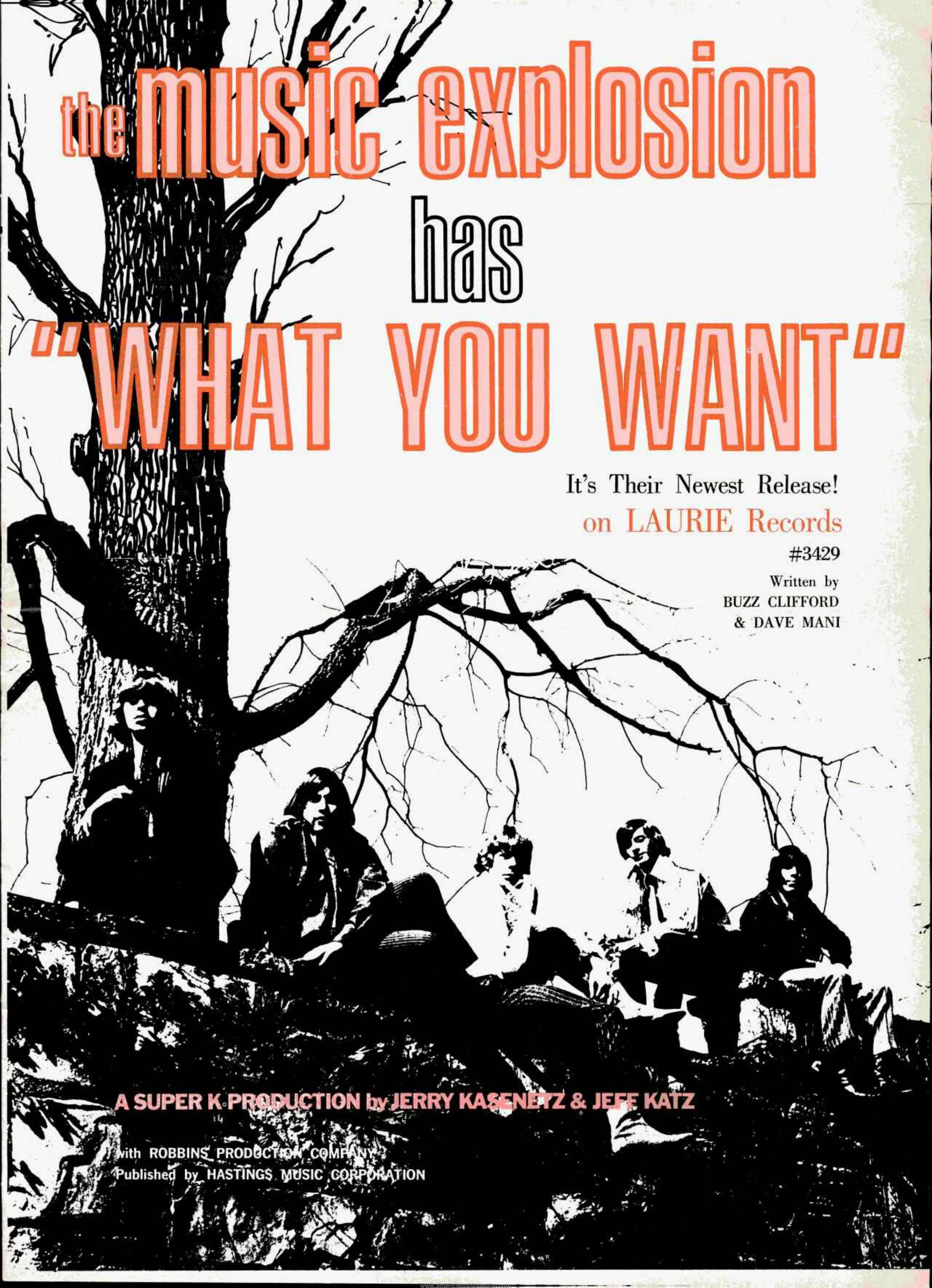
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Forum Books Name Acts

LOS ANGELES — The Forum, a new \$16 million sports and entertainment playpen, begins a policy of showcasing singers and "name" entertainment acts.

Aretha Franklin opens a pop 'n' rock series Monday (22) of

College Finals Set

NEW YORK — The national finals of the 1968 Intercollegiate Jazz Festival and the Intercollegiate Music Festivals will be held June 6-8 in St. Louis. The competitions will be staged in the St. Louis Arena, a 16,000-seat facility.

five concerts in a house geared to 18,200 for concert attractions.

In addition to the pop-rock series, the arena will book regular concerts to feature Frank Sinatra-Andy Williams type acts, according to Jack Blanck, director of attractions for the Forum.

The Do I Now Foundation, a new community chest organization has booked three days at the facility, April 5-7, to present five pop music concerts featuring hippie groups. An expanded Easter Week series of pop music concerts is also being planned by the organization.

Campus Dates

Artists group, into Stout State University, Menomonie, Wis., Feb. 6.

Lou Rawls, Capitol artist, winds up a one-week tour of 12 West Coast colleges Saturday (27).

Michael Chechik, a&r producer with Vanguard Records, will be among the judges at Hamilton College's National Contemporary Music Competition Feb. 3.

Martha Reeves and the Vandellas appear at Youngstown University (Ohio) Saturday (27).

The Four Tops, Motown group, will be at the University of Dayton (Fla.) Sunday (28).

Smokey Robinson and the Miracles, Tamla group, play at Ohio University in Athens Feb. 17.

The Jimi Hendrix Experience will perform its only New York concerts at the Hunter College Playhouse March 2. Also on the bill will be John Hammond and his band.

The Beacon Street Union, recently signed with Premier Talent Associates, is being lined up for college dates.

Ravi Shankar plays concerts at UCLA Friday (26) and Sunday (28). Gabor Szabo Quintet is at UCLA Feb. 17 and Julian Bream is booked in for March 1.

The Kingsmen, Wand Records group, set for Northampton Commercial College (Mass.) Feb. 10. The Serendipity Singers, United

Heliodor in Major Push

LONDON — Heliodor, Polydor's budget classical label, is to be given a major promotion push here during February.

A bulk release of 17 records will spearhead the campaign, which also will feature the initial issue of 50 releases that launched the label here last September.

Package deals are to be offered to dealers of 100 records or 300 records. On the 300-record package the dealer will be given a 10 per cent bonus which means he will get 30 records free of charge. Polydor is to mount another major promotion of this kind during this year to take place in the fall. The second promotion will also be backed by a release similar to the one in February.

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BEATLEBANNER 3 1/2 feet-wide, black-and-white portrait



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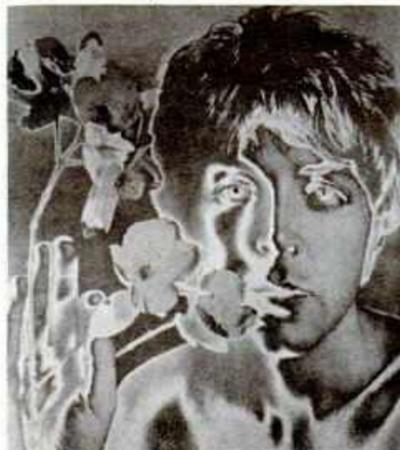
JOHN FULL COLOR 22 1/2 x 31 inches



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PABLO TURNED ON ED SULLIVAN LAST WEEK

The psychedelic lights with the Vanilla Fudge was by PABLO.

PABLO also did lightshows for Chekhov's SEAGULL, News Conventions, Fashion Shows, Rock Shows at the Village Theater, and designed the special set and lightshow for the Chubby Checker Revue.

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Last year we hit kids in their hip pockets.

This year we're grabbing them by their ears.

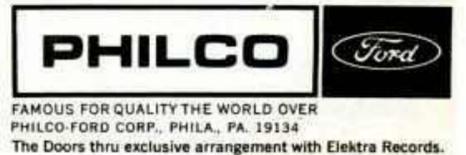


With a wild new national ad campaign for Hip Pocket Records. Offering a wild new self-liquidating premium: earrings that actually carry up to twenty Hip Pocket Records.

Just the thing to grab the fad-happy young gals who buy singles. And to grab you a healthy chunk of this fast-growing new branch of the record business.

All you need is our free window banner And our free self-selling counter card (it's like this ad, but with a real record-holding earring on it).

And, of course, you need a big supply of Philco Hip Pocket Records. Call them HP's for short when you talk to your Philco-Ford representative.



Radio-TV programming

Country Beats Strongly in Pulse of Nation Listeners

By CLAUDE HALL

NEW YORK — The fan who listens to country music is—as country music stations have claimed all along—little different from the average American who listens to radio. This is borne out by a nationwide Pulse survey based on 30,469 interviews.

The survey—reported to be the largest of its kind—will soon be provided in booklet form to key advertising decision-makers by Alan Torbet Associates Inc., in co-operation with 23 leading country music radio stations. Alan L. Torbet, president of ATA, a radio station representative firm, points out that “The format of a station is not of great concern to us. We are more interested in how well they execute that format, whether they operate a good station and make themselves important to their market.” He said the survey was conducted because modern country music radio is probably the least understood of all the important types of radio stations, including Hot 100, easy listening, beautiful music, talk and news.

Basically, the country music audience is an adult audience, with less than half as many teens and children listening as listen to all radio, the Pulse survey showed. By comparison, country music station's audience was 48 per cent men between 18-34 years of age while total radio had 36 per cent in this category. Among teens and children, country music radio's audience was comprised of 6.6 per cent; total radio was 14 per cent.

19.3 Over 50

“Only 19.3 per cent of country music men listeners are over 50 years old, compared to 31.9 per cent for the market average. Only 22.4 per cent of country music women listeners are over 50, compared to 28.1 per cent for the market average,” the survey stated.

The majority of country mu-

sic listeners are, in general, workers in skilled and semi-skilled crafts—47.1 per cent, as compared to 27.4 per cent for total radio. Among executive level listeners, country music was about on a norm with total radio. About the same number of wives who listen to country music are “stay-at-home” types as who listen to total radio. In wage earnings, the situation was this: 77.9 per cent of the country music homes earning over \$5,000 showed that 58.6 earned less than \$10,000 annually and only 19.3 per cent more than \$10,000. Of the 78.4 per cent of total-market homes earning over \$5,000, 47.3 per cent earn less than \$10,000 and 31.1 per cent earn more than \$10,000. As for education, the country music fan was only slightly behind the average radio listener.

Torbet said that he hopes this survey will give advertising de-

cision-makers “a better understanding about one of the major radio segments today, so you can better judge the good country music stations with the same yardsticks you apply to other leading stations.”

Participating in the survey were KCAD, Abilene; KOYN, Billings, Mont.; WWOL, Buffalo, N. Y.; WWOK, Charlotte, N. C.; WMOC, Chattanooga; WZIP, Cincinnati; WHYD, Columbus, Ohio; WEXL, Detroit; WKMF, Flint, Mich.; KBUY, Fort Worth; WEXT, Hartford; KIKK, Houston; WQIK, Jacksonville; KGBS, Los Angeles; WMQM, Memphis; WTUF, Mobile; WEEP, Pittsburgh; KWJJ, Portland, Ore.; WNYR, Rochester, N. Y.; KSOP, Salt Lake City; KBER, San Antonio; KAYO, Seattle; WSEN, Syracuse, N. Y.; and WYOU, Tampa.

Cleveland Gets 1st Country Outlet

By JANE SCOTT

CLEVELAND — This city's first country operation went on the air Jan. 15 at 6 a.m. as two-year-old classical station WJW-FM went WCJW-FM. “We feel there's a definite market and interest for good country music here,” said program director Charles Renwick. Renwick is also program manager for WJW. There are two other classical radio stations in Cleveland, but the nearest country station is WSLR, Akron, about 35 miles away.

The music will be pre-recorded at first with voices by WJW (easy listening) air personalities Carl Reese, Tom Fletcher and Renwick. Merrill Kimbrough is WCJW-FM production manager.

Music format will consist of the top 50 country singles, top country albums, and traditionals by such artists as Eddy Arnold and Faron Young.

The new station will also play pop artists such as Nancy Sinatra, Al Martino and Dean Martin when they sing with a country flavor. Live country music shows will be promoted by the station.

The station broadcasts in stereo and Renwick estimated that about half of the material played will be stereo. “As soon as all singles become available in stereo versions to us, we'll be completely stereo.” The station is on the air 6 a.m. to midnight

KFWB in LA To All-News

LOS ANGELES — Westinghouse Broadcasting has given up its attempt to make KFWB a rating-grabbing contemporary music station. As of early March, the station goes to an all-news operation, similar to that now at Westinghouse's WINS, New York, and KYW, Philadelphia.

When KFWB makes its switch, it will become the city's second all-news operation, XTRA, which transmits from Tijuana, Mexico, having initiated the concept several years ago. Westinghouse management says all the disk jockeys will be offered an opportunity to remain with the company.

Program Consulting Firm Is Kicked Off by Rolnick

PHILADELPHIA — David Rolnick has just bowed a programming consulting firm—he already has one major West Coast nation—and will be establishing offices in Chicago and San Francisco, as well as Los Angeles. Rolnick was, until recently, president and chairman of the board of Take Six, which specialized in packaging promotional albums of oldies for radio stations. With his move into programming consulting, Rolnick will vacate his position

TELEVISION REVIEW

Winters Show a Cool TV Display for Acts

NEW YORK—One of the freshest shows on the scene this new season is neither a Western nor a spy chiller. It's a refreshing “Jonathan Winters Show” on CBS-TV. Winters' comedy, in this show, is better than his usual caliber so that even if you're not one of his fans, you can still take it. Best of all, for the music-record industry, he showcases one or two acts per show.

Last Wednesday (10) night, the third show of the season, he stepped out of the spotlight to let Peaches and Herb of Date Records sing a medley of three of their hits, including “Two Little Kids.” Winters announced that it was their first time on TV (it wasn't) and that the charming husband and wife duo has had five hits in a row. I think their part of the show was a little too rushed. Winters

seemed to have slated them on the show to build up his audience with teens, but wasn't happy about it and eager to get it over with.

Ed Ames of RCA Victor Records received much better treatment. His first effort—“Luck Be a Lady” is not his type of song and I found the blaring of trumpets an excellent reason for the death of the big band sound. But he came back with “When the Snow Is on the Roses,” a song that is definitely his type of song, and gave it a brilliant performance.

A sore spot in the show is typical of many shows; why must all of these variety-type shows have dancers and then contrive something—usually boring—for them to do?

But then Ames came back with Carol Burnett to do a warm version of the “Do You Love Me,” tune from “Fiddler on the Roof.”

Miss Burnett and Winters filled in the rest of the show with excellent comedy sequences.

The show still has some rough spots—the dancers, better showcasing of the guest artists, etc.—but it's a good show and a welcome addition.

CLAUDE HALL

WHEW Shifts To Hit Format

WEST PALM BEACH, Fla. —WHEW, 1,000-watt operation here, has changed to a format combining hit albums and hit singles. Program director Steve Armstrong is using albums for 50 per cent of the station's broadcasting schedule. The new format comes “as the result of months of research into the buying trends in music . . . and is prompted by the marked up-swing in album purchases.”

At the same time the Colee Enterprises station is decreasing the singles survey. The Album Hitline on WHEW will be based on the top 10 selling albums in Palm Beach County each week, combined with a single survey of 16 hits, plus eight new releases and a weekly Pick Hit.

WLLY to Country

WILSON, N. C. — WLLY, 1,000-watt daytimer here, has recently switched to country music. Jim Bryan is music director.

Format Change Keys R&B Nights at WKYC

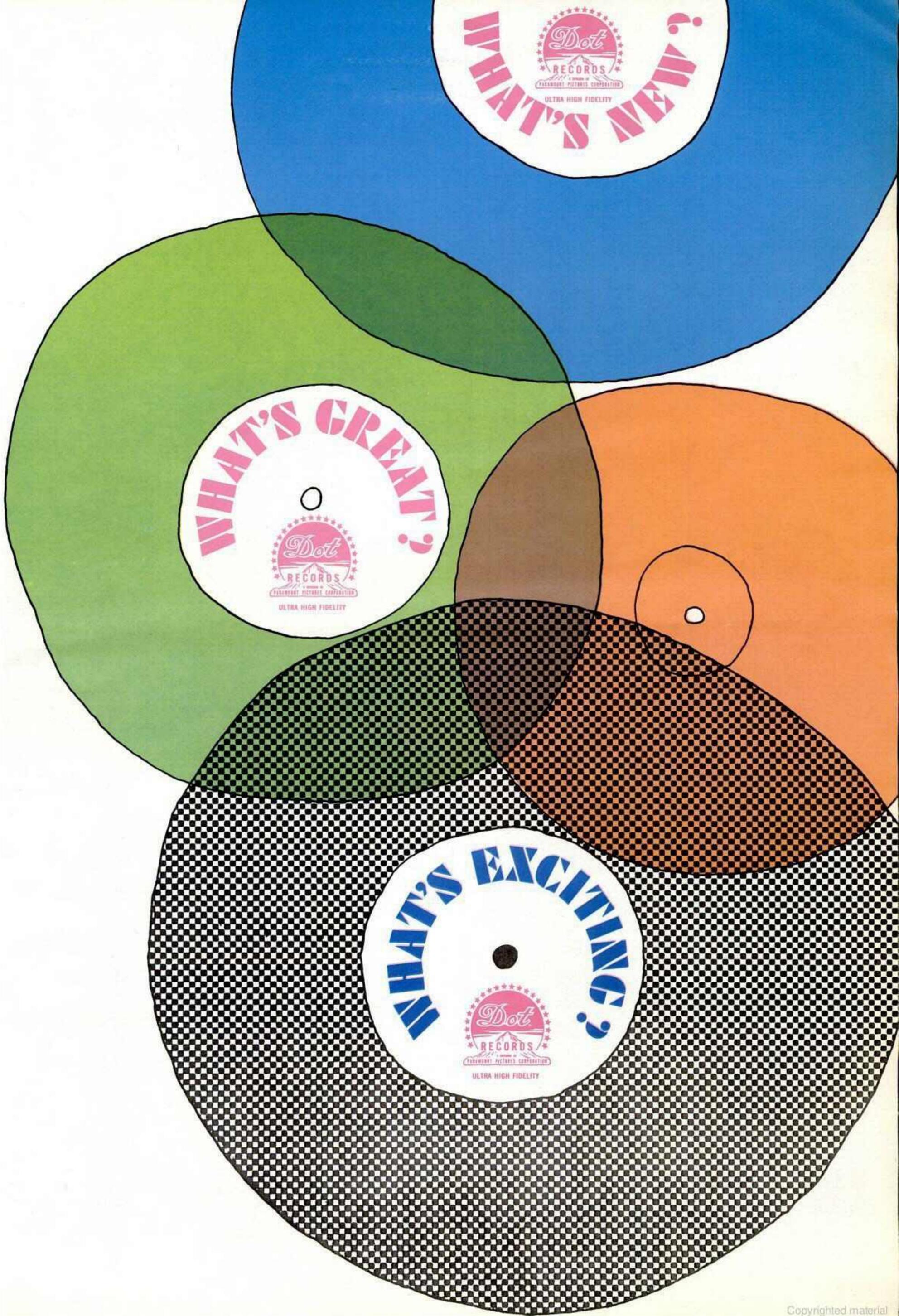
CLEVELAND — WKYC, under program director Hal Moore, is launching within the next couple of weeks a totally revamped programming operation that will hinge on a heavy slate of r&b records in the evening hours. A new air personality is being brought in from an r&b station to handle the evening show.

The playlist will center around 45-50 records, Moore said. A control system will be used so that the hits get played more often. The sound of the station will start off quite a bit softer in the morning, growing progressively harder until by evening it will be “super strong” with r&b.

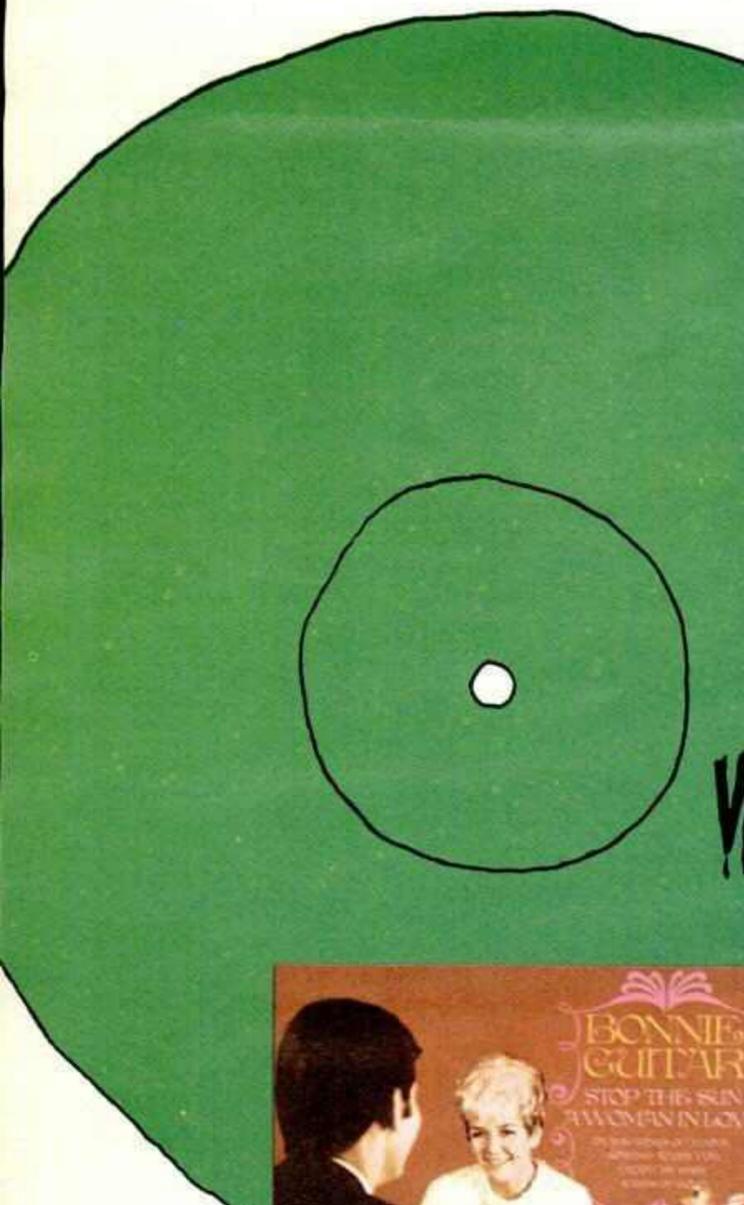
Moore said that the kids are “very soulful” in Cleveland and that he didn't feel they were getting enough r&b at present.

With the total backing of NBC, which owns the 50,000-watt clear channel station,

WKYC is launching battle against WIXY. Moore said that he had been told “to get a winner.” The station had been a winner until WIXY moved on the scene. The battle shaping up between WIXY and WKYC should be one of the most exciting radio battles of the next few months. Moore is not exactly an amateur when it comes to competitive radio; he was music director and evening deejay under Kenneth Palmer of KIMN in Denver for about two and a half years. Palmer has a reputation for being one of the greatest promotion believers in the nation. As general manager and president of KIMN, he has been known to give away a used car lot of cars and even a free Beach Boys concert at a cost of \$10,000 to void similar promotions of competing stations in Denver. It was Palmer who eventually drove KTBR to a news format.



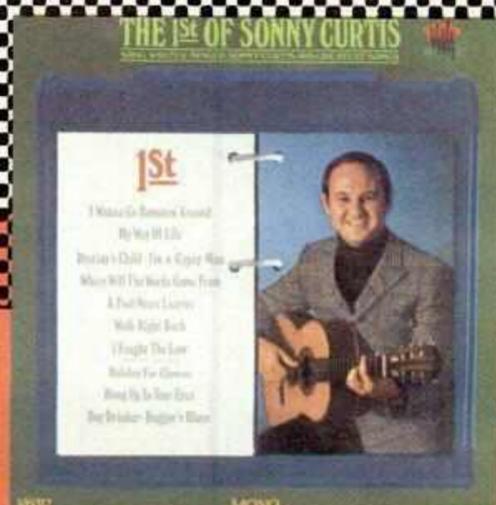
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VIVA



V-36011



V-36012



DLP-25840



DLP-25839



DLP-25841



Holzer: Master Engineer

LOS ANGELES — Howard Holzer, the 39-year-old audio design engineer whose patents are pending for his stereo generator system, is one of the record industry's little-known innovators. His accomplishments seldom make the headlines, but his technological advancements are found in studios around the world.

After three years at UCLA studying electrical engineering, Holzer left school to support his family when his father died.

The lack of a college degree in electronics has in no way affected Holzer's career and grasp of sound electronics. "He talks with a pencil in his hand," says

Les Koenig, president of Contemporary Records, for whom Holzer worked as chief engineer eight years.

In 1962, Holzer left Contemporary and opened his own company, Holzer Audio Engineering, where he began custom-building-audio components. A 200-watt stereo amplifier he was working on was utilized by RCA Victor in the development of its "DynaGroove" process.

Holzer next expanded into the development of other audio components, finally designing complete disk mastering rooms. His product line bears the name of Haeco, and it appears on equipment found all around the world. Some of his customers include RCA, Capitol, MGM, Liberty, Kapp, A&M, Contemporary, Pye King and Matsushita of Tokyo.

Holzer spent seven years with Capitol as an electrical maintenance man; eight with Contemporary and a short period "bouncing around" with a number of small recording studios.

He is a fellow of the Audio Engineering Society of America.

'Roses' to Decca

NEW YORK — Decca Records has purchased the Bulldog Breed's "If Tears Were Roses" from Balboa Records for national distribution on Coral. The song was written by Gladys Shelley and Larry Fotine.

Bank, Studio Founder, Retires

MINNEAPOLIS—A pioneer in Twin City recording circles has retired after two decades of operating his firm. Vern Bank has disposed of his interest in Kay Bank Recording Studios of Minneapolis and plans to move to Albuquerque, N. M.

Bank has sold his 50 per cent interest in the firm to Jan Jansen who already held 40 per cent. He also sold his one-third interest in Universal Audio Sales Corp. to Jansen, Herb Pilhofer and Don Michaelson. The enterprise which "started from scratch" now has about 60 employees.

The founder of Kay Bank, a former newspaper copy reader, got into the recording business with the help of his wife Kay in 1946. They first bought a wire recorder to record wedding ceremonies. They found the wedding principals weren't interested in having their words recorded so they began recording choir music.

SSS Debuts Unusual, Hit In 1st LP's

NEW YORK — A game, a hit single and "underground country" material make up the subjects for the Shelby Singleton SSS label's first album releases.

"The Basic Principles of ESP" caps the initial release. The record is based on Kreskin's adult game which is marketed by the Milton Bradley Toy Co. Both products are being cross marketed, with a \$3.5 million being channeled for publications and television advertising, according to an SSS spokesman. Kits containing both the game and the album have been mailed to numerous disk jockeys along with ESP promotion spots. Extensive in-store merchandising with point-of-purchase displays have been created for the product.

The other two albums are "Shout Bamalama and Other Super Soul Songs," by Mickey Murray and "Creamed Country Corn," recorded live at the Holiday Inn in Memphis by Smoochy and Danny. "Shout Bamalama..." is keyed to Murray's hit single of the same name and "Creamed Country Corn" is a "for adults only" collection of "witty and often risque songs and dialogues."



JAY-GEE RECORDS signs an agreement for Phonodisc, Ltd., of Toronto to distribute Jubilee and other Jay-Gee labels in Canada. At the signing ceremonies are, from left, Hal Ross, Phonodisc sales manager; Don McKim, Phonodisc president; Woody Hinderling, American representative for Phonodisc; Elliott Blaine, Jay-Gee's director of international marketing, and Steve Blaine, Jay-Gee president.

Smash Tour by Techniques

CHICAGO — A \$250,000 budgeted 14-city promotion tour has been organized for Jay and the Techniques, a group that records on Smash Records, a subsidiary of Mercury Records. The promotion, which will include visits to dealers, record hop appearances, participation on deejay radio shows and stints on national TV programs, marks the second such venture by Mercury in recent months.

Late last year the label used a similar promotion tour to launch Ever-Green Blues. This time, the promotion is built around an established act: Jay and the Techniques have clicked with two singles, "Apples, Peaches, Pumpkin Pie," and "Keep the Ball Rollin'" and have had a best-selling album.

The 19-day tour will mark the release of the group's new single, "Strawberry Shortcake" and a new LP, "Love Lost and Found."

One of the key stops for the group is their performance at the

UCLA-University of Houston basketball game at the Astrodome in Houston Jan. 20 at half time. The game, which features the two top teams in the nation, is expected to draw more than 48,000.

In Los Angeles the group will appear on Joey Bishop's ABC-TV show Tuesday (16). Stints on the Woody Woodbury and Pat Boone TV shows are also scheduled.

3 Jazz Artists Set Up Label

NEW YORK — Jazz artists Gabor Szabo, Cal Tjader and Gary McFarland have formed their own record company, Skye Recording Co.

Norman Schwartz will direct Skye's operations, with Lenny Lewis head of sales and sales promotion. The new company's first release of three albums—one by each of the artists—is planned for early March.

Skye's offices are at the Penthouse Suite, 40 West 55 Street.

Hermits Film Set

NEW YORK — Release of the Herman's Hermits movie "Mrs. Brown You've Got a Lovely Daughter" is now set for spring, and MGM Records is slating a simultaneous soundtrack album release of the Allen Klein-produced film.

Murray Singer, Laurie VP, Dead

NYACK, N. Y. — Murray Singer, Laurie Records vice-president for sales, died at a hospital here on Jan. 5. He was 51. Singer, the original sales manager and production chief of Bethlehem Records, was an executive with Laurie for six years. He is survived by his wife, Shirley, and sons, James, 13, and Howard, 8.



DAN DESMOND, promotion representative for Heilicher Bros., Midwest distributor, and advertising director Stu Kloner promote a Minneapolis concert date by Ravi Shankar by wearing Indian costumes and playing Indian instruments—in chilly six-degree weather.

COAST AGAC LECTURERS SET

HOLLYWOOD — The West Coast committee of the American Guild of Authors and Composers (AGAC) has set up a speakers' bureau of prominent composers and lyric writers to lecture at high schools and colleges.

The free speakers' service will explain the role of the songwriter in today's society and his rights in the field of contracts and copyrights.

Schools interested may contact AGAC's West Coast office, 6331 Hollywood Boulevard.



ABC RECORDS EXECUTIVES hosting the company's midwestern distributor convention at Chicago's Continental Plaza Hotel, Jan. 4, are, left to right: Howard Stark, vice-president of ABC's records division; David Berger, vice-president, international division; Martin Goldstein, vice-president of Westminster Records; Norman Rubin, promotion, LHI Records; Gene Goodman, field sales representative; Bud Katz, vice-president and director of marketing; Jay Lasker, West Coast vice-president and general manager; Larry Newton, president of ABC Records; Charlie Trepel, director of field sales representatives; Loren Becker, vice-president and general manager of Command Records; Barry Despenza, director of Midwestern a&r; Wally Roker, independent promotion; Fred Humphries, assistant, Chicago office; and Tom McCaffrey, field sales representative.

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STANLEY TURRENTINE	"ROUGH 'N TUMBLE"	4799/8799
THE VENTURES	"THE VENTURES IN SPACE"	4800/8800
THE JOHNNY MANN SINGERS	"A MAN AND A WOMAN"	4801/8801
GARY LEWIS	"LISTEN"	4802/8802
MEL CARTER	"BE MY LOVE"	4803/8803

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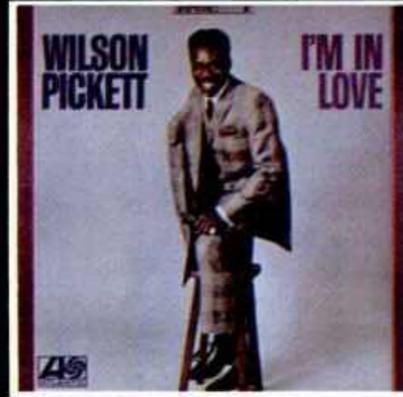
34 New Albums



LADY SOUL
Aretha Franklin
Atlantic 8176



ONCE UPON A DREAM
The Rascals
Atlantic 8169



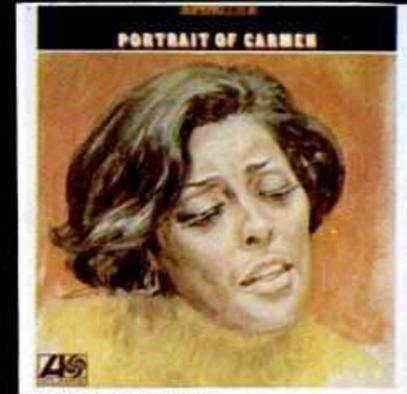
I'M IN LOVE
Wilson Pickett
Atlantic 8175



HORIZONTAL
The Bee Gees
Atco 33-233



THE ROSE GARDEN
Atco 33-225



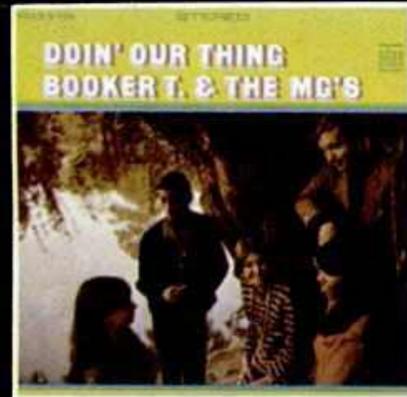
PORTRAIT OF CARMEN
Carmen McRae
Atlantic 8165



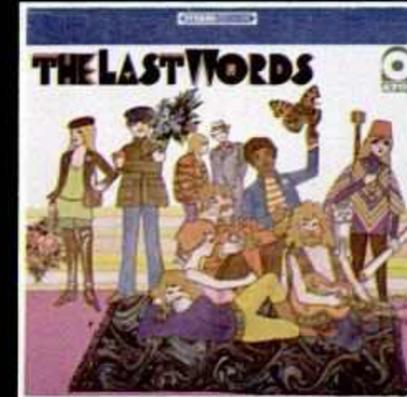
STORYBOOK CHILDREN
Billy Vera & Judy Clay
Atlantic 8174



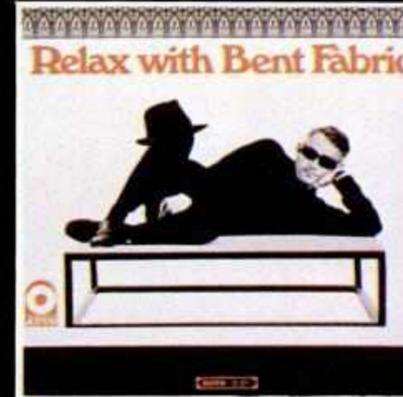
THIS IS SOUL
Various Artists
Atlantic 8170



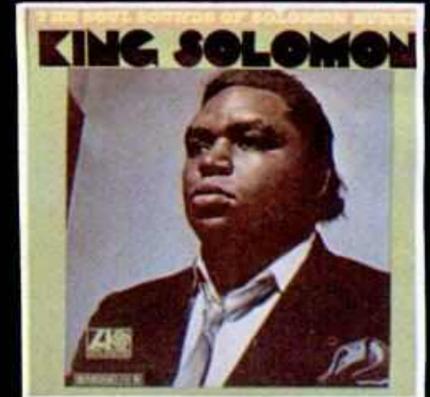
DOIN' OUR THING
Booker T. & The MG's
Stax 724



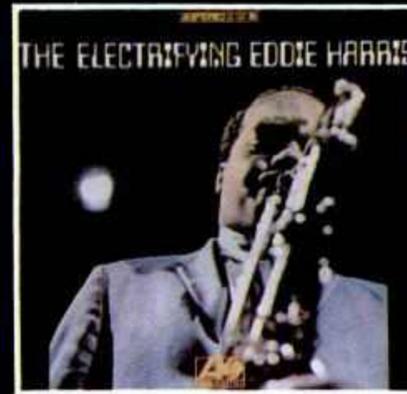
THE LAST WORDS
Atco 33-235



RELAX WITH BENT FABRIC
Atco 33-221



KING SOLOMON
Solomon Burke
Atlantic 8158



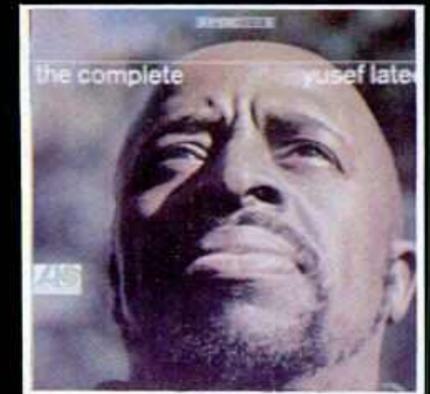
THE ELECTRIFYING EDDIE HARRIS
Atlantic 1495



I BELIEVE TO MY SOUL
Junior Mance
Atlantic 1496



DOUBLE BARRELLED SOUL
Brother Jack McDuff & David Newman
Atlantic 1498



THE COMPLETE YUSEF LATEEF
Atlantic 1499



GRIS-GRIS
Dr. John, The Night Tripper
Atco 33-234



BOOGALOO & GUAGUANCO
Willie Rosario & His Orchestra
Atco 33-236



PRESENTING GEORGE HINES AND THE GOSPEL WINDS
Atlantic R-009



"IN" TIME
Garden State Choir
Atlantic R-010

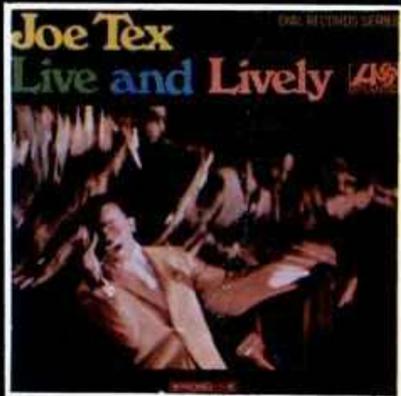
D OF ATLANTIC-ATCO



ms For January



THE BEAT GOES ON
Vanilla Fudge
Atco 33-237



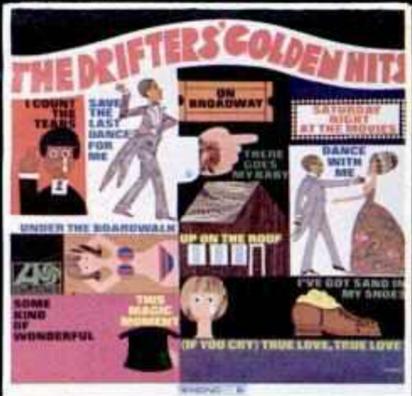
LIVE AND LIVELY
Joe Tex
Atlantic 8156



DAKTARI
Shelly Manne
Atlantic 8157



BRAZIL'S SUPER HITS
Various Artists
Atlantic 8167



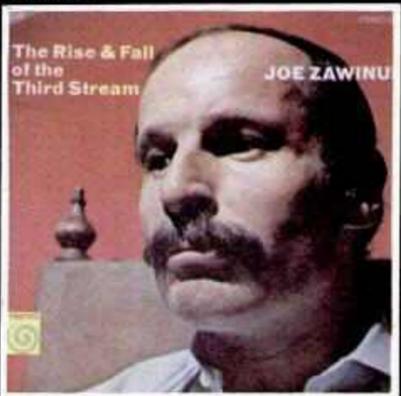
THE DRIFTERS' GOLDEN HITS
Atlantic 8153



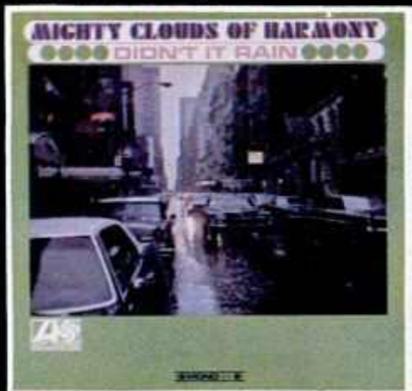
HEAVY
Iron Butterfly
Atco 33-227



TOMORROW NEVER KNOWS
Steve Marcus
Vortex 2001 (Stereo Only)



THE RISE & FALL OF THE THIRD STREAM
Joe Zawinul
Vortex 2002 (Stereo Only)



DIDN'T IT RAIN
Mighty Clouds Of Harmony
Atlantic R-011



"GOSPEL BLISS"
The Richburg Singers
Atlantic R-012

History of Rhythm & Blues

VOLUMES I, II, III, & IV

Volume I: THE ROOTS 1947-52 (ATLANTIC 8161)



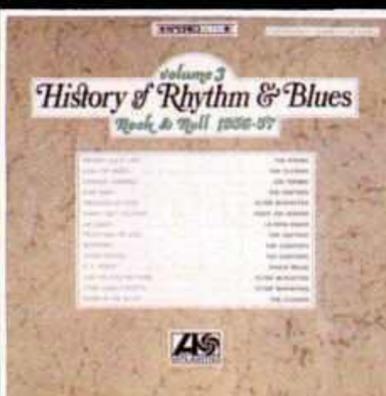
OLD MAN RIVER	THE RAVENS
IT'S TOO SOON TO KNOW	THE ORIOLES
DRINKIN' WINE SPO-DEE-O-DEE	"STICK" MCGHEE & HIS BUDDIES
COLE SLAW	FRANK CULLY
IF YOU SEE THE TEARS IN MY EYES	THE DELTA RHYTHM BOYS
ANYTIME, ANYPLACE, ANYWHERE	LAURIE TATE & JOE MORRIS ORCH.
GOODNIGHT IRENE	LEADBELLY
DON'T YOU KNOW I LOVE YOU	THE CLOVERS
SHOULDN'T I KNOW	THE CARDINALS
CHAINS OF LOVE	JOE TURNER
HEAVENLY FATHER	EDNA MCGRIFF
WHEEL OF FORTUNE	THE CARDINALS
5-10-15 HOURS	RUTH BROWN
ONE MINT JULEP	THE CLOVERS

Volume II: THE GOLDEN YEARS 1953-55 (ATLANTIC 8162)



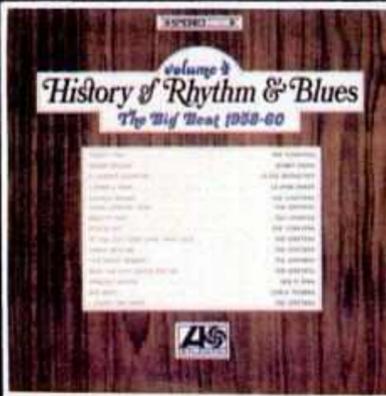
A BEGGAR FOR YOUR KISSES	THE DIAMONDS
MAMA, HE TREATS YOUR DAUGHTER MEAN	RUTH BROWN
YES IT'S YOU	THE CLOVERS
MONEY HONEY	THE DRIFTERS featuring CLYDE McPHATTER
SH-BOOM	THE CHORDS
SHAKE, RATTLE & ROLL	JOE TURNER
HONEY LOVE	THE DRIFTERS featuring CLYDE McPHATTER
JAM UP	TOMMY RIDGELEY
TWEEDLE DEE	LA VERN BAKER
I'VE GOT A WOMAN	RAY CHARLES
BLUE VELVET	THE CLOVERS
CLOSE YOUR EYES	THE FIVE KEYS
ADORABLE	THE DRIFTERS
GREENBACKS	RAY CHARLES

Volume III: ROCK & ROLL 1956-57 (ATLANTIC 8163)



SMOKEY JOE'S CAFE	THE ROBINS
DEVIL OR ANGEL	THE CLOVERS
CORRINE, CORRINA	JOE TURNER
RUBY BABY	THE DRIFTERS
TREASURE OF LOVE	CLYDE McPHATTER
SINCE I MET YOU BABY	IVORY JOE HUNTER
JIM DANDY	LA VERN BAKER
FOOLS FALL IN LOVE	THE DRIFTERS
SEARCHIN'	THE COASTERS
YOUNG BLOOD	THE COASTERS
O. C. RIDER	CHUCK WILLIS
JUST TO HOLD MY HAND	CLYDE McPHATTER
LONG LONELY NIGHTS	CLYDE McPHATTER
DOWN IN THE ALLEY	THE CLOVERS

Volume IV: THE BIG BEAT 1958-60 (ATLANTIC 8164)



YAKETY YAK	THE COASTERS
SPLISH SPLASH	BOBBY DARIN
A LOVER'S QUESTION	CLYDE McPHATTER
I CRIED A TEAR	LA VERN BAKER
CHARLIE BROWN	THE COASTERS
THERE GOES MY BABY	THE DRIFTERS
WHAT'D I SAY	RAY CHARLES
POISON IVY	THE COASTERS
(IF YOU CRY) TRUE LOVE, TRUE LOVE	THE DRIFTERS
DANCE WITH ME	THE DRIFTERS
THIS MAGIC MOMENT	THE DRIFTERS
SAVE THE LAST DANCE FOR ME	THE DRIFTERS
SPANISH HARLEM	BEN E. KING
GEE WHIZ	CARLA THOMAS
I COUNT THE TEARS	THE DRIFTERS

Available in mono and stereo



Astro-Color.  **Even if you're in the back of the plane, you can have a front seat for the movie.**

Astro-Color and Astro-Stereo are service marks of American Airlines, Inc.

Aerodynamically speaking, an airplane fuselage is generally long and skinny as opposed to short and fat.

More simply stated, a guy who's sitting in the rear of the cabin is pretty far away from a movie screen up front.

With this rule in mind, an airline that wants everyone to get a seat close to the screen has two alternatives: Fly fewer people. Or fly more screens.

It occurred to us that the second

choice is more economical.

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This makes the picture so clear we don't have to dim the lights, and the color so bright you don't have to close the shades.

And that makes it a better movie system, even if you don't watch the movie. (A real music fan

might tune in our Astro-Stereo system.)

At any rate tickets are available through us or your Travel Agent.



Paramount Pictures presents Hal Wallis' production "Becket."

And no one will be admitted once the feature has begun.

American Airlines

The airline built for professional travellers. (You'll love it.)

WABC's 'Big Break'



SOME 4,000 fans turn out for the first annual WABC "Big Break" contest held at the New York Hilton, New York, Jan. 13. Five finalists on stage include the Shambles, the Dirty Birdies Jug Band, the Stop, the Illusions, and the Rhythm Disciples.



COUSIN BRUCIE, who turned over \$4,000 in profits from the show to the Police Athletic League, briefs judges before contest. From left: Judge Sid Bernstein, manager of the Young Rascals; Bruce (Cousin Brucie) Morrow, WABC air personality and emcee of contest; Stan Schweiger, new promotion director of WABC-FM who timed the show; and T. P. West, Gene Pistilli, and Terry Cashman of ABC Records. Pistilli and Cashman were also judges, along with Richard Goldstein, music critic for the Village Voice; Rick Sklar, program director of WABC, and Claude Hall, Radio-TV editor of Billboard.



RICK SKLAR, PROGRAM DIRECTOR of WABC, oversees ABC engineers who are taping the contest. WABC will later release an album of the performances, with proceeds from the album also going to PAL. Winners in the contest—the Stop, the Dirty Birdies Jug Band, and the Illusions—receive record contracts from ABC Records and 20th Century-Fox Records.

SOMEBODY OUT THERE LIKES YOU

NEW YORK—In the course of one week, 95.2 per cent of those 12 years old and older listen to radio—nearly 140 million people, according to findings of the RADAR research project. Radio's All-Dimension Audience Research project was supported by the four networks—ABC, CBS, Mutual, and NBC. On the average quarter-hour, 19.1 million are tuned in. The average American listens to radio two hours and 28 minutes per day; adults, themselves, listen two hours and 31 minutes per day. RADAR showed that by the end of a day 77 per cent of Americans have been exposed to radio. The affiliated stations of the four networks reach over 90 million during a week. In one day, the network stations reach 47 per cent of all radio listeners.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Red Jones, who many of you will remember from WQXI in Atlanta, is now with WFOM in Marietta, Ga., doing afternoon traffic show and sales for the Hot 100 format station. Jones had been with WSNE, Cummings, Ga., as consultant-manager the past six months. . . . Jerry Lee, former air personality with KGIL, Los Angeles, is the new 7-midnight deejay on WHK, Cleveland, replacing Johnny Michaels. . . . Ed Rizika is the new producer-writer of the *Charlie & Harrigan* morning show on WKYC, Cleveland. . . . Perry Wheless is handling the midnight-6 a.m. duties on WPLO, Atlanta; he'd been with WYNX in Marietta, Ga.

★ ★ ★

WNOB-FM has moved from Cleveland to Newbury Township, 30 miles out; newest staffer is station manager-program director Tom McCormick, formerly with WAEZ, Miami, and WPVL, Painesville. . . . Several changes at WLKE, Waupun, Wis.: Chuck Evenson, formerly manager of WFAW, Fort Atkinson, is manager. Bobby Knight, formerly of WFAW, is music director and sign-on personality. Gary Diamond is the new program director; he comes from WDLB in Marshfield, Wis. . . . James W. Ramsburg has been appointed managerial assistant at KBBQ, Burbank, Calif.; he'd been in programming with Metromedia outlets in Kansas City and Los Angeles.

★ ★ ★

New Chief Barker of the Variety Club, Philadelphia, is Triangle Stations general manager John Scheuer Jr. . . . Jonathan Spring has joined KING in Seattle as morning man; he replaces Frosty Fowler, who's retiring. Spring has worked with various Pacific Northwest stations and a Chicago station. . . . CJOX in Grand Bank, Newfoundland, is now a full-time country music outlet and program director Dave Maunder of CJOX (as well as CJON and CJCN) said he had run into a problem in obtaining copies of country releases, "particularly from the smaller labels. There is an additional problem in that many good country tunes never find their way onto a Canadian label and these we miss altogether." Send copies to CJOX, P. O. Box E-5189, St. John's, Newfoundland, Canada, to his attention.

★ ★ ★

Michael Steele has been appointed program manager of WNFB, Triangle station in Binghamton, N. Y.; he'd been with WENY, Elmira, N. Y. . . . Bill Hickok has joined WPEN in Philadelphia and will do a 2-6 p.m. show (I'm not quite sure what station Hickok had been with). . . . Jim Dixon has assumed the duties of vice-president of Northeast Florida Radio and manager of WFBF in Fernandina Beach, Fla. A nine-year veteran of radio, Dixon has worked as program director of WDMG in Douglas, Ga., sales manager of WBRD in Bradenton, Fla., and most recently as assistant general manager of WYNR in Brunswick, Ga. He says the station

Metro Recording Bows Jingles Pkg.

KNOXVILLE — Metro Recording Co. has released a flexible, low-priced jingles package that will fit radio formats ranging from Hot 100 to easy listening. Vice-President W. I. Newman said that Metro will soon make available custom commercial jingles services and a jingle series for country format stations.

can use all the singles and albums it can get of all kinds.

★ ★ ★

Frankie Crocker did join Los Angeles' KGFJ; Rocky Grosse evidently didn't. Both had been with WWRL in New York. . . . The battle, academically speaking, still rages over who will get the permission of the FCC for an FM station in the New York area. A note from Andrea Spinelli, assistant to the president of

Frairleigh Dickinson, claims that NYU's programming proposal to the FCC stated NYU would play folk, jazz and classical rather than Hot 100 records. The case, incidentally, has been postponed until Jan. 24. Spinelli said that if FDU gets the station, it will be WFDU-FM and broadcast jazz, folk, and classical music. FDU proposes to operate its FM, if they get it, from its Teaneck, N. J. campus.

WPGC's Duffy High Man on Singles Poll

WASHINGTON — Play of a record by Warren Duffy, program director and traffic time air personality with WPGC here, is a virtual guarantee that the record is going to be a hit. Duffy took first place in ability to influence sales of singles records in the market, according to the latest Billboard Radio Response Ratings survey. The survey depicts a station's ability to influence its listeners to buy product; voting in the survey are men whose businesses depend on these sales—record dealers, local record distributors and one-stop operators, and local and national record company executives.

The survey, copyrighted by Billboard's Record Market Research division, showed Duffy with 71 per cent of the votes in the deejay category. His station—WPGC—had 56 per cent, topping WEAM by a wide margin. WEAM had been the leader in previous surveys.

In ability to persuade young adults and adults to buy al-

bums, WRC ranked first with 41 per cent of the votes, followed by WMAL with 28 per cent and WWDC with 25 per cent. Fred Fiske of WWDC and Al Ross of WRC tied for first place as deejays having the major influence on sales of albums—with 21 per cent of the votes, followed by Johnny Wilcox of WMAL with 15 per cent and Bob Kelly of WRC with 12 per cent.

Surprisingly, WOL had only 56 per cent of the votes for influencing sales of r&b records; WOOK had 44 per cent of the votes. However, there was no doubt that Bob Terry of WOL was the major deejay influence on sales of r&b records—he had 44 per cent of the votes in the deejay category and second place was a tie between Bill Runnells of WOOK.

The major country station was WDON and Tom Reeder of WDON was the major country music deejay influencing sales of country records.

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 Year Ago January 26, 1963

1. Walk Right In—Rooftop Singers (Vanguard)
2. Hey Paula—Paul & Paula (Phillips)
3. Go Away Little Girl—Steve Lawrence (Columbia)
4. Tell Him—Exciters (United Artists)
5. The Night Has a Thousand Eyes—Bobby Vee (Liberty)
6. My Dad—Paul Petersen (Colpix)
7. Two Lovers—Mary Wells (Motown)
8. Telstar—Tornadoes (London)
9. It's Up to You—Rick Nelson (Imperial)
10. Limbo Rock—Chubby Checker (Parkway)

POP SINGLES—10 Years Ago January 27, 1958

1. At the Hop—Danny & the Juniors (ABC-Paramount)
2. Stoop Up/Waitin' in School—Ricky Nelson (Imperial)
3. Great Balls of Fire—Jerry Lee Lewis (Sun)
4. Peggy Sue—Buddy Holly (Coral)
5. April Love/When the Swallows Come Back to Capistrano—Pat Boone (Dot)
6. Get a Job—Silhouettes (Ember)
7. Sail Along Silvery Moon/Raunchy—Billy Vaughn (Dot)
8. The Stroll—Diamonds (Mercury)
9. Sugartime—McGuire Sisters (Coral)
10. La Dee Dah—Billy and Lillie (Swan)

R&B SINGLES—5 Years Ago January 26, 1963

1. Two Lovers—Mary Wells (Motown)
2. You've Really Got a Hold on Me—Miracles (Tamla)
3. Hotel Happiness—Brook Benton (Mercury)
4. Release Me—"Little Esther" Phillips (Lenox)
5. Don't Make Me Over—Dionne Warwick (Scepter)
6. Up on the Roof—Drifters (Atlantic)
7. You Are My Sunshine—Ray Charles (ABC-Paramount)
8. That's the Way Love Is—Bobby Bland (Duke)
9. Loop De Loop—Johnny Thunder (Diamond)
10. Telstar—Tornadoes (London)

POP LP'S—5 Years Ago January 26, 1963

1. The First Family—Vaughn Meader (Cadence)
2. My Son, the Folk Singer—Allan Sherman (Warner Bros.)
3. Jazz Samba—Stan Getz & Charlie Byrd (Verve)
4. West Side Story—Sound Track (Columbia)
5. Peter, Paul & Mary—(Warner Bros.)
6. Girls! Girls! Girls!—Elvis Presley (RCA Victor)
7. I Left My Heart in San Francisco—Tony Bennett (Columbia)
8. Modern Sounds in Country & Western Music, Vol. II—Ray Charles (ABC-Paramount)
9. Pepino, the Italian Mouse & Other Italian Fun Songs—Lou Monte (Reprise)
10. Stop the World—I Want to Get Off—Original Cast (London)

BEST SELLING R&B Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	CHAIN OF FOOLS Aretha Franklin, Atlantic 2464 (14th Hour/Pronto, BMI)	7	24	43	MAN NEEDS A WOMAN James Carr, Goldwax 332 (Rise/Aim, BMI)	2
2	2	I SECOND THAT EMOTION Smokey Robinson & the Miracles, Tamla 54159 (Jobete, BMI)	11	25	25	HAVE A LITTLE MERCY ON ME Jean Wells, Calla 143 (Eden, BMI)	7
3	4	IF I COULD BUILD MY WHOLE WORLD AROUND YOU Marvin Gaye & Tammi Terrell, Tamla 54156 (Jobete, BMI)	7	26	31	LOOKING FOR A FOX Clarence Carter, Atlantic 2461 (Fame, BMI)	2
4	5	I CAN'T STAND MYSELF (When You Touch Me) James Brown & His Famous Flames, King 6144 (Taccon/Soil, BMI)	6	27	13	BOOGALOO DOWN BROADWAY Fantastic Johnny C., Phil-L-A. of Soul 305 (Dandelion/James Boy, BMI)	17
5	3	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips, Soul 35039 (Jobete, BMI)	14	28	22	PIECE OF MY HEART Erma Franklin, Shout 221 (Web IV/Ragmar, BMI)	14
6	6	HONEY CHILE Martha Reeves & the Vandellas, Gordy 7067 (Jobete, BMI)	10	29	29	TWO LITTLE KIDS Peaches & Herb, Date 1586 (Jalyne, BMI)	5
7	7	I'M IN LOVE Wilson Pickett, Atlantic 2448 (Pronto/Tracebob, BMI)	9	30	30	BABY YOU GOT IT Brenton Wood, Double Shot 121 (Big Shot, BMI)	6
8	9	COME SEE ABOUT ME Jr. Walker & the All Stars, Soul 35041 (Jobete, BMI)	8	31	42	LOST Jerry Butler, Mercury 72764 (Double Diamond/Downstairs/Parabut, BMI)	2
9	11	BACK UP TRAIN Al Green & the Soul Mates, Hot Line 15000 (Tosted, BMI)	9	32	35	NO SAD SONGS Joe Simon, Sound Stage 7 2602 (Press, BMI)	3
10	10	TELL MAMA Etta James, Cadet 5578 (Fame, BMI)	11	33	—	FUNKY WAY Calvin Arnold, Venture 605 (Mikim, BMI)	1
11	8	SKINNY LEGS AND ALL Joe Tex, Dial 4063 (Tree, BMI)	12	34	36	GIVE MY LOVE A TRY Linda Jones, Loma 2085 (Zira/Twilight, BMI)	2
12	18	OH HOW IT HURTS Barbara Mason, Arctic 137 (Blockbuster, BMI)	4	35	33	SOMEBODY'S SLEEPING IN MY BED Johnny Taylor, Stax 235 (East, BMI)	8
13	23	WE'RE A WINNER Impressions, ABC 11022 (Chi-Sound, BMI)	4	36	37	MELLOW MOONLIGHT Leon Haywood, Decca 32230 (Evejim, BMI)	4
14	14	MY BABY MUST BE A MAGICIAN Marvelettes, Tamla 54158 (Jobete, BMI)	5	37	19	LOVE POWER Sandpebbles, Calla 141 (Unbelievable, BMI)	10
15	15	I'LL BE SWEETER TOMORROW O'Jays, Bell 671 (Zira/Floteca/Mira, BMI)	10	38	38	EVERYDAY WILL BE A HOLIDAY William Bell, Stax 237 (East, BMI)	4
16	12	AND GET AWAY Esquires, Bunky 7752 (Hi-Mi/Flomar, BMI)	8	39	39	GODDESS OF LOVE Fantastic Four, Ric Tic 134 (Myto, BMI)	4
17	17	SOMETHING'S MISSING Five Stairsteps & Cubie, Buddah 20 (Kama Sutra/Burke Family, BMI)	7	40	—	THERE WAS A TIME James Brown & His Famous Flames, King 6144 (Galo, BMI)	1
18	28	PICK UP THE PIECES Carla Thomas, Stax 239 (East/Groovesville, BMI)	4	41	—	FUNKY BOO-GA-LOO Jerry-O, Shout 225 (Boo-Ga-Loo/Love Lane, BMI)	1
19	24	(1-2-3-4-5-6-7) COUNT THE DAYS Inez & Charlie Foxx, Dynamo 112 (Catalogue/Cee & Eye, BMI)	5	42	—	COLD FEET Albert King, Stax 241 (East, BMI)	1
20	16	UP TIGHT GOOD MAN Laura Lee, Chess 2030 (Chevis, BMI)	5	43	—	NOBODY Larry Williams & Johnny Watson, Okeh 7300 (Mikim/Nelchell, BMI)	1
21	34	BORN FREE Hesitations, Kapp 878 (Screen Gems-Columbia, BMI)	3	44	44	IT AIN'T WHAT YOU GOT Jimmy Hughes, Atlantic 2454 (Fame, BMI)	2
22	20	STORYBOOK CHILDREN Billy Vera & Judy Clay, Atlantic 2445 (Blackwood, BMI)	8	45	45	EXPLOSION MY SOUL Soul Survivors, Crimson 1012 (Double Diamond/Downstairs, BMI)	3
23	47	I WISH IT WOULD RAIN Temptations, Gordy 7068 (Jobete, BMI)	2	46	46	ODE TO BILLIE JOE Mighty Flea, Eldo 155 (Shayne, ASCAP)	2
				47	—	CROSS MY HEART Billy Stewart, Chess 2002 (Chevis, BMI)	1
				48	—	DANCE TO THE MUSIC Sly & Family Stone, Epic 10256 (Daly City, BMI)	1
				49	49	WITHOUT A DOUBT Major Lance, Okeh 7298 (Jalyne, BMI)	2
				50	50	NOBODY Kim Weston, MGM 131 (Mikim/Nelchell, BMI)	2

BEST SELLING R&B LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	6	15	13	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	25
2	2	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); MS 2-663 (S)	17	16	12	PATA PATA Miriam Makeba, Reprise R 6274 (M); RS 6274 (S)	8
3	4	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	4	17	18	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	14
4	3	DIONNE WARWICK'S GOLDEN HITS—Part I Scepter SRM 565 (M); SPS 565 (S)	11	18	20	ARE YOU EXPERIENCED Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	16
5	5	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	18	19	22	REACH OUT Four Tops, Motown M 660 (M); MS 660 (S)	25
6	6	MAKE IT HAPPEN Smokey Robinson and the Miracles, Tamla T 276 (M); TS 276 (S)	18	20	21	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	14
7	9	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	59	21	28	OUR FAMILY PORTRAIT 5 Stairsteps & Cubie, Buddah BDM 1008 (M); BDS 1008 (S)	2
8	8	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	9	22	17	SOUL MEN Sam & Dave, Stax 725 (M); SD 725 (S)	11
9	7	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	23	23	30	INTRUDERS ARE TOGETHER Gamble G 5001 (M); SG 5001 (S)	3
10	10	MARVIN GAYE & TAMMI TERRELL UNITED Tamla T 277 (M); TS 277 (S)	17	24	24	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	55
11	11	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	11	25	25	WHEN THE WHISTLE BLOWS ANYTHING GOES Soul Survivors, Crimson CR 502 (M); ICRS 502 (S)	3
12	14	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	43	26	19	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	5
13	16	A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 8 Various Artists, Motown M 666 (M); MS 666 (S)	5	27	—	COWBOYS AND COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	11
14	15	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	14	28	—	HUGH MASEKELA IS ALIVE AND WELL AT THE WHISKEY Uni 3015 (M); 73015 (S)	1
				29	29	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	20
				30	—	OTIS REDDING LIVE IN EUROPE Volt 416 (M); S 416 (S)	13

LUXEMBOURG TO REVAMP FORMAT STARTING APRIL 1

LONDON—Beginning April 1, Radio Luxembourg will have a complete change in its program format. It's understood the station will discard all its disk company-sponsored shows, and that the number of disk jockeys will be reduced to a selected few decided by public opinion poll samplings.

This change could alter record promotion in this country. At present, the companies control the disk content of their shows, but it is believed they will still be able to buy airtime for individual records under the new format.

Record groups currently on the 208 airwaves with their own sponsored programs are EMI, Decca and Pye, and to a lesser extent CBS and the independent RCA Victor operation.

Luxembourg British general manager Geoffrey Everitt met some opposition from majors fearing their promotional strength and chances would be weakened by the changeover. One advantage of the latter, however, will allow small independent disk outfits to promote their records legally.



DEAN (TEX) MARTIN RIDES AGAIN with country artist Buck Owens, right, as they do "I've Got a Tiger by the Tail." Owens performed his new single, "How Long Will My Baby Be Gone," on the Thursday (25) "Dean Martin Show" over NBC-TV.

Puente Show On WNJU-TV

NEW YORK — Tito Puente bowed last week a Latin music show on WNJU-TV, the Newark UHF station that beams

from atop the Empire State Building. The 9 p.m. Sunday show—"Tito Puente en su Mundo Latino"—centers on a format featuring a musical tribute to a different Latin country each week, plus a segment entitled "Record Corner," a Latin hit parade. Puente will present in the "Record Corner" the top 10 Latin tunes, featuring the No. 1 tune and artists, and the sleeper of the week. A guest will also appear on each show. Vicentico Valdes was slated for the Jan. 21 show. Producer of the hour show is Jose Curbelo, Puente's personal manager.

KSOP-FM Splits

SALT LAKE CITY—KSOP-FM, a country music stereo station here, has separated programming completely from its AM sister affiliate—KSOP. The AM side is a daytimer. KSOP-FM operates 24 hours-a-day and clusters commercials in quarter-hour segments.



GOV. JAMES A. RHODES of Ohio displays albums presented to him by Buck Owens and his manager, Jack McFadden. Also on hand are the owners and managers of WMNI Radio, Columbus. From the left are: Carl Wendelkin of WMNI, Buck Owens, Rhodes, Bill Mnich, owner of WMNI and Dennis Shy of Capitol Records.

LOOK HERE COMES THE SUN

b/w IT'S SUNNY

#66289



LOOK HERE COMES THE SUNSHINE COMPANY WITH ANOTHER CHART HIT!



Country Music

Buffy Sainte-Marie in 1st Country Disk

NASHVILLE — In what was described as a "co-operative venture," Vanguard's Buffy Sainte-Marie has cut her first country-sound session in Nashville at RCA Victor under the guidance of Chet Atkins.

The Cree Indian folk singer-writer recorded her own material, utilizing leading Nashville musicians for background music, a departure from her normal self-accompaniment.

Atkins did not produce the

session. He offered advice and suggestions as "a personal favor to a great artist." The arrangement for the session was worked out on a mutual friendship basis.

Heretofore, virtually all of the folk singer's tunes have been recorded by herself, but recently RCA Victor's Bobby Bare cut her "Piney Woods Hills," which was in the folk-country idiom.

The Vanguard artist said she did not intentionally write country music, and probably could not identify 5 per cent of the people in the Country Hall of Fame.

"I merely write what I feel, and this time it came out country," she explained. The numbers she cut were "He's a Pretty Good Man If You Ask Me" and "Soulful Shade of Blue."

"The people on the reservation (near Craven, Sask.) are all country music fans," she said. "To them I'm just another singer. But when they hear that I did my session with advice from Chet Atkins, they'll think I'm a queen."

Plans for the session were worked out by phone.



WITH CHET ATKINS playing drum accompaniment, Vanguard's Buffy Sainte-Marie prepares to entertain with an Indian song at an informal gathering at RCA Victor studios in Nashville.

Happy Wilson Joining Tree

NASHVILLE — Representative Happy Wilson has left Central Songs to become director of Tree Enterprises.

Wilson will be succeeded at Central Songs by Jerry Green, WSM-TV personality, songwriter and singer. In his new post, Wilson will co-ordinate the various Tree activities, including Tree Publishing, Wilderness Publishing, Dial Records, Jab Records, Ally Publishing, Cross Keys Publishing, Press Publishing and Twig Publishing.

Jack Stapp, president of Tree, said that Wilson will continue to promote songs in his new role, but will take on the additional duties. Green, a native of Lewisville, Tex., formerly was with KOKE, Austin, and is a graduate of the University of Texas. He joined WSM about a year ago. He will continue to work for the TV station part time.

Show." Music industry men served as pallbearers and honorary pallbearers at the funeral. Coursey began his career as a substitute drummer in the old Francis Craig orchestra.

Theater to Open In Nashville on Country History

NASHVILLE — Music City Playhouse, a theater devoted to the history of country music and its perpetuation, will open in Nashville in the early spring near the "Grand Ole Opry."

The playhouse features a film titled "Country Show of Shows," with the principal parts played by Minnie Pearl, Roy Acuff, Ernest Tubb and Porter Wagoner. It includes historical date on the "Opry" and deals with the evolutionary process of country music generally. Grant Turner narrates.

There also is a second film, "Welcome to Nashville," picturing all of the city's major historical landmarks, including the Country Music Hall of Fame and Museum.

Finally, there is a feature depicting—a painted mural—the history of the music form, with a spotlighted segment carrying the viewer through each stage. A lobby gift shop will be near the Country Hall of Fame, where signatures of all country artists will be found under glass. The Playhouse is owned by Harry Moodis and Charles Outland, neither of whom has a country music background. The theater will seat 180. It will begin on a weekend basis, with special showings for organized groups. The structure is located across the street from the Roy Acuff Exhibits.

Audrey Williams to Exit Aud-Lee Prod.

NASHVILLE—Audrey Williams no longer retains any booking or management control over her son, Hank Williams Jr., according to the young MGM artist.

"Buddy Lee now will handle all of my affairs, and my mother will have no connection with the agency," he said. Lee and Mrs. Williams formerly operated Aud-Lee productions on a joint basis. She will, however, retain an interest in Loran Publishing, for which her son writes.

Lee has collected together all of the former "Drifting Cowboys," the original traveling band of the late Hank Williams, and will book them in a special package with the Hank Williams Jr. show beginning in February. More than 20 shows already have been set up under this arrangement. The group played together for the first time in 14 years recently in a show at Terrell, N. C., on the 15th anniversary of Williams' death (Billboard, Dec. 30).

Jerry Rivers, one of the original Drifting Cowboys, has joined Aud-Lee as an aide to

Lee, and will help in handling bookings as well as front the old band. Don Helms, another of the original group, fronts the Cheatin' Hearts, the touring band of Hank Jr., which will continue to play behind him. Other members of the Drifting Cowboys are Howard Watts, Hillous Buttram and Sammy Pruitt.

The rest of the new package will consist of Wilma Lee and Stony Cooper, Leon Ashley and Margie Singleton. An entire production has been put together for the shows featuring the Drifting Cowboys. Williams said it would include a transparent curtain with his late father's picture, and the band performing behind it. The group will be introduced as the band which played "for the greatest country music singer the world has ever known."

Lee said Hank Jr. would make no more pop records, but would stick strictly to the country field. Using his childhood name, Bocephus, Williams had recorded two rock records on the Verve label.

Lanson Eyes Hit Parade on Disks Via Starday Single

NASHVILLE—Snooky Lanson, long-time star of "Your Hit Parade" and other network shows, has signed a contract and cut his first single for Starday Records.

Lanson, who returned here last summer, sang for a number

of years with WSM, where he was first heard on the NBC radio network. He sang with Ray Noble, Al Donahue and Ted Weems. One of his recordings with Ray Noble, "By the Light of the Silvery Moon," sold 1,500,000 copies.

His first big record on his own was "The Old Master Painter," in 1950, a song penned by Nashvillean Beasley Smith. That was the same year he began his eight-year stint on "Your Hit Parade," which won the Peabody Award, the Sylvania Award, Look Magazine Award and the Emmy Award.

He then began a string of personal appearances which took him to virtually every big club in the continent. He also had his own TV shows for a time in Atlanta and Shreveport. Lanson cut two sides for Starday produced by Thomas Wayne. They are described as "middle - of - the - road country." The titles are "Woman Gone Bad" and "Take Your Time."

Starday, during the past year, has signed another long-time pop singer, Guy Mitchell, whose

CON'S SONG IN CASH NEW LP

VENTURA, Calif. — A live album cut at Folsom Prison by Johnny Cash will include the song "Grey Stone Chapel" written by an inmate of the institution.

Glen Smerley, 31, who is serving a term for armed robbery, wrote the tune and succeeded through the Rev. Floyd Gressett, a Ventura pastor, in getting Cash to record it.

Cash and the prisoner met before the session, and the singer promised him a songwriter's contract. The album was produced by Columbia's Bob Johnston.

Rites for Coursey

NASHVILLE—Funeral services were held Monday (15) for Farris Coursey, one of Nashville's pioneer drummers, who had played on hundreds of recording sessions with various artists over the years. Coursey, 56, a member of the WSM studio orchestra for more than 25 years, also had been former business manager of the old Owen Bradley orchestra.

He had performed daily on the "Bobby Lord Show," WSM's "Waking Crew" and the "Noon

Nashville Scene

By BILL WILLIAMS

George Morgan, Red Foley, Grandpa Jones, and Suzy Arden and her band played Convention Hall of the Mint Hotel in Las Vegas, four packed shows at \$5 a head. Among the guests were leading Hollywood personalities and many hotel owners. The show, with promotional help from KVEG, proved to be one of the biggest and one of the best produced in the area. Bob Plummer handled arrangements. Molly Bee dropped in for one of the performances. . . . Rita Faye is, indeed, a big girl now. She plays the Flame Club in Minneapolis Feb. 5-10, her first time there as a single. The last time she played it she was a little girl, doing the scene with her mother and father, Smiley & Kitty Wilson. She's now a Capitol artist. . . . Hylo Brown, back from five weeks in Alaska, is making his home in the Nashville area, recording for K-Ark, and doing several of the syndicated TV shows. . . . Country Song Roundup, fine consumer magazine edited by CMA director William Anderson, is becoming a monthly. . . . WPLO's newest Western gentleman is Perry Wheelless.

Roger Cleghorn of Decca hosted a gathering at the Playroom in Atlanta in honor of Ernest Tubb. . . . Atlanta's David Rogers has a new Columbia release just out. He got a rave review from critic Terry Kay. . . . Producer Paul Tannen is on another of his treks here for singles sessions with Johnny Tillotson and meetings with MGM's Ray Griff, for new material and future sessions. . . . K-Ark's Ronie Barth has started the year off with a strong release and many TV appearances. . . . Dick Rich and Jack Turner of J. B. Artist & Record Promotions have formed a

publishing firm, Funderhold Music, at Warrington, Pa. . . . Starday's Kenny Roberts returned to New York City to video-tape another guest spot on WOR-TV's "Joe Franklin Show." It was Roberts' third appearance on the show in the past year. His first year with Franklin started a string of country acts. While in New York, Roberts appeared at Henry's in Brooklyn, and then went on to appearances in Rochester and Albany. . . . Charley Pride's appearance at Panther Hall, Fort Worth, was—according to the club owner—before one of the largest crowds ever to attend a dance. There were nearly 2,000 admissions. The date was arranged and promoted by Billy Deaton of San Antonio.

Jim Ed Brown introduced his new "Cajun Stripper," was made an honorary citizen of Lafayette, La., by Mayor J. Rayburn Bertrand, received congratulations from the mayor of New Orleans, and got a batch of telegrams from the girls on Bourbon Street. The Acuff-Rose tune was penned by Rusty & Doug. . . . WVMT, Burlington, Vt., now is programming five hours of modern country each night, serving northern Vermont and parts of Quebec. The station needs records. Write to Ernie Farrar. . . . Ferlin Husky signed with the "Mike Douglas Show," to be shown in more than 150 markets on Feb. 8. The arrangements were made by John Owen, of Hubert Long Talent Agency. . . . Tommy Cash, United Artists, has recorded another Curly Putman song, "I'm Not the Boy I Used to Be." The tune already has been recorded by Charley Pride and may be done by Johnny Cash in a live album to be cut at Folsom Prison.

Co-writers Ben Peters and Vivian Keith have really hit with "Before the Next Teardrop Falls." It's been cut by eight artists on four major labels. Miss Keith now has written or co-written three songs placed with three separate publishers, and done originally by three different artists.

records are selling well in the country field. Lanson continues to be booked on a regular basis at clubs around the nation while living here.

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Hank Williams, Jr.

“I WOULDN'T CHANGE A THING ABOUT YOU” (BUT YOUR NAME)

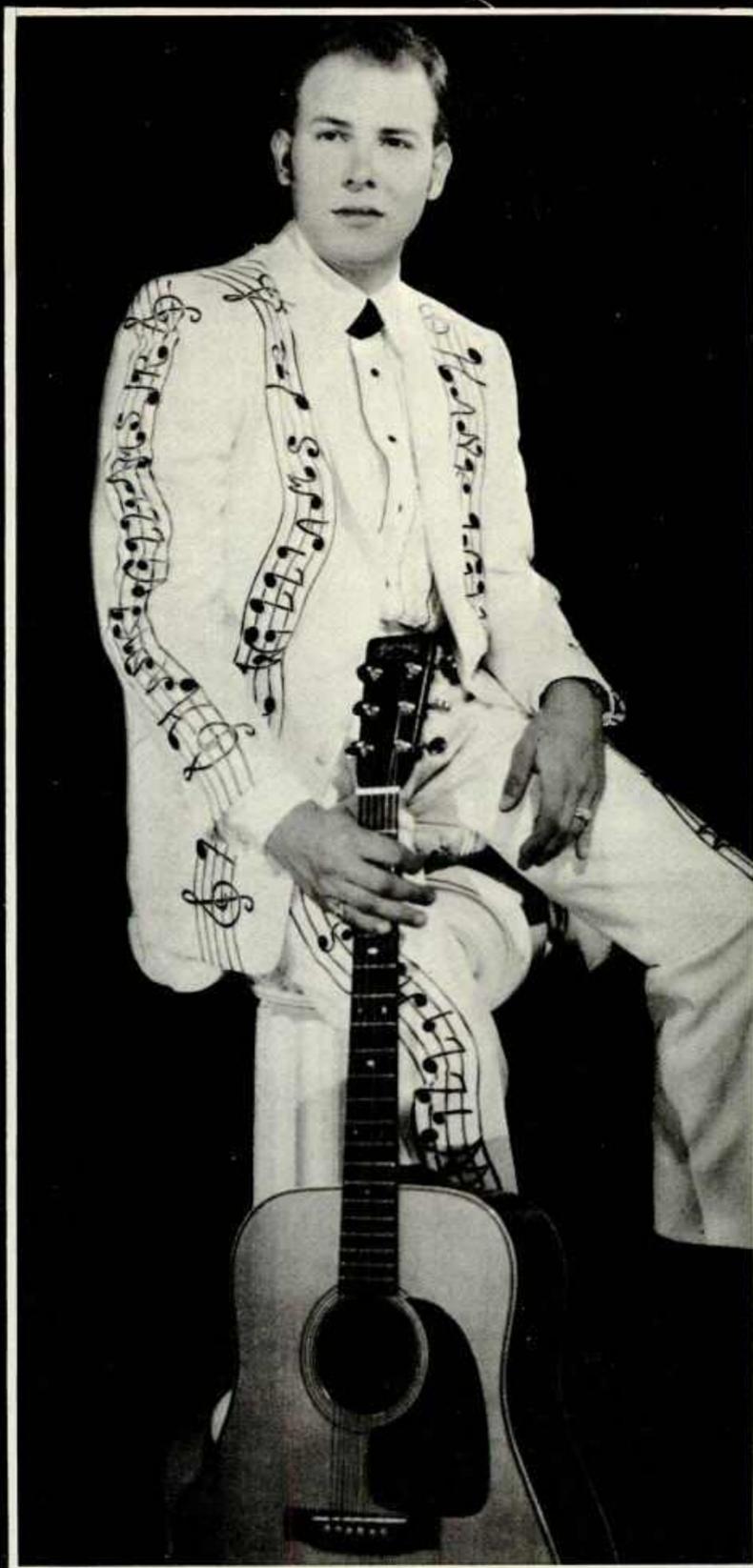
See the
Hank Williams, Jr. Show
in the following cities:

FEBRUARY

- 2 — Jackson, Miss.
- 3 — Little Rock, Ark.
- 4 — Monroe, La.
- 10 — Harrisburg, Pa.
- 11 — Herndon, Va.
- 16 — New Castle, Pa.
- 17 — Altoona, Pa.
- 18 — Binghamton, N. Y.
- 23 — Spartanburg, S.C.
- 24 — Jacksonville, N. C.

MARCH

- 2 — Milwaukee, Wisc.
- 7 — Myrtle Beach, S. C.
- 8 — Fayetteville, N. C.
- 9 — Augusta, Ga.
- 15 — Raleigh, N. C.
- 16 — Salem, Va.
- 23 — Warren, Ohio
- 24 — Cleveland, Ohio



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MGM #K 13857

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/27/68

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

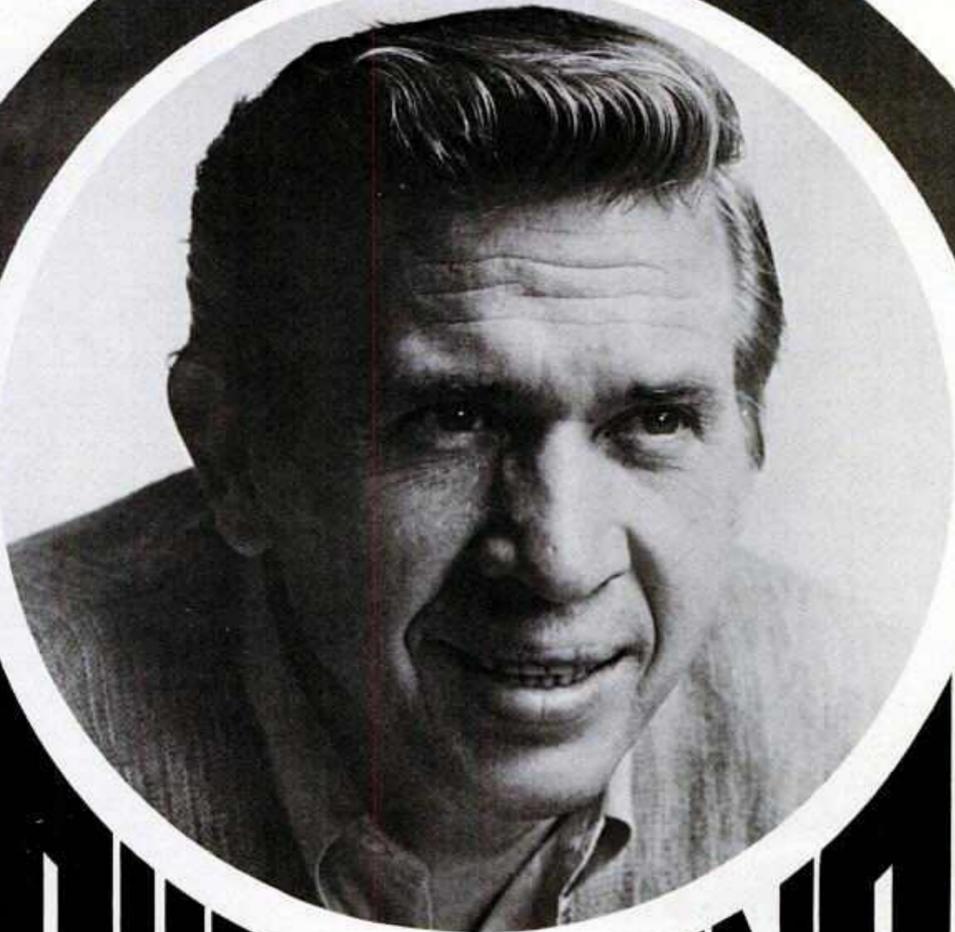
This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1	1	SING ME BACK HOME Merle Haggard, Capitol 2017 (Blue Book, BMI)	11	38	43	YOUR LILY WHITE HANDS Johnny Carver, Imperial 66268 (T.M./Blue Echo, BMI)	6
2	5	SKIP A ROPE Henson Cargill, Monument 1041 (Tree, BMI)	8	39	47	THE DAY THE WORLD STOOD STILL Charley Pride, RCA Victor 9403 (Hall-Clement, BMI)	4
3	4	HERE COMES HEAVEN Eddy Arnold, RCA Victor 9368 (Hill & Range, BMI)	9	40	46	TAKE ME TO YOUR WORLD Tammy Wynette, Epic 10269 (Gallico, BMI)	4
4	2	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol 2015 (Rivers, BMI)	14	41	42	CHILDHOOD PLACES Dottie West, RCA Victor 9377 (Tree, BMI)	7
5	3	FOR LOVING YOU Bill Anderson & Jan Howard, Decca 32197 (Painted Desert, BMI)	14	42	22	I'LL LOVE YOU MORE Jeannie Seely, Monument 1029 (Pamper, BMI)	14
6	9	PROMISES, PROMISES Lynn Anderson, Chart 1010 (Yonah, BMI)	9	43	48	DON'T MONKEY WITH ANOTHER MONKEY'S MONKEY Johnny Paycheck, Little Darlin' 0035 (Mayhew, BMI)	6
7	20	ROSANNA'S GOING WILD Johnny Cash, Columbia 44373 (Melody Lane/Copper Creek, BMI)	6	44	44	BEFORE THE NEXT TEARDROP FALLS Duane Dee, Capitol 5986 (Raleigh, BMI)	12
8	8	THE COUNTRY HALL OF FAME Hank Locklin, RCA Victor 9323 (Yellow River, ASCAP)	15	45	50	TOGETHERNESS Freddie Hart, Kapp 879 (Blue Book, BMI)	5
9	11	I HEARD A HEART BREAK LAST NIGHT Jim Reeves, RCA Victor 9343 (Hill & Range, BMI)	13	46	59	WORLD OF OUR OWN Sonny James, Capitol 2067 (Chappell, ASCAP)	2
10	6	WHAT LOCKS THE DOOR Jack Greene, Decca 32190 (Acclaim, BMI)	18	47	71	IT'S ALL OVER David Houston & Tammy Wynette, Epic 10274 (Gallico, BMI)	2
11	12	BLUE LONELY WINTER Jimmy Newman, Decca 32202 (Newkeys, BMI)	14	48	57	LOUISVILLE Leroy Van Dyke, Warner Bros. 7155 (Moss Rose, BMI)	4
12	13	ANYTHING LEAVING TOWN TODAY Dave Dudley, Mercury 72741 (Newkeys, BMI)	13	49	49	WRONG SIDE OF THE WORLD Hugh X. Lewis, Kapp 868 (Freeway, BMI)	8
13	16	THE LAST THING ON MY MIND Porter Wagoner & Dolly Parton, RCA Victor 9369 (Deep Fork, ASCAP)	9	50	56	DOWN IN THE FLOOD Lester Flatt & Earl Scruggs, Columbia 44380 (Dwarf, ASCAP)	3
14	14	WONDERFUL WORLD OF WOMEN Faron Young, Mercury 72728 (Cedarwood, BMI)	14	51	62	FOGGY RIVER Carl Smith, Columbia 44396 (Milene, ASCAP)	3
15	7	LOVE'S GONNA HAPPEN TO ME Wynn Stewart, Capitol 2012 (Freeway, BMI)	12	52	—	WALK ON OUT OF MY MIND Waylon Jennings, RCA Victor 4-9414 (Tree, BMI)	1
16	10	IT TAKES PEOPLE LIKE YOU (To Make People Like Me) Buck Owens, Capitol 2001 (Blue Book, BMI)	16	53	53	ALL RIGHT (I'll Sign the Papers) Mel Tillis, Kapp 881 (Cedarwood, BMI)	3
17	17	I'D GIVE THE WORLD Warner Mack, Decca 32211 (Page Boy, SESAC)	12	54	54	THANKS A LOT FOR TRYIN' ANYWAY Liz Anderson, RCA Victor 9378 (Glaser, BMI)	6
18	18	HEAVEN HELP THE WORKING GIRL Norma Jean, RCA Victor 9362 (Wilderness, BMI)	11	55	55	BIG DADDY Browns, RCA Victor 9364 (Acuff-Rose, BMI)	7
19	15	TUPELO MISSISSIPPI FLASH Jerry Reed, RCA Victor 9334 (Vector, BMI)	13	56	58	DARK END OF THE STREET Archie Campbell & Lorene Mann, RCA Victor 9401 (Press, BMI)	4
20	21	WEAKNESS IN A MAN Roy Drusky, Mercury 72742 (Gallico, BMI)	12	57	52	SET HIM FREE Skeeter Davis, RCA Victor 9371 (Davis, Moyers & Wilson/Pampers, BMI)	7
21	19	BURNING A HOLE IN MY MIND Connie Smith, RCA Victor 9335 (Delmore, ASCAP)	14	58	—	GREENWICH VILLAGE FOLKSONG SALES MAN Jim & Jesse, Epic 10263 (Newkeys, BMI)	1
22	26	REPEAT AFTER ME Jack Reno, Jab 9009 (Tree, BMI)	8	59	69	EVERYBODY'S GOTTA BE SOMEWHERE Johnny Dollar, Date 1585 (Mayhew, BMI)	3
23	27	JUST FOR YOU Ferlin Husky, Capitol 2048 (Tree, BMI)	6	60	61	I WOULDN'T CHANGE A THING ABOUT YOU Hank Williams Jr., MGM 13857 (Ly-Rann, BMI)	3
24	24	A DIME AT A TIME Del Reeves, United Artists 50210 (Pass Key, BMI)	17	61	—	HOW LONG WILL MY BABY BE GONE Buck Owens & His Buckaroos, Capitol 2080 (Blue Book, BMI)	1
25	28	MY GOAL FOR TODAY Kenny Price, Boone 1067 (Pamper, BMI)	7	62	—	LUZIANNA Webb Pierce, Decca 32246 (Tuesday, BMI)	1
26	23	IF MY HEART HAD WINDOWS George Jones, Musicor 1267 (Glad/Blue Crest, BMI)	17	63	60	THE DAY YOU STOPPED LOVING ME Bobby Helms, Little Darlin' 0034 (Mayhew, BMI)	5
27	40	TAKE ME JUST AS I AM (Or Let Me Go) Ray Price, Columbia 44374 (Emanuel, ASCAP)	5	64	67	I MADE THE PRISON BAND Tommy Collins, Columbia 44386 (Blue Book, BMI)	3
28	29	ANNA, I'M TAKING YOU HOME Leon Ashley, Ashley 2025 (Gallico, BMI)	9	65	65	YOUR LILY WHITE HANDS Ray Griff, MGM 13855 (Blue Echo/T.M., BMI)	6
29	35	MY CAN DO CAN'T KEEP UP WITH MY WANT TO Nat Stuckey, Paula 287 (Stuckey, BMI)	6	66	66	GREAT PRETENDER Lamar Morris, MGM 13866 (Panther, ASCAP)	3
30	32	WOMAN HUNGRY Porter Wagoner, RCA Victor 9379 (Owepar, BMI)	7	67	70	BABY ME, BABY Johnny Duncan, Columbia 44383 (Wilderness, BMI)	3
31	36	STOP THE SUN Bonnie Guitar, Dot 17057 (Acclaim/Rapport, BMI)	6	68	—	BABY'S BACK AGAIN Connie Smith, RCA Victor 47-9413 (Marchar, BMI)	1
32	33	LITTLE WORLD GIRL George Hamilton IV, RCA Victor 9385 (Windward Side, BMI)	6	69	—	SO LONG CHARLIE BROWN, DON'T LOOK FOR ME AROUND Sammi Smith, Columbia 44370 (Heart of the Hills, BMI)	1
33	30	A GIRL DON'T HAVE TO DRINK TO HAVE FUN Wanda Jackson, Capitol 2021 (Blue Book, BMI)	10	70	68	THIS SONG IS JUST FOR YOU Bobby Austin, Capitol 2039 (Central Songs, BMI)	5
34	39	THE SON OF HICKORY HOLLER'S TRAMP Johnny Darrrell, United Artists 50235 (Blue Crest, BMI)	6	71	73	SHE GETS THE ROSES (I Get the Tears) Donna Odum, Decca 32214 (Page Boy, SESAC)	2
35	38	TELL MAUDE I SLIPPED Red Sovine, Starday 823 (Champion, BMI)	8	72	72	BARBARA George Morgan, Starday 825 (Home Folk, BMI)	3
36	37	THIS ONE'S ON THE HOUSE Jerry Wallace, Liberty 56001 (Forest Hills, BMI)	10	73	75	ONLY DADDY THAT'LL WALK THE LINE Jim Alley, Dot 17051 (Central Songs, BMI)	2
37	25	LOVE'S DEAD END Bill Phillips, Decca 32207 (Cedarwood, BMI)	11	74	—	BY THE TIME YOU GET TO PHOENIX Wanda Jackson, Capitol 2085 (Rivers, BMI)	1
				75	—	MY BIG TRUCK DRIVIN' MAN Kitty Wells, Decca 32247 (Moss Rose, BMI)	1

Billboard Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 1/27/68

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TURN THE WORLD AROUND Eddy Arnold, RCA Victor LPM 3869 (M); LSP 3869 (S)	20
2	4	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	5
3	2	BRANDED MAN Merle Haggard & the Strangers, Capitol T 2789 (M); ST 2789 (S)	18
4	6	WHAT LOCKS THE DOOR Jack Greene, Decca DL 4939 (M); DL 74939 (S)	8
5	5	QUEEN OF HONKY TONK STREET Kitty Wells, Decca DL 4929 (M); DL 74929 (S)	13
6	3	SINGIN' WITH FEELIN' Loretta Lynn, Decca DL 4930 (M); DL 74930 (S)	13
7	7	YOU MEAN THE WORLD TO ME David Houston, Epic LN 24338 (M); BN 26338 (S)	7
8	8	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	40
9	10	GEMS BY JIM Jim Ed Brown, RCA Victor LPM 3853 (M); LSP 3853 (S)	13
10	12	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	17
11	9	THIS IS JAN HOWARD COUNTRY Decca DL 4931 (M); DL 74931 (S)	8
12	15	THE COUNTRY WAY Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	6
13	13	THE BUCKAROOS STRIKE AGAIN Capitol T 2828 (M); ST 2828 (S)	9
14	14	ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	20
15	18	LAURA Leon Ashley, RCA Victor LPM 3900 (M); LSP 3900 (S)	13
16	11	HELLO, I'M DOLLY Dolly Parton, Monument MLP 8085 (M); SLP 18085 (S)	12
17	17	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	30
18	22	I'LL HELP YOU FORGET HER Dottie West, RCA Victor LPM 3830 (M); LSP 3830 (S)	8
19	21	TONIGHT CARMEN Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)	22
20	20	THE ONE AND ONLY Waylon Jennings, RCA Camden CAL 2183 (M); CAS 2183 (S)	5
21	25	BILL ANDERSON'S GREATEST HITS Decca DL 4859 (M); DL 74859 (S)	13
22	16	YOUR TENDER LOVING CARE Buck Owens & His Buckaroos, Capitol T 2760 (M); ST 2760 (S)	22
23	23	RAY PRICE'S GREATEST HITS, VOL. 2 Columbia CL 2670 (M); CS 9470 (S)	7
24	37	TRAVELING SHOES Guy Mitchell, Starday SLP 412 (M); S 412 (S)	5
25	24	CLASS OF '67 Floyd Cramer, RCA Victor LPM 3827 (M); LSP 3827 (S)	10
26	27	CLASS GUITAR Chet Atkins, RCA Victor LPM 3885 (M); LSP 3885 (S)	4
27	32	JOHNNY CASH'S GREATEST HITS, VOL. I Columbia CL 2678 (M); CS 9478 (S)	28
28	30	HITS BY GEORGE George Jones, Musicor MM 2128 (M); MS 3128 (S)	25
29	29	ENGLISH COUNTRY SIDE Bobby Bare/The Hillsideers, RCA Victor LPM 3896 (M); LSP 3896 (S)	6
30	43	IT TAKES PEOPLE LIKE YOU TO MAKE PEOPLE LIKE ME Buck Owens & His Buckaroos, Capitol T 2841 (M); ST 2841 (S)	2
31	39	SING ME BACK HOME Merle Haggard, Capitol T 2848 (M); ST 2848 (S)	2
32	34	PHANTOM 309 Red Sovine, Starday 414 (M); S 414 (S)	3
33	44	LOVE'S GONNA HAPPEN TO ME Wynn Stewart, Capitol T 2849 (M); ST 2849 (S)	2
34	33	THE PARTY'S OVER AND OTHER GREAT WILLIE NELSON SONGS Willie Nelson, RCA Victor LPM 3858 (M); LSP 3858 (S)	14
35	26	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor LPM 3825 (M); LSP 3825 (S)	23
36	31	BEST OF CONNIE SMITH RCA Victor LPM 3848 (M); LSP 3848 (S)	13
37	19	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied) Skeeter Davis, RCA Victor LPM 3876 (M); LSP 3876 (S)	10
38	—	COUNTRY HITS BY CANDLELIGHT George Morgan, Starday 410 (M); SLP 410 (S)	1
39	—	SOUL OF COUNTRY MUSIC Connie Smith, RCA Victor LPM 3889 (M); LSP 3889 (S)	1
40	40	A WOMAN NEEDS LOVE Marion Worth, Decca DL 4936 (M); DL 74936 (S)	3
41	36	TEAR TIME Wilma Burgess, Decca DL 4935 (M); DL 74935 (S)	7
42	42	GIVE ME FIVE Buck Trent, Boone BLP 1212 (M); SLP 1212 (S)	3
43	45	LET'S GET TOGETHER George Jones & Melba Montgomery, Musicor MM 2127 (M); MS 3127 (S)	2
44	—	PROMISES PROMISES Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	1
45	—	HEAVEN'S JUST A PRAYER AWAY Norma Jean, RCA Victor LPM 3910 (M); LSP 3910 (S)	1



BUCK OWENS

AND THE BUCKAROOS

NEW SINGLE

**HOW LONG
WILL MY
BABY BE GONE**

b/w

**EVERYBODY
NEEDS SOMEBODY**

2080



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Classical Music

Mozart Top-Waxed Writer In '67; Lists 94 New Writers

BOSTON — Mozart was the most frequent recorded composer last year with 174 new listings in the Schwann catalog. New listings by composer accounted for 2,375 entries. There were 94 new composers mentioned, 62 of these in contemporary music.

Following Mozart in citations were Beethoven, 126; J. S. Bach, 117; Haydn, 87; Brahms, 67; Schubert, 62; Tchaikovsky, 48; Debussy, 47; Vivaldi, 44; Dvorak, 43; Schumann, 41; Ravel, 37; Telemann, 35; and Handel, 33. Mahler had 22 new listings out of a catalog total of 92, while 20 of Bruckner's 63 were issued last year. Nilsen had 18 of his 38 total released in 1967.

Beethoven's Seventh

Beethoven's "Symphony No. 7" led new titles with seven versions. Four new listings each were registered by Beethoven's "Violin Concerto," Beethoven's "Symphony No. 3," Dvorak's "Symphony No. 9," Prokofiev's "Symphony No. 5," Stravinsky's "Petrouchka," and Tchaikovsky's "Symphony No. 4."

Haydn's symphonies scored 44 new listings, while there were 37 citations for Bach cantatas and 29 for Beethoven symphonies. Complete sets of Mahler's symphonies on Columbia and Wagner's "Ring des Nibelungen" on London were among the year's highlights. The year also saw many European recordings reissued on low-price American labels.

War Horses

War horses receiving only two new pressings each were Ravel's "Bolero," Rimsky-Korsakov's "Scheherazade," Saint-Saens' "Danse Macabre," Sibelius' "Finlandia," Richard Strauss' "Till Eulenspiegel," and Tchaikovsky's "Overture 1812." Three performances each were issued of Schubert's "Symphony No. 8 (Unfinished)" and Tchaikovsky's "Piano Concerto No. 1."

A total of 203 new listings by living composers were added including 36 for Stravinsky and 21 for Schoenberg. Six of Stockhausen's total of eight were added last year, while there were 26 for Bartok and 19 for Ives.

Krzysztof Penderecki, who was added to the catalog by Philips, hit the classical charts on that label and RCA Victor with his "Passion According to St. Luke," while an electronic piece by Henri Pousseur scored for Columbia. Pousseur, who was introduced to the listings by Victor, also appeared on Everest. Angel's "East Meets West" album contained first listings for Ravi Shankar, while London restored Ildebrando Pizzetti to the catalog.

Odyssey Leads

Odyssey led labels with first composer listings as nine of its 11 new names were added to Columbia's all-contemporary release in Novem-

ber. The nine were Pauline Oliveros, Alvin Lucier, Donald Lybbert, Teo Macero, Toshi Ichivanagi, Toru Takemitsu, Dorian Le Gallienne, Richard Maxfield and Peter Schulthorpe. The other Odyssey additions were Domenico Sarro and Philibert de LaVigne, early 18th century composers. The six composers introduced on CBS in November were Jacques Hetu, Pierre Mercure, Oscar Morawetz, Ernest Campbell MacMillan, Istvan Anhart and Harry Freedman. Edison Denisov was added then by Columbia, which introduced another contemporary composer, Michio Miyagi, earlier in the year.

A collection of Portuguese music on Mercury brought Manuel Cardoso, Joao de Sousa Carvalho, Manuel Rodrigues and Carlos de Seixas to the catalog. Heliodor was heavy in the contemporary scene with six new names: Lejaren Hiller, Robert A. Baker, Leonard M. Isaacson, Charles E. Hamm, Herbert van Maribus Constant, along with the 18th century John Baston and Robert Woodcock.

Golden Crest

Other labels with more than one new name each were Golden Crest, seven (Walter Harley, Michael Head, Leo Justinus Kauffmann, Valentino Bucchi, Alvin Brehm, John Huggler, and Johann Ernst Galliard); Nonesuch, five (Danile Speer, Giovanni Battista Marella, Morton Subotnick, Jean Francois Dandrieu, Franz Christoph Neubaur); Crossroads, five (Adalbert Gyrowetz, Wenzel Pichl, Jan Krumlovsky, Octavio Pinto, Hector (Toscar); Turnabout, four (Pierre Attaignant, Johann Conrad Schlick, Leonard Lechner, Pet Norgaard); Vanguard three (Franz Krommer, Samuel Adler, Frederick Pikit); Philips, three (Penderick, Grazyna Bacewicz, Tadeusz Baird); Louisville, three (Lothar Klein, Ronald Herder, Robert Kenneth Rohe); Telefunken, three (Paul Dessau, Mario Peragallo, William Lawes); Argo, three (Francois Joseph Nadermann, Phyllis Tate, Carlos Salzedo); Everest (Dinu Lipatti, Jean-Claude Elroy); Mace (Domenico Puccini, Johann Ernst); Folkways (Victor A. Grauer, John Donald Robb); Angel (Shankar, Alexander Goehr); Lyricord (Charles Tourne-mire, Saburo Takata); London (Pizzetti, William Shield); Advance (George Crumb, David Burge); Baroque (John Christopher Pepusch, Johann Ludwig Krebs).

Other composers added were Rodion Schedrin (Melodiya/Angel), John Koch (Serenus), Frank Xaver Pokorny (Philips World Series), Johann Christoph Pezel (Crystal), Joseph Mysliveczek (Monitor), Pierre van Maldere (Archive), Victor Hely-Hutchinson (Capitol), James A. Richert (Owl), David Popper (Virtuoso), and Frank Erickson (Tennessee Technological University).

Dichter in Top Form at Concert

NEW YORK — Pianist Mischa Dichter scored a resounding success with the New York Philharmonic under Leonard Bernstein on Jan. 15 at Philharmonic Hall. Dichter, who made his debut with the orchestra on Jan. 13, was forceful when required and delicate when required, as soloist in Tchaikovsky's "Concerto No. 1" which he has recorded for RCA Victor.

The second movement was especially effective as Dichter displayed a light touch even when acrobatically speeding across the keyboard. The technical difficulties of the warhorse posed no serious problems for the Silver Medal winner of the 1966 Tchaikovsky Piano Competition.

Dichter has completed his first Victor recital album, which

contains Stravinsky's "Petrouchka" and shorter pieces of Brahms. In March he will record Rachmaninoff's "Concerto No. 2" and the "Paganini Variations" with Andre Previn and the London Symphony in London.

The Philharmonic, which records for Columbia, also was in top form throughout with the balance between soloist and orchestra especially good in the familiar final movement. Bernstein and the Philharmonic have recorded the concerto for Columbia with Philippe Entremont as soloist.

The program's unfamiliar work was Rodion Shchedrin's "The Chimes (Zvony), Concerto No. 2 for Orchestra," which was commissioned by the Philharmonic in its current celebration of its 125th anniversary. The work, including pistol shot, was relatively subdued with even louder dissonant sections short. Well played by the orchestra, the selection might provide an interesting filler for an album. Melodiya/Angel last year issued an album of music by the important Soviet modern composer.

(Continued on page 37)



GEORGE SZELL, left, Cleveland Orchestra conductor, and Rafael Druian, center, the orchestra's concertmaster, go over a score with Paul Myers, Columbia Masterworks a&r producer, during a recording session for an album of four Mozart piano and piano sonatas being issued by Columbia this month. The pressing is Szell's first as pianist in almost 20 years.

COL. GOES STEREO-ONLY ON CLASSICAL PRODUCT

NEW YORK—All new Columbia, CBS and Odyssey classical product will be issued in stereo only beginning this month, except for historic recordings, which will still be in monaural only. The six stereo-only albums on Columbia this month include performances by the Mormon Tabernacle Choir, Eugene Ormandy and the Philadelphia Orchestra, flutist Jean-Pierre Rampal, violinist Isaac Stern, pianist George Szell and violinist Rafael Druian, the Juilliard Quartet.

Four of the low-price Odyssey albums are available only in monaural, including performances by pianist Clifford Curzon and the Budapest String Quartet, pianist Oscar Levant with Dimitri Mitropoulos and the New York Philharmonic, pianist Dinu Lipatti with the Philharmonic Orchestra, and narrator W. H. Auden with Noah Greenberg and the New York Pro Musica Antiqua. The stereo-only LP's are by Max Goberman and the Vienna State Opera Orchestra, and pianist Karl Engel with the Frankfurt Chamber Orchestra under Hans Koppenburg. Product previously issued in both stereo and monaural versions will continue to be available in both.

OPERA REVIEW

'Martha' at Met a Delight

NEW YORK — A well-balanced cast of performers who know how to sing English properly helped make Flotow's "Martha" a delight at the Metropolitan Opera on Jan. 16. The capable quartet of principals consisted of soprano Jean Fenn, tenor John Alexander, mezzo-soprano Rosalind Elias, and bass Donald Gramm. A new English translation by George Meade and improved staging by Nathaniel Merrill helped raise the proceedings far above the level of the first performances of the new production several years back.

Miss Fenn, attractive in voice

and looks, was excellent in the title role. Her "Last Rose of Summer" and last act aria were both well sung as her voice maintained its clarity throughout. Miss Elias, who has recorded extensively for RCA Victor, was the only one of the principals who had appeared in the opera at the old Met and she again excelled. The role is congenial for her flexible voice and she always can be relied on for good acting.

Alexander, who has recorded for Victor and Columbia, turned in one of his more convincing performances, including an ef-

(Continued on page 37)



TERRY McEWEN, manager of London Records classical division, moderates a panel on "How to Increase the Sales of Classical Records" during London's sales convention at the Concord Hotel, Kiamasha Lake, N. Y. Panelists are, from left, Herb Goldfarb, London's national sales manager; George MacDuff, London distributor in Chicago; Dave Shahine of Chicago's Discount Record Center; Art Grobart, head of the Discount Record Center chain in Southern California; John Earling, owner of a Seattle retail shop; Bill Davis, London distributor in Denver; and Dave Rothfeld, division merchandise manager of E. J. Korvette. Audience includes, right, Lenny Meisel, pop album promotion man for London.



RICHARD HAYMAN, arranger and conductor for the Boston Pops, presents Jim Bogle, left, of Waco, Tex., with a plaque as winner of the one-year, full tuition music scholarship of the Arthur J. Bitker Scholarship for Young Composers. Looking on are Clifford I. Bitker of Milwaukee, right, donor of the scholarship; Mrs. Maurice Honigman, second from left, president of the National Federation of Music Clubs, which administered the competition; and Dr. Marion Richter, contest chairman. U. V. Muscio, president of Muzak, who sponsored the national competition, also spoke at presentation ceremonies at New York's Overseas Press Club.



THE MGM TAPE CARTRIDGE STORY

PREDICTION:

A Wonderful Year!

By **MORT A. NASATIR**
President, MGM Records



Mort Nasatir

1968 cannot help being a wonderful year for tape.

In the beginning, it was fashionable and indeed accurate to speak of tape as an "infant" industry with many problems and pitfalls hampering its natural growth. Today, one seldom hears of tape in these terms. The simple truth is that tape is not an infant industry any more. Despite, or perhaps even because of its many manifestations, tape is very much in the forefront of public awareness—and that awareness is translating itself into sales more and more rapidly.

Also on the plus side is the increasing sophistication and over-all quality of the players being marketed.

MGM is well represented in the five acceptable modes of tape entertainment: 8-track, 4-track, PlayTape cartridges, and cassette, as well as open reel. Many of our most successful merchandisers of MGM tape attended our first tape cartridge distributor meeting. Our purpose is to examine what we have accomplished thus far and to develop plans for even better performance in 1968. We have picked London as the gateway to the international market. We feel that the opportunity to survey the British

and European markets for tape will undoubtedly give us much food for thought and a broader insight into our marketing problems.

MGM is proud to have as participants in this working conference the Ampex Corp., International Tape Cartridge Corp., the Philips organization, and PlayTape. Individually and collectively, they are going to bring into sharp focus the promise and reality of the future through technical demonstrations and discussion seminars.

Thus, the MGM International Tape Conference looks backward on a job well done and salutes those who made it possible; and simultaneously looks forward in terms of a cohesive marketing program that will build tape volume to new highs. With all that is currently happening in the national and international economic spheres, our task is not an easy one. But then, getting to this point in time has not been easy, either.

As one of the foremost suppliers of great entertainment in all configurations of tape, MGM Records and its community of labels has a vital and continuing interest in the growth of this medium. We, too, are most anxious at this meeting to listen and to learn.

A Total Commitment

By **MEL A. PRICE**

MGM Records continues its total commitment and belief in the dynamic future of the tape industry with the holding of its international tape conference in London, England. Key executives from Phillips of Holland, the Ampex Corp., International Tape Cartridge Corp., DDG, Hamburg, and U. S., PlayTape, MGM Records Ltd. of London, & MGM Records will convene with major distributors and retailers of tape product in the U. S. to analyze and discuss the marketing of tape products as well as the futuristic picture of the tape industry.

MGM and its affiliate labels—including Verve, Verve/Forecast & Kama Sutra—exist in all prerecorded tape configurations: 8-track, 4-track, PlayTape 2-track, cassette, and open reel. In addition, DDG material is being marketed in 8-track and cassette formats.

In the summer of 1966, MGM Records entered the distribution picture in the United States by marketing 8-track and 4-track cartridges to its MGM-franchised record distributors, company-owned Metro branches, and major tape distributors. In the summer of 1967, with a successful distribution sales picture as history,

MGM Record president Mort Nasatir, Irv Stimler, Tom White, and myself negotiated new distribution and duplication contracts with ITCC & Ampex, our then-current tape firms with whom we had shared distribution. Exclusive contracts for duplication and distribution were awarded, respectively, to ITCC for 4-track cartridges, and Ampex for 8-track cartridges, cassettes and open reel tape product.

MGM Records also continues its highly successful marketing of MGM 2-track PlayTape product, begun in the summer of 1966 by strengthening its distribution program with a nationwide sales representative network, with expansion in the premium field, and with a total advertising and publicity program through all mass communication media.

Day-and-date release of cartridge tape product with newly released MGM disk product has been in effect since the fall of 1966. This simultaneous release pattern has served as a marketing guide for the entire tape industry. Distributors and retail outlets eagerly await the appearance on tape of a new Animals, Stan Getz, Mothers of Invention, Jimmy Smith, Herman's Hermits, or Connie Francis music package because the consumer

wants his music in the various tape formats as soon as the new product receives exposure. For example, consumer demand for "Gone With the Wind" on 4 and 8-track cartridge was instantaneous and overwhelming with the recent album release and nationwide motion picture re-release of the Metro-Goldwyn-Mayer film classic.

MGM's company-owned Metro branches in New York, Chicago, and Los Angeles have distributed all MGM tape product since the early days of growth of the tape industry. Servicing dealers, jobbers, and sub-distributors, the Metro branches have contributed significantly to marketing and sales successes in their respective market areas.

1968 may well be the year of the cassette or the year of the PlayTape 2-track system or the 8-track cartridge. Whatever the outcome, MGM and its subsidiary labels will continue to provide music for the public. MGM Records will continue to hold discussion and analysis of the tape market, such as our London tape conference, and MGM will further attempt to inform, enlighten, and educate the buying public as to the almost magical qualities of the world of prerecorded tape.

ITCC

The 4-Track Way

By **LARRY FINLEY**
President
International Tape Cartridge Corp.

1968 heralds in a new year that gives true meaning to ITCC's corporate name—International Tape Cartridge Corp.

The tape CARtridge business in both 4 and 8-track has truly become international with the pending formation of ITCC's own companies in many countries. The long hard tow that started in California several years ago has not only expanded across the United States, but has leaped both oceans and is truly taking roots in both the European and Asian markets. The issuance by MGM Records of an exclusive license to ITCC for the duplication and sale of both 4 and 8-track cartridges in the United Kingdom is truly a great step forward in the industry.

MGM Records, together with ITCC and Ampex, by holding a tape cartridge convention in London, truly recognizes the importance and world-wide aspects of the tape cartridge business.

From all parts of the United States and Canada, major distributors and retailers of tape cartridges will be together in London to discuss the marketing and merchandising of tape cartridges. Together with people from the United States and Canada, will be their counterparts in Europe who are now becoming fully cognizant of the advantages of this new industry.

This is truly a historical event, in that a meeting of this size and scope does bring together the real giants of the distributing and retailing world. In the years to follow, we, at ITCC, are looking forward with the utmost confidence to continue the growth and prosperity of this industry.



INTERNATIONAL TAPE CARTRIDGE Corp. locks up the 4-track rights to MGM Records. From left: Mel Price, manager of tape product for MGM; Irv Stimler, head of MGM's Metro group; Mort Nasatir, president of MGM Records, and Larry Finley, president of ITCC.

A great deal of credit is due Mort Nasatir, president of MGM Records, as well as Thomas White and Irving Stimler, for their confidence in the tape cartridge industry. Their confidence and enthusiasm has been borne out by their actions and their aggressiveness in helping develop this new industry.

A little over a year ago, Mort Nasatir's inspiring keynote address at the Billboard Tape Cartridge Seminar in Chicago greatly sparked this meeting which was of such importance to the cartridge industry. The move made by Nasatir in appointing Mel Price as director of tape sales was the first such move of its kind in the music industry. Since his appointment of Price, every record company has recognized the importance of such a move and many others have followed suit.

ITCC has been licensed, since its inception, by MGM. This contract gives ITCC the exclusive 4-track rights to duplicate and distribute all MGM, Verve,

Verve/Forecast, Kama Sutra and other MGM labels in the United States. In the United Kingdom, ITCC has the exclusive rights for both 4 and 8-track stereo tape cartridges. These contracts are one of the most valuable assets in the ITCC catalog.

In the United States, the labels controlled by MGM are labels whose roster of artists basically have maximum appeal to the teen-agers. Inasmuch as the teenage market is a 4-track market, it is readily understood why this 4-track catalog is of such importance to ITCC.

Nasatir's action, in scheduling the first tape cartridge meeting held by a record company, marks a milestone in this industry. Holding this meeting in London likewise adds the prestige which this industry truly deserves.

ITCC is proud to be part of the MGM family and is truly appreciative of the co-operation given by MGM so that day-and-date releases of the cartridges with the albums are possible.

AMPEX

The 8-Track, Cassette Story

By **DONALD V. HALL**
General Manager
Ampex Stereo Tapes

Little did MGM Records and Ampex Corp. realize in 1959, when they signed their first prerecorded tape agreement, that the tape industry would one day be significant enough to warrant an international tape conference. But thanks to MGM, tape distributors have had the opportunity to preview new MGM tape product and review the progress of tape as an integral part of the music business in London, England.

The first years in the tape market were extremely shaky ones. Stereo prerecorded tape, available only in the open reel format, was ballyhooed out of proportion to existing stereo tape recorders and thus many dealers were burned with inventories which could not move. Many recorders were sold as recorders only, and the fact that they could be enjoyed as playback devices was never stressed by both manufacturers and retailers. The availability of a prerecorded music library was, of course, limited. Initial quality was also not necessarily satisfactory to the sound purist. Today the open reel market has stabilized to a great extent. Show tunes, classical pieces and great sound tapes lead the way in this vigorous market. MGM has been one of



AMPEX PACTS MGM RECORDS to a tape CARtridge pact for 8-track, reel-to-reel, and cassette. From left: Irv Stimler, manager of MGM's Metro group; Mel Price, MGM tape manager; Don Hall, general manager of Ampex Stereo Tapes, and Mort Nasatir, president of MGM Records.

the most consistent providers of this type of music for the open reel buyers. "Born Free," "How the West Was Won" and "Gigi" are consistent best sellers in this market and "Dr. Zhivago" was the best-selling individual open reel tape during 1967. There is no downward trend in the sale of 4-track stereo tape recorders. Likewise, prerecorded tape sales have remained constant. In fact, some dealers report growth as high as 20 per cent during 1967. While it is true that so-called "pop" music sales have leveled off in this format, all other types of music sold better and total sales of open reel product increased in 1967.

The current dynamic growth of tape is due to the increasing public acceptance of CARtridge stereo tape players. The convenience of the cartridge has won a large following to date. Ampex Stereo Tapes duplicates and distributes MGM product in the 8-track cartridge format. Sales in this format represent more closely the Top LP charts. Working closely with Mel A. Price, MGM's tape manager, Ampex attempts to release new product as close to the record release date as possible. MGM's large and varied catalog has contributed to the acceptance of this format by the ultimate customer. The dominance of 8-track in the automobile will con-

tinue for many years. Constant improvement is being noted in the quality of playback equipment. There has been no let-up in sales of this format, now that pipelines have been filled. In fact, it may actually have a summer seasonal pattern, which would be most welcome to tape distributors. These factors all point to continued leadership of 8-track for the automobile market.

MGM product is now available on the cassette format, again duplicated and distributed by Ampex Stereo Tape. It is too early to tell what type of music is selling best. Early album buyers, though, include both monaural and stereo set owners who point out one advantage of the cassette format—its compatibility. It is our opinion at Ampex Stereo Tapes that the cassette format will be a significant factor in the home entertainment business in 1968. Christmas 1967 provided a great awareness of the cassette. This year will be the year to capitalize on this awareness.

Each format in the tape business will be subjected to closer analysis at the MGM conference in London. It is hoped that each distributor attending will leave with a greater understanding of tape and its relation to both the home entertainment and music industries.

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4504 EVERY MOTHERS' SON'S BACK

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AMPEX



STEREO TAPE CARTRIDGES

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- 4454 THE BEST OF ERIC BURDON AND THE ANIMALS, VOL. 2
- 4505 THE BEST OF HERMAN'S HERMITS, VOL. 3
- 4498 THE COWSILLS
- 4422 THE BEST OF SAM THE SHAM AND THE PHAROAHS
- 4463 THAT'S MY KICK—ERROLL GARNER

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- GONE WITH THE WIND MCC-810/F13-110

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5013 ABSOLUTELY FREE—THE MOTHERS OF INVENTION

- 5020 THE RIGHTEOUS BROTHERS GREATEST HITS
- 8545 GETZ/GILBERTO—STAN GETZ/JOÃO GILBERTO
- 8714 THE BEST OF WES MONTGOMERY
- 8672 CALIFORNIA DREAMING—WES MONTGOMERY
- 8678 THE DYNAMIC DUO—JIMMY SMITH AND WES MONTGOMERY
- 8705 RESPECT—JIMMY SMITH
- 8693 SWEET RAIN—STAN GETZ
- 8658 RAIN FOREST—WALTER WANDERLEY
- 8707 VOICES—STAN GETZ
- 8708 BEACH SAMBA—ASTRUD GILBERTO
- 8725 THE BEST OF CAL TJADER

VERVE/FORECAST—PREFIXES: VCB (8-Track)/F75 (4-Track)

- 3008 PROJECTIONS—THE BLUES PROJECT
- 3017 JANIS IAN

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MGM



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Wants A Share of The Whole Market

By EARL PAIGE

Some people have a feeling for the tape cartridge business—a faith and an undying enthusiasm. This is true of Morris S. Price, Metro Distribution in Chicago. His bullish view is influencing many of Metro's accounts.

More than 80 per cent of the outlets serviced by Metro are now in the tape cartridge business in one way or another. Price is backing these outlets with co-operative advertising, mostly in the form of half-page advertisements, point-of-purchase displays, and racks for merchandise.

Price agrees that there is a need for more thorough consumer education. "We have plenty of blades, we just don't have enough razors," he said, "but at least the dealers are waking up to the potential of tape."

"Some dealers were slow to put in a decent inventory of tape product. But Rose Discount Record Stores, Polk Bros., E. J. Korvette, Allied Radio, Olson—these dealers aren't blinded by the petty problems of pilferage and different configurations.

"They're stocking everything across the board, running advertisements, promoting, and doing a hell of a job. They aren't worried about 4-track, 8-track, cassette and PlayTape, they want a share of the whole market."

Price said it is easy for his salesmen to furnish point-of-purchase display material, racks and easels for merchandising tape product. "Most of our tape uses the same art as the records. It's easy to work up effective displays.

"I would like to see a line in all our record advertisements pointing out that the product is also available in tape cartridges. I've tried to get our MGM people to do this in trade magazine advertising, too. We can't promote enough," Price said.

The veteran distributor isn't concerned about the multiple distribution that has characterized the tape cartridge business. He said, "This is not as confusing as it seems.

"It's true that the tape cartridge got banged around and was treated like an orphan at first. Dealers and one-stops would call up and order two of this, two of that and no one wanted to jump in and really go with tape cartridges.

TIEDJENS

A Cartridge Concentrator

By HANK FOX

Jim Tiedjens, a veteran of the record business, shifted his record distributing and racking operation last year to concentrate exclusively in the tape CARtridge field. By October, his initial expectations had been so greatly surpassed that at a seminar of the National Association of Record Merchandisers meeting at Lancaster, Pa., he called on the association to establish a separate division for tape cartridge distributors and service operators and to devote its entire midyear meeting to tape product.

Now, one year following the formation of his company—National Tape Distributors in Milwaukee—Tiedjens has moved to new quarters with 20,000 square feet of floor space. The warehousing facility is semi-automated for order filling, with gravity-feeding shelves.

Perhaps the most important expansion feature of Tiedjens' operation is his new advertising department. Tiedjens cites the lack of advertising of tape cartridges as the basic *raison d'être* of this service he will be providing his customers. "There's been only a few product-advertising programs developed by the duplicators," he said. "And much of the funds have been channeled into product discounts instead of going for their intended purposes. If the duplicators and manufacturers see a successful co-op advertising program here, there's a strong possibility that they will step up their merchandising efforts."

National Tape is racking tape in all of its configurations. The MGM/Verve labels play an important role in Tiedjens' operation, he said—primarily because of the material, but also because their product is available in all forms of tape product. Eight-track continues to be Tiedjens' fastest mover, but open reel still reigns over a significant part of total sales. Tiedjens sees the cassette lines beginning to grasp for a larger segment of the market in 1968. Four-track is strong, Tiedjens said, only in outlets which heavily promote 4-track players.

"Then guys like Kent Beauchamp and Ed Yalowitz came in the picture. These were the smart boys, with a vision and a feeling for the business—guys like Jim Tiedjens, Paul Glass and some others. The tape cartridge one stop type of operation just naturally evolved.

"This is a business that went in a lot of directions, too. Look at the way automotive accounts have grabbed the ball. We have stores like Altman's Camera and Central Photo doing a hell of a job. Even little TV repair shops will carry \$200 worth of tape cartridges and do a surprising amount of volume.

"We even have some Shell stations up in Wisconsin selling tape," Price added.

Price said he is furnishing inventory and buying information based on Metro's top 20 best-selling tapes and co-ordinated with the top LP's. "But inventories vary according to the territory," he said.

"In Indiana, outside of Indianapolis, artists such as Connie Francis and Hank Williams are more popular than anything else. Up in Wisconsin they'll want polkas and a Hank Williams more than the Animals. But in Chicago's Loop it's the Animals and pop things.

"We're moving a lot of Deutsche Grammophon classical things on cassette with firms like Allied Radio. So what you stock does depend on the market you're catering to.

"The PlayTape is another item that is somewhat different," said Price, whose son, Mel, heads up MGM's PlayTape division. "Here in Chicago it's been featured in the toy departments at stores like Marshall Field & Co. Now Marshall Field is moving it back into its regular record and tape departments. Rexall Drug is also doing a terrific job on PlayTape."

Price isn't concerned about discount stores footballing tape cartridges. "This is happening and it'll go on happening," he said. "But usually the discount store will say tape cartridges are available at 'our regular low prices' rather than hype a particular price. Generally they sell at \$1 off the regular list.

"We might expect more price footballing when there's more razors out. But right now there's still not enough razors."



A trio of tape CARtridge experts—Jim Gall, left, of International Tape Cartridge Corp.; Mel Price of MGM Records, and Don Hall, right, of Ampex—convene in New York to map out plans for the industry's first tape cartridge sales meeting in London.

Department Stores Shape Up!

By JANE SCOTT

Tape CARtridges are a big part of the record business. "And it's about time that department stores and record outlets stopped ignoring them," said James J. Shipley, 37, president of Main Line, Inc., Cleveland.

Twenty-year-old Main Line, one of the top 10 tape cartridge distributors in the country, pioneered in MGM 8-track product since its inception about three years ago.

Main Line's problem? "Finding retail organizations which will really sell. Department stores are demand stores that sell after the customer demands an item," Shipley said.

In Cleveland, the friendly neighborhood dealer who doesn't even stock records is spinning off with the tape cartridge business, Shipley found. Biggest cartridge pusher? "Mr. T's Auto Seat Cover Co."

Philip M. ("Mr. T") Teplitzky, 33, known as the "auto seat cover king," started selling MGM tape cartridges in April. He advertises on nine radio stations three times a week, advertises in daily papers and even spells it out in skywriting.

"In December I'd say that 90 per cent of my total business was in tape cartridges. The other months, about 50 to 60 per cent. Tape cartridges are taking hold. They're the biggest thing since seat belts," reported Teplitzky.

Automotive tape cartridge buyers tend to fall into the 16-to-32-year-old category; home tape cartridge unit buyers in the 30-to-50-year-old bracket.

Why are traditional outlets slower in selling tape cartridges?

"It's easier to go with what you have—the old 'bird in hand' philosophy," said Shipley, "even with an excellent line like MGM. MGM PlayTapes were different. Every outlet grabbed them."

"Now MGM tape cartridges are in 60 outlets. I feel that tape cartridges are the first thing that could take a definite share of the record-phonograph business," Shipley said.

The greatest growth in the tape cartridge business has been on a geographic basis, however, in California and Florida, he felt.

Shipley, with Main Line 11 years, is an Ohio State University alumnus. His brother, Eugene, heads the Main Line record service department. The firm, largest record distributor in Ohio, was founded by their father, William M. Shipley, 64, now of Boca Raton, Fla. Main Line also has the RCA Victor division, Whirlpool Appliances, a rack line and its own Main Line record label.

The future of the tape cartridge business? Unlimited, with certain reservations, Jim Shipley said.

"Tape cartridges take a great deal of creativity to sell. It's a low saturation product. They sell best where you have the units and the cartridges—you can't sell razor blades without razors.

"Furthermore, units are getting easier to install and more and more cars are coming off the line with the unit already in. I'd say in excess of 15 per cent of autos are being ordered with tape units.

"The business will go even greater when department stores and record outlets get into it with both feet," Shipley said.



As a sideline to a booming auto-installation and retail cartridge outlet, Wally's Stereo Tape City in New York is now marketing the MGM brand PlayTape 2-track system. Harold Wally is willing to demonstrate to any potential customer just what "The Mobile Sound System for Mobile Young America!" is all about.

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923 003. SCHUMANN: SYMPHONY NO. 3 "RHENISH"/MANFRED OVERTURE/GENOVEVA OVERTURE. Berlin Philharmonic/Kubelik.

923 006. MOZART: SYMPHONIES, NO. 26, NO. 31 "PARIS", NO. 34. Berlin Philharmonic/Böhm.

923 008. DVOŘAK: SYMPHONY NO. 9 "NEW WORLD"/SLAVONIC DANCE NO. 1. Berlin Philharmonic/Karajan.

923 010. MENDELSSOHN: "A MIDSUMMER NIGHT'S DREAM" INCIDENTAL MUSIC/WEBER: OBERON OVERTURE/DIE FREISCHÜTZ OVERTURE. Bavarian Radio Symphony/Kubelik.

923 011. BEETHOVEN: SYMPHONY NO. 5/FIDELIO OVERTURE/LEONORE NO. 3 OVERTURE. Berlin Philharmonic/Karajan.

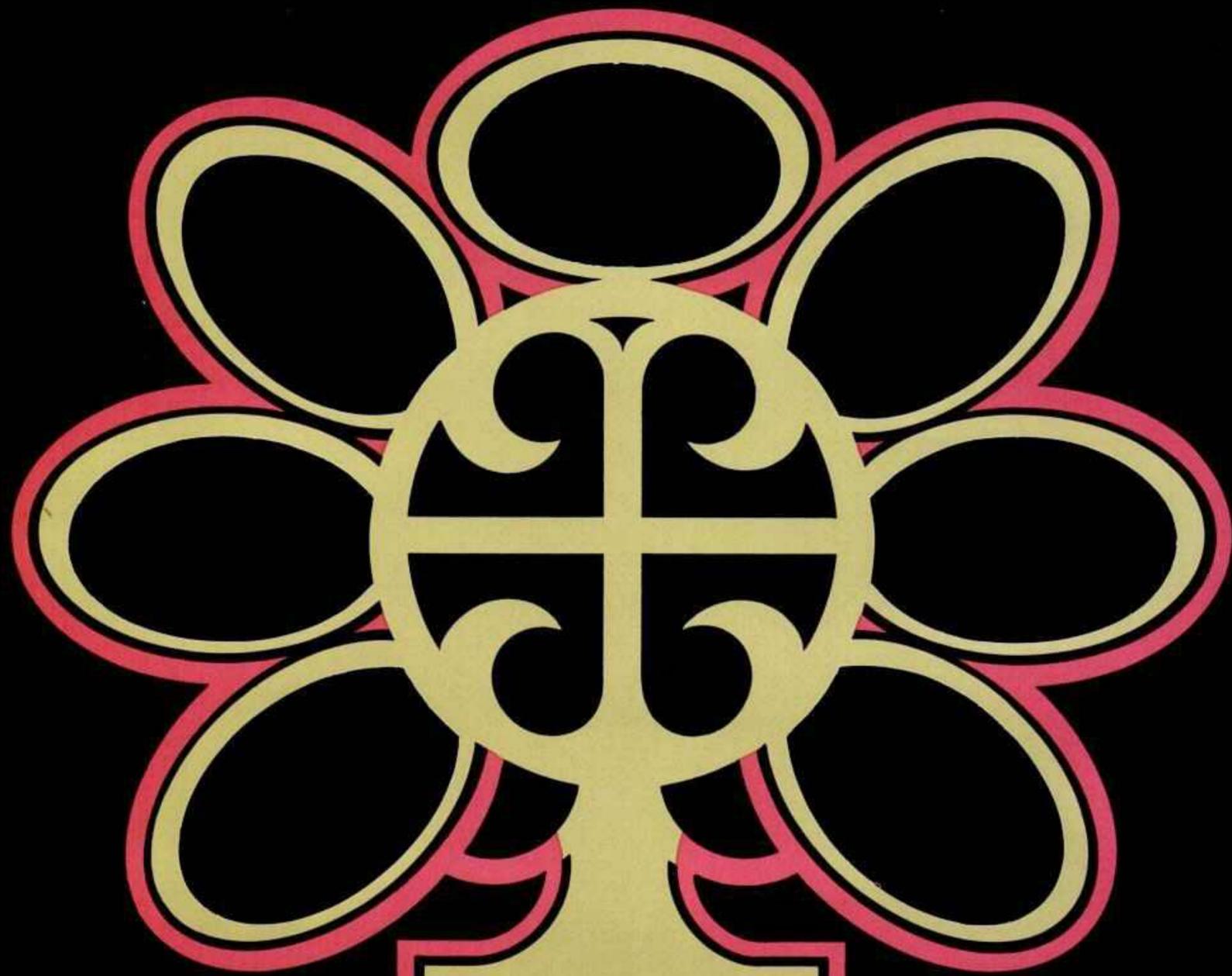
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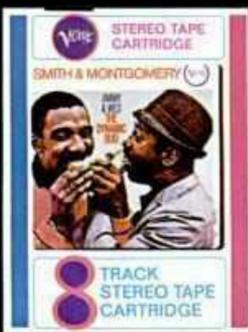
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TAPE CARTRIDGE

CARtridges May Be Turning LP's For a Flip

By CLAUDE HALL

MGM tape CARtridge sales have been so good in Dallas that Bill Burton, general manager of B&K Distributors, believes it is substantially adding plus business to album sales.

In April, May and June, he said, cartridges were more in demand than records. He attributed this to the fact that many students were out of college . . . and "it's the habit of young adults, especially those between 16 and 30 years of age, to spend a lot of time in their cars in this part of the country." During this summer period, 4-track was booming. A 4-track cartridge titled "Best of the Animals" on MGM Records has been the closest thing to a best seller B&K has had in cartridges. "It's a consistent seller."

But in the past three months, 8-track has come on strong. "Those college students went back to college," said Burton. The Borg-Warner 8-track unit is gaining acceptance and 8-track cartridge sales are very strong. "It's an adult status symbol; people are getting 8-track units installed when they buy new cars."

In November, tape cartridges accounted for 20-25 per cent of "our total business," Burton said. "We have several tape cartridge accounts that buy more in dollar volume than several of our record accounts," he said, pointing out that these cartridge accounts were operated as "departments."

"You can hardly put cartridges in a drugstore; they'll get stolen. Cartridges sell best in a separate department where there's a clerk not only to answer questions about product but to prevent pilferage."

Burton said that B&K Distributing really got its first sales action in cartridges last spring and this was basically in automotive outlets. "You bet, the cartridge business is growing and it's already a pretty big business."

MGM Line Vital To Recordwagon

"I wouldn't be without the MGM line," says Fred Furfey, general manager of Recordwagon's (Woburn, Mass.) Eastern tape division. Recordwagon, rack jobbers and distributors for three-quarters of the nation, services New England with all tape lines except Columbia and Capitol, for which it acts as a sub-distributor.

"MGM product moves very fast," added Furfey. "We have about 180 titles in the MGM tape family." Some of MGM's most prolific best-sellers for Recordwagon include: "Dr. Zhivago," "Gone With the Wind," "Best of Connie Francis," "Grand Prix," "Best of Herman's Hermits," "Best of the Lovin' Spoonful" and "Hank Williams," which is the most consistent seller, according to Furfey.

Recordwagon, which is 10 miles north of Boston, services Jordan Marsh stores among others, both locally and nationally.



TAKING PLAYTAPE TO the teens are Henry Hilderbrandt, New Orleans distributor, and Mel Price of MGM Records. The occasion was a teen fair in New Orleans and an estimated 50,000 youngsters flocked by the MGM display. Price is at left.



SIDNEY KOENIG, left, of Chancellor Electronics, Newark, N. J., receives a plaque from Irv Stimler, MGM Records. The award was for outstanding sales of PlayTape machines and CARtridges.

Sees Upsurge in Cassette

By PAUL ACKERMAN

In 10 years tape—in one configuration or another—will represent between 30 and 60 per cent of the recorded music business, according to Bernard Bornstein, tape buyer for the seven-store Sam Goody retail chain.

Bornstein stated that 1967 was the best year to date for the tape cartridge field—especially from the standpoint of new machines being introduced and the promotional push given to the 8-track configuration. For the 1968-1969 period Bornstein sees an upsurge in the cassette.

The average record retailer can take full advantage of the growing tape cartridge field if he has sufficient capital and if he has the inclination to gamble on which configuration will become dominant. The Sam Goody operation, Bornstein said, is big enough to carry an extensive catalog of all tape systems. Other big operators can do the same. But the small dealer very often can only carry highlights, and should be wary if he is not sufficiently capitalized. This type of dealer would be safer to wait until the field becomes stabilized with regard to public acceptance of configurations.

Bornstein commented on the fact that there is already tremendous availability of product in the cartridge field. Material is transferred from LP to cartridge form rapidly, and there are only three or four of the top LP's not yet available on cartridge.

Britain Has Big CARtridge Future

By REX OLDFIELD

Managing Director
MGM Records, Ltd., England



Rex Oldfield

The decision by MGM to hold its first annual tape CARtridge distributor meeting in London underlines two key points in the company's business philosophy. First, the importance MGM attaches to energetic involvement in the mushrooming tape industry, and, second, the importance MGM attaches to its music and tape operations in Britain as well as in the U.S.A.

Just how deeply MGM is rooted in the tape cartridge business now can be gauged by its ever-increasing tape turn-over in America. During the three-month distributor incentive program which culminated in the sales meeting, the company estimated

it sold tape in the varying configurations worth a total of \$2 million—and that is at distributor, not retail, prices. This seven-figure distributor sales volume is ample testimony to the vigor with which MGM has swung into the tape cartridge market. Two years ago such a volume of business in a three month period would have been totally unforeseeable. But now MGM already has its sights set even higher for its business in tape in each quarter of 1968.

But MGM's interest in tape is not confined to America. In its operations in various countries throughout the world MGM is looking to the possibilities of developing the local market for tape cartridges—and nowhere more so than in Britain.

For us in England perhaps one of the most important benefits that this conference will bring will be an increasing awareness in Britain of the potential and excitement of the tape cartridge business.

Since I and the other staff members set up MGM's independent British record company in July last year,

we have been keen to develop the company on several fronts, notably tape cartridges.

In addition to our activities in releasing and promoting MGM and Verve single and album product, we have also entered other spheres of music activity. Thus, MGM was one of the first independent companies to enter the budget album field via our deal with the leading budget label Music for Pleasure.

Now, in 1968, we shall see MGM and Verve product on tape cartridges for the first time in the U. K. In view of the tape potential in the U. K. MGM Records president Mort Nasatir concluded a deal with International Tape Cartridge Corp. giving the company exclusive rights to all MGM and Verve repertoire in both 4 and 8-track configurations on the British market. ITCC chief Larry Finley will be setting up a fully active tape operation in Britain early this year and our material will be among his company's most important initial U. K. cartridge releases.

This shows the conviction that MGM holds that there is a big future in cartridges in Britain.

Hit LP's Serve as Guideline

By ELIOT TIEGEL

Cartridge sales are now comparable to hit albums, explains Jerry Eggart, buyer for the influential Tip Top Record Service chain of 24 branches in Western America.

Previously, sales of MGM product—like that of other labels—was pretty much a case of being tied to non-hit merchandise released in the scramble to get with the cartridge movement and land those early sales.

For a top MGM act like Herman's Hermits or the Lovin' Spoonful, Tip Top would order 500 copies. Eggart, who recently took over from Frank McAlister, handles the Southern segment of the country while the firm's San Francisco office buyer, Nonya Baker, covers the Northern regions of the company's sprawling territory.

San Francisco tends to be a better market for catalog tapes because department stores have larger tape sections. The Seattle and Portland areas are rich in their support for country music. Los Angeles, where small accounts proliferate, is more of a Hot 100 chart-type of business.

MGM's rich catalog of film soundtracks is finding

acceptance, with "Dr. Zhivago" and "Gone With the Wind" two principal examples.

Wes Montgomery, the jazz guitarist, is very much a salable commodity on Verve cartridges. "The problem with tape," Eggart notes, "depends on where you buy it. We buy ours from Metro (some six miles away from the Tip Top facility in Los Angeles) and the service is very good."

Eggart senses a strength for 8 track sales, albeit he does stock MGM product on 4-track. When a rack client obligates himself to get into the cartridge business, he invariably buys all his product from one rack source, Eggart has found. Tip Top's staff of 40 salesmen up and down the coast sell MGM—and other manufacturers—right along with records. The company supplies accounts with catalog lists, the racks are inventoried, orders placed, and merchandise trucked out to the location.

Military installations—and there are a slew of them in California alone—tend to support Verve jazz artists. "They're good tape accounts," Eggart says, "because there are usually young people at military installations and they seem to be interested in tape. It seems to be a good place for cartridge sales."

Reaped \$70,000 In CARtridges Last Month

"The tape CARtridge business is becoming more like the record business everyday." This is the opinion of Morty Marks, owner of New State Records and Tape in Miami, Fla. Marks is both a distributor and rack merchandiser.

"At first we sent out assortments of cartridges," Marks said, "because product was scarce and dealers would take whatever was available. Now, these dealers are becoming more selective. Hit albums make for hit cartridges. MGM's 'Dr. Zhivago' is far and away our best-selling cartridge." Marks, who had begun stocking cartridges two years ago, now reports cartridge volume exceeding a half million dollars in 1967, with \$70,000 worth of cartridges being sold during December. New State's cartridge inventory is currently at \$150,000.

Another indication of the tape cartridge's swing towards the record market is that in Miami "the specialty store is not growing in dollar volume as are the record outlets." Marks continued, "Those who have had cassettes and 8-track cartridges in their camera departments are moving them over to the record department." Whenever Marks sets up racks in a new outlet he now places the cartridge product immediately with the records. He currently racks all the major Miami department stores and discount outlets which carry cartridges.

New State has had much of its success with the 8-track configuration, but Marks notices new patterns emerging. "Our cassette lines, which we began racking four months ago, are starting to take off," he said. "For the past few months we have been filling a pipeline, so there was really no way to judge sales. But now things are starting to happen." New States' outlets, Marks estimated, sell between 60 and 80 cartridges per week (in all configurations).

Contributor to 2-Track

MGM Records was the first label available in the 2-track PlayTape system developed by Frank Stanton. Stanton, when the 2-track tape CARtridge system was still in the test model stage, demonstrated it to Mort Nasatir, president of MGM Records and Nasatir immediately saw the teen-market potential in the system. A few months later, a sleek, streamlined, compact version of the PlayTape machine was displayed for the first time to the public. The occasion was a sales meeting of the MGM Records distributors and the site was the Waldorf Astoria Hotel in New York. The unit met with total acceptance.

Since that time, MGM Records has been a staunch supporter—in fact, a major contributor to its development—of the 2-track tape cartridge system. For the company, it rounds out a total commitment to the tape CARtridge industry in all forms and all systems, whether it be 2, 4, 8-track or cassette.

The major value of the 2-track system of course, is its portability. The cartridges come in many forms—a single version soon to be launched, an EP with four tunes, an LP with eight tunes, language cartridges—and the prices are low. It's a great mover in the teen field.

MGM Records has, of course, made a greater use of the versatile machine than just selling it. Through the marketing ingenuity of men like Irv Stimler and Mel Price, the machine has been used quite effectively as a premium item for many industries such as clothing stores, margarine, politics, Pillsbury Flour.

Its uses in promotion and the premium field are unlimited.

Best of all, MGM Records has reaped high rewards in the marketing of product for the PlayTape machine, handling not only its own many labels, but the labels of most of the other labels available in the system.



MGM RECORDS HAS driven forward with aggressive promotion in the tape CARtridge field. Here, Mel Price, manager of tape products, shows MGM Records artist Kai Winding a cartridge with his music on it. In his hand, Price holds an MGM PlayTape machine and cartridge for it.

Need For Consumer Education

A full stock of product, aggressive promotions and patient attention to customer's inquiries form the basis of Rose Discount Record Stores' approach to the tape business at the twin downtown outlets here owned and managed by Merrill and Aaron Rose.

"I think there's a great future in the tape business. We believe in it and we're carrying everything. If we don't have it, we go to the extra trouble of getting it," said Merrill Rose, who admits the business is not without its problems.

"There should be more consumer education. Our advertisements could be more informative, I think. We should get some direction from the manufacturers. People are still asking too many basic questions."

Rose is planning a complete tape department at both the older Wabash store and at a new outlet on Madison, next door to his original store opened in 1934. He's staffing the departments with experts, such as Ray Cloud, and developing basic merchandising techniques.

"We find people who don't even know if they have a 4 or 8-track player. We ask them if they had their unit installed. If this is the case, we recommend 4-track. If the unit was original with the car we suggest 8-track, but we tell them in any case that they can always bring back the tape and exchange it," Rose said.

"They still ask us the difference between 4 and 8-track," said Cloud. "We tell them 8-track has the pinch roller inside the CARtridge and is usually automatic, that 4-track has the roller outside and is usually manual."

Rose's stock is 80 per cent 8-track, 5 per cent

4-track, 10 per cent cassette and 5 per cent PlayTape. Of his total tape stock, cartridge product comprises 50 per cent. The remainder is devoted to reel-to-reel, a large and growing part of Rose's tape merchandising picture.

"We don't see reel-to-reel as directly competitive with cartridges," Rose said. "It's basically two different markets, each important in their own right."

"If the fidelity of cartridges catches up to that of reel-to-reel, we'll see a tremendous increase in cartridges," said Cloud. "The quality of cartridges needs to improve, too, we're still experiencing 30 per cent defects on some lines."

Other factors mentioned by Rose included pilferage. "This is still somewhat of a problem, though not as great as we once thought. Our PlayTape, for instance, is right out on the counter in browser boxes. Our cassettes are in a special rack on top of the counter, too."

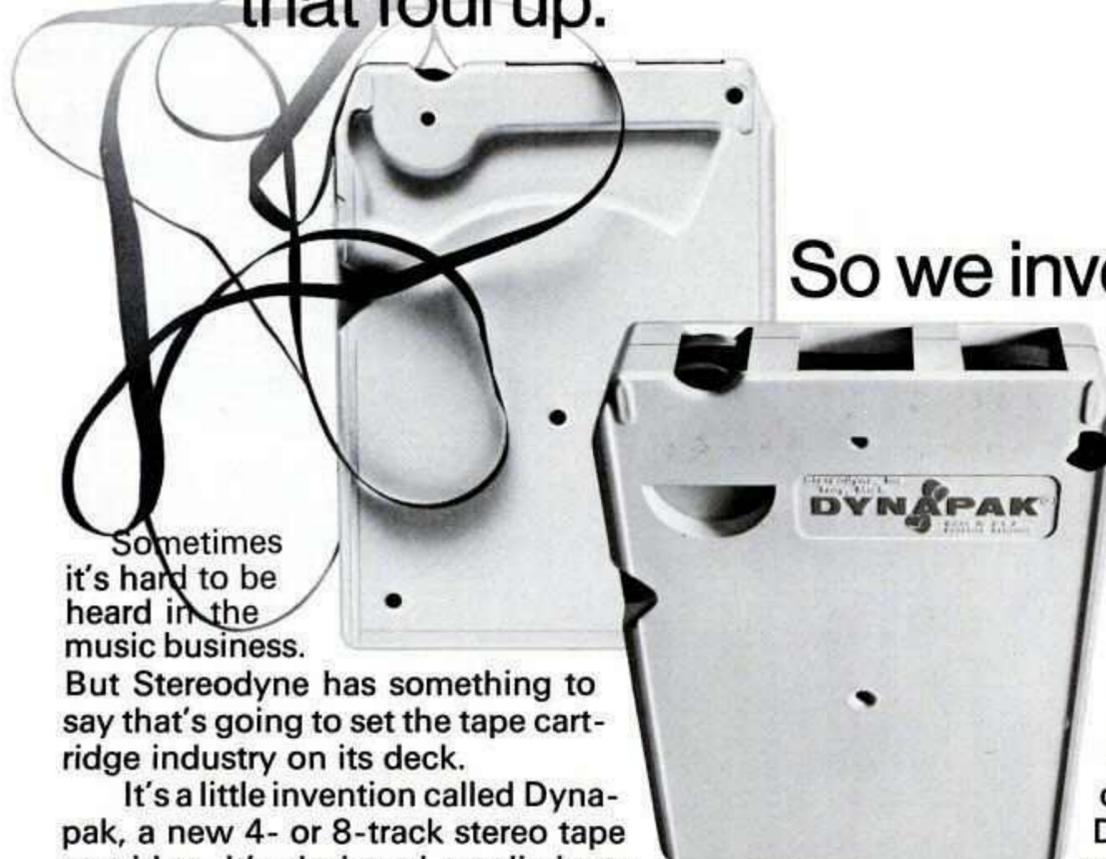
Rose maintains his 4 and 8-track stock under glass in both the counter and in other vertical displays and will have wall displays built behind the counter where he already displays a large stock of reel-to-reel product.

In buying, Rose said that cartridges do not correspond to chart LP merchandise. "We buy heavily in the pop and rock 'n' roll categories but mood music and show tunes are good, too. I'm also surprised at the way people are starting to ask for language instruction tapes," Rose said.

"Our philosophy is to stock everything that sells. This is how we've built our reputation in records and it's how we intend to run our tape department."

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But Stereodyne has something to say that's going to set the tape cartridge industry on its deck.

It's a little invention called Dynapak, a new 4- or 8-track stereo tape cartridge. It's designed to eliminate the industry's biggest problem: loss of profits due to 100% exchange of fouled-up cartridges.

No one is more qualified to develop this unique cartridge than Stereodyne. After all, we're the largest independent tape duplicator in the country, working with many of the leading recording companies. We know all about costly cartridge returns because we've duplicated over 2½ million stereo tape cartridges. And we give a one-year guarantee on our finished product. So who should be more concerned with the quality of the cartridges we use for our tapes?

We call Dynapak the world's first No-Return Cartridge. A Dynapak cartridge stays sold. No more unhappy customers inconvenienced by having to return defective cartridges. No more re-handling of returned cartridges for dealers or distributors. No more profit-eating returns for music companies or duplicators.

There is virtually nothing that can go wrong with a Dynapak cartridge in normal use. How else could we offer a one-year guarantee or your money back?

Jam proof and spill-out proof. Dynapak has the largest spill chamber in the industry. This allows for an area of tape take-up inside the cartridge so tape can't jam in the player. It ends tape pleating and pile-up at the right side of the pinch roller. And Dynapak offers you the first 4-track cartridge with a spill chamber.

So we invented Dynapak,[®]
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What happens when a tape is accidentally pulled out of a Dynapak cartridge?

Our loop rewind feature with secondary spill chamber automatically rewinds the tape. One quick tug-and-release on the tape opposite the pinch roller and the loop returns undamaged to the cartridge, ready for re-play.

Dynapak eliminates distortion and extends play. Dynapak's design does away with fragile pressure pads, so it cuts out cross-talk and reduces head wear in players. Our unique tape tension system ensures superior high fidelity for the life of the cartridge. And the one-piece silicon pinch roller prevents tape sticking and resulting wow and flutter.

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Zero defects production line techniques. We treat quality control as though Stereodyne invented it.

This is a continuous process with us. Precision dies and meticulous quality control during molding and packaging ensure cartridges with zero defects. Dynapak 4- and 8-track cartridges have 100% parts interchangeability. And simplified assembly and tape threading assure zero reject production.

Production savings of 25%. It's a fact. You can achieve this saving on your assembly line because Dynapak's design has fewer parts. They're

pre-assembled and packaged for maximum production line efficiency. Most are reversible so they can be assembled blind-folded. There is no special assembly line equipment needed with Dynapak.

You require fewer assembly people; each can produce 20 to 24 cartridges per man hour. Fewer and more efficient parts reduce your incoming and outgoing shipping costs.

It took the people who know duplicating best to invent a no-return cartridge. Stereodyne can supply you with fool-proof Dynapak cartridges. Plus superior quality tape duplication. It makes sense to let us do both.

And we won't be competing with you for retail sales. Stereodyne has no existing or planned activities in the music business.

All we offer is the finest quality tapes, duplicated for the highest level of stereo appreciation. Plus advanced production techniques that considerably lower your costs. And Dynapak, the world's first no-return cartridge.

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There is a problem, however. Billboard has never been indexed. Consequently, if you want to research the tape cartridge industry in Billboard today from say the point when Ford first announced they would offer tape units in their cars, you would have to glance through every edition back to April 3, 1965.

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KERTESZ EXITS THE LONDON

LONDON — Istvan Kertesz, principal conductor of the London Symphony since 1964, has resigned after disagreement about renewing his contract. Kertesz wanted more control over the orchestra's artistic methods and repertoire. His resignation takes effect the end of August. The Hungarian-born conductor also is musical director of the Cologne Opera. Two other major orchestras here recently signed new principal conductors, with Colin Davis joining the BBC Symphony and Rudolf Kempe joining the Royal Philharmonic.

Classical Notes

Soprano Evelyn Lear will sing the title role in Berg's "Lulu" with the Deutsche Opera Berlin this winter before recording the opera with Dietrich Fischer-Dieskau for Deutsche Grammophon. . . . Regina Resnik sings her first regular performance of "Carmen" at the Metropolitan Opera Feb. 3. Mary Ellen Pracht sings her first Micaela at the same Met performance. . . . Fiorenza Cossotto debuts with the company as Amneris in Verdi's "Aida" on Feb. 6. The first performance of the Met's new production of Verdi's "Luisa Miller" is slated for Feb. 8 with Montserrat Caballe, Richard Tucker, Sherrill Milnes, Giorgio Tozzi and Ezio Flagello. Thomas Schippers conducts. James King sings his first Don Jose in "Carmen" at the Met Feb. 10.

'Martha' a Delight

• *Continued from page 36*
fective "In My Dream (M'appari)." Perhaps the best diction of the evening belonged to Gramm, who appears on Victor, Columbia and Desto. His final duet with Miss Elias was a high spot. Other peaks were the major ensemble led by Alexander and the last duet between Alexander and Miss Fenn. The veteran Lorenzo Alvary and Paul Plishka, debuting with the Met this season, also handled their roles well.

Franz Allers, who has recorded for Columbia, Victor and Vanguard, conducted a bright, well-paced performance of the novelty. There are two good recordings of the operas. Urania offers it in the original German with Erna Berger, Peter Anders, Else Tegethoff and Josef Greindl, Arthur Rother conducting. Everest's version is in Italian with Elena Rizzieri, Ferruccio Tagliavini, Pia Tassinari and Carlo Tagliabue, Francesco Molinari - Pradelli conducting.

FRED KIRBY

Dichter Clicks

• *Continued from page 36*
Mozart's "Symphony No. 41 (Jupiter)," which opened the program, seemed long as Bernstein took all of the work's repeats. Last year Columbia issued Mozart's "Symphonies Nos. 39 and 40" with Bernstein and the Philharmonic, while London has an album with Bernstein conducting the Vienna Philharmonic in Mozart's "Symphony No. 36 (Linz)" and "Piano Concerto No. 15." Bernstein also is soloist in the concerto.

BEST SELLING Classical LP's

Billboard Special Survey For Week Ending 1/27/68

Billboard Award	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
	1		WEST MEETS EAST. 29 Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)		21	22	PROKOFIEV: PETER AND THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE 15 New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	
	2	13	VERDI: LA TRAVIATA (3 LP's) 14 Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Pretrre), RCA Victor LM 6180 (M); LSC 6180 (S)		22	21	MAHLER: SYMPHONY NO. 9 (2 LP's) 14 New Philharmonia (Klemperer), Angel 3708 (M); S 3708 (S)	
	3	3	STRAUSS: ELEKTRA (2 LP's) 3 Nilsson/Resnik/Collier/Various Artists/Vienna Philharmonic (Solti), London A 4269 (M); OSA 1269 (S)		23	18	RACHMANINOFF: CONCERTO NO. 2 45 Van Cliburn, Chicago Symphony (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	
	4	2	MAHLER: SYMPHONY NO. 8 (2 LP's) 51 Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)		24	30	CHOPIN NOCTURNES (2 LP's) 6 Artur Schnabel, RCA Victor LM 7050 (M); LSC 7050 (S)	
	5	5	MY FAVORITE CHOPIN 95 Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)		25	23	PROKOFIEV: IVAN THE TERRIBLE (2 LP's) 14 Various Artists/U.S.S.R. Symphony (Stasevich), Melodiya/Angel RB 4103 (M); SRB 4103 (S)	
	6	6	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 17 RCA Victor LM 2968 (M); LSC 2968 (S)		26	40	VERDI: AIDA (3 LP's) 2 Nilsson/Bumbry/Corelli/Various Artists/Rome Opera House Orch. (Mehta), Angel (No Mono); SCL 3716 (S)	
	7	4	BEETHOVEN: NINTH SYMPHONY 21 Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)		27	27	MAHLER: SYMPHONY NO. 2 (2 LP's) 8 Sills/Kopleff/Utah Symphony (Abravanel), Vanguard Cardinal Series (No Mono); C/10003/4 (S)	
	8	10	BELLINI: BEATRICE DI TENDI (3 LP's) 8 Sutherland/Various Artists/London Symphony (Bonyng), London A 4384 (M); OSA 4384 (S)		28	28	HOROWITZ IN CONCERT (2 LP's) 39 Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	
	9	9	PUCCINI: LA RONDINE (2 LP's) 20 Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)		29	26	ORFF: CATULLI CARMINA 9 Blegen/Kness/Temple University Choir, Philadelphia Orch. (Ormandy), Columbia ML 6417 (M); MS 7017 (S)	
	10	12	ORFF: CARMINA BURANA 75 Various Artists/New Philharmonia Orch. (De Burgos), Angel 36333 (M); S 36333 (S)		30	33	PENDERECKI: ST. LUKE'S PASSION (2 LP's) 6 Various Artists/Cracow Philharmonia (Czyz), Philips (No Mono); PHS 2-901 (S)	
	11	11	BERNSTEIN'S GREATEST HITS 32 New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)		31	39	MAHLER: SYMPHONY NO. 2 (2 LP's) 24 Harper/Watts/London Symphony (Solti), London CMA 7217 (M); CSA 2217 (S)	
	12	14	TCHAIKOVSKY: CONCERTO NO. 1 77 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)		32	29	WAGNER: DIE WALKURE (5 LP's) 37 Crespin/Vickers/Various Artists/Berlin Philharmonic (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	
	13	15	PUCCINI: MADAME BUTTERFLY (3 LP's) 17 Scotto/Bergonzi/Various Artists/Rome Opera House Orch. (Barbirolli), Angel (No Mono); SCL 3702 (S)		33	34	CAGE: VARIATIONS II/POUSSEUR: TROIS VISAGES DE LIEGE/BABBITT: ENSEMBLES FOR SYNTHESIZER 3 Columbia (No Mono); MS 7051 (S)	
	14	7	HANDEL: MESSIAH (2 LP's) 11 Various Artists/Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia M2L 263 (M); M2S 607 (S)		34	35	HANDEL: JULIUS CAESAR (3 LP's) 6 Treigle/Sills/Various Artists/N. Y. City Opera (Rudel), RCA Victrola LOC 6182 (M); LSC 6182 (S)	
	15	16	HOMAGE TO GERALD MOORE (2 LP's) 12 De los Angeles/Schwarzkopf/Fischer-Dieskau, Angel (No Mono); SB 3697 (S)		35	25	BORODIN: PRINCE IGOR (3 LP's) 6 Christoff/Various Artists/Sofia National Opera (Semkov), Angel (No Mono); SLC 3714 (S)	
	16	17	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) 37 Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)		36	37	WAGNER: RING CYCLE (19 LP's) 5 Various Artists/Vienna Philharmonic (Solti), London Ring M; Ring S (S)	
	17	24	PENDERECKI: PASSION ACCORDING TO ST. LUKE (2 LP's) 10 Various Artists/Talzer Boy Choir, Cologne Radio Symphony (Czyz), RCA Victrola VIC 6015 (M); VICS 6015 (S)		37	—	RIGHT AS RAIN 1 Leontyne Price/Andre Previn, RCA Victor LM 2983 (M); LSC 2983 (S)	
	18	8	HANDEL: MESSIAH (3 LP's) 8 Schwarzkopf/Hoffman/Gedda/Various Artists/Philadelphia Orch. (Klemperer), Angel CL 3657 (M); SCL 3657 (S)		38	38	MAHLER: SYMPHONY NO. 9 (2 LP's) 2 Bavarian Radio Symphony (Kubelik), DGG (No Mono); 139 345/6 (S)	
	19	19	GERSHWIN: RHAPSODY IN BLUE 75 New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)		39	31	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) 4 NBC Symphony (Toscanini), RCA Victrola VIC 8000 (M); (No Stereo)	
	20	20	MAHLER: COMPLETE NINE SYMPHONIES (14 LP's) 6 New York Philharmonic/London Symphony (Bernstein), Columbia (No Mono); GMS 765 (S)		40	—	TCHAIKOVSKY: OVERTURE 1812 36 Minneapolis Symphony Orch. (Dorati), Mercury MG 50054 (M); SR 90054 (S)	

NEW ACTION LP's

RACHMANINOFF: ISLE OF THE DEAN/SCRIABIN: POEM—USSR Symphony (Svetlanov), Melodiya/Angel (No Mono); S 40019 (S)	THE YOUNG HOROWITZ—Vladimir Horowitz, RCA Victor LM 2993 (M); (No Stereo)
STOCKHAUSEN: MOMENTE—Various Artists/Radio Cologne Symphony (Stockhausen), Nonesuch H-1157 (M); H-71157 (S)	ROSSINI OVERTURES—Cleveland Orch. (Szell), Columbia ML 6431 (M); MS 7031 (S)
RIMSKY-KORSAKOV: SCHEHERAZADE/VERDI: AIDA—Concerts Arts Symphony (Leinsdorf), Capitol P 8660 (M); SP 8660 (S)	NEW MUSIC, VOL. I—Rome Symphony Orch. (Maderna), RCA Victrola VIC 1239 (M); VICS 1239 (S)
PONCHIELLA: LA GIOCONDA (3 LP's)—Tebaldi/Various Artists/Orch. L'Academie di Santa Cecilia, London (No Mono); OSA 1388 (S)	SCHUBERT: SYMPHONY NO. 8 ("Unfinished") & SYMPHONY NO. 5—NBC Symphony Orch. (Toscanini), RCA Victrola VIC 1311 (M); VICS 1311 (S)

BEST SELLING LOW-PRICED CLASSICAL LP's

Title, Artist, Label & No.	Title, Artist, Label & No.
PENDERECKI: PASSION ACCORDING TO ST. LUKE—Various Artists/Tolzer Boy Choir/Cologne Radio Chorus & Symphony Orch. (Czyz), RCA Victrola VIC 6015 (M); VICS 6015 (S)	FRITZ WUNDERLICH—LYRIC TENOR—Fritz Wunderlich, Seraphim 60043 (M); S 60043 (S)
BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's)—NBC Symphony (Toscanini), RCA Victrola VIC 8000 (M); (No Stereo)	PUCCINI: LA BOHEME (2 LP's)—Various Artists/RCA Victor Orch. (Beecham), Seraphim IB 6000 (M); (No Stereo)
STOCKHAUSEN: MOMENTE—Various Artists/Radio Cologne Symphony (Stockhausen), Nonesuch H-1157 (M); H-71157 (S)	ART OF DENNIS BRAIN—Dennis Brain, Seraphim 60040 (M); (No Stereo)
NEW MUSIC, VOL. I—Rome Symphony Orch. (Maderna), RCA Victrola VIC 1239 (M); VICS 1239 (S)	SUBOTNICK: SILVER APPLES OF THE MOON—Nonesuch (No Mono); 71174 (S)
SCHUBERT: SYMPHONY NO. 8 ("Unfinished") & SYMPHONY NO. 5—NBC Symphony Orch. (Toscanini), RCA Victrola VIC 1311 (M); VICS 1311 (S)	DVORAK: SYMPHONY NO. 9 (New World)/SCHUMANN: MANFRED OVERTURE—NBC Symphony (Toscanini), RCA Victrola 1249 (M); (No Stereo)

International News Reports

Prestige Awards at MIDEM

By MIKE HENNESSEY

PARIS—The French record popularity contest organized by Radio Tele Luxembourg to coincide with the MIDEM will culminate in a special soiree in Cannes on Friday (26) when the Prestige 68 RTL awards will be presented to the top three artists in each of three categories — Established Stars, Newer Stars, and Up and Coming Talent.

Radio Luxembourg began the contest Jan. 2. Since then 30 recordings, chosen by the 10 record companies represented in the contest, have been broadcast daily.

Listeners have been asked to vote for the records on ballot forms which have been published in many French newspapers and magazines. In addition to the awards for artists, Radio Luxembourg will also present prizes to listeners whose votes correspond to the final order.

On Saturday (27), final day of MIDEM, Radio Luxembourg will hold a luncheon at the Fondation Prouvost outside Cannes. Among the guests will be Radio Luxembourg personalities Rosko, Jean Yanne and George de Caunes, and a number of record company chiefs and artists.

Records included in the Prestige 68 RTL contest are:

Established Stars: Adamo

(Pathe-Marconi) — "Toi, l'Amour te Ressemble"; Marcel Amont (Polydor) — "Doctor Dolittle"; Hugues Aufray (Barclay) — "Je ne pourrai t'oublier tout-a-fait"; Les Compagnons de la Chanson (CBS) — "Un Violon sur le Toit"; Nini Ferrer (Riviera) — "Les Hommes a Tout Faire"; Marie Laforet (Festival) — "Yvan, Boris et Moi"; Nana Mouskouri (Philips) — "Mon Gentil Pecheur"; Pierre Perret (Vogue) — "Tonton Cristobal"; Michel Polnareff (Disc'AZ) — "Mes Regrets"; Sylvie Vartan (RCA) — "Comme un Garcon."

Newer Stars: Frederic Botton (CBS) — "Petit Grain de Riz"; Les Charlots (Vogue) — "Paulette, la reine des Paupiettes"; Georges Chelon (Pathe-Marconi) — "La Chanson Manquee"; Christophe (Barclay) — "Confession"; Jacqueline Dulac (Decca) — "Les Etangs de Hollande"; Michel Fugain (Festival) — "Daisy"; Herbert Leonard (Philips) — "Pour un peu d'Amour"; Nicoletta (Riviera) — "Il est Mort le Soleil"; Stone (Polydor) — "Patati et Patata"; Les Sunlights (Disc'AZ) — "Les Roses Blanches."

Up and Coming Talent: Martine Beaujoux (Disc'AZ) — "Dis Mon Amour"; Michel Buhler (Festival) — "Chanson Pour Toi"; Nicole Hernandez (CBS) — "Appelle-moi"; Mo-

nique Herve (Decca — "La Roue"; Mario Jacques (Vogue) — "Le Petit Bal Perdu"; Charlotte Leslie (Polydor) — "Faut-il Donc"; Max Rongier (Pathe-Marconi) — "La Marie Voisin"; Eric Saint-Laurent (Barclay) — "Central Park"; Bea Tristan (Philips) — "Y s'passerien" and Yar et Yana (Riviera) — "Le The."

MIDEM SETS GALA SERIES

CANNES — Following Sunday's International opening gala, the first of the MIDEM national galas will be staged Monday (22) in the Palais des Festivals by France. Set to appear are Les Compagnons de la Chanson, Manitas de Plata, Pierre Barouh and Nicole Croisille, Eric Char-den, Antoine, Michel Fugain, Martine Beaujoux, Dick Rivers, Les Charlots, Patricia, John William and Arlette Zola.

Top Class, Sparta Deal

LONDON — Record dealer and Trend label president Barry Class has signed a five-year contract in behalf of his Top Class Music with Hall Shaper of Sparta Music.

The deal calls for Sparta handling all songs written by Class' Trend artists and the Foundations, whom he manages. Sparta has a wide international publishing hook-up with foreign associates who will look after Top Class copyrights in their respective territories.

Artists on the new Trend label who are writing songs in-

(Continued on page 43)

German Disk Cos. Boost Pop Prices

By OMER ANDERSON

BONN — West German record companies have boosted pop disk prices to reflect the new added-value tax which went into effect on Jan. 1.

But the German companies will gain an advantage with the tax on export sales. The added-value tax replaces the turnover tax, but will not be applied to export sales, as was the turnover tax.

This means that German record companies will gain a substantial edge in export sales, mainly in expensive classical product. The bulk of German classical recordings distributed abroad is pressed in Germany and shipped to foreign distribution points.

German record companies are holding the price line on expensive classical product at home, in the interest of holding this market intact against the growing competition from budget classical.

Instead, they are concentrating price boosts on pop records.

All major companies are co-operating in applying uniform price hikes, in line with the German trade's preference for orderly marketing conditions.

The trade has agreed on a general hike in the price of singles by about 6 cents (to \$1.25). LP's now priced at \$2.45 will go up to \$2.50, and LP's now selling at \$4.50 will go up to \$4.75.

Classical product priced at \$5.25, \$6 and above is unchanged.

The price hike is due to the failure of the record industry to convince the Bonn government that records are a "cultural product" in the sense of books and other printed matter.

The government ruled that disks are merchandise and taxable at the full schedule. The added-value tax, a French development, has been adopted by the Germans in the interest of harmonizing the tax structure throughout the six Common Market countries.

Europe No. 1 to Start Distrib. Co. in Paris

PARIS — A new record distribution company will begin operations here soon, under the direction of Europe No. 1 managing director Roger Creange.

Called Discodis, the company has been set up by the Europe No. 1 group — which runs France's most powerful peripheral commercial radio station — to cater for the increasing trend toward independent record production in France.

Creation of the company follows a market research operation which revealed deficiencies in present distribution methods and a desire on the part of some independent producers to have distribution of their product effected by an organization which was not itself producing records.

Record distribution in France is currently carried out almost exclusively by the record companies themselves, and some smaller producers feel that their product suffers because the record companies give preferential attention to their own production.

Discodis, which will have its headquarters at 33, rue Francois Premier, Paris 8, will be managed by Gerard Vion, a former director of the Citroen automobile company.

Its first distribution contract will be with Disc'AZ, the company owned by Lucien Morisse, artistic director of Europe No. 1. Disc'AZ is currently distributed in France by Vogue.

Producer Fruechticht Is Budget Champ of Germany

HAMBURG — Tip Produktion's Hans Juergen Fruechticht reports a turnover of 500,000 low priced LP's in 1967 and plans to record 31 new albums in 1968.

With sales of 2.5 million copies of about 100 albums in the last four years, Fruechticht has become the leading German producer of budget albums, selling at \$2.45.

Fruechticht founded his Tip Produktion company in 1961 in Hamburg's Adolfstrasse and originally produced EP's. In 1963 he switched to LP production, featuring recordings of top hits by unknown artists, produced in Berlin, Munich and Hamburg.

Tip albums are distributed in

Germany by Deutsche Grammophon Gesellschaft and they sell particularly well in the big department stores. The records are also distributed throughout Europe and in the U. S. and Japan.

This year, Fruechticht plans an intensive publicity campaign for his label. Current top sellers are "Schlagerderby 1967," "Schlagerparade 5, with 28 Instrumental Hits," "Hit-Rakete," "Egerlander Blasmusik," "Frische Brise," "Tolste Treffer," "My Fair Lady" and "Wir Machen durch bis morgen fruh."

New releases planned by Fruechticht include current hits, folk music, children's songs, Hawaiian music, Korean music and jazz from Rumania.

Phonogram Captured 34% Of Dutch Record Sales in '67

AMSTERDAM — Phonogram's share of Dutch record sales for 1967 was 34 per cent, continuing its status as Holland's biggest record company, it was reported at the firm's reception at Laren.

Playing a big part in this success story were the budget lines of many of the labels represented by Phonogram in the Netherlands — Philips, Decca, Fontana, London, President, American Decca and Mercury.

The company also scored in the singles field with hits by the Procol Harum, the Herd, Dave Dee etc., the Traffic, the Rolling Stones and Tom Jones.

Phonogram also developed its contacts with independent companies, resulting in contracts with independent companies, resulting in contracts with Island, White Whale, President, Page One, R&B, and Scepter-Wand.

A strong TV promotion program brought such artists as Dave Dee, Dozy, Beaky, Mick and Tich; Van Morrison, Cat Stevens, the Rolling Stones, the Mindbenders, John Mayall, Whistling Jack Smith, Dave Berry, Manfred Mann, the Traffic, Kiki Dee, the Amen Corner, Felice Taylor, Tom Jones, the Troggs and the Moody Blues to Holland, and many of these

artists were also featured on local radio.

Phonogram also reported "a happy year" for local talent such as Cuby and the Blizzards, Rob Hoeke and Liesbeth List who recorded in French and German for Philips. The leading Dutch beat group, Wally Tax and the Outsiders signed a contract with Phonogram's Philips label and scored heavily with a hit single and a big selling LP.

Other big sellers for Phonogram during 1967, it was reported, were Engelbert Humperdinck, Harry Secombe, the Turtles, Them, the Pretty Things, the Equals, John Walker, the Roddys Q'65, the Spencer Davis Group and Jimi Hendrix. Dutch artists singled out for mention were Boudewijn de Groot, Ramses Shaffy, Conny van den Bos, Mastrechter Staar, Jasperina de Jong, Leen Jongewaard and Wimm Sonnevele.

In the classical field Penderick's "St. Luke's Passion" (Philips) had enjoyed great success as had the Decca release of Richard Strauss' "Elektra" with Birgit Nilsson.

The year had also been notable for the introduction of Deram's Deramic Sound stereo recordings in November.



CZECHOSLOVAKIA'S EUROVISION contender Karel Gott, left, at the Frontier Hotel, Las Vegas, with Frank Sinatra Jr.

Maris-Musik Distribution Set for Ariola

GUETERSLOH, W. Germany — Ariola-Eurodisc will distribute all production of the new West German label "Maris-Musik Produktion."

The new label is beginning operations this month with the release of a single with the soundtrack from the CCC-Rank film "Heisser Sand auf Sylt."

The Maris-Musik label will concentrate on signing young talent.

Herbert Maris, the label's chief, has signed a young Munich singer, Christopher York, and the Maris chief producer, Uli Roeber, is preparing the first recording with York.

Maris-Musik also has scheduled production of the first record in its projected "Golden Series," featuring Clarissa May, Norman Ascott, Pete and Tina Rainford, and the Maris Singers.

Clarissa May took second place in the young talent contest held in Munich last autumn by the German TV Second Program network.

The Second Program, meanwhile, announced it will repeat the young talent contest in 1968 — on Oct. 24. The 1968 competition will be shifted from Munich, where it was held last year, to Berlin.

Sales Down In Denmark

COPENHAGEN — Record sales in Denmark dropped by 8 per cent and 11 per cent respectively in September and October, compared with the same periods in 1966, reported EMI Dansk-Engelsk managing director Steve Gottlieb.

Reason for the decline in sales is attributed to the advent of the 10 per cent "added value tax"—a tax levied on the retailer's profit margin—which with the existing sales tax makes Danish record prices among the highest in western Europe.

Negotiations are in progress between the Danish record industry and the government in an effort to lessen the tax burden.

ESP to MIDEM

CANNES — ESP-DISK and its publishing subsidiary, United International Copyright Representatives, Ltd., are last-minute additions to the list of exhibitors at MIDEM. Bernard Stollman, ESP president, will represent the firms.

Pye Is Reshaping Policy on Golden Guinea LP Series

LONDON — Pye is revamping its Golden Guinea LP series policy. Beginning Feb. 16, releases will encompass special regional interests and tastes as well as continuing the classical Collector Series repertoire.

Pye's Monty Presky will supervise pop product for Golden Guinea release, and John Snashall and Bob Auger will concentrate on the Collector issues. GG albums cost \$2.20 each, and will now be available in monaural and stereo.

The Feb. 16 release will include "God Bless the Prince of Wales" by the Rhos Male Voice Choir, an album covering varied Welsh and international songs and intended as a link

with the choir's participation at the ceremonial proclamation of Prince Charles as Prince of Wales at Caernarvon Castle July 1, 1969.

Other LP's in the release are two brass band albums, "The Champions" by the Black Dyke Mills Band, current holders of the British national brass band championship, and one by the Brighthouse and Rastrick Band. There are also two Scottish LP's by the Shotts and Caledonia Pipe Band and Calum Kennedy.

The Band of the Coldstream Guards has been signed to record for Golden Guinea. Former alumni of this band are songwriter and Pye a&r man Tony Hatch and arranger-MD Bob Leaper.

Coke Using Canadian Talent On LP's in Special Promos

TORONTO — An important vote of confidence in the drawing power of Canadian talent is registered with Coca-Cola's investment in two specially produced albums featuring Canadian talent. The albums, "A Wild Pair" with the Staccatos and the Guess Who for the English market, and "Rarissimo" with Michel Louvain and Michele Richard for the French-Canadian markets, will be launched next month.

They will be promoted with point-of-sale posters illustrating the record jackets, banners and millions of bottle-neck ringers with details and order form; radio commercials featuring material from the records and top teen deejays Brian Skinner of CHUM and "Big G" Walters of CKFH, Toronto, and radio station promotion kits.

The albums will cost \$1, plus 10 cork liners from bottles of Coke, and 25 cents for handling. Initial pressing is 25,000 copies of each LP.

Promotion kits to stations include a monaural album and a stereo album for airplay (the premium records are compatible, monaural/stereo), a plastic pear which splits open, as shown on the "Wild Pair" album design, to reveal details of the promotion, a window banner, and samples of the posters available to cash-in on the current craze for posters. Substantial numbers of the posters—personality blow-ups of the French-Canadian artists, wildly colored art-nouveau-lettered ones for the groups—will be offered free as prizes in station-created promotions.

From The Music Capitals of the World

AMSTERDAM

The Ten Years After were in Rotterdam for concert appearances. . . . The Dave Clark Five visited Holland to tape a TV show featuring their current hit, "Everybody Knows." . . . Paul Jones starred in the local TV show "Fenklup." . . . The first performance of the Dutch version of the American musical "I Do, I Do" was staged in Rotterdam, Jan. 1. Bovema released the original soundtrack of the Dutch version on its Imperial label, featuring Annet Nieuwenhuyzen and Eric Schneider. . . . The Beatles' "Hello Goodbye" on Parlophone topped the 100,000 sales

mark six weeks after release. . . . Radio Veronica voted De Heikrakers, whose last three Telstar singles sold a total of 800,000 copies, as the most successful group of 1967. . . . Three appearances by Nina and Frederik on Dutch TV have stimulated sales of their Metronome recordings, reports Dureco. . . . John Woodhouse (Philips) was awarded a golden disk for his recording of "Melodia," published by Altona. Award was made during a national TV program from the Dutch Navy carrier Karel Doorman.

The Claude Lelouch movie "Vivre Pour Vivre" opened in Holland and Artone released the soundtrack album. . . . Inelco is

(Continued on page 40)

MODUGNO INKS ON 2 FRONTS

ROME — Domenico Modugno has signed a five-year exclusive contract with RCA-Italiana, as author and composer. Modugno will participate in the 18th San Remo Festival Feb. 1-3. He will sing "Il Posto Mio," published by Edizioni Musicali RCA-Italiana. Also, Modugno will act at MIDEM in the international gala, the opening night, Sunday (21).



Andy Lauren Has a real SMASH with his KASPER disk "Kiss Me Quick" . . . deejays and Distributors, contact Kasper Records, 16010 Elderwood, E. Cleveland, Ohio. . . . Andy Lauren says for the BEST in promotion . . . And Publicity send your records for REVIEW to Brite-Star Promotions—Newbury, Ohio. (See Brite Star Ad in Today's Billboard Class. Mart.)

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- COOL BROADWAY
- STAND BY ME
- WARM AND TENDER LOVE
- SOME KIND OF WONDERFUL
- SHOUT BAMALAMA
- AND OTHERS

- GOT WHAT YOU NEED
- LAND OF 1000 DANCES
- THE BOUNCE
- BAREFOOTIN'

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Bridge Joins Pye's Board

LONDON—Geoffrey Bridge, former EMI Records managing director, joins the board of Pye Records (sales) on Jan. 29. He will fill the newly created post of international director.

In his new post, Bridge will be responsible for the exploitation of all Pye product overseas.

International manager Peter Elderfield, export manager Harry Castle and assistant international manager Alex Everitt will all report to Bridge.

Bridge, who was at EMI for eight years, became managing director of EMI Records in July 1966. He became joint general manager of EMI's overseas division early last year and was succeeded as managing director by Ken East. He resigned from EMI in December.

Bovema Had Big Share of Hits

AMSTERDAM — In a review of 1967, Bovema, the Dutch EMI licensee, reports a major share of the year's hits and underlines the importance of personal appearances in boosting records.

During 1967 Bovema artists visiting Holland for radio, TV and concert appearances included Rog Whittaker, Vera Lynn, Lou Rawls, Paul Jones, Adamo, the Small Faces, Keith West, Jeff Beck, the Hollies, the Procol Harum, P. P. Arnold, the Nice, Twice as Much, the Dave Clark Five and the Pink Floyd.

Bovema also developed its own Imperial label production with successful recordings by the Cats and the Buffoons. During 1967, Bovema extended its repertoire with the acquisition of the Barclay (France), SABA (Germany), and Blue Note and ABC labels for distribution in Holland.

EMI Disks Hit Big in Denmark

COPENHAGEN — Nine of Denmark's top 20 records for 1967 were EMI recordings, reports EMI managing director Steve Gottlieb.

The company's best seller of 1967—second in the chart—was the Beatles' "Hello, Goodbye" on Parlophone, although it was not released until Dec. 3.

Of albums in the 22 krone plus (\$3.10) price bracket, EMI had the No. 1, No. 3, 4, 5, 6 and 9 spots. Top selling album was the Beatles' "Sergeant Pepper's Lonely Hearts Club Band." Third, fourth and fifth, respectively, were albums by local artists, the Red Squares, Keld and the Donkeys, and Bjorn Tidmand.

In the low-price album bracket, the Regal LP "The Sound of Music," was 1967's No. 1.

Execs at DGG Meet

COPENHAGEN — Nordisk Polyphon managing director Wilhelm Hamburger and a&r man A. Arffman attended the Deutsche Grammophon convention in Hanover on Jan. 15. Also present was AS Nor-Disc (Norway) managing director Totto Johannessen. After the Hanover convention, Hamburger went on to the DGG meeting in London.

From The Music Capitals of the World

• Continued from page 39

planning extensive releases of original recordings from Mexico on the RCA Victor label and meanwhile has released three Mexican albums. The company is also taking advantage of a revival of interest in the Glenn Miller sound to promote its Miller catalog. . . . Local NTS-TV will present the BBC tele-recording of Mahler's 10th Symphony conducted by Eugene Ormandy next month and CBS will tie-in with strong promotion. . . . Dureco has released the French Decca album of the Music Hall of Israel, recorded live at the Paris Olympia. . . . Inelco released the original cast album of the "Hello, Dolly," with Mary Martin on RCA Victor. **BAS HAGEMAN**

ATHENS

Despite reports that leading composer/producer Mikis Theodorakis was to be freed by the present regime to write a song for the revolution, the Greek record industry still awaits his release. . . . Stelios Kazantzidis has left Parlophone-Odeon to join Hella-disc. . . . Peters International Inc. has scheduled three Columbia (Greece) albums for release in the U. S., probably on the Odeon label. . . . A stereo version of Stavros Xarhakos' arrangements of the music of Yannakaris will be released in Britain in March on the Columbia label. . . . Grigoris Bithikotsis has re-signed with Lambropoulos Bros., the local licensee for HMV, Columbia and Capitol. Bithikotsis is currently topping the Greek charts with "Kolo-Koboloi" by young composer, Akis Panos. . . . The Japanese record industry is currently showing interest in Greek recordings and has made approaches to Greek companies through the Japanese embassy in Athens.

CHICAGO

MGM's Johnny Tillotson opens at the Paragon Club in Forrest, Ill., Feb. 3. . . . Herman Kalter Aufschnitt, who has a Saturday Night Sunshine Polka Party on WTOS-FM in Milwaukee, writes: "One of the songs I wrote recently is 'Herman's Red Suspenders,' because when I wear my Lederhosen, I always use wide, red suspenders to keep up my 54's." . . . The Judy Roberts Trio will swing easily on WTTW television Jan. 23. . . . One of the town's great record men, Jim O'Dwyer, 53, died recently. He headed Music Box one-stop until 1965 and had two Southside record shops. He is survived

Basart Production, Contracts Up in '67

AMSTERDAM — Basart's end-of-year review reported increased production in 1967 and new contacts with the classical music labels Da Camera, Pelca and Ricordi.

The company's Vox records achieved excellent sales, in particular with the sublabel Turnabout.

Other highlights of 1967 were the release in Holland, Germany and the U. S. A. of a rhythm and blues album by local artist John (King Size) Russell, and a contract with the South American group Los Aventureros for an LP which enjoyed impressive sales. Other successful albums were by Herbert Joeks, Willy Derby and Kees Pruis.

Basart also signed an agreement with Ernest Schwehr of Folkways for release of Folkways product in Europe.

by his widow and six children. . . . Felicia Sanders has opened at Mister Kelly's after a five-year absence, with Vaughn Meader as co-star. . . . The New Colony Six headlined a Cheetah dance-in concert Jan. 19-21. . . . Bill Traut, of Dunwich, has mastered singles for the Hudson Bay Co. and White Trash Blues Band at Universal Studios. The Hudson Bay's "I See Her Face" is set for Jan. 29, released by Smash-Fontana. . . . Mercury has acquired the master for the first Steve Lester-Jerry Talbot single from Dunwich productions. Skeet Bushor produced the session. . . . The American Breed's "Bend Me, Shape Me" has passed the Buckingham's "Kind of a Drag" as the all-time best-selling locally produced single in Chicago. The Breed's single has now gone over the 140,000 mark in Chicago sales. . . . Will Mercier & Co. will be at the Pussycat Lounge on Rush Street through Feb. 4. . . . The Kirby Stone Four close at London House the same date. . . . Publicity specialist Carol Verblen has moved from WIND Radio to WBBM Radio. . . . The 4 Seasons will appear in concert Feb. 9 at DeKalb, Ill. . . . The eighth annual University of Chicago Folk Festival will be held Feb. 2-4, featuring the Lost City Ramblers, Bukka White, the Osborne Brothers, Joseph Spence, the Poplin Family, Howlin' Wolf, Kilby Snow, John Jackson, Clark Kessinger, Johnny Shines and bagpiper George Armstrong.

DETROIT

Bill Cosby appeared in concert at Cobo Arena Friday (26). With him will be the Pair Extraordinaire. . . . Clay MacMurray, formerly with Jay Kay Distributors here, has been appointed Midwest promotion manager for Venture Records. . . . Solid Hit-bound Productions announces the release of four new singles this week on the Parliaments, J. J. Barnes, Steve Mancha and Little Sonny. . . . Paul Anka headlined for one week, Jan. 8-14, at the Roostertail supper club. Other acts during that week included the Lazy Eggs and the Utopias.

Two Motown acts, the Monitors and Bobby Taylor and the Vancouvers appeared in a Motown Revue at the 20 Grand Driftwood Lounge Jan. 12-18. . . . Nina Simone and Detroit's Gerald Wilson and his band are booked into the Masonic Auditorium for Saturday (27). . . . The Sam and Dave Revue will come through here Feb. 2 at Cobo Hall, presented by LBJ Productions. . . . Aretha Franklin is scheduled to appear in concert early next month, also at Cobo Hall. Sharing the bill with her will be the Young-Holt Unlimited and Erma Franklin, backed by an orchestra with strings. . . . The Fantastic Four will make their 20 Grand debut with the Detroit Emeralds Friday (26). . . . The entertainment line-up for the annual Autorama at Cobb Hall Friday-Sunday (19-21) include the Bob Seiger System, the Rationals, the Scott Richard Case, the Camel Drivers, the Amboy Dukes and the Tallasmen. . . . Pianist Seymour Bernstein played a series of concerts at the Detroit Institute of Arts during the week of Jan. 12, after Kaebi Laretel had to cancel because of illness. Bernstein performed unnamed selections, then called for children in the audience to suggest titles. Their impressions of the music were surprisingly close to those of the composers. . . . On Friday Jan. 12, Al Hirt and Pee-Wee and the Young Set appeared in concert with the Detroit Symphony Orchestra, conducted by Sixten Ehrling. The concert took place at the Ford Auditorium, and was a benefit performance for the Symphony's pension and maintenance funds. . . . Disk jockey Tom Shannon

will do his second TV production with WJBK Channel 2. Shannon will discuss the record business with other disk jockeys. A Sonny and Cher movie feature will be included as part of the program. **ROGER BASS**

DUBLIN

City record dealer Jack Fitzgerald and impresario Tony Boland promoted the first Irish concerts of the Incredible String Band at Liberty Hall. . . . Sandie Shaw did an eight-day tour of Irish ballrooms for Nelius O'Connell, who will bring Val Doonican here for a series of concerts in March. . . . Although "Society's Child" didn't break through, there's growing Irish interest in Janis Ian, EMI's Anthea Joseph, who did promotion work on her LP, is hoping "Sun-flakes Fall, Snowflakes Call" (Verve-Forecast) will mean something. . . . Tribune finally issued "The Gate-crashers," a composite album featuring Pecker Dunne, Danny Doyle, Shay Healy and Paddy Reilly. Included are highlights from a ballad show presented at the Gate Theater last June. . . . Irish Television screened "Color Me Barbra" on the heels of the CBS album, which was released a few weeks ago. . . . The Freshmen, whose Target revival of the Rivingtons' "Papa-Oom-Mow-Mow" is their biggest hit to date, signed an agency contract in London with Colin Berlin. . . . Track issued the Eire Apparent's debut record, "Follow Me." The London-based unit were previously known as the People and are managed by Chas. Chandler.

In the 1968 New Spotlight poll, the Royal was voted Top Showband; Best Irish Disk was Frankie McBride's "Five Little Fingers," Best World Male and Female Singers were Tom Jones and Sandie Shaw; Top World Group—The Beatles, Top TV Show—"The Monkees." The Royal's Brendan Bowyer and Cadets' Eileen Reid were voted Ireland's leading singers. . . . Dublin beat club deejay Pat Egan joins Radio Caroline. . . . No LP has ever been advertised on Irish TV more frequently than Frankie McBride's debut album for Emerald. Another disk benefiting from TV promotion is Tribune's "Expression of Danny Doyle." The Dublin singer, whose releases are handled by Major Minor in Britain, will shortly cut a second set in London under the supervision of Mike Leander, whose arrangement of the Beatles' "She's Leaving Home" was much appreciated and noted here. . . . Granny's Intentions, the Limerick group who made their debut on Deram with the self-written "Story of David," got excellent exposure on Gay Byrne's "Late, Late Show" on Irish Television. Patricia Cahill did a guest shot on the program to promote her 45 "One and One Are Two," which was a Castlebar Song Contest winner, and a new LP on Rex, "With Love, Patricia." **KEN STEWART**

LONDON

Songwriter-doctor Les Reed will start his own record label this spring, to be pressed by Decca and distributed by Selecta. Reed, who wrote the "Last Waltz" with Barry Mason, will set up a separate office to run the label. The Bee Gees will star in a movie about the Boer War entitled "Lord Kitchner's Drummer Boys" to be shot in Africa. . . . Alan Bernard and Jerry Perenchio, manager and agent for Andy Williams, arrive Tuesday (9) to explore European tour and TV possibilities for the singer this spring.

Sir John Barbirolli and the Halle Orchestra are celebrating their 25th anniversary. . . . John Murphy, Halle Society orchestral and touring manager, has been named orchestral director of the Royal Opera House, Covent Garden. . . . Sam Mortimer, Filmusic company secretary for the past eight years, has joined Rudi Slezak's Abigail Music in the same capacity. . . . BBC's Radio 1 swapped deejays with French radio for New Year's Day. Chris Denning broadcast from Paris, and Frenchman Gerard Klein in-

troduced Radio 1 to French listeners. . . . Cliff Richard debuts as an actor in "A Matter of Diamonds" on TV later this year.

Beatle George Harrison is composing the score for forthcoming British movie, "Wonder Wall."

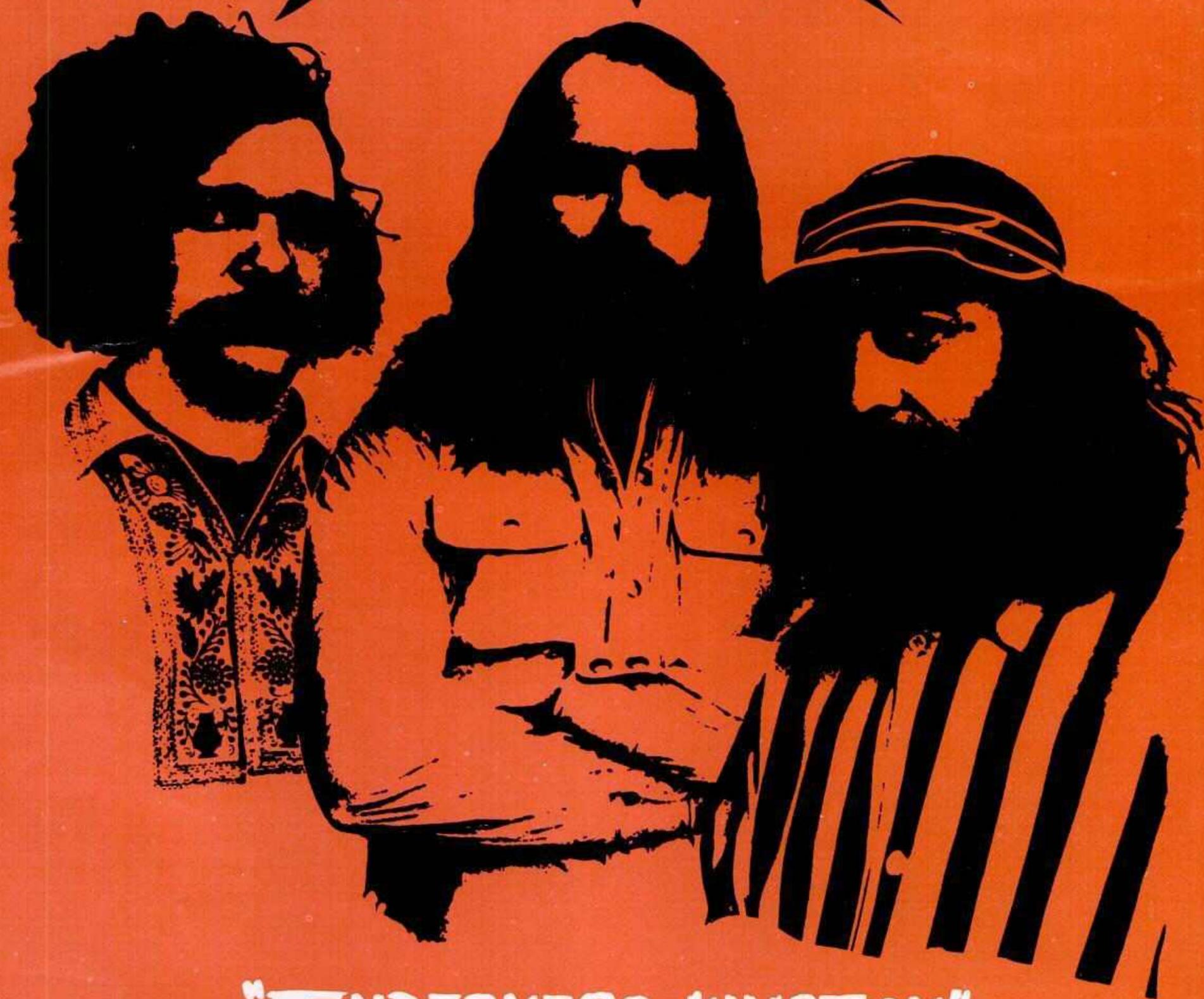
Stephen Shane has succeeded Peter Callander as professional manager of Shapiro-Bernstein Music. . . . South African Ballerina Monica Mason took over the lead in "Sylvia" at Covent Garden when Svetlana Beriosova pulled a thigh muscle. . . . James Redmond, BBC assistant director of engineering, will succeed Sir Francis McLean as director when the latter retires in May. . . . Current music cassette releases on Philips include Frank Sinatra, Pete Seeger, Dusty Springfield, Buddy Rich, Quincy Jones and Xavier Cugat. . . . EMG Hand Made Gramophones has bought the lease of the Soho Square property where J. C. Bach used to give concerts.

Harry Lewis is leaving EMI's publishing officiate, Ardmore and Beechwood, at the end of next month. Lewis, general manager since 1965, wants more time to devote to his other entertainment industry interests. Mrs. Lewis is Vera Lynn. Lewis represent A&B at the MIDEM meet this week. . . . Page One Records releases its first stereo single next month with "I'm a Train," by Tears of Joy. . . . Melodisc is launching the new Jewel label next month to be pressed and distributed by CBS. First release will be "Children of Tomorrow" by the Mike Stewart Span, currently in Cannes for a MIDEM appearance. Other Jewel signings are the Tony Revell Sound and the Flock. . . . Double R's Ronnie Oppenheimer has signed Big Top Pete to Bell to a three-year contract calling for three singles and one LP annually. Pete's "Cold Turkey" is set for Feb. 2 American release. . . . Brenton Wood, who scored with "Gimme Little Sign," has had his first album bearing the same title released by Liberty. Wood is here for radio and TV promotion.

Henry Rogers of Rogers, Cowan and Brenner had a reception at the Connaught Hotel recently to mark the appointment of Margaret Gardner as managing director of the agency's expanded international division. . . . Lionel Bart's musical "Oliver!" ends a 10-month run at the Piccadilly Theater Feb. 3. Its previous six-year stint at the New Theater set a new record for British stage musicals. . . . Quintin Hogg, O. C., M. P. led the National Jazz Federation's successful appeal for a music and dancing license for this year's Windsor Jazz and Blues Festival Aug. 9-12. BBC's Radio 1 chief Robin Scott gave evidence in behalf of the NJF plea against local opposition alleging excessive noise. . . . Gordon Waller's first single without Peter Asher is "Rosecrans Boulevard." . . . Beechwood Music's Herb Hendler was here for talks with publishers and a&r men. . . . Independent producer Mike Hurst has left Cat Stevens, who will henceforth produce his own records. . . . The Variety Club of Great Britain has donated \$50,400 to the Police Dependents' Trust Fund in aid of widows and families of lawmen killed or injured in the line of duty.

Filmusic's Harold Shampman now solely controls the company after buying the interest of his partner, property dealer Robert Clayton. Shampman founded Filmusic 10 years ago. It publishes the score and songs of the new movie "Up the Junction" starring Suzy Kendall and Denis Waterman. Writers were Manfred Mann and Mike Hugg. . . . Kama Sutra vice-president Frank Mell was here to set up promotional visits by Kama Sutra/Buddha acts Captain Beefheart, Anders and Poncea and Penny Nichols. . . . Teenage Opera producer Mark Wirtz sings the next Parlophone extract "The Weather Man" himself, with backing that includes massed cuckoo clocks. . . . Radio 1 disk jockey Tony Blackburn makes his chart debut with his MGM record "So Much Love." . . . The ATV November transmission of the Royal Variety Performance starring Bob Hope, Vikki (Continued on page 42)

THE FUGS SAY TODAY'S THINGS
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THAN ANY GROUP EVER TO TILT AT THE HYPOCRISY
OF A HIDE-BOUND STATUS QUO.
IMPROBABLY NAMED, IMPASSIONATELY PREMISED -
THE FUGS ARE READY FOR THE WORLD!
IS THE WORLD READY FOR THE FUGS?



"TENDERNESS JUNCTION"

ON REPRISE RECORDS



R/RS 6280

From The Music Capitals of the World

• Continued from page 40

Carr and many others pulled audiences in 11,600,000 homes, the highest viewing figure of 1967, according to Television Audience Measurement. . . . MGM has covered the Lemon Pipers' American hit "Green Tambourine" with the Sun Dragon here. . . . TV personality David Frost is featured in "The Frost Report On Everything" released by Pye and compiled in conjunction with the BBC from tapes of "The Frost Report" TV series. **NIGEL HUNTER**

MILAN

Equipe 84 (Ricordi) is back from Paris after performing for French color TV. . . . The Cow-sills will be here to cut the song they will sing at the San Remo Festival (Feb. 1-3) for MGM-

Italiana. It's "Le Opere Di Bartolomeo" — published by RCA-Italiana. They will also film segments for the Italian TV. . . . Durium released the original movie soundtrack from "I'll Never Forget What's His Name," to be screened here as "Il Complesso Del Sesso." Music and orchestra conducted by Francis Lal, composer of "A Man a Woman" and "Live for Life." . . . Mourad Sabet, general manager of Ecofina, the company which has pioneered the tape cartridge concept in Italy, married his secretary, Donatella Tallone, Jan. 8.

PARIS

Philips has signed Canadian film actress Joanna Sjimkus who makes her debut on a single with two songs from her film "Tante Zita" — "Loin," by Francois de Roubaix, Lorraine and Lucien Hamon. . . . Peter, Paul and Mary (Warner-Vogue) starred in a Europe No. 1 Musicorama concert at the Olympia, Jan. 8. . . . Adamo and the Orchestra de Paris (Pathe-Marconi) appeared in a series of concerts in Paris suburban theaters in which the first half was devoted to classical music and the second half to popular songs. . . . The Moody Blues (Decca) were in Paris Jan. 8 for a concert at the Salle Pleyel. . . . Mireille Mathieu's sell-out season at the Olympia was extended to Jan. 15. . . . Disc'AZ released the debut single of Martine Beaujoux who is managed by Johnny Stark. . . . After appearances at MIDEM and San Remo, Antoine (Voe) will make a film in Italy.

Iramac's (France) first classical production is an album of works by Bela Bartok and Olivier Messiaen recorded by Michel Beroff (piano) at the Rojan International Festival of Contemporary Art. . . . Philips has signed a 25-year-old Turkish-born singer, Toulai. . . . Jazz pianist Hampton Hawes opened for a season at the Cameleon. . . . Iramac (France) has formed a music publishing affiliate, Editions Samsong. . . . Juliette Greco (Philips) left Paris for a month's tour of Germany. On Feb. 27 she will fly to Canada for a four-day tour.

Pierre Perret is top Vogue seller with "Tonton Cristobal." . . . Pathe Marconi has re-issued old monaural albums by Mathe Altery, Barbara, Les Compagnons de la Chanson, the Golden Gate Quartet, Luis Mariano and Tino Rossi in compatible form. . . . Jacques Dutronc is preparing an album of new songs for Vogue. . . . Singer B. B. King starred in

a Europe No. 1 Musicorama concert at the Salle Pleyel Monday (15). . . . Pathe-Marconi has compiled a package album of 14 r&b tracks on the Stateside label featuring, among others, the Box Tops, Lee Dorsey, James and Bobby Purify, Mighty Sam and Spencer Wiggins. . . . Francoise Hardy (Vogue) was in Madrid Jan. 9-11 for a TV appearance. After two days in Vienna to complete taping of a TV show, Miss Hardy returned to Paris for an appearance on the Tele Dimanche TV show and then left for appearances in Belgium and Switzerland. . . . "Comme Un Garcon," by Sylvie Vartan (RCA) is proving her biggest hit since "La Plus Belle Pour Aller Danser."

Pathe-Marconi released a new album of original songs by Salvatore Adamo on the Voix de son Maitre label. . . . CBS has published the 1968 edition of its Show Business Guide listing French record companies, publishers, artists, musicians, recording studios, radio and TV producers, theaters, music halls, discotheques and cabarets. . . . Claude Luter has recorded an instrumental version of the Box Top's hit "The Letter" for Vogue. . . . Decca's Irene Berthier will represent Switzerland in the next Eurovision Song Contest in London. . . . CED, the affiliate Barclay company, has released three six-track mini LP's—Otis Redding, Arthur Conley and a package set featuring Sam & Dave, C. I. Blast, Booker T. and the MGs and others. . . . Philips released the soundtrack album from the successful French film, "Le Grand Meaulnes" with music by J. P. Bourtayre.

CBS released a new album by Joe Dassin called "The Two Worlds of Joe Dassin" with half the numbers in French and half in English. Dassin made his first Paris stage appearance at the Olympia in a Musicorama concert Jan. 16. . . . Riviera artist Nino Ferrer recorded "Je Cherche Une Petite Fille" in English for release in Britain on the Major-Minor label. . . . Actor-singer Philippe Clay has left Philips to sign an exclusive contract with RCA. His first single will feature a French adaptation of Keith West's "Excerpt From a Teenage Opera" (Monsieur Jack). . . . Les Compagnons de la Chanson have recorded Charles Aznavour's French adaptation of "Fiddler on the Roof" and a French version of another song from the same musical, "Sunrise, Sunset" (Ciel Clair, Ciel Gris). Songs are published by Chappell. . . . Pathe-Marconi released the A&M single "Windy" by Wes Montgomery. . . . Decca has signed singer-composer Manou who has written songs for Sylvie Vartan, Johnny Hallyday and Franck Alamo. . . . CED has compiled a rhythm and blues album of Chess recordings by Andre Williams, Ramsey Lewis, Laura Lee, Etta James, Bo Diddley, Irma Thomas, Muddy Waters and Chuck Berry. . . . Philips released the first Claude Francois album on his own Fleche label, recorded in London with the orchestras of Reg Guest and David Whitaker.

CBS artist Patachou left Paris Jan. 14 for a two-week appearance in Chicago, followed by two weeks in Puerto Rico and two weeks in New York. . . . Pathe-Marconi released a new batch of four compatible musicassettes featuring Franck Pourcel, George Jouvin, Samson Francois and Aldo Ciccolini. . . . "Ne Les Crois Pas," Michel Jourdan's French adaptation of "Never My Love" has been recorded by CBS by Ann Ballester. The song is published by Chappell. . . . Vogue released the Nancy Sinatra reprise single "Tony Rome." . . . Micky Jones and Tommy Brown, two musicians from Johnny Hallyday's group, have recorded an EP

for Philips under the name of the State of Micky and Tommy. . . . Philips released an album of selections from the soundtracks of the Jacques Tati films, including the highly acclaimed "Playtime." . . . Vogue released a new album by Francoise Hardy.

Eric Charden's latest EP for Decca includes "Si tu m'Aimes" and "La Terre est une Petite Orange." . . . Pathe-Marconi is releasing a version by Amalia Rodrigues of "Aranjuez Mon Amour" on Columbia. . . . Twenty-five of the top 55 records in Billboard's Hot 100 (Dec. 9) were released in France by Pathe-Marconi. . . . Nancy Holloway has recorded "J'ai du Perdre Mon Chemin" for Decca. . . . CBS released "Hush Hush" by Billy Joe Royal which is getting extensive air play. . . . Jean-Claude Pascal has recorded the Colette Rivat-Jack Arel song "Les Chagrins d'Amour" for the Voix de Son Maitre label. Song is published by Chappell. . . . Rene Talar has been appointed a&r manager of Editions Acuff-Rose in France. . . . CBS has launched a series of singles for children under the title "Petit Gemini."

MIKE HENNESSEY

SAN JUAN

Hector Cabrera, Venezuelan vocalist formerly with Velvet Records, and his wife, Puerto Rican vocalist, Sonia Noemi Gonzalez, have been signed by Paquito Cordero, local booker, to a recording contract for his as yet unnamed new record label. First release by these artists is due in February 1968.

STOCKHOLM

Jimi Hendrix toured Sweden last week with local groups Mecki Mark Men (Philips) and Baby Grandmothers. . . . Singer Bjorn Skifs will star in a German film about drugs. . . . Bengt Sundstrom, former EMI record producer, has taken over Kjell Wigren's position as general manager at Edition Odeon. . . . The Mascots will record "I Had a Ship," on Polydor in Swedish while the English version is released in Europe. . . . Blues singer B. B. King (ABC) will arrive here soon for a series of concerts. . . . Local pop-jazz duo Hansson & Karlsson's LP, "Monument," will be released in America.

Elektra is distributing a new label, Celesta, spotlighting religious music. . . . Marianne Kock (HMV) has released the Swedish cover version of "My Heart Cries for You." . . . The Lee Kings (RCA Victor) have broken up after releasing their record "Coming From the Ground," produced by Allan Clarke and Graham Nash of the Hollies.

KJELL E. GENBERG

SYDNEY

The big summer beach dance scene in Melbourne has mysteriously collapsed, throwing a lot of minor groups out of work. Even some top groups are feeling the pinch as prices have generally eased. Some top groups were even without work on New Year's Eve. One result is that several top Sydney groups, including Phil Jones and the Unknown Blues, have canceled trips to Melbourne. Several country groups who planned to crash Melbourne have come to normally tougher Sydney instead. They include the Lost and Found from Wagga Wagga, St. James Infirmary from Canberra and St. Pete's Florida Movement from Wagga Wagga and Albury. . . . Singer Normie Rowe has finally been accepted by the Army and will start his two years' National Service late February. He'll do a final concert tour with his Playboys before then, giving his final Sydney concert at the Op Pop discotheque Saturday (20). . . . Promoter Peter Conyngham has had trouble registering the name of his Nova booking agency here. There were legal barriers to his using the word "national" in "National

Organization of Variety Artists" so it's registered as "Newthink Organization of Variety Artists."

There's been trade criticism of the teaser posters put out for the Australian tour of the Who, the Small Faces and Paul Jones, organized jointly by Miller Entertainments Pty., Ltd., Aztee Services Pty., Ltd., and Stadiums, Ltd. The posters said "Biggest Big Show since the Beatles and Rolling Stones tour." . . . EMI is planning a reception for the Seekers late this month to present them with gold records for more than 10,000 sales of both their "Some Day" and "Seen in Green" LP's. "Seen in Green" made the distance in just over a week before Christmas. . . . There's a new line-up for the This Hallelujah Chorus, resident group at John's and Charley's discotheque in Sydney's King Cross. Marc Leon, who has just made a single of "St. James Infirmary" for EMI, has joined as singer. Keith Jackman, formerly with the Freddie Hampton Roll Movement, has joined as drummer, and Canadian Larry Vollen has enlisted a saxophonist. . . . "Judy in Disguise," from the U. S., by John Fred and his Playboy Band, is Sydney and Melbourne's hottest record at the moment. It's released locally by Festival. . . . Peter Best is making a color film to be sent to the United States to help promote his "Carousel of Love," which Capitol has picked up. U. S. Capitol has also taken Johnny Farnham's "Sadie the Cleaning Lady," and English Decca is considering it.

Singer Noleen Batley has just signed her ninth annual recording contract with Festival. EMI record producer David Mackay has received special permission from Tony Hatch for Bev Harrell to record his "Million and One," which David heard Petula Clark sing in England. . . . Festival has released a single of Sandy Scott's "Temptation," taken from his "Great Scott, It's Sandy" released nearly a year ago. . . . Lloyd's World start recording for Festival late this month. Publishers are showing unusual interest in the group because they write their own material and have a backlog of about 80 songs. . . . Singer Darren Paul has split from the Thousand Eyes group. . . . The Clapham Junction group has broken up. . . . Strong rumors are that Robert Stigwood, manager of the Bee Gees, and the Cream, will buy into Melbourne's Australian Entertainment Exchange, one of the city's big two pop agencies.

Ian Walsh, formerly organist for the Id, is auditioning for Wollongong's Rev. Black and the Rocking Vicars, who are planning an Australia-wide tour. . . . Keith Bird is expanding his After Five pop agency in Wagga Wagga to cover southern New South Wales and northern Victoria. . . . Tyrone Scott, organist with the Clara Ward Singers, is investigating the possibility of staying in Australia. The singers are performing in Sydney's Chevron Hotel and will play in Brisbane before they return to the United States. . . . The Twilights have put down 22 tracks for an EMI LP. . . . Upcoming new record label is P. R. Productions, managed by Peter Raphael, boss of Australian Entertainment Exchange. Signed talent includes the Wild Charries and the Pessionis. Disks will be released through Festival.

JOCK VEITCH

TORONTO

London Records of Canada is establishing the practice of honoring executives and staff who have been with the company 10 years or more with 10-year, 15-year, etc. pins. Among first recipients are, at Montreal head office, Alice Koury, assistant general manager, 15 years; Armand Farmer, production department, 15 years; Yves Clavel, head shipper, 15 years; Mrs. Susan Reffca, data processing, 10 years. At Quebec branch, Jean-Guy Lefebvre, shipping department, 15 years; Denis Fortin, head shipper, 10 years. At Toronto branch, Mrs. Grace Bundy, office manager, 15 years; Mrs. Pat Padmore, order

dept., 10 years; Hector MacNeil, sales representative, 10 years; Mrs. Betty Wilson, shipping dept. At Calgary branch, Fran Tochor, office manager, 10 years. Vancouver branch, Orm Jones, branch manager, 10 years. . . . Bill Eaton, Columbia's director of merchandising and sales promotions, is off to Vancouver and Edmonton for new product presentations to Western distributors. . . . Larry Page, vice-president of Sparton of Canada and general manager of the record division, and Joe Pariselli, national sales promotion manager and Ontario and West-

JERRY LECLAIR'S
"WITHOUT HER"
by
THE LUVIN' KIND
on
NOW RS-601
Published by
CHINGUACOUSEY MUSIC

ern division sales manager, attended ABC Records one-day sales meeting at the Plaza Hotel in New York Jan. 6. . . . Columbia launches two Canadian groups. The Carnival, frequent guest on the CTV network's weekly teen show, "After Four" bow with "Doot-Doot-Doodoo" and "Dark Star" from independent producer Lanny Williamson, now signed to a production deal with Columbia; and The Bed Time Story debuts with "Raise Your Hand" and "Careless Life."

Three more Canadian country artists join the roster of Stone's Caledon label with release of "Pig Raiser" by Trudy Valley of Hamilton; "I Wonder" by Mel Rowe and the Midnight Ramblers, from Brantford; and upcoming, a single by Dave Paul of Kitchener, Ont. . . . Columbia is releasing an original cast album of "Elle Tournera La Femme," new French-Canadian musical premiered recently at the Comedie Canadienne in Montreal, Chansonniere Claude Leveillee wrote the music and starred in the show with Andree Lachapelle, Benoit Girard and Lise Lasalle. A single of the title tune is already on the market. . . . The Five D, popular Ottawa group recently moved to Toronto, has a new single on the Sir John A. label, "She Can't Be My Girl." . . . Winnipeg-based Franklin Records is going with another single by the The Gettysburg Address. It's "Come Back to Me (Baby)" and "You've Got to Let Me Know," produced by Norm Petty.

London has a new LP, "Grand Music Hall of Israel" recorded live at the Olympia in Paris in time for the troupe's current appearances in Toronto, Ottawa and Montreal. . . . Spring Thaw, oldest annual revue in Canada, opens its 21st season with a week in St. John's, Nfld., Jan. 24-27, then tours across the country and back, winding up with six weeks at the Royal Alexandra Theatre in Toronto April 15-May 25. . . . The Everly Brothers return to the Club Embassy in Toronto Jan. 22-27 then go to Ottawa Jan. 30 to headline the Winter Carnival Show with Glen Yarbrough. **KIT MORGAN**

VIENNA

Vico Torriani was here to record the first German language LP of the musical, "Can Can." Torriani will appear in a three-month run of the musical at the Theater an der Wien. . . . Centrocord acquired from Intercord (formerly Eurocord), Stuttgart, a number of classical recordings including the original version of the note book of Anna Magdalena Bach, which will sell for \$9.20 instead of \$12. . . . Freddy Quinn, who recently received his 11th gold record in Munich, is booked for an appearance in the 10,000-seater Wiener Stadthalle on Feb. 8 with the James Last Orchestra. **MANFRED SCHREIBER**

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

This Week	Last Week	Title	Artist
1	3	ESTA TARDE VI LLOVER	Armando Manzanero (RCA); Roberto Yanes (CBS); Hermanos Arriaga (Odeon); Olga Guillot (Music Hall); King Clave (Polydor); Polo Marquez (Microfon)—Relay
2	1	QUIERO LLENARME DE TI	Sandro (CBS); Cinco Latinos (Quinto); King Clave (Polydor)—Melograf
3	2	TODO ES MENTIRA	Palito Ortega (RCA)—Fermata
4	10	DANDY—Herman's Hermits	(Odeon)
5	5	LA BALSA	Los Gatos (RCA); Sonny Boy (Erato)—Fermata
6	9	LENITA	Nilton Cezar (RCA)
7	7	AL PONERSE EL SOL	Raphael (Music Hall)—Fermata
8	6	NO	Armando Manzanero (RCA); Olga Guillot (Music Hall); Carmita Jimenez (CBS); Carlos Lico (Odeon); Daniel Riobobos (Belter); Rosamel Araya (Disk Jockey); Vincent Morocco (Polydor); Polo Marquez (Microfon)—Relay
9	8	THE WORLD WE KNEW	Frank Sinatra (Music Hall); Bert Kaempfert (Polydor); Caravelli (CBS); Paul Jordan (RCA); Nueva Generacion (Quinto)—Relay
10	4	HAY UNA MONTANA	Donovan Leicht (CBS); Barbara & Dick (Vik); Boogaloo (CBS); Fedra & Maximilian (Disk Jockey); Paul Jordan (RCA); Nueva Generacion (Quinto)

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HELLO, GOODBYE	Beatles (Parlophone)—Northern (George Martin)
2	4	BALLAD OF BONNIE AND CLYDE	Georgie Fame (CBS)—Clan (Mike Smith)
3	15	EVERLASTING LOVE	Love Affair (CBS)
4	2	MAGICAL MYSTERY TOUR	Beatles (Parlophone)—Northern (George Martin)
5	3	WALK AWAY RENEE	Four Tops (Tamla-Motown) Flamingo (Holland, Dozier)
6	5	DAYDREAM BELIEVER	Monkees (RCA Victor)—Screen Gems (Chip Douglas)
7	7	I'M COMING HOME	Tom Jones (Decca)—Donna (Peter Sullivan)
8	33	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)—Burlington (Dick Rowe)
9	8	IF THE WHOLE WORLD STOPPED LOVING	Val Doonican (Pye)—Immediate (Ken Woodman)
10	6	THANK U VERY MUCH	Scaffold (Parlophone)—Noel Gay (Tony Palmer)
11	12	WORLD	Bee Gees (Polydor)—Abigail (Bill Shepherd)
12	9	KITES	Simon Dupree (Parlophone)—Robbins (David Paramor)
13	23	JUDY IN DISGUISE	John Fred and Playboy Band (Pye)—Jewel (John Fred/A. Bernard)
14	16	TIN SOLDIER	Small Faces (Immediate)—Avakak (Immediate) (Steve Marriott-Roy Lane)
15	11	SOMETHING'S GOTTEN HOLD OF MY HEART	Gene Pitney (Stateside)—Maribus (Stanley Kaham)
16	10	HERE WE GO AROUND THE MULBERRY BUSH	Traffic (Island)—United Artists (Jimmy Miller)
17	13	CARELESS HANDS	Des O'Connor (Morris)—Norman Newell
18	25	SHE WEARS MY RING	Solomon King (Columbia)
19	14	IN AND OUT OF LOVE	Diana Ross and the Supremes (Tamla-Motown)—Jobete/Carlin (Holland, Dozier)
20	21	PARADISE LOST & HERD	(Fontana)—Lynn (Steve Rowland)
21	20	THE OTHER MAN'S GRASS	Petula Clark (Pye)—Welbeck (Tony Hatch)
22	27	EVERYTHING I AM	Plastic Penny (Page One)
23	18	LET THE HEARTACHES BEGIN	Long John Baldry (Pye)—Schroeder (Tom Macaulay/John Macleod)
24	24	JACKIE	Scott Walker (Philips)—Carlin (John Franz)
25	17	ALL MY LOVE	Cliff Richard (Columbia)—Shapiro-Bernstein (Norrie Paramor)
26	19	LAST WALTZ	Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)
27	34	NIGHTS IN WHITE SATIN	Moody Blues (Deram)—Essex (Tony Clarke)

22	22	EVERYBODY KNOWS	Dave Clark Five (Columbia)—Donna (Dave Clark)
29	41	BEST PART OF BREAKING UP	Symbols (President)—Carlin (Danny O'Donovan)
30	40	GIMME LITTLE SIGN	Brenton Wood (Liberty)—Metric (Hooven Winn)
31	29	I ONLY LIVE TO LOVE YOU	Cilla Black (Parlophone)—Shapiro-Bernstein (Geo. Martin)
32	—	DARLIN'	Beach Boys (Capitol)—Immediate (Brian Wilson)
33	—	BEND ME SHAPE ME	Amen Corner (Deram)—Carlin (Noel Walker)
34	—	I CAN TAKE OR LEAVE YOUR LOVING	Herman's Hermits (Columbia)—Active (Mickie Most)
35	49	MR. SECOND CLASS	Spencer Davis Group (United Artists)—Dick James/Mike Hurst
36	26	SUSANNAH'S STILL ALIVE	Dave Davies (Pye)—Carlin (Dave Davies)
37	32	SOUL MAN	Sam and Dave (Stax)—Tee Pee
38	28	I SECOND THAT EMOTION	Smokey Robinson and the Miracles (Tamla-Motown)—Jobete/Carlin (Smokey Robinson)
39	31	BIG SPENDER	Shirley Bassey (United Artists)—Campbell-Connelly (Norman Newell)
40	—	EVERLASTING LOVE	Robert Knight (Monument)—Copyright (Buzz Cason/Mac Gayden)
41	30	I FEEL LOVE COMING ON	Felice Taylor (President)—Ed Kassner Music (Mustang Record, Hollywood, Calif.)
42	—	IF I COULD BUILD MY WHOLE WORLD AROUND YOU	Marvin Gaye and Tammi Terrell (Tamla-Motown)
43	39	LA DERNIERE VALSE	Mireille Mathieu (Columbia)—Donna (G. Cote)
44	—	HONEY CHILE	Martha and Vandellas (Tamla-Motown)—Jobete/Carlin (Fuqua, Bristol)—Jobete/Carlin (R. Morris)
45	43	SATISFACTION	Aretha Franklin (Atlantic)—Mirage (Jerry Wexler)
46	—	SUDDENLY YOU LOVE ME	Tremeloes (CBS)—Shapiro-Bernstein (Mike Smith)
47	35	RELEASE ME	Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell)
48	45	HANDBAG AND GLADRAGS	Chris Farlowe (Immediate)—Immediate (Mike D'Abo)
49	38	LOVE IS ALL AROUND	Troggs (Page One)—Dick James (Page One)
50	44	JUST LOVING YOU	Anita Harris (CBS)—Chappell (Mike Margolis)

DENMARK

(Courtesy Danmarks Radio)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HELLO, GOODBYE	Beatles (Parlophone)—Multitone
2	2	TRYLLESANGEN	Pulse Helmut (Polydor)—Multitone
3	5	ROMEO AND JULIA	Peggy March (RCA Victor)—Sweden
4	3	MAGICAL MYSTERY TOUR	Beatles (Parlophone)—Multitone
5	4	DAYDREAM BELIEVER	Monkees (RCA Victor)—Screen Gems
6	6	GYNGERNE OG KARUSELLEN	Preben Ugleberg (Polydor)—Wilhelm Hansen
7	10	SUSSY MOORE	Lollipop (Polydor)
8	—	WORLD	Bee Gees (Polydor)—Decapo
9	9	CAMP	Sir Henry & Butlers (Columbia)—Imudico
10	8	MASSACHUSETTS	Bee Gees (Polydor)—Decapo

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	LA DERNIERE VALSE	Mireille Mathieu (Barclay)—Francis Day
2	1	DANS UNE HEURE	Shelia (Carrere)—Carrere
3	4	COMME D'HABITUDE	Claude Francois (Philips)—Meridian
4	5	TONTON CRISTOBAL	Pierre Perret (Vogue)—Vogue Inter
5	6	MASSACHUSETTS	Bee Gees (Polydor)—Tournier
6	10	HELLO, GOODBYE	Beatles (Odeon)—Tournier
7	—	HISTOIRE DE CLOU	Adamo (Voix de son Maitre)—Pathe
8	7	LA DERNIERE VALSE	Petula Clark (Vogue)—Francis Day
9	—	LES ROSES BLANCHES	Les Sunlights (A.Z.)—Meridian
10	—	IL FAUT CROIRE AUX ETOILES	Richard Anthony (Columbia)

GERMANY

(Courtesy Der Musikmarkt)
*Denotes local origin

This Week	Last Week	Title	Artist
1	3	DER LETZTE WALZER	Peter Alexander (Ariola)—Francis, Day & Hunter
2	1	MASSACHUSETTS	Bee Gees (Polydor)—Slezak
3	4	HELLO, GOODBYE	Beatles (Odeon)—Budde
4	2	MORNING OF MY LIFE	Esther & Abi Ofarim (Philips)—Sikorski
5	—	WORLD—Bee Gees	(Polydor)—Slezak
6	—	SIEBENMEILEN-STIEFEL	Graham Bonney (Columbia)—Ame Kassner
7	7	MONJA	Roland W. (Cornet)—Cerna
8	—	DAYDREAM BELIEVER	Monkees (RCA Victor)—Gerig
9	5	THE LETTER	Box Tops (CBS)—Belmont
10	6	SEEMANN, WEIT BIST DU GEFAHREN	Freddy Quinn (Polydor)—Esplanade

GREECE

Local Origin

This Week	Last Week	Title	Artist
1	1	ROLOI-KOBOLOI	G. Bithikotsis (Columbia)—BIEM
2	2	VREHI O THEOS	S. Kokotas (Columbia)—BIEM
3	3	STOU HAROKOPOU KE STIN KALLITHEA	Efstathiou & Diamanti (Odeon)—BIEM
4	4	OPOU DIS FOTIA NA KEI	Menidiates & Kaldaras (HMV)—BIEM
5	5	MATIA VOURKOMENA	G. Bithikotsis, S. Xarhakos (Columbia)—BIEM

International

This Week	Last Week	Title	Artist
1	1	SOMEBODY TO LOVE	Jefferson Airplane (RCA)
2	2	THE LETTER	Box Tops (Stateside)
3	3	CUORE MATTO	M. Zelinotti (Durium)
4	4	LA POUPEE QUI FAIT NON	M. Polnareff (Vogue)
5	5	PER QUALCHE DOLLARO IN PIU	E. Morricone (RCA)

HOLLAND

Courtesy Radio Veronica and Plateneuws
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HELLO, GOODBYE	Beatles (Parlophone)—Leeds Basart
2	2	WORLD	Bee Gees (Polydor)—Basart
3	3	MAGICAL MYSTERY TOUR	Beatles (Parlophone)—Leeds Basart
4	6	DAYDREAM BELIEVER	Monkees (RCA)—Int. Muziek Comp.
5	9	2,000 LIGHT YEARS FROM HOME	Rolling Stones (Decca)—Basart
6	4	ZABADAK	Dave Dee, Beaky, Mick & Tich (Fontana)
7	7	EVERYBODY KNOWS	Dave Clark Five (Columbia)—Francis Day
8	5	DE BOSTELLA	Johnny Kraaykamp and Rijk de Gooijer (Artone)—Portengen
9	10	A WALK IN THE SKY	Flower Pot Men (Deram)—Francis Day
10	8	HOLIDAY	Bee Gees (Polydor)—Basart

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	L'ORA DELL'AMORE	Camaleonti (CBS)—Aromando
2	3	L'ULTIMO VALZER	Dalida (Barclay)—Francis Day
3	2	NEL CUORE NELL'ANIMA	Equipe 84 (Ricordi)—El & Chris/Fama
4	6	IL SOLE E' DI TUTTI	Stevie Wonder (Tamla-Motown)—RCA
5	4	POESIA	Don Backy (Clan)—El & Chris
6	5	MAMA	Dalida (Barclay)—R. R. Ricordi
7	9	SAN FRANCISCO	Scott McKenzie (CBS)—R. R. Ricordi
8	7	IO TI AMO	Alberto Lupo (Cetra)—Chappell
9	8	HOMBURG	Procol Harum (IL)—Aromando
10	10	TENEREZZA	Gianni Morandi (RCA)—RCA
11	—	DUE MINUTI DI FELICITA'	Sylvie Vartan (RCA)
12	12	PIPPON NON LO SA	Rita Pavone (Ricordi)—Melody
13	14	MASSACHUSETTS	Bee Gees (Polydor)
14	11	PAROLE	Nico e i Gabbiani (City)—Ariston
15	—	HELLO, GOODBYE	Beatles (Parlophone)

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	1	MASSACHUSETTS	Bee Gees (Spin)
2	6	HOMBURG	Procol Harum (Deram)
3	2	TO SIR, WITH LOVE	Lulu (Columbia)
4	3	SAN FRANCISCO	Scott McKenzie (CBS)
5	5	THE LAST WALTZ	Engelbert Humperdinck (Decca)
6	4	THE LETTER	Box Tops (Stateside)
7	7	DON'T GO OUT IN THE RAIN	David Garrick (Pye)
8	—	IN AND OUT OF LOVE	Diana Ross & Supremes (Motown)
9	—	WHEN WILL THE GOOD APPLES FALL	Seekers (Columbia)
10	8	I'M COMING HOME	Tom Jones (Decca)

MEXICO

(Courtesy Audiomusica)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	ESTA TARDE VI LLOVER	Manzanero (RCA)—RCA
2	2	LOOK OUT	Monkees (RCA)—Mundo Musical
3	3	MUSITA	Sonora Santanera (CBS)—Pham
4	4	YO, TU Y LAS ROSAS	(Jo, Tue, La Rosa)—Piccolinos (Mundo Musical)
5	5	QUINCEANERA	Vlamers (Musart)—RCA
6	8	THEME OF THE MONKEES	(RCA)—Mundo Musical
7	9	BALADA DEL VAGABUNDO	Rosamaria Guardiola (Sonart)—Pendiente
8	10	TENGO	Carlos Lico (Capitol)—RCA
9	6	CIERRA LOS OJOS	M. A. Muniz (RCA)—Pendiente
10	7	AMOR QUE MALO ERES	Johnny Albino (Peerless)—Pendiente

NEW ZEALAND

(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	HELLO, GOODBYE	Beatles (Parlophone)
2	5	MOVIN' AWAY	Mr. Lee Grant (HMV)
3	6	LOVE IS ALL AROUND	Troggs (Parlophone)
4	7	ZABADAK	Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)
5	1	SNOOPY'S CHRISTMAS	Royal Guardsmen (London)
6	4	THE RAIN, THE PARK AND OTHER THINGS	Cowsills (MGM)
7	—	EVERYBODY KNOWS	Dave Clark Five (Columbia)
8	—	DAYDREAM BELIEVER	Monkees (Colgems)
9	—	THERE IS A MOUNTAIN	Donovan (Pye)
10	—	KENTUCKY WOMAN	Neil Diamond (Stateside)

NORWAY

(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HELLO, GOODBYE	Beatles (Parlophone)—Edition Lyche
2	3	DAYDREAM BELIEVER	Monkees (RCA Victor)—Screen Gems
3	2	OENSKBRUNNEN	Sven-Ingvors (Svensk-American)—Seven Bros.
4	4	MASSACHUSETTS	Bee Gees (Polydor)—Sonora
5	5	HAELSA HEM TIL MAMMA	Larry Finnegan (Svensk-American)—Seven Bros.
6	9	MAGICAL MYSTERY TOUR	Beatles (EP) (Parlophone)—Edition Lyche
7	7	SMIL MARIA	Finn Eriksen (Triola)—Bendiksen
8	8	TELEFONROER NR. 1	Rolv Wesenlund (Camp)
9	6	THE LETTER	Box Tops (Stateside)—Sweden Music
10	10	ELISABETH	*1-2-6 (RCA Victor)—Disco

PHILIPPINES

This Week	Last Week	Title	Artist
1	2	COME ON DOWN TO MY BOAT	Every Mother's Son (MGM)—Mareco, Inc.
2	4	APARTMENT NO. 9	Tammy Wynette (Epic)—Mareco, Inc.
3	1	I'LL BE BACK	Buckingham's (CBS)—Mareco, Inc.
4	6	NEVER MY LOVE	Association (Valiant)—Mareco, Inc.
5	3	JUST YOU—Sonny & Cher	(Atco)—Mareco, Inc.
6	5	HEY BABY (THEY'RE PLAYING OUR SONG)	Buckingham's (CBS)—Mareco, Inc.
7	7	NOW I KNOW	Jack Jones (Kapp)—Mareco, Inc.
8	8	FORGET THAT GIRL	Monkees (RCA)—Filipinas Record Corp.

9	9	DON'T YOU CARE	Buckingham's (CBS)—Mareco, Inc.
10	—	GETTIN' TOGETHER	Tommy James & the Shondells (Roulette)—Mareco, Inc.

SINGAPORE

(Courtesy Radio Singapore)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MASSACHUSETTS	Bee Gees (Spin)
2	3	BABY, NOW THAT I'VE FOUND YOU	Foundations (Pye)
3	2	TO SIR, WITH LOVE	Lulu (Columbia)
4	4	ITCHYCOO PARK	Small Faces (Stateside)
5	5	LITTLE DONKEY	Heather & Thunderbirds (Philips)
6	9	UNSPOKEN WORDS	Theresa Khoo & Her Five Notes (Decca)
7	7	SMALL TALK	Claudine Longet (A&M)
8	6	DON'T GO OUT IN THE RAIN	David Garrick (Pye)
9	—	THE OTHER MAN'S GRASS IS ALWAYS GREENER	Petula Clark (Pye)
10	8	WHEN WILL THE GOOD APPLES FALL	Seekers (Columbia)

SOUTH AFRICA

(Courtesy Springbok Radio—EMI)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MASSACHUSETTS	Bee Gees (Polydor)—Robert Stigwood—Abigail-Gallo
2	3	TIMOTHY	Four Jacks and a Jill (RCA)—Ray Walter—Acuff-Rose—Teal
3	2	COME BACK WHEN YOU GROW UP	Bobby Vee (Liberty)—S. Bernstein Co., Ltd.—Teal
4	5	YOU'VE NOT CHANGED	Sandie Shaw (Pye)—Glissando—Teal
5	4	THE LETTER	Box Tops (Stateside)—Dan Penn—B. Feldman—EMI
6	7	I'M COMING HOME	Tom Jones (Decca)—Oonna Music—Gallo
7	9	ALL MY LOVE	Cliff Richard (Columbia)—Ardmore & Beechwood (SA)—EMI
8	6	TIMOTHY	Carrie Keuzenkamp (Columbia)—Acuff-Rose—EMI
9	10	DAYDREAM BELIEVER	Monkees (RCA)—Screen Gems—Columbia Music, Ltd.—Teal
10	8	THE LAST WALTZ	Engelbert Humperdinck (Decca)—Peter Sullivan—Donna Music—Gallo

TAPE CARTRIDGE TIPS

by Larry Finley

Here is what some of the leaders in the music industry say about the ITCC first quarter promotion.

Bill Lewis, V-P of Retail Sales
Nel-Bran Co., Birmingham

"It's the greatest promotion I have ever seen—unbelievable prizes. We had two new salesmen sell 14—100 packs in the first two days."

Merritt Kirk, Gen'l Mgr. Record & Tape Div.
Calectron, San Francisco

"Contests for dealers are difficult things; this one they understood right off the bat. They are very excited about it, as are our salesmen—their enthusiasm is just great!"

Sid Koenig, Pres.
Chancellor Electronics, Newark

"Outstanding promotion which should generate a lot of business for dealer at the consumer level. Something much wanted and needed in this industry for a long time. Glad ITCC thought of it!"

Mort Ohren, Sales Mgr.
Tape Distributors of America, Chicago

"This is the most exciting promotion I have seen in my life. It's the first time, to my knowledge, that the distributor, salesman and retailer can come out on top. All I can say: 'Keep up the good work, Larry!'"

Jay Jacobs, V-P & Gen'l Mgr.
District Records, Div. of Schwartz Bros., Washington, D.C.

"Schwartz Bros. hungry salesmen flipped over ITCC's presentation. Our order on the 100 pack should reach 200 within the next week. Thank you for giving us the opportunity of being associated with a winner!"

Jack Baker, Division Sales Mgr.
Craig Corp., Los Angeles

"The ITCC tape program is one of the best thought out sales programs that I have observed. It will create mounting interest in a new and expanding industry!"

Art Talmadge, Pres.
Musicor Records, Inc., New York

"The old showman does it again. Larry Finley's fantastic presentation of ITCC's first quarter promotion is a sure-fire winner. A wonderful incentive for the tape cartridge industry!"

Larry Rosemarin, Pres.
Record Distributing Co., Houston

"With this program, all are winners. ITCC's first quarter promotion is one of the most direct and most informative meetings that I have attended in some time!"

Steve Morris, Admin. Co-ordinator
Twentieth Century-Fox Records, New York

"I think that the ITCC sales presentation, itself, is one of the most impressive of its kind that I have ever seen. The sales program should open up vast retail outlets for the marketing of stereo tape cartridges!"

Irving Rosenberg, President, Associated Records
Trenton

"This is truly fantastic. The Music Industry has needed something like this for a long time. We're with you One Hundred Percent. Truthfully feel that this will bring the Cartridge Industry to the point that it truly deserves in our economy."

Tape CARtridge

New Low Price Cassette Units Seen Threat to Two-Tracks

• Continued from page 1

price of \$14.95. North American Foreign Trading introduced its Mini Model TT1280, a cassette playback, was shown at \$24 suggested retail. Topp Import and Export, Inc., which will shortly have 10 cassette playback models available in the near-\$20 price range, showed its MTP 1001 cassette playback at \$24.95 suggested list. It is a heavyweight 4-pound unit with AC capability described by the firm as a "high quality" instrument. Artic Imports' Jerry Braver showed a cassette playback prototype in the \$20 retail category and solicited comments from buyers.

"If the low-cost player comes," he said, "can the low-cost tapes be far behind?"

"I look for \$3.50 retail pre-recorded cassettes by March," said George Cisco of Chicago Bell, Ltd., representative for the Topp line.

About 100 import firms showed tape playback and record equipment at the shows here, and a Billboard survey revealed that all either had a prototype of a low-cost cassette playback or were telling buyers they were getting one ready.

Only a handful of these firms showed 8-track or 4-track home and auto playbacks.

Points Up Trend

The urgency with which importers had hastily prepared mock-up versions of cassette units was significant of the trend to the miniature reel-to-reel configuration. A unit on display at Terra International Co., Ltd., for instance, was partially held together by adhesive tape.

Terra's unit will list in the \$24.95 range and has such extras as remote microphone, five-button controls and will include a blank cassette.

A number of exhibitors showed cassette playback units in the \$34 range. National Electronics, Inc., showed a unit listing for \$34.95 that would record and playback.

Meanwhile, PlayTape units were being shown at all-time low prices. For example, Topp was running a housewares show special on a unit — the price \$10. PlayTapes themselves were being priced to retail at \$1.

Using the time-worn expression, one buyer remarked, "They're giving away the razor to sell the blades." Some PlayTape innovations were interesting. International Importers, Inc., showed its Ho Yu unit with \$4 AM tuner built into a cartridge. The player itself was priced at \$9.95.

Aiwa is preparing a cassette playback for summer introduction that will carry a list price in the neighborhood of \$26. Company spokesman Keith Johnson said, "And this will be a quality unit."

Fully Involved

Panasonic officials also said the firm will be fully involved in the low-cost cassette playback field by the time of the Consumer Electronics Show.

Commodore's Mike Simon displayed a unit in the \$24.95 range that records and plays cassettes.

Simon said, "One thing that has held back the portable cassette player is the lack of variety. By this, I mean you are limited to one cassette at a time. We hope to overcome this with our 'Kangaroo' unit which will have a pouch or saddle that allows you to carry six cassettes with the unit."

Midland International Corp. of Kansas City, Mo., an automobile-oriented company, was talking mostly cassettes. A company spokesman said that by the time of the Consumer Electronics Show, Midland will have at least eight cassette models, including low-cost playbacks.

Many importers and buyers said that the shakedown in cassette equipment is imminent, the leveling-off period being determined by the time necessary to have available low-cost pre-recorded cassette cartridges.

As one buyer remarked, "It's a little ridiculous to offer a cassette player for \$19.95 and still have to sell cassettes cartridges at \$5. Cassette cartridges have to come down."



EIGHT-TRACK CARTRIDGE player, Model M-8502, at \$139.95 suggested list, in the 1968 Masterwork line.



CASSETTE COMPLEMENTS in the 1968 Masterwork line range in price from \$49.95 to \$69.95 and include this Model M-640.



FOUR-TRACK CARTRIDGE player in the 1968 Masterwork line priced at \$59.95. It is Model M-4400.

ESP, Oro Disk Deal With GRT

NEW YORK — ESP and Oro Disk have signed an exclusive contract with General Recorded Tape. The initial release scheduled for 8-track and cassette will contain albums by Sun Ra, the Fugs, the Godz, Pearls Before Swine, Jerry Moore, Bruce Mackay and the New York Electric String Ensemble. "Music From the Orthodox Liturgy" also will be included.



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Kinematix's Capability 8-Track

By EARL PAIGE

CHICAGO — Development of a low-cost 8-track unit with record capability fills a marketing gap in the system that counteracts one of the most prominent selling points of the cassette, according to Leonard Fish, president of Kinematix, Inc., here.

"Up to now a salesman in a store might have told customers that the cassette system is better because you can record with it. This could have turned some people away from 8-track. But now we have record capability in the 8-track system, too."

Fish, who has developed a \$149.95 unit that records both 4- and 8-track cartridges, said the development "probably fills a psychological need. I doubt if there will be a large percentage of people who will want to record their own cartridges. But the capability is there is they want it."

Although Kinematix has five different models with 8-track cartridge record capability, Fish is not anti-cassette; he is also developing units that handle cassettes as well as 4- and 8-track. "I merely see the cassette as another market," he said.

"I think all the various systems have features that recommend themselves. The spring pressure-loaded roller in the PlayTape system is one example. The size of the cassette certainly is a dramatic feature.

3-CARtridge Holder by Channel Co.

NEW YORK — Channel Marketing Inc., manufacturer of tape CARtridge accessories of New York and Los Angeles, is introducing a cartridge holder that stores three cartridges, either 4 or 8-track.

The holder adheres to any surface without drills, holes, bolts, screws, straps or fasteners of any kind. It gives the motorist six to 12 hours of music within easy reach. It can also be used in the home without defacing the surface to which it is attached.

The holders are sold in pairs and are attached to a rack display card. The suggested retail price is \$1.69. A patent is pending for the holder under the name of "Tape Storage Channels."

The reverse capability of the new Bulova system is another feature and certainly the continuous loop feature of the 8-track system is a tremendous aspect.

"If we could all start over now, knowing what we know, there would be adaptations from all existing systems and we would have one ideal design. I just think that the 8-track system has a tremendous head start and that this is the system that will dominate."

"The 8-track system offers compatibility with the automobile, the greatest amount of music is recorded on 8-track, the separation is superior on 8-track, the 8-track system offers superior frequency response and now the 8-track also has record capability."

"The doubled speed of 8-track's 3 3/4 inches per second as against the cassette's 1 7/8 is in itself a superior feature. Before 1968 is out we're going to see the 8-track with 18,000 to 19,000 cycles per second. This will put 8-track on a frequency response

level with reel-to-reel tape.

"The fast forward and fast reverse feature of cassette is not an advantage over 8-track because you have to turn the cassette over. We now have fast forward on 8-track. This will mean you're never more than 7/10ths of a minute away from the selection you want and you're often as close as 1/3 of a minute."

"The length of playing time is also a superior feature of 8-track," Fish said. "The new Dynapac cartridge has 100 minutes, and this is on 1-mil tape. If it were 3/4-mil tape, like the cassette that offers 120 minutes, the Dynapac cartridge would offer 200 minutes."

Fish said Kinematix now has five different models with cartridge record capability. In addition to the KX-899, which only records and lists at \$149.95, Kinematix has a KX-900 model with a deck and pre-amp that lists for \$169.95—this records and plays back.

The firm also offers a de
(Continued on page 49)

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Tape CARtridge

Certron Will Offer Low-Price Cassette

By BRUCE WEBER

LOS ANGELES — The drive to flood the tape cartridge market with budget line cassette product continues on a wide-scale here with Certron Corp., Anaheim, planning to introduce a low-priced compact cassette.

Certron, a two-and-half-year-old tape manufacturer heavily involved in supplying private label blank tape in 4, 8-track and reel-to-reel to major firms, will concentrate this year on developing its cassette image.

Herbert A. Gold, vice-president, said the company will introduce an EP and LP cassette line and to concentrate on mass merchandising blank cassettes through rack-jobbers, promotional programs, packaging and blister-packs, a three-cassette variety-type package.

To enhance its standing in the tape field, Certron will make several major acquisitions within 60-90 days in the home en-

tertainment-tape cartridge field in a drive to go public, according to Gold, a former executive with Ampex.

By involving itself in the cassette market this year—Certron manufactures its own cassettes under the Certron-Audio, S. A., banner in Mexico—Gold feels a \$3-4 million dollar increase in earnings is possible. "This is the year of consumer acceptance of the cassette," says Gold.

Although it plans a major drive in cassettes, Certron will continue to supply private label tapes to Admiral, GE, Allied, Mercury, Concertone, Capitol, Recoton of New York and Team Electronics, a 40-store chain of electronic outlets in the Midwest.

Overseas commitments include a partnership firm—Olims - Certron—with Olims Consolidated, the largest music-electronic store chain in Australia.

Aiwa Bows Cassette Unit With Changer

CHICAGO—Aiwa showed a changer-equipped cassette player-recorder privately to buyers during the housewares shows here last week.

The changer accommodates six cassette tapes and was shown as part of the company's Model TP-1009 cassette player-recorder. The TP-1009 normally lists at \$109.95 retail. With the changer the suggested list will be \$168.

Aiwa officials said that buyer reaction to the unit was favorable and it will be on the market with companions before or in time for the Consumer Electronics Show in New York this summer.

The TP-1009, a bookshelf model, has 12 transistors, three diodes, 4-track stereo and dual mono, built-in AC line cord, push button controls and one volt output per channel.

Ampex Gets Right to Issue All London Product on Tape

NEW YORK—London Records has signed a new long-term licensing agreement giving Ampex the right to issue on tape all London product as well as that of London's subsidiary labels, including Parrot, Deram and Hi. The agreement covers all types of pre-recorded tape, and London's product will be issued by Ampex in open reel, cassette, and 8-track and 4-track cartridges.

The new agreement was negotiated by Marty Wargo, Lon-

don's director of administration, and Don Hall, general manager of Ampex Stereo Tapes. London has been associated with Apex since the early days of pre-recorded tape and is one of the leading labels in Ampex' stable of licensors.

London and Ampex now plan an even larger rate of tape releases than heretofore, with an aim toward product being issued on tape simultaneously with or as quickly as possible after release on LP.

Sony Will Offer Five Stereo Cassette Units in 5 Months

LOS ANGELES—Sony will offer five stereo cassette players within the next five months to complement its two monaural models and one 8-track recorder/player.

The forthcoming product release encompasses a deck, an attache case model with enclosed speakers and a complete pre-amplifier center which can be connected with other components. One model will be the stereo counterpart to the monaural model 100. The price range for the new equipment will begin at \$99.50 (for the deck) and escalate to \$179.50 for the complete equipment center.

In addition to the monaural model 100, the line will also include the model 50, a pocket size cassette player retailing for \$125. "Miniaturization," says

Sony Superscope president Joseph Tushinsky, "does not mean cheapness."

The company's recorder/player (model TC-8) is its first combination-type cartridge machine. Sony has no plans for 4-track equipment, Tushinsky says, "because it's a declining market." The executive sees the cassette market as a major new area for tape—one which in no way affects the growth of the reel-to-reel business.

Kinematix 8-Track

• Continued from page 46

lux model, the KX-1100, that lists for \$229.95; a KX-1200 with built-in 4-speed phonograph and optional cassette deck, that lists for \$299.95, and the KX-1770, a playback only unit, with a suggest list of \$179.95.



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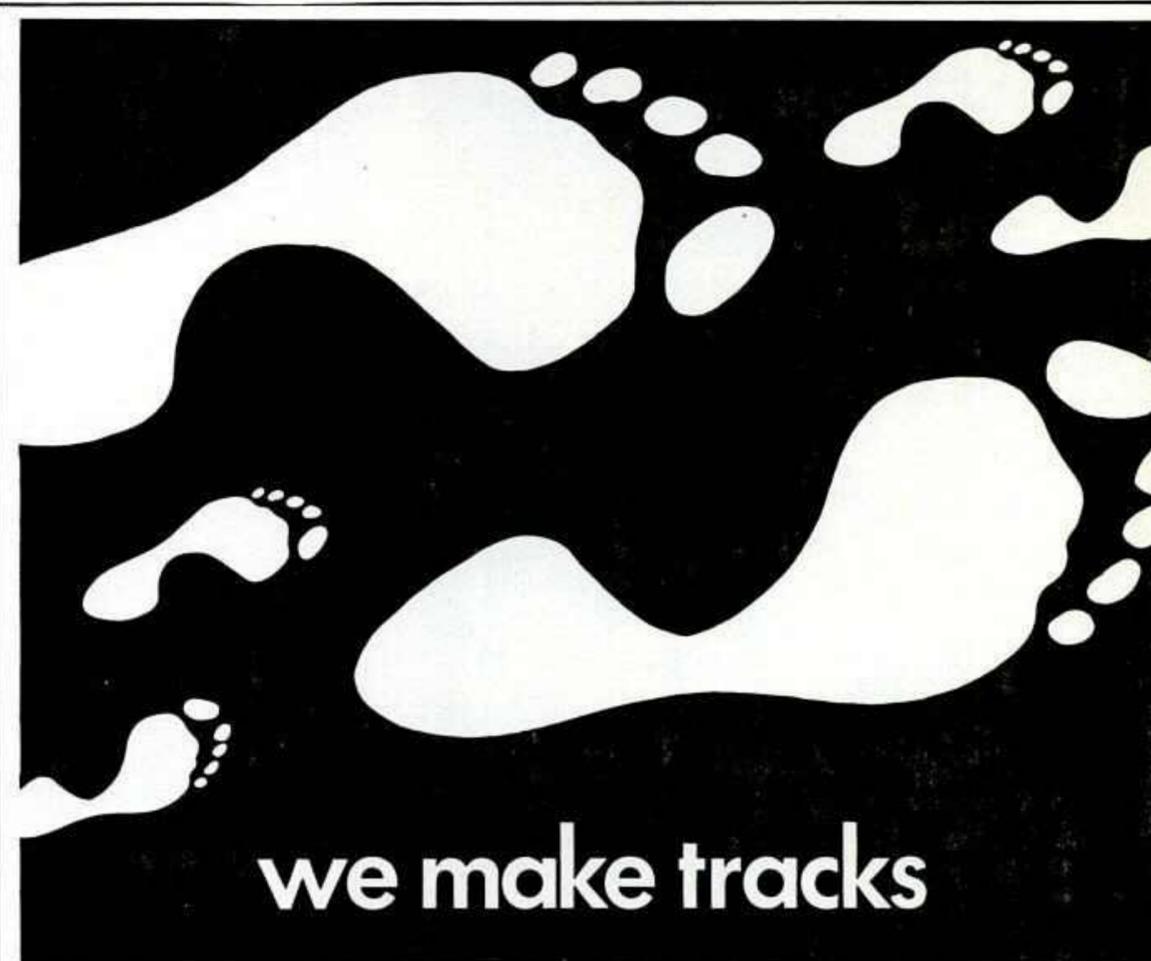
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Audio Retailing

Aiwa, Panasonic, Moving Toward Price Maintenance

CHICAGO—The major news item to be shaken out of the massive assembly of housewares home electronics buyers and exhibitors here last week was the increasing effort by Aiwa and Panasonic to maintain the prices on their audio lines.

The word was out from both of these major importers that dealers who cut Panasonic and Aiwa prices drastically will be in danger of having the lines pulled. Several buyers reported instances of this in the case of Panasonic. And Panasonic spokesmen confirmed it off the record. Aiwa officials, also off the record, said they will be forced to resort to the same tactic.

"We're definitely trying to achieve price maintenance," one Aiwa executive said. "But it is difficult. Pulling the line is about the only way we can achieve it."

This same official said that the firm has quite a problem

with mass merchandisers cutting out the margin completely on lower-cost tape recorders while the independent dealer across the street tries to move the larger ticket items at list or close to it.

Minimum

"This bothers our independent dealer accounts," the official said.

Aiwa lists a "suggested" and a "minimum" retail price on its products. For example, on the new 7-inch tape recorder the firm introduced at the show here (an item Aiwa feels will create a sensation in the market because of its price), the "suggested retail price is \$169.95" while the "minimum" retail price is \$149.50. The recorder carries model number TP-1012, has 18 transistors, seven diodes, five thermistors, is 4-track stereo, 4-track monaural, has 7-inch reels, AC current, two VU meters and has AC converter built in.

Other audio highlights at the housewares:

Commodore Import Corp. introduced what it called the first full radio line with component styling at a promotional price.

Trilby Posters of Venice,

Calif. showed a line of posters (many of them recording artists) ideal for audio retailers. Artists included are Judy Garland, Marlene Dietrich, the Rolling Stones and Bill Cosby.

Police Band

Importer Dave Topp reported a strong market for police band AM-FM radios. The firm introduced a new 12-transistor AM-FM model (preferred by teenage girls) at \$35.95. He also announced that the firm is coming out with a \$20 AM-FM full feature "clock radio."

Maurice Lowinger, president of North American Industries, Inc., said buyers were responding with interest to his new CP74 captain drive reel-to-reel tape recorder at \$16.90 and his new AM-FM twin speaker radio at \$22.50, both suggested retail prices.

Peerless-Telerad also reported that police band portable radios "are going like crazy." Built-in line-cord models are also hot, we were told. The firm also was high on its new portable monaural phonograph line (Model RP 67 at \$39.95 and Model RP 107 at \$59.95 suggested list) with diamond needles.

Masterwork Holds Line On 1968 Audio Prices

By EARL PAIGE

CHICAGO — Dealers came to a special showing here last week to view a 40-piece Columbia Masterwork audio products line for 1968 that is priced model-for-model at or under last year's prices.

The Model 7003, for example, a component-styled phonograph with AM-FM multiplex and tape cartridge playback capability, is priced at \$229.95 this year. It's 1967 version carried a suggested list of \$249.95.

The 7003, described by Masterwork director J. J. Harris, as the "show stealer," will be offered to dealers complete with a display that ties in its versatility—a twist of a control knob gives the listener AM, FM - multiplex, stereo sound from phonograph records or 8-track tape cartridge music. The unit will work through a wide range of satellite speakers.

"Our line is devoid of plastic," said Harris. "Plastic is cheap and it looks cheap. Our entire radio line, for example, is done in Skai-stitched leatherette and 10 of the 11 models operate on either batteries or AC with no adaptor needed."

Styling

Masterwork's unique approach to styling is evident in its improved Model 2103 "zipper phonograph," an item aimed directly at the youth electronics market. It operates on either battery or AC with no adaptor required. It is priced at \$29.95.

Columbia's approach to tape cartridge home playback units is two-fold, avoiding market indecision, said Mert Paul, who heads up the local branch here. "We know the tape cartridge market is automobile oriented but the auto dealers are now asking us about home units. The customer with a tape player in his car wants to play those tapes at home."

For the tape cartridge customer, Columbia offers a home playback unit that accommodates a phonograph turntable; for the record customer the 7003 offers tape cartridge playback capability. "This is both sides of the coin," Paul said.

Small Dealer

Harris said, "Our line is winning over the major department stores. We're also doing well with the small, independent dealer. The big reason is our distribution setup. We can service our accounts quickly, and this is important in today's market."

Piece by piece, the Masterwork line for 1968 looks like this:

The Rover (M-45) singles record player, introduced in 1967, portable and playable in any position, at \$24.95 suggested list.

A four-speed mono, solid state portable (M-200R); a four-speed mono, solid state "luggage case" portable (M-2101); a four-speed, mono, automatic "luggage case" portable (M-2104BR); a double-powered, four-speed, automatic solid-state "luggage case" mono portable (M-2105); a stereo "drop-a-matic" solid state portable (M-2118); a stereo solid-state automatic portable ensemble (M-2106); a custom stereo "drop-a-matic" solid state portable en-

semble (M-2119); a stereo automatic solid state radio-phonograph portable ensemble (M-2107A); a de luxe stereo solid-state portable ensemble (M-2109); a de luxe stereo "drop-a-matic" solid state portable ensemble with AM-FM-FM stereo (M-2114); a de luxe stereo "drop-a-matic" solid-state tablewall model with AM-FM-FM stereo (M-2115A).

In the Masterwork "Complementary Symmetry" series, a stereo solid state automatic battery portable (M-6001); a de luxe stereo solid state "drop-a-matic" portable (M-6003); a stereo solid-state package component system (M-7001); a stereo solid-state package component system with AM-FM-FM stereo (M-7003).

Consoles offered are a stereo high fidelity console with AM-FM-FM stereo (M-5127); a custom stereo high fidelity solid-state console with AM-FM-FM stereo "The Yorktown" (M-1525); a custom stereo high fidelity solid state console "The Seville" with AM-FM-FM stereo (M-1526).

Radios

New radios are a de luxe 6-band world-wide portable transistor (2896); 6-band solid-state portable with 13 transistors (2894); AM-FM-SW marine portable 12 transistor (2892); AM-FM-SW international portable 12 transistor (2890); AM-FM short-wave marine portable 12 transistor (2888); AM-FM portable 12 transistor (2886); AM-FM portable 10 transistor (2884); compact 10 transistor AM-FM portable (2882); AM portable 10 transistor (2880); de luxe personal FM 10 transistor (104); AM micro-miniature personal 12 transistor (100).

The line includes these open reel tape recorders: solid state personal portable (M-730); two-speed solid state portable tape recorder (M-751); solid state personal portable tape recorder (M-730); two-speed solid state vertical portable (M-792); two-speed solid state vertical portable (M-792); stereo 4-track solid state portable (M-808).

All the Masterwork phonographs, whether monaural or stereo, are promoted as being capable of playing stereo records.

Gary Skatoff Fatally Shot

ST. LOUIS—Gary E. Skatoff, 32, owner of Melody House Music Shop here and widely known for his specialization in "oldie" singles, was shot to death during a suspected recent robbery outside his small shop in the East St. Louis bus terminal.

Skatoff, who placed orders with distributors all over the world in the course of tracking down hard-to-get singles, normally carried the day's receipts with him when he left the shop. The amount was often as much as \$500, his parents said. Police reported finding no money.



Two New Tape Lines by Ampex

CHICAGO — Two new series of consumer audio tapes—a low-noise and a multi-purpose tape—have been marketed by Ampex Corp.

The low-noise tape, the 304 series, is said to hold background noise to a minimum and improve high frequency response at standard and slow recording speeds. It has a high-quality oxide binder similar to that used in Ampex professional low-noise tapes.

The new 301 series is multi-purpose for recording at all popular tape speeds. It replaces series 500.

Both series are available in acetate and polyester base materials on 7-inch or 5-inch reels. The 301 series is also available on 3-inch reels and a newly introduced 3-inch by 4-inch plastic mailer.

Highlights of the Masterwork Line



COMPLEMENTARY SYMMETRY series Model M-6001 with Garrard 11-inch studio turntable at \$129.95.



MASTERWORK C/S Model M-6003 at \$149.95.



MASTERWORK Model M-808 tape recorder at \$129.95.



AT \$39.95, Model M-730 Masterwork tape recorder.



CONSOLE MODEL M-5126, a step-up unit at \$259.95.

Pfanstiehl's

FIRST WITH THE LATEST NEEDLE DESIGNS!

Cartridge designers set a merry pace for needle makers... it's a never-ending job to keep up with the continuous flow of new American and foreign cartridge designs—but Pfanstiehl does it to serve your phono-needle customers. When you need the latest, order it from Pfanstiehl. Write for a free catalog and self-mailer order forms today.

Your order shipped same day it's received.

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Originators of the \$9.95 Diamond Needle

HOT 100

FOR WEEK ENDING JANUARY 27, 1968

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

Record Industry Association of America seal of certification as million selling single.

WEEK	1	2	3	TITLE	Artist (Producer), Label & Number	Weeks On Chart
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WEEK	1	2	3	TITLE	Artist (Producer), Label & Number	Weeks On Chart
Billboard Award	1	2	3	JUDY IN DISGUISE (With Glasses)	John Fred & His Playboy Band (J. Fred & A. Bernard), Paula 282	10
2	2	6	7	CHAIN OF FOOLS	Aretha Franklin (Jerry Wexler), Atlantic 2464	8
3	5	9	12	GREEN TAMBOURINE	Lemon Pipers (Paul Leka), Buddah 23	7
4	4	4	5	WOMAN, WOMAN	Union Gap (Jerry Fuller), Columbia 44297	11
5	7	7	8	BEND ME, SHAPE ME	American Breed (Bill Trout), Acta 811	9
6	3	1	1	HELLO GOODBYE	Beatles (George Martin), Capitol 2054	9
7	16	23	47	SPOOKY	Classics IV (Buddy Buie), Imperial 46259	6
8	6	3	2	DAYDREAM BELIEVER	Monkees (Chip Douglas), Colgems 1012	11
9	9	5	4	I HEARD IT THROUGH THE GRAPEVINE	Gladys Knight & the Pips (N. Whitfield), Soul 35039	15
10	10	13	13	IF I COULD BUILD MY WHOLE WORLD AROUND YOU	Marvin Gaye & Tammi Terrell (Fogus, Bristol), Tamla 54161	8
11	13	16	21	SUSAN	Buckingham (James William Guercio), Columbia 44378	8
12	17	18	35	NOBODY BUT ME	Human Beinz (Alexis de Azevedo), Capitol 5990	8
13	14	14	18	DIFFERENT DRUM	Stone Pennys (Nick Venet), Capitol 2004	12
14	8	8	6	I SECOND THAT EMOTION	"Smoky" A. Cleveland, Tamla 54159	13
15	45	56	—	I WISH IT WOULD RAIN	Temptations (Norman Whitfield), Gordy 7048	3
16	21	32	43	ITCHYCOO PARK	Small Faces (Steve Marriott & Ronnie Lane), Immediate 501	12
17	22	29	38	GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU	Lettermen (Kelly Gordon), Capitol 2054	8
18	47	84	99	LOVE IS BLUE	Paul Mauriat, Philips 40495	4
19	25	30	39	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Peter Sullivan), Parrot 40023	7
20	20	38	52	BABY, NOW THAT I'VE FOUND YOU	Foundations (Tony Macaulay), Uni 55038	6
21	26	26	40	MY BABY MUST BE A MACICIAN	Marvelettes ("Smoky"), Tamla 54158	7
22	27	27	32	LOVE POWER	Sandpapples (Teddy Vann), Calla 141	10
23	23	28	28	TELL MAMA	Etta James (Rick Hall), Cadet 5578	12
24	29	39	53	DARLIN'	Beach Boys (Beach Boys), Capitol 2948	5
25	30	36	48	SHE'S A RAINBOW	Rolling Stones (Rolling Stones), London 904	5
26	38	46	60	I WONDER WHAT SHE'S DOING TONIGHT	Tommy Boyce & Bobby Hart (Tommy Boyce & Bobby Hart), A&M 893	6
27	24	24	29	COME SEE ABOUT ME	Jr. Walker & the All Stars (Holland & Dosier), Soul 3501	10
28	48	61	79	BOTTLE OF WINE	Fireballs (Norman Petty), Atco 6491	5
29	41	51	63	TOMORROW	Strawberry Alarm Clock (Frank Slay & Bill Holmes), Uni 55046	5
30	39	49	62	TO GIVE (The Reason I Live)	Frankie Valli (Bob Crewe), Philips 40510	5
31	31	31	41	TWO LITTLE KIDS	Peaches & Herb (David Kapralik & Ken Williams), Date 1586	7

27	42	52	67	JUST AS MUCH AS EVER	Bobby Vinton (Billy Sherrill), Epic 10244	5
33	33	43	54	EXPLOSION IN MY SOUL	Soul Survivors (Gamble-Huff), Crismon 1012	6
34	44	48	59	THE LESSON	Vikki Carr (Tommy Oliver), Liberty 54012	6
35	37	47	57	SKIP A ROPE	Henson Cargill (Don Law), Monument 1041	6
36	28	33	33	I CAN'T STAND MYSELF (When You Touch Me)	James Brown & His Famous Flames (James Brown), King 6144	8
37	15	15	24	MONTEREY	Eric Burdon & the Animals (Tom Wilson), MGM 13868	7
38	11	11	11	HONEY CHILE	Martha Reeves & the Vandellas (R. Morris), Gordy 7067	11
39	49	60	72	SOME VELVET MORNING	Nancy Sinatra & Lee Hazlewood (Lee Hazlewood), Reprise 0651	4
40	12	10	10	SKINNY LEGS AND ALL	Joe Tex (Buddy Killen), Dial 4063	14
41	51	66	86	SUNDAY MORNIN'	Spanky & Our Gang (Scharf-Dorough), Mercury 72765	4
42	18	12	9	BOOGALOO DOWN BROADWAY	Fantastic Johnny C. (Jesse James), Phil-L.A. of Soul 305	17
43	43	44	49	EVERYBODY KNOWS	Dave Clark Five (Dave Clark), Epic 10245	7
44	54	81	—	WE CAN FLY	Cowells (Bill & Bob Cowell), MGM 13086	3
45	55	83	—	YOU	Marvin Gaye (I. Hunter), Tamla 54160	3
46	19	19	27	WHO WILL ANSWER	Ed Ames (Jim Foglesong), RCA Victor 9400	7
47	62	69	84	WE'RE A WINNER	Impressions (Johnny Fate), ABC 11022	5
48	66	82	—	I CAN TAKE OR LEAVE YOUR LOVING	Herman's Hermits (Mickie Most), MGM 13085	3
49	59	70	85	MONEY	Levin' Spoonful (Levin' Spoonful & Joe Wissert), Kama Sutra 241	4
50	60	64	82	NO SAD SONGS	Joe Simon (J. R. Ent.), Sound Stage 7 2602	4
51	58	73	73	BACK UP TRAIN	Al Greene & Soul Mate's (Rodgers & James), Hot Line 15000	8
52	64	79	98	NEW ORLEANS	Neil Diamond (Jeff Barry & Ellie Greenwich), Brunswick 554	4
53	53	55	44	WINDY	Wes Montgomery (Creed Taylor), A&M 883	10
54	32	34	37	BEST OF BOTH WORLDS	Lulu (Mickie Most), Epic 10260	7
55	65	65	83	ZABADAK	Dave Dee, Dozy, Beaky, Mick & Tich (Steve Rowland), Imperial 46270	4
56	67	94	100	BORN FREE	Negotiations (GWP), Kapp 878	4
57	57	58	64	I'M COMING HOME	Tom Jones (Peter Sullivan), Parrot 40024	5
58	50	53	45	I'M IN LOVE	Wilson Pickett (Tom Dowd & Tommy Coghill), Atlantic 2448	9
59	70	72	94	OH, HOW IT HURTS	Barbara Mason (J. Bishop), Arctic 137	6
60	80	—	—	STRAWBERRY SHORTCAKE	Jay & The Techniques (Jerry Ross), Smash 2142	2
61	77	—	—	(Theme From) VALLEY OF THE DOLLS	Dionne Warwick (Bacharach-David), Scepter 12203	2
62	63	63	78	LOST	Jerry Butler (Gamble & Huff), Mercury 72764	5
63	69	86	—	CARMEN	Herb Alpert & the Tijuana Brass, A&M 890	3
64	79	—	—	WORDS	Bea Gees (Robert Stigwood & the Bee Gees), Atco 6548	2
65	81	—	—	THERE WAS A TIME	James Brown & His Famous Flames (James Brown), King 6144	2

66	82	—	—	THERE IS	Della (B. Miller), Cadet 5590	2
67	—	—	—	(Sittin' On) THE DOCK OF THE BAY	Otis Redding (Steve Cropper), Volt 157	1
68	68	68	76	PICK UP THE PIECES	Carla Thomas (A. Bell & Don Davis), Stax 239	5
69	73	74	—	SUNSHINE OF YOUR LOVE	Cream (Felix Pappalardi), Atco 6544	3
70	85	—	—	HEY LITTLE ONE	Glen Campbell (Al De Lory), Capitol 2076	2
71	61	54	56	STORYBOOK CHILDREN	Billy Vera & Judy Clay (Chip Taylor & Ted Deryll), Atlantic 2445	9
72	—	—	—	I THANK YOU	Sam & Dave (Isaac Hayes & David Porter), Stax 242	1
73	75	85	—	DO UNTO ME	James & Bobby Purify (Papa Don), Bell 700	3
74	74	76	81	WORKING MAN'S PRAYER	Arthur Prysock (Hy Weisz), Verve 10574	4
75	71	71	74	UP-UP AND AWAY	Hugh Masakela (Stewart Levine), Uni 55037	8
76	84	97	—	(1-2-3-4-5-6-7) COUNT THE DAYS	Inez & Charlie Fox (Charlie Fox), Dynamo 112	3
77	—	—	—	SIMON SAYS	1910 Fruitgum Co. (J. Katz/J. Kasenetz/E. Chiprut), Buddah 24	1
78	78	88	90	MISSION: IMPOSSIBLE	Lalo Schifrin (Tom Mack), Dot 17059	4
79	90	91	91	UNITED	Music Makers (Gamble-Huff), Gamble 210	5
80	83	90	97	MAN NEEDS A WOMAN	James Carr (Quinton Claunch & Rudolph Russell), Goldwax 332	4
81	—	—	—	GET OUT NOW	Tommy James & the Shondells (Big Kahuna), Roulette 7000	1
82	—	—	—	STOP	Howard Tate (Jerry Ragovoy), Verve 10573	1
83	—	—	—	GUITAR MAN	Elvis Presley, RCA Victor 47-9425	1
84	—	—	—	A MILLION TO ONE	Five Starsteps & Cubie (Clarence Burke, Jr.), Buddah 26	1
85	—	—	—	MALAYISHA	Miriam Makeba (Jerry Ragovoy), Reprise 0654	1
86	89	89	89	CROSS MY HEART	Billy Stewart (Davis & Coston), Chess 2002	9
87	87	93	93	A LITTLE RAIN MUST FALL	Epic Splendor (John Boylan), Hot Discult 1450	7
88	91	—	—	LOOKING FOR A FOX	Clarence Carter (Rick Hall), Atlantic 2461	2
89	99	100	100	FUNKY WAY	Calvin Arnold (Cooper, Paul & Shelby), Venture 605	3
90	93	96	—	WITHOUT LOVE (There Is Nothing)	Oscar Toney Jr. (Papa Don), Bell 699	3
91	—	—	—	ROSANNA'S GOING WILD	Johnny Cash (Bob Johnston), Columbia 44373	1
92	—	—	—	CAB DRIVER	Mills Brothers (Charles R. Green & Tom Mack), Dot 17041	1
93	95	95	95	UP TIGHT GOOD MAN	Laura Lee (Rick Hall), Chess 2030	6
94	94	—	—	GIVE MY LOVE A TRY	Linda Jones (George Kerr), Loma 2005	2
95	96	—	—	TO EACH HIS OWN	Frankie Laine (Bob Thiele), ABC 11032	2
96	—	—	—	7:30 GUIDED TOUR	Five Americans (Abnak Music), Abnak 126	1
97	97	—	—	BLESSED ARE THE LONELY	Robert Knight (Buzz Cason & Mac Gayden), Rising Sons 707	2
98	100	—	—	COME RAIN OR COME SHINE	Ray Charles, Atlantic 2470	2
99	—	—	—	NO ONE KNOWS	Every Mother's Son (Wes Farrell), MGM 13887	1
100	—	—	—	KEEP THE BALL ROLLIN'	Al Hirt (Paul Robinson), RCA Victor 47-9417	1

HOT 100—A TO Z—(Publisher-Licensee)

A Million To One (Jobete, BMI)	84
Am I That Easy to Forget (Four Star, BMI)	19
Baby, Now That I've Found You (January/Hickok, BMI)	20
Back Up Train (Tested, BMI)	51
Bend Me, Shape Me (Hellas, BMI)	5
Best of Both Worlds (Jones, BMI)	54
Blessed Are the Lonely (Sons of Ginza, BMI)	97
Bungalow Down Broadway (Dandelion/James Boys, BMI)	42
Born Free (Screen Gems-Columbia, BMI)	56
Bottle of Wine (Deep Fork, BMI)	28
Cab Driver (Blackhawk, BMI)	92
Carmen (Irving, BMI)	63
Chain of Fools (14th Hour/Fronto, BMI)	2
Come See About Me (Jobete, BMI)	27
Come Rain or Come Shine (A-M, ASCAP)	98
Cross My Heart (Chevis, BMI)	86
Darlin' (Sons of Tunes, BMI)	24
Daydream Believer (Screen Gems-Columbia, BMI)	8
Different Drum (Screen Gems-Columbia, BMI)	13
Do Unto Me (Big Seven, BMI)	73
Everybody Knows (Francis, Day & Hunter, ASCAP)	43
Explosion in My Soul (Double Diamond/Downstairs, BMI)	33
Funky Way (Mikim, BMI)	89
Get Out Now (Patricia, BMI)	81
Give My Love a Try (Eira/Twilight, BMI)	94
Goin' Out of My Head/Can't Take My Eyes Off You (Vogue/Saturday/Season's Four, BMI)	17
Guitar Man (Vector, BMI)	3
Hello, Goodbye (Maclean, BMI)	6
Hey Little One (Sherman & De Vorzon, BMI)	70
Honey Chile (Jobete, BMI)	38
I Can Take or Leave Your Loving (Miller, ASCAP)	48
I Can't Stand Myself (When You Touch Me) (Tacon/Soil, BMI)	36

I Heard It Through the Grapevine (Jobete, BMI)	9
I Second That Emotion (Jobete, BMI)	14
I Thank You (East/Fronto, BMI)	72
I Was Made to Love Her (Jobete, BMI)	76
I Wish It Would Rain (Jobete, BMI)	15
I Wonder What She's Doing Tonight (Screen Gems-Columbia, BMI)	26
If I Could Build My Whole World Around You (Jobete, BMI)	10
I'm Coming Home (Morris, ASCAP)	41
I'm in Love (Pronto/Treebark, BMI)	58
Itchycoo Park (Nice Songs, BMI)	16
Judy in Disguise (With Glasses) (Su-Ma, BMI)	1
Just as Much as Ever (Roosevelt, BMI)	32
Keep the Ball Rollin' (Screen Gems-Columbia, BMI)	100
Lesson, The (Alta, ASCAP)	34
Little Rain Must Fall, A (Chardon, BMI)	87
Looking for a Fox (Fame, BMI)	88
Lost (Double Diamond/Downstairs/Parabot, BMI)	62
Love Is Blue (Croma, ASCAP)	18
Love Power (Unbelievable, BMI)	22
Malayisha (Raj Kumar, BMI)	85
Man Needs a Woman, A (Rise/Alm, BMI)	80
Mission: Impossible (Bruin, BMI)	78
Money (Faithful Virtue, BMI)	49
Monterey (Slamina/Sea-Lark, BMI)	37
My Baby Must Be a Magician (Jobete, BMI)	21
New Orleans (Rock Masters, BMI)	52
Next Plane to London (Mirwood Antlers, BMI)	35
Nobody But Me (Wemar, BMI)	12
No One Knows (Pocket Full of Tunes, Tobi-Ann, BMI)	99
No Sad Songs (Press, BMI)	50
Oh, How It Hurts (Blockbuster, BMI)	59
(1-2-3-4-5-6-7) Count the Days (Calligore/Cee & Eye, BMI)	76
Pick Up the Pieces (East/Groovesville, BMI)	68

Rosanna's Going Wild (Melody Lane/Copper Creek, BMI)	91
7:30 Guided Tour (Sunnybrook, BMI)	26
She's a Rainbow (Gideon, BMI)	95
(Sittin' On) The Dock of the Bay (East/Pine/Radual, BMI)	67
Skinny Legs and All (Tree, BMI)	40
Skip a Rope (Tree, BMI)	35
Simon Says (Maskat, BMI)	77
Some Velvet Morning (Hazlewood, ASCAP)	39
Spooky (Lowery, BMI)	71
Stop (Ragmer/Bumbalero, BMI)	82
Storybook Children (Blackwood, BMI)	7
Strawberry Shortcake (Bradley, BMI)	60
Sunday Mornin' (Blackwood, BMI)	44
Sunshine of Your Love (Drastaf, BMI)	69
Susan (Dionne/Song/Beg O'Tunes, BMI)	41
Tell Mama (Fame, BMI)	23
(Theme From) Valley of the Dolls (Feist, ASCAP)	61
There Is (Chevis, BMI)	64
There Was a Time (Gale, BMI)	65
To Each His Own (Paramount, ASCAP)	95
To Give (The Reason I Live) (Saturday/Season's Four, BMI)	30
Tomorrow (Alcorn Clock, ASCAP)	29
Two Little Kids (Jalyne, BMI)	31
United (Razor Sharp/Blockbuster, BMI)	79
Up, Up and Away (Rivers, BMI)	73
Up Tight Good Man (Chevis, BMI)	92
We Can Fly (Akbest/Luvlin, BMI)	44
We're a Winner (Cama, BMI)	47
Who Will Answer (Sunbury, ASCAP)	46
Windy (Almo, BMI)	53
Without Love (There Is Nothing) (Progressive/Saffolk, BMI)	90
Woman, Woman (Glaser, BMI)	4
Words (Nemperor, BMI)	64
Working Man's Prayer, A (Flower/Sark, BMI)	74
You (Jobete, BMI)	45
Zabadak (Calico, BMI)	55

BUBBLING UNDER THE HOT 100

101. I WAS TO LOVE HER	King Curtis & His Klingsins, Atco 6547
102. MELLOW MOONLIGHT	Leon Haywood, Decca 32230
103. LET THE HEARTACHES BEGIN	Long John Baldry, Warner Bros. 7098
104. EVERYTHING THAT TOUCHES YOU	Association, Warner Bros. 7163
105. CARPET MAN	5th Dimension, Soul City 762
106. SOMETHING'S MISSING	5 Starsteps & Cubie, Buddah 20
107. WHAT CAN YOU DO WHEN YOU AIN'T GOT NOBODY	Soul Brothers Six, Atlantic 2456
108. BIRDS OF A FEATHER	Joe South, Capitol 2060
109. LOVE EXPLOSION	Troy Kyles, ABC 11027
110. IT'S NOT EASY	Will-O-Bees, Date 1583
111. BREAK MY MIND	Bobby Wood, MGM 13797
112. GREEN GREEN GRASS OF HOME	Sketch Henderson & His Ork, Columbia 44333

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LOVE

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in their third incredible incarnation on Elektra titled **forever**



EKS-74013 stereo / EKL-4013 mono.

Album Reviews

Action Records

Albums

★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

★ NEW ACTION LP's

WELCOME TO MY LOVE . . .
Nancy Wilson, Capitol T 2844 (M);
ST 2844 (S)

**WALT DISNEY PRESENTS THE STORY
AND SONGS OF THE JUNGLE
BOOK** . . .
Soundtrack, Disneyland 3948 (M); ST
3948 (S)

GLORY OF LOVE . . .
Herbie Mann, A&M LP 2003 (M); SP
3003 (S)

**DEAR ELOISE/KING MIDAS IN
REVERSE** . . .
Hollies, Epic LN 24344 (M); BN 26344
(S)

**THE CHECKMATES LTD. LIVE AT
CAESAR'S PALACE** . . .
Capitol T 2840 (M); ST 2840 (S)

**BOOTS RANDOLPH WITH THE KNIGHT-
BRIDGE STRINGS & VOICES** . . .
Monument MLP 8082 (M); SLP 18082 (S)

**JOURNEY WITHIN THE CHARLES
LLOYD QUINTET** . . .
Atlantic 1493 (M); SD 1493 (S)

More Album
Reviews on
Pages 60 & 62

CARAVAN

Bert Kaempfert . . . (Decca)

COUNT THE WAYS

Society's Children . . . (Atco)

LITTLE SUNSHINE

Arnie Corrado . . . (Columbia)

RED ROSES FOR A BLUE LADY

Al Hirt . . . (RCA Victor)

Ernie Freeman . . . (Dunhill)

PLEASE SPEAK TO ME OF LOVE

Earl Wilson Jr. . . . (Mercury)

LITTLE PEOPLE

SEND US A MIRACLE

Pony Sherrill . . . (Pony)

WHO'S SORRY NOW

Bobby Vinton . . . (Epic)

Guitar Underground . . . (Project 3)

THE SHEIK OF ARABY

Jim Kweskin Jug Band . . . (Reprise)

HOW COME YOU DO ME LIKE YOU DO

John Davidson . . . (Columbia)

STAR DUST

STARS FELL ON ALABAMA

Urbie Green/21 Trombones . . . (Project 3)

SOLITUDE

ST. JAMES INFIRMARY

Eileen Romey . . . (Audio Fidelity)

FIDDLE FADDLE AND 14 OTHER LEROY ANDERSON FAVORITES

Utah Symphony . . . (Vanguard)

**MILLS MUSIC
INC.**
1790 Broadway
New York,
N. Y. 10019

THE MAMAS & THE PAPAS BOOK OF SONGS

Merrill Stapleton Singers, Dunhill D
50022 (M); DS 50022 (S)

GET ON UP/AND GET AWAY

Esquires, Bunky BM 300 (M); BS 300 (S)

SORCERER

Miles Davis, Columbia CL 2732 (M);
CS 9532 (S)

THE SEA, THE EARTH, THE SKY

Anita Kerr, Rod McKuen, San Sebastian
Strings, Warner Bros. (No Mono); 3WS
1730 (S)

AMBOY DUKES

Mainstream 56104 (M); S/6104 (S)

HOUSE OF DAVID

David Newman, Atlantic 1489 (M); SD
1489 (S)

MAHARISHI MAHESH YOGI

World Pacific WP 1446 (M); WPS 21446
(S)

GENTLY SWINGIN'

Earl Grant, Decca DL 4937 (M); DL
74937 (S)

HELLO DOLLY

Original Cast/Pearl Bailey/Cab Calla-
way, RCA Victor LOC 1147 (M); LSO
1147 (S)

FAMILY PORTRAIT

Various Artists, A&M LP 19002 (M); SP
19002 (S)

BEAUTIFUL STRANGER

Rod McKuen, Warner Bros. (No Mono);
WS 1722 (S)

AGNES ENGLISH

John Fred & His Playboy Band, Paula
LP 2197 (M); LPS 2197 (S)

THE BEST OF MOMS MABLEY

MG 21139,
SR 61139

FARON YOUNG Greatest Hits

MG 21143,
SR 61143

MTA

WILLIAM RUSSELL WATROUS—In Love Again;
MTA 1006, MTS 5006

MUSICOR

KAKO & HIS ORCH.—Live It Up; MM 4036,
MS 6036

ORQUESTA BROADWAY—Do Their Thing

MM 4037, MS 6037

ODEON (EMI)

STAYPOY APXAKOY—6+6; OMCGA 29
For Greek Collectors; SX 6142

MANOS HADJIDAKIS—Lilacs Out of the Dead
Land; OMCGA 11

STAVROS XARHAKOS at Noon; OMCGA 69

MANOS XATZIARIKIS—Aekaliente Esilepinoi;
OMCGA 40

STAVROS XARHAKOS—Hellasport Greek Film
Music; SX 6135

ODYSSEY

BOULEZ: LE MARTEAU SANS MAITRE—
Robert Craft; 32 16 0153, 32 16 0154

DAVID TUDOR—A Second Wind for Organ;
32 16 0157, 32 16 0158

PACIFIC JAZZ

BOOKER ERVIN—Booker 'N' Brass; PJ 10127,
ST 20127

THE BUDDY RICH BIG BAND—The New One!;
PJ 10126, ST 20126

PHILIPS

EARL BOSTIC—The Song Is Not Ended; PHM
200-262, PHS 600-262

BRAMMS: PIANO TRIOS—Beaux Arts Trio;
PHC 2-013

DYORAK: SYMPHONY NO. 9—Berlin Radio
Symphony (Maazel); PHS 900-161

SERGIO MENDES—Quiet Nights; PHM 200-
263, PHS 600-263

THE MYSTIC MOODS OF LOVE—The Mystic
Moods Orch.; PHM 200-260, PHS 600-260

KEN NORDINE—Twink; PHM 200-258, PHS
600-258

The Fabulous Guitar of SIEGFRIED SCHWARZ;
PHM 200-259, PHS 600-259

PHILIPS WORLD SERIES

DYORAK: SYMPHONY NO. 5/CARNIVAL
OVERTURE—London Symphony (Rowicki);
PHC 9088

MEYERSON: PIANO TRIOS NOS. 1 & 2—
Beaux Arts Trio; PHC 9082

POLYDOR

ROY BLACK—249154

GUNTER BRAUSINGER—Festliche Orgel 3;
249168

FOLGE 5—Zwischen Tag Und Traum; 249155

JAMES LAST—'67/2 Non Stop Dancing;
249160

VARIOUS ARTISTS—Die Grosse Star Parade
'67/2; 249170

PRESTIGE

JAKI BYARD On the Spot; 7524, PR 7524

STAN GETZ WITH AL HAIG—Preservation;
751, PR 7516

RICHARD "GROOVE" HOLMES—Get Up &
Get It!; 7514, PR 7514

WILLIS JACKSON—Together Again; 7428,
PR 7428

PUCHO & THE LATIN SOUL BROTHERS—
Shuckin' & Jivin'; 7528, PR 7528

FREDDIE ROACH—My People (Soul People);
7521, PR 7521

H. P. LOVECRAFT . . .
Philips PHM 200-252 (M); PHS 600-252
(S)

VALLEY OF THE DOLLS . . .
Soundtrack, 20th Century-Fox 4196
(M); S 4196 (S)

WHAT NOW . . . MITCH RYDER . . .
MY LOVE . . .
DynoVoice DY 31901 (M); (No Stereo)

DOWN TO MIDDLE EARTH . . .
Hobbits, Decca DL 4920 (M); DL 74920
(S)

A WHOLE NEW THING . . .
Sly & Family Stone, Epic LN 24324 (F);
BN 26324 (S)

DON'T LOOK BACK . . .
Johnny Mann Singers, Liberty LRP 3535
(M); LST 7535 (S)

BEAUTIFUL PEOPLE . . .
Kenny O'Dell, Vegas V 401M (M); V
401S (S)

Singles

★ NATIONAL BREAKOUTS

(Sittin' On) THE DOCK ON THE BAY . . .
Otis Redding, Volt 157 (East/Time/
Redwal, BMI)

★ REGIONAL BREAKOUTS

GREEN GREEN GRASS OF HOME . . .
Skitch Henderson & His Ork, Columbia
4433 (Tree, BMI) (Houston/Dallas-Fort
Worth)

SHOWTIME . . .
Detroit Emeralds, Ric Tic 135 (Wingate,
BMI) (Detroit)

GIVE A LITTLE BIT . . .
City Zu, Columbia 44342 (Four Star,
BMI) (Seattle)

(Continued on page 60)

New Album Releases

AVANT GARDE

JOHN YLIVISAKER—Cool Livin'; AV 107/MS

BELL

ORIGINAL SOUNDTRACK—La Guerre Est Finie;
6012

DESTO

JOHN EDMUNDS/WILLIAM MAYER—Songs By
Two Americans; D 340, DST 6430

EPIC

THE GODFREY CAMBRIDGE Show; FLM 15115,
FLS 15115

DAVE CLARK FIVE—Everybody Knows; LN
24354, BN 26354

DOODLETOWN PIPERS—Love Themes Hit
Songs For Those In Love; LN 24340, BN
26340

DAVID HOUSTON'S Greatest Hits; LN 24342,
BN 26342

CHARLIE WALKER'S Greatest Hits; LN 24343,
BN 26343

TAMMY WYNETTE—Take Me To Your World;
LN 24353, BN 26353

FONTANA

The Other Side of GLORIA LYNNE; MGF
27571, SRF 67571

FOUR CORNERS OF THE WORLD

JORGE BEN—From Brazil; FCL 4247, FCS
4247

THE GUNTER KALLMANN CHORUS—Live for
Love; FCL 4248, FCS 4248

THE WAYLAND QUARTET—Jazz Loves Bach;
FCL 4249, FCS 4249

IMPERIAL

Piano, Orch. & Voices of LARRY BUTLER—
The 12 Top Country Hits of the Year;
LP 2365, LP 12365

THE LOVE GENERATION—The Generation of
Love; LP 2364, LP 12364

KAPP

JACK JONES—What the World Needs Now Is
Love; KL 1551, KS 3551

HUGH X. LEWIS—Just A Prayer Away; KL
1545, KS 3545

RAUN MacKINNON—Raun Is Her Name; KL
1556, KS 3556

STEPHEN MONAHAN; KL 1528, KS 3528

On the Eighth Day; KL 1554,
KS 3554

BOB WILLS—Here's That Man Again; KL
1542, KS 3542

LIBERTY

THE FOUR FRESHMAN—A Today Kind of
Thing; LRP 7542, LST 7542

JULIE LONDON—Easy Does It; LRP 3546,
LST 7546

JERRY WALLACE—This One's On the House;
LRP 3545, LST 7545

LONDON

JOHN MAYALL'S Blues Breakers Crusade;
LL 3529, PS 529

MERCURY

PUNKY & JAKE; MG 21142, SR 61142

JERRY BUTLER'S Golden Hits Live; MG
21151, SR 61151

DEREK & RAY—The Cinema Scene Today;
MG 21149, SR 61149

ROY DRUSKY Greatest Hits; MG 21145,
SR 61145

DAVE DUDLEY Greatest Hits; MG 2144, SR
61144

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	1	2	3	IN THE MISTY MOONLIGHT 8 Dean Martin, Reprise 0640 (Four Star, BMI)	8
2	8	10	15	GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU 6 Lettermen, Capitol 2054 (Vogue/Saturday/Seasons' Four, BMI)	6
3	9	13	21	AM I THAT EASY TO FORGET 5 Engelbert Humperdinck, Parrot 40023 (Four Star, BMI)	5
4	3	3	6	THE OTHER MAN'S GRASS IS ALWAYS GREENER 8 Petula Clark, Warner Bros. 7097 (Northern, ASCAP)	8
5	5	6	10	A VOICE IN THE CHOIR 8 Al Martino, Capitol 2053 (Case, ASCAP)	8
6	6	7	12	WHO WILL ANSWER 6 Ed Ames, RCA Victor 9400 (Sunbary, ASCAP)	6
7	7	9	13	I'VE GOT TO BE ME 7 Steve Lawrence, Calendar 1001 (Damilia, ASCAP)	7
8	2	1	1	CHATTANOOGA CHOO CHOO 11 Harper's Bizarre, Warner Bros. 7090 (Feist, ASCAP)	11
9	12	19	26	THE LESSON 5 Vikki Carr, Liberty 56012 (Alta, ASCAP)	5
10	13	17	20	LOVE IS BLUE 7 Paul Mauriat, Philips 40495 (Croma, ASCAP)	7
11	4	4	4	HOLLY 14 Andy Williams, Columbia 44325 (Claudine, BMI)	14
12	10	11	11	WINDY 10 Wes Montgomery, A&M 883 (Almo, ASCAP)	10
13	16	20	28	FOWL PLAY 5 Julius Wechter & the Baja Marimba Band, A&M 892 (Almo, ASCAP)	5
14	29	—	—	CARMEN 2 Herb Alpert & the Tijuana Brass, A&M 890 (Irving, BMI)	2
15	14	8	5	COLD 12 John Gary, RCA Victor 9361 (Sculpture, BMI)	12
16	19	28	29	CAMELOT 4 King Richard's Fluegel Knights, MTA 138 (Chappell, ASCAP)	4
17	15	15	18	HERE COMES HEAVEN 9 Eddy Arnold, RCA Victor 9368 (Hill & Range, BMI)	9
18	28	26	37	GLORY OF LOVE/GUESS WHO'S COMING TO DINNER? 5 Vic Damone, RCA Victor 9399 (Shapiro-Bernstein/Colgems, ASCAP)	5
19	17	12	7	YOU MADE IT THAT WAY 11 Perry Como, RCA Victor 9356 (Rose, BMI)	11
20	22	—	—	JUST AS MUCH AS EVER 2 Bobby Vinton, Epic 10266 (Roosevelt, BMI)	2
21	11	5	2	STEP TO THE REAR 12 Marilyn Maye, RCA Victor 9347 (Carwin, BMI)	12
22	33	35	35	HOW COULD I BE SO WRONG 6 Eydie Gorme, Calendar 1002 (Damilia, ASCAP)	6
23	31	31	—	INSTANT HAPPY 3 Johnny Mann Singers, Liberty 56010 (Pomona, BMI)	3
24	35	36	—	A WORKINGMAN'S PRAYER 3 Arthur Prysock, Verve 10574 (Flower/Sark, BMI)	3
25	20	16	8	I ALMOST CALLED YOUR NAME 16 Margaret Whiting, London 115 (Kemsco/Singleton, BMI)	16
26	18	18	14	WHAT A WONDERFUL WORLD 16 Louis Armstrong, ABC 10982 (Valando, ASCAP)	16
27	27	32	34	I PROMISE YOU 6 Jane Morgan, ABC 11002 (ABC, ASCAP)	6
28	—	—	—</		

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
120

LAST WEEK
128

*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

FOUR TOPS—WALK AWAY RENEE

(Prod. Holland & Dozier) (Writers: Brown-Casilli-Sansome) (Twin Tone, BMI)—The former hit of the Left Banke proves an exciting rock-ballad change of pace for the consistent Top 20 winners. Driving vocal workout and exciting production will hit hard and fast. Flip: "Your Love is Wonderful" (Jobete, BMI). **Motown 1119**

*AL MARTINO—LOVE IS BLUE

(Prod. Voyle Gilmore) (Writers: Blackburn-Popp-Cour) (Croma, ASCAP)—Martino hit the Top 20 with his vocal version of Kaempfert's "Spanish Eyes," and he has all that play and sales potential and more with this powerful vocal reading of Paul Mauriat's instrumental ballad smash. Beautifully performed. Flip: "I'm Carryin' the World on My Shoulders" (Easy Listening Music, ASCAP). **Capitol 2102**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

BOBBY VEE & STRANGERS—MAYBE JUST TODAY

(Prod. Dallas Smith) (Writer: Sharp) (Screen Gems-Columbia, BMI)—Having hit the comeback disk trail with "Come Back When You Grow Up" and followed by "Beautiful People," Vee should have no trouble staying up at the top half of the Hot 100 with this infectious, easy beat rhythm item. Flip: "You're a Big Girl Now" (Metric, BMI). **Liberty 56014**

RIGHTEOUS BROTHERS—HERE I AM

(Prod. Mickey Stevenson) (Writers: Stevenson-Brown) (Mikim, BMI)—This should prove to be the emotion packed ballad production entry that will spiral the dynamic duo right up the charts once again. **Verve 10577**

*EDDY ARNOLD—HERE COMES THE RAIN, BABY

(Prod. Chet Atkins) (Writer: Newbury) (Acuff-Rose, BMI)—The country star evidently intends to pursue the pop field more heavily with this poignant Mickey Newbury ballad. Backed by lush pop strings, he has the potential of another "Misty Blue." Flip: "The World I Used to Know" (In Music, ASCAP). **RCA Victor 47-9437**

*WAYNE NEWTON—ALL THE TIME

(Prod. Jim Vienneau) (Writers: Walker-Tillis) (Cedarwood, BMI)—The Jack Greene country smash gets a well done pop treatment by Newton that has all the earmarks of a big Hot 100 winner, initiating from the Easy Listening programming. His MGM debut disk is a good juke box bet. Flip: "Like Everything Else" (Wayjerry, BMI). **MGM 13891**

*MARGARET WHITING—IT KEEPS RIGHT ON HURTIN'

(Prod. Jack Gold) (Writer: Tillotson) (Rich Music, BMI)—Johnny Tillotson's hit of the past serves as powerful, commercial material for the fine stylist, much in the cry-in-your-beer "Wheel of Hurt" vein. A must for juke boxes and all types of programming. Flip: "I Hate to See Me Go" (Skoll, BMI). **London 119**

JERRY JAYE—BROWN-EYED HANDSOME MAN

(Writer: Berry) (Arc, BMI)—Jay made it big on the Hot 100 with Fats Domino's "My Girl Josephine" and now he has even more play and sales potential with this blues rocker made famous by Chuck Berry. Disk moves and grooves from start to finish. Flip: "In the Middle of Nowhere" (JEC, BMI). **Hi 2139**

MADLINE BELL—I'M GONNA MAKE YOU LOVE ME

(Writers: Gamble-Ross-Williams) (Act Three, BMI)—Compelling new voice from England, heard on many of the Dusty Springfield disks, has a sure-fire winner in this strong initial ballad outing. She should fast establish herself as a hot disk seller with the adults as well as the teen market. Flip: "Picture Me Gone" (Blackwood, BMI). **Philips 40517**

DENI LYNN—DON'T EVER HURT ME

(Prod. Raul Abeyta) (Writers: Abeyta-English) (Tamerlane, BMI)—New find with the feel and flavor of Dionne Warwick, but with her own distinctive sound, she should have no trouble breaking through with this dynamic production ballad performance. Could prove the needed fem star for the label. Flip: "Where Was Your Heart" (Tamerlane, BMI). **White Whale 262**

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*JIMMIE RODGERS—I Believed It All (April, ASCAP) (Prod. Allen Stanton) (Writers: Ham-Bergman)—From the past film "Harlow," Rodgers offers the beautiful ballad penned by Al Ham. **A&M 902**

ROY ORBISON—Born to Be Loved by You (Acuff-Rose, BMI) (Writers: Orbison-Dees)—Driving blues better served up in fine Orbison style. **MGM 13889**

*CLAUDINE LONGET—When I'm Sixty-Four (Maclen, BMI)—I Love How You Love Me (Screen Gems-Columbia, BMI). (Prod. Tommy LiPuma) (Writers: Lennon-McCartney)—(Prod. Tommy LiPuma) (Writers: Mann-Kolber)—Top side is a compelling rhythm novelty with moving story line penned by the Beatles. Flip is well performed, meaningful ballad. Top programmer. **A&M 897**

CAT STEVENS—Kitty (Cat, ASCAP). (Prod. Mike Hurst) (Writer: Stevens)—Pile driving rocker is exceptionally well done by the composer-performer. Solid beat never stops. **Deram 7518**

DINO, DESI & BILLY—My What a Shame (Dino, Desi & Billy, BMI). (Prod. Dino Martin) (Writer: Martin)—Written and produced by Dino, this raucous rocker is loaded with teen appeal. **Reprise 0653**

*FERRANTE & TEICHER—Here Is Where I Belong (United Artists, ASCAP). (Prod. George Butler) (Writers: Uhry-Waldman)—Title tune of the forthcoming B'way musical based upon "East of Eden" is a strong ballad, given a commercial beat by the piano wizardry of the duo and vocal group. **United Artists 50259**

*CHIPMUNKS—Talk to the Animals (Hastings, BMI). (Writer: Bricusse)—The much recorded number from "Doctor Dolittle" is a natural for the unique touch of the Chipmunks. **Sunset 61002**

*JERRY VALE—Don't Tell My Heart to Stop Loving You (White Plains, ASCAP). (Prod. Mike Berniker) (Writers: Faith-Hotlen-Plante-Carrere)—Powerful love ballad with slight rhythm beat in strong support of Vale's compelling performance. An Easy Listening must. **Columbia 44432**

*HORST JANKOWSKI—The Glory of Love (Shapiro-Bernstein & Co., ASCAP). (Writer: Bill)—The much recorded old favorite is brought up to date in this catchy dance beat arrangement loaded with jukebox appeal as well as radio programming. **Mercury 72766**

5TH DIMENSION—CARPET MAN

(Prod. Bones Howe) (Writer: Webb) (Rivers, BMI)—With all the driving excitement of their "Up-Up, and Away," the exceptional group has a sure-fire topper for their recent "Paper Cup." Strong Jim Webb rock material with identifiable lyric line. Flip: "The Magic Garden" (Rivers, BMI). **Soul City 762**

SUNSHINE COMPANY—LOOK HERE COMES THE SUN & IT'S SUNDAY

(Prod. Joe Saraceno) (Writers: Boylan-Boylan) (Chardon, BMI)—(Prod. Joe Saraceno) (Writer: Baxter) (Balloon/Bax, ASCAP)—Group has grown higher on the Hot 100 with each release and this powerhouse two-sided entry has the ingredients to rapidly put them in the Top 20. "Sun" side is a smooth, easy beat ballad. Flip is a strong, driving soft rocker penned by Les Baxter. **Imperial 66280**

BOBBY RYDELL—THE LOVIN' THINGS

(Prod. Dave Hassinger) (Writers: Loring-Schroek) (Gallico, BMI)—Rydell's move to Reprise should rapidly put him back in the hot disk race via this pulsating rocker with infectious dance beat and catchy lyric. Rydell's in top vocal form with this strong Perry Botkin arrangement. Flip: "That's What I Call Livin'" (Metric, BMI). **Reprise 0656**

VENTURES—FLIGHTS OF FANTASY

(Prod. Joe Saraceno) (Writers: Bogle-Edwards-Taylor-Wilson) (Dobo, BMI)—By far the wildest instrumental dance record of the week. Loaded with engineering gimmicks and a hard driving beat from the group, this could easily prove a discotheque giant. Flip: "Vibrations" (Dobo, BMI). **Liberty 56019**

TOM NORTHCOTT—1941

(Prod. Lenny Waronker & Leon Russell) (Writer: Nilsson) (Rock, BMI)—The off-beat and intriguing lyric material penned by Nilsson is given an exceptional commercial treatment by Northcott which should hit hard and fast. Unusual beat arrangement must be heard to the end. Flip: "Other Times" (Jack & Jill, BMI). **Warner Bros. 7160**

SHORT KUTS WITH EDDIE HARRISON—YOUR EYES MAY SHINE

(Prod. Marty Lacker) (Writers: Hayes-Porter) (East, BMI)—The composers of "Soul Man" and "Hold On, I'm Comin'" penned this solid blues rocker and the group comes on strong with a wailing performance that should fast establish the label as well as the group. Charlie Chalmers driving beat arrangement in strong support. Flip: "Letting the Tears Tumble Down" (Hut, BMI). **Pepper 434**

DELPHONICS—LA-LA-MEANS I LOVE YOU

(Prod. Stan & Bell) (Writers: Hart-Bell) (Nickel Shoe, BMI)—Distributed by Bell, this Philadelphia based label has a blockbuster sales item in this groovy blues ballad. Soulful group feel on well written material. Flip: "Can't Get Over Losing You" (Nickel Shoe, BMI). **Philly Groove 150**

CHICAGO PROHIBITION 1931—THE BALLAD OF BONNIE & CLYDE

(Prod. J. Kasenetz & J. Katz) (Writers: Murray-Callender) (Peer Int'l, BMI)—The much recorded film music gets a strong commercial going over by a lively gang sound and clever dixie-styled arrangement. Good juke box bet as well. Flip: "Rag Time" (Kaskat, BMI). **Buddah 27**

JONNA GAULT & HER SYMPHONOPOP SCENE—WHAT IF THEY GAVE A WAR AND NO ONE CAME?

(Prod. Jonna Gault) (Writer: Gault) (Melody Trails, BMI)—Impressive debut of a bright new composer-performer, loaded with sales appeal for today's happening disk buyers. Much food for thought in this solid rock item. Flip: "Wonder Why, I Guess" (Melody Trails, BMI). **RCA Victor 47-9440**

GEORGE McCANNON III—WITHOUT YOUR SWEET LIPS ON MINE

(Writer: Taylor) (Ridge, BMI)—This powerful left-fielder of the week could fast prove a hot chart item. Driving blues material, well performed is a potent entry. Exceptional John Abbott arrangement. Flip: "I Miss Her" (Aim, BMI). **Bell 702**

BOB LIND—Goodbye Neon Lies (Metric, BMI). (Prod. Mac Davis) (Writer: Lind)—That "Evasive Butterfly" man comes on strong in this raunchy blues beat original. A mover from beginning to end with touches of gospel. **World Pacific 77879**

*NAT KING COLE—Brazilian Love Song (Morley, ASCAP). (Prod. David Cavanaugh) (Writers: Ferreire-Hoffman-Manning-Cole)—Infectious calypso item served up in the magical Cole sound. A programming must. **Capitol 2088**

IAN & SYLVIA—90° X 90° (Remember, ASCAP)—Strong performance on a moving piece of ballad material enhanced by an effective off-beat arrangement that adds to the commercial appeal of the disk. **Vanguard 35062**

*FREDDY QUINN—Only a Fool Like Me (Roosevelt, BMI). (Prod. Norman Newell) (Writers: Kaempfert-Newell-Bader-Bach)—The German film, stage and record star has a beautiful commercial Bert Kaempfert ballad here. Fine performance with traces of "Spanish Eyes" throughout. **Decca 32257**

SONNY CURTIS—Atlanta Georgia Stray (Rustlend, BMI). (Prod. Snuff Garrett) (Writer: Cantry)—Curtis made a healthy dent in the country market with "I Wanna Go Bummin' Around," and now has a catchy and commercial soft rocker with appeal for country as well as pop. **Viva 626**

*DAVID ROSE—Merci Cherie (Dartmouth/GEMA, ASCAP). (Prod. David Axelrod) (Writers: Jurgens-Horbiger)—With "Love Is Blue" breaking through for a smash hit, Rose offers a top lush instrumental that deserves much attention from programmers and dealers. Lightning could strike twice with beautiful instrumentals. **Capitol 2094**

JOHNIMAH BANLU—Other People (Shoestring, BMI). (Prod. Clancy Grass & Don Peake) (Writers: Bahlu-Bahlu)—Discovery of the actor Telly Savalas, this multi-talented composer-actor-singer impresses with this initial outing of interesting ballad material with commercial rhythm beat. **Atco 812**

SHIRELLES—Wait Till I Give the Signal (Pieces/Hi-Mi/Flomar, BMI). (Prod. Bill Sheppard) (Writer: Miller)—Strong blues rocker that should garner much attention at the Top 40, r&b and dealer level. **Scepter 12290**

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JIM ED BROWN—THE CAJUN STRIPPER

(Prod. Felton Jarvis) (Writers: Kershaw-Kershaw) (Acuff-Rose, BMI)—Change of pace for Brown is this catchy rhythm novelty that could easily prove one of his biggest hits to date. Hot jukebox item. Flip: "You'll Never Know (The Thrill of Loving You)" (Woodshed, BMI). **RCA Victor 47-9434**

HANK SNOW—WHO WILL ANSWER? (Aleluya No. 1)

(Prod. Chet Atkins) (Writers: Davis-Aute) (Sunbury, ASCAP)—Snow brings the country touch to Ed Ames' pop hit and the stirring material should prove equally important in this market. A top Snow performance. Flip: "I Just Wanted to Know" (4 Star, BMI). **RCA Victor 47-9433**

GLEN GARRISON—IF I LIVED HERE (I'd Be Home Now)

(Prod. Scott Turner) (Writer: Anderson) (Stallion, BMI)—Bill Anderson's clever ballad material based upon the eternal triangle is performed in top-notch form by Garrison, with an exceptional Scott Turner production. Should fast prove a sales and programming giant. Flip: "Your side of Me" (Metric, BMI). **Imperial 66279**

LEROY PULLINS—THE INTERSTATE IS COMING THROUGH MY OUTHOUSE

(Prod. Bob Lissauer & B. E. Wheeler) (Writers: Bolivar-Clide-Irving) (Lissauer, ASCAP)—A novelty rouser about today's happenings that can't miss hitting high on the country chart. Clever, catchy material which Pullins performs for all it's worth. Flip: "Swimming at the Bottom of the Pool" (Singleton, BMI). **Kapp 889**

GUY MITCHELL—ALABAMA

(Prod. Tommy Hill) (Writer: Copas) (Starday, BMI)—Mitchell made a big chart dent with "Travelin' Shoes" on the country chart and this happy item, penned by Lloyd Copas, with a strong Mitchell vocal should top his comeback hit and also spill over into the pop field. Flip: "Irene Good-by" (Starday, BMI). **Starday 828**

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

TOMPALL & GLASER BROS.—The Moods of Mary (Jack, BMI). **MGM 13880**
VIRGIL WARNER & SUZI JANE HOKOM—Storybook Children (Blackwood, BMI). **LHI 1204**

HANK COCHRAN—Has Anybody Seen Me Lately (Acuff-Rose, BMI). **MONUMENT 1051**

HOMESTEADERS—Making Believe (Acuff-Rose, BMI). **LITTLE DARLIN' 0036**
LAWANDA LINDSEY—Beggars Can't Be Choosers (Yonah, BMI). **CHART 59-1019**

BILLY GOLDEN—A Loser Makin' Good (Tarheel, BMI). **STARDAY 827**
EARL SCOTT—Mean Ole Man Made Things (Moss-Rose, BMI). **DECCA 32255**

BOBBI KAYE—Ruby's Stool (Central Songs, BMI). **BAND BOX 379**
LEWIS PRUITT—I'll Never Take Another Drink Again (Su-Mir, ASCAP). **GREAT 1135**

JERRY HANLON—I'll Live Here Til I Die (Moss-Rose, BMI). **UNIVERSAL ATHENA 1003**

TOP 20 R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

BIG MAYBELLE—QUITTIN' TIME

(Writer: Taylor) (Streetcar, BMI)—Jack Taylor's pulsating blues rocker comes on like a blockbuster chart contender via this wailing soulful Maybelle reading. A mover all the way through. Flip: "I Can't Wait Any Longer" (Streetcar, BMI). **Rojac 118**

LITTLE RICHARD—TRY SOME OF MINE

(Prod. Nat Tarnopol) (Writer: Covay) (Merrimac, BMI)—Don Covay wrote it and Little Richard wails this rocker for all it's worth. It's a power-house that has to climb the r&b chart rapidly and spill over into the pop market also. Flip: "She's Together" (Merrimac, BMI). **Brunswick 55362**
End Spotlight Singles

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

WILLIE MITCHELL—Soul Serenade (Kilyn, BMI). **Hi 2140**
JACKIE ROSS—Walk On My Side (Jalynne/BRC, BMI). **BRUNSWICK 55361**

MARVA WHITNEY—Unwind Yourself (HA-LO, BMI). **KING 6146**
VERNON GREENE—Am I Ever Gonna See My Baby Again (T. M., BMI). **MINIT 32034**

PORTER'S POPULAR PREACHERS—Tell Me, Is God Dead (Sunbury, ASCAP). **RCA VICTOR 47-9436**

THREE SOUNDS—Makin' Bread Again (Harris, BMI). **BLUE NOTE 1935**

*DON CHERRY—Here Comes the Rain (Acuff-Rose, BMI). (Prod. Fred Foster) (Writer: Newberry)—Cherry is at his best with this pretty Mickey Newberry ballad with a first-rate Cam Mullins arrangement. **Programming must. Monument 1045**

*ANITA KERR SINGERS—All This (He Does to Me) (Hastings, BMI). (Prod. Dick Glasser) (Writer: Clifford)—Big production rhythm rouser loaded with play and commercial sales appeal. Top Anita Kerr arrangement. **Warner Bros. 7161**

CYRILE—Reading Her Paper (Gallico, BMI). (Prod. Charlie Calello) (Writers: Cooper-Catana)—Easy beat rocker with compelling lyric line is well performed by the "Red Rubber Ball" group. **Columbia 44426**

ROBERT JOHN—If You Don't Want My Love (Bornwin, BMI). (Prod. David Rubinson) (Writers: Gately-Pedrick-David)—Strong debut of folk-rocker emotionally performed and loaded with teen appeal. One to watch carefully. **Columbia 44435**

*JOE BUSHKIN—Doctor Dolittle (Hastings, BMI). (Prod. Happy Goday) (Writer: Bricusse)—Jazzman Bushkin adds a commercial Joe (Fingers) Carr touch to the much recorded film theme that could prove a big jukebox winner. **Columbia 44418**

VAGRANTS—And When It's Over (Brigard/Cotillion, BMI). (Prod. Shadow Morton) (Writer: Sommer)—Hard driving, raucous blues rocker right up the alley of the teen buying market. Well performed. **Atco 6552**

FOR WEEK ENDING JANUARY 27, 1968.

RIAA Million Dollar LP

Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
6	1	1	★	1 BEATLES—Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)	•	•	•	•
6	2	2	★	2 ROLLING STONES—Their Satanic Majesties Request London NP 2 (M); NPS 2 (S)	•	•	•	•
10	3	3	★	3 MONKEES—Pisces, Aquarius, Capricorn & Jones, Ltd. Colgems COM 104 (M); COS 104 (S)	•	•	•	•
18	4	4	★	4 DIANA ROSS & THE SUPREMES—Greatest Hits Motown M 2-663 (M); MS 2-663 (S)	•	•	•	•
6	5	5	★	5 HERB ALPERT & THE TIJUANA BRASS—Ninth A&M LP 134 (M); SP 4134 (S)	•	•	•	•
32	6	6	★	6 BEATLES—Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)	•	•	•	•
8	7	7	★	7 CREAM—Disraeli Gears Atco 33-232 (M); SD 33-232 (S)	•	•	•	•
11	8	8	★	8 ANDY WILLIAMS—Love, Andy Columbia CL 2766 (M); CS 9566 (S)	•	•	•	•
12	9	9	★	9 MAMAS & PAPAS—Farewell to the First Golden Era Dunhill D 50025 (M); DS 50025 (S)	•	•	•	•
11	10	10	★	10 TURTLES—Golden Hits White Whale WW 115 (M); WWS 7115 (S)	•	•	•	•
11	13	11	★	11 DIONNE WARWICK—Golden Hits, Part 1 Scepter SRM 565 (M); SPE 565 (S)	•	•	•	•
★	12	18	★	12 SOUNDTRACK—Camelot Warner Bros. B 1712 (M); BS 1712 (S)	•	•	•	•
★	15	14	★	13 VIKKI CARR—It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)	•	•	•	•
★	6	17	★	14 ENGELBERT HUMPERDINCK—The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)	•	•	•	•
★	98	15	★	15 SOUNDTRACK—Dr. Zhivago MGM 1E-65T (M); 15E-65T (S)	•	•	•	•
★	17	16	★	16 WES MONTGOMERY—A Day in the Life A&M LP 2001 (M); SP 3001 (S)	•	•	•	•
★	6	21	★	17 JEFFERSON AIRPLANE—After Bathing at Baxter's RCA Victor LOC 1511 (M); LSO 1511 (S)	•	•	•	•
★	150	19	★	18 SOUNDTRACK—The Sound of Music RCA Victor LOCD 2005 (M); L50D 2005 (S)	•	•	•	•
★	23	20	★	19 JIMI HENDRIX EXPERIENCE—Are You Experienced Reprise R 6261 (M); RS 6261 (S)	•	•	•	•
★	59	22	★	20 TEMPTATIONS—Greatest Hits Gordy 919 (M); 919 (S)	•	•	•	•
★	12	12	★	21 BARBRA STREISAND—Simply Streisand Columbia CL 2682 (M); CS 9482 (S)	•	•	•	•
★	13	23	★	22 DOORS—Strange Days Elektra EKL 4014 (M); EKS 74014 (S)	•	•	•	•
★	13	11	★	23 STRAWBERRY ALARM CLOCK—Incense & Peppermints Uni 3014 (M); 73014 (S)	•	•	•	•
★	6	41	★	24 TEMPTATIONS—In a Mellow Mood Gordy 924 (M); 924 (S)	•	•	•	•
★	16	26	★	25 SOUNDTRACK—Gone With the Wind MGM 1E-10 (M); 51E-10 (S)	•	•	•	•
★	18	27	★	26 FOUR TOPS—Greatest Hits Motown M 662 (M); MS 662 (S)	•	•	•	•
★	4	80	★	27 DONOVAN—A Gift From a Flower to a Garden Epic L2N 6071 (M); B2N 171 (S)	•	•	•	•
★	9	71	★	28 OTIS REDDING—History of Volt 418 (M); S 418 (S)	•	•	•	•
★	33	24	★	29 MONKEES—Headquarters Colgems COM 103 (M); COS 103 (S)	•	•	•	•
★	10	53	★	30 LETTERMEN—... "And Live!" Capitol T 2758 (M); ST 2758 (S)	•	•	•	•
★	12	32	★	31 LULU—To Sir With Love Epic LN 24339 (M); BN 24339 (S)	•	•	•	•
★	7	37	★	32 ED AMES—When the Snow Is on the Roses RCA Victor LPM 3913 (M); LSP 3913 (S)	•	•	•	•
★	28	49	★	33 ASSOCIATION—Insight Out Warner Bros. W 1696 (M); WS 1696 (S)	•	•	•	•
★	142	25	★	34 HERB ALPERT & THE TIJUANA BRASS—Whipped Cream & Other Delights A&M LP 110 (M); SP 4110 (S)	•	•	•	•
★	45	31	★	35 DOORS Elektra EKL 4007 (M); EKS 74007 (S)	•	•	•	•
★	33	28	★	36 ENGELBERT HUMPERDINCK—Release Me Parrot PA 61012 (M); PAS 71012 (S)	•	•	•	•
★	16	38	★	37 MITCH RYDER—All Hits New Voice NV 2004 (M); NVS 2004 (S)	•	•	•	•
★	12	43	★	38 WILSON PICKETT—The Best of Atlantic 8151 (M); SD 8151 (S)	•	•	•	•
★	11	46	★	39 ARLO GUTHRIE—Alice's Restaurant Reprise R 6267 (M); RS 6267 (S)	•	•	•	•
★	5	105	★	40 BEACH BOYS—Wild Honey Capitol T 2859 (M); ST 2859 (S)	•	•	•	•
★	9	50	★	41 ELVIS PRESLEY—Clambake RCA Victor LPM 3893 (M); LSP 3893 (S)	•	•	•	•
★	20	42	★	42 VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)	•	•	•	•
★	13	36	★	43 COWSILLS MGM E 4498 (M); SE 4498 (S)	•	•	•	•

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

TAPE PACKAGES AVAILABLE

RIAA Million Dollar LP

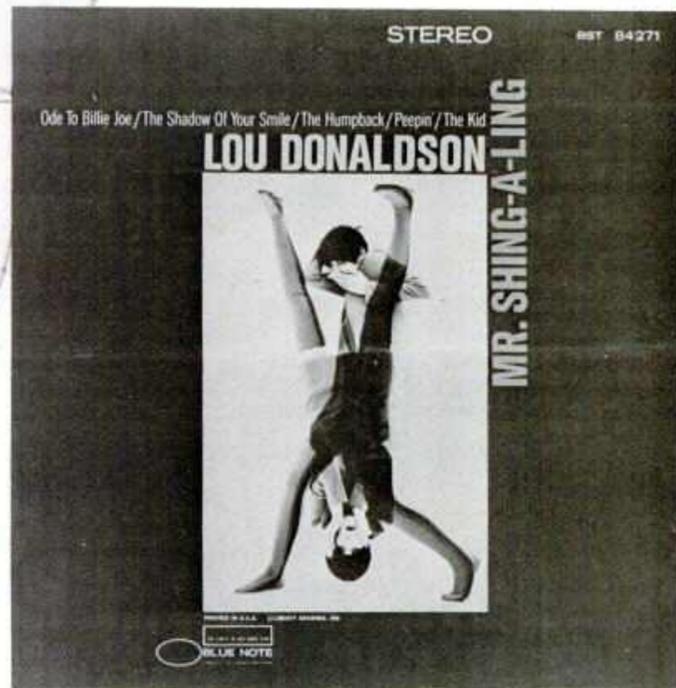
Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
11	48	44	★	44 RAVI SHANKAR—At the Monterey International Pop Festival World Pacific WP 1442 (M); WPS 21442 (S)	•	•	•	•
63	45	45	★	45 SOUNDTRACK—A Man & a Woman ("Un Homme Et Une Femme") United Artists UAL 4147 (M); UAS 5147 (S)	•	•	•	•
★	6	51	★	46 ROYAL GUARDSMEN—Snoopy & His Friends Laurie LLP 3042 (M); SLLP 2042 (S)	•	•	•	•
11	47	47	★	47 CHER—With Love Imperial LP 9358 (M); LP 12358 (S)	•	•	•	•
23	85	48	★	48 FLIP WILSON—Cowboys & Colored People Atlantic 8149 (M); SD 8149 (S)	•	•	•	•
52	33	49	★	49 MONKEES—More of the Colgems COM 102 (M); COS 102 (S)	•	•	•	•
120	34	50	★	50 HERB ALPERT & THE TIJUANA BRASS—Going Places A&M LP 112 (M); SP 4112 (S)	•	•	•	•
38	35	51	★	51 ANDY WILLIAMS—Born Free Columbia CL 2680 (M); CS 9480 (S)	•	•	•	•
23	52	52	★	52 BEE GEES—First Atco 33-223 (M); SD 33-223 (S)	•	•	•	•
90	58	53	★	53 HERB ALPERT & THE TIJUANA BRASS—What Now My Love A&M LP 114 (M); SP 4114 (S)	•	•	•	•
22	44	54	★	54 DEAN MARTIN—Welcome to My World Reprise R 6250 (M); RS 6250 (S)	•	•	•	•
25	55	55	★	55 YOUNG RASCALS—Groovin' Atlantic 8148 (M); SD 8148 (S)	•	•	•	•
35	30	56	★	56 HERB ALPERT & THE TIJUANA BRASS—Sounds Like A&M LP 124 (M); SP 4124 (S)	•	•	•	•
23	57	57	★	57 ARETHA FRANKLIN—Aretha Arrives Atlantic 8150 (M); SD 8150 (S)	•	•	•	•
22	39	58	★	58 BYRDS—Greatest Hits Columbia CL 2716 (M); CS 9516 (S)	•	•	•	•
14	60	59	★	59 RAMSEY LEWIS—Dancing in the Street Cadet LP 794 (M); LPS 794 (S)	•	•	•	•
★	3	119	★	60 NANCY SINATRA—Movin' With Reprise R 6277 (M); RS 6277 (S)	•	•	•	•
16	63	61	★	61 SOUNDTRACK—Dr. Dolittle 20th Century-Fox DTC 5101 (M); DTCS 5101 (S)	•	•	•	•
21	68	62	★	62 LEROY HOLMES & HIS ORK—For a Few Dollars More United Artists UAL 3608 (M); UAS 6608 (S)	•	•	•	•
16	64	63	★	63 AL MARTINO—Mary in the Morning Capitol T 2780 (M); ST 2780 (S)	•	•	•	•
22	66	64	★	64 PETER, PAUL & MARY—Album 1700 Warner Bros. W 1700 (M); WS 1700 (S)	•	•	•	•
38	56	65	★	65 BILL COSBY—Revenge Warner Bros. W 1691 (M); WS 1691 (S)	•	•	•	•
43	67	66	★	66 ARETHA FRANKLIN—I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)	•	•	•	•
16	69	67	★	67 CLAUDINE LONGET—The Look of Love A&M LP 129 (M); SP 4129 (S)	•	•	•	•
★	6	79	★	68 COUNTRY JOE & THE FISH—I Feel Like I'm Fixin' to Die Vanguard VRS 9266 (M); VSD 79266 (S)	•	•	•	•
106	70	69	★	69 ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)	•	•	•	•
38	59	70	★	70 CREAM—Fresh Atco 33-206 (M); SD 33-206 (S)	•	•	•	•
18	74	71	★	71 SMOKEY ROBINSON & THE MIRACLES—Make It Happen Tamla T 276 (M); TS 276 (S)	•	•	•	•
★	7	84	★	72 BOBBY VINTON—Please Love Me Forever Epic LN 24341 (M); BN 24341 (S)	•	•	•	•
45	75	73	★	73 ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS—The Sea Warner Bros. W 1670 (M); WS 1670 (S)	•	•	•	•
8	77	74	★	74 MIRIAM MAKEBA—Pata Pata Reprise R 6274 (M); RS 6274 (S)	•	•	•	•
69	76	75	★	75 MONKEES Colgems COM 101 (M); COS 101 (S)	•	•	•	•
101	81	76	★	76 BILL COSBY—Is a Very Funny Fellow, Right? Warner Bros. W 1518 (M); (No Stereo)	•	•	•	•
8	78	77	★	77 HARPERS BIZARRE—Anything Goes Warner Bros. W 1716 (M); WS 1716 (S)	•	•	•	•
17	83	78	★	78 MARVIN GAYE & TAMMI TERRELL—United Tamla T 277 (M); TS 277 (S)	•	•	•	•
39	73	79	★	79 BOB DYLAN—Greatest Hits Columbia KCL 2663 (M); KCS 9463 (S)	•	•	•	•
60	61	80	★	80 HERB ALPERT & THE TIJUANA BRASS—S.R.O. A&M LP 119 (M); SP 4119 (S)	•	•	•	•
★	4	108	★	81 WHO—Sell Out Decca DL 4950 (M); DL 74950 (S)	•	•	•	•
★	6	94	★	82 VENTURES—\$1,000,000 Weekend Liberty (No Mono); LST 8054 (S)	•	•	•	•
★	6	93	★	83 JOHNNY MATHIS—Up, Up & Away Columbia CL 2726 (M); CS 9526 (S)	•	•	•	•
★	19	29	★	84 SOUNDTRACK—To Sir, With Love Fontana MGS 27569 (M); SRF 67569 (S)	•	•	•	•
★	8	95	★	85 WES MONTGOMERY—The Best of Verve V 8714 (M); V6-8714 (S)	•	•	•	•

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE



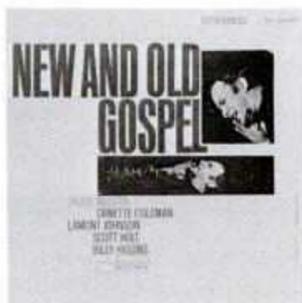
"MR. SHING-A-LING"
by Lou Donaldson



BLP-4271 / BST-84271

*A Hit Album Following In The Tracks of
"Alligator Boogaloo"*

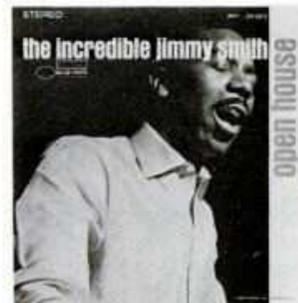
More Great New Albums From Blue Note Records!



"NEW AND OLD GOSPEL"
JACKIE McLEAN
BLP-4262 / BST-84262



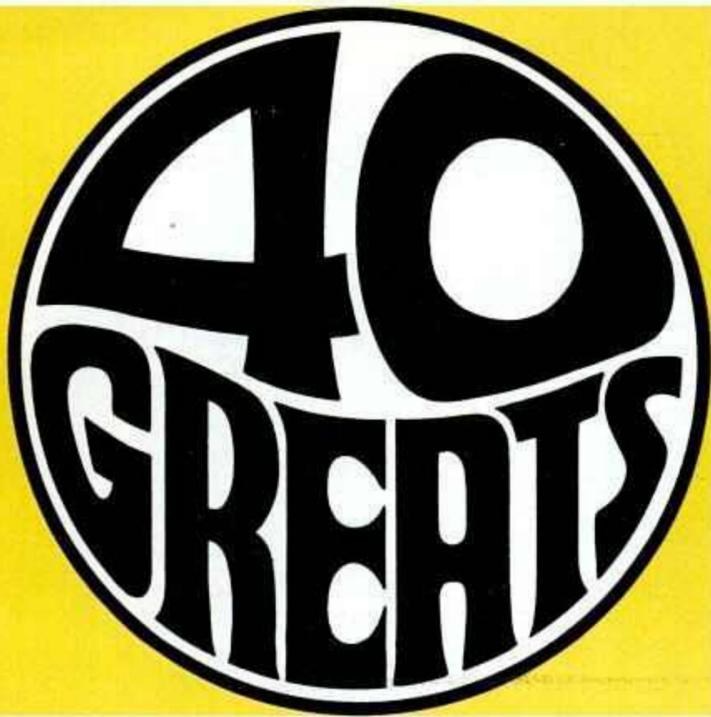
"THE RIGHT TOUCH"
DUKE PEARSON
BLP-4267 / BST-84267



"OPEN HOUSE"
JIMMY SMITH
BLP-4269 / BST-84269

A Taste for Everyone on Blue Note Records!

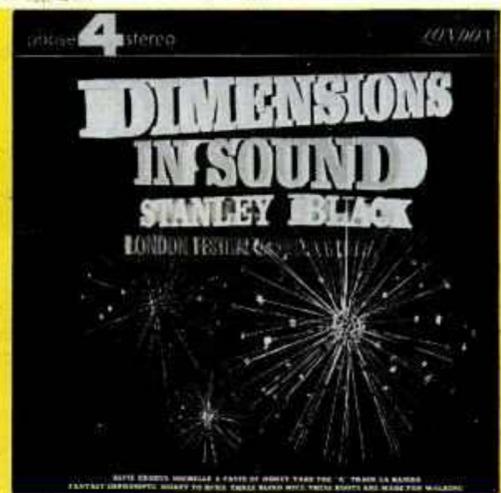




phase **4** stereo®



SP 44101



SP 44105



SP 44104



SPC 21026



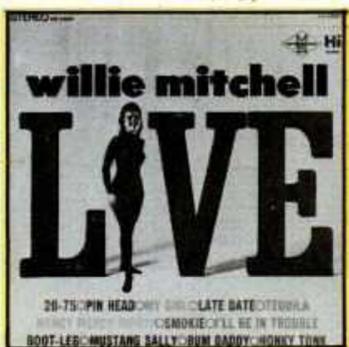
SP 44103



SPC 21024



stereo SHL 32041 mono HL 12041



stereo SHL 32042 mono HL 12042



stereo PAS 71017 mono PA 61017



stereo PAS 71018 mono PA 61018

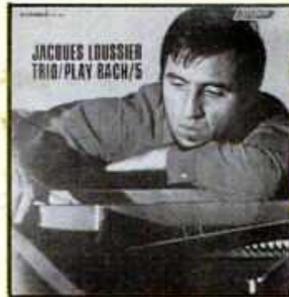
LONDON



stereo PS 526 mono LL 3526



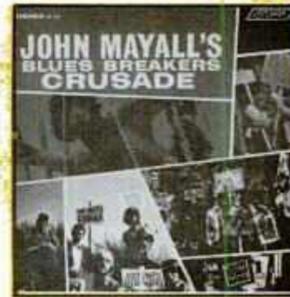
stereo PS 527 mono LL 3527



stereo PS 524 mono LL 3524



stereo PS 528 mono LL 3528



stereo PS 529 mono LL 3529

DERAMIC SOUND SYSTEM
SS

DERAM



stereo only SML 13701



stereo only SML 13702



stereo only SML 13703



stereo only SML 13704

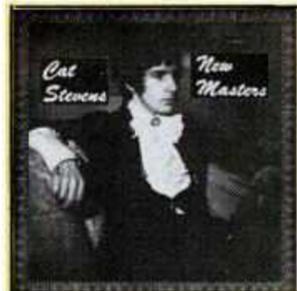


stereo only SML 13705



stereo only SML 13706

DERAM



stereo DES 18010 mono DE 16010



stereo DES 18011 mono DE 16011



stereo DES 18009 mono DE 16009

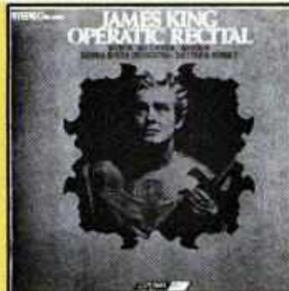
LONDON *ffrr*
FULL FREQUENCY RANGE RECORDING

CLASSICS

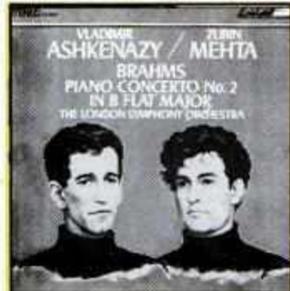
At Last
The Tebaldi Gioconda



stereo only OSA 1388 (3 records)



stereo only OS 26039



stereo only CS 6539



stereo only CS 6550



stereo only CS 6556



stereo only CSA 2308 (3 records plus free bonus record)

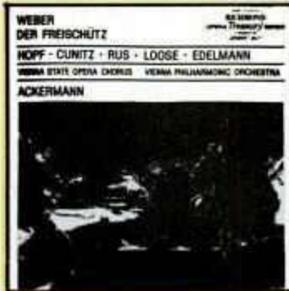
RICHMOND
OPERA Treasury SERIES
A PRODUCT OF
LONDON *ffrr*



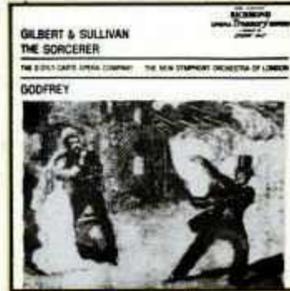
stereo SRS 63508 mono R5 63008 (3 records)



stereo SR 33086 mono R 23086



mono only R5 62016 (2 records)



mono only R5 62015 (2 records)

LONDON
INTERNATIONAL

GERMANY

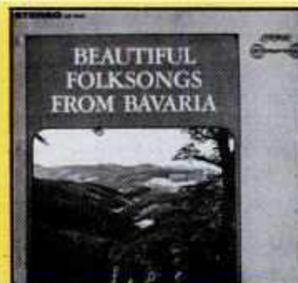
PORTUGAL

SWEDEN

GREECE

NETHERLANDS

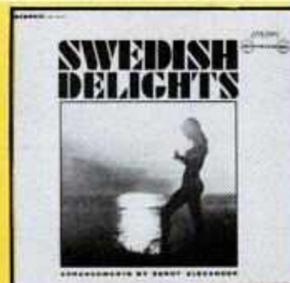
SCOTLAND



stereo SW 99437 mono TW 91437



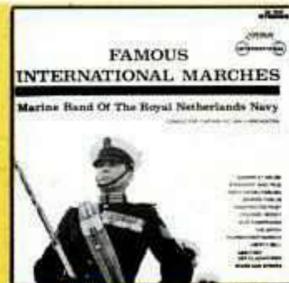
stereo SW 99447 mono TW 91447



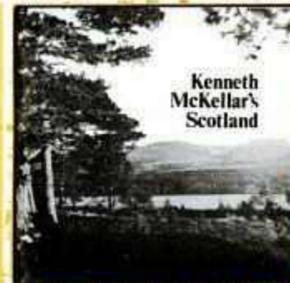
stereo SW 99449 mono TW 91449



stereo SW 99452 mono TW 91452



stereo SW 99459 mono TW 91459



stereo SW 99461 mono TW 91461

TOP LP'S

CONTINUED FROM PAGE 54

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		48	72	86	ED AMES—My Cup Runneth Over RCA Victor LPM 3774 (M); LSP 3774 (S)				
		88	89	87	BILL COSBY—Wonderfulness Warner Bros. W 1634 (M); WS 1634 (S)				
★		11	98	88	BOX TOPS—The Letter-Neon Rainbow Bell 6011 (M); 6011S (S)				
★		4	102	89	JUDY COLLINS—Wild Flowers Elektra EKL 4012 (M); EKS 74012 (S)				
★		5	100	90	JIMI HENDRIX/CURTIS KNIGHT—Get That Feeling Capitol T 2856 (M); ST 2856 (S)				
		73	91	91	SERGIO MENDES & BRASIL '66 A&M LP 116 (M); SP 4116 (S)				
		16	99	92	GLADYS KNIGHT & THE PIPS—Everybody Needs Love Soul S 706 (M); SS 706 (S)				
		14	54	93	RAY CONNIFF—Hawaiian Album Columbia CL 2747 (M); CS 9547 (S)				
		12	101	94	SOULFUL STRINGS—Groovin' With the Cadet LP 796 (M); LPS 796 (S)				
★		5	130	95	DONOVAN—Wear Your Love Like Heaven Epic LN 24349 (M); BN 26349 (S)				
		20	40	96	BOBBIE GENTRY—Ode to Billie Joe Capitol T 2830 (M); ST 2830 (S)				
		42	82	97	CLAUDINE LONGET—Claudine A&M LP 121 (M); SP 4121 (S)				
		121	92	98	BILL COSBY—I Started Out as a Child Warner Bros. W 1567 (M); (No Stereo)				
★		7	115	99	PAUL MAURIAT & HIS ORK—Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)				
★		3	170	100	BUTTERFIELD BLUES BAND—The Resurrection of Pigboy Crabshaw Elektra EKL 4015 (M); EKS 74015 (S)				
		45	62	101	JEFFERSON AIRPLANE—Surrealistic Pillow RCA Victor LPM 3766 (M); LSP 3766 (S)				
		3	106	102	HERMAN'S HERMITS—The Best of, Vol. III MGM E 4505 (M); SE 4505 (S)				
		138	97	103	HERB ALPERT & THE TIJUANA BRASS—The Lonely Bull A&M LP 101 (M); ST 101 (S)				
		227	107	104	ORIGINAL CAST—Camelot Columbia KOL 562C (M); KOS 2031 (S)				
		17	104	105	EDDY ARNOLD—Turn the World Around RCA Victor LPM 3869 (M); LSP 3869 (S)				
		25	103	106	FOUR TOPS—Reach Out Motown M 660 (M); S 660 (S)				
		11	96	107	BUFFALO SPRINGFIELD—Again Atco 33-226 (M); SD 33-226 (S)				
		39	88	108	EDDY ARNOLD—The Best of RCA Victor LPM 3565 (M); LSP 3565 (S)				
		35	112	109	RAY CONNIFF & THE SINGERS—This Is My Song Columbia CL 2676 (M); CS 9476 (S)				
		25	111	110	SONNY & CHER—The Best of Atco 33-219 (M); SD 33-219 (S)				
		38	128	111	PAUL REVERE & THE RAIDERS—Greatest Hits Columbia KCL 2662 (M); KCS 9462 (S)				
		25	113	112	TEMPTATIONS—With a Lot o' Soul Gordy M 922 (M); S 922 (S)				
		134	109	113	HERB ALPERT & THE TIJUANA BRASS—South of the Border A&M LP 108 (M); ST 108 (S)				
		170	116	114	ORIGINAL CAST—Fiddler on the Roof RCA Victor LOC 1093 (M); LSO 1093 (S)				
★		9	131	115	STONE PONEYS—Evegreen, Vol. 2 Capitol T 2763 (M); ST 2763 (S)				
		40	114	116	SERGIO MENDES & BRASIL '66—Equinox A&M LP 122 (M); SP 4122 (S)				
		46	117	117	MAMAS & PAPAS—Deliver Dunhill D 50014 (M); DS 50014 (S)				
		22	118	118	VENTURES—Golden Greats by the Liberty LRP 2053 (M); LST 8053 (S)				
		127	110	119	BILL COSBY—Why Is There Air? Warner Bros. W 1605 (M); (No Stereo)				

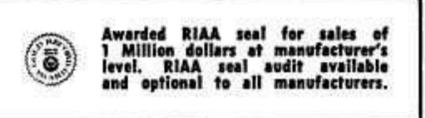
★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

TAPE PACKAGES AVAILABLE

RIAA Million Dollar LP

Star Performer

Weeks on Chart
Last Week
THIS WEEK



Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
18	87	120	BEACH BOYS—Smiley Smile Brother T 9001 (M); ST 9001 (S)				
11	120	121	SAM & DAVE—Soul Men Stax 725 (M); S 725 (S)				
22	65	122	BILL COSBY—Sings/Silver Throat Warner Bros. W 1709 (M); WS 1709 (S)				
20	123	123	RIGHTEOUS BROTHERS—Greatest Hits Verve V 5020 (M); V6-5020 (S)				
20	86	124	DIONNE WARWICK—Windows of the World Scepter SRM 563 (M); SPS 563 (S)				
26	125	125	VARIOUS ARTISTS—The Super-Hits Atlantic 501 (M); SD 501 (S)				
11	126	126	SOUL SURVIVORS—When the Whistle Blows Anything Goes Crimson CR 502 (M); CR 502 S (S)				
103	90	127	ANIMALS—The Best of MGM E 4324 (M); SE 4324 (S)				
42	124	128	SOUNDTRACK—Thoroughly Modern Millie Decca DL 1500 (M); DL 71500 (S)				
28	121	129	ROLLING STONES—Flowers London LL 3509 (M); PS 509 (S)				
8	132	130	HENRY MANCINI—Encore! More of the Concert Sound of RCA Victor LPM 3887 (M); LSP 3887 (S)				
9	134	131	PINK FLOYD Tower T 5093 (M); ST 5093 (S)				
5	148	132	GLEN CAMPBELL—By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)				
46	133	133	LOVIN' SPOONFUL—The Best of Kama Sutra KLP 8056 (M); KLPS 8056 (S)				
45	135	134	RAY CHARLES—A Man & His Soul ABC ABC 590 X (M); ABCS 590 X (S)				
8	140	135	NOEL HARRISON—Collage Reprise R 6263 (M); RS 6263 (S)				
3	151	136	SANDPIPERS—Misty Roses A&M LP 35 (M); SP 4135 (S)				
56	137	137	DIONNE WARWICK—Here Where There Is Love Scepter SRM 555 (M); SPS 555 (S)				
17	138	138	JIMMY SMITH—Respect Verve V 8705 (M); V6-8705 (S)				
6	144	139	DUSTY SPRINGFIELD—The Look of Love Philips PHM 200-256 (M); PHS 600-256 (S)				
9	143	140	JOHN DAVIDSON—A Kind of Hush Columbia CL 2734 (M); CS 9534 (S)				
35	141	141	HOLLIES—Greatest Hits Imperial LP 9350 (M); LP 12350 (S)				
4	165	142	HUGH MASEKELA—Alive and Well at the Whiskey Uni 3015 (M); 73015 (S)				
20	129	143	FRANK SINATRA Reprise F 1022 (M); FS 1022 (S)				
22	122	144	PETULA CLARK—These Are My Songs Warner Bros. W 1698 (M); WS 1698 (S)				
60	146	145	ROGER WILLIAMS—Born Free Kapp KL 1501 (M); KS 3501 (S)				
34	136	146	COUNTRY JOE & THE FISH—Electric Music for the Mind Vanguard VRS 9244 (M); VSD 79244 (S)				
99	142	147	MAMAS & PAPAS—If You Can Believe Your Eyes & Ears Dunhill D 50006 (M); DS 50006 (S)				
29	145	148	MANTOVANI—Golden Hits London LL 3483 (M); PS 483 (S)				
19	147	149	MANTOVANI—Hollywood London LL 3516 (M); PS 516 (S)				
70	149	150	MAMAS & PAPAS Dunhill D 50010 (M); DS 50010 (S)				
37	139	151	JIM NABORS—By Request Columbia CL 2665 (M); CS 9465 (S)				
33	152	152	5TH DIMENSION—Up, Up & Away Soul City SCM 91000 (M); SCS 92000 (S)				
22	158	153	NANCY SINATRA—Country, My Way Reprise R 6251 (M); RS 6251 (S)				
10	161	154	CLEAR LIGHT Elektra EKL 401-1 (M); EKS 7401-1 (S)				
7	155	155	JACK JONES—Without Her RCA Victor LPM 3911 (M); LSP 3911 (S)				
3	156	156	CRUAN' SHAMES—A Scratch in the Sky Columbia CL 2786 (M); CS 9586 (S)				
74	154	157	BEATLES—Revolver Capitol T 2576 (M); ST 2576 (S)				
5	160	158	LALO SCHIFRIN—Music From Mission Impossible Dot DLP 3831 (M); DLP 25831 (S)				
68	164	159	SOUNDTRACK—The Wild Angels Tower T 5043 (M); ST 5043 (S)				
3	176	160	5TH DIMENSION—The Magic Garden Soul City SCM 91001 (M); SCS 92001 (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
	57	162	161	FRANK SINATRA —That's Life Reprise F 1020 (M); FS 1020 (S)				
	4	163	162	JIMMIE RODGERS —Child of Clay A&M LP 130 (M); SP 4130 (S)				
★	5	178	163	VARIOUS ARTISTS —Collection of Sixteen Original Big Hits, Vol. 8 Motown M 666 (M); MS 666 (S)				
	30	169	164	RAY CHARLES —Listen ABC ABC 595 (M); ABCS 595 (S)				
	74	166	165	RAY CONNIF & THE SINGERS —Somewhere My Love Columbia CL 2519 (M); CS 9319 (S)				
★	3	186	166	ANTONIO CARLOS JOBIM —Wave A&M LP 2002 (M); SP 3002 (S)				
	64	167	167	SIMON & GARFUNKEL —Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)				
	5	174	168	AHMAD JAMAL WITH VOICES —Cry Young Cadet LP 792 (M); LPS 792 (S)				
	16	172	169	VARIOUS ARTISTS —A Collection of Sixteen Original Big Hits, Vol. 7 Motown M 661 (M); MS 661 (S)				
★	2	188	170	JERRY BUTLER —Mr. Dream Merchant Mercury MG 21146 (M); SR 61146 (S)				
	54	180	171	YOUNG RASCALS —Collections Atlantic 8134 (M); SD 8134 (S)				
★	2	200	172	LOVIN' SPOONFUL —Everything Playing Kama Sutra KLP 8061 (M); KLP5 8061 (S)				
	74	175	173	BEACH BOYS —The Best of, Vol. 1 Capitol T 2545 (M); ST 2545 (S)				
★	4	192	174	LOVE —Forever Changes Elektra EKL 4013 (M); EKS 74013 (S)				
★	3	190	175	TONY BENNETT —For Once in My Life Columbia CL 2773 (M); CS 9573 (S)				
	19	173	176	ERIC BURDON & THE ANIMALS —The Winds of Change MGM E 4484 (M); SE 4484 (S)				
★	2	193	177	JULIUS WECHTER & THE BAJA MARIMBA BAND — Fowl Play A&M LP 136 (M); SP 4136 (S)				

RIAA Million Dollar LP

Star Performer

Weeks on Chart

Last Week

THIS WEEK

ARTIST - Title - Label & Number

2	187	178	BALTIMORE & OHIO MARCHING BAND —Lapland Jubilee JGM 8008 (M); JGS 8008 (S)				
44	157	179	TEMPTATIONS —Live! Gordy 921 (M); S 921 (S)				
★	4	196	180	ELECTRIC PRUNES —Mass in F Minor Reprise R 6275 (M); RS 6275 (S)			
	17	183	181	JOHN GRAY —Carnegie Hall Concert RCA Victor LOC 1139 (M); LSO 1139 (S)			
	9	181	182	EYDIE GORME —Greatest Hits Columbia CL 2764 (M); CS 9564 (S)			
	36	182	183	BAJA MARIMBA BAND —Heads Up! A&M LP 123 (M); SP 4123 (S)			
	465	184	184	JOHNNY MATHIS —Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)			
	30	159	185	ED AMES —Time RCA Victor LPM 3834 (M); LSP 3834 (S)			
	21	153	186	ROGER WILLIAMS —Golden Hits Kapp KL 1530 (M); KS 3530 (S)			
	25	171	187	SOUNDTRACK —Fistful of Dollars RCA Victor LOC 1135 (M); LSO 1135 (S)			
	5	170	188	JANIS IAN —For All the Seasons of Your Mind Verve/Forecast FT 3024 (M); FTS 3024 (S)			
	2	189	189	CHET ATKINS —Class Guitar RCA Victor LPM 3885 (M); LSP 3885 (S)			
	1	—	190	ROD MCKUEN —Listen to the Warm RCA Victor LPM 3863 (M); LSP 3863 (S)			
	93	191	191	ROLLING STONES —Big Hits (High Tide & Green Grass) London NP-1 (M); NPS-1 (S)			
	3	185	192	DONOVAN —For Little Ones Epic LN 24350 (M); BN 26350 (S)			
	9	—	193	BURT BACHARACH —Reach Out A&M LP 131 (M); SP 4131 (S)			
	1	—	194	SOUNDTRACK —Live for Life United Artists UAL 4165 (M); UAS 5165 (S)			
	20	—	195	OTIS REDDING —Live in Europe Volf 416 (M); S 416 (S)			
	1	—	196	BOB DYLAN —John Wesley Harding Columbia CL 2804 (M); CS 9604 (S)			
	1	—	197	WE FIVE —Make Someone Happy A&M LP 138 (M); SP 4138 (S)			
	1	—	198	KING RICHARD'S FLUEGEL KNIGHTS —Something Super MTA 1005 (M); MTS 5005 (S)			
	2	199	199	VARIOUS ARTISTS —Lyndon Johnson's Lonely Hearts Club Band Atco 33-230 (M); 33-230 SD (S)			
	1	—	200	5 STAIRSTEPS & CUBIE —Our Family Portrait Buddah BDM 1008 (M); BDS 1008 (S)			

TAPE PACKAGES AVAILABLE

8-TRACK
4-TRACK
CASSETTE
REEL TO REEL



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Album Reviews Continued



POP
THE NEW BORN FREE—Hesitations. Kapp KL 1548 (M); KS 3548 (S)

It's not easy to get mileage from "Born Free" after so many versions have appeared on it, but that's just what this soul septet has done. In addition to their single hit, the Hesitations rock with "Overworked and Underpaid" and "Push a Little Bit Harder" and turn to ballads with "I Wish It Could Be Me" and "I Believe in Love," all good cuts.



POP
A GENERATION OF LOVE—Love Generation. Imperial LP 2364 (M); LP 12364 (S)

Although there is some question about the current popularity of flower youth, a quality album like this always is welcome. In their second album, the Love Generation drives with "You" and hits a gentler beat with "Epitaph (A World Without Love)." Included in the 10 other selections are new dimensions for such recent songs as "Workin' My Way Back to You" and "Stop! in the Name of Love."



CLASSICAL
DVOŘAK: SYMPHONY NO. 9—Berlin Radio Symphony (Maazel). Philips PHS 900-161 (S)

There's always room for one more first-rate recording of a warhorse. Maazel manages to get something new into his interpretation of the "New World Symphony," and manages to come through with a melodic and moving treatment of this popular work.



LOW-PRICE CLASSICAL
BRAHMS: PIANO TRIOS 2 LP's (Complete)—Beaux Arts Trio. Philips World Series PHC 2-013 (S)

The main interest here is in the first recording of the posthumous "Trio in A," and, although there still is some question on whether Brahms actually composed it, the trio stylistically fits in with the other three works in the two-record set. The Beaux Arts Trio, which is on an extended American tour, is excellent, as usual.



JAZZ
QUIET NIGHTS—Sergio Mendes. Philips PHM 200-263 (M); PHS 600-263 (S)

This is Mendes without Brasil '66, which is a drawback. But his bossa nova renditions of the beat's standards such as "Desafinada," "One Note Samba," "Manha De Carnaval" and the title number are expertly done in a lively, finger-snapping manner. It's good, commercial jazz all the way.



COMEDY
THE BEST OF MOMS MABLEY—Mercury MG 21139 (M); SR 61139 (S)

Moms scores again with her blend of topical and timeless humor. Most of the material deals with racial themes, and the appeal is primarily to a Negro audience. However, her humor is broad enough to amuse all groups.



RELIGIOUS
JUST A PRAYER AWAY—Hugh X. Lewis. Kapp KL 1545 (M); KS 3545 (S)

The forthright sincerity of country star Hugh X. Lewis makes this collection of hymns and gospel songs a moving experience. In addition to the title selection, this LP includes inspirational performances of such favorites as "How Great Thou Art," "May the Good Lord Bless and Keep You," "It Is No Secret" and "With These Hands."



INTERNATIONAL
DIE GROSSE STARPARADE '67/2—Various Artists. Polydor 249170 (S)

A potpourri of some of the greatest artists in Europe — Roy Black, Bert Kaempfert, Sacha Distel, Wencke Myhre, and others — performing songs like "Somethin' Stupid," "Hold Me" and "Memories of Heidelberg." Most of the tunes are in German, some in English.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

FITZWILLY—Original Score. United Artists: UAL 4173 (M); UAS 5173 (S)

POPULAR ★★★★★

THE COLLAGE—Smash MGS 27101 (M); SRS 67101 (S)

ECHOES OF ROMANCE—George Feyer. Decca DL 4902 (M); DL 74902 (S)

THE SHADOW OF YOUR SMILE—Phil Lappenna at the Theater Organ. ARC A 734 (M)

'67/2 NON-STOP DANCING—James Last. Polydor 249160 (S)

RAUN IS HER NAME!—Raun MacKinnon. Kapp KL 1556 (M); KS 3556 (S)

THE MYSTIC MOODS OF LOVE—The Mystic Moods Orch. Philips PHM 200-260 (M); PHS 600-260 (S)

SESSIONS—Fred Neil. Capitol T 2862 (M); ST 2862 (S)

ON THE EIGHTH DAY . . .—Kapp KL 1554 (M); KS 3554 (S)

COUNTRY ★★★★★

INSTRUMENTAL COUNTRY HYMNS—Cecil Null. Decca DL 4934 (M); DL 74934 (S)

GOSPEL ★★★★★

THE SMITTY GATLIN TRIO SINGS OF GOD AND COUNTRY—Skylite LP 6059

CLASSICAL ★★★★★

THE BEST OF CARMEN DRAGON & THE HOLLYWOOD BOWL SYMPHONY ORCH.—Capitol P8674 (M); SP 8674 (S)

JANACEK: CONCERTINO/IN THE MIST/YOUTH—Lamar Crowson/Melos Ensemble. Angel S 36455 (S)

THE BEST OF LEONARD PENNARIO—Capitol P 8675 (M); SP 8675 (S)

RIEGGER/McPHEE/LUENING—Various Artists. CRI CRI 219 USD (S)

JAZZ ★★★★★

JAKI BYARD ON THE SPOT—Prestige 7524 (M); PR 7524 (S)

BOOKER 'N' BRASS—Booker Ervin. Pacific Jazz PJ 10127 (M); ST 20127 (S)

PREZERVATION—Stan Getz with Al Haig. Prestige 7516 (M); PR 7516 (S)

JOHN MAYALL'S BLUES BREAKERS CRUSADE—London LL 3529 (S)

MY PEOPLE (SOUL PEOPLE)—Freddie Roach. Prestige 7521 (M); PR 7521 (S)

NEW AND OLD GOSPEL—Various Artists. Blue Note BLP 4262 (M); BST 84262 (S)

FOLK ★★★★★

STEPHEN MONAHAN—Kapp KL 1528 (M); KS 3528 (S)

SPOKEN WORD ★★★★★

ELIZABETH THE GREAT—Mary Morris. Decca DL 9161 (M)

OLIVER CROMWELL—Paul Rogers. Decca DL 9158 (M)

COMEDY ★★★★★

THE GODFREY CAMBRIDGE SHOW—Epic FLM 15115 (M); FLS 15115 (S)

INTERNATIONAL ★★★★★

6 PLUS 6—Staypoy Apxakoy. Odeon (EMI) OMCGA 29 (M)

FROM BRAZIL—Jorge Ben. 4 Corners of the World FCL 4247 (M); FCS 4247 (S)

FESTLICHE ORGEL 3—Gunther Brausinger. Polydor 249168 (S)

DO THEIR THING—Orquesta Broadway. Musicor MM 4037 (M); MS 6037 (S)

ZWISCHEN TAG UND TRAUM FOLGE 5—Hans Carster Orch. Polydor 249155 (S)

FOR GREEK COLLECTIONS—Odeon (EMI) SX 6142 (M)

LIVE IT UP—Kako and His Orch. Musicor MM 4036 (M); MS 6036 (S)

INTRODUCING LOS NOCTURNOS—Mardi Gras LP 5032 (M); SLP 5032 (S) I

SPECIAL MERIT PICKS

POPULAR

SCOTT/WALKER/ALONER—Smash MGS 27099 (M); SRS 67099 (S)

Scott Walker has spun off from the Walker Brothers to record on his own. His dramatic vocals and choice of material, plus a dozen powerful, gaudy arrangements, cue Walker as a singer capable of scoring in several markets. "You're Gonna Hear From Me" is boomed with full orchestration and echo treatment as are "Angelica" and "The Lady From Baltimore." The effort in this LP is proof and promise of the singer's potential.

BUNKY AND JAKE—Mercury MG 21142 (M); SR 61142 (S)

Bunky and Jake sing tidy soft-rock duets, unblemished by pushy messages or extras. Simple, effortless—with a friendly lilt, this new duo tip-toe through a field of easy-to-digest ditties, snappy but forgettable—and fun. Only in "Mongoose" do they lapse briefly into a psychedelic washout, but spring back with tunes that get by on their good nature and lyric simplicity.

THE SONG IS NOT ENDED—Earl Bostic. Philips PHM 200-262 (M); PHS 600-262 (S) Earl Bostic again displays some fine sax work, and gets a bit of excitement into some pretty standard standards. There's "Red Sails in the Sunset," "My Funny Valentine" and "Misty." And they're all done with class.

CLASSICAL

A TREASURY OF ENGLISH SONGS—J. Baker/Moore/Various Artists. Angel 36456 (S)

Mezzo-soprano Janet Baker delivers a cross-section of English songs ranging from Dowland's "Come Again" of 1597 to Quilter's "Love's Philosophy" in this fine album. The 18 other selections include works of Campion, Purcell, Boyce, Monro, Arne, Stanford, Parry, Warlock, Vaughn Williams, Gurney, Britten and Ireland. Miss Baker is well known in the United States through her many concert performances here.

THE FABULOUS GUITAR OF SIEGFRIED SCHWAB—Philips PHM 200-259 (M); PHS 600-259 (S)

Siegfried Schwab seems like a guitar player in search of a style. Yet, he does have a perceptive command of the instrument. This LP, itself, is unusual because it combines voice and drums and strings in good manner. Almeida's "Coro e Batuque" is highly entertaining. "Canzon" and "Canto Minore" have a fresh sound that could revitalize classical music.

DIAMOND: ROMEO & JULIET/THORNE: BURLESQUE OVERTURE/RHAPSODIC VARIATIONS—Thorne/Polish National Radio Orch. (Krenz & Strickland). CRI CRI 216 SDM (S)

A new David Diamond performance on disk is generally important and this fine performance of the sweeping music from Romeo and Juliet, composed about 20 years ago, is no exception. A propitious coupling is the music by Francis Thorne, Diamond's student, on the second side. The Polish National Radio Orchestra, which has been specializing in contemporary music, is excellent.

SONGS BY TWO AMERICANS—Various Artists/Princeton Chamber Orch. (Harsanyi). Desto D 430 (M); DST 6430 (S)

Good performances, especially by soprano Dorothy Renzi and Jeannine Crader and baritone John Langstaff, make these catalog additions worthwhile. Presented are fine examples of contemporary American classical song including first listings for John Edmonds in 11 selections. William Meyer's "Brief Candle" is the album's major work. Piano accompanists Charles Crowder and

Action Records

• Continued from page 52

WHAT CAN YOU DO WHEN YOU AIN'T GOT NOBODY . . . Soul Brothers 6, Atlantic 2456 (Antaresgo, BMI) (Washington)

BIRDS OF A FEATHER . . . Joe South, Capitol 2060 (Lowery, BMI) (Dallas-Fort Worth)

LOVE EXPLOSION . . . Troy Keyes, ABC 11027 (Zira/Floteca/Min, BMI) (Baltimore)

YOU DON'T HAVE TO SAY YOU LOVE ME . . . Four Sonics, Sport 110 (Robbins, ASCAP) (Detroit)

A THING OF THE PAST . . . Tweeds, Coral 62542 (Champion, BMI) (Buffalo)

David Garvey and the Princeton Chamber Orchestra under Nicholas Harsanyi also are capable.

LOW PRICE CLASSICAL

BOULEZ: LE MARTEAU SANS MAITRE/STOCKHAUSEN: NR 5 ZEITMASSE FOR FIVE WOODWINDS—Various Artists (Robert Craft). Odyssey 32 16 0153 (M); 32 16 0154 (S)

This is a re-release of a regular price Columbia Masterworks album. The music, which ranks with the best of its kind in 20th century experimentation, is available in both monaural and stereo on this label. Previously, it was issued in monaural only.

A SECOND WIND FOR ORGAN—David Tudor. Odyssey 32 16 0157 (M); 32 16 0158 (S)

Contemporary composers have extended many instruments beyond their former confining limits and, in this album, the organ gets the avant-garde treatment with interesting results. Kegel's "Improvisation Ajournee" has voices as well as three men to change registers rapidly. Wolff's flexible "For 1, 2 or 3 People," Tudor, a leading exponent of contemporary keyboard music, superimposed two versions, one from the organ's interior. In Muzma's "Mesa," the composer joins on Cyberonic Console as Tudor plays banedone.

SCHUMANN: FANTASIA OP 17/BRAHMS: SONATA NO. 2—Ludwig Olshansky. Monitor MCS (C) 2127 (S) Olshansky has cut an impressive album. The "Fantasia" is full of singing, lyrical quality and the Brahms Sonata is sparkling and dramatic in its virtuosity. Classical buffs will find this package a bargain at the price.

JAZZ

OPEN HOUSE—Jimmy Smith. Blue Note BLP 4269 (M); BST 84269 (S)

This is old stuff—supposedly never re-leased—and while Jimmy Smith gets the billing on the jacket, he's really more of a supporting role. Blue Mitchell's trumpet and Jackie McLean's alto sax lead most of the fray. "Open House" and "Embraceable You" are two of the major tunes. A historically interesting LP.

SHUCKIN' & JIVIN'—Pucho and the Latin Soul Brothers. Prestige 7528 (M); PR 7528 (S)

Pucho's "Latin soul" is r&b with a nervous twist. Percussion, soul-singing and speedy arrangements spark "Shuckin' and Jivin'," "See See Rider" and "You Are My Sunshine" to a revival of spirit that renews their original vigor with added adrenalin. The yield is fresh, exciting, with a possibility of testing the jazz charts.

FOLK

THE UNICORN—The Irish Rovers. Decca DL 4951 (M); DL 74951 (S)

The Irish Rovers are no ordinary Irish pub singers, long on spirit, but short on sophistication. Appearances on the West Coast and the Smothers Brothers TV show have aired their classy folk harmonies and dispelled any suspicions of mere novelty or Irish-only import. The Rovers are polished folk singers, adaptable to any land or any brand of listening pleasure.

GOSPEL

IT TAKES A LOT OF LOVE—Bessie Griffin. Decca DL 4947 (M); DL 74947 (S)

The fervor of Bessie Griffin is gripping in this collection of old favorites such as "The Old Rugged Cross" and newer material including an inspired rendition of "Born Free." Her arrangements of "The Day Has Passed and Gone," "I Know It's Real" and "Thy Will Be Done" are standouts as is the album's title song, which was written by Isiah Jones Jr., Miss Griffin's accompanist.

ALBUM REVIEW RANKING

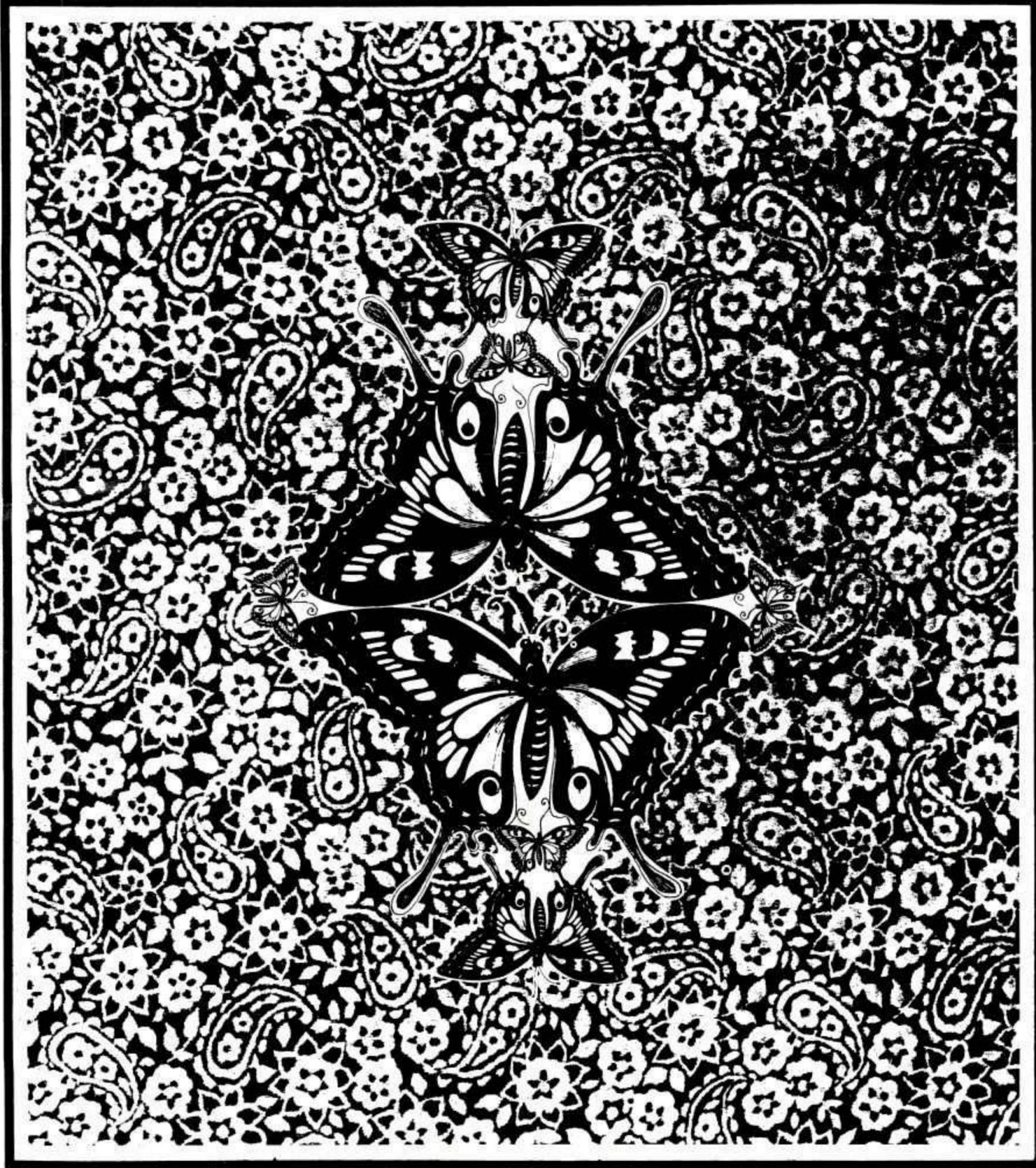
STAR PERFORMER SPOTLIGHT
 Cream of the week's new releases in their respective categories. Albums which are expected to reach the upper half of the Top LP's chart, any position on Billboard's special survey charts, or have long term sales.

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.

W H I T E M A G I C
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NO. 762

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Rittyhawk Graphics

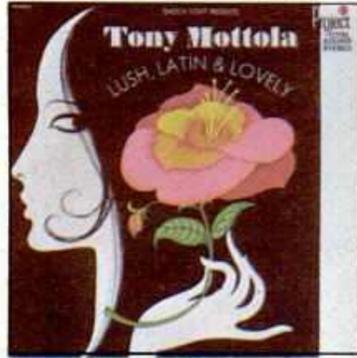
W H I T E M A G I C
C A P S U L E

Album Reviews



POP
JOHN GARY ON BROADWAY—RCA Victor LPM 3928 (M); LSP 3928 (S)

John Gary ranges from familiar repertoire such as "Small World" and "What Kind of Fool Am I?" to unfamiliar songs including "You've Never Kissed Her" from "Breakfast at Tiffany's." Among the gems in the successful Gary style are "She Wasn't You" from "On a Clear Day" and "I've Gotta Be Me" from "Golden Rainbow."



POP
LUSH, LATIN & LOVELY—Tony Mottola, Project 3 PR 5020 SD (S)

Enoch Light's mastery of sound recording is showcased in this package. Subject material is a dozen favorite tunes of yesterday and today in the skillful hands of the day's top guitarists, and some of the foremost musicians (Dick Hyman, Bob Haggart, Bob Rosengarden, Al Casamenti, Bucky Pizzarelli, etc.).



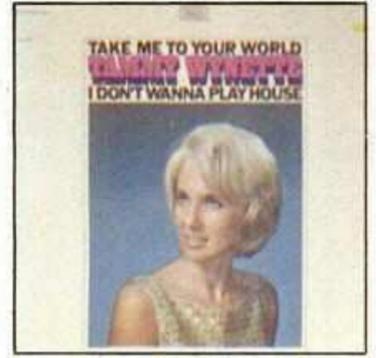
COUNTRY
THE EVERLOVIN' WORLD OF EDDY ARNOLD—RCA Victor LPM 3931 (M); LSP 3931 (S)

Eddy Arnold, better than ever, will score pop sales as well as country again . . . largely because of the easy listening nature of his hit single "Here Comes Heaven" that leads this LP. The background also is lush and plush on tunes such as "The World I Used to Know" and "In the Misty Moonlight."



COUNTRY
DAVID HOUSTON'S GREATEST HITS—Epic LN 24342 (M); BN 26342 (S)

This 10-number album is a good demonstration of the reasons for David Houston's success. Such hits as "Almost Persuaded," "A Loser's Cathedral" and "You Mean the World to Me" highlight the set. Tammy Wynette joins Houston in "My Elusive Dreams." Among the other top cuts are "Sweet, Sweet Judy," "Livin' in a House Full of Love" and "Mountain of Love."



COUNTRY
TAKE ME TO YOUR WORLD—Tammy Wynette, Epic LN 24353 (M); BN 26353 (S)

Two hits, the title song and "I Don't Wanna Play House," spark this exceptional album by this exceptional young artist. But, there's far much more here. There's the uptempo "Broadminded," the ballad "Who Needs Love?" and a meaningful "Cry." "Jackson Ain't a Very Big Town" and "Ode to Billie Joe" are other good cuts.



COUNTRY
I'LL LOVE YOU MORE—Jeannie Seely, Monument SLP 18091 (S)

Jeannie Seely's way with songs of heart-break is well demonstrated in this fine album, which, in addition to the hit single used as its title, features "When It's Over," another single. "You're Way, My Way" and "Don't Say Love or Nothing" are other good cuts.



COUNTRY
JUST BETWEEN YOU AND ME—Porter Wagoner/Dolly Parton, RCA Victor LPM 3926 (M); LSP 3926 (S)

The bouncy, uptempo "The Last Thing on My Mind" heads the list of 12 enjoyable tunes on this LP combining two exciting voices. Soloing or combining, this duo balances out to singing that's exceptional. Miss Parton wrote four of the songs. The twangy arranging is groovy.



COUNTRY
CHARLIE WALKER'S GREATEST HITS—Epic LN 24343 (M); BN 26343 (S)

Charlie Walker's country hits are packaged here for buffs who have enjoyed Walker's way with "Don't Squeeze the Sharmon," "Close All the Honkey Tanks" and "Little Old Wine Drinker." Walker, a regular on the c&w charts, will be spending some more time among the best-sellers, as will this musical catalog of his successes.



COUNTRY
I TAUGHT HER EVERYTHING SHE KNOWS—Billy Walker, Monument SLP 18090 (S)

With a hit single as its title and another hit, "Del Rio," included, this latest Billy Walker album is off to a good start. But, there's much more: top ballads such as "I'm the One You Can Turn To" and "What's He Got [That I Can't Offer You]," upbeat numbers such as "Oh, Matilda" and a lilting gem in "Drinking Champagne."



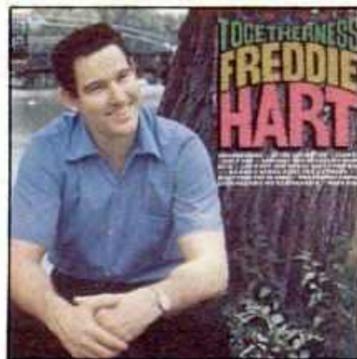
COUNTRY
LET ME TALK TO YOU—Mel Tillis, Kapp KL 1543 (M); KS 3543 (S)

Mel Tillis' sincere and direct approach has won him a passel of friends in the country field, and this outing will gain him some more. Big one "All Right (I'll Sign the Papers)."



COUNTRY
TRAVELIN' MAN—Cal Smith, Kapp KL 1544 (M); KS 3544 (S)

Cal Smith scored with "Destination Atlanta G.A.," which heads this new LP of country classics and a couple of new numbers. "Shotgun Boogie" and "I Threw Away the Rose" are joined by Jack Greene's "Afraid to Care" and Mickey Newbury's "I Wish I Could Say No to You." Smith, featured in Ernest Tubbs' country shows, has the spotlight all to himself in this solo showcase.



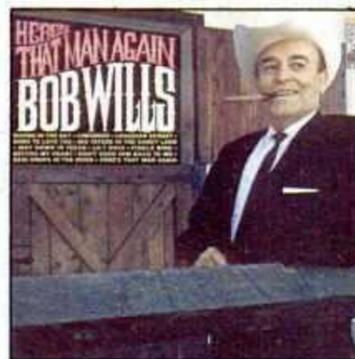
COUNTRY
TOGETHERNESS—Freddie Hart, Kapp KL 1546 (M); KS 3546 (S)

Freddie Hart's "Togetherness" single hit the chart, but he's one of the country artists whose LP's do better in sales than singles. His "Only You" is probably the best effort on the LP, followed by "Moon Girl." The rest of the tunes, for the most part, lack originality in presentation.



COUNTRY
THIS ONE'S ON THE HOUSE—Jerry Wallace, Liberty LRP 3545 (M); LST 7545 (S)

Jerry Wallace continues to grow in poise and dedication as an artist. This is his best album effort to date in a career that is more pop than country. But he has a big country hit here—"This One's on the House"—and it's solid country. "Runaway Bay," "Primrose Lane" and "This Is Where I Draw the Line" are good, also.



COUNTRY
HERE'S THAT MAN AGAIN—Bob Wills, Kapp KL 1542 (M); KS 3542 (S)

Bob Wills is legend and his fans are legend in number. The legend has excelled on carousing Western swing numbers like "Cimarron" and "Canadian Sunset"—both good for programming—and "Way Down in Texas," which features a vocal by Tag Lambert. Romona Reed vocalizes on "Don't Send Him Back to Me."



CLASSICAL
THE YOUNG HOROWITZ—RCA Victor Red Seal LM 29293 (M)

Some of the selections here were recorded in 1928 (Scharlatti's "Capriccio," Chopin's "C-Sharp Minor Mazurka," Debussy's "Serenade to the Doll," and Dohnany's "F-Minor Capriccio") and the Horowitz command of the keyboard brilliantly penetrates the sound limitations of 40 years ago. An historically significant album which appears destined to ride in on the artist's current popularity crest.



JAZZ
THE RIGHT TOUCH—Duke Pearson, Blue Note BLP 4267 (M); BST 84267 (S)

This is jazz hard enough for the hard core fan and yet melodic enough to be entertaining. "Los Malos Hombres" hits harder; it's a Latin-touched jazz epic. "Make It Good" has the flavor of a good highball in a dimly lighted club.



ORIGINAL CAST
HOW NOW DOW JONES—Original Cast, RCA Victor LOC 1142 (M); LSO 1142 (S)

The show tune buffs will get the sales pattern started on this one because of its Broadway origination, but its appeal after that will be limited. Aside from "Step to the Rear," the Elmer Bernstein-Carolyn Leigh score has little step-out potential and although the cast voices are pleasant they aren't strong enough to carry the disk.



SOUNDTRACK
LA GUERRE EST FINIE—Soundtrack, Bell 6012

Giovanni Fusco's brilliant score from this multi-award winning film is excellently treated. Its haunting theme should drive those seeing the movie into the record shop to buy this album. It's a first-rate movie embellished by first-rate music.



POP
EVERY MOTHERS' SON'S BACK—MGM E 4504 (M); SE 4504 (S)

Although the liner notes proudly proclaim its EMS six months later, the album is not six months' worth of progress. It contains two of their minor singles and many other obscurities. For a group which has had so much going for it, EMS could have done better.



POP
JERRY BUTLER'S GOLDEN HITS LIVE—Mercury MG 21151 (M); SR 61151 (S)

The excitement of Jerry Butler's singing and of a college concert audience's enthusiasm is excellently captured here. Butler's fiery style has lit up such hits as "I Dig You Baby" and "Your Precious Love," included in this top-notch roundup, but he also gets a lot of mileage out of songs like "Make It Easy on Yourself" and "Moon River."

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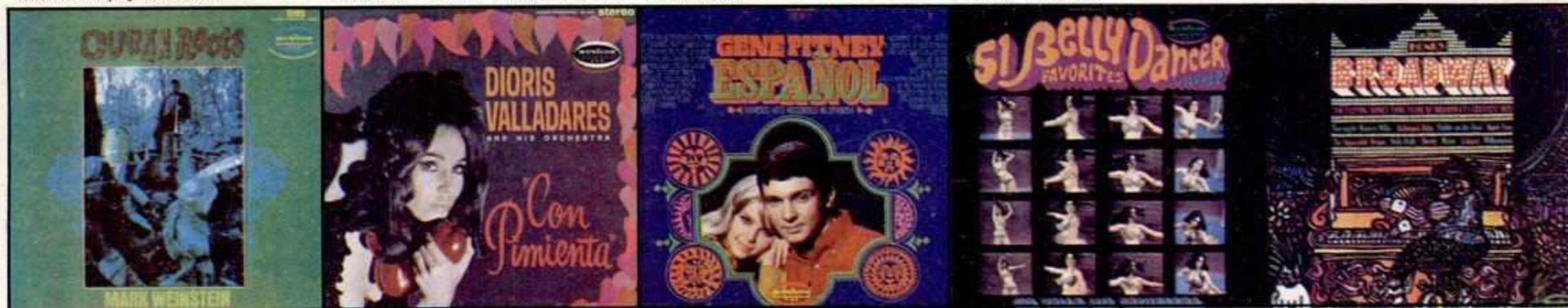
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Musicor International MM-4041/MS-6041
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