

Billboard

The International Music-Record Newsweekly

Japan-Made 45 LP Spins Into Market

By HANK FOX

NEW YORK — King Record Co., Ltd., a record manufacturer in Japan, is marketing 12-inch 45 rpm albums with the equivalent recording time of existing 33 rpm long playing disks. Among the American labels for which King manufactures and markets 45 rpm albums in Japan are ABC Records' Command line and Enoch Light's Project 3. Other U. S. labels releasing product there in the 45 rpm speed are RCA Victor and CBS.

According to Takao Yanai, King's managing director, the frequency response range of the 45 rpm LP is 30-40 per cent greater than its 33 rpm counterpart; its dynamic range is greater, sound clarity of individual instruments is sharpened

and scratch noises are reduced. And moreover, recording level is not sacrificed for the additional time length of the album. Cost of the albums are the same as for 33's.

(Billboard sent copies of the Japanese 45 rpm albums to Bell Sound Studios for an appraisal of the disks' technical qualities. While Bell Sound did not conduct any frequency response tests, company engineers reported that the sound of the disks compared quite favorably with specifications of the 33 rpm album. According to BSS engineers, the higher speed of the 45 rpm disks inherently results in a superior recording quality.)

Project 3 was the first American. [\(Continued on page 8\)](#)

3M Offers Unit Via Dealer

ST. Paul — The 3M Company (Minnesota Mining and Manufacturing) is making its background music unit available on a nationwide basis for the first time to a "select group of sound system companies." Billboard learned last week.

According to R. E. Lindgren,

project manager for the 3M background music systems.

The product will be available to franchised dealers in certain areas, operating under established 3M distributors.

Entering the background music field in August 1965, 3M has been selling its new 3M-700 CANTATA unit (a self-contained background music system exclusively through 3M copying machine distributors (ThermoFax, etc.) using full-time background music specialty salesmen. The new distribution setup will not replace these salesmen, but merely complement them, said Lindgren, and will be directed to both large and small markets. "Already initiated in two markets in recent weeks, 3M is getting enthusiastic response from established sound system companies" [\(Continued on page 56\)](#)

U. S. Digs East Music: Shankar

By ELIOT TIEGEL

LOS ANGELES — American youth now understand traditional Indian classical music, says Ravi Shankar, recalling that at the outset, his play inspired over long-haired hippies. [\(Continued on page 6\)](#)

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Lou Levy Is Shaping New Music Empire

By PAUL ACKERMAN

NEW YORK — Lou Levy is going into business again. "I intend to build another firm for myself and my family," said Levy, colorful publisher and show business personality who built the Leeds music empire, now owned by MCA. Levy, who headed MCA Music until recently, is now laying the foundations of a publishing and entertainment complex titled Lou Levy Music Co. Inc. (ASCAP).

He has quarters in a spacious office at 555 Madison Avenue. He's buying desks, typewriters, seeking personnel and most importantly, he's acquiring copyrights. He brought back three from Europe—"Meet Me at MIDEM," from the international festival held at Cannes, and the tunes which grabbed the first and third awards at San [\(Continued on page 6\)](#)

Bid to Woo B'way 'Lost Generation'

By MIKE GROSS

NEW YORK — The music business is moving into the Broadway theater scene. The move, spearheaded by Orenstein, Arrow & Silverman, music business law firm, is designed to bring back the theater's lost audience—young people.

The music business attorneys, through their theater producing firm, Losal Productions, are sponsoring a London import, "Loot," and are planning to apply the techniques that have been used to draw young people to rock music concerts. "It's a

test case," says Harold Orenstein, veteran music business attorney, "and may help pave the way to bring the new music, which has been so invigorating on records and in concert, to the theater."

It's Orenstein's belief that there's a schism on Broadway today. "There's a need and a demand for a new theater," says Orenstein, "but the old theater is still dominating the scene." Orenstein maintains that there's been no forward thrust in the musical theater since [\(Continued on page 8\)](#)

'Blue' Strikes Up the Band

By MIKE HENNESSEY

PARIS — Paul Mauriat, French band leader-arranger, is banking on the click of his "Love Is Blue" Philips record in the U. S. to start a swing toward instrumentals in France with a similar cash-in for his band leader colleagues. Mauriat is one of four band leader-arrangers in France. The others are Caravelli (CBS), Frank Pourcel (Pathe-Marconi) and Raymond Lefevre (Riviera). Lefevre scores on the Hot 100 this

week with "Soul Coaxin'" (4 Corners of the World).

The four band leaders regularly produce albums of orchestral treatments of international hits but Mauriat is the first to have achieved disk success of such magnitude.

As Mauriat arrived in the U. S. last week for a promotional visit that includes an appearance on CBS-TV's "Ed Sullivan Show Sunday (18), Philips France [\(Continued on page 6\)](#)

DJ Disk Click Sparks Hunt

By CLAUDE HALL

NEW YORK — With the breakthrough of Jack Reno of WXCL in Peoria, Ill., onto the country music chart with a Jab Records single and a single by Mac Curtis of WPLO in Atlanta getting some sales action around the country, many record labels are going down their lists of deejay friends to see if there are any more possibilities. The country music field seems to have the most performing deejays, and such easy listening deejays as Jim Ameche and Jim Lowe and rock deejays as Herb Oscar Anderson and Dick Kemp have had recent record releases.

Bobby Calender, music coordinator for Murry (The K) [\(Continued on page 22\)](#)



Jim and Jean, Verve/Frecast's dynamic pop/rock duo, are currently making it big on all the charts with their hit single, "People World" (KF-5073). It's included in their upcoming album, "Time Goes Backwards" (FT/FTS-3015), which is destined to conquer ever more worlds. (Advertisement)

Bill Launched to Ban Networks' Music Ties

By MILDRED HALL

WASHINGTON — The ghost of the 1958 Smathers bill to divorce networks from all music recording and publishing interests walked again last week in a bill to put ABC, CBS and NBC out of any and all kinds of outside business except that of station ownership.

The drastic network regulation bill (H.R. 15267) was introduced jointly by three members of the House Commerce Committee, Reps. Dingell (D., Mich.), Moss (D., Calif.) and Ottinger (D., N. Y.). It is a tougher version of one they introduced last year.

The bill would not only take networks and/or their personnel out of ownership of music, movie, sports or other interests—it would bar them from buying into independently produced TV programming, and take them entirely out of program syndication.

Further, networks could not show their own productions on network time (except on their [\(Continued on page 8\)](#)

(Advertisement)

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RCA

Racusin Designs Sharp-Run RCA

NEW YORK — Norman Racusin, vice-president and general manager of RCA Records, is tightening his ship. He has devised an organizational set-up that has streamlined the profit centers (commercial records, international, record club, non-record entertainment and music publishing) and the services divisions (personnel, financial, business affairs and public affairs).

In keeping with the streamlining, Harry Jenkins has added a&r to his present manufacturing and marketing responsibilities,

while Joe D'Imperio has taken over the supervision of music publishing and talent services in addition to his responsibility for business affairs. Both Jenkins and D'Imperio are division vice-presidents.

The moves of Jenkins and D'Imperio, according to Racusin, "are primarily designed to streamline and tighten the coordination between the creative and marketing functions and to make possible faster decisions at a time when the pace of the record industry is in a period of constant acceleration."

Jenkins will now have full responsibility for domestic commercial record operations from creation of product to manufacturing and marketing. Ernest Altschuler, division vice-president and executive producer; Steve Sholes, division vice-president, pop a&r; and Roger Hall, manager of Red Seal a&r, continue their present responsibilities.

"D'Imperio's responsibilities," Racusin said, "will provide RCA with broader management attention in the complex area of talent and production arrangements as well as a more intensified effort in development of the world-wide music publishing business and other non-record entertainment activities. Jerry Teifer continues as president of Sunbury Music and Dunbar Music."

Jenkins has been with RCA since 1941. D'Imperio joined the company in 1955.

Wood Scouting For a Director, Plant for Label

LOS ANGELES — Randy Wood is scouting for an Eastern director and looking to buy a pressing plant for his new Randwood label.

An Eastern director with responsibilities for sales, master purchases and promotional activities will be hired within the next few weeks.

Ranwood's general manager, Larry Welk, at present is seeking outside masters, talking with tape cartridge duplicators and will study which method of foreign distribution Wood sets up.

On the creative front, Wood is the firm's chief producer. Initial product from Lawrence Welk, his major attraction, is the just shipped album "Love is Blue" featuring 10 chart tunes; the Welk single "Green Tambourine" and "Four Score Pianos" an LP project.

A sidebar to the Welk LP is the signing of Richard Matlby as arranger. Previously, Welk had farmed out the arrangements to a number of individuals.

MERCURY LOGO IS REDESIGNED

CHICAGO — Mercury Record Corp. has redesigned its logos for its corporate family of labels. The move, the company said, was intended "both to strengthen the corporate image and to stay abreast with the progressive nature of the corporation." The logos of Mercury Smash, Wing, Limelight and Emarcy labels are involved. The new designs feature the label name in contemporary lettering, with the standard Mercury logo incorporated in the total emblem.

Magic Penny Deal

LOS ANGELES — Daniel Bourgoise and Dugg Brown, Magic Penny chiefs, will produce several sides for Dot artist Brian Hyland, on tour with Paul Revere and the Raiders.

Magic Penny recently completed production on a new Del Shannon album for Liberty, "The Further Adventures of Charles Westover," which features 10 original tunes by the vocalist-composer.



EDWARD M. CRAMER, newly elected president of Broadcast Music, Inc. (BMI).

BMI Appoints Ed Cramer as Its President

NEW YORK — Edward M. Cramer has been appointed president and chief executive officer of Broadcast Music, Inc., it was announced Tuesday (13) by the BMI board of directors. Cramer succeeds Robert B. Sour, who has been named vice-chairman of the board. Sour, in view of the BMI policy of compulsory retirement at 65, has been seeking a successor, as has the board's executive committee. Cramer, an authority on copyright law, is completely familiar with policies and traditions of the company, having been active in its affairs since 1953.

Sour stated that Cramer "has great empathy for writers and publishers" and would make an excellent chief executive. Sour will continue to be very active in the operation of BMI, and the board has indicated to him the high value it places on his services.

Cramer, who will assume his duties in April, is winding up his law practice as a member of the firm of Cramer & Hoffinger. Cramer & Hoffinger have represented prominent composers and publishers.

Megaphone Formed

LOS ANGELES — Tony Sepe and Marty Brooks have formed Megaphone Records, Inc. Initial release is "The Kids Are Alright," by the Legend.

PIONEER INTO LIFTON FOLD

NEW YORK — Transcontinental Investing Corp. has acquired Pioneer Distributing Corp. of Wichita, Kan. The rack-jobbing operation, headed by Alvin M. Driscoll, accounts for an annual sales volume of \$3 million.

The acquisition of Pioneer is the sixth record rack jobber operation acquired in recent months by Transcontinental—including Recordwagon, Mer-shaw of New York, Monroe Goodman, among others. A spokesman for Transcontinental stated that the six companies do an annual sales volume of \$80 million.

NARAS Lines Up Top Acts For Award Dinners Feb. 29

NEW YORK — NARAS has lined up the entertainers for its four-front Grammy Awards dinners Thursday (29). Steve Allen will emcee the New York event at the Hotel Hilton. The Mothers of Invention will perform, along with Woody Herman and His Herd. In addition, the Ray Charles Singers and Margaret Whiting are expected to be among those performing songs.

In Los Angeles, at the Century Plaza, Les Brown's band will backstop such artists as Bobbie Gentry singing "Ode to Billie Joe," Glen Campbell with "By the Time I Get to Phoenix," and the Fifth Dimension with "Up, Up and Away." Dave Pell is program chairman for the event.

The Ramsey Lewis Trio will entertain during the Chicago Grammy Awards party at the Guild Hall of the Ambassador East Hotel. NARAS Chapter President Lew Green said that local member Murray Allen had prepared a special electronic presentation of awards that will "definitely step up the tempo of the awards." Also scheduled to entertain is comedienne Fanny Flag.

Among those entertaining at Nashville's National Guard Armory will be Roger Miller, Booker T and the MG's, Tammy Wynette and Joe Tex. The Owen Bradley orchestra will back up the performers. Frank Jones, Columbia Records, and Hal Neeley, Starday Records, are co-chairmen of the event.

Arvin Unfolds Home VTR CARtridge Unit

By HANK FOX

NEW YORK — Arvin Industries has unveiled a home color videotape cartridge system, using some technology licensed to Arvin by Newell Associates, with a projected retail cost of

under \$1,500 (less camera). Production, however, is still two years away.

Labeled CVR XXI, the recorder works in principle, similar to (Continued on page 10)

MYSTERY SHOPPER REPORT:

Printed Word Helping to Tell Transition Story to Customers

Billboard's "Mystery Shopper Cash Award Contest" is devised to aid the consumer of monaural product in making the transition to stereo-only. Billboard correspondents across the country will explore what is being done on the retail level to convert the monaural customer as the record industry shifts its footing to stereo. Reports will be judged by Billboard's editors as to the most constructive sales pitch by retail personnel to help the consumer. Winners will receive a \$25 cash award and will be notified directly by Billboard.

John Nagl
Active Television & Radio
4234 N. Teutonia Avenue
Milwaukee, Wis.



NAGL

Billboard's Benn Ollman asked John Nagl, one of Active's owners, if his monaural phonograph could handle stereo records. Nagl inquired about the age of the machine, matching whatever information Ollman could supply against manufacturer's catalog sheets. Nagl penciled the part that stated the compatibility of Ollman's equipment for either monaural or stereo.

Said Nagl: "If people see this information in writing, especially on the manufacturer's spec sheets, it convinces them more than a verbal opinion." Nagl also pointed out that album jackets on recent releases indicated the compatibility of the product for either type of play.

Mrs. Marlene Watson
Jenkins Music
Kansas City, Mo.



WATSON

Mrs. Marlene Watson told reporter Grier Lowry that she had been alerting customers for some time on the compatibility and conversion of monaural equipment. "You should exercise some discretion," she advised. "It depends on how old your machine is and the weight of your tone arm." Mrs. Watson urged Lowry to read a brochure under the glass of her service counter. The brochure stated that as a result of improvements in stereo records they could now be played without harm on monaural phonographs.

Mrs. Watson even suggested that Lowry take a stereo record home, check the tonal quality on his set, and if it didn't sound right, to return the record. She added, "We have a terrific repeat business here and everyone must be satisfied." Mrs. Watson not only offered the consumer a service, but gained a sale because of her consideration for the customer.

Madge Bruner
Hoyt High Fidelity Center
Jacksonville, Fla.



BRUNER

"Your old phonograph will play stereo records just as well as monaural with the right needle," Miss Bruner told Bob Latimer, "and the chances are that you already have it." Latimer asked Miss Bruner if he could play stereo records on his monaural machine.

"The difference in the needle is its mils measurement," said Miss Bruner, "with the stereo type measuring seven mils while monaural measures 1 to 3 mils. The stereo needle fits your monaural phonograph and will pick up most of both tracks without damaging the stereo grooves. That's what most of our customers are worried about."

Miss Bruner said that with a compatible needle, which Hoyt offered, old phonographs would get better music than ever without wearing out the needle or the record any faster. She suggested that Latimer bring in the needle and offered to check it for replacement.

Said Miss Bruner, an example of an informed saleswoman: "The small fraction of difference in the needle measurement makes a big difference in what you hear. No need to buy a new phonograph just to play stereo."

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Calendar Has Film Product Date

NEW YORK — Calendar Records, the newly formed Don Kirshner label which is manufactured and distributed by RCA Records, will reap the recording offshoot of the new mutli-picture deal set up by Kirshner and Harry Saltzman for United Artists. It's understood that there was some discussion about getting the disk product from Kirshner-Saltzman films into UA's recording subsidiary, but Kirshner's recording efforts are firmly tied to RCA.

The Kirshner-Saltzman movie plans are aimed primarily at the 14-24 year old age group in musical and non-musical projects. The deal with UA calls for at least three features to be filmed abroad.

The first film will feature a new group of young performers to be developed under Kirshner's personal aegis. The pictures will offer a new musical sound and a fresh concept in movie-making. Kirshner and Saltzman will serve as co-producers on these pictures, which

will be top-budgeted and in color. The first project is scheduled to go before the cameras late this summer.

Saltzman, in association with producer Albert R. Broccoli, has made a reputation in the film business for the productions of the James Bond movies. Kirshner, who had been with Columbia Pictures' recording and music publishing subsidiaries, recently set up the Kirshner Entertainment Corp. The company formed Calendar Records and signed Steve Lawrence and Eydie Gorme as its first artists. The original Broadway cast album of "Golden Rainbow," which stars Lawrence and Miss Gorme, has been released on the Calendar label.

NARM Meet Plans Wide-Ranging Talks

HOLLYWOOD, Fla.—Workshops on the Tape CARtridge Business, Federal Taxation and Estate Planning, Radio Promotion, and Warehouse and In-Store Security are scheduled for March 19 here at the 10th annual convention of the National Association of Record Merchandisers (NARM). Sessions will begin at 9 a.m. with the first group running until 10:30 a.m. The second sessions will run from 10:35 to 12.05 p.m. Breakfast precedes the early sessions with luncheon following the second round.

The cartridge workshop will be divided into two different programs: the first geared for NARM members planning to enter the tape field or are now in the area. The second session is geared for members whose businesses are fully committed to tape and are more advanced in the area.

Co-chairmen of the cartridge workshop are James J. Tiedjens of National Tape Distributors of Milwaukee, and J. A. (Sasch) Rubinstein of Greentree Electronics, Costa Mesa, Calif. Also working on the workshop are Kent Beauchamp of All Tapes Distributing Co., Chicago; Amos Heilicher of J. L. Marsh Co., Minneapolis; Herbert Hershfield of General Recorded Tape, Sunnyvale, Calif.; Merritt Kirk of Calectron, Inc., Daly City, Calif.; James Levitus of Car Tapes, Inc., Chicago; Larry Rosmarin of Record Distributing Co., Houston; and Russell Solomon of M. T. S., Inc., Sacramento.

William Gavin will be chairman of the Radio Promotion Workshop, which will be conducted twice. Other participants will be Harvey Glascock, vice-president and general manager of WNEW, New York; Pat O'Day, program director of KJR, Seattle; Thomas Noonan, director of national promotion for Columbia Records; and Larry Uttal, president of Bell Records. The panel will investigate re-

cent changes in radio music policies, the realization of effective co-operation between broadcasters and record industry personnel, and the best way to maintain effective communications from manufacturers through distributors to stations.

The taxation panel will be headed by John Sexton, a member of the law firm of Arent, Fox, Kintner, Plotkin and Kahn. Jack Geldbart of L and F Record Distributors of Atlanta will chair the 9 a.m. session and Carl Glaser of Disceries, Inc. of Buffalo, the 10:35 session.

The warehouse and security workshop will be conducted by Charles P. Rudnitsky, president of the Adept Detective Bureau of New York. The 9 a.m. session will have Charles Murray of Stark Record Service, Cleveland, as chairman. Manuel Swatez of J. L. Marsh will chair the 10:35 a.m. session. The conference convenes on March 17 at the Diplomat Hotel here.

CBS INCOME, NET SALES DIP

NEW YORK—Although figures for the record division were not separated from total figures, CBS consolidated's income in 1967 was \$52,952,000 on net sales of \$904,181,000, chairman William S. Paley and president Frank Stanton reported last week. In 1966, the firm earned \$70,667,000 on net sales of \$884,782,000. Paley and Dr. Stanton "hope for increased sales and earnings in all three of our major profit centers—the CBS/Broadcast Group, the CBS/Columbia Group (records and musical instruments), and the CBS/Holt Group publishing and educational materials."

Veep Bows Big Campaign Into R&B and Gospel Markets

NEW YORK — Veep Records, a subsidiary of United Artists, will launch an all-out drive into the r&b and gospel markets. The label, whose main marketable group has been Anthony and the Imperials, has signed and is scouting several new artists.

Although Veep was formed about two years ago, no concerted effort has been made to kick it off the ground. Now, Richard Mack, one of UA's promotion men, will concentrate on the Veep line. And producer George Butler will channel most of his activities into the budding label.

"While UA has put most of its efforts into movie music," Butler said, "it is rapidly expanding some of the areas in

which it had just skimmed the surface. The company now realizes the enormity and scope of the r&b market."

First of the new r&b product is "It's So Lonely (Being Together)" coupled with "You Walked Out on Me Before" by the Shalimars. Veep will also release a gospel album by Prof. Johnson and the Johnson Singers.

"We are moving in both r&b and gospel," Butler said, "because the markets are essentially the same. And," he continued, "the singers in both fields have the same musical roots. The Shalimars, for example, learned their music in a church choir, and their r&b music reflects this. Our going into gospel music complements the strengthening of our r&b line."

RCA Aims a Pitch on Ames

NEW YORK — RCA Records is running a large-scale promotion on the entire Ed Ames catalog, coinciding with the release of his latest album "Who Will Answer?" and Other Songs of Our Time." Ames will sing his single "Who Will Answer?" on the Ed Sullivan Show (CBS-TV) Sunday (25). Trade and consumer ads are being timed for the show.

Window displays and mounted covers of the latest Ames album and his "When the Snow Is On the Roses" album are being supplied dealers. A complete Ames consumer catalog, including discography, a glossy black-and-white photo,

and an Ames biography are included in promotion/press kits being sent to distributors, radio stations and newspaper reviewers.

Motown Merging Into One Location

DETROIT — Motown Records is consolidating its offices into one location, here, as it moves into new headquarters at 3457 Woodward Avenue. Effective Monday (19), the company will leave its eight renovated two-story private houses for its "Motown Center" complex. Its office telephone number will be (313) 965-9250. Its distributor line is 965-9270.

Silver Sets Up Tetragrammaton

NEW YORK—Roy Silver, president of the Campbell Silver, Cosby Corp., has formed Tetragrammaton Records, the record producing wing of TCSCC. Arthur Mogull, former director of eastern operations for Warner Bros. Records and an executive with music division of Warner Bros., has been named president of Tetragrammaton. Mogull will also head Manger Music and all other music publishing divisions of Tetragrammaton.

Initial album release on Tetragrammaton will be a comedy album by Murray Roman.

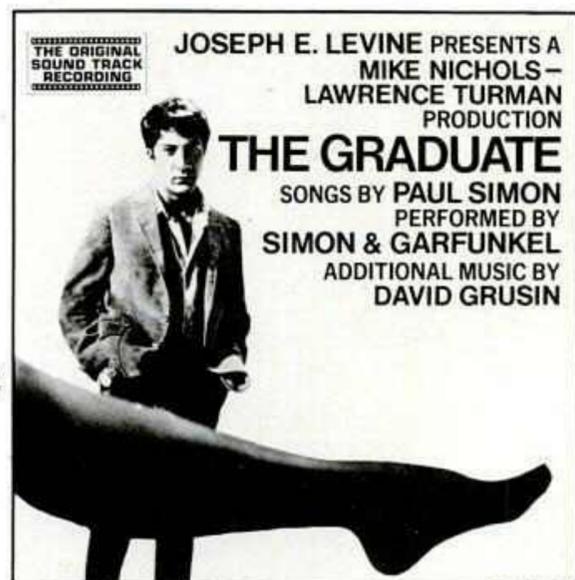


Two of the biggest stars of "The Graduate" aren't even seen.

But their sound track numbers are part of the picture as anything could be. It seems only fitting that the biggest single and album of the year should be coming from the biggest picture of the year. They're the ones everybody's been waiting for.

"Scarborough Fair" (4-44465)

Their new single is just out and it's already on the charts.



OS 3180

Simon and Garfunkel. On COLUMBIA RECORDS 

This One



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Columbia's Hammond: A Catalyst of Avant-Garde—Past, Present, Future

By PAUL ACKERMAN

NEW YORK — "Despite the great amount of recorded product being produced today, there is more opportunity for new musical talent than ever before."

This is the view of John Hammond, Columbia Records director of Talent Acquisition and executive producer. Hammond, who has been recording since 1932 and whose sustained success as a finder of talent is legendary, added: "Music has come unchained; more is happening today and it is part of

my job—and the job of a big record company—to keep ahead of present musical patterns and spot the coming trends. That is why we must immerse ourselves with avant-garde experimentation, with the world of electronic music and sound, with folk and blues and all the other influences which are part of the fabric of today's music. We cannot afford the luxury of waiting, of sitting back and relaxing."

Some of Hammond's recent

acquisitions are Leonard Cohen, the poet-novelist-songwriter who has created a splash in the consumer press, jazzman Don Ellis, and vocalist Pat Lundy, among others. Hammond was also instrumental in bringing Donovan into the CBS stable, and, of course, he is the discoverer of Aretha Franklin (now with Atlantic) and Bob Dylan. Hammond's acquisition of Dylan was once referred to as "Hammond's Folly." The artist was signed

(Continued on page 10)

U.S. Digs Eastern Music: Ravi

• Continued from page 1

Today, the situation has brightened where adults as well as young people are appreciating the spiritual and meditative qualities of Indian music, Shankar said here last week, accepting the 1967 Billboard Artist of the Year Award.

Hal B. Cook, Billboard's publisher, presented the 47-year-old Indian sitarist with his accolade in ceremonies at the Century Plaza Monday (13) evening. The award marked the first time in Billboard's 20 years of naming top artists, that an Indian mu-

sician had won the main accolade.

Asked if the award indicated a narrowing of the cultural barriers between East and West, Shankar said that there was a definite advancement among Americans to appreciate an Eastern form of music. But, he emphasized, he would never steer away from performing in a traditional sense.

While Shankar's music has been available on World Pacific since 1956, it has been only in the last year that he became a major influence in the popular music world. Dick Bock,

World Pacific's general manager, said he saw Shankar's potential in the U. S. in 1956 because his "jazz training had taught him to hear great improvisers. Ravi was greater than any jazz player I had heard. I felt his immense improvisational skills had to eventually reach an audience."

Shankar credits Beatle George Harrison, whom he taught to play the sitar several years ago, with helping popularize the sitar. Once other pop groups learned that Harrison was playing the sitar the rush was on. "They started using the sitar as a new sound."

Because the hippies and members of the American drug culture were among the people embracing Shankar, his name and music became associated with this rebellious branch of American society.

This image bounced back to India, Shankar said where he was criticized for consorting with drug users and pop music. Shankar said he is strongly opposed to the association between drugs and Indian music.

Listeners should approach Indian music with reverence, much the way they appreciate the European classical works of Bach and Beethoven, he says.

He says the solo spiritual phases of Indian music—he will do 60 dates in the U. S. this year, including a number of Indian music festivals—apparently appeals to young minds.

Shankar feels the cultures of the East and West best meet in nontraditional forms like in a film score or in orchestration. But he would never experiment with the traditional classical form of the raga and tabla. He has been criticized by professional Indian musicians for teaching George Harrison and for playing with renowned classical violinist Yehudi Menuhin. Their Angel album has been a major classical collaboration which has ridden high on the best-selling LP charts. The entire project was written out by Shankar in an authentic Indian framework. He would never attempt to play a classical fugue or work with jazz musicians, he says (although the offers have been made), because he professes he has not done enough with his own native music.

Shankar plans bring a number of new Indian musicians to America this summer when he plays at the Newport Jazz Festival, Tanglewood and the Hollywood Bowl.

The press conference was covered by a number of radio stations, including KMPC, KRLA, KPPC, KGIL and KNEW (San Francisco). Johnny Magnus, KMPC's 9-midnight personality, blended a Shankar interview, taped by Don Reed, into his program.

CLUB REVIEW

'Belter' Tom Jones Swings With Wide Range of Tunes

NEW YORK — Tom Jones' New York nightclub debut was a smashing success at the Copacabana on Thursday (15) as he belted his way through his specialties and other familiar numbers. His two encores emphasized his range. After bringing the audience to its feet with a hand-clapping "Land of a Thousand Dances," he concluded with "That Lucky Old Sun," a natural for his gutsy blues style. Both numbers are included in his latest Parrot album, "Tom Jones Live."

That blues style, soft beginning to belty ending, also produced other high spots with "I Can't Stop Lovin' You," "I Believe" and "Danny Boy." This last was a perfect example of a standard given a new, stirring dimension. Jones' rockin' style

produced rousing versions of "Ain't that News," "Hello Young Lovers," "Don't Fight It Man" and "That Old Black Magic."

Then, there were his big hits: "What's New Pussycat," "Sixteen Tons," "It's Not Unusual," and "Green, Green Grass of Home," a million seller in England and still an effective number. "It's Not Unusual" and "Green, Green Grass of Home" also are Jones' Parrot album titles.

The Copa orchestra was augmented by the Squires, a four-man English group that backs the Welsh artist. Johnny Harris Jones' music director, was a show in himself, gyrating almost as much as the star, but also directing a solid background for a solid performance.

FRED KIRBY

Levy Shaping New Empire

• Continued from page 1

Remo, respectively, "Canzone Per Te" and "Canzone."

"These are the first three songs I'll work on," Levy said, and added: "I always traveled a lot and never failed to find a song that didn't pay for the trip."

In addition to the above copyrights, Levy has options on a quantity of other tunes, including material by Charles Aznavour and Gilbert Beaud. These will be screened within the next few weeks.

Important initial moves in Levy's overseas publishing operations have already been implemented. He has gone into a publishing partnership in France with Bruno Coquatrix, noted impresario and manager of the Olympia Theater in Paris. The firm is called Capucine Music, with offices in Paris and here. Coquatrix, incidentally, is the writer of "Comme Ci, Comme Ca" and other Continental tidbits. An interesting aspect of this set-up is that one of Coquatrix's lieutenants will be Sy Oliver, the big band arranger and musician who more than 25 years ago gave Leeds one of its first big songs, "Taint What You Do." Levy arranged the Oliver deal.

Levy has also opened a British firm with Bill Phillips who, for years, was professional man-

ager of the Peter Maurice catalog. Shortly, an office will be opened in California, followed by arrangements for representation in all key music markets of the world, including other European countries and Japan.

Management Operation

On another level, Levy is setting up a personal management operation with Bob Bach, TV producer.

Also joining the Levy publishing complex is Michael Sukin, Lou's stepson, a graduate cum laude of Stanford University and Cornell Law School. He will be Levy's chief aide-de-camp.

It is known that Levy intends ultimately to become active in TV and other show business fields as they pertain to music. For the moment, he is also functioning as a consultant to music publishers.

"Building a new publishing firm is strictly a fun thing with me," Levy said. He added that he will again be a publisher in the fullest sense. He remains keen on the educational field, which was a lucrative one for Leeds, and he views the world markets as sources of material. The catalog of Leeds and its affiliates, Duchess and Pickwick, of which Levy was sole owner, ranged from classic blues ("See See Rider") to Shostakovich ("Sabre Dance")—with all stops in between.

'Blue' Strikes Up the Band

• Continued from page 1

reported that the "Love Is Blue" single racked up more than one million sales in the U. S. Artists and repertoire manager Jean-Jacques Tilche said that Lou Simon, Philips head in Chicago, confirmed the sales figures by telephone and also reported sales of 300,000 albums containing the "Love Is Blue" track.

Before leaving for the States, Mauriat completed an album of South American music for Philips and on his return will begin recording a new album of international hits. Between Feb. 24 and March 1, he will make a tour of the major radio stations in the U. S.

The background of the instrumental hit of "Love Is Blue" is one of the strangest success stories to come out of France. The song, by Andre Popp (music) and Pierre Cour (lyrics), was written a year ago and selected to represent Luxembourg in the 1967 Eurovision Song Contest. It was sung by

Polydor artist, Vicky, and finished fourth. The recording, however, did not have a distinguished sales career.

The Mauriat instrumental on the Philips label took off in the States the early part of this year and since has sparked many follow-up records in both instrumental and vocal versions. An English lyric was written by Bryan Blackburn.

The song has also become a top sheet music seller in the U. S. More than 150,000 copies of the vocal version have been sold and the piano version is over the 50,000 mark. Also on the market are sheet versions for accordion solo, stage band, marching band, all organ, guitar solo, simplified piano solo and choral.

The song is published in France by Philips' publishing affiliate, Tutti, and in the U. S., on a sub-publishing deal by Robert Colby's Croma Music (ASCAP). Criterion Music is the selling agent for Croma of the sheet music.

Executive Turntable

Harry Jenkins has been appointed division vice-president of



JENKINS

record operations at RCA Records, and Joe D'Imperio has been appointed division vice-president, music publishing and talent services. Jenkins will be in charge of all artists and repertoire functions in addition to his current responsibilities which include manufacturing and



D'IMPERIO

marketing. D'Imperio will assume responsibility for non-record entertainment activities including music publishing. (See separate story on Page 3.) . . . Oris Beucler has been promoted to vice-president of Capitol Records Distributing Corp. for special markets, instead of president, as previously reported. He previously was manager of special products.

★ ★ ★

Max Hoch, 18, and John Gross, 20, have joined Capitol's a&r staff to work with new young acts. Gross is a former recording studio engineer/musician; Hoch has some composing experience. . . . Fred Demann joins Kent-Modern Records, Los Angeles, as vice-president-general manager to oversee sales, promotion and merchandising. He was formerly national promotion manager with Dot. Named a&r director at the r&b label is Mike Akopoff, formerly a producer.

★ ★ ★

Betty Reinman has been appointed manager of Kapp International. She will be responsible for all international activities for Kapp label, Four Corners of the World, and Kapp overseas distribution.



REINMAN

. . . Bob Demain has joined Muntz Stereo-Pak to handle sales, marketing and merchandising of tape cartridge product to various distributor outlets. The new field representative was formerly with Mira Productions, Kapp and Epic Records.

. . . Peter S. Burke, formerly vice-president of Crystel music, joins Sunn Musical Equipment Co. as sales promotion manager. Burke will headquarter in Hollywood.

★ ★ ★

Paul Alderman has been named publicity directory of the New York Entertainment Division of Rogers, Cowan & Brenner, Inc. Alderman has been an account executive with RC&B four years. . . . Charles H. Dodson has been named marketing product manager for consumer audio tapes.

★ ★ ★

Rick Taylor has been hired by Premier Talent Associates to handle the Southern States and work in signings of groups. Taylor formerly was with the Arnold Agency of Atlanta. . . . Mel Bly and James Cornelius joined Viva Records and Snuff Garrett Productions as vice-president and controller, respectively. . . . Jerry Weiner, vice-president and general manager of the records and tape divisions of Ohio Appliances, Cincinnati, RCA Victor distributors, resigned his post there last week. Weiner, who has been affiliated with Ohio Appliances 17 years, says he is weighing several music offers, but has made no commitments.



The great voice of
Billy Eckstine with

THANK YOU LOVE

MOTOWN 1120

MOTOWN
RECORD CORPORATION
The Sound of Young America

Japan-Made 45 LP Spins Into Market

• Continued from page 1

ican company for which King marketed 45 rpm LP product. Currently, all of the label's releases in Japan are exclusively on 45 rpm disks. Command, after subjecting samples to engineering tests here, has given King the go-ahead for issuing its product in the faster speed. Of prime concern to Command were its classical releases which can run as long as 50 minutes per album. Said Yanai in a letter to Loren Becker, vice-president of Command, "... It is technically possible to make cutting with 45 rpm, for 20-25 minutes per side." (The albums Billboard sent to Bell Sound contain 25 minutes per side of classical music).

Aside from the technical aspects, the 45 LP represents a move toward a one-speed industry.

Although several attempts to market 45 rpm LP's have been tried, King Records' efforts are the first to meet with success. According to Yanai, "the market of 45 rpm 12-inch LP's has recently developed and is expanding rapidly in Japan."

Nippon Columbia, CBS's licensee in Japan, had released some 20 albums in the 45 rpm

speed. However, the company as an extension of the 7-inch 45 and consequently has been able to package only five to eight songs per album instead of the 11 found on the average pop LP. Classical works, too, had to be cut accordingly. Because of the decrease amount of repertoire per album, coupled with no reduction in retail cost, Columbia's market has been limited to high-fidelity enthusiasts. At presstime, no detailed information was available from the RCA Victor Co. of Japan, a licensee of RCA, other than that some of the label's product is being issued at the higher speed. RCA Victor of Japan, as a licensee rather than a subsidiary, makes its own decisions as to product release and speeds, and is not directly responsible to RCA Records' International department.

As to the marketing of 45 rpm 12-inch albums in the U. S., Loren Becker of Command said, "It certainly opens strong possibilities of making this product available here. Project 3's Enoch Light, who has been very successful in Japan with the King-marketed 45's, is also seriously considering manufacturing and marketing them in the U. S.

House Unit Bows Tougher Bill to Ban Networks From Music Links

• Continued from page 1

own stations), and they could supply affiliates with network schedules only 14 hours a week of prime time, or two and one-half hours nightly maximum. This goes far beyond the FCC Network Study Office proposal to cut net-owned shows down to 50 percent of prime time in the entertainment category.

No one expects the bill to pass in its present rugged form, any more than the parade of bills and proposals introduced since 1955 to regulate networks or control their business activities. But the House Committee leans strongly toward holding hearings, and the net-

works could end up under regulation or licensing by the Federal Communications Commission. Under present law, only stations are licensed.

Dingell told fellow Congressmen recently: "Networks own publishing companies, toy companies, companies manufacturing musical recordings and musical instruments." What worries him most is that they have gone into movie production, now a high-rated staple of prime time TV programming. This aspect could bring the subject of pay-TV into the hearings.

Dingell made a sharp attack on the monopoly situation that enables "three powerful men in

New York City" through their control of access, and buy-in of independently produced programs, to decide what is programmed into 56 million American homes. "They control the performing talent. They control the production facilities. They control the distribution. They control the schedules," said Dingell, who is also chairman of a House Small Business Subcommittee on distribution.

The congressman went on to warn that with networks buying into CATV, "they may assume control of 20 channels—soon to be expanded to 40 channels—into the nation's homes."

The 1958 Smathers bill was largely aimed at divestiture of Broadcast Music, Inc., from its broadcaster owners, but would also have cut networks from their recording and music publishing interests. The bill died a quiet death after hearings convinced Sen. John O. Pastore (D., R. I.) that there was no "conspiracy" to favor BMI music over ASCAP music on radio.

A bill as drastic as the Dingell - Moss - Ottinger legislation would mean a wholesale spin-off by networks of such holdings as CBS and RCA Victor records and record clubs, ABC recording and publishing, and its chain of movie theaters—plus a rainbow of other entertainment and sporting activities controlled by the individual networks.

Bid to Woo B'way 'Lost Generation'

• Continued from page 1

"West Side Story," and for the most part there's been no "adventure" for the audience and no "reaching" on the part of the creators.

It's Orenstein's contention that this rigid hold to old forms is what's keeping young people away from the Broadway theater and not attracting the new crop of young musical performers. Orenstein knows of a number of rock acts who've been invited to appear on Broadway a la Charles Aznavour or Gilbert Beaud but they have turned down the offers because they fear the Broadway showcases wouldn't draw the kids even though the youngsters flock to see them when they appear in concert at Philharmonic Hall or Carnegie Hall.

In an attempt to develop a young audience for his production of "Loot," Orenstein has mapped out a campaign that's similar in many ways to the promotion of rock music concerts. He's scheduled a hefty advertising campaign in the so-called underground press and is buying time spots on FM radio. He's also working out plans for a contest on WBAI-FM, which will give winners free tickets to the play. Orenstein has also brought in Nick Hyams, one of the developers of the Electric Circus, to create one-minute radio spots advertising the show.

For the recording push, Paul Evans has written an instrumental titled "Loot" and it's been recorded on the Jamie label by a new group called the Looters. The song is being published by Frank Music. Jamie Records and Frank Music are planning a saturation campaign for air play on stations within a 60-mile radius of New York.

In addition, Orenstein is inviting college and high school newspaper editors as well as disk jockeys to the first preview performance March 7.

'Redding' to Stroud

GREENSBORO, N. C. — Stroud Productions and Enterprises has secured the master of the Roy Roberts single, "The Legend of Otis Redding," for Ninandy Records. The disk originally was issued on Curtiss Records here. Andy Stroud, president of Stroud Productions, also acquired world-wide publishing rights to the song for Ninandy Music (BMI).

During the 10 days of previews, tickets for the show will be priced from \$2 to \$5 to attract the young ticket buyer. The play is scheduled to open officially at the Biltmore Theater March 18.

Orenstein describes "Loot," which was written by Joe Orton who's worked on screenplays for the Beatles' movies, as a play of youth and unorthodoxy. It's being directed by Derek Goldby and will feature George Rose, Kenneth Cranham, James Hunter, and Carole Shelley.

Market Quotations

As of Closing Thursday, February 15, 1968

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	16½	362	17¾	16½	16½	-½
American Broadcasting	102	48½	730	52¾	48½	51¼	-¾
Ampex	40¾	22¾	1227	30¾	29½	30½	+½
Audio Devices	33½	20	191	27½	25¼	27	-½
Automatic Radio	25¾	3¼	215	17¾	16	17¾	+1¾
Automatic Retailer Assoc.	86¼	51¾	129	79¾	78¾	79	-¼
Avnet	53¾	12¾	1265	39¾	35	36¾	-3
Cameo Parkway	76¾	2¼	908	58¾	48	55½	+1¾
Canteen Corp.	28¾	19¾	758	22¾	20½	22	-1
CBS	76¾	47	591	49½	47¾	47¾	-1¼
Columbia Pic.	30½	13	316	27¼	25¾	27¼	+¾
Consolidated Elec.	57¾	35½	134	38¼	37	38	+¾
Disney, Walt	63	37½	301	54¾	50¼	51½	-¾
EMI	7¼	3½	934	7¼	6½	6¾	-¼
General Electric	115¾	82½	1120	89	86½	87¾	-¾
Gulf + Western	66¾	30¾	3243	51¾	48½	49¾	Unchg.
Handleman	58	17½	245	53	44	45¾	-8½
Harvard Ind.	34	4	70	23¾	20¼	21¼	-2¾
Kinney Services	65¾	26¼	180	63¾	62¾	62¾	-¾
MCA	74	34¾	50	60½	56½	58¼	-1¾
Metromedia	66¼	40¾	220	57	53¾	55¾	-2¾
MGM	64¾	32¾	572	41¼	38¾	40½	Unchg.
3M	96	75	661	83¾	81	83½	+1¼
Motorola	146½	90	350	106½	97	101½	+4½
RCA	65½	42¾	1143	49½	46¾	48¾	+1½
Seeburg	30¾	15	1040	29¾	24¾	25½	-3½
Trans Amer.	58	28½	1146	49¾	46	48¾	-1½
Transcontinental Invest.	21¾	1¾	2915	17¼	13¾	16¾	+2
20th Century	35½	11	1392	29¼	27	28¼	-1
WB-7 Arts	42¾	19½	613	34¾	31¾	34½	Unchg.
Wurlitzer	36	18¾	63	21¾	20¾	21	-¾
Zenith	72¼	47¾	834	54½	51½	54	+2½

OVER THE COUNTER*

As of Closing Thursday, February 15, 1968

NAME	High	Low	Week's Close
GAC	13½	10¾	13½
ITCC	10¼	8½	8½
Jubilee Ind.	16¾	14	16¾
Lear Jet	18¾	17½	17½
Merco Ent.	12¾	11½	11¾
Mills Music	31½	31	31
National Mercantile	9	7¼	7½
Orrtronics	6½	6¼	6¼
Pickwick Int.	16¾	15½	15½
Telex Ind.	3	2½	2¾
Tenna Corp.	13	8¾	9¼

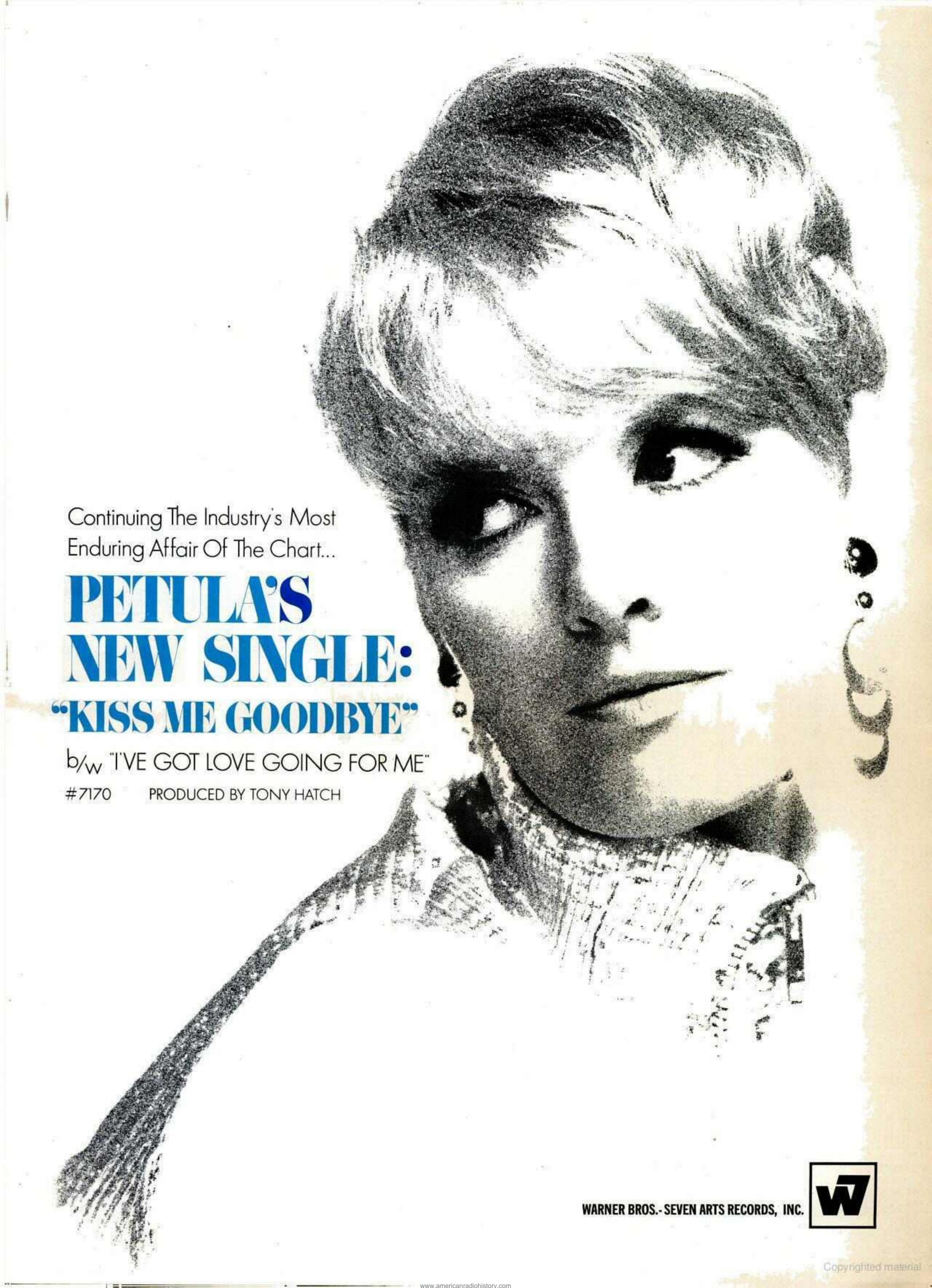
*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	21
2	2	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	13
3	3	SORCERER Gabor Szabo, Impulse A 9146 (M); AS 9146 (S)	11
4	6	GLORY OF LOVE Herbie Mann, A&M LP 2003 (M); SP 3003 (S)	4
5	8	ALIVE AND WELL AT THE WHISKEY Hugh Masekela, Uni 3015 (M); 73015 (S)	6
6	5	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	20
7	4	74 MILES AWAY Cannonball Adderley, Capitol T 2822 (M); ST 2822 (S)	13
8	11	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	12
9	9	BURT BACHARACH: REACH OUT A&M LP 131 (M); SP 4131 (S)	6
10	15	THE NEW ONE Buddy Rich Big Band, Pacific Jazz PJ 10126 (M); ST 20126 (S)	4
11	13	WAVE Antonio Carlos Jobim, A&M 2002 (M); SP 3002 (S)	19
12	12	ALLIGATOR BOOGALOO Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	21
13	7	SERGIO MENDES & BRASIL '66 A&M LP 116 (M); SP 4116 (S)	36
14	10	CRY YOUNG Ahmad Jamal with Voices, Cadet LP 792 (M); LPS 792 (S)	13
15	14	JOURNEY WITHIN THE CHARLES LLOYD QUINTET Atlantic 1493 (M); SD 1493 (S)	8
16	20	THE BEST OF STAN GETZ Verve V 8719 (M); V6-8719 (S)	2
17	17	THE HERBIE MANN STRING ALBUM Atlantic 1490 (M); SD 1490 (S)	3
18	—	MR. SHING-A-LING Lou Donaldson, Blue Note (No Mono); BST 84271 (S)	1
19	—	WORLD WE KNOW Stan Kenton & His Orch., Capitol T 2810 (M); ST 2810 (S)	1
20	—	THAT'S MY KICK Erroll Garner, MGM E 4463 (M); SE 4463 (S)	8

Billboard SPECIAL SURVEY For Week Ending 2/24/68



Continuing The Industry's Most
Enduring Affair Of The Chart...

**PETULA'S
NEW SINGLE:
"KISS ME GOODBYE"**

b/w "I'VE GOT LOVE GOING FOR ME"

#7170 PRODUCED BY TONY HATCH

WARNER BROS. - SEVEN ARTS RECORDS, INC.



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ADVERTISEMENT
**TAPE
CARTRIDGE
TIPS**

by **Larry Finley**

Thursday, February 15 . . . dictated on our IBM Portable Dictaphone aboard TWA flight #100 enroute to New York from Los Angeles, where Sol Zamek, head of West Coast Tape Cartridge Corporation, told us that eight track cartridge sales are growing in leaps and bounds throughout the 11 Western States. West Coast Tape Cartridge Corporation is the ITCC warehouse facility in Los Angeles that enables ITCC distributors to enjoy overnight delivery in that area.

Most significant is the rapid growth of eight track in the southern California area which up until three months ago was considered to be the stronghold of four track. Zamek stated that ratio of sales in southern California today is 70% eight track and 30% four track, with all indications pointing to an even greater acceleration of the eight-track configuration.

For the past two years, this column has been a champion of the eight-track system, even though ITCC has the world's largest catalog of both eight and four track stereo tape cartridges. An analysis of sales of the 100 cartridge pack in the "ITCC First Quarter Program," confirms our prediction that eight-track sales would grow at a far greater rate than four track.

Last weekend we flew from New York to Panama City for a first-hand look at the Central and South American market. During the past few months, inquiries have been flooding into the ITCC offices from distributors in the Latin American market. The writer decided it was worth a quick visit over the weekend to Panama City and Colon, the "free-port" that services Central and South America.

On arrival in Panama, we were met by Arturo and Ernesto Maduro, who are two of the most prominent businessmen in Panama. It was a pleasant treat, while riding in their car from the airport to the hotel, to be entertained by Herb Alpert, Tito Rodriguez and "Dr. Dolittle" on the eight track, factory installed unit in Arturo's Lincoln Continental.

Saturday, the writer spent two hours at the stereo cartridge section of one of the Maduros' retail outlets. (They are in the department store business, import and export field, Ford Motor Company franchise, and agents and distributors for practically every major important Japanese radio, tape recorder and camera lines.) With practically everyone speaking the English language, we were able to talk with many customers. We are convinced that after speaking to these people that the growth of the cartridge industry in the Latin American countries will be just as phenomenal during the next two years as it has been in the United States.

In our daily contact with Jerry Geller, ITCC's National Sales Manager in New York, we find that dealer as well as distributor acceptance of ITCC's First Quarter Promotion is even greater than we had anticipated. The success of this program has, once again, proven ITCC's leadership in this industry. If you are a dealer who would like to prove leadership in your area, why not contact your ITCC distributor.

Columbia's Hammond: A Catalyst of Avant-Garde—Past, Present, Future

• *Continued from page 6*

in 1962 at the age of 20. Last year, four of Dylan's disks qualified for gold records.

Obligation

"The big record company," Hammond says, "has an obligation to pioneer . . . to seek out and develop new talent. At our company this is a credo formulated years ago by Goddard Lieberman, president of the CBS Group and himself a composer and a&r man . . . and Columbia Records President Clive Davis implements this policy by maintaining an open door on matters of talent. It is necessary that the record industry fulfill this obligation, particularly inasmuch as other show business fields, such as radio, TV and films, are lax in offering opportunities to new, unknown hopefuls. We must be prepared to invest money in people; to develop them with the long-range view in mind; we must be willing and anxious to experiment with the hope that perhaps one out of 10 will make it big. To put it another way, we must be prepared to make mistakes in our effort to come up

with talents who are fresh and original. We must think young and if we find an artist who is different and has a quality which promises something for the future, we must run with him."

As an aside Hammond mentioned that Columbia is very attuned to the underground as fertile field for talent.

Hammond's activity in the talent field is unmatched on several counts—the range of his interests, encompassing blues, jazz, folk, pop and classical—and the length of time he has been at it. Dixieland, swing, the pop era, the folk resurgence, the world of soul, rock and virtually all the other musical cat-

egories, have been influenced deeply by his activity. Among the myriad artists he has discovered or brought to world attention are—in addition to his recent finds—such legendary figures as Billie Holiday, Big Bill Broonzy, Benny Goodman and Charlie Christian. He recorded Fletcher Henderson, Bessie Smith, Duke Ellington, Mildred Bailey, to name a few.

And classical buffs recall that Hammond has always kept up with the longhair world. He brought Szigeti and the Budapest String Quartet to Columbia Records and supervised the only American recording session of pianist Walter Gieseking, among other notable credits:

When he recorded Bessie Smith for Okeh in 1933, the "Empress of the Blues" refused to have a drummer on the date. Hammond recalls she said "I won't let no drummer set time for me." Present at the session, which included "Gimme a Pigfoot," was Jack Teagarden on trombone, Buck Washington on piano, Billy Taylor on bass, Bobby Johnson on guitar. Chu Berry and Frankie Newton handled the horn assignments. Ethel Waters was cutting a disk in the same building and some of the musicians doubled on both assignments.

The enthusiasm of the record man never flags, Hammond believes, stating, "What other business is there that changes every day; that provides such excitement; that provides the motivation for searching out the fresh, distinctive sounds of the nation's musical heritage?"

Mamas and Papas LP Collects Gold

NEW YORK — The Mamas and the Papas have received their fourth album gold record for "Farewell to the First Golden Era" on Dunhill, their fourth album for the label. The album was certified for more than \$1 million in sales by RIAA.

Arvin Unveils System

• *Continued from page 3*

larly to an audio tape recorder in that it is based on a multi-track, fixed tape head system. Using 10 tracks, the CVR XXI utilizes a stepping device which automatically positions the head on each track for playback or record. As the tape reaches the end of one track, it reverses and the head steps up to the next track. The function requires less than one second of blackened screen.

Elimination of scanning systems and synchronizing circuitry is the main feature of the color unit. It reduces the manufacturing cost and eliminates costly service problems. The unit also provides for a higher degree of tape interchangeability from one machine to the other. By using tracks rather than scanning, tape duplication for mass production purposes is greatly facilitated.

While the success of this unit hinges largely on the decreased cost of tape (now set at about \$60 per hour), its development represents a breakthrough in the cost of home color videotape marketing. Any tape will function in the unit, but the demonstration model used a

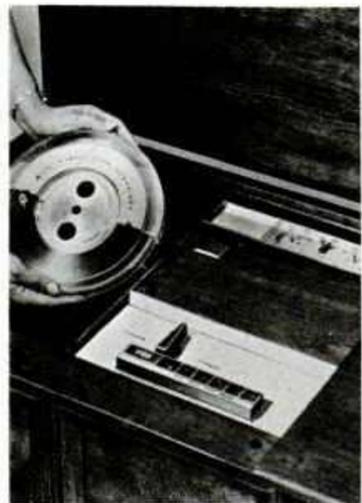
newly developed Du Pont magnetic tape called Crolyn.

Another Feature

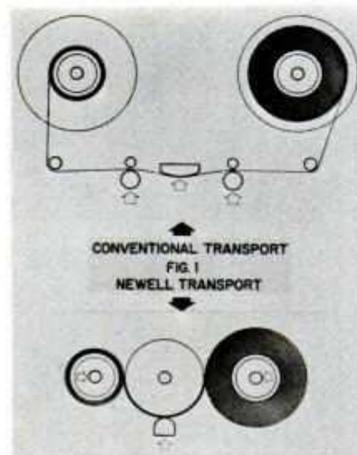
Another important feature of the CVR XXI is its ability to record directly off the electronic signals of a television and is fully compatible to work with a black and white camera. Cost of such cameras currently on the market is about \$350.

According to a company spokesman, the transport mechanism was developed and built by Arvin although some of the technology it uses is licensed to Arvin by New Associates. The Newell principle is said to eliminate variations in tracking through continuous support of the tape on three hubs. While the method of recording and playback has not been disclosed, a prime advantage is the lack of open space in which the tape can flutter or spew in conventional systems. (Billboard, May 27, 1967.)

The cartridge functions as a completely self-contained unit with automatic threading. Its diameter is 10 inches. After the cartridge is placed on the unit, one button is pressed for threading and another for operating Color levels are said to be adjusted automatically.



ARVIN UNVEILS its CVR XXI color video tape cartridge recorder. The unit, which is two years away from production, operates on a modification of the Newell principle. A major feature of the unit is that it can record an electronic signal directly from a television.



NEWELL SYSTEM of recording and playback functions on three hubs, with the tape rolling from hub to hub. Arvin's color videotape cartridge recorder is a modification of this principle. The cartridge uses 10 tracks for one hour of recording.

C-P & CHAPPELL TALKS HALTED

NEW YORK — At press time it was reported that negotiations for the purchase of Chappell & Co. in America and Chappell Ltd. in England by Cameo Parkway have temporarily terminated. Allen Klein, CP president, was seeking an extension of time.

The original Klein project was to acquire Chappell's interest in the U. S. and England for \$60 million, with MGM Pictures coming in after the acquisition to purchase Chappell in England from Klein.

Meanwhile, other large bidders were understood to be again seeking to conclude a deal with representatives of the Chappell estate.

Cameo Parkway failed to open on the American Stock exchange Friday (16), "pending further announcement."

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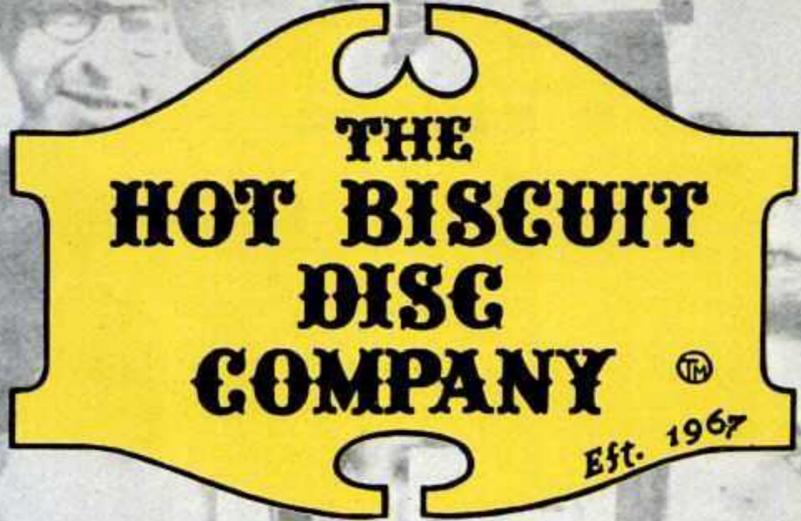
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Fire Razes Blinstrub's Village

By CAMERON DEWAR

BOSTON — Blinstrub's Village — "where stars were born" — is no more. The big, 1,700-seater nightclub which Wayne Newton had used as a springboard to fame and where countless stars had won fame, has gone up in flames. Fortunately, no one was in the South Boston landmark.

Jimmy Durante was scheduled two days later, Dionne Warwick was to follow, and both engagements had been sell-outs, a common occurrence at Stanley Blinstrub's famed nightclub. Year after year "Blincy" had improved his club which was his life. Only recently new chairs, tables and fixtures had

replaced the old. Everything had been done to give the performers a perfect showcase and nothing had been omitted to give enjoyment to the patrons.

It was a unique club that saw thousands of testimonials for politicians, high school prom functions and organizations of all types celebrate in the 35-year-old bistro. The late President John F. Kennedy had been a frequent visitor as well as House Speaker John McCormack and many other notables. Thousands of charities benefited from the functions.

It is a rare Bostonian indeed who never spent a night in Blinstrub's. It was geared to a family level. Stanley Blinstrub tended the boilers, took care of the electrical equipment and fussed over the place like a dotting parent. He was there many years—365 days of most of them—to see that things went right.

On the fateful night last week of the mysterious fire he had locked up at 4:30 a.m. as usual and by noontime of the next day this nightspot, that had most of the time had more patrons than it could handle, was in ruins. So great was the Village held in local esteem that even the head of the Boston archdiocese, Cardinal Cushing, has urged a fund to rebuild the spot.

And Blinstrub says he'll be back in business before the year is out—probably at the same old stand. It will certainly please the city, for at the moment Boston has no showcase for the stars and extravaganzas that graced Blinstrub's Village for so long.

Paxton Packs a Wallop as Master of Understatement

NEW YORK — Tom Paxton enjoys the distinction of being too old (29) to be accused of folk-rocking the establishment, yet too sarcastic not to be taken seriously. Singer-composer Paxton hypnotically peddled his minstrel's wares to a strong following at Philharmonic Hall, Sunday (10), and offered a fine complement of biting wit and humor.

Paxton works the proverbial one-night stand with all the activity and luster of a circuit judge out of the old west. His equipment is simple: guitar, water pitcher and a smooth un-garnished baritone. But listener

beware! Paxton is friendly, but not that friendly; his manner is mild, hiding a ripened skepticism and a critical wit embedded in his music.

Paxton, an Elektra Records artist, has a definite message. His songs are simple, uncluttered by philosophy, but Paxton's profound feeling for the everyday lets the listener know that here is more than meets the ear. Performing his own compositions, Paxton sings about a multitude of topics: morning, cocktail parties, wine, Vietnam, marijuana, Nazism, toys, and suicide. "So Much for Winning" and "Now That I've Taken My Life" are beautifully spun understatements on life's fickle ways. Paxton also sang some of his "golden oldies" and "Bottle of Wine," a chart best-seller by the Fireballs.

ED OCHS

Country Joe & Fish Returning to N. Y.

NEW YORK — Country Joe & the Fish return to the Anderson Theater on Saturday (24). Other dates on the Vanguard artists current cross-country tour include Springfield, Ohio, on Friday (23); Nason College of Spring Vale, Maine, Sunday (25); the Electric Factory in Philadelphia, March 1-3; a New York benefit for the War Resisters League, March 6; the Psychedelic Supermarket, Boston, March 8-9; Los Angeles Cheetah, March 22-23; San Francisco's Fillmore Auditorium, March 27-29, and Detroit's Grand Ballroom, April 26.

Other April dates will include Dallas, Denver and Chicago. They also will record their third Vanguard album between stints.



MIRIAM MAKEBA cuts the cake at her birthday celebration Feb. 12 at New York's Spindletop Restaurant. Looking on are Jerry Ragovoy, left, Warner Bros./Reprise a&r producer; George Lee, right, vice-president and director of Eastern operations for Warner Bros./Reprise, and Robert Schwald, Miss Makeba's manager.

Schifrin Signs With Dot; Film Deals Set

LOS ANGELES—Composer-conductor Lalo Schifrin has signed a multi-faceted contract with Paramount Pictures Corp. The pact includes an exclusive recording contract with Dot Records and Paramount's publishing firms and a non-exclusive contract for scoring motion pictures.

Schifrin, with his "Mission Impossible" album on the charts, will provide Dot with a minimum of two albums yearly. He begins work on the score for "The Brotherhood," a Paramount film starring Kirk Douglas.

In the three years he has been in California, Schifrin has scored 20 motion pictures, infusing his jazz influence into his compositions. His original music from the "Mission Impossible" TV series released on Dot is now climbing the album

and singles sales charts and may turn the trick of breaking his name before mass audiences.

Schifrin, who works in many musical areas, has collaborated with Paul Horn on the RCA LP of "Jazz Suite on the Mass Text," and will be represented on an MGM release of his cantata for the TV special "Rise and Fall of the Third Reich." He also is represented with the film scores from "Cool Hand Luke," "The Fox," "Sol Madrid," "The President's Analyst" and "The Brotherhood."

To record an album today, Schifrin says, you must have an artistic theme because there are too many "no name" artists singing songs which will die once the hit has faded off the charts. "I want to integrate different trends, aspects of music, integrating the sounds of today and tomorrow."

Medley Leaves Righteous Bros.

LOS ANGELES — Bill Medley has left the Righteous Brothers to pursue a solo career, with Jimmy Walker, formerly of the Knickerbockers replacing him. Bobby Hatfield remains as the other half of the duo formed six years ago. Hatfield and Walker are currently on a 60-city concert tour.

Hatfield has formed Righteous Enterprises, a talent and production firm; Medley has formed Orange Grove Music and Medley Productions. Medley's first solo appearance is set

for March 5 with Jack Benny at the Circle Star Theater in San Carlos, Calif.

Righteous Brothers will continue with MGM Records.

Hassles Get Big Promo From UA

NEW YORK — United Artists Records is launching a major national promotion and merchandising campaign on the Hassles with a press and deejay reception at Arthur's here on Monday (19). A similar reception is set for Philadelphia on Tuesday (20). Key dealers, one-stops, and rack jobbers also are being invited.

The affairs will be the first of a series of such nationwide appearances before the group performs at UA's 10th anniversary celebration in Miami on March 13-15. The promotion also includes heavy radio advertising in key markets. The Hassles also are expected to become a focal point of a new co-op ad plan with emphasis on radio which was introduced by the company at its recent mid-winter product presentation.

Moy Family Forms A Publishing Firm

DETROIT — The Moy family has established its own music publishing firm—Muziki Publishing—here. New York representative is LaZoe Moy, who collaborated with her sister on the hit "Honey Chile" on Motown Records. The sister, Silva Moy, is still bound to a Jobete Music contract. Writing for Muziki will be—besides LaZoe Moy—Melvin, Angelita, and Celeste Moy. Silva is noted for such songs as "Uptight" and "I Was Made to Love Her."

PEACHES & HERB DO FRESCA SPOT

NEW YORK — Peaches & Herb, Date artists, last week recorded a spot radio commercial for Fresca soft drinks here. The duo appeared on the Washington telethon for Junior Village, a children's home, on Saturday (17). They top the bill at Harlem's Apollo Theater Friday (23) to Thursday (29), their fifth engagement at the Apollo in 12 months.



PETER NOONE, right, better known as Herman, of Herman's Hermits, tries out a new melody written by Graham Gouldman, left, who has composed several hits for the MGM artist, including "Listen People" and "No Milk Today." Gouldman has signed a recording contract with RCA.

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Music of All Types Finds Home in L. A.

By ELIOT TIEGEL

LOS ANGELES — Facilities for live attractions have broadened in the Los Angeles market to the point where just about every kind of musical expression can find some kind of home.

The city still doesn't have anything of the prestige or vintage of a Carnegie Hall, but there are sufficient large locations around the county in which large-draw attractions can be booked.

Show business headliners can be presented in concert form in the Hollywood Bowl, Santa Monica Civic Auditorium, UCLA's Royce Hall and Pauley Pavilion, the new Forum in Inglewood, the new Anaheim Convention Center, the Shrine Auditorium in downtown Los Angeles, the Carousel Theatre in West Covina and the Melodyland Theatre in Anaheim.

Both the Greek and Hollywood Bowl operate during the tropical weather months; there are no shows booked there during the fall or winter. Both facilities are run by the city.

As is the case with these extra large areas, sound systems are generally designed to produce sharp reproduction in all sections of the house.

Each of these locations books everything from pop to jazz, with the Shrine Auditorium the traditional home for country music presentations, generally locking a number of artists on the same bill. The Shrine has also begun emphasizing psychedelic light shows and rock concerts.

2 Hotel Rooms

The city's two main hotel rooms are the posh Westside Room at the Century Plaza—the main competitor with the much older and larger Coconut Grove at the Ambassador. The Grove has been emphasizing a younger type of entertainer, while the Plaza has been developing its own roster of key non-rock acts. The Plaza also runs the King Kong Bar which has been on a jazz kick for the past eight months.

Jazz buffs can choose from Shelly's Manne Hole in Hollywood; Donte's, a newcomer club in North Hollywood, which emphasizes pianists and guitarists; the Light House in Hermosa Beach, the area's oldest jazz emporium; Melody Lane, which specializes in blues oriented acts, and Ellis Island, Don Ellis'

home in North Hollywood. Marty's on the Hill, a large Las Vegas-type lounge in the Baldwin Hills section has had a spotted existence in booking jazz acts.

As the fields of pop-rock-folk and jazz have moved closer together, a number of young people's clubs have become the outposts for this melding sound. These include on the Sunset Strip the Whisky A Go Go, Gazzarri's and the Galaxy; in other areas the Ash Grove, and Ice House in Glendale and Pasadena (all formerly heavily folk oriented); Cheetah in Santa Monica and the Image in Sherman Oaks.

The leading room for country music is the Palamino in the San Fernando Valley.

Of all the colleges in the area, UCLA remains the chief booster of concerts to the public. In addition to its Pauley Pavilion and Royce Hall, the school books acts into its smaller Schoenberg Hall, possibly the finest intimate concert facility in the city.

The Horn

Probably the most unique room in the area is the Horn in Santa Monica, which books acts for up to six months and presents them in a European cabaret setting, blending them into a revue format, but allowing each of the individuals to perform alone. Jim Nabors is one of the room's most successful graduates.

The downtown Music Center runs two facilities, the Dorothy Chandler Pavilion—home of the Los Angeles Philharmonic and the leading classical music "room" and the Ahmanson Theatre, which books dramatic presentations on its circular stage.

The Chandler Pavilion has booked select pop music attractions, most recently a Johnny Mathis show which ran for one week.

The closest thing to a "circuit" is the Sammy Lewis-Danny Dare operation which runs the Carousel and Melodyland Theatres (plus the Circle Theatre in San Carlos up North). Both facilities indulge in week-long attractions and briefer placements, all within the pop to rock vein.

Disneyland should also be included in the Southern California area as it regularly runs special holiday shows and keeps

Signings

Gary Troxel, formerly with the Fleetwoods, signed with Dot. His first single will be "The Things I Didn't Say." . . . Graham Gouldman joined RCA. His debut disk is "The Impossible Years." An album is slated for April release. Both were co-produced by Peter Noone of Herman's Hermits. . . . Frances Gaskin signed with Invincible. Miss Gaskin, who will record in French, Spanish and German, will be released in France first.

Vanguard Records signed three rock groups: Elizabeth, Notes From the Underground, and Cleanliness and Godliness Skiffle Band. Late spring albums are slated for all three. . . . Dick Hyman re-signed with Command Records. . . . Milt Jackson signed with Verve. . . . Donna Eldridge to Firebird. . . . Linda Carr, formerly with Don Costa Productions joined Chancellor Records. . . . Mel Torme, formerly with Columbia, signed with Dot, where his first single is "A Day in the Life of Bonnie and Clyde." . . . Artie Butler to A&M. . . . Woody Woodbury signed with Reprise, where he will specialize in comedy albums.

several locations in the park supplied with live talent.

In a sense the Anaheim area, encompassing Disneyland, the Convention Center and Melodyland, has developed as Orange County's main entertainment oasis.

The San Fernando Valley, with more than 1 million residents, is without a main entertainment center, the Valley Music Center having folded last year.

Fame & Tremeloes Getting Grand Tour, Courtesy Epic

NEW YORK — Epic Records is playing host to two of its English acts. In from England last week came Georgie Fame, currently riding high with "The Ballad of Bonnie and Clyde," and due in Monday (19) are the Tremeloes, who are clicking with "Suddenly You Love Me."

Fame is now on a promotion

tour of key cities including Chicago, Baltimore, Washington and Boston. He has been signed to sing the title song in the forthcoming Elizabeth-Richard Burton movie, "Goforth."

The Tremeloes, who will be in the U. S. for a week of promotion, are scheduled for a tour of South America to play concerts and TV.

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Campus Dates

Jake Holmes of Tower Records plays the Penn State University Coffee House on Monday (19) to Saturday (24).

Mercury's Blues Magoos appear at Colgate University on Saturday (24).

Octave's Erroll Garner is set for Miami-Dade Junior College on Thursday (22) and Florida Atlantic College on Friday (23).

The 5th Dimension, Soul City Records artists, play Southern Oregon College on Monday (19), Oregon Technical Institute on Tuesday (20), Humboldt State College on Wednesday (21), California State Polytechnic on Thursday (22), University of California at

Santa Barbara, Friday (23), El Camino College, Saturday (24), Hancock College, Tuesday (27), and the University of Arizona, Friday (1).

The Lettermen, Capitol artists, have added 10 colleges to their current tour which winds up on March 30 at Florida State University. They play Muskingham College on March 15. Other schools are the University of Toledo, Iowa Central Community College, Northwest Missouri State College, Illinois State University at Normal, Hendrix College, Louisiana Polytechnic Institute, Nicholas State College, and Florida Junior College.

Musical Instruments

Quality Instruments Buoyed 1967 Dealer Sales

By JERIANNE ROGINSKI

CHICAGO—Musical instrument dealers throughout the country report that 1967 was a good year. The majority contacted in a survey last week said there was an increase of sales in guitars and amps. Those who did not surpass their 1966 record said sales were only slightly down.

In all parts of the U. S., the average sale price for guitars and amplifiers was higher than previous years. Jack Boyden, co-owner of Melody Music Store, Memphis, Tenn., said his average guitar sale was \$300 and \$300-\$400 in an amplifier. "Kids now know a good amplifier when they hear one," he said.

Boyden echoed the feeling of most dealers when he reported that only the high-priced and very low-priced items sold, with practically no sales in the medium price range. However, he added that quality instruments far outsold the cheap models.

Acoustical Electric

In all parts of the country, the most popular guitar was the acoustical electric with an increased interest shown in the flat-topped classical and folk models. Only one store, Yeagers Music store, Baltimore, reported an increase in solid-state body models.

Dealers all agreed that the teen-age buyer of guitars and other pop instruments is much more sophisticated than his predecessor. "Students are more interested in quality," reports Frank Vogel of Galperin Music Co., Charleston, W. Va. "Most already have one or two years' experience on a cheaper model," he added.

Vogel criticized manufacturers of many amplifiers for making watt output larger than speaker capacity. Many teens are breaking their speakers. "Kids have to be educated on volume output of amplifiers. We are trying to show them that their amps should be set at a safe level instead of turned all the way up," he said. He added that especially in the cheaper amps the speaker ca-

capacity is overestimated and teen-agers are beginning to discover this and demand better equipment.

The Galperin instrument manager said his store also experienced an increase in the sale of pickups for amplifying band instruments. "I expect these to be more and more popular in the future because they can produce a multi-instrument sound," he said.

Brass pickups also did well at Sam Ash Music Store, Brooklyn, N. Y., reports manager Paul Ash. He added that the pickups were doing much better than the complete instrument because those buyers interested in amplified brass are musicians currently owning their own instruments.

Accordion

A newcomer in the pop instrument field, the electric accordion, is expected to be big, according to reports of two dealers. Ash commented that CMI's organ-accordion, called Accordavox, was a hot item in 1967 and is getting hotter. Jack Wilder of Dallas Music House, Dallas, Tex., noted that combo organ sales "are falling off" and added, "I believe it will be replaced by the electric accordion."

Memphis dealer, Jack Boyden, also expressed belief that combo organs were on the way down. "I believe combo organs have reached a saturation point. They aren't nearly as big as they used to be."

Two other dealers mentioned an increased popularity in auto-

harps. Robert Barron, Apex Music Co., San Diego, Calif., commented that the instrument was big with folk bands along with the electric harmonica. Eric Prager, Chicago Guitar Gallery, said autoharp sales were up for his store, also.

Repair

Prager commented that the Gallery's repair department was doing a booming business. Much more than previous years. "This is proof that there are more instruments being used." He also echoed the criticism of Vogel at Galperin Music that amp manufacturers are not truthful about the watt capacity of their units. This is pushing kids to buy the biggest and best. Average amp sale for his store was \$500 to \$700, he said.

Microphones were mentioned as a hot accessory item in 1967 by Curt Karls, Schmitt Music Co., Minneapolis, Minn. "A lot of rock bands bought microphones this year and they wanted the better models." Price seems to be no criteria in accessories as well as instruments. Vogel said the multi-colored guitar straps went well and teens were paying from \$5 to \$15 for them.

Two dealers—Sivillo Music Center, Cleveland, Ohio, and Astor Music, Richmond, Va.—claimed that their slight sales decrease was due to new discount stores in their areas selling instruments. For the cheaper instruments, the discount stores have a definite advantage, they both reported.



A NEW LINE OF MIKES in a new self-seller counter display has been introduced by Teisco Del Ray. The mikes are designed for use by solo singers and rock groups as well. At left is the TM-4, a swivel and tilt type unidirectional for indoor or outdoor application. Next is the TM-2, dual impedance, cardioid dynamic unidirectional model with built-in wire-mesh screen to eliminate loud speaker squeal from feedback. Then comes model TM-1, a "ball" type for use on stand or in hand featuring high impedance non-directional dynamic sound and at right is model TM-3, a gooseneck or fixed-mounted mike with true cardioid pickup, high impedance, non-directional. Distributor is W.M.I. Corp.

Former Plumber Filling The Dulcimer Pipeline

By BILL WILLIAMS

GATLINBURG, Tenn.—The dulcimer is the fastest growing instrument in popularity in the world, relatively speaking, according to Bill Davis, a mountain craftsman of East Tennessee.

Davis, a one-time plumber who became intrigued with the dulcimer when he first saw one 12 years ago, spends every waking hour hand-carving his instruments, displaying it at craft fairs and folk festivals, recording it, or playing it at "dulcimer parties."

The Tennessean and his wife, Jean, are the sole employees of the Davis Dulcimer Shop in this tourist resort town in the Smoky Mountains. Working on about 10 instruments at a time ("carving while waiting for the glue to dry on another"), the Davises are capable of turning out about 200 instruments a year. Even so, they are now three to four months behind on their orders.

Hobby

Turning out dulcimers was a hobby for Davis for seven years, although he sold most of those he made. All the time he was experimenting, seeking the proper sound and shape. He taught his wife the craft he had taught himself, and five years ago he closed down his plumbing business ("the kitchen sink hasn't worked right since") and became a full-time dulcimer maker.

The first step was to establish a clientele, which they did by traveling through the Appalachian region, and eventually all over the southeastern U. S., making every craft fair available. Eventually the orders began coming in on a regular basis. Tourists, too, began to buy, and the word spread. Now Davis has clients all over the world, with current orders from three European countries.

He attributes the growing popularity of the dulcimer to various factors. "First of all, it's a simple instrument to play. We have never found a person we couldn't teach to play it

(by numbers) in from 10 to 30 minutes." Neither Davis nor his wife ever had a music lesson and they do not read music. They not only teach by the numbers, but provide their customers with a number instruction book. Second, the sound of the dulcimer "is old and yet new." Third, people of all ages are beginning to play it. "Our customers range from 7 to 70," said Jean Davis. "We mean that. We have actually had customers of those ages."

Album

In order to spread even more the sound of the dulcimer, the couple has recorded an album titled "Old Traditions" on their own Traditional Label. The album, cut in Knoxville, was mastered at Columbia Studios in Nashville. They plan a follow-up album, which will be done entirely in Nashville. Mrs. Davis also sings on some of the sessions. She is, in fact, the folk-singing champion of Alabama and North Carolina. Her husband is not without his honors. He is the Tennessee State dulcimer playing champion.

It takes the Davises, working together, 10 days to finish a dulcimer from the original block of wood. He charges a flat rate \$100 for a four-string, \$125 for a five-string, and \$150 for a six-string instrument.

The Davises now occasionally make personal appearances, primarily at colleges and coffee houses. This spring, for the first time, they are sponsoring a Smoky Mountain Folk Festival, scheduled in Gatlinburg, May 23-25. It will include workshops on instrumental instruction of dulcimer, guitar, banjo, fiddle, autoharp and mandolin. Professional callers will lead folk, square and clogg dance groups. Craftsmen will exhibit their wares.

Artists appearing at the festival include John Jacob Niles, Jim Cope, Anne Romaine, the Country Cousins, Mountain Travelers, Dave Watson, Appalachian Dancers, and "some surprise guests."

Music Show Open Display Space is 95% Contracted

CHICAGO—Six months before opening, the Music Show's new open-space exhibit areas are 95 per cent assigned and contracted, according to Bill Gard, executive vice-president of the sponsoring National Association of Music Merchants (NAMM). "There are just a few small spaces left, and these will be going fast to exhibitors," Gard said. The show opens June 23 at the Conrad Hilton Hotel here.

"The shift by many commercial NAMM members from upstairs sample rooms to open space based on the gratifying experience of the music manufacturers who displayed in open areas for the first time in last year's show has become a decided trend in 1969," Gard said. "We are almost in the position of having to tell some exhibitors who want large open space that it is all gone."

Exhibition Hall

All but 2,205 square feet of the 108,480 square feet of the open space available in the hotel's International Ballroom, Continental Room, East, West and North halls has been booked.

Gard hinted that the new

J. M. Hutton Jr., Of Wurlitzer, Dies

CINCINNATI — J. M. Hutton, who served as a director for The Wurlitzer Co. for 27 years, died on Dec. 26.

Hutton's son, J. M. Hutton II, managing partner of W. E. Hutton & Co., was elected a Wurlitzer director on Jan. 25.

open-space preference by musical instrument manufacturers may lead NAMM to consider shifting the show to a large exhibition hall.

"The music industry has evidently broken out of the long-time pattern of wanting to show their products in hotel sample rooms," he said, "although there are still many firms who insist that this is their preference in displaying and talking about their merchandise. However, if the kind of response and requests from music firms continues in future years, we may be witnessing the beginning of a new kind of music show that eventually may want to turn to a big exhibition hall."

Gard announced that trumpeter Al Hirt will perform for the annual banquet climaxing the 1968 show. Other name stars are being scheduled for appearances at exhibits.



PLUMBER-TURNED-DULCIMER-MAKE Bill Davis and wife, Jean, show their wares on the porch of their Smoky Mountain home.

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Take Five.

New Victor singles.

SKEETER DAVIS follows up "What Does It Take (To Keep a Man Like You Satisfied)"

"INSTINCT FOR SURVIVAL" c/w "How in the World" #9459

ORCH.'70, under direction of Joe Reisman. Two songs from the new hit musical "The Happy Time."

"WITHOUT ME" c/w "Tomorrow Morning" #9461

NILSSON combines his unique material with a soft-rock backdrop.

"ONE" c/w "Sister Marie" #9462

THE COLLECTION —exciting rock group from Arthur in New York.

"PAPER CROWN OF GOLD" c/w "Aquarius" #9463

LEN BARRY comes on with his blue-eyed soul styling of a mid-tempo rocker.

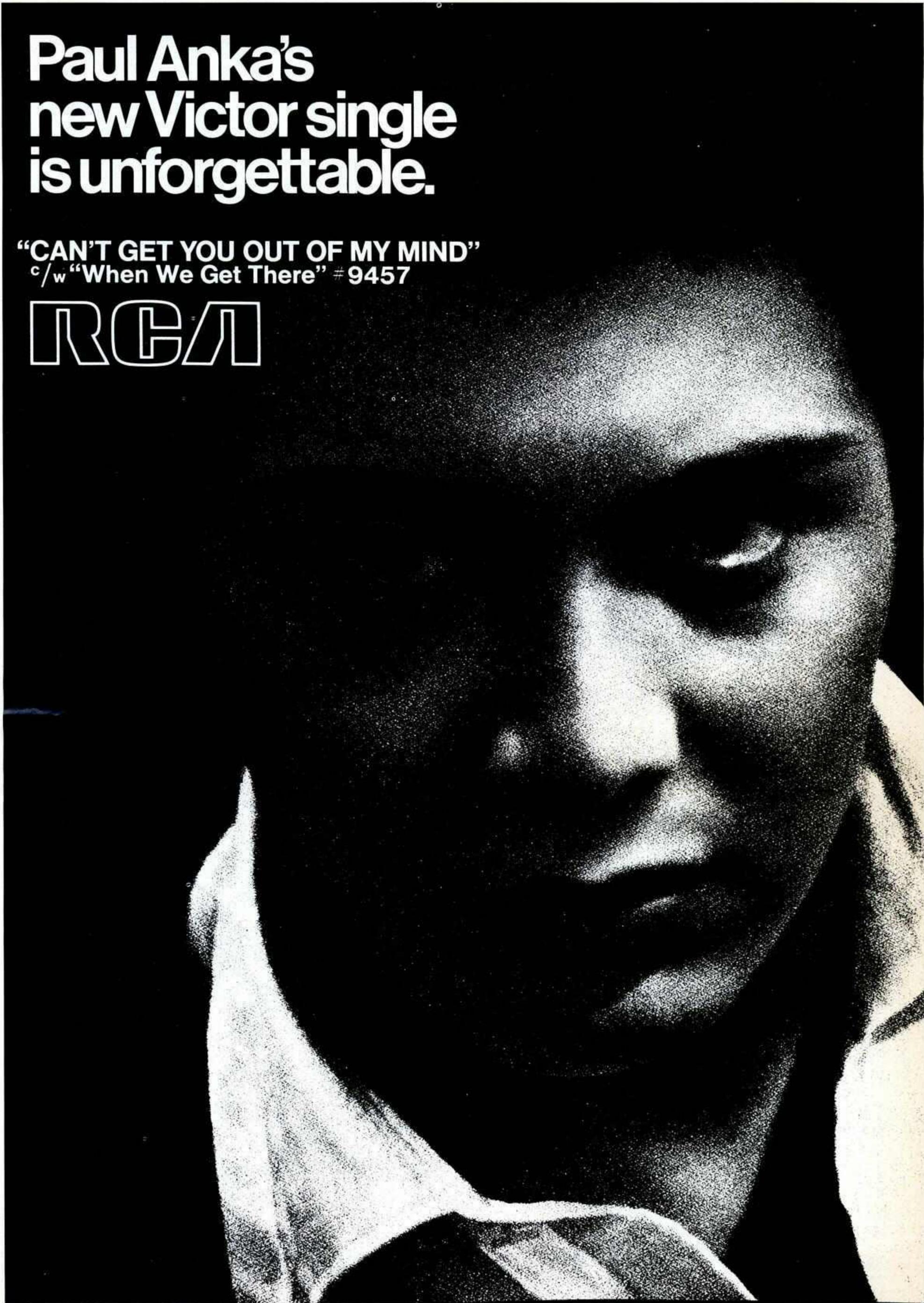
"SWEET AND FUNKY" c/w "I Like the Way" #9464

The RCA logo is displayed in a stylized, outlined font, consisting of the letters 'R', 'C', and 'A' joined together.

**Paul Anka's
new Victor single
is unforgettable.**

"CAN'T GET YOU OUT OF MY MIND"
c/w "When We Get There" #9457

RCA



Radio-TV programming

Disk Firms Press Hunt For Deejay Performers

• Continued from page 1

Kaufman on the old WOR-FM, has just been signed by MGM Records and is producing his own session. In addition, as more and more record companies are searching for deejays who can sing, a major label was last week conferring with a prime time Hot 100 deejay in Boston.

The country music field, in particular, has several bit artists who got their start as deejays, including Buck Owens, Bill Anderson, Charlie Walker (who gave up deejaying several months ago to go full-time as an artist), Nat Stuckey, and the late Jim Reeves and the late Slim Willet.

One of the latest hit country artists out of the radio field is Jack Reno on Jab Records, music director and air personality at WXCL, whose "Repeat After Me" is No. 12 on Billboard's Best Selling Country Singles Chart. Mac Curtis, program director of WPLO in Atlanta, a country music station that's one of the biggest success stories in radio today, has a new Epic Record that's getting some sales action around the

nation — "Too Good to Be True."

Arnold & Hoyer

Both Lee Arnold, music director and personality and Bob Lockwood, personality, of WJAZ, the Hackensack country music station, are now on records, as is Mike Hoyer of WHO in Des Moines. Mack Sanders, owner and president of KOOO in Omaha and KFRM in Wichita, Kan., is a performer and record artist. Joe (Johnny Dallas) Poovey, program director of KAWA in Waco, Tex., performs all over East Texas. Marty Martin of KGEM in Boise performs about six nights a week in local nightclubs. Charlie Wiggs at WCMS in Norfolk, Va., performs up and down the East Coast.

The country field is not the only one with performing deejays. Terry Knight is a former deejay. WSB music director Bob Van Camp, Atlanta, has an album out "Here With the Wind," on the Concert Records label. Lou (King) Kirby of WIX in Cleveland was once a member of a duo with deejay C. C. Courtney in New Orleans—The Singing Bodies. They had a re-

gional hit record with "Maybe Baby." When Kirby came to WIXY, he formed a group called King Kirby and the US Male, which performs at local hops. WIXY's Larry (the Duker) Morrow is a singer and guitarist that used to back up Jack Scott and was on 2 million-sellers. Dick (Wilde Childe) Kemp of WIXY had a local hit with "Get in On."

Ameche & Lowe

In New York, in the pop field, Jim Ameche of WHN just had a release on RCA Victor; Jim Lowe of WNEW is a noted record artist of "Green Door" fame. Herb Oscar Anderson of WABC recently had a record on Verve Records. Dick McGarvin of

(Continued on page 26)



ACCEPTING THE 1968 101 Strings International Musical Achievement Award is Gordon Potter, left, general manager of KBMS-FM, Los Angeles. The award was presented last week at a luncheon by Al Sherman, president of Budget Sound in Burbank, Calif., which manufactures and distributes Alshire Records. At right is Howard Grafman, president of Century Broadcasting which owns KBMS-FM. Award is based on "most consistent programming of the best adult instrumental sounds."

KSTT Opening Tight Playlist

DAVENPORT, Iowa — Although its ratings are quite substantial, KSTT here is moving out of its tight playlist to create more audience excitement. Now in control of the programming reins is Robby Rich, formerly with WOHO in Toledo, Ohio.

The old playlist that bit the dust generally concerned only the top 25 major sellers . . . "those with a star on the Hot 100 chart," said Rich, who took over at the station about a month ago. First thing he did was start opening the playlist up. "I felt we should be a little bit of a hit maker," he said, as a method of creating audience interest. "Although we're not playing everything, we are opening up some."

One of the key features that Rich is just incorporating is a "Battle of the New Sounds." Every night during the 6-10 show, two new records will be played and the station will take telephone votes for half an hour on which was the best. Primarily, these two records will be artists who've never had a hit record. If the artist has had a hit, the deejay will not announce his name.

Special Exposure

This will give special trial exposure to eight new records a week, Rich said, "and the winning record will go on the survey."

KSTT prints and distributes a Super 40 survey, plus the six discoveries of the week and two pick albums (one aimed at adults, the other at teens). The playlist includes these and the station plays one oldie an hour. From the albums, one cut is played per hour.

Programming hinges on "balance" tunes during the daytime. A balance tune is played every half hour and these include such artists as Johnny Cash, Jerry Vale, Ray Charles, Dionne Warwick ("Valley of the Dolls"), and Eddy Arnold ("Here Comes the Rain, Baby").

Rich described a balance song as a song that would appeal to adults more than teens, but which would not necessarily have to be a hit song.

Deejays

Deejays on the station include Johnny Novak, formerly with WJIM in Lansing, Mich.; Don Williams, formerly with

WONE in Dayton, Ohio; Rich (3-6 p.m.); Clark Anthony (all night); and Lou Gutenberger (who has been with the station several years).

The station beams to a five-city area of about 340,000 people, although about 500,000 lie in the signal area, according to Rich.

The deejays choose their own music from the playlist because, Rich said, "each guy has a different audience to aim for. I don't mean a teen audience at night or an adult audience during the day. But this town is very industrial. There's a large John Deere factory here, as well

as an Alcoa factory. We have to plan our programming around the changing of the shifts to some extent."

WLS comes into the market, but only gains a seven rating in Pulse, Rich said, "to our 51 at night. We have a 37 in the afternoon drive time."

So ratings are substantial and Rich is planning an extensive promotion campaign to augment it. But the playlist is open, regardless. Last week, for example, he added Richard Burton's "Camelot" and the flipside of "How to Handle a Woman" because he felt some of his listeners might want to hear them.

WGRT Specialists In Today Philosophy

CHICAGO — Young r&b outlet WGRT will succeed or fail in the ratings race for listeners here on its ability to project a programming philosophy that doesn't contradict with the music it plays, according to morning man Tony Quinn.

"We feel we have the message of today delivered in the style of today," Quinn said, in explaining how the 1,000-watt daytimer confronts r&b powerhouse WVON on the one hand, while at the same time, realizes a great potential in the young white audiences of WLS and WCFL.

Behind its nimble and more obvious format features ("W-great," as it is called, plays continuous music over the "top" and across the "bottom" of the hour to snag news dodging dial switchers) the outlet has a much more subtle approach. An approach that is reaching a young audience.

Record promotion men here are quick to point out that, because of the 1,000-watt power of the daytimer, WGRT reaches a young r&b hungry audience in Chicago's far northwest suburbs, out of range of WVON.

Quinn said that, with but a few exceptions, his record hop appearances have all been in the white northwest suburbs. "We have to be officially known as an ethnic-oriented station," he said, "but numbers of listeners are something else.

I know our audience is at least 50 per cent white."

Will WGRT play white artists? "Yes," Quinn answered, "if the sound is genuine rhythm and blues. We played 'A Whiter Shade of Pale' by the Procol Harum and 'Peace of Mind' by Paul Revere and the Raiders, for example."

Describing operations man-
(Continued on page 24)

Gary Series Is Now Rolling

MIAMI BEACH — Scripps-Howard / WGN Continental Productions is bowing a 90-minute series starring RCA Records' John Gary. The show, taped live in front of an audience here at the Hilton-Plaza Hotel, is produced in association with Joe Csida, a former editor of Billboard who now manages Gary. 20th Century-Fox TV will syndicate the show designed to be shown twice a week.

Executive producer is Sheldon Cooper; Al Schwartz and Hal Wallace are producing. Guest stars on the two shows already in the can include Eddy Arnold, Susan Barret, Wayne Cochran, the Arbors, the Buckinghams and Freda Payne.



PROMOTION MAN GEORGE JAY greets John Fred, left, and a model representing Fred's single "Judy in Disguise" in Los Angeles. Escorting the Jewel/Paula records group on a nationwide tour was Gene Kent, right, vice-president of Paula Records.

KFMK-FM's New Rock Program a Hit

HOUSTON — A progressive rock program midnight-6 a.m. has been launched on KFMK-FM here, announced general manager Hugh Foley. For about a week the music has already shown "listener response as well as sponsor interest," Foley said, "indicating the strong following for underground music in the South as well as the Northeast and West."

The idea for the programming was brainstormed on Wednesday and sold by Friday afternoon, he said. One sponsor who'd been contacted about the final hour was ready to buy the show. Foley said that sponsorship is being rotated throughout the six-hour program to give each sponsor full coverage.

The show is handled by music director J. Thomas and will include a cross section of contemporary and experimental music . . . artists such as the

Ultimate Spinach, the Doors, the Beatles, and the Rolling Stones, among others. Folk music will also be featured and the entire show will be in stereo.

The ERP 10,000-watt stereo station, which went on the air in 1958, previously signed off at midnight. Radio stations using this type of progressive rock format full time include: WNEW - FM, KSHE - FM, WABX - FM, KPPC - FM, and KMPX - FM.

Foley said that his midnight-to-6 a.m. program was sold on a minimum six-month contract to protect the station.

"Due to the strong response, tentative plans have been made to increase the amount of time allotted to this type of programming. At the present time the other 18 hours of the broadcast day are devoted to a Hot 100 format using as much stereo as possible," he said.

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NBC Sends Out Copies of Weekend 'Monitor' Playlist

NEW YORK—At the request of NBC affiliates who carry the "Monitor" weekend programming, the network is now distributing copies of its playlist to more than 80 stations, Bob Wogan, vice-president of NBC, said last week. "Monitor" programs about 16 hours of entertainment—mostly music—and information each weekend and is carried on NBC stations across the nation. The mimeographed list is received each Monday and, according to Wogan, is intended to serve as a guide to the

week's local programming.

The list reflects the music played the previous Saturday and Sunday. Music programmed on "Monitor" is selected by Wogan and Steve White. The playlist shows title of song, artist, label, type (vocal or instrumental), and time taken by record. Music, easy listening in nature, ranged on the Feb. 10 list from "L. David Sloan," by Michelle Lee on Columbia to Trini Lopez wailing on "Sally Was a Good Girl" on Reprise Records.

KXYL-FM'S CLASSICAL TO COUNTRY CHANGE CLICKS

SPOKANE, Wash.—Although KXYL-FM, a stereo operation here, was ranked about No. 5 among 14 stations in the market, its classical music format had "no money in it," said program manager Gary Giorgi. But since the FM station switched to country music the day after Christmas, it has been zooming in response, he said.

KXYL-FM beams from a tower atop a nearby mountain, thus its signal has pretty good coverage. In addition, it's carried on 25 CATV systems, giving the station a total spread of four U. S. States, and two Canadian Provinces. Tempo of the music played is well mixed—bright male vocal, slow group, instrumental or female vocal. Giorgi lets the deejays, the same who work on the AM sister operation, select their own music. KXYL-FM is in its 10th year of separate programming.

Yarnell Launches Company

NEW YORK — David Yarnell, executive producer for RKO Productions and RKO Pictures, has resigned to form a new production firm—HGF Enterprises. The firm will be active in producing TV specials and series, as well as feature films.

Yarnell, in the past year, wrote and produced such TV network specials as "The Mini-Skirt Rebellion" and "Hit the

Surf," both for Clairol and ABC-TV. He's now working on a couple of specials, one called "Things Are Changing" for L&M with network time period now being cleared. In addition to TV specials, Yarnell is planning to produce a major comedy on Broadway in 1968. His career includes stints as program director of WOR-TV and WNEW-TV, both in New York.

Charlatan Forms C. P. Eye To Distribute Videotapes

LOS ANGELES — C. P. Eye, a new firm under the Charlatan Productions leadership, has been formed to distribute videotapes of artists performing to TV stations. Charlatan president Tom Rounds said

that he has 75 key TV stations in U. S. and Canada lined up. First videotape distributed under C. P. Eye will be Jim and Jean of Verve/Forecast Records performing "People World."

Charlatan Productions has just signed a deal with Dunhill Records president Jay Lasker to produce a promotion film of the Steppenwolf performing "Sookie-Sookie." The color film will be distributed to TV stations throughout the U. S. and Canada. The group's first album has just been released.

CSSC Unit to Produce Set

LOS ANGELES—The Chamber Symphony Society of California will produce a series of video-taped musical programs titled "Meet the Masters," featuring Shelley Mann, organist Ray Manzarek of the Doors, classicist Rudolph Buchbinder and dual pianists Jeffrey Burns and Mark Richman.

The color video-tape TV series will depict the influences of tribal and national dances and rhythms on composers of past and present generations.

First segment will be "From Bach to Rock," and will be produced by Richard Gottlieb and Dickson Ward of the Hollywood Video Center. The series was conceived by director Berni Temianka.

Vox Jox

By CLAUDE HALL
Radio-TV Editor

Johnny Borders, who'd been program director of the powerhouse McLendon operation in Dallas, is now setting up shop as program director of KQV, the Hot 100 format station in Pittsburgh. . . . Dutch Holland is going into KYA, Hot 100 format station in San Francisco, as music director. Holland had been working as a record promotion man in Florida for the past several months. This move teams up Holland with Dick Starr, another ex-Florida programmer. Watch for things to happen in San Francisco as KYA goes into battle against Bill Drake's KFRC.

Steve O'Brien, formerly Steven Robbins, is now in the 6-9 p.m. slot at WPOP, the Hot 100 station in Hartford; he'd come from WKNR in Detroit. . . . Frank Gould, music director of Hot 100-formatted CFOX at P. O. Box 1470, Montreal 3, Que., needs singles. Especially oldies. He has a large stock of country music oldies left over from a previous format two years ago. Gould wonders if there's a station that would be willing to swap "our old country singles for their old (1958-1964) pop hits. I would guess we have about 2,000 singles, if not more. Needless to say, if there are any record companies with past hits on hand, we'd be very happy to receive them."

A note from Ted Atkins, operations manager of WOL in Washington, who took exception to a statement of mine about Rudy Runnels of WOOK dipping into WOL's audience: "In the seven-county Pulse, WOL is a strong No. 2 6-10 a.m. and is No. 1 or tied for No. 1 the entire rest of the day. . . . I think this speaks quite well for WOL's tremendous strength in the District of Columbia general audience Pulse survey. . . . there's is no contest in the District of Columbia as far as WOL is concerned. Warren Duffy (WPGC) may be the top-rated jock on ARB, 2-6 p.m., but on Pulse he is tied for 5th over-all in the seven-county area. WOOK, meanwhile, has certainly not dipped into WOL's ratings, as the new Pulse shows us in our most dominant position ever."

Ron Dennington, formerly with WTRY in Troy, N. Y., has joined the r&b-formatted WTLC in Indianapolis. . . . Bob Noel Harrer would like his friends to know that he's holding down the 7 p.m.-1 a.m. slot at WLOA, the good music outlet in Pittsburgh. . . . Mike Payne, program director of WABQ in Cleveland, is the only deejay I know of who owns his own basketball squad—the Mike Payne All-Stars. Former Globetrotter Kenneth Glenn is captain and they've won 12, lost 4 so far. It's funny how many guys in the music business are hooked on basketball—Buzzy Willis of Compass Records, singer Adam Wade, deejay Johnny Holliday, just to name a few. Willis is flashy on court and occasionally works out with the Knicks.

Jack Seckel, formerly with the AFRTS while in the Air Force, is now with WKOY in Bluefield, W. Va., as music director and air personality. He's using the name of Johnnie Charles. . . . Dick Cross is now 4-7 p.m. air personality on KEX, Portland, Ore.; he'd been an air personality and program director at KUGN in Eugene, Ore.; Cross replaces Jack Angel, who has been shifted over to the sister Golden West outlet in Los Angeles—KMPC. . . . Bob Tiffin has been promoted to operations manager of WZIP in Cincinnati; he'll keep his radio slot. Doug Anthony, on the other hand, has signed off his regular show to devote fulltime to news and public affairs for WZIP.

Oh, Lord. Here we go again. Jerry Wilson at WOKR in Oxford, Ohio, has claimed a new record for continuous broadcasting—163 hours, 14 minutes and 28 seconds. Normally on the air 18 hours a day, WOXR stayed on the air around the clock for Wilson's marathon record. My problem is that I don't actually know the record. Has anybody gone longer on the air. . . . Gordon Bossin of Amy-Mala-Bell Records claims he does not use that out house behind his home. . . . James Psihoulis, president and general manager of WZUM in Pittsburgh, reports that the station now has a totally integrated format, mixing the major hits in the r&b and rock fields. Also says, "According to the last ARB (Oct.-Nov.), WZUM had the third largest number of teens after KQV and KDKA and that was before KDKA switched to a softer format and WZUM expanded its music list to include contemporary as well as r&b."

Buddy Lowe, formerly of jazz-formatted KCLE-FM in Cleburne, Tex., is now with XERB, the r&b-format operation with transmitters south of the border that beams into Los Angeles. . . . Jerry Gordon reports that he has left KXOA in Sacramento and is now

doing the 10-2 p.m. show at WCOL in Columbus. . . . Lee Graham, formerly with WKBN, Youngstown, Pa., is now all-night deejay on WHK, spinning easy listening records.

Changes at WZIP, Cincinnati, has Bob Tiffin taking on the new title of operations manager, replacing that of program director. Allen Peck has been added as midday man and music director. WZIP's news department has also undergone changes and expansion, with Doug Anthony appointed news director. Jerry Keifer is the new night man. Jimmy Logsdon remains as the morning man, and Tiffin is still holding down the 3 to 6 p.m. slot.

Dave Diamond, instead of going to WKYC in Cleveland, took a job with ABC-TV in Los Angeles. . . . Helen Kramer, formerly of WIXY's traffic department, is the new music director at WKYC, replacing Dick Weber. . . . Congratulations to Bob Cole of WKYC in Cleveland on his new daughter. . . . Gary Fries has been named general manager of WMAV, Springfield, Ill.; he'd been general manager of KRGI in Grand Island, Neb. . . . Allan M. Peck, formerly production supervisor for WCLU in Covington, Ky., has been appointed staff announcer for WZIP in Cincinnati. (Continued on page 26)

WPRO the Influence Leader in Market

PROVIDENCE, R. I. — WPRO, 5,000-watt Capitol Cities station here, has been voted as the station most influencing teens and young adults. The station garnered 57 per cent of the votes of record dealers, record distributors, one-stop operators, and local and national record company executives in the latest Billboard Radio Response Ratings survey of the market—33d largest radio market in the nation, according to Standard Rate and Data.

The RRR survey depicts the ability of a radio station to influence sales of records and is broken down by the various music formats. It is copyrighted

and details are available only via subscription. A separate category rates the ability of the deejays in each format to influence record sales. WPRO was tops in ability to influence singles, indicative of a commanding young adult and teen audience. Vik Armen of WPRO was the No. 1 deejay in influencing sales of singles.

In the easy listening category, WJAR took top honors and Jim Mendes of WJAR was the major influence on album sales, indicative of a commanding young adult and adult audience. WHIM took all honors as the major influence on country music records. The major classical music station was WPJB-FM.

WGRT Specialists' Philosophy

• Continued from page 22

ager Buddy Kerr as keenly aware of the sound and feeling WGRT attempts to convey, Quinn said, "If Buddy 'hears' it, it goes on the air." Kerr comes here from WRLL, New York City, where he was a special consultant.

WGRT, Quinn said, had many advantages in being a new station in the market (the station came into being last July 1 as a result of WAAF being sold by Cornbelt Publishing Co. to Atlas Communications). "We came in new, we weren't locked in any particular bag, and it meant a new kind of exposure that opened up the market."

WGRT has broken about 10 records locally, he said. Among these were Barbara Mason's "Oh, How It Hurts," Freddie and the Kinfolk's "The Goat," an instrumental, and "Sweet Inspiration" by a group known as Sweet Inspiration. "Ten rec-

ords aren't great, but it's 10 that wouldn't have been broken and it's an example of the way we're building."

WGRT plays a fairly tight list. "About 50 records," Quinn said. It is also compiling its own list by sampling r&b record outlets. "I'd say we're accurate as far down the list as 20," Quinn said, "from there on it gets hazy."

Will white stations tend to copy WGRT's programming philosophy? With teammate personalities such as Daddy-O-Daylie, a 20-year veteran of Chicago radio who handles the 10 a.m.-noon slot, and afternoon man Jim Frazier, Quinn doesn't think so.

"The personalities of our deejays become part of the station's total projection. We also have a buffer in the other ethnic stations that play a harder r&b. In time we may have to 'raunchy-it-up' but not in the foreseeable future. We're just too busy growing."

FIRE BRIGADE



The Move • A&M 914
 The 'HIT' version in England and the United States.

FIRE BRIGADE

NEW MUSICAL EXPRESS

NME TOP 30

WEEK	ARTIST	TITLE	WEEKS IN CHART	HIGHEST POSITION
1	THE MOVE	TOUCHED BY THE SUN	5	5
2	THE MOVE	THE MOUNTAIN MAN	5	5
3	THE MOVE	THE MOUNTAIN MAN	4	5
4	THE MOVE	THE MOUNTAIN MAN	4	5
5	THE MOVE	THE MOUNTAIN MAN	4	5
6	THE MOVE	THE MOUNTAIN MAN	4	5
7	THE MOVE	THE MOUNTAIN MAN	4	5
8	THE MOVE	THE MOUNTAIN MAN	4	5
9	THE MOVE	THE MOUNTAIN MAN	4	5
10	THE MOVE	THE MOUNTAIN MAN	4	5
11	THE MOVE	THE MOUNTAIN MAN	4	5
12	THE MOVE	THE MOUNTAIN MAN	4	5
13	THE MOVE	THE MOUNTAIN MAN	4	5
14	THE MOVE	THE MOUNTAIN MAN	4	5
15	THE MOVE	THE MOUNTAIN MAN	4	5
16	THE MOVE	THE MOUNTAIN MAN	4	5
17	THE MOVE	THE MOUNTAIN MAN	4	5
18	THE MOVE	THE MOUNTAIN MAN	4	5
19	THE MOVE	THE MOUNTAIN MAN	4	5
20	THE MOVE	THE MOUNTAIN MAN	4	5
21	THE MOVE	THE MOUNTAIN MAN	4	5
22	THE MOVE	THE MOUNTAIN MAN	4	5
23	THE MOVE	THE MOUNTAIN MAN	4	5
24	THE MOVE	THE MOUNTAIN MAN	4	5
25	THE MOVE	THE MOUNTAIN MAN	4	5
26	THE MOVE	THE MOUNTAIN MAN	4	5
27	THE MOVE	THE MOUNTAIN MAN	4	5
28	THE MOVE	THE MOUNTAIN MAN	4	5
29	THE MOVE	THE MOUNTAIN MAN	4	5
30	THE MOVE	THE MOUNTAIN MAN	4	5

#17 FEB 14/68 2ND WK

RECORD MIRROR

BRITAIN'S TOP 50

ANYTIME CHART COMPILATION BY THE RECORD BUSINESS

1	THE MOVE	TOUCHED BY THE SUN	26	THE MOVE	THE MOUNTAIN MAN
2	THE MOVE	THE MOUNTAIN MAN	27	THE MOVE	THE MOUNTAIN MAN
3	THE MOVE	THE MOUNTAIN MAN	28	THE MOVE	THE MOUNTAIN MAN
4	THE MOVE	THE MOUNTAIN MAN	29	THE MOVE	THE MOUNTAIN MAN
5	THE MOVE	THE MOUNTAIN MAN	30	THE MOVE	THE MOUNTAIN MAN
6	THE MOVE	THE MOUNTAIN MAN	31	THE MOVE	THE MOUNTAIN MAN
7	THE MOVE	THE MOUNTAIN MAN	32	THE MOVE	THE MOUNTAIN MAN
8	THE MOVE	THE MOUNTAIN MAN	33	THE MOVE	THE MOUNTAIN MAN
9	THE MOVE	THE MOUNTAIN MAN	34	THE MOVE	THE MOUNTAIN MAN
10	THE MOVE	THE MOUNTAIN MAN	35	THE MOVE	THE MOUNTAIN MAN
11	THE MOVE	THE MOUNTAIN MAN	36	THE MOVE	THE MOUNTAIN MAN
12	THE MOVE	THE MOUNTAIN MAN	37	THE MOVE	THE MOUNTAIN MAN
13	THE MOVE	THE MOUNTAIN MAN	38	THE MOVE	THE MOUNTAIN MAN
14	THE MOVE	THE MOUNTAIN MAN	39	THE MOVE	THE MOUNTAIN MAN
15	THE MOVE	THE MOUNTAIN MAN	40	THE MOVE	THE MOUNTAIN MAN
16	THE MOVE	THE MOUNTAIN MAN	41	THE MOVE	THE MOUNTAIN MAN
17	THE MOVE	THE MOUNTAIN MAN	42	THE MOVE	THE MOUNTAIN MAN
18	THE MOVE	THE MOUNTAIN MAN	43	THE MOVE	THE MOUNTAIN MAN
19	THE MOVE	THE MOUNTAIN MAN	44	THE MOVE	THE MOUNTAIN MAN
20	THE MOVE	THE MOUNTAIN MAN	45	THE MOVE	THE MOUNTAIN MAN
21	THE MOVE	THE MOUNTAIN MAN	46	THE MOVE	THE MOUNTAIN MAN
22	THE MOVE	THE MOUNTAIN MAN	47	THE MOVE	THE MOUNTAIN MAN
23	THE MOVE	THE MOUNTAIN MAN	48	THE MOVE	THE MOUNTAIN MAN
24	THE MOVE	THE MOUNTAIN MAN	49	THE MOVE	THE MOUNTAIN MAN
25	THE MOVE	THE MOUNTAIN MAN	50	THE MOVE	THE MOUNTAIN MAN

#10 FEB 14/68 2ND WK

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	I WISH IT WOULD RAIN Temptations, Gordy 7068 (Jobete, BMI)	6	25	25	IN THE MIDNIGHT HOUR Mirettes, Revue 11004 (East/Cotillion, BMI)	4
2	2	WE'RE A WINNER Impressions, ABC 11022 (Chi-Sound, BMI)	8	26	16	COME SEE ABOUT ME Jr. Walker & the All Stars, Soul 35041 (Jobete, BMI)	12
3	5	THERE WAS A TIME James Brown & His Famous Flames, King 6144 (Galo, BMI)	5	27	20	LOOKING FOR A FOX Charence Carter, Atlantic 2461 (Fame, BMI)	6
4	7	BORN FREE Hesitations, Kapp 878 (Screen Gems-Columbia, BMI)	7	28	28	A MILLION TO ONE Five Stairsteps & Cubie, Buddah 26 (Jobete, BMI)	3
5	9	(Sittin' On) THE DOCK OF THE BAY Otis Redding, Volt 157 (East/Pine/Redwal, BMI)	4	29	19	I'M IN LOVE Wilson Pickett, Atlantic 2448 (Pronto/Tracebob, BMI)	13
6	3	CHAIN OF FOOLS Aretha Franklin, Atlantic 2464 (14th Hour/Pronto, BMI)	11	30	31	DANCE TO THE MUSIC Sly & Family Stone, Epic 10256 (Daly City, BMI)	5
7	10	YOU Marvin Gaye, Tamla 54160 (Jobete, BMI)	4	31	—	THE END OF OUR ROAD Gladys Knight & the Pips, Soul 35042 (Jobete, BMI)	1
8	15	I THANK YOU Sam & Dave, Stax 242 (East/Pronto, BMI)	4	32	—	MEN ARE GETTIN' SCARCE Joe Tex, Dial 4069 (Tree, BMI)	1
9	8	MY BABY MUST BE A MAGICIAN Marvelettes, Tamla 54158 (Jobete, BMI)	9	33	35	BABY, NOW THAT I'VE FOUND YOU Foundations, Uni 55038 (January/Welbeck, BMI)	2
10	4	IF I COULD BUILD MY WORLD AROUND YOU Marvin Gaye & Tammi Terrell, Tamla 54156 (Jobete, BMI)	11	34	39	CROSS MY HEART Billy Stewart, Chess 2002 (Chevis, BMI)	5
11	6	BACK UP TRAIN Al Greene & the Soul Mates, Hot Line 15000 (Tosted, BMI)	13	35	50	THERE IS Dells, Cadet 5574 (Chevis, BMI)	2
12	41	LA-LA MEANS I LOVE YOU DelFonics, Philly Groove 150 (Nickel Shoe, BMI)	3	36	32	GIVE IN Webs, Pop-Side 4595 (Emalou/Andros, BMI)	3
13	12	I CAN'T STAND MYSELF (When You Touch Me) James Brown & His Famous Flames, King 6144 (Taccor/Sol, BMI)	10	37	—	WALK AWAY RENEE Four Tops, Motown 1119 (Twin Tone, BMI)	1
14	14	OH HOW IT HURTS Barbara Mason, Arctic 137 (Blockbuster, BMI)	8	38	38	DO UNTO ME James & Bobby Purify, Bell 11700 (Big Seven, BMI)	4
15	17	LOST Jerry Butler, Mercury 72764 (Double Diamond/Downstairs/Parabut, BMI)	6	39	40	NOBODY Kim Weston, MGM 13881 (Mikim/Nelchell, BMI)	6
16	13	TELL MAMA Etta James, Cadet 5578 (Fame, BMI)	15	40	—	MR. SOUL SATISFACTION Timmy Willis, Veep 1279 (Ardis/Unart, BMI)	1
17	30	STOP Howard Tate, Verve 10573 (Ragmar/Rumbalero, BMI)	4	41	—	DRIFTIN' BLUES Bobby Bland, Duke 432 (Travis, BMI)	1
18	18	MAN NEEDS A WOMAN James Carr, Goldwax 332 (Rise/Aim, BMI)	6	42	—	GOOD TO ME Irma Thomas, Chess 2036 (Redwal, BMI)	1
19	11	I SECOND THAT EMOTION Smokey Robinson & the Miracles, Tamla 54159 (Jobete, BMI)	15	43	44	DO WHAT YOU GOTTA DO Al Wilson, Soul City 761 (Rivers, BMI)	4
20	36	(Theme From) VALLEY OF THE DOLLS Dionne Warwick, Scepter 12203 (Feist, ASCAP)	2	44	—	BURNING SPEAR Soulful Strings, Cadet 5576 (Discus, BMI)	1
21	27	COLD FEET Albert King, Stax 241 (East, BMI)	5	45	47	GOT WHAT YOU NEED Fantastic Johnny C., Phil L.A. of Soul 309 (Dandelion/James Boy, BMI)	3
22	23	FUNKY WAY Calvin Arnold, Venture 605 (Mikim, BMI)	5	46	43	LOVE EXPLOSION Troy Keyes, ABC 11027 (Zira/Florea/Mia, BMI)	3
23	24	(1-2-3-4-5-6-7) COUNT THE DAYS Inez & Charlie Foxx, Dynamo 112 (Catalogue/Cee & Eye, BMI)	9	47	48	WITHOUT LOVE (There Is Nothing) Oscar Toney, Jr., Bell 699 (Progressive/Suffolk, BMI)	2
24	22	NO SAD SONGS Joe Simon, Sound Stage 7 2602 (Press, BMI)	7	48	49	THIS IS THE THANKS I GET Barbara Lynn, Atlantic 2450 (Crazy Cajun/Pronto, BMI)	2
				49	—	WHY DO YOU HAVE TO LIE? Right Kind, Galaxy 759 (Cireco, BMI)	1
				50	—	TRESPASSIN' Ohio Players, Compass 7015 (Cudda Pane, BMI)	1

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
2	2	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	8	16	11	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	47
2	1	IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	10	17	12	MARVIN GAYE & TAMMI TERRELL UNITED Tamla T 277 (M); TS 277 (S)	21
3	3	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); M2S-663 (S)	21	18	18	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	15
4	4	DIONNE WARWICK'S GOLDEN HITS—Part 1 Scepter SRM 565 (M); SPS 565 (S)	15	19	—	SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)	1
5	6	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	63	20	23	THE TIME HAS COME Chambers Brothers, Columbia CL 2722 (M); CS 2522 (S)	4
6	5	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	18	21	14	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	18
7	9	ALIVE AND WELL AT THE WHISKEY Hugh Masekela, Uni 3015 (M); 73015 (S)	5	22	24	OUR FAMILY PORTRAIT 5 Stairsteps & Cubie, Buddah BDM 1008 (M); BDS 1008 (S)	6
8	—	LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	1	23	20	OTIS REDDING LIVE IN EUROPE Volt 416 (M); S 416 (S)	17
9	7	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	22	24	29	LIVE AND LIVELY Joe Tex, Atlantic 8156 (M); SD 8156 (S)	2
10	8	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	27	25	17	REACH OUT Four Tops, Motown M 660 (M); MS 660 (S)	29
11	19	AXIS: BOLD AS LOVE Jimi Hendrix Experience, Reprise (No Mono) RS 6281 (S)	2	26	21	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	59
12	10	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	20	27	—	HOORAY FOR THE SALVATION ARMY BAND Bill Cosby, Warner Bros. (No Mono); WS 1728 (S)	1
13	13	MAKE IT HAPPEN Smokey Robinson and the Miracles, Tamla T 276 (M); ST 276 (S)	22	28	28	GOLDEN DUETS Peaches & Herb, Date TEM 3007 (M); TES 4007 (S)	3
14	16	COWBOYS & COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	15	29	30	I'M IN LOVE Wilson Pickett, Atlantic 8175 (M); SD 8175 (S)	2
15	15	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	13	30	—	BORN FREE Hesitations, Kapp KL 1548 (M); KS 3548 (S)	1

Vox Jox

• Continued from page 24

Singles are needed desperately by Hot 100 format WTPS, according to program director Neil Rogers. Needs three copies of singles, two of LP's. He'll soon be printing a playlist. Send record to: WTPS, 7942 S. Westledge, Portage, Mich. Besides Rogers, the airstaff includes Larry Knight and John Gillis; all three were on WSTR in Sturgis, Mich. . . . Country music records are needed by William E. Powley, station manager of WWHG, Radio Center, Hornell, N. Y. 14843. . . . Easy listening records are needed by Arthur Mann, music director of KOKX, 1,000-watt station located at the Hotel Iowa Building, Keokuk, Iowa 52632.

★ ★ ★

KROY, Sacramento, Calif., has just scored top ratings again in the last Hooper. The station is programmed by Jack Hayes and Larry Mitchell of contemporary Formats. Mitchell, incidentally, has been

named vice-president in charge of station relations of Jack Hayes Productions, parent firm of Contemporary Formats. . . . Hal Smith is now spinning records with WINZ in Miami 1-5:30 a.m. During the daylight hours, he works in communications for the U. S. Army at Homestead AFB. Smith is a former member of the What For group and has previously worked for WJIM, Lansing, Mich., and WTUP in Tupelo, Miss.

★ ★ ★

Jim Blosssey, a fill-in announcer for KVI in Seattle, is looking for a deejay job on an easy listening station. Says his background includes nine years as early morning deejay at Boise, Idaho, and Bremerton, Wash., five years as a program director in those cities, heavy production experience, college degree, first phone, veteran, 34 years old. Anxious to get his own show. Tape and resume are available for the asking. Write Blosssey at Marne Hotel No. 36, 1120 Broadway, Seattle, Wash. 98101.

Disk Firms Press Hunt For Deejay Performers

• Continued from page 22

KSFO in San Francisco plays drums in his own trio at the C'est Bon. WLW-TV, Cincinnati, personality Bob Braun is a United Artist. Carl Bell, music director of KQEO in Albuquerque, N. M., was once a rock 'n' roll artist on Red Feather Records, but now heads a gospel group called Carl Bell and the Kings Quartet and are on albums with their own label. Marian Spelman, WLW and WLW-TV personality, has a new gospel album out by Crosley Enterprises.

An oddity is the fact that Arch Yancey, who spins the records on rock - formatted KNUZ, is a country artist on Monument Records.

Country Field

It's in the country music field where most deejays score better as performers. Johnny Dallas on KAWA works about four nights a week and even promotes shows in the area with station sales manager Tom Gesham. Dallas' four band members still live in Dallas (he used to work on KPCN in Dallas). He started singing on the Big D Jamboree in Dallas when 12 years old. His biggest record so far is "Heartful of Love" about a year ago on Little Darlin' Records, but he's also written tunes for George Jones, Bobby Barnett, and Bobby Helms that did fairly well.

To all of these men, however, the radio station comes first. Wesley Erwin (Mac) Curtis of WPLO in Atlanta stated: "Your first thing is with the station . . . you've got to do your job. Performing comes as you can work it in. I do shows on the weekends, mostly in driving distance, but sometimes flying to a date like at the Longhorn Ballroom in Dallas. Longhorn owner Dewey Groom is an old friend." Curtis also plays the Imperial Ballroom in Tampa.

Curtis started in radio at Weatherford, Tex., on KZEE in 1956. He was still in high school at the time and leader of a rockabilly combo that was signed by King Records. They had a hit with "You Ain't Treating Me Right," written by Bob Johnston. a&r producer for Columbia Records.

But Curtis was soon out of high school and in the Army working with the Armed Forces Korean Network in Korea.

After the service he worked at KPCN in Dallas as program director, then shifted to KATR in Eugene, Ore., as program director. The station, with a country music format, soon went to No. 1. Curtis joined WPLO as music director in 1967 and said that "after a couple of program directors here left, I finally inherited the job." He was signed by Epic Records last September. Some of the other performing deejays include Bill Mack at KBUY in Fort Worth, Bob Gallion with WTJH in the Atlanta area. It was Bill Mack who was an inspiration to Mac Curtis.

Charlie Phillips at KZIP in Amarillo, Tex., is a performer in the country music field, as is Jimmy Logsdon of WZIP in Cincinnati. Bill Blough of WGSB in St. Charles, Ill., is a Destination Records artist. Bobby Myers, program director of KTUF in Phoenix, Ariz., is a recording artist on A.P.I. Records and "Last Train to Maverick" is slated for national release soon. Vernon Schmid of KLKC in Parsons, Kan., has been a country music performer for many years.

Tommy Boyles of WRLB in Long Branch, N. J., is a country performer, as is Phil Parr, program director of KTWL in Texas City, Tex.

DEANO YULE SHOW SMASH

NEW YORK — "The Dean Martin Show," devoted to Christmas and aired Dec. 21 on the NBC-TV network, attracted an average of 22,230,000 homes per minute, according to a special Nielsen tab. This is the largest number of homes to ever view a Christmas show, reports NBC Research, and: "The program's 39.7 rating and 1967 share made it the top-rated program of the season in addition to being the top-rated Christmas show of all time."



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Country Music

Soaring Fair Bookings Opening New Exposure Field for Acts

NASHVILLE — Bookings of country music artists into State and county fairs, at a relative low point a few years ago, has more than doubled each year since 1964.

This year, with the lining-up process still under way, confirmed bookings already show an increase of more than 35 per cent over 1967. Some bookers report an increase of up to 95 per cent in certain sections of the country.

"This certainly reflects, among other things, the increased popularity of country music," said John Owen, of the Hubert Long Talent Agency. The same gen-

eral feeling was voiced by other bookers.

The Hubert Long agency will have talent in about 225 fairs in 1968, while the Moeller Agency, a pioneer for country acts in the fair business, will have about 400. There are some duplications because of combined packages.

"Our strongest areas of increase are in Virginia, West Virginia, Maryland, New York, Pennsylvania, Michigan, Illinois, Wisconsin, Minnesota and Indiana," Owen said.

Tops in Dates

Among those booked in the number of fair dates are Leroy Van Dyke (who has multiple bookings in scores of them), Ferlin Husky, Bill Anderson, Jim Ed Brown, David Houston, Jan Howard, Del Reeves, Skeeter Davis, Tompall and the Glaser Brothers, George Jones, Harold Morrison, Sammi Smith, Tammy Wynette and Roy Drusky.

Among the larger fairs utilizing Long talent are the Illinois State Fair, Du Quoin State Fair, Michigan State Fair, Sky-High Stampede in Colorado, and the Missouri and Minnesota State Fairs. The agency also has booked for 14 Michigan county fairs and eight county fairs in Illinois.

Jack Andrews, of the Moeller Agency, said several of their acts are in demand for the fair dates. These packages include the Porter Wagoner Show, the Stoneman Family, the Faron Young Show, the Waylon Jennings Show, the Dottie West package, including Merle Travis and Mel Tillis; Jimmy Dickens with his band plus Carl and Pearl Butler and Johnny Darrell; the Hank Snow show; Grandpa Jones and Ramona with Joe and Rose Lee Maphis; the Billy Walker show, with his band, Archie Campbell and Dale Turner; Red Sovine with the Willis Brothers and Vonnie Dean; the Stoney Mountain Cloggers; the Kitty Wells Show; the Duke of Paducah Show; and augmented shows featuring Carl Smith, Webb Pierce and Don Gibson.

Other Listings

Among their top listings are the Heart of Illinois Fair at Peoria; two days at the Blue Grass fair in Lexington, Ky.; the Ozark Empire Fair; the Illinois State Fair; Du Quoin; the Wisconsin State Fair; New York State Fair at Syracuse; the Vermont State Fair at Rutland; the Eastern States Exposition at West Springfield, Mass.; the North Dakota State Fair at Fargo; the Missouri State Fair at

Sedalia; Indiana State Fair at Indianapolis; and Michigan State Fair at Detroit.

Booker Bob Neal said he had increased fair bookings this year by a great margin, particularly the scheduled dates of Sonny James, Connie Smith and Lynn Anderson. Miss Anderson also will be working fairs with the Lawrence Welk Show. Conway Twitty, Liz Anderson and Johnny Paycheck also will have multiple fair dates.

The Jimmy Key Agency reports more bookings, too, with scheduled appearances for Bobby Bare, Dave Dudley, Claude King, Jimmy Newman, Billy Grammer, Margie Bowes, Linda Manning, George Kent and Tom T. Hall.

Smiley Wilson at the Wil-Helm Agency said there was a substantial increase, particularly for Stringbean and the Doyle Wilburn Package, which includes the Cates Sisters and Rita Faye, with the Nashville Tennesseans. Loretta Lynn, with a heavy rodeo commitment, will play only a few of the larger fairs. Wil-Helm has booked about 30 fairs in all.

Haze Jones, of the J. Hal Smith Agency, said his fair dates so far number about 100. Principal artists booking these dates are Ernest Tubb and Jack Green.

MCR Finishes Its Expansion

NASHVILLE — Music City Recorders, an independent studio in the "music row" area, has completed a \$100,000 expansion and building program.

The expansion involved construction of a new, modern brick and glass addition to the firm's structure, plus the installation of new 8-track stereo recording facilities.

The 8-track includes a new custom-built "mixing console," and will equal any such facilities in the country, according to Bill Connor, president.

The expansion was designed to meet the increasing demands for full 8-track recording brought on by the growth of the music business here in recent years. Music City Recorders was established three-and-a-half years ago by Connor and W. Scott Moore III, vice-president. Moore, from Memphis, was chief engineer with the Sam Phillips Studio there.

Maybelle Carter, Stoneman Interview in Hall of Fame

NASHVILLE — A taped interview of the "matriarch" and "patriarch" of country music, Maybelle Carter and Ernest V. Stoneman has been placed in the archives of the Country Music Hall of Fame and Museum. The two were interviewed, paralleling their careers which included more than 40 years of recording.

Both did their initial recordings at Bristol, Va., one week apart. (Pop) Stoneman recorded as a single; Mother Maybelle as



THE FARON YOUNG FAMILY takes part in a televised interview, the first of a new syndicated series, "At Home With the Stars." Left to right are Damion and Robin Young, Hilda Young; Jack Brown, producer and host of the show; Faron Young, and Kevin Young.

Fest Spurs Growth of Country in Colorado

DENVER — All facets of country music have undergone unusual growth in this area due to the activities of the Country Music Festival (CMF) of Colorado.

The organization, founded and directed by Gladys Hart of Denver, has been instrumental in the increase of county music air play and programming, establishment of recording studios and publishers, and exposure of artists. Thirty night clubs in the Denver area now are featuring country bands and artists.

Artist/musicians members of the CMF now number more than 100. Fifteen local country bands have been organized and tour the area. A central agency has been established to put together a top country show within a few hours' notice. Two bands are available at all times, and individual acts are kept in a state of readiness to perform.

Many of the early artists involved in CMF activities have gone on to successful careers in the recording industry. They include Earl Scott, Warren Robb, Morrie Hamilton, Randy King, Dewey Knight, Jim McGraw, Jim & Lynn Stone, Jim Peters, the James Sisters, the Floyd Sisters, Sonny Wright, Bobby Buttram, the Page Brothers and James, Dave Finn, Vernon Glen, Bobby Parrish, Charlie Waggoner, Brownie Johnson, Kitty Hawkins, Vern Davis and more.

CMF has worked with individual artists to teach them all aspects of the recording industry, from material selection to distribution. Ethel Mencee,

veteran songwriter, has formed her own publishing firm working closely with CMF, and soon will be releasing songs on the Masters Label.

Clubs in the Denver area booking country acts are headed by the 4 Seasons, a location utilized for the annual convention of the group in June. Others include the Enterlude, Larry's Lounge, Zanza Bar, Club Corners, Caravan West, Golden, Hub, Big M, Bob Fire, Olies Roundup, Paradise Lounge, Maxies Lounge, Roxy's Club 70, Flight Deck, Anchor Tavern, Rendezvous, Suzy Q, Fun House, Dukes, Alibi, My O My, Dutchmans, Sagebrush, Stag Bar, the Steak House in Golden, the Screwball Inn in Fredricks, and King of Clubs.

The top Denver country station is KLAQ, which programs country music 24 hours a day. KBRN in Brighton, Colo., has a part-time country format. The CMF is working to increase this coverage. Some of the other stations in the market are playing "occasional" country tunes.

Miss Hart and many other CMF members belong to the Country Music Association (CMA), which headquarters in Nashville. She explains that the CMF is supplementing the work of the CMA in the Colorado area. The 4 Seasons Club and the Caravan West book most of the top names into the area. The "Rocky Mountain Jamboree" also is booking Nashville talent, with future dates set for Claude King, Tom T. Hall and Earl Scott. The "Jamboree" is broadcast by KLAQ. Miss Hart also is in the process of establishing a Talent Referral Agency, aimed at directing show sponsors to the proper reputable bookers in Nashville and elsewhere.

An organization consisting of country music fans is called REACT, Radio Emergency Associated Citizens Teams, working with citizens' band operators for use in any major disaster. Recording studios in Denver now number five, with Audio Visual taking the lead in country production. Others are Bandbox Records, Summit Recordings, Jackson Sound and Western Cine. This year's convention, the Colorado Country Music Festival, will be held here the second week in June, at the 4 Seasons Club.

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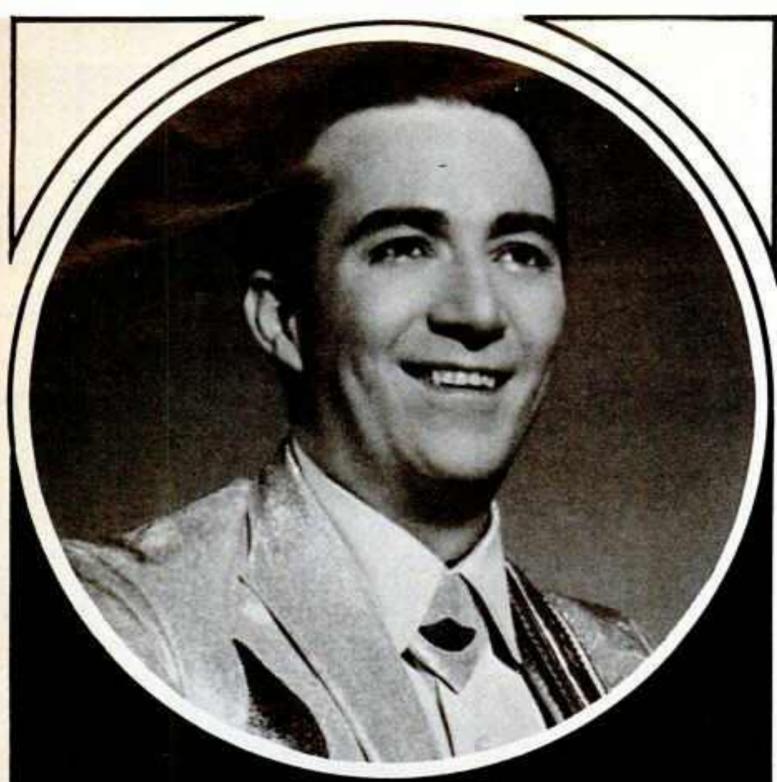
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Billboard Hot Country Singles

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★ 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
Billboard Award	1	SKIP A ROPE Henson Cargill, Monument 1041 (Tree, BMI)	12	38	26	LOVE'S GONNA HAPPEN TO ME Wynn Stewart, Capitol 2012 (Freeway, BMI)	16
	2	ROSANNA'S GOING WILD Johnny Cash, Columbia 44373 (Melody Lane/Copper Creek, BMI)	10	39	33	TELL MAUDE I SLIPPED Red Sovine, Starday 823 (Champion, BMI)	12
3	6	TAKE ME TO YOUR WORLD Tammy Wynette, Epic 10269 (Gallico, BMI)	8	40	68	HERE COMES THE RAIN BABY Eddy Arnold, RCA Victor 47-9437 (Acuff-Rose, BMI)	2
4	3	SING ME BACK HOME Merle Haggard, Capitol 2017 (Blue Book, BMI)	15	41	46	THANKS A LOT FOR TRYIN' ANYWAY Liz Anderson, RCA Victor 9378 (Glaser, BMI)	10
5	9	WORLD OF OUR OWN Sonny James, Capitol 2067 (Chappell, ASCAP)	6	42	45	MY BIG TRUCK DRIVIN' MAN Kitty Wells, Decca 32247 (Moss Rose, BMI)	5
6	8	JUST FOR YOU Ferlin Husky, Capitol 2048 (Tree, BMI)	10	43	40	I'D GIVE THE WORLD Warner Mack, Decca 32211 (Page Boy, SESAC)	16
7	4	PROMISES, PROMISES Lynn Anderson, Chart 1010 (Yonah, BMI)	13	44	52	LITTLE THINGS Willie Nelson, RCA Victor 47-9427 (Pamper, BMI)	3
8	10	THE DAY THE WORLD STOOD STILL Charley Pride, RCA Victor 9403 (Hall-Clement, BMI)	8	45	39	I HEARD A HEART BREAK LAST NIGHT Jim Reeves, RCA Victor 9343 (Hill & Range, BMI)	17
9	13	TAKE ME JUST AS I AM (Or Let Me Go) Ray Price, Columbia 44374 (Acuff-Rose, BMI)	9	46	56	ROCKY TOP Osborne Brothers, Decca 32242 (House of Bryant, BMI)	4
10	5	HERE COMES HEAVEN Eddy Arnold, RCA Victor 9368 (Hill & Range, BMI)	13	47	47	DON'T MONKEY WITH ANOTHER MONKEY'S MONKEY Johnny Paycheck, Little Darlin' 0035 (Mayhew, BMI)	10
11	14	MY GOAL FOR TODAY Kennv Price, Boone 1067 (Pamper, BMI)	11	48	48	BY THE TIME YOU GET TO PHOENIX Wanda Jackson, Capitol 2085 (Rivers, BMI)	5
12	12	REPEAT AFTER ME Jack Reno, Jab 9009 (Tree, BMI)	12	49	61	THE CAJUN STRIPPER Jim Ed Brown, RCA Victor 47-9434 (Acuff-Rose, BMI)	3
13	15	STOP THE SUN Bonnie Guitar, Dot 17057 (Acclaim/Rapport, BMI)	10	50	53	GREENWICH VILLAGE FOLKSONG SALESMAN Jim & Jesse, Epic 10263 (Newkeys, BMI)	5
14	7	THE LAST THING ON MY MIND Porter Wagoner & Dolly Parton, RCA Victor 9369 (Deep Fork, ASCAP)	13	51	51	DOWN IN THE FLOOD Lester Flatt & Earl Scruggs, Columbia 44380 (Dwarf, ASCAP)	7
15	11	FOR LOVING YOU Bill Anderson & Jan Howard, Decca 32197 (Painted Desert, BMI)	18	52	54	GREAT PRETENDER Lamar Morris, MGM 13866 (Panther, ASCAP)	7
16	19	IT'S ALL OVER David Houston & Tammy Wynette, Epic 10274 (Gallico, BMI)	6	53	63	AN OLD BRIDGE Jean Shepard, Capitol 2073 (Moss Rose, BMI)	3
17	17	MY CAN DO CAN'T KEEP UP WITH MY WANT TO Nat Stuckey, Paula 287 (Stuckey, BMI)	10	54	—	FIST CITY Loretta Lynn, Decca 32264 (Sure-Fire, BMI)	1
18	18	LITTLE WORLD GIRL George Hamilton IV, RCA Victor 9385 (Windward Side, BMI)	10	55	57	EVERYBODY GOTTA BE SOMEWHERE Johnny Dollar, Date 1585 (Mayhew, BMI)	7
19	23	HOW LONG WILL MY BABY BE GONE Buck Owens & His Buckaroos, Capitol 2080 (Blue Book, BMI)	5	56	58	LET'S WAIT A LITTLE LONGER Canadian Sweethearts, Epic 10258 (Tree, BMI)	3
20	16	THE COUNTRY HALL OF FAME Hank Locklin, RCA Victor 9323 (Yellow River, ASCAP)	19	57	60	TOO MUCH OF NOT ENOUGH Ernest Tubb, Decca 32237 (Tubb, BMI)	4
21	21	YOUR LILY WHITE HANDS Johnny Carver, Imperial 66268 (T.M./Blue Echo, BMI)	10	58	62	HE LOOKS A LOT LIKE YOU Harden Trio, Columbia 44420 (Ly Rann, BMI)	3
22	22	THE SON OF HICKORY HOLLER'S TRAMP Johnny Darrell, United Artists 50235 (Blue Crest, BMI)	10	59	59	I'M NOT READY YET Blue Boys, RCA Victor 47-9418 (Newkeys, BMI)	4
23	28	FOGGY RIVER Carl Smith, Columbia 44396 (Milene, ASCAP)	7	60	70	NOTHING TAKES THE PLACE OF LOVING YOU Stonewall Jackson, Columbia 44416 (Fingerlake, BMI)	2
24	25	CHILDHOOD PLACES Dottie West, RCA Victor 9377 (Jewel, ASCAP)	11	61	71	YOU ARE MY TREASURE Jack Greene, Decca 32261 (Forrest Hills, BMI)	2
25	27	LOUISVILLE Leroy Van Dyke, Warner Bros. 7155 (Moss Rose, BMI)	8	62	72	MR. & MRS. JOHN SMITH Johnny & Jonie Mosby, Capitol 2087 (Central Songs, BMI)	2
26	29	TOGETHERNESS Freddie Hart, Kapp 879 (Blue Book, BMI)	9	63	69	ONLY A FOOL Ned Miller, Capitol 2074 (Central Songs, BMI)	2
27	24	WOMAN HUNGRY Porter Wagoner, RCA Victor 9379 (Southtown, BMI)	11	64	64	I AM THE GRASS Dee Mullins, SSS International 728 (Singleton, BMI)	3
28	42	HEY LITTLE ONE Glen Campbell, Capitol 2067 (Sherman & De Vorzon, BMI)	4	65	75	SMOKE, SMOKE, SMOKE—'68 Tex Williams, Boone 1069 (Hill & Range, BMI)	2
29	35	WALK ON OUT OF MY MIND Waylon Jennings, RCA Victor 47-9414 (Tree, BMI)	5	66	—	DESTINATION ATLANTA G.A. Cal Smith, Kapp 884 (Forrest Hills, BMI)	1
30	37	BABY'S BACK AGAIN Connie Smith, RCA Victor 47-9413 (Marchar, BMI)	5	67	—	MOTHER, MAY I Liz Anderson & Lynn Anderson, RCA Victor 47-9445 (Green Back, BMI)	1
31	50	SAY IT'S NOT YOU George Jones, Musicor 1289 (Glad/Blue Crest, BMI)	4	68	—	MOODS OF MARY Tompall & the Glaser Brothers, MGM 13880 (Glaser, BMI)	1
32	32	DARK END OF THE STREET Archie Campbell & Lorene Mann, RCA Victor 9401 (Press, BMI)	8	69	74	I CAN SPOT A CHEATER Johnny Tillotson, MGM 13888 (Gallico, BMI)	2
33	34	ALL RIGHT (I'll Sign the Papers) Mel Tillis, Kapp 881 (Cedarwood, BMI)	7	70	—	STORYBOOK CHILDREN Virgil Warner & Suzi Jane Hokom, LHI 1204 (Blackwood, BMI)	1
34	30	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol 2015 (Rivers, BMI)	18	71	—	WHO WILL ANSWER Hank Snow, RCA Victor 47-9433 (Sunbury, ASCAP)	1
35	36	I WOULDN'T CHANGE A THING ABOUT YOU Hank Williams Jr., MGM 13857 (Ly-Rann, BMI)	7	72	—	WELCOME HOME TO NOTHING Jeannie Seely, Monument 1054 (Pamper, BMI)	1
36	20	WEAKNESS IN A MAN Roy Drusky, Mercury 72742 (Gallico, BMI)	16	73	—	FOR LOVING YOU Skeeter Davis & Don Bowman, RCA Victor 47-9415 (Painted Desert, BMI)	1
37	43	LUZIANNA Webb Pierce, Decca 32246 (Tuesday, BMI)	5	74	—	ALABAM Guy Mitchell, Starday 828 (Starday, BMI)	1
				75	—	ATLANTA GEORGIA STRAY Sonny Curtis, Viva 626 (Rustlend, BMI)	1

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Nashville Scene

Nat Stuckey has mailed out thousands of "Can Do" pills to radio stations in connection with his Paula release, "My Can Do Can't Keep Up With My Want To." Nat and the Sweet Things will be at the Golden Nugget in Los Angeles for two weeks near the end of March. . . . Dottie West features her new guitar player, Red Lane, who joined her after three years with Justin Tubb. Darrell Petty, in turn, left this group to join the new Jim Ed Brown band, which will not be called the Brownies. So far it is nameless. . . . The new Jerry Rivers book, "From Life to Legend," a story of Hank Williams, has been sent to the reformatory at El Reno, Okla., for use in the institution's newspaper. . . . John D. Loudermilk hiding out in the Florida area for serious songwriting prior to his hop to Nassau for the CMA board meeting.

Bill Mack hosted the new Buck Owens TV production. . . . Happy Shahan is getting ready for another movie at Alamo Village. . . . Billy Deaton is setting up a June tour of Texas, Louisiana and Oklahoma for Charley Pride. . . . Jed

artist Jimmy Smart concluded a week at Atlanta's Playroom and went to the Egyptian Ballroom to fill in for the traveling David Rogers. Smart is now host of the JR Jamboree, an hour TV show each week on Channel 17 in that city. . . . Ethel Delaney heavy with bookings through Ohio, New York, Pennsylvania, Michigan and Kentucky, and will tour the Southwest in July. She also has done a pilot TV show, with a debut date soon to be announced. . . . Jessie Smith and Tom Draper, a singing team from Winston-Salem, have joined the WWVA Jamboree as regulars. . . . Claude Gray is off on a 33-day tour after cutting a Decca album for May release. . . . Country station KWKI in Kansas City has a feature by which Gary Brazzel talks by phone to the artists in Nashville, who answer questions sent in by listeners. . . . Pat Twitty, veteran writer of all sorts, has joined ASCAP.

Freddy Carr has signed a promotion pact with J. B. Artists & Record Promotions. Carr's first release on the Blue Valley label will be out shortly. . . . Mary Cox of Rimrock Records has cut a new record in Nashville, "Just in Case." . . . Brite Star Record Co. has opened a new production office in New Orleans, managed by Jerry Morlan.

Teresa Brewer recorded in Music City Feb. 9 under the direction of Shelby Singleton. Miss Brewer did two songs from Broadway play "How Now, Dow Jones," a novelty number and the Ben Peters song.

Pete Williams, with 25 years of radio-TV work in the country field, has joined all-country WOKO in Albany, N. Y. He's handling the programming and doing on-the-air work. . . . Loretta Lynn has a new mailing address. She and her family have moved to their ranch in Humphreys County. The new address is simply Hurricane Mills, Tenn. 37078. . . . Marty Robbins in Wheeling for a "Jamboree" special Feb. 10 at Jamboree Hall. The show included Bobby Sykes and Don Winters. . . . ABC's Lynda Lance and Jimmy Case were in Saigon during the heat of the fighting in that city. It's the first lap of a four-month tour of the Far East. Miss Lance is with ABC, Case is with the Wise label. . . . Johnny Carver was honored at a special "day" in his home town of Jackson, Miss. He got the full treatment. . . . Fort Worth song publisher Franz Schubert has been hard hit by the flu, and is only now beginning to circulate again. Ironically, the latest song from his firm is "Come Alive." . . . Kapp artist Hugh X. Lewis is about to see a new single released, taken from his "Just a Prayer Away" album. The strong side of the new single will be "Evolution and the Bible."

Al Terry, formerly with Hickory and Dot, has cut a session here for Rice Records. . . . Bill Anderson and the Po' Boys have TV tapings set for Tuesday (20) and Wednesday (28). . . . Cecil Null, Decca, is making several personal appearances on television so that viewers may see his electric auto-harp in action.

Carter, Stoneman

• Continued from page 30

the late William Settlemyer, also were aided during the past week when the balance of the war hero's collection was brought to the Hall of Fame and Museum by his mother.

Many scholars have availed themselves of the massive collection of information, which continued to grow daily under the direction of Mrs. Dorothy Gable. The Stoneman-Carter interview was the first joint taping so far.



Connie Smith's 1967 success story finished off with Grammy recognition. Her hit single by the improbable title of "Cincinnati, Ohio" has garnered her a spot as one of the finalists in the Best Country & Western Female Vocal Performance. "Cincinnati, Ohio" was not only a big single for Connie, it was a top attraction in her recent album "The Best of Connie Smith" (RCA Victor LPM 3848M; LSP 3848S). A key factor in Connie's success has been her background. That's why Connie demands a guitar that will back her with perfect balance and versatility. That's why she chooses a Gibson guitar.

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Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 2/24/68

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This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	9
2	3	IT TAKES PEOPLE LIKE YOU (To Make People Like Me) Buck Owens & His Buckaroos, Capitol T 2841 (M); ST 2841 (S)	6
3	5	THE COUNTRY WAY Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	10
4	6	SING ME BACK HOME Merle Haggard, Capitol T 2848 (M); ST 2848 (S)	6
5	2	TURN THE WORLD AROUND Eddy Arnold, RCA Victor LPM 3869 (M); LSP 3869 (S)	24
6	4	WHAT LOCKS THE DOOR Jack Greene, Decca DL 4939 (M); DL 74939 (S)	12
7	7	BRANDED MAN Merle Haggard & the Strangers, Capitol T 2789 (M); ST 2789 (S)	22
8	8	QUEEN OF HONKY TONK STREET Kitty Wells, Decca DL 4929 (M); DL 74929 (S)	17
9	9	YOU MEAN THE WORLD TO ME David Houston, Epic LN 24338 (M); BN 26338 (S)	11
10	10	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	44
11	28	EVERLOVIN' WORLD OF EDDY ARNOLD RCA Victor LPM 3931 (M); LSP 3931 (S)	4
12	13	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	21
13	15	I'LL HELP YOU FORGET HER Dottie West, RCA Victor LPM 3830 (M); LSP 3830 (S)	12
14	20	LOVE'S GONNA HAPPEN TO ME Wynn Stewart, Capitol T 2849 (M); ST 2849 (S)	6
15	21	PROMISES, PROMISES Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	5
16	11	THE BUCKAROOS STRIKE AGAIN Capitol T 2828 (M); ST 2828 (S)	13
17	14	BILL ANDERSON'S GREATEST HITS Decca DL 4859 (M); DL 74859 (S)	17
18	19	PHANTOM 309 Red Sovine, Starday 414 (M); S 414 (S)	7
19	23	JUST BETWEEN YOU AND ME Porter Wagoner & Dolly Parton, RCA Victor LPM 3926 (M); LSP 3926 (S)	4
20	25	SOUL OF COUNTRY MUSIC Connie Smith, RCA Victor LPM 3889 (M); LSP 3889 (S)	5
21	12	SINGIN' WITH FEELIN' Loretta Lynn, Decca DL 4930 (M); DL 74930 (S)	17
22	—	FOR LOVING YOU Bill Anderson & Jan Howard, Decca DL 4959 (M); DL 74959 (S)	1
23	—	GEORGE JONES SINGS THE SONGS OF DALLAS FRAZIER Musicor MM 2149 (M); MS 3149 (S)	1
24	—	GREATEST HITS, VOL. II Faron Young, Mercury MG 21143 (M); SR 61143 (S)	1
25	18	GEMS BY JIM Jim Ed Brown, RCA Victor LPM 3853 (M); LSP 3853 (S)	17
26	32	FROM SEA TO SHINING SEA Johnny Cash, Columbia CL 2647 (M); CS 9447 (S)	3
27	27	FLOYD CRAMER PLAYS COUNTRY CLASSICS RCA Victor LPM 3935 (M); LSP 3935 (S)	3
28	17	RAY PRICE'S GREATEST HITS, VOL. 2 Columbia CL 2670 (M); CS 9470 (S)	11
29	16	LAURA Leon Ashley, RCA Victor LPM 3900 (M); LSP 3900 (S)	17
30	31	THE ONE AND ONLY Waylon Jennings, RCA Camden CAL 2183 (M); CAS 2183 (S)	9
31	37	TAKE ME TO YOUR WORLD Tammy Wynette, Epic LN 24353 (M); BN 26353 (S)	3
32	22	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	32
33	—	THE FIRST OF SONNY CURTIS Viva (No Mono) V 36011 (S)	1
34	24	ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	24
35	41	THIS ONE'S ON THE HOUSE Jerry Wallace, Liberty LRP 3545 (M); LST 7545 (S)	4
36	38	TRAVELIN' MAN Cal Smith, Kapp KL 1544 (M); KS 3544 (S)	2
37	35	ENGLISH COUNTRY SIDE Bobby Bare/The Hillsideers, RCA Victor LPM 3894 (M); LSP 3894 (S)	10
38	39	LET ME TALK TO YOU Mel Tillis, Kapp KL 1543 (M); KS 3543 (S)	2
39	40	DAVE DUDLEY GREATEST HITS, VOL. II Mercury MG 21144 (M); SR 61144 (S)	2
40	29	YOUR TENDER LOVING CARE Buck Owens & His Buckaroos, Capitol T 2760 (M); ST 2760 (S)	26
41	—	JUST FOR YOU Ferlin Husky, Capitol T 2870 (M); ST 2870 (S)	1
42	42	GREATEST HITS, VOL. II Roy Drusky, Mercury MG 21145 (M); SR 61145 (S)	3
43	45	TOGETHERNESS Freddie Hart, Kapp KL 1546 (M); KS 3546 (S)	2
44	34	JOHNNY CASH'S GREATEST HITS, VOL. I Columbia CL 2678 (M); CS 9478 (S)	32
45	—	HERE'S THAT MAN AGAIN Bob Wills, Kapp KL 1542 (M); KS 3542 (S)	1

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Classical Music

Sutherland on 2-Disk Package of Operetta

NEW YORK — A two-record set of operetta sung by Joan Sutherland is being released by London Records this month. The package, which also features Richard Bonyne and the New Philharmonia Orchestra, contains excerpts from American, English, German, Austrian and French operettas.

London also is issuing the first recording of Mozart's "La Clemenza di Tito" on three LP's with Istvan Kertesz and the Vienna State Opera Orchestra. Among the soloists are Teresa Berganza, Lucia Popp and Werner Krenn. Sir Malcolm Sargent conducts the Royal Philharmonic in highlights from D'Oyly Carte Opera Co. sets of Gilbert & Sullivan's "The Yeomen of the Guard" and "Princess Ida."

Barry Tuckwell is soloist with

Kertesz and the London Symphony in an album of horn concertos, which includes a first listing for Franz Strauss' "Concerto, Op. 8" and two concertos by his son, Richard Strauss. Ernest Ansermet conducts L'Orchestre de la Suisse Romande in a first recording of Lalo's "Namouna" ballet music.

Benjamin Britten conducts tenor Peter Pears and the English Chamber Orchestra in a Britten album that includes "Les Illuminations," which Pears previously recorded in a monaural version. Rounding out the release are Wilhelm Bachaus in Beethoven piano sonatas, the Weller Quartet in Mozart quartets, and pianist Julius Katchen and the Stuttgart Chamber Orchestra under Karl Muenchinger in Mozart.

Santa Fe Opera Will Offer 2 U.S. Premieres

SANTA FE, N. M. — American premieres of Henze's "The Die Jacobsleiter" are scheduled for this summer's Santa Fe Opera season in the new open air opera house. The season will open on July 2 with Puccini's "Madama Butterfly" with Marilyn Niska in the title role, John Alexander as Pinkerton, Helen Vanni as Suzuki and John Reardon as Sharpless. John Crosby will conduct. In later performances, the first three roles will be sung by Felicia Weathers, John Stewart and Dorothy Krebill respectively. Reardon will sing all "Madama Butterfly" performances.

"The Brassarids" will be given in the original English version of W. H. Auden and Chester Kallman. The opera has been per-

formed in German at Salzburg and Berlin and will be sung in Italian at Milan's La Scala Opera next month. Featured in the two performances of the opera here will be Evelyn Mandac, Regina Safarty, Miss Krebill, Loren Driscoll, Charles Bressler, Reardon and Peter Harrower. Deutsche Grammophon, which is recording Henze's major works, is planning to record "The Brassarids." Henze will conduct the opera here.

John Crosby will conduct the double bill of "Die Jacobsleiter" and Stravinsky's "Persephone." The former will feature Vera Zorina and Anastasios Vrenios. Appearing in the Schoenberg scenic oratorio will be Miss Zorina, Donald Gramm, Patricia

(Continued on page 38)

Amadeo Sets Medium-Price Series for Mid-March

VIENNA — Amadeo is introducing a medium-price classical series in mid-March to bring its sales policy into line with that practiced by the major German companies.

The series, Amphora, will retail at \$4. It will include recordings which are not suitable

for de luxe presentation and packaging, but are never too important for inclusion in the budget line. Amadeo is planning to establish an attractive export price for the new line, though the exact figure has yet to be set. Initial releases in mid-March will contain twelve albums, followed by four more albums in June and four more at the beginning of October. Thereafter Amadeo will continue the policy of batch releases for Amphora product.

The first albums will include piano concertos of Mozart and Beethoven, baroque cello concertos, baroque guitar music, works of J. S. Bach and symphonies of Mozart, Haydn and Stamitz. Artists will include the Zagreb Soloists, Wiener Solisten, Friedrich Gulda and Enrico Mainardi. The Amphora line is expected to comprise the major part of Amadeo's future classical output.

In the summer Amadeo will release two new operetta albums, the Schubert-Berthe "Das Dreimaederlhaus" and the Fred Raymond "Season in Salzburg." "Das Dreimaederlhaus" has never been recorded before. "Season in Salzburg" is one of the most popular works of the so-called Silver Era of operetta.

PROJECT 3 to Add Baroque In the Spring

NEW YORK — Project 3, which is releasing two albums in its series of medieval and renaissance recordings, plans to expand into the baroque field with chamber music albums to be pressed in the spring. A summer recording of Satie's "Socrates" with pianist Ned Rorem also is slated.

Project 3 is negotiating with Leonid Hambro for other piano material. The chamber recordings will include a brass ensemble with baroque material and a group with lutes and recorders for renaissance material.

The two new Project 3 albums feature the second album for the Renaissance Quartet with love songs from 1550 to 1700 A.D. and the Riverside Singers in madrigals, villancicos and part songs of the 16th and 17th centuries. The latter includes material by John Wilbye, Thomas Bateson, John Bennet, Thomas Weelkes, Orlando Gibbons, William Byrd, Juan Vasquez, Gines de Morata, Pedro de Escobar and Bernal Goncales.

Composers represented in the Renaissance Quartet album include Thomas Morley, Claudine de Sermisy, Francisco de la Torre, John Dowland, William Corkine and Luis Milan.

Nonesuch 6th LP in Organ Pkg.

NEW YORK — The sixth volume of Nonesuch Records' Master Works for Organ Series is being issued this month. The album is devoted to works of Buxtehude with Jorgen Ernst Hansen playing the organ of Copenhagen's Church of the Savior.

Helmuth Rilling directs the (Continued on page 38)

Menotti Ballet-Opera, Other Projects Slated

PARIS—A new ballet-opera using electronic music, an "anti-Bayreuthian" production of Wagner's "Tristan and Isolde," and a new opera to be presented at the Lincoln Center, New York, are among the future projects of composer Gian Carlo Menotti.

They were outlined when the composer gave a press conference in Paris, Feb. 6, to elicit the support of French critics for the 1968 Festival of Spoleto (June 21-July 14).

The ballet-opera, "Help! Help! The Astrolix," will have its world premiere at the Hamburg State Opera House in the fall.

Menotti's production of "Tristan and Isolde" will feature the American singer Clara Barlow in the role of Isolde and, in Menotti's words, "will attempt to give the players the same sensuality as is present in the music." It will be presented at the Spoleto Festival along with the world premiere of the new Dance-Theater company of Jerome Robbins, a performance of Mozart's "Requiem" conducted by Thomas Schippers, and a production of Menotti's own "The Saint of Bleeker Street."

Menotti is currently in Paris to direct the filming for French TV of his opera "The Medium." On Thursday (29) he goes to Geneva for the premiere of "The Consul" at the Grand Theatre and will return to Paris for a series of performances of "The Medium" and "The Telephone" which will be presented in the same program at the Opera-Comique beginning on March 30.

On April 20 Menotti will produce "The Saint of Bleeker Street" for the first time in France. It will be presented in Lyons with Jacqueline Sylvy in the leading role and the orchestra conducted by Jean-Pierre Marty.

After the Spoleto Festival, Menotti will go to Tel Aviv to present "The Consul" during the August Festival and will then return to Italy to supervise the American film production of "Amahl and the Night Visitors."

In January, 1969, Menotti will produce "The Old Girl and the Thief" at the Avignon Opera, France. Meanwhile, Menotti is working on a three-act opera for the Lincoln Center, N. Y. "The Most Important Man in the World."

Classical Notes

Alfredo Kraus sings Nemorino for the first time at the Metropolitan Opera in the season's first performance of Donizetti's "L'Elisir d'Amore" on March 1. The cast also will include Renata Scotta, Joy Clements, Mario Sereni and Fernando Corena. Fausto Cleva will conduct. Babro Ericson sings her first Met Fricka in Wagner's "Die Walkuere" Feb. 29. She sings "Elektra" for the first time at the Met March 7. . . . Zoltan Roznyai conducts the San Diego Symphony in Beethoven's "Missa Solemnis" Thursday (22) and Friday (23). The performances will feature soprano Carol Neblett, contralto Peggy Coburn, tenor Paul Mayo, bass Robert McFerrin and members of the San

Diego State Concert Choir, the Grossmont College Concert Choir, the San Diego Symphonic Chorale and the San Diego City College and Mesa College choruses.

Pianist Gary Graffman will appear with Louis Lane and the Cleveland Orchestra Friday (23), Saturday (24), and Sunday (25). . . . Alexander Schneider is presenting three programs of rarely heard Schumann chamber works in his New School Concerts beginning Sunday (25). The other dates are March 10 and 17. Participants, in addition to Schneider, will be pianists Richard Goode and Murray Perahia, cellists Leslie Parnas and Robert Sylvester, violist

(Continued on page 38)

RECORD REVIEW

Dover Offers Choice of 16 LP's

NEW YORK—Good chamber and choral performances are included in the 16 new low-price Dover recordings as well as a superior virtuoso performance by pianist Beveridge Webster. Webster, despite many top recordings and concerts, has not captured the public's imagination. Here, he performs Rachmaninoff's "Etudes-Tableaux, Op. 33 and Op. 39" with skill and style.

Another fine pianist has a chance to shine in a Bartok album, which features the "Contrasts for Violin, Clarinet and Piano" with pianist Peter Frankl, violinist Gyorgy Pauk and clarinetist Bela Kovacs. Frankl also excels in three selections from "Ten Easy Piano Pieces" and "Suite for Piano, Op. 14," which complete the pressing.

Violinist Denes Kovacs and pianist Mihaly Bacher team effectively in three albums—two of Mozart and one of Beethoven. The last contains "Sonata No. 9" (Kreutzer) and "Sonata No. 4." The Mozart LP's have the "Sonata in C, K. 296," "Sonata in E. Flat, K. 302" and "Sonata in G, K. 379," and the "Sonata in G, K. 301," "Sonata in F, K. 376" and "Sonata in B-Flat, K. 454."

Mozart Pressing

Another fine Mozart pressing has the Hungarian String Trio in the Mozart-Bach "Three Adagios and Fugues for String Trio, K. 404a" and Mozart's "Seven Minuets for String Trio, K. 65a." The expert Hungarian Trio also plays Purcell's

"Three Fantasias a3," which is coupled in Haydn's "Oboe Concerto in C" featuring oboist Peter Pongracz with the Hungarian Radio and Television Symphony under Janos Sandor.

Another good example of good chamber music has the dependable Tatrai String Quartet in Kodaly's "String Quartet No. 1" in monaural only. Two Beethoven quartets occupy another disk as the Bartok String Quartet performs the "Quartet No. 4" and the Weiner String Quartet in Quartet No. 11." The Tatrai also gives excellent performances of Bartok's six quartets on three LP's, two quarters to an album.

Two of the choral albums contain music of Orlando Di Lasso, including a first listing for the "St. Matthew Passion." The work is performed by soprano Friederike Sailer, alto Margarete Bence, tenor Naan Poeld, bass August Messthaler, and the Swabian Chorale with Hans Grischkat as conductor. Grischkat also conducts the Swabian and Grischkat chorales in a collection of Lasso madrigals and motets.

Denis Stevens conducts the Ambrosian Singers and Consort in the other excellent choral albums, which features madrigals of Gabrieli on one side. The other contains music of Morales, Victoria and Byrd. Stevens also conducts the Ambrosian Singers with the Nomine Players in German renaissance music of Demantius, Paulus de Borda, Greiter, Senfl, Othmayr, Walter, Finck, Stoltzer, Lemlin and Isaac. **FRED KIRBY**

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Classical Notes

• Continued from page 36

Samuel Rhodes, oboist Leonard Arner, clarinetist Harold Wright, horn Paul Ingraham, soprano Benita Valente, mezzo-soprano Mary Burgess, tenor Jon Humphrey, and bass Herbert Beatie. . . . Soprano Eileen Schauler and pianist Anthony di Vonaventura will appear with William Steinberg and the New York Philharmonic in four concerts beginning Thursday (22).

Geraint Evans sang the last of three performances in the title role of Verdi's "Falstaff" with the Houston Grand Opera on Sunday (11). The cast also included Enzo Sordello, Kenneth Riegel, Mariano Caruso, Raina Kabaivanska, Dorothy Krebill and Claramae Turner. . . . Andres Segovia will appear with Enrique Garcia-Asensio and the Washington National Symphony on Tuesday (20) and Wednesday (21). . . . Thomas Scherman and the Little Orchestra Society will perform Elgar's "Dream of Gerontius" at Philharmonic Hall on Tuesday (20). The soloists will be Helen Watts, John Wakefield and Raimund Herinx. . . . The scheduled premiere of Russell Smith's "Magnificat" with the Cleveland Orchestra, listed for March 28, has been postponed to next February, when Robert Shaw will conduct.

Pianist Gina Bachauer was soloist with William Steinberg and the New York Philharmonic on Thursday (15), Friday (16) and Saturday (17). Pianist Rudolf Serkin performs with the orchestra on Monday (19). . . . The Met will not return to Newport this summer because of lack of a suitable facility and insufficient financial guarantees. A loss of \$100,000 was reported for last summer. A Puccini festival had been planned for this year. . . . The 1968-'69 Fort Worth Opera season opens on Nov. 22 with Verdi's "La Traviata." Other operas will be Donizetti's "Don Pasquale," Puccini's "Turandot," and Gounod's "Romeo and Juliet." . . . Eleazar De Carvalho, conductor of the St. Louis Symphony and the Brazilian Symphony, has been appointed music director of the Pro Arte Symphony of Hofstra University, Hempstead, N. Y.

Santa Fe Opera

• Continued from page 36

Wise, Gary Glaze, Bressler, Stewart, George Fortune and Richard Best.

Mozart's "Magic Flute," which will be given in English, will feature Rita Shane, Benita Valente, Miss Wise, Stewart Burrows, Ragnar Ulfung, Gramm and Harrower. Robert Baustian will conduct. Crosby will conduct Verdi's "La Traviata" with Patricia Brooks and Miss Niska alternating in the title role. Burrows and Fortune also will be featured.

Donizetti's "The Elixir of Love," in English, will include Karen Armstrong, Jean Kraft, Vrenios and Burrows, Reardon and Gimi Beni. Crosby also will conduct Richard Strauss' "Der Rosenkavalier" with a cast including Vanni as the Marchillin, Sylvia Anderson as Octavian, Judith Raskin as Sophie, Gramm as Baron Ochs, Fortune, Vrenios, Ulfung and Miss Kraft.

BEST SELLING Classical LP's

Billboard Special Survey For Week Ending 2/24/68

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
2	1	VERDI: AIDA (3 LP's) Nilsson/Bumbry/Corelli/Various Artists/Rome Opera House Orch. (Mehta), Angel (No Mono); SCL 3716 (S)	6	21	26	MOZART: CONCERTO NOS. 17 & 21 Anda/Salzburg Comerata (Anda), DGG (No Mono); 138 783 (S)	3
2	1	WEST MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36148 (M); S 36148 (S)	33	22	21	PUCCHINI: MADAME BUTTERFLY (3 LP's) Scotto/Bergonzi/Various Artists/Rome Opera House Orch. (Barbirolli), Angel (No Mono); SCL 3702 (S)	21
3	4	PONCHIETTA: LA GIOCONDA (3 LP's) Tebaldi/Various Artists/Orch. L'Academie di Santa Cecilia (Gardelli), London (No Mono); OSA 1388 (S)	4	23	23	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	41
4	3	STRAUSS: ELEKTRA (2 LP's) Nilsson/Resnik/Collier/Various Artists/Vienna Philharmonia (Solti), London A 4269 (M); OSA 1269 (S)	7	24	24	PROKOFIEV: PETER AND THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	19
5	5	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	21	25	33	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) NBC Symphony (Toscanini), RCA Victrola VIC 8000 (M); (No Stereo)	8
6	10	MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	55	26	37	RESPIGHI: PINES OF ROME/FOUNTAINS OF ROME Philadelphia Orch. (Ormandy), Columbia ML 5987 (M); MS 6587 (S)	2
7	9	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	99	27	25	RIMSKY-KORSAKOV: SCHEHERAZADE/VERDI: AIDA Concert Arts Symphony (Leinsdorf), Capitol P 8660 (M); SP 8660 (S)	4
8	7	PUCCHINI: LA RONDINE (2 LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	24	28	28	MAHLER: SYMPHONY NO. 9 (2 LP's) New Philharmonia Orch. (Klemperer), Angel 3708 (M); SB 3708 (S)	18
9	8	VERDI: LA TRAVIATA Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Pretre), RCA Victor LM 6180 (M); LSC 6180 (S)	18	29	32	THE YOUNG HOROWITZ Vladimir Horowitz, RCA Victor LM 2993 (M); (No Stereo)	2
10	6	HOMAGE TO GERALD MOORE (2 LP's) De los Angeles/Schwarzkopf/Fischer-Dieskau, Angel (No Mono); SB 3697 (S)	16	30	31	PENDERECKI: PASSION ACCORDING TO ST. LUKE (2 LP's) Various Artists/Talzer Boys Choir, Cologne Radio Symphony (Czyz), RCA Victrola VIC 6015 (M); VICS 6015 (S)	14
11	12	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	36	31	18	ORFF: CARMINA BURANA Various Artists/New Philharmonia Orch. (De Burgos), Angel 36333 (M); S 36333 (S)	79
12	15	CHOPIN NOCTURNES (2 LP's) Artur Rubinstein, RCA Victor LM 7050 (M); LSC 7050 (S)	10	32	19	BELLINI: BEATRICE DI TENDI (3 LP's) Sutherland/Various Artists/London Symphony (Bonyng), London A 4384 (M); OSA 4384 (S)	12
13	13	HANDEL: JULIUS CAESAR (3 LP's) Treigle/Sills/Various Artists/N. Y. City Opera (Rudel), RCA Victor LOC 6182 (M); LSC 6182 (S)	10	33	29	HOROWITZ IN CONCERT (2 LP's) Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	43
14	16	BEETHOVEN: NINTH SYMPHONY Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	25	34	27	PROKOFIEV: IVAN THE TERRIBLE (2 LP's) Various Artists/U.S.S.R. Symphony (Stasevich), Melodiya/Angel RB 4103 (M); SRB 4103 (S)	18
15	14	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)	79	35	35	WAGNER: DIE WALKURE (5 LP's) Crespin/Vickers/Various Artists/Berlin Philharmonic (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	41
16	17	SATIE: PIANO MUSIC, VOL. 2 Aldo Ciccolini, Angel (No Mono); S 36459 (S)	3	36	36	RIGHT AS THE RAIN Leontyne Price/Andre Previn, RCA Victor LM 2983 (M); LSC 2983 (S)	5
17	11	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	81	37	34	MAHLER: SYMPHONY NO. 2 (2 LP's) Sills/Kopleff/Utah Symphony (Abravanel), Vanguard Cardinal Series (No Mono); C/10003/4 (S)	12
18	20	PENDERECKI: ST. LUKE'S PASSION (2 LP's) Various Artists/Cracow Philharmonia (Czyz), Philips (No Mono); PHS 2-901 (S)	10	38	—	CHOPIN WALTZES Artur Rubenstein, RCA Victor LM 2726 (M); LSC 2726 (S)	1
19	22	VERDI: RARITIES Montserrat Caballe, RCA Victor LPM 2995 (M); LSC 2995 (S)	3	39	—	TWENTIETH CENTURY GUITAR Julian Bream, RCA Victor LM 2964 (M); LSC 2964 (S)	1
20	30	HENZE: DER JUNG LORD (3 LP's) Various Artists/Deutsche Opera Berlin (Dohnanyi), DGG 139 357/59 (S)	2	40	—	NEW MUSIC, VOL. 1 Rome Symphony Orch. (Maderna), RCA Victrola, VIC 1239 (M); VICS 1239 (S)	1

2 Cap. Festival Singers LP's

TORONTO — Capitol Records (Canada), Ltd., is planning to release two albums in Canada by the Festival Singers of Toronto. The albums, recorded through a Centennial Commission grant, are being issued under an agreement negotiated by Paul White, Capitol's a&r director, and Elmer Isler, conductor of the chorus.

The first album, being re-released this month, contains

Nonesuch Package

• Continued from page 36

Chorus of the Gedaechtiskirche and the Bach-Collegium of Stuttgart in a Bach secular cantata featuring soprano Leonore Kirschstein, alto Margarethe Bence, tenor Kurt Equiluz and bass Erich Wenk. In another album, Charles Munch conducts the French National Radio Orchestra in Debussy and Albeniz. An Explorer Series album contains music of Tahiti.

three Poulenc works, including the "Mass in G," and works by Canadian composers Harry Somers, John Beckwith and Welford Russell. The second pressing will offer music of Dr. Healey Willan, Canadian choral composer.

The Festival Singers plan to supply copies of the albums to every Canadian church. The chorus will appear in Boston on April 27 for the Handel and Haydn Society and at St. John the Devine Cathedral in New York on April 28. An appearance at the Eastman School of Music in Rochester also is slated.

Capitol this month also is releasing an album by Eric Wild and the CBC Winnipeg Light Orchestra with light orchestral music by six Canadian composers. The album is one of a series waxed by the CBC International Service and released with assistance from the Centennial Commission.

29 Albums Introduce RCA's Camden Classics in Canada

MONTREAL—RCA Victor in Canada introduces a new classical budget line, Camden Classics, on Friday (17) with an initial release of 29 albums. The line is the Canadian version of the Victrola line, re-packaged in handsome four-color covers in contrast to the monochrome U. S. packaging.

"We released some albums from this series a couple of years ago but we couldn't get them off the ground with the old packaging," explained national sales manager Knox Coupland. "Now they're more suitable for today's market."

The Camden Classics bow with such popular classics as "Gaitet Parisienne" by Arthur Fiedler and the Boston Pops Orchestra, "Scheherazade" by Pierre Monteaux and the London Symphony, "1812 Over-

ture" by Fritz Reiner and the Chicago Symphony, "Tosca" with Zinka Milanov, Jussi Bjoerling and the Rome Opera House orchestra conducted by Erich Leinsdorf. Suggested retail prices of the line is \$2.49 (\$4.99 for two-record sets) with the initial releases on stereo only.

The new line will be included in RCA's current giant consumer promotion, the "RCA Camden \$40,000 Sweepstakes," running Feb. 1 to March 31. The sweepstakes, which offers 10 RCA color TV sets, hundreds of transistor radios and thousands of Camden albums to consumers finding prize-winning coupons enclosed in their Camden albums.

Say You Saw It in Billboard

How Wolfgang made the charts.

It was a beautiful recording. We knew that when it was first released. But after all, it was only Mozart. And his sales have been slow. For about 200 years.

A funny thing happened. Someone in Sweden (who happened to be making a movie) liked the way Géza Anda played this particular Mozart. And used it as background music for "Elvira Madigan."

The movie turned out to be a smash hit. First in New York, and now coast-to-coast. The actors are getting raves. The theatres are getting mobbed. And we're suddenly getting thousands of orders for this album:

Deutsche Grammophon Gesellschaft

SLPM 138783 STEREO ■

Mozart

PIANO CONCERTOS NO.17, G MAJOR, K.453
NO.21, C MAJOR, K.467

Camerata Academica of the Salzburg Mozarteum · Soloist and Conductor: Geza Anda

Contains theme from **Elvira Madigan** as played in the motion picture by Geza Anda.

Theat. Mozarteum, Concerto No. 21

GRAND PRIX DU DISQUE
PARIS

1756 - 1791

Wolfgang Amadeus Mozart

on the classical chart this week.

SLPM 138 783

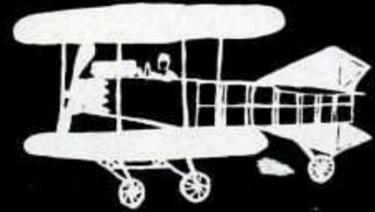
Deutsche Grammophon Gesellschaft

DGG Records are exclusively distributed by MGM Records,
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**SPRINGFIELD
PLANE***



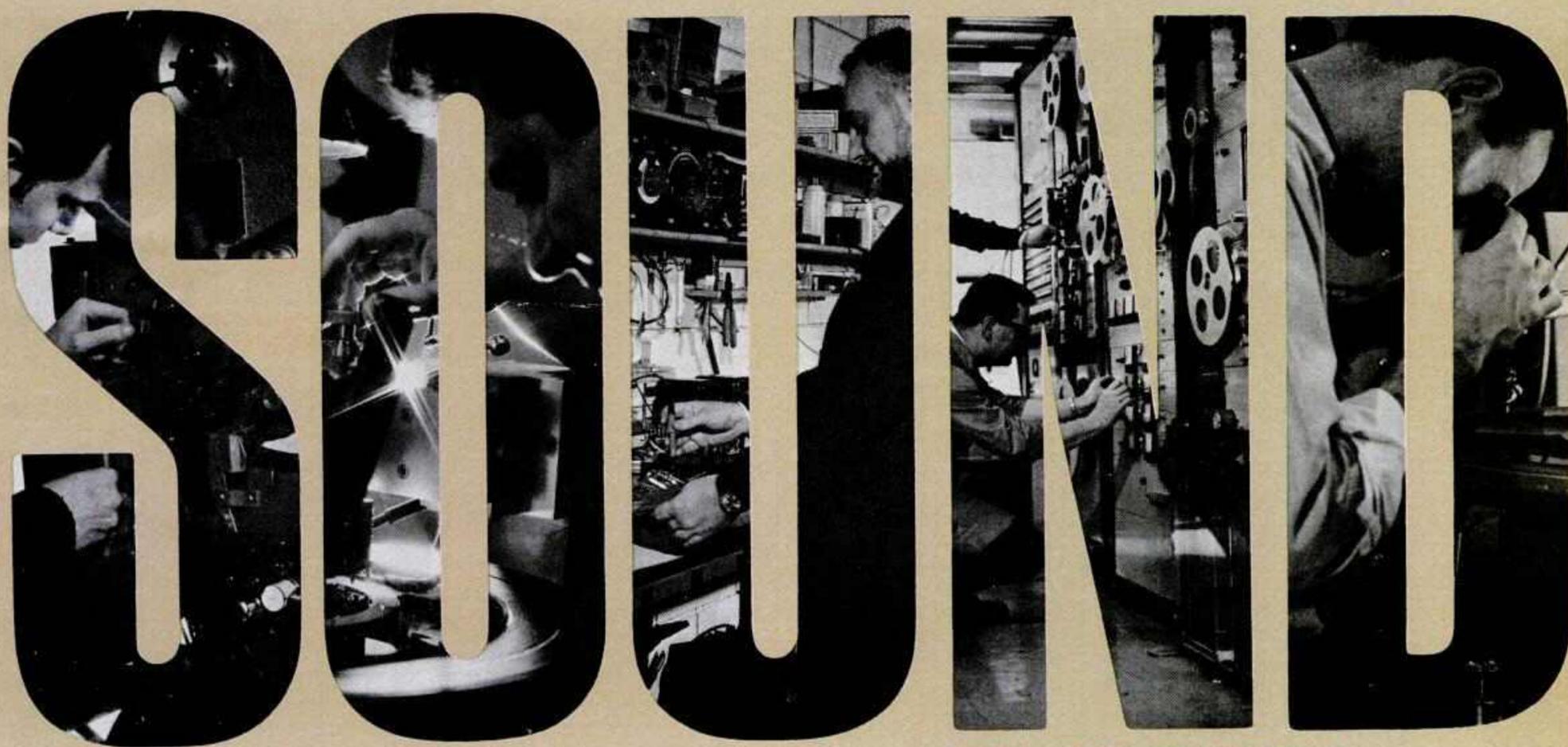
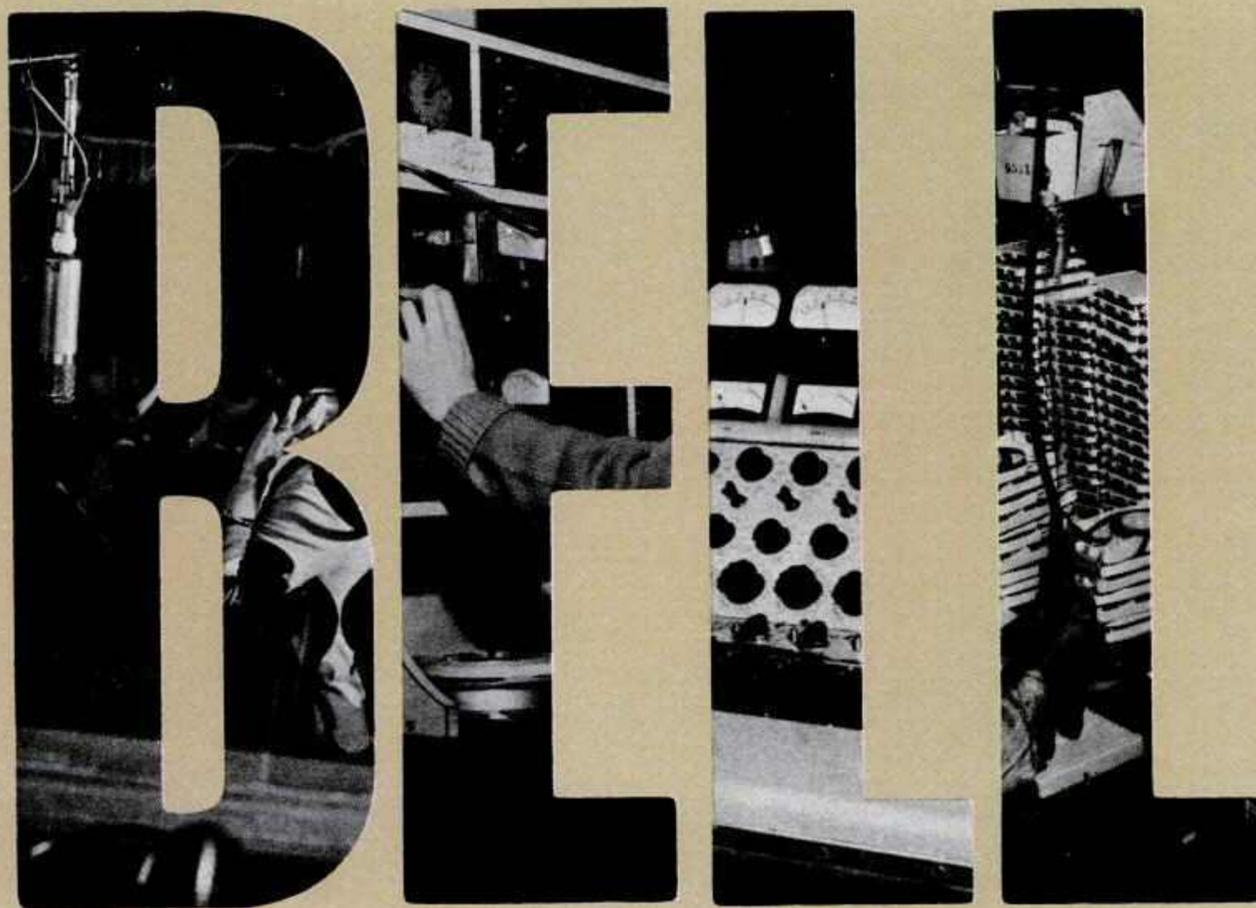
springfield plane
kenny o'dell
D 722



Produced by White Whale Record Company; Los Angeles

*no covers permitted

THE



REPORT

Since 1950—A Progressive Leader in Sound.

The management and staff wish to thank all of its customers and friends for their deep concern over the absence of Dan Cronin, Executive Vice-President and co-founder of Bell Sound Studios, missing in his private airplane the night of January 28, 1968.

Allen Weintraub, *President*

Disadvantages of a Large Studio Operation: No Buck Passing

By HANK FOX

Mirroring the rapid and expansive dynamism of the record industry has been the abounding technological progress of audio engineering. The primitive piano-drum-saxophone-vocalist combo, heralding the beginning of rock 'n' roll, has been overridden by sophisticated rhythms meted out by electronic instruments. Music progressions have been revamped—restructured. A new sound is upon us. And transmitting the message to us calls for constant updating and refining of the medium.

The recording studio has always played a monumental role in developing a recording artist and accurately conveying that artist's abilities to the general public. But those abilities have assumed vastly complex proportions, demanding the most advanced facilities to realize the artist's or producer's full potential.

The Beatles are surely not the first rock 'n' roll group to acknowledge the role of the recording studio, but their extensive use of studio time has prompted

many a group to spend up to 200 hours in the studio searching for the precise sound they desire. Music is no longer written with just the lyric and performer in mind; music is written taking into account the full potential of the studio.

Corresponding to the music's rapid, sophisticated growth has been the technological advances among home entertainment equipment manufacturers. Phonograph needles, cartridges, speakers, amplifiers and pre-amplifiers, tone arms, all have been refined, with their manufacturers promising the finest in reproductive capabilities.

With both recording groups and equipment manufacturers undergoing sweeping and periodic innovations, recording studios, representing the middlemen, must move with the wave of progress.

On that wave of progress, Bell Sound Studios in New York has ridden the crest of technological advancement for more than a decade. It took many years of steady development from its original part-time operation on Mott Street some 18 years ago for Bell Sound to assume its position as leader among sound studios.

But Bell Sound has evolved into more than just a sophisticated recording studio facility. Through its diversified facilities, it can take the music product from its paper stages through and past record production to high-speed tape cartridge duplication on equipment it manufactures itself, while arranging, for such services as music publishing, arranging and orchestration—in other words, every step after conception to finished product in disk or cartridge form.

In this issue, *Billboard* salutes Bell Sound Studios for its disadvantage—the disadvantage of not being able to pass the buck.

CHINATOWN's Mott Street marked the humble birth of what was to become a multimillion-dollar studio operation, taking its position as leader in sound recordings. Bell Sound Studios, formed in 1950 on a \$600 investment, now occupies most of a five-story building, right, on 54th Street in Manhattan, with an additional 17,000 square feet at another location for its high-speed tape duplicating facilities.



\$600, A Good Telephone Listing and Ambition

Who would have thought that an antiquated \$10 per month shop in Chinatown and a \$600 investment would mushroom into a multimillion-dollar corporation serving an entire industry? And who would predict the impact that two men, Al Weintraub and Dan Cronin, have generated in audio engineering and recording studio operations?

Bell Recording Co., as it was first named some 18 years ago, was born at 73 Mott Street in New York. Both Weintraub and Cronin, two of the original principles, were part of the same school clique at Brooklyn Technical High School. Both were involved, as an extracurricular activity, in radio engineering at the New York Board of Education radio station, WNYE, housed at the school. Both aspired to be radio engineers.

While most school friends go their separate ways upon graduation, Weintraub and Cronin stayed in close contact. And although each had his own job, their mutual interests brought them together in a small business venture. With a \$600 investment, Weintraub, Cronin and another partner went into the recording business on a part-time, afterhours basis. Their primary work was recording air checks, weddings and Bar Mitzvahs.

Within a year claustrophobia set in, so Bell Recording Co. moved to Brooklyn. The two friends continued their air checks and remote recordings, for there was no room for a live studio recording. Some additional work, however, trickled in from record companies in the form of disk cutting.

"We didn't get this work because we were known for anything exceptional," Weintraub explained, "but because the few New York studios were completely booked up. Companies with a hot master would search through the telephone book looking for any recording studio. We were fortunate in that our name started with a letter toward the beginning of the alphabet."

Bell Recording's clients must have been satisfied, for when Weintraub and Cronin moved back to Manhattan, they primarily served the recording industry. Equipped with live studios at 89th Street, Bell Recording produced such hits as Faye Adams' "Shake a Hand" on Herald Records and Frankie Lyman's "Why Do Fools Fall in Love."

Bell Recording's reputation spread beyond record circles and in 1954, the company landed radio work contracts for the Democratic Party's political races in New York, New Jersey and Connecticut.

Another case of claustrophobia. In 1955, Weintraub and Cronin's company, then known as Bell Sound Stu-

dios, moved to the fourth floor of a building at 46th Street and 8th Avenue, taking nine employees with them. "We needed expanded facilities and a more centralized location," Weintraub said. "It was difficult to serve the record industry from 89th Street."

At its new location, Bell Sound became probably the hottest studio in the nation, with the birth of the rock 'n' roll era. The McGuire Sisters' recording of "Sugar Time" was just part of the beginning. Smash hits by Buddy Holly, Paul Anka, Fabian, Frankie Avalon, Lloyd Price and Jackie Wilson, among countless others, emanated from Bell Sound Studios. At

Continued on B-22

Service: A Moral Obligation

"Now that I've got the record, what do I do with it?" A seemingly absurd question it is for anyone already in the record industry, but here is where Bell Sound rises above the normal technical service to provide its clients with what may be called "parental guidance."

"Not all of our clients are professional producers and record company executives," explains Irv Jerome, company vice-president and sales manager. "We have many would-be recording artists come into the studio completely unaware as to the basic procedures needed to make and sell records. We sit down with these people and actually counsel them through all the steps, from copyrighting their song to marketing the final product."

Bell Sound's guidance begins right at the beginning, with suggesting arrangers, producers and studio musicians. "A singer comes here with a song, but no conception of its production," Jerome said.

But before Jerome or any of the other Bell Sound executives attempt to guide the performer on a music career, they realistically explain the extent of his expenses far after the initial recording stage. "We believe we have a moral obligation in setting our potential client straight from the start. And we try to keep new talent from falling prey to opportunists. We make suggestions, but we have no personal interest in any phase other than the studio facilities."

Bell Sound's executive staff represents more than 125 years of experience in the record and radio engineering fields. Irv Jerome's background, for example, includes extensive knowledge of record distribution and sales.

For the singer who comes to Bell Sound with his own material, the company advises him of copyright protection and the importance of getting his song published. Bell Sound, as a disinterested third party, sug-

Continued on B-22

The Role of the Studio Operation in the Recording Industry

By AL WEINTRAUB, *President*

An idea is generated in the mind of a composer, artist or producer. The end result is a recording, with the transformation of this idea into a finished recording takes place in the studio. There was a time in the not too distant past when a recording was conceived and recorded in its entirety. This recording technique is rapidly becoming obsolete. This obsolescence has been brought about by the rapid technological advancement seen in the modern recording studio. Mixing consoles capable of handling 20 or more microphones, feeding tape recorders of up to 12 tracks have opened up a whole new world to the recording industry. The record producer can now produce a record as an artist does a painting. He starts with a basic idea, adds detail and color, makes changes at will, until he has on tape the finished product he originally conceived.

We at Bell have pioneered and contributed to many of these advancements. We were one of the first studios to make available to the industry 3-track recording, 4-track recording and now the first with 12-track on 2"

tape. Bell was the first studio in the country to become completely transistorized and our designs have been licensed and marketed by a major electronics manufacturer for the past 10 years.

Bell also developed the now almost universal method of depth control used in the cutting of stereo masters. The total electronic design of one of the major professional tape recorder manufacturers is a product of the Bell Research and Development Department. Within the last two years we have embarked directly into the field of manufacturing with a complete line of high-speed tape duplicating equipment, and to date have installed plants in the United States, Canada, Mexico and Spain. This equipment is manufactured in our own plant and is marketed under the trade name of "Electro Sound." Tape duplicating equipment is only the first of many products that will be made available to the industry by Bell Sound and its subsidiaries. We at Bell will continue to be ever conscious of the developing needs of the audio field, and by filling these needs we feel we can best serve this industry and ourselves.

Al
Weintraub



Al Weintraub's profile and the Bell Sound story are analogous to two sound waves traveling parallel to each other, yet interacting at an infinite number of points. For much of his entire life has been funneled into Bell Sound's growth and development. Weintraub is president and one of the principles of Bell Sound.

Weintraub's initiation into sound engineering began—as did so many other audio technicians—at Brooklyn Technical High School in New York. "Tech," as it is known by New Yorkers, is one of three specialized academic public high schools in the city. Most of its students have ambitions of electrical and mechanical engineering or similar vocations.

Located at Tech is radio station WNYE, the municipal educational outlet. Weintraub participated in extracurricular work at the station while he was still a student. Upon graduation, he joined WNYC, also a municipal radio station, but programmed for the general public via AM radio. Throughout his WNYC days, Weintraub stayed close to his friends at the educational

station and subsequently rejoined WNYE in a professional capacity. It was from his work at WNYE that the seeds of Bell Sound were planted.

While employed full time at the station, Weintraub enrolled in evening courses at Brooklyn Polytechnic Institute. And during the five years in which he went to college and worked at WNYE, he, Dan Cronin and another partner, formed a small shop, Bell Recording Co. The company specialized in recording air checks, weddings and Bar Mitzvahs.

After five years of a more than 16-hour workday (16 hours has now become routine), dividing his time among three activities, college was the first to go. Weintraub left school to continue his full-time occupation at WNYE and his part-time work at the shop. But Bell Recording Co. began to outgrow its Mott Street infancy, so the operation moved to Brooklyn. And along with Bell Recording Co. went Al Weintraub on a full-time basis. At this point the profile of Al Weintraub evolves into the Bell Sound story.

Dan
Cronin



Dan Cronin, flying his own plane between Teterboro Airport in New Jersey and Glen Falls, New York, was reported lost as of Sunday, January 28. At press time, no word from the Civilian Air Patrol was forthcoming and the search for Cronin and his plane continues.

Research and development is Dan Cronin's first love, and at Bell Sound, the company which he co-founded some 18 years ago and is executive vice-president, Cronin has seen many of his designs and patents revolutionize sound recording procedures.

Like Al Weintraub, Cronin also was involved in New York's educational station, WNYE, while attending Brooklyn Technical High School. Both he and Weintraub, upon graduation, joined the city's municipal station, WNYC, as radio engineers, where Cronin re-

mained until he was drafted into the Army for the Korean War.

Returning, he joined Weintraub in devoting full time to the small recording shop they had set up in 1950.

One of Cronin's first major innovations was a background noise reduction system for magnetic tape recording. And when transistor application was still in its infancy, he completely converted Bell Sound's studio amplifiers to solid state.

Cronin also developed the depth control system now universally used in cutting masters. Some of his electronic design patents are currently used and marketed by major sound equipment manufacturers.

Mort
Fujii



The title, vice-president in charge of engineering, is given to Mort Fujii for lack of a better tag, for his duties blanket both the technical and administrative realms of Bell Sound.

Although Fujii is the most recent executive addition to the staff, his roster of technological advancements at the company are many. For example, Bell Sound's new 12-track recorder is the result of a concept technologically realized via Fujii's abilities.

Since his graduation from the Illinois Institute of Technology with a degree in engineering, Fujii's impressive background includes work with top-ranked corporations. Following his graduation in 1952, Fujii joined RCA, where he started as an engineer in the broadcast audio section. His role was instrumental in the design of transcription tables, tape recorders and a military television system.

In 1955, he left RCA for Ampex. His ten years with Ampex were only interrupted by the two years in which he joined a financial analysis firm.

At Ampex, Fujii spearheaded the design of the company's first consumer audio tape recorder. This marked Ampex's initial entry into the home market. Fujii also belonged to the engineering group which developed a highly sophisticated, miniature, battery operated, "state of the art" tape recorder for military use. Fujii's titles at Ampex constantly changed for the better, and as audio engineering manager, his last position before leaving for Bell Sound in February 1967, he developed Ampex's current line of professional solid-state recorders.

Fujii holds membership in Tau Beta Pi, Eta Kappa Nu and Rho Epsilon.

Irv
Jerome



The added service features which Bell Sound extends to its clients are in large measure due to its complete understanding of the other facets of the record industry. And much of this knowledge is channeled into the company through the backgrounds and experience of its staff.

Irv Jerome, Bell Sound's vice-president and sales manager, brought more than 15 years of record company experience with him when he joined the company in 1961.

Jerome got his start in the record industry in 1946 when he joined Capitol Records as a salesman. During his 12-year stay with Capitol, Jerome continually proved his executive abilities, for when Jerome exited Capitol, he had moved through the positions of district sales

manager for the East Coast and vice-president and sales manager for Capitol's new label, Prep Records.

In 1958, Irv Jerome joined MGM Records where he was named executive vice-president. Leaning heavily on his knowledge of distribution, he reorganized MGM's complete distribution network and promotion methods. According to Jerome, 1958 marked the first year that MGM Records finished with a profit. Jerome, however, remained at MGM only for a year.

Roulette Records was his next stop, as he assumed the post of executive vice-president of sales, a similar position to which he held at MGM. But Jerome decided to go out on his own, so the following year he left Roulette to form a complex of independent labels.

Continued on B-22

Dave Teig



No matter how advanced Bell Sound's technical specifications may be, or how effective are its sales tools, the crux of the operation hinges on its studio operation as its clients judge it.

Heading its entire day-by-day workings is Dave Teig, general manager. Teig, who is responsible for the co-ordination and booking of all studios, editing and cutting facilities and handling client relations, sports nearly 14 years of recording experience from the announcer's chair.

While Al Weintraub and Dan Cronin were radio engineering programs for WNYE, while attending Brooklyn Technical High School, Teig was producing these programs for broadcast into the New York City schools. Teig was a student aspiring for an acting

career; the other two were engineering students. After graduation, Weintraub said to Teig, "How would you like to go into sound recording?" Teig considered the offer, but turned it down for another job in radio announcing.

Teig spent 14 years announcing on East Coast radio stations, such as WILK, Pennsylvania, and WJIL, West Virginia. In 1958, he returned to New York and Al Weintraub again made his offer. This time Teig accepted, joining Bell Sound as production manager. His initial functions were "limited" (a full time job in itself, as Teig tells it) to booking the studios and traffic. Now, as general manager, he supervises all non-technical operations and is in charge of all personnel, in addition to his other duties.

Spots Point Way to Bell Sound's Success

By CLAUDE HALL

Radio and TV commercials represent between 35 and 40 per cent of the total business of Bell Sound Studios. This year, business is up more than 10 per cent above last year. There are two good reasons—the superb sound facilities offered and a man named Irv Jerome.

The facilities of Bell Sound speak for themselves. But it was Jerome who spread the first word. Joining the firm in 1961, Jerome first launched expansion of the studios to add the equipment necessary for doing commercials. Today, Bell Sound offers both a film room and a projection room with 16mm and 35mm projectors. Film can be projected into the studio so recording artists can record to the picture.

But the commercial business of today was "very slow in building up," admitted Jerome. "The first four or five months, we achieved very little, if anything. Up to this time, I'd been a record man where you saw results. You knew immediately whether or not your product was acceptable. When I used to complain to Al Weintraub, the president, he'd say to wait; that this was a different world, and that I was selling a service and not a product."

That's one of the keys to the success of Bell Sound in the commercials field—service. The studio complex always has extra engineers and cutters standing by. And a staff of messenger boys are kept on constant duty "because everything the agencies need, they need 'yesterday.'"

Jerome himself likes to be in on the beginning of a session to see that everything is shipshape.

Though things were slow at first, eventually Jerome talked an agency into trying out Bell Sound. "The problem was that we had a reputation for records. But once someone tried out the studios, the word began to spread by mouth. Now you have to book at least a week ahead to get into the studios."

Jerome is vice-president and sales manager. As such, he's responsible to a large extent for the commercials cut in Bell Sound. The agencies generally use the studios 9 a.m. to 6 p.m., but on certain rush things, there's no set hours. An agency for American

Motors once worked 9 a.m. to 2 a.m. in order to complete its entire campaign.

There have been thousands of commercials recorded in Bell Sound. Some of the agencies who've used the studios include Ted Bates, J. Walter Thompson, BBD&O, Benton & Bowles, Young & Rubicam, Ogilvy & Mather Inc., Mogul Baker Byrne Weiss; and the Frank B. Sawdon agency. But Jerome pointed out that nearly all Madison Avenue agencies had used Bell Sound at one time or another; most of them use the studios often. Some of the commercials have won awards. Products concerned range from Pepsi and Coke to Ford, Kenny Shoes, Barney's clothing store, and Viva Scott towels. Pepsi, as an example of the capabilities of Bell Sound, filmed and recorded their commercial at the same time.

Besides radio and TV commercials, Bell Sound has also been the source of sales presentation recordings, educational material, and foreign language products. The studios maintain a library of sound effects for use free. As for background music, they can recommend several firms in New York to supply anything the agency might need.

Bell Sound's Manufacturing Geared to Flexibility

By MORT FUJII
Vice-President, Engineering

Bell Sound Studios has long recognized the need for professional quality audio equipment designed to fit the users' requirements. There are many excellent quality audio products on the market today. However, as excellent as they are, modifications and alterations are often necessary to fit into the system and provide the necessary features and flexibility.

Bell Sound Studios and its subsidiaries, being users of such equipment as well as a manufacturer, is in an excellent position to determine the needs and field-test the concept. This capability is worth reams of market research data.

Product deficiencies exist generally in products where the quantities that can be forecast for sale is too low for the larger manufacturers to be able to consider as economically feasible. The small manufacturers may find it economically to their advantage to manufacture, but may not have the technical capability or the necessary facilities of the majors. The capability and knowledge possessed by Bell Sound Studios and its subsidiaries bridge this gap; it has the technical capability, knows the product requirements and is of a size to make it economically practical to manufacture.

Our entry into manufacturing was born out of necessity. When our tape duplicating plant was being established, a search was made of all high speed tape duplicating equipment on the market. Although there was excellent equipment being marketed, it did not have the desired flexibility and performance. A prime requisite was one duplicator system capable of producing all of the various forms of cartridges and pre-recorded tapes being marketed. The changeover from one configuration to another also required a minimum of lost production time using non-skilled labor. Such a high-speed tape duplicating system did not exist.

Those requirements are essential for any tape duplicator so that he can get maximum utilization of his equipment. Of course, it is undesirable for a duplicator

to invest in a system for each form of pre-recorded tape marketed. Yet to be competitive, he must be able to produce all configurations.

Since this flexibility was not available, but of paramount importance, there remained no choice but to design our own high-speed tape duplicating system. This system was successfully designed, constructed and placed in operation, along with auxiliary test equipment and despooling equipment necessary for cartridge and cassette production.

As business grew, higher production capability with lower labor costs were necessary to stay competitive. To accomplish this feat, automatic despooling equipment and a continuous loop master playback system were developed.

Other companies entering into tape duplication, hearing of our duplicating system, began to inquire. They were completely new to this field, requiring complete plant installation and personnel training in all areas of production. No manufacturer was able to provide this service. Recognizing this need we decided to enter the manufacturing field to properly service these customers.

Having thus embarked in manufacturing, we must constantly strive to improve our current products and develop new products to assure our continued service to the field of audio.

We have a number of new products under consideration; expansion of our manufacturing operation is already underway; and several items are in the final stages of development and are planned for introduction in the near future.

DUBBING SOUND ON VIDEO has become a major function at the company's studios. Equipped with both 16 and 35mm film projectors, Bell Sound can record the soundtrack while screening the video portions.



Keep Swinging

LONDON®

LONDON RECORDS & THE LONDON AMERICAN GROUP



memo from DAVE MILLER

A wise producer once said-
"Be kind to your recording engineer,
in him may lie your genius."

P.S. - Congratulations
to the staff at Bell Sound-
the best studio in New York



Lear Jet Stereo Eight
proudly presents the
mobius-magilla award
to the A&B Duplicating Co.
for achievement
in the ever-expanding,
exciting-world-of-sound.



Lear Jet

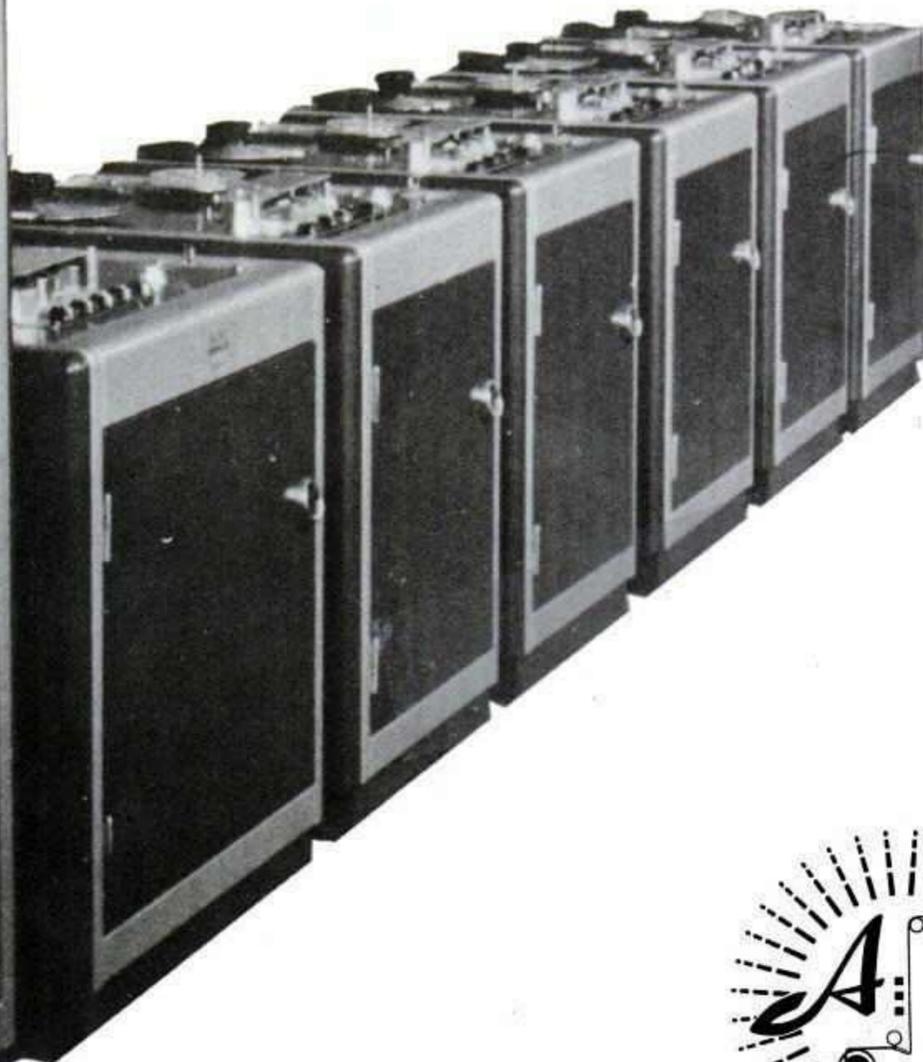
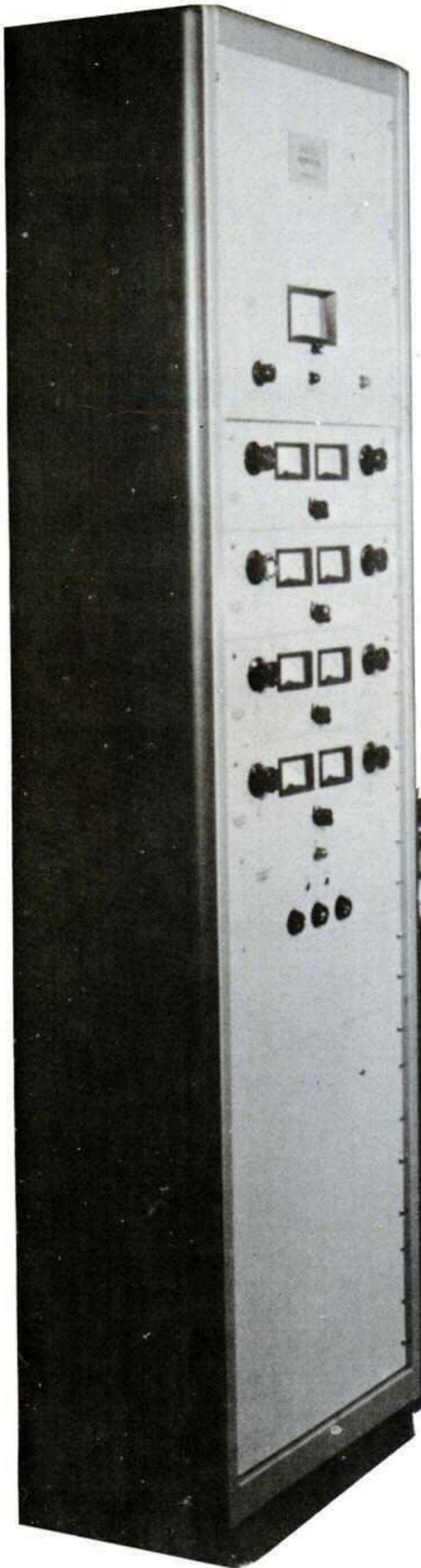
inventors and world's largest
manufacturers of eight
track stereo cartridges.

A & B DUPLICATORS, LTD.

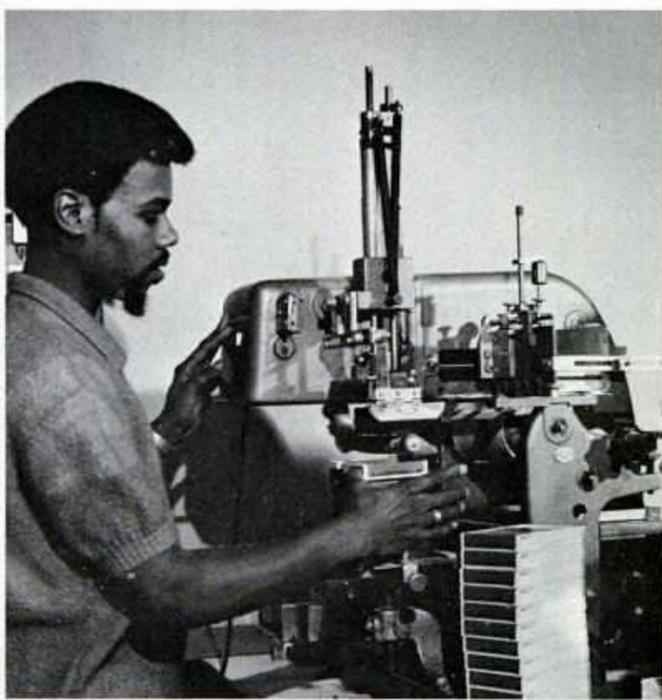
specializing in
the duplication
and production of
all configurations of
pre-recorded tapes
such as cartridges,
cassettes and
reel to reel.



AND manufacturers of high-speed tape



The manufacturing arm of BELL SOUND STUDIOS, INC.



duplicating equipment, accessories and professional audio components.



A & B, one of the largest and most complete duplicating facilities in the East, is capable of duplicating, packaging, and drop shipping your product.

Under the trade name Electro Sound we are manufacturing and marketing high speed tape duplicating equipment and all accessories needed for a complete plant installation. Duplication of all configurations of pre-recorded material is possible on this system. The electronics are all solid state circuitry with a crystal controlled and regulated bias generator, for optimum performance and maximum dependability. Taped transports are professional quality of high reliability for continuous operation. The equipment is designed using a modular concept with plug-in head assemblies and slave adjustment panels. Pre-recorded material is possible on this system to accommodate any configuration of

re-recorded material. Any future configurations that may appear can easily be adapted. Change-over from one configuration to another requires less than ten minutes for a ten slave line using unskilled labor. A continuous loop master play-back system is also offered for increased production.

Accessory items include: test equipment for ease in set up, quality control and maintenance of a duplicator line, automatic winding equipment for cartridges and cassettes, quality control play-back machine and complete equipment for the fabrication of the duplicating master.

The purchase of our system includes complete supervision of the installation, and start of production as well as production training by our Engineering and Production staff.

THE MAKING OF A RECORD—1968

By TORY BRAINARD, *Engineer*

In the last twenty years the world has changed considerably. There have been great technical advances in our whole way of life; from medicine, with heart transplants and the use of Laser beam, to transportation with jets that will carry hundreds of people faster than the speed of sound. The recording industry has kept up with other industries in meeting the demands of the consumers, record producer, and artist, and has tried to give them as much versatility as possible.

The process of making a record today is completely different from that of decade ago. The artist, producer and arranger would plan the exact program to be recorded before entering the studio. The songs were all picked, the arrangements written and the artist rehearsed, and only then did the producer go into the studio and record.

In the average three-hour session at least four songs were recorded and very often six tunes if the artist was making an LP. There was only manual recording then, so everything had to be right at the date—the artist, the orchestra and the balance. There was very little that could be changed afterwards.

Today the concept is completely different in the pop field. The producer wants as much flexibility as possible in the final mix of the record. He wants to have the option of increasing or decreasing different instruments or sections of the orchestra in relationship to the vocalist. Since the most important part in the orchestra, in the majority of pop records today, is the rhythm section, the producer will very often record just this section and the lead vocalist at the original session. In order to achieve the right "feel" for the

song, the arranger and rhythm section often work for an hour or more on one tune. This means that in a three-hour recording session there is only time to record three songs at the most and these are by no means complete.

The next step is for the producer and arranger to analyze what has been recorded so far and figure out what they want to add to the existing rhythm track. It might be strings, brass, reeds, percussion and/or more rhythm instruments. This "sweetening" can be done in several different ways. Until the 8-track and, at Bell Sound the 12-track tape machines were in common use, the usual method of adding instruments to the pre-recorded track was to play back the existing track from one tape machine, through headphones to the musicians being added, and recording on a second tape machine. If the original recording was done on four track, the most popular method until two years ago, two or more of the original tracks had to be combined to one track or the instruments being added had to be combined with an existing track. This meant loss of control of certain instruments in the final remixing. Another disadvantage was that each time something different was added it meant re-recording on another reel of tape, adding more tape hiss and noise which tended to change the sound slightly. If the recording equipment had not been maintained properly, it could be disastrous to do even one "overdub."

Many of these problems were overcome with the installation of 8 and 12-track tape machines and using Sel-Sync (selective synchronization). This permitted the producer to record the original rhythm section on several tracks and still have some tracks that are not recorded on. This means that no material gets re-recorded with the addition of hiss and noise; that no

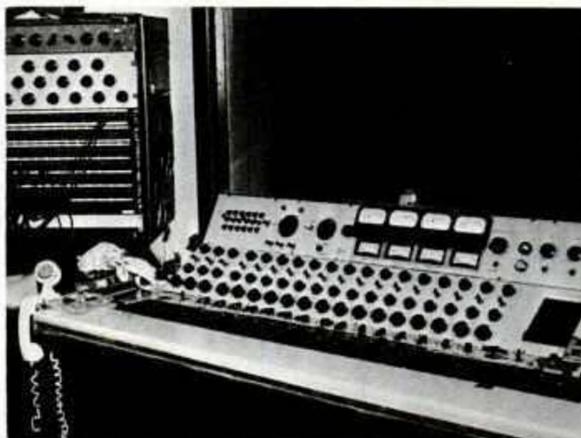
tracks have to be combined until the final remix, and that there is complete balance control at the remix due to lack of acoustical leakage in the studio, since the musicians being added are using headphones and there is not a loud rhythm section playing in the room at the same time.

After all the music and vocals have been recorded, all the tracks have to be combined to make the final monaural tape. Since there are now 12 tracks instead of four to be balanced, it takes longer, but due to the additional control available by having different instruments or sections on separate tracks, the producer and engineer can achieve the balance and sound that are required and not have to settle for something that is not right because the instruments in question are already combined with others. It also enables them to add equalization, echo, and tape reverb to any one or all of the 12 tracks and also use compression whenever desired.

With the Sel-Sync (selective synchronization) increased popularity of stereo in pop records, 12 tracks give the producer a much more versatile selection as to what he wants to appear on the left and right channels of a stereo record.

The making of a record is no longer one three-hour session. It can take days before all the instruments are added and the lead vocal and group performances are satisfactory and the final mix is completed. There is much experimenting with and creating of new sounds being done every day and this is what makes today's records so exciting. It also means that the producer, arranger and the engineer have to work together as a unit in order to achieve a hot quality product in the groove.

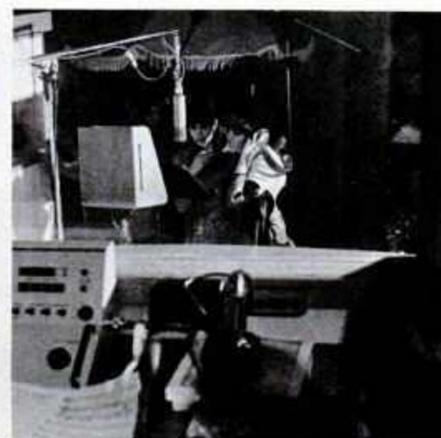
From Voice to Wax... and Beyond



CONTROL ROOM. Recording console and mixing panel at start of session.



RECORDING SESSION of instrumental tracks is taking place.



OVERDUBBING. Voices are recorded over previously recorded instrumental track.

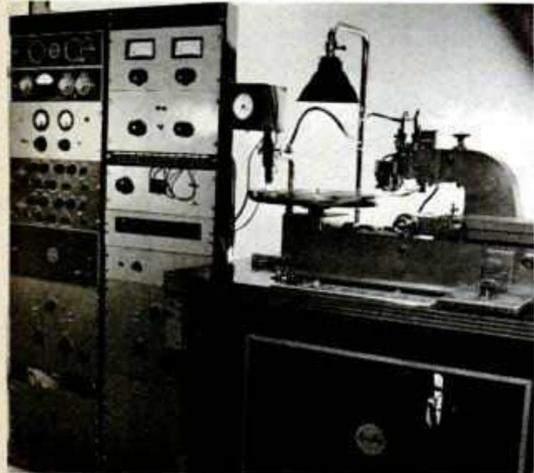


(Left) **12-TRACK RECORDER** in use during session. This unit, developed by Bell Sound, will probably be the industry standard of tomorrow.

(Right) **PRODUCER AND ENGINEER** discuss position of tracks on the recorder. Shown are producer Teddy Vann and engineer Harry Yarmark.



REMIXING. Engineer reduces the multi-track tape to 2-track stereo and monaural.



SCULLY CUTTING LATHE, from which most of Bell Sound's master lacquers are prepared.



SOL KESSLER checks a stereo lacquer before sending it to the plating plant. The lacquer master will be eventually used in the pressing of stereo records.

SAME TAPE used to make the lacquer master is also used to prepare cassette, 4- and 8-track tape cartridge running masters, which will be used in high-speed duplication.



JIMMY RODGERS

BUDDY KNOX

THANKS BELL, FOR A WHIRLWIND OF HITS

RONNIE HAWKINS

LITTLE ANTHONY AND THE IMPERIALS

RAL DONNER

THE DUBS

TOMMY JAMES

THE CLEFTONES

PLAYMATES

THE FLAMINGOS

THE CROWS

THE CHANTELS

FRANKIE LYMON

SONNY TILL AND THE OROLES

JIMMY BOWEN

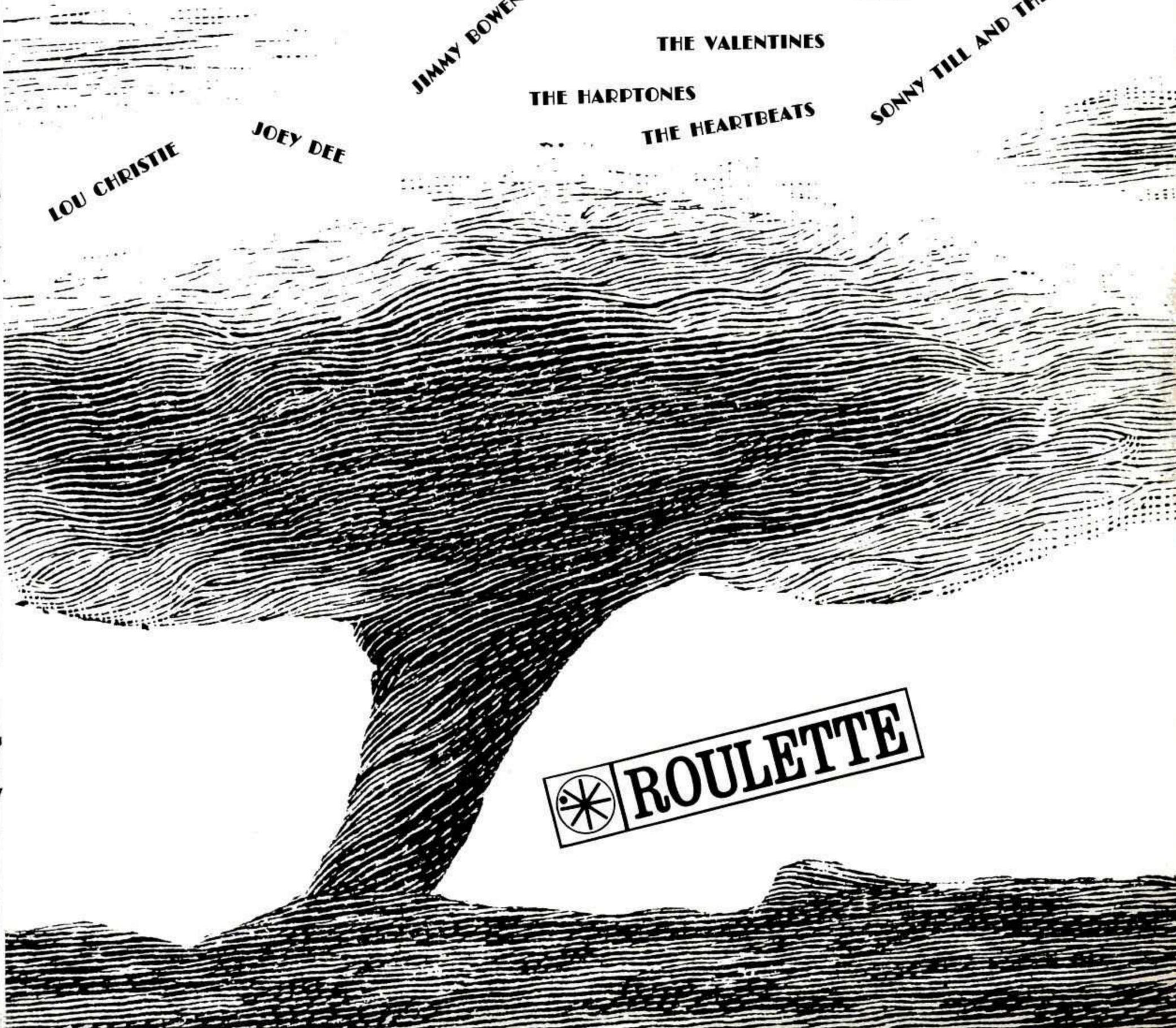
THE VALENTINES

THE HARPTONES

THE HEARTBEATS

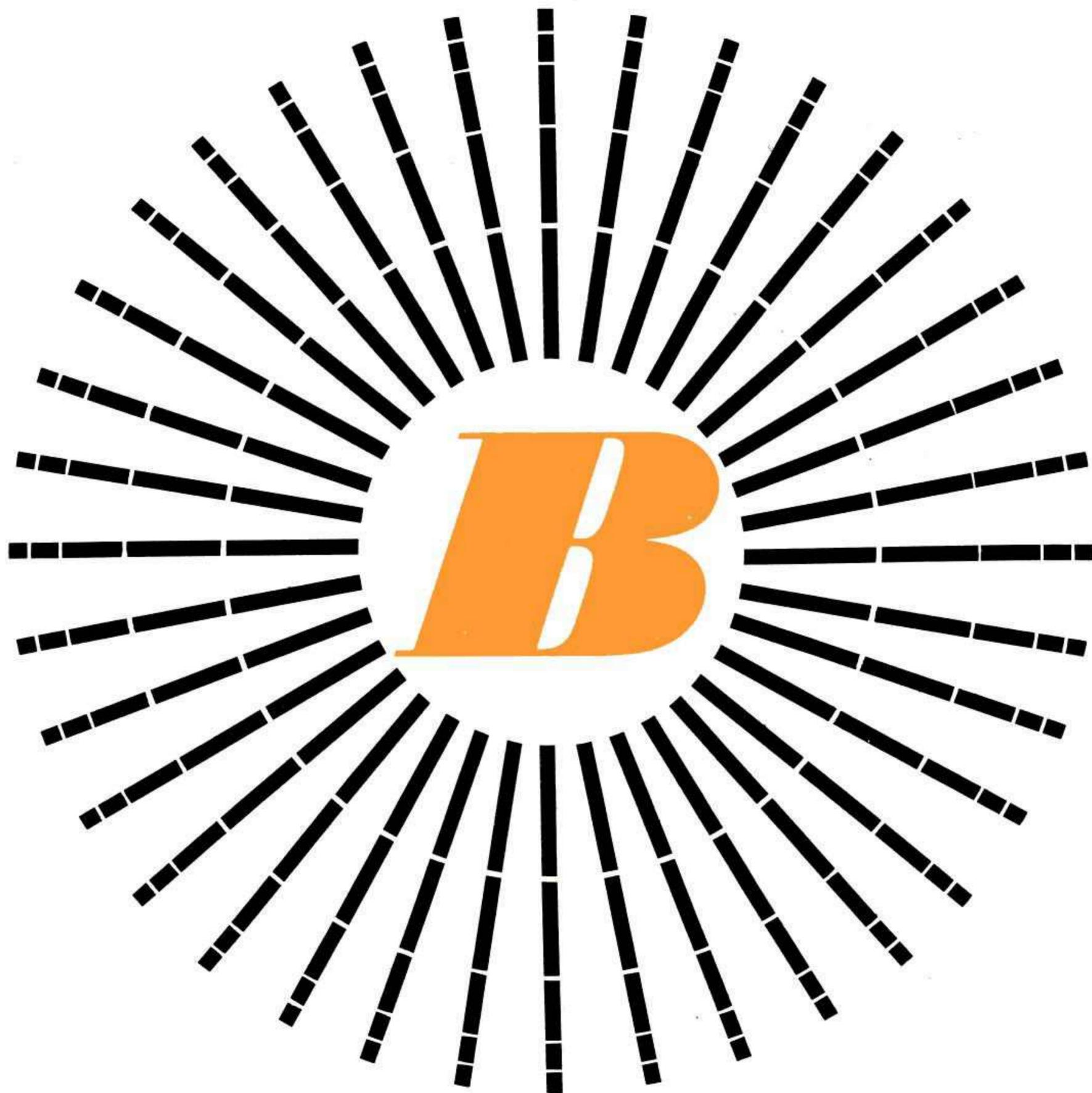
JOEY DEE

LOU CHRISTIE



 ROULETTE

SERVICE IN SOUND REPRODUCTION TO



THE RECORDING INDUSTRY SINCE 1950



BELL Sound Studios Inc. / 237 West 54th Street / New York, N.Y. 10019

Tape CARtridge Duplication at A&B



A&B's SECOND DUPLICATION line features a reel-to-reel master controlling 10 slaves for duplication of 4-, 8-track and cassette production. All slaves are equipped with interchangeable plug-in head assemblies, permitting the same equipment to be used for all configurations.



WINDING TAPE INTO CARTRIDGES from the pancake reels duplicated on the slaves is the next phase of A&B's operation. The Bell Sound division employs some 60 workers, although that number occasionally rises to 90.



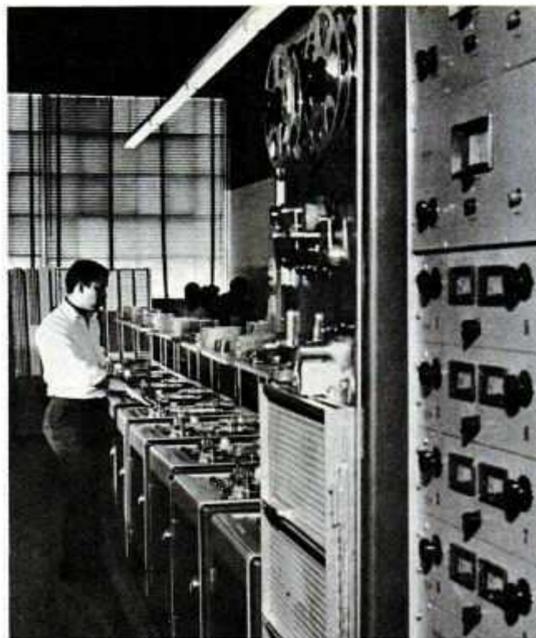
EACH CARtridge is checked for defects by A&B's trained staff.



AUTOMATIC LABELER, neatly and precisely, gums cartridge slick onto cartridge. One of four machines, this automatic device's capacity is 6,000 labels per shift.



COMPLETED CARtridge is then shrink-wrapped and loaded into boxes for shipment.



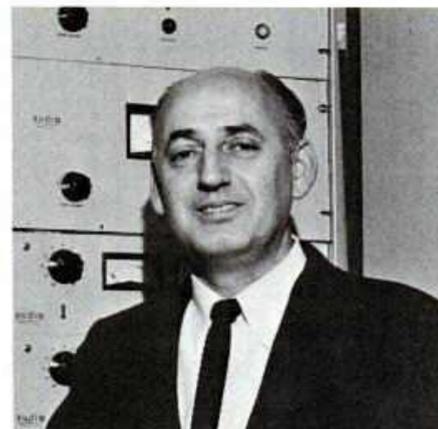
MASTER PLAYBACK rolls tape for duplication on 10 slave units. A&B's capacity for 8-track cartridge is 18,000 per shift; 9,000 for 4-track and cassette. The master unit utilizes a continuous loop master regardless of configuration, thus providing for minimal production time loss.



CLOSE-UP of the winding procedure done on A&B's automatic unit, which cuts the tape at the end of each complete cartridge. Pancake generally contains 10 cartridges.



SPLICING CONTINUOUS LOOP tape and sealing the cartridges and cassettes is handled by a separate staff.



SUPERVISING A&B Duplicators' entire operation is Matty Polakoff, general manager. A&B is the manufacturing arm of Bell Sound, and thus, aside from tape duplicating, it manufactures all of the company's own duplicating equipment and supplies equipment for other duplicators.

Duplicating Tape CARtridge Product

By MATTY POLAKOFF,

General Manager, A&B Duplicators, Ltd.

With the now universally accepted tape cartridge as a form in which recorded material is marketed, there is an ever increasing number of companies interested in releasing their product in this form in the three basic systems in use—4-track and 8-track continuous loop cartridge and the cassette which is a cartridge containing two miniature reels. The 4-track cartridge contains two stereo programs, the 8-track contains four stereo programs, and the cassette with also two stereo programs.

The 4 and 8-track cartridges use 1/4" tape running at a speed of 3 3/4 i.p.s. while the cassette uses a tape of 150 mil. width (slightly over 1/8") and runs at a speed of 1 7/8 i.p.s.

To understand the steps necessary and the preparation of a continuous loop cartridge one first must visualize the form that the tape takes. Visualize a long piece of tape with the end spliced to the beginning, so as to form a continuous belt. Along this belt are recorded the two or four stereo programs with the end of each program butting up with its own beginning. Here we see the first problem posed by this system. All the programs must be very close to the same length or one will encounter, while listening to the cartridge, long pauses between the end of a short program and the beginning of a longer program. In order not to have these undesirable, excessive, pauses the recorded material must be put in the hands of a competent editor capable of programming said material into two or four equal programs, without destroying its content or effect. The product thus generated by this editor is termed an "intermaster" and is usually on 1/4" 2-track tape. The two or four programs at this point are on separate tapes.

The next step is the combining of these separate tapes onto one tape (usually 1/2" or 1" wide) which is called the duplicating master. This duplicating master is then run on high-speed duplicating equipment which makes multiple copies, (usually up to 10) recording all programs simultaneously. Four and eight-track cartridges use quarter inch tape running at a speed of 3 3/4 inches per second.

These copies are then loaded into the cartridge, labeled and packaged. The form that the graphics take are not as yet standardized, but the most commonly used format is as follows: One side of the cartridge contains liner and program copy while the other side carries multi-color art work, usually a reduction of a previously existing record jacket. The finished product is shrink wrapped and is now ready for the market place. The cassette's programs take the format of a conventional reel to reel product, and do not impose the requirement of programs of equal length, thus eliminating the need for an "intermaster." However, a duplicating master must still be furnished. The duplicating method is similar to continuous loop cartridges, but the graphic format changes somewhat as follows: The cassette itself carries two labels each with program content and an outer plastic container in which the cassette is packaged carries liner copy and art work.

A&B Duplicators Stepping Out As Major Bell Sound Division

Rapidly emerging as one of the major phases of the entire Bell Sound complex is its A&B Duplicators, Ltd. division. A&B, formed in 1965, is the company's manufacturing arm.

Mostly known for its high-speed tape duplicating facilities, A&B also is deeply involved in equipment manufacture. The subsidiary has custom-designed tape duplicating setups for several record companies worldwide including those in Canada and Spain. A&B is headed by Matty Polakoff, general manager.

For Al Weintraub and Dan Cronin, both radio engineers, A&B Duplicators is their pride and joy. And through Electro Sound Corp., the research and development wing of A&B, Cronin has refined and created many of Bell Sound's innovations. Although Cronin is executive vice-president of the entire operation, most of his time is channeled into research and development avenues at Electro Sound.

The hub of A&B Duplicators' 17,000-square-foot plant is its tape CARtridge operation. With a capacity of 18,000 8-track cartridges per eight-hour shift (9,000 for 4-track and cassette), the division employs a minimum of 60 workers. Two separate duplicating facilities, each consisting of a master and ten slaves, function throughout the day. A&B manufactures all of its own equipment.

Congratulations
to
Bell Sound Studio, Inc.

We're proud
to be
your exclusive
tape supplier.



Magnetic Products Division **3M**
COMPANY

SCOTCH AND THE PLAID DESIGN ARE REGISTERED TRADEMARKS OF 3M CO.



Congratulations from All of Us ABC Records, Inc.

... and Distributed Labels



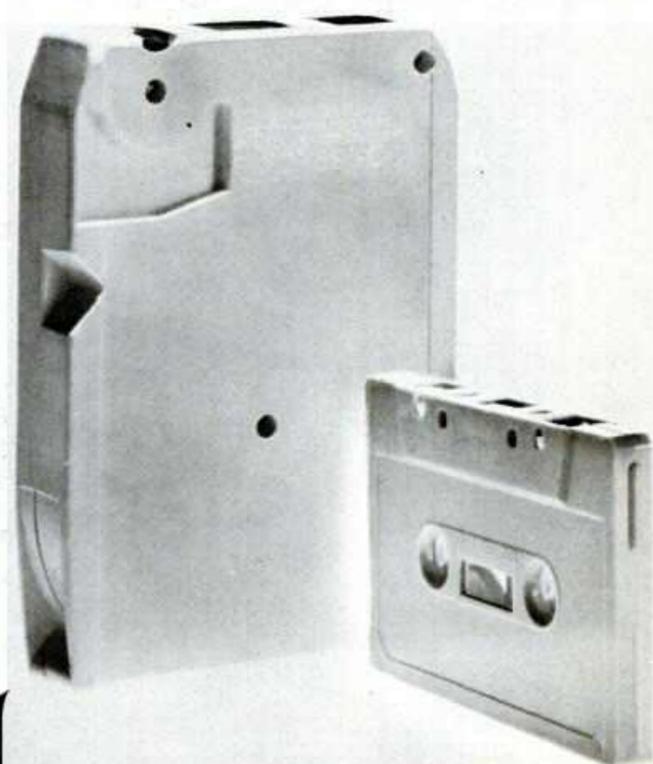
SENATE



*My
Sincere
Thanks to
the Entire
Staff of
Bell
Sound*

JIMMY WISNER

The Sound of Bell Sound Sounds Better because of Data Packaging Cassettes & Cartridges



Congratulations

**to a
great
crew**

Mat

CARNEGIE DELI

**With
Appreciation
for
the
Years of
Quality
Masters**

**SCEPTER
RECORDS**

**THE HOUSE OF
MUSICAL
ENCHANTMENT**



CONGRATULATIONS

Carl Bratman

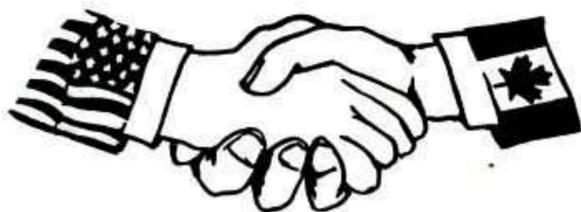
Congratulations

TO

BELL Sound Studios Inc.

FROM

 **Quality** RECORDS LIMITED



CANADA'S FIRST AND ONLY COMPLETE PRE-RECORDED TAPE DUPLICATING FACILITIES.

MANUFACTURERS AND DISTRIBUTORS OF OPEN REEL, CASSETTES, 4 AND 8 TRACK CARTRIDGES.

FOR COMPLETE TAPE DUPLICATING AND CUSTOM PRESSING SERVICE CONTACT

 **Quality** RECORDS LIMITED

380 Birchmount Road, Scarborough, Ontario, Canada
Phone OXford 8-5511

**DEB MORE
SALES, INC.**

*The
Best
to you
from all
of us*

**DEB MORE SALES, INC.
BARRY RECORDS
LOTUS RECORDS**

**MANY THANKS
AND BEST WISHES
TO AL, DAVE
AND THE ENTIRE
STAFF OF BELL SOUND**

HERB BERNSTEIN

PUPPY LOVE • MY HOME TOWN •
I LOVE YOU BABY • PUT YOUR HEAD
ON MY SHOULDER • LONELY BOY •
TIME TO CRY • DIANA

Thank you for great years of
fine recordings.

Paul Anka



**BEST
WISHES**

LONG WEAR STAMPER CORP.
36-41 36th Street
Long Island City, N.Y.
(212) 392-4718

BELL RECORDS (AMYMALA)

**E
L
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S
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N
D**

IT'S BEEN A GREAT ASSOCIATION

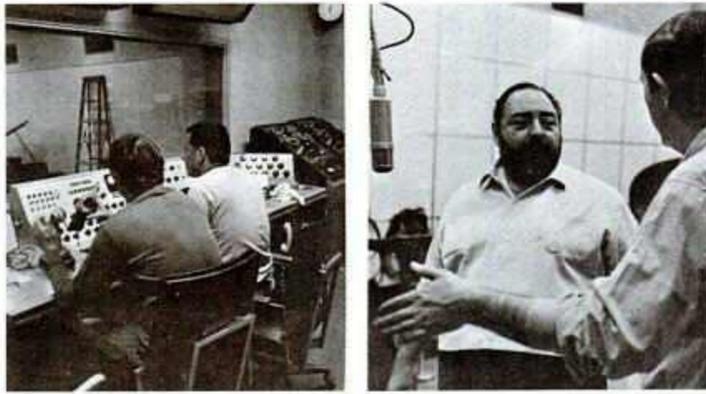


1776 BROADWAY, NEW YORK

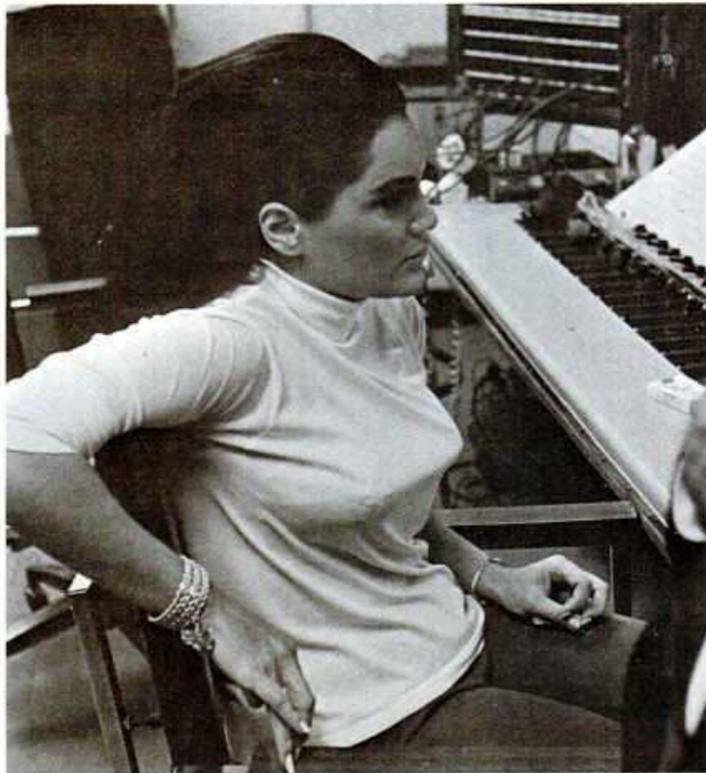
It's Down to the Nitty Gritty at Recording Time

(Left) Producer Artie Kornfeld and Harry Yarmark, engineer.

(Right) Actor Sebastian Cabot and arranger Lou Stallman.



Songstress Connie Francis.



Listening to playback. Standing, Tom Poston and Peggy Cass. Seated, Orson Bean and Kitty Carlisle.



A Bell Sound engineer, Mike Feeney of the Spiral, Rick Sklar, program director of WABC, New York and Bruce Morrow, WABC deejay.



Vocalist Jackie DeShannon, Hillary Lipsitz, account executive at BBDO and Dick Duane, music director of Siana Productions.



Lyricist Hal David, singer Dionne Warwick and composer Burt Bacharach.



Glenn Osser directing the ABC Symphony Orchestra for WABC-FM.



Dizzy Gillespie and arrangers.



Hy Weiss, record executive and recording artists Charles Aznavour and Arthur Prysock.



Sammy Davis Jr. and May Britt.

don costa productions, inc.



congratulations and thanks
for being so instrumental
in many of our hits.

8961 sunset boulevard • los angeles, calif. 90069 • 273-5684

Thank you
for
Eighteen
Years of
Service . . .

Jay-Gee Record Co., Inc.
Jubilee-Josie
1790 Broadway
New York, N.Y. 10019

**GOOD LUCK
TO A
FINE STUDIO**

Budget Sound, Inc.

Al Sherman

Somerset—Stereo Fidelity

Alshire Presents

**Harvey's
knows
it's your 18th**

Congratulations

Harvey Radio Co., Inc.
Professional A/V Division, 2 West 45th St., New York, N.Y.

**To BELL
Where the Best in
SOUND is Found**

**COTIQUE
PRODUCTIONS INCORPORATED**

345 West 58th Street
New York, New York 10019
(212) PL 7-2480

Manufacturers of Latin American Records

**When you carry COTIQUE
you carry the quality line.**

Flexibility Keeps Bell Sound Ringing 24 Hours a Day

With one push of a button, an engineer at Bell Sound can pan the sound across a total of 15 microphones in the studio. It's actually an automatic channel sequence selector, but chief engineer Bill Firestone fondly calls the unit "The Monster."

This device, built during what Firestone called the "heyday of ping pong stereo," is just one of the custom-designed units of many at Bell Sound. The recording complex offers 50 tape machines with custom consoles.

Firestone keeps tabs over all of this equipment, as well as other specialized equipment and heads a staff force of four technicians. About 60 per cent of their time, he estimates, is spent in preventive maintenance in order that "things don't go wrong during a session." As for emergencies, "they're all bad, but they get handled in short order."

One event that was an emergency and during which Bell Sound co-operated fully with the American Broadcasting Corp. was on the day President John F. Kennedy was assassinated. One of the first live FM stereo broad-

casts originated from Bell Sound over radio station WABC-FM. The occasion was a 13-show series sponsored by Alitalia Airlines. This show was fed from Bell Sound direct to ABC master control. Bell co-operated with an ABC crew to turn out a special memorial, with the musicians and everybody revamping the program and going on the air at 9 p.m.

A studio is only a studio, but "here at Bell Sound we like to pride ourselves on being flexible . . . so we can give the client more. If necessary, we'll modify the equipment to suit the client's needs." He pointed out that Bell Sound kept a wide variety of musical instruments on hand and could lease others on the spur of the moment to suit the client's needs."

Firestone joined Bell Sound in 1959 after 18 years in military service. An engineering graduate of UCLA, he helped set up the Armed Forces station in New York and was its chief engineer. At one time, he headed up the radio-TV section of the U. S. information division in Europe.

\$600, a Good Telephone Listing and Ambition • *Continued from page B-3*

46th Street, the company became nationally and internationally prominent.

By 1957, Bell Sound was "busting at its seams," so with its 17 employees, the company took an annex on the fifth floor of its present location on 54th Street. Moving into one of the most modern studio facilities in the nation, Bell Sound continued to prosper. The second floor was also secured by the growing operation within a year as was part of the first and third floors. It wasn't long before Bell Sound acquired the entire third floor in a studio operation employing nearly 60 people. Sporting the latest technological apparatus, Bell Sound's facilities now include three studios, four editing rooms, five cutting rooms and a film room.

But while Bell Sound's operation as a recording studio built success upon success, its owners foresaw diversification looming in the future. In 1965, A&B Duplicators, Ltd., a high speed tape duplicating company, was formed as a wholly owned subsidiary. In 1966 A&B entered the equipment manufacturing field and through Electro Sound Corp., the Bell Sound research and development arm, it manufactures high speed duplicating equipment and accessories. C&W Production is another Bell Sound corporation—this one handling the booking of talent, recording production, musicians' contracts, premiums, etc., for its clients. C&W is especially effective in the production of commercials.

Service a Moral Obligation • *Continued from page B-3*

gests publishers who specialize in the particular client's music.

During studio time, Bell Sound's engineering personnel step in to guide the client through the technical stages of recording. But when the recording (and Bell Sound's functional role) is completed, the company's service does not end. Bell Sound's officials suggest directions in which the client may attain his goal of marketing his recording.

A complete itinerary is mapped out if the client chooses to market his record as an independent channel. The client is given names of disk jockeys and distributors and is instructed in the methods of promo-

tion. He is told that the records must be pressed and shipped, thus making them available to his distributors and most importantly, to the consumer.

Occasionally, Bell Sound will suggest that a client go to a particular record company. "Through our years of experience and dealings with virtually all the record companies," Jerome said, "our recommendations are considered extremely valuable. We don't push every client that comes in, so when we suggest a particular recording artist to a company, it carries some weight. To the record industry, the name Bell Sound signifies the names and experience of its key personnel, which conveys a reputation built through the years."

Irv Jerome • *Continued from page B-4*

Jerome was fortunate enough to have several hits on his labels, but he soon became disenchanted with the entire record industry.

The payola probes and the then current distributor-manufacturer relationship were the two areas souring Jerome on the industry. "Perhaps I was old-fashioned," Jerome recalled, "but I believed that a record should succeed purely on its merit."

Even though a record by an independent label would become a big seller, its manufacturer would be slow to realize any profits from the disk. Distributors would only pay their required amount if forced to by the label issuing another hit record. In order to receive

copies of the new disk, distributors were made to pay their past debts.

By 1961, Jerome wanted out of the record industry and by way of Al Weintraub's offer to him to join Bell Sound, Jerome saw his chance. Weintraub was expanding into commercial production and needed someone to spearhead the operation. The decision to leave the industry he served for 15 years was a difficult one, but he accepted Weintraub's offer.

Under Jerome's auspices, Bell Sound's sales in all divisions have climbed sharply, especially in commercial production. The Bell Sound studios are now extensively used by nearly all New York advertising agencies.

Bell Sound's 'Button Pushers' at Head of Their Class

All industry has been faced with an acute shortage of proficient technicians—audio engineering notwithstanding. Bell Sound, in meeting and overcoming this critical dearth in sound recording personnel, has developed a successful trainee or internship program which has fulfilled a double function.

Although some trainees have some musical or electronics background, no more a prerequisite than aspiration is needed to become a studio assistant at Bell Sound.

Studio assistants, affectionately known as "button pushers," are responsible for preparing set-ups, operating tape recorders, keeping recording logs, etc. But most importantly, button pushers work in close proximity to the sound mixers, whose function and position rank a stop among the technical personnel.

"Bell Sound promotes from within," said general manager Dave Teig, "so there is incentive. How long

one remains a button pusher depends entirely on the individual's abilities. But generally within six months their qualities are evident." A diploma as "button pusher" is considered top credentials at most recording studios across the nation.

Aside from developing fresh talent, Bell Sound's trainee program serves as an invaluable aid for the company's clients. Since studio time is at a premium, the button pusher's functional assistance increases the speed of operation. It not only keeps the session moving but it allows the mixer to concentrate fully on his job. Several of Bell Sound's mixers were former button pushers and others have developed into producers, directors and arrangers.

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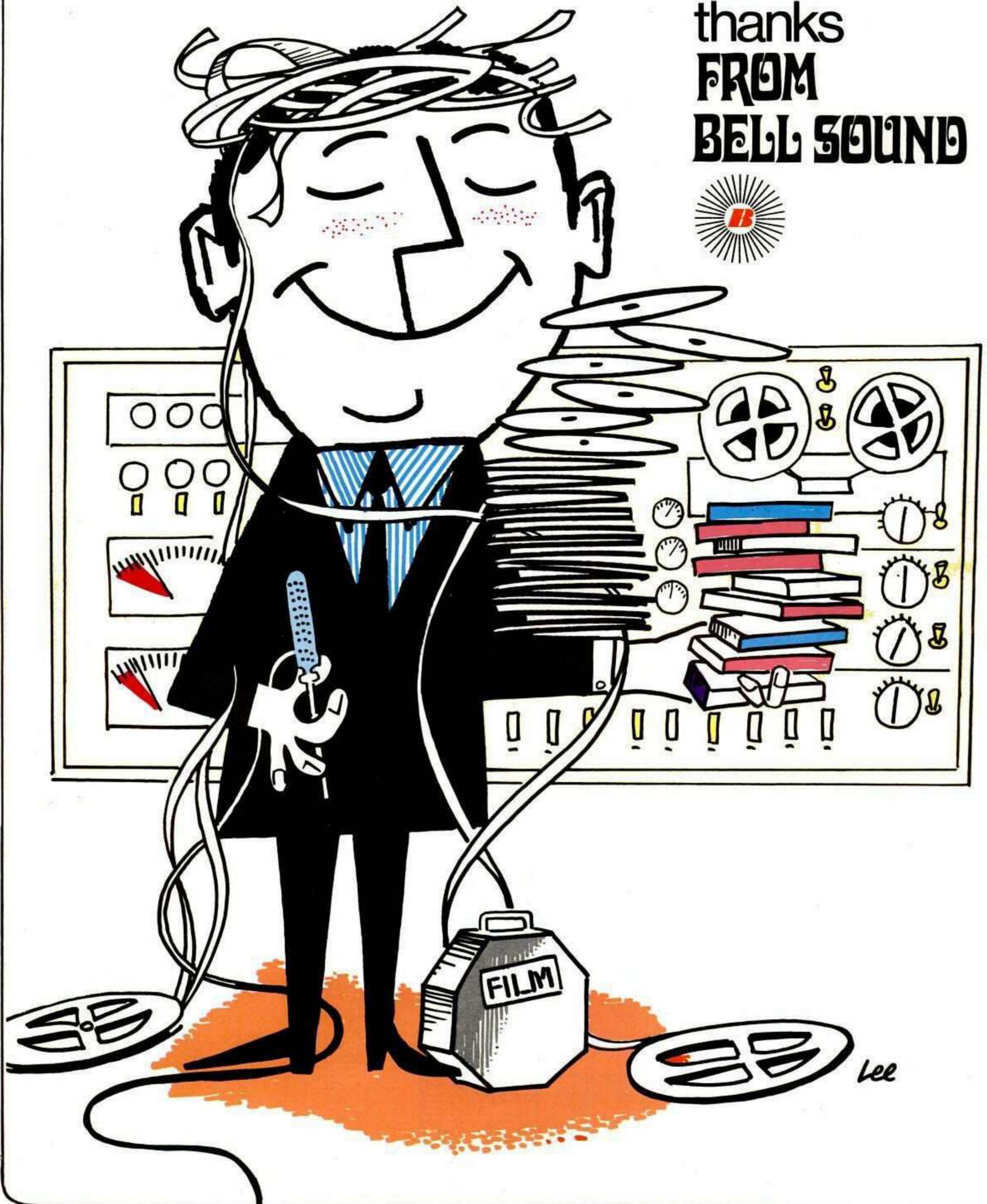
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International News Reports

Post-San Remo Sales Dip; Laid To Public Apathy, Song Quality

By GERMANO RUSCITTO

MILAN — Record sales following the San Remo Festival, are behind post-San Remo sales of recent years, according to reports from the Italian record companies.

Many record leaders said the reasons why are not clear but some opinions included disenchantment with the festival by the public and the low level of the songs. Also, several songs in the Italian chart's top positions before the festival are keeping their status, thus opposite to the tradition that first tunes put them out of the game the day after the event.

Alarm comes from the two record companies who had the widest participation in the festival and 50 per cent of the finalists, CGD and CBS-Italiana. They have had an executives' meeting to decide which new records to release as soon as

general San Remo sales give signs of sinking.

However, sales are still strong enough to consider the San Remo Festival as Italy's leading music event. "La Tramontana," by Antoine (Vogue-Saar), "Canzone," by Adriano Celentano (Clan) and Don Backy (Amico), and "Deborah," by Wilson Pickett (Atlantic-Rifi) would have sold more than 200,000 records each in a few days, according to a survey of all the recording companies which were asked figures about competitors' sales.

Best Seller?

It is not clear as yet which could become the absolute best seller. Immediate followers would be "Canzone Per Te" (the Festival's winner) either by Roberto Carlos (CBS-Italiana) or by its author Sergio Endrigo (Fonit-Cetra); "Casa Bian-

ca," by Marisa Sannia (Fonit-Cetra) and Ornella Vanoni (Ariston); "Da Bambino," by I Giganti (Rifi); "Un Uomo Piange Solo Per Amore," by Little Tony (Durium); "Quando Mi Innamoro," by Anna Identici (Ariston); and "Mi Va Di Cantare," by Louis Armstrong (CDI).

Don Backy is the only singer who did not perform in the festival but it has his record among best sellers. His single, sold in a luxury package at a normal price, embodies "Casa Bianca" and "Canzone; placed second and third, respectively, of which he is the author.

Defending Records

Those records defending their pre-festival chart position are "L'Ora Dell Amore" (Homburg), by I Camaleonti (CBS-Italiana); "Siesta"; by Bobby Solo (Ricordi); "Dan, Dan, Dan," by Dalida (Barclay/RCA-Italiana); "Due Minuti Di Felicità," by Sylvie Vartan (RCA-France); "Massachusetts," by the Bee-Bess (Polydor); "L'Ultimo Valzer," by Dalida. Moreover, "She's a Rainbow," by the Rolling Stones, has come up during the fest days.

CGD records ready to be marketed when San Remo sales go down are "Hambusher," by Boiche and Hart (A&M); "Carmen," by Herb Alpert (A&M); "Pata, Pata," by Miriam Makeba (Reprise); "Summer Wine," by Nancy Sinatra (Reprise); "In the Chapel in the Moonlight," by Dean Martin (Reprise). CBS Italiana's are "Bonnie and Clyde," Italian version, by George Fame, "Call My Name," by Jimmy Royal and "I Am No Stranger," by the Seven Souls.

Deutsche Saga Realigns Execs

DUESSELDORF — Deutsche Saga has realigned its executive staff in connection with the expansion program of its parent company in England.

Marcel Rodd, chief of Deutsche Saga, will concentrate on the export business of Saga Associated Records, the new firm being formed by the amalgamation of Associated

Recordings Co. and Saga Records. Announcement will be made later concerning his post with Deutsche Saga.

Deutsche Saga said that the label has under study the distribution in Germany of the new Trend label, which Saga England is pressing and distributing under an agreement with Barry Class, manager of the Foundations and other groups.

With this agreement, Saga England is entering the singles market. The first singles to be released under the Trend-Saga link-up are "Breaking Up a Dream," with the Ways and the Means; "Speak to Me," with the Explosions; and "Step Down," with the Ranglers.

The first Trend-Saga LP will be released in March. Deutsche Saga is continuing its successful Charlie Parker series on the German market with "Charlie Parker, Vol. 5, Bird & Diz."

Deutsche Saga's new classical LP releases are Haydn's "Trumpet and Horn Concertos," with the Vienna State Opera Orchestra under Anton Heiller; and "Goyescas, Mario Miranda, Piano" (2 LP's). Deutsche Saga has also scored well with its German budget product.

Midani Quits Mexican Cap.

MEXICO CITY — Andre Midani, president of Capitol Records de Mexico, S. A., will resign on March 1. Midani, who founded the Mexican branch of Capitol nearly three years ago, will return to Brazil.

John Manson, who has worked here in the advertising business, will replace Midani. Manson has had no experience in the record business in Mexico.

Late last month, Miguel Delgado, who headed Capitol's press and public relations department for more than 18 months, also resigned.



THE SEEKERS receive gold records awards for Australian sales of their Columbia album, "Come the Day." They obtained the awards at a Sydney reception of EMI, who distributed the disk.



DIANA ROSS AND THE SUPREMES and Cliff Richard meet backstage during the taping of a TV show at Paris' Maison de la Radio, with Jean-Jacques Timmel, second from left, Pathe-Marconi International manager, and Claude Ebrard, promotion manager.

Aussie Exec Forms Business to Aid Acts

By JOCK VEITCH

SYDNEY — A business executive has set up an organization to give three pop groups the benefit of proper business organization. They'll be assured of proper personal management, publicity aid, accounting help, medical care, efficient accounting and tax management and regular weekly pay packets.

The executive is Harry Widmer, design director of Kriesler A'asia Pty. Ltd., manufacturers of radio and TV sets. Widmer got into the pop business by accident just over a year ago. Dur-

ing a discussion with fellow directors of Kriesler he vowed he could take almost any unknown product and market it successfully.

They accepted his challenge and when he was looking for a product he noticed a then-unknown pop group called the Executives perform at his local club. Soon he made them into one of the top groups in the country with a record that stayed in the Top 10 for several months last year. Now he has organized a new company, Cordon Bleu Productions and Promotions Pty. Ltd., to handle the Executives and a group called the Gino Affair. Widmer will give each group its own personal manager. Members of each group play in the other groups for experience.

He has hired accountants to collect their earnings and make tax deductions and hired solicitors to handle their contracts. He has assigned a professional market research organization to investigate teen-age moves and markets. And he has engaged professional artists to design special promotion material.

Miller Int'l Bows 1st Budget LP Since New Tax System

HAMBURG — Miller International has released its first LP since West Germany introduced the added-value tax—excerpts from Franz von Suppe's "Bocaccio" and Karl Milloecker's "Gasperone." The LP is priced at \$1.25.

When the added-value tax was introduced, nearly all German record companies hiked prices of product selling for under \$2.50 by around 3 per cent.

The companies said that this was necessary to meet the burden imposed by the new tax system.

Miller International took sharp issue with this contention. In a statement which riled its competitors, Miller said that it proposed to absorb the tax burden in the interest of building a mass disk market in Germany.

Coronet Formed In Johannesburg

JOHANNESBURG — A new record company, Coronet Records, has been formed here. It has already been signed to represent several overseas companies.

Coronet Records, headed by H. Saidel, has begun recording, and at present represents Ofir of Portugal and Peerless of Mexico.

Miller maintained that the effect of the tax can be counteracted by increased sales volume and improved operating efficiency.

To hike disk prices, Miller argued, would be a step backward for the German disk industry. Miller said it would

(Continued on page 46)



FRANK IFIELD, EMI artist, second from right, visits Capitol Records' Canadian headquarters in Toronto to confer with Taylor Campbell, left, vice-president and director of sales; H. F. Burr, second from left, director of operations, and Gord Edwards, national advertising and promotion manager.

From The Music Capitals of the World

AMSTERDAM

Universal Songs manager **Wim Landman**, who also handles the Francis Day catalog in the Netherlands, has moved his office to Vos-siusstraat 52. . . . **Maurice Chevalier** visited here Feb. 9 on his world tour, and his concert at the Tuschinski Theater was shown by local AVRO-TV. CBS tied in by releasing the latest Chevalier album. . . . British group the **Marmalade** were in Holland to promote their latest single "Man

in a Shop." . . . Russian pianist **Emil Gilels** will be in Holland from Monday (26) to March 10 for a number of recitals in Amsterdam and The Hague. CBS released an album of Debussy works played by Gilels under the conductorship of **Pierre Boulez**. . . . **Yehudi Menuhin** will give a concert at The Hague on March 9. . . . Immediate artists **P. P. Arnold** and **Billy Nicholls** appeared in the TV show "Moef Ga Ga" presented by Radio Veronica disk jockey **Joost den Draayer**. . . . Bovema introduced the Buddah label in Holland with "Green Tambourine" by the **Lemon Pipers**. . . . Russian violinist **Victor Tretjakov**, winner of the 1966 Tchaikovsky competition, and conductor **Kyrill Kondrashin** guested with the **Concertgebouw Orchestra** for a performance of Tchaikovsky's "Violin Concerto." Tretjakov's Melodia records are released here by CNR. . . . Bovema released the Olympic Hymn by the **Paris Police Band** on the Erato label to coincide with the opening of the 10th Winter Olympics at Grenoble, France. . . . **Anco Dragt** left Phonogram to join CNR Records as label manager for popular product. . . . Current top-seller from Iramac is "Mien Waar is je Feestneus" by comedian **Toon Hermans**. . . . Dutch comedy duo **Johnny Kraaykamp** and **Rijkde Gooyer** (Art-one) received a gold disk for topping 100,000 sales with their single, "De Bostella." . . . The **Status Quo** taped a performance for local AVRO-TV. . . . Negram-Delta managing director **Hans I. Kellerman** and Major-Minor label chief **Bart J. Klimmert** attended the Major-Minor convention in Lon-

don. One result of their visit is the release of new albums by **David McWilliams** and the **Dubliners**. . . . **Scott Walker** was in Holland Feb. 9 to tape an appearance on the NCRV-TV show "Fenklup." **BAS HAGEMAN**

BRUSSELS

Flemish rock group the **Pebbles** (Barclay) representing Belgium in the European Pop Festival in Rome Feb. 19-25. . . . **Adrienne Mandla** (Barclay) follows up "Kleine Kinder" ("Little Butterfly") with two songs written specially for her by **Charles Aznavour**. Meanwhile **Hugo Dallas** has recorded an English version of "Kleine Kinder." . . . Following a listeners' poll conducted by **Etienne Smet** of Radio Antwerp, which showed that "Police on My Back" was the most requested title of the new British group the **Equals**, Polygram decided to release a single from the album containing this track instead of the group's latest single "I Get So Excited." Flip side is "You Got Too Many Boy Friends." . . . Australian group the **Shake Spears** left Ronnex to sign a contract with RCA. First single for RCA is "Something to Believe In" b/w "Burning My Fingers." . . . Conductor-arranger-composer **Jean Vanhoren** has started a record label, Ideal Records (address: Herentalsebaan 330, Wommelgem, Belgium; Tel.: 03/362772). First releases are from Ghent singer **Franky Christian** ("T is nooit te laat" b/w "Brenge haar bloemen thuis"), both songs written by **Gerd Frank, Jacques Raymond** and **Ke Riema**, and from the Limburg group, the **Lions** ("The Only" and "I Can't Conceal"). The **Move** (Grammophone) visit Antwerp March 15 for a TV appearance. . . . **Claudie Sylva** (Decca) recorded her new single, "Sous Mon Sourire" b/w "En Amour. En Amitie," both her own compositions, in Paris. . . . Inelco is



FRANKIE LAINE, right, ABC Records artist, is greeted at the Johannesburg airport by **A. G. J. McGrath**, managing director of Teal Record Co., Ltd., ABC's South African licensee. Laine is on a South African tour through March 2.

negotiating with Dutch company Iramac in a bid to reduce the price of Dutch comedian **Toon Hermans'** records in Belgium. Hermans' latest single, "Mien, waar is m'n feestneus," jumped into the Radio Veronica chart at No. 5, but Iramac has set the Belgian retail price for the single at 75 francs (\$1.50)—nearly 20 cents above the prevailing retail level—and Inelco are currently withholding releases here by Inelco, is selling steadily at \$7.50, nearly \$2 more than the top price of local LP product. . . . Philips released a single by the **Marcel Sterckx Orchestra** featuring two songs written by Sterckx and **Louis Baret**, "Ben jij geen avond voor mij vrij" ("Have You Got An Evening Free for Me") and "San Marino." . . . Gramophone released the debut disk of Walloon singer **Anny Gerard**—"Si Tu Voulais" b/w "Je Fermais." . . . **Rina Pia** (Decca) has

cut a Flemish version of "I'm Dancing With Tears in My Eyes" ("Last ons dansen") b/w "Ik wacht (I'm Waiting). Record was produced by Miss Pia's husband, **Al van Dam**. . . . **Ray Franky** has recorded "Honey" and "Anywhere But Paris" for Hebra. . . . French singer **Alain Thierry** (Decca) follows up his hit "Que Reviens-tu" with "Les Medaillons" b/w "J'ecris cette lettre." **JAN WALDORP**

CHICAGO

H. P. Lovecraft and **Byzantine Empire** were busy in a recording session at Universal Recording Corp. last week. The session was produced by **George Badonsky** and **Bill Traut**, of Dunwich Productions. . . . Also at Universal, **Fontella Bass**, who cut her first single in a long period. It was *(Continued on page 44)*

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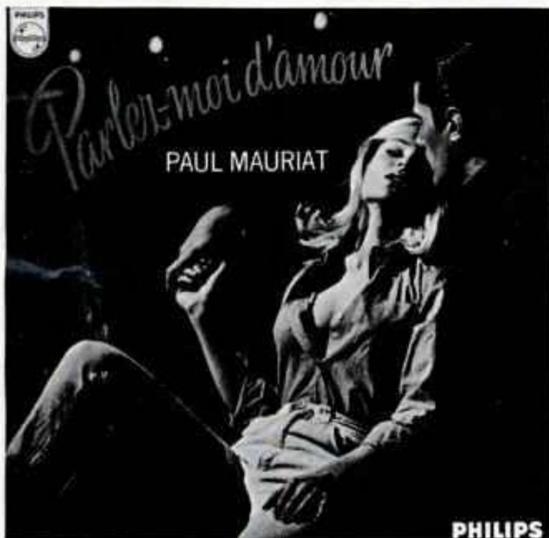
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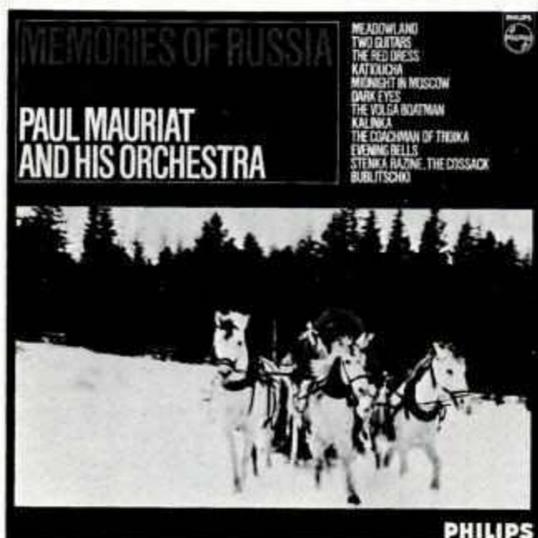
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PHILIPS

A publication of Philips' Phonographic Industries, Baarn (The Netherlands)

From The Music Capitals of the World

• Continued from page 42

cut for Fountain Record Productions and will be released under the Chess label.

Capitol Records' **Sidewalk Skipper Band** were involved in a lengthy session at Universal last week. . . . **Gene Chandler** and **Barbara Acklin** paired up to record "Show Me the Way" for Brunswick, with **Carl Davis** producing. **Davis, Acklin and Eugene Record**, Jalyne Music Productions, wrote the tune recorded at Universal's studios. . . . **MGM Records' the Ultimate Spinach** opened Feb. 12 at Mother Blues. . . . Another **MGM** group, **Beason Street Union**, opens this week at the Cheetah.

Lew M. Witz is returning to his native Chicago to assume the post of director of sales at **WCFL-Radio**. . . . **Jerry G. Bishop**, **WCFL** personality, delivered home-made valentines to veterans at Great Lakes Hospital. Helping with the stunt were eight Playboy bunnies.

The **Human Beinz**, a Capitol Records group, played the Cheetah on a recent three-day program. Cheetah will feature **Wilson Pickett** March 9-10. Other Cheetah recent and upcoming attractions included **Carl Holmes and the Commanders**, with **Ruth McFadden**; **H. P. Lovecraft** (March 1-3), the **Strawberry Alarm Clock** (March 8), **Big Brother and the Holding Company** (March 22-24), **Beacon Street Union**, and **Them**, the **Tower Records** group. . . . Cheetah owner, **Oliver Coquelin**, garnered national TV exposure via his appearance on "The Dating Game" early this month.

Arthur Prysock is at **Mister Kelly's** for a Feb. 19-March 3 date, co-billed with comic **David Frye**.

. . . **Snap Records**, a South Bend, Ind., label, has signed **Larry Cloverdale and the Horsemen** to a recording, management and publishing contract. The label has also signed recording and management contracts with three single acts: **Bobby Riggs**, **Big Red Cooke** and **Twila Knight**. **Snap Records** owner **Jack Deafenbaugh** produced and recorded "Hanky Pank" and launched **Tommy James'** career.

"Underground Radio" has at last happened in Chicago. First on the airwaves was **WSDM-FM** with a midnight to 1 a.m. show Feb. 19. **WLS-FM** launched an hour-long show (18) on a Sunday through Friday basis.

Rumors have it that **Ron Gold**, Columbia record distributor here, will soon join **Play Tape** in New York. . . . **Tony Bennett** will do a one-nighter here April 27 as part of a coast-to-coast concert tour with comic **Jack E. Leonard**. . . . **RCA** artist **Freddie Paris** just concluded a stand at **Mister Kelly's**. **EARL PAIGE**

CINCINNATI

King Records' ace artist **James Brown** has plans completed for an extensive tour of military bases and hospitals in Vietnam, starting in late spring. No definite date has been set. **Brown** spent considerable time in setting up the tour and is looking forward to taking some "soul" to the men there, particularly those in hospitals. He will be the first American Negro performer to entertain the military men in the Vietnam sector.

Pat and Barbara (**Pat Horine** and **Barbara King**), formerly with the folk group, the **Villagers**, open with their new act at the **Playboy Club** here March 4, set by **Frank Hanshaw**, of the **Arnold Agency**, Atlanta. . . . **Don Richardson**, the country music impresario of **Springfield, Mo.**, in town last week to pitch his **Ozark** talent from **Silver Dollar City, Mo.**, to the local television gentry. Two of his turns are set for guest shots on **Bob Braun's "50-50 Club"** on **Avco Broadcasting's WLW-T** and affiliate stations March 11.

Dave Wheeler is the new manager of the records and tape department at **Ohio Appliances**, distributor for **RCA Victor** in this area. He moves up from the position of sales manager and succeeds **Jerry Weiner**, who resigned two weeks ago after 17 years' service. **Charlie Boyd**, **RCA Victor's** local manager, has shifted to a new post in Chicago. **BILL SACHS**

DUBLIN

Following the success of recent folk concerts, notably the **Incredible String Band** at **Liberty Hall**, promoter **Jack Fitzgerald** is negotiating for **Ravi Shankar**. . . . **New Spotlight** magazine will shortly initiate Ireland's first LP chart, as albums continue to do bigger business than singles. . . . **Tribune** promoting new batch of 15 Major Minor albums. Although **Solomon & Peres** are the sole Irish distributors of the **Philip Solomon** label, **Tribune** has an agreement that calls for them to do promotion work for **MM** here. . . . **Tribune's "Expressions of Danny Doyle,"** a current bestseller, goes out on **Epic** in the U. S. this month. . . . **Solomon King** in for a one-nighter at **Bray's Arcadia Ballroom**. . . . **Big orders** reported for **Kathleen and Deirdre's "The Bridal Path"** and **The Sands' "Help Me Rhonda"** following artists' appearances on the country's No. 1 exposure point for new disks, **Gay Byrne's "Late, Late Show."** . . . **National Song Contest** participant **Roly Daniels**, an Indian-born singer now based in Ireland as lead singer of the **Nevada Showband**, to cut **Les Reed** and **Barry Mason's "Look Into Your Heart."** . . . **Pye** re-

leased **Dickie Rock's Marble Arch** album, "Ten of the Best," which summarizes his career to date via his biggest hits.

Work is in progress on **Dublin's** first music library, which will open this summer. It will stock sheet music, reference books and all forms of printed music and periodicals. . . . **Peter Law**, whose "Lingering On" was a hit in Belgium, has a new Major Minor release in "The Long Black Veil." The Irish singer is expected in for promotional activities. . . . Both sides of **Johnny McEvoy's** new single which he launched on "The Late, Late Show," have theatrical connections. "Nora" is from **Sean O'Casey's "The Plough and the Stars"; "Tarry Flynn,"** penned by local folksinger **Shay Healy**, was inspired by the **P. J. O'Connor** play based on the late **Patrick Kavanagh's** novel of that name. . . . **McEvoy**, who has acting ambitions, is working on two LP's, one of Irish material, the other of country and western. . . . Distributor **Jack Walsh**, who is negotiating for sole distribution rights to certain English labels, reports greatly increased interest in **Hallmark** and **Allegro** product.

Mrs. Minnie Scott-Lennon, of **Howth's Abbey Tavern**, which attracts thousands of tourists every year, returned from **Cannes** with the **Trophee International Midem**, which she was presented with on behalf of the **Abbey Tavern Singers**, whose "Off to Dublin in the Green" has sold more than any other Irish disk in Canada. . . . **Frankie McBride**, whose "Five Little Fingers" LP on **Emerald** has sold 10,000 copies throughout Ireland, flew back from **Brussels** where he appeared on television's "Swinging O" and "Teen Magazine." The latter also featured the **Scaffold** and **Four Tops** and will represent Belgium at a festival of TV programs in **Munich** in May. . . . Among the Irish attendance at **Major Minor's** first annual conference at **London's Lancaster Hotel** were **Tribune's Michael Quinn** and **Noel Pearson**, **Dolly McMahon**, **Ciaran MacMathuna**, **Harry Thuillier**, **Frances McDermott**, **Mike Murphy** and **Bill Fuller**. . . . The **Dubliners**, **David McWilliams** and **Danny Doyle** did cabaret spots. . . . **Joe Dolan** and the **Drifters'** next single revives much-recorded "Love of the Common People," which has been out here by **Wayne Newton**, **Everly** and **Pennsylvania Sixpence**. . . . **Hoedowners**, **Johnny McEvoy** and **Patricia Cahill** will appear at **London's Albert Hall** March 16 for a **St. Patrick's Eve** Concert. . . . **Wolfe Tones**, whose albums are bigger sellers than their singles, revive "Banks of the Ohio" for their first single in a year.

Tribune issued **Sugar Shack's "Morning Dew"** and the **Sands "Help Me Rhonda,"** featuring a group and showband respectively, as part of their plan to get away from being regarded as solely a folk label. . . . The **Pattersons**, a **Donegal** folk singing quartet who returned from a five-month U. S. stint, likely to release **Gord Lightfoot's "Early Morning Rain"** as

their first single. . . . **Pye's Irish** chief **John Woods** has postponed his American visit. He hopes to visit **New York** at the end of the month or early in **March**. . . . **Dubliners'** new single revives **Ewan MacColl's "Dirty Old Town."** **KEN STEWART**

HAMBURG

Horst Jankowski, the German composer who wrote "A Walk in the Black Forest," has been selected to compose the song to represent Germany in the 1968 Eurovision contest, which will be held in **London** April 2. . . . **Esther Ofarim** has recorded a new LP, "Esther im Kinderland," in which she sings 20 children's songs from eight countries in six different languages. . . . **Telefunken-Decca (Teldec)** has released an LP in memory of **Paul Whiteman**, "King of Jazz," with **Whiteman** and his **New Palais Royale Orchestra**. **Teldec** is promoting the disk to tie in with the strong German interest in jazz. The label is also revving up sales promotion for nine special **Henry Mancini** LP releases, headed by the soundtrack from the film "Gunn," with **Mancini's** music. . . . To be a German pop star, it's not enough to sing in only one language—**Philips** has just released an LP by **Vicky**, "A Taste of Vicky," in which the teen-age star sings in four different languages. **Vicky** has just recorded another new LP, "Morgen sehen wir uns wieder"—in English and Japanese, as well as the original German. **OMER ANDERSON**

HELSINKI

Kari Kuuva (**Scandia**) has recorded a Finnish version of "Tar and Cement," the **Adriano Celentano** composition which is currently riding the Swedish chart in the version by **Anna-Lena Lofgren**. . . . **Swedish** comedian **Charlie Norman** is currently starring in cabaret in **Helsinki** with **HMV** singer **Laila Kinnunen**. . . . The Mexican trio **Los Candilejas** were in **Helsinki** for nightclub appearances. . . . Following his appearance at the **MIDEM** in **Cannes**, **Scandia** artist **Danny** has been booked to appear in the **Brazil Song Festival**, Sept. 26-Oct. 5. **KARI HELIOPALTI**

LONDON

The **Beatles** and **Dame Margot Fonteyn** have been talking about the possibility of an hour-long documentary movie on the life and work of the famous dancer. The **Beatles' Apple Films** would back the project, but the group would have no other connection or part in the film. Also mooted is a series of ballet movies produced by **Apple Films** starring **Dame Margot** and other major dancers. . . . **Page One Records** has secured its first movie soundtrack following a **MIDEM** deal by **Larry Page**. It is "Tell Me Lies" which opened at **London's Gala Royal** Feb. 16

featuring the **Royal Shakespeare Company** directed by **Peter Brook** in an anti-Vietnam war story. The music is by **Richard Peaslee** and lyrics by poet **Adrian Mitchell**. . . . **United Artists Records** mailed 400 display and press kits to cinema managers throughout the U. K. to promote the "Here We Go 'Round the Mulberry Bush" soundtrack LP which features the **Spencer Davis Group** and **Traffic**.

Isidore Godfrey is retiring as musical director of the **D'Oyly Carte Opera Company** after 42 years' service, but will act as an adviser. His successor is **James Walker**, associate conductor since 1961. . . . **MGM** plans a Latin American month for July with new album releases by **Digno Garcia**, **Marcos Valle**, **Luiz Henrique**, **Bola Sete** and **Walter Wanderley**. **Garcia** may visit **London** after the departure of his predecessor **George Stringer**. The **Earl of Harewood** continues as artistic adviser. . . . **Blue Horizon** released its first American single here Feb. 16. It is "She Drives Me Out of My Mind" by **Arthur K. Adams** from the **Los Angeles Modern** label. . . . Latest by the **Dave Clark Five** is "No One Can Break a Heart Like You," written by **Les Reed** and produced by **Clark** himself.

Frankie Vaughan played a special show at the **Alhambra** in **Glasgow** in aid of victims of the city's recent disastrous gales. . . . **Joe Brown** is leaving "Charlie Girl" at the **Adelphi Theater** on medical advice following a year of throat trouble. **Gerry Marsden**, erstwhile leader of **Gerry and the Pacemakers**, will take his place. . . . **Peter Green's Fleetwood Mac** may visit the States for their next **Blue Horizon** release following American success of **John Mayall's Bluesbreakers**. . . . The **Dave Clark Five** have started filming a series of 30-minute color TV programs at **Pinewood** and on location under the title "Hold On—It's the Dave Clark Five." The series is for worldwide distribution, and each program is budgeted at \$72,000. Guest stars in the first are **Lulu** and **Richard Chamberlain**. . . . **John Dankworth's LP** of **Sir William Walton's "Facade"** with narration by **Cleo Laine** and **Annie Ros** collecting rave classical reviews. **NIGEL HUNTER**

LOS ANGELES

Mel Torme will play seven major engagements in six months, including the **Ilikai Hotel**, **Honolulu** (March 8-11); the **Act IV**, **Detroit** (April 1-13); **Mr. Kelly's**, **Chicago** (April 15-28); **Sands**, **Las Vegas** (May 15-June 11); **Eden Roc**, **Miami Beach** (June 24-30); **Americana Hotel**, **New York** (July 5-20), and **Harvey's**, **Lake Tahoe** (Continued on page 46)



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"CANZONE PER TE"

"First Prize"



Marisa SANNIA

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From The Music Capitals of the World

• Continued from page 44

(Aug. 7-20). . . . **Bill Skiles** and **Pete Henderson**, comedy team, will record for Grammy Records. . . . **Bill Joe Admire** signed songwriting contract with **Marc Gordon**, manager of the **5th Dimension**. . . . **Angela Lansbury** will sing on Academy Award Show April 8.

The **Association** kicks off a 30-city concert tour Wednesday (14) in Scranton, Pa. . . . **Molly Bee** opens two-week stand Monday (19) at **Cork Club** in Houston. . . . **Bob Newhart** to headline **Sands Hotel** in Las Vegas for four weeks, beginning Oct. 2. . . . **Patti Page's** nightclub schedule includes two

Shane Leaves S-B, Forms Co.

LONDON—Cyril Shane resigned as general manager of Shapiro-Bernstein Music here Feb. 2. He had been with the company since March 1961 when he opened its independent U. K. operation.

His son Stephen, who recently succeeded Peter Callander as Shapiro-Bernstein's exploitation manager, has also left the company.

Shane has formed the Cyril Shane Organization, which will include two publishing companies, Cyril Shane Music and Pedro Music. Among his early projects are film scores and a musical. He will operate from his Finchley home until his offices are ready in Baker Street, March 16. Stephen Shane will work with his father as exploitation manager.

Peter Callander has postponed his departure from Shapiro-Bernstein to concentrate on songwriting until next month, and will act as general manager pending the arrival of Shapiro-Bernstein executives from the States to appoint a successor to Shane.

EMI to Launch Bell Logo in U. K.

LONDON—EMI will introduce the American Bell label under its own logo here at the beginning of next month and the company has already set four singles and two albums for the initial release which will be available on March 1. EMI has designed a special colored Bell logo for the records which were previously issued here under the Stateside banner. The Box Tops are heading the release with their current American record "Cry Like a Baby."

The other singles feature "Captain of Your Ship," by Reparata and the Delrons, "Without Love," by Oscar Toney Junior and "A Man Needs a Woman," by James Carr. The two albums feature "The Pure Sound of the Purify's," by James and Bobby Purify and a collection of past Bell catalog material under the title of "Bell's Cellar of Soul."

The Bell company with its subsidiary labels Amy and Mala has already had success here with "The Letter," by the Box Tops which was covered by a local group, the Mindbenders.

weeks at the Monticello Club, Boston, starting Wednesday (21); Fremont Hotel, Las Vegas, March 14-April 28, and the Nugget, April 29-May 19. . . . **Glen Campbell**, **Jerry Wallace**, **Bonnie Guitar** and **Marty Robbins** play a March 1 date in San Diego. . . . **The Rose Garden** on 28-day Midwest/Southern tour. . . . **The Cream** set for Santa Monica Civic concert, Friday (23).

The **5th Dimension** on "The Kraft Music Hall" Wednesday (21). . . . **Mel Torme** on "The Smothers Brothers" Sunday, Feb. 11; "The Carol Burnett Show" March 4, and "The Virginian," March 6, a dramatic segment that Mel Torme penned.

Cy Coleman and **Dorothy Fields**, who wrote the songs for the Broadway production of "Sweet Charity," are writing three new numbers for the film version. . . . **Dino**, **Desi** and **Billy** set up new offices at 327 North Rodeo Drive, Beverly Hills. . . . **Irv Weinhaus & Associates** now at 971 La Cienega Boulevard. **BRUCE WEBER**

MILAN

Romeo Fromento, former C&C Distributing Co. sales manager, switched to the recently established CA-DI Co., in the same position. CA-DI is part of the Campi Group, which includes

Saba, Polydor In a U. K. Deal

VILINGEN, Germany — Saba, the large German electronics company which entered disk production two years ago, has signed an agreement with Polydor for the distribution of its catalog in Britain, beginning April 1.

The label now has a catalog of almost 200 albums, concentrated in jazz and classical material. Six albums will be released in the U. K., and will include "Annie Ross," Roland Kirk, and Romanian artist Eugen Cicero.

The British sales program will be launched with release of "Saba Stereo Sound," a sampler LP. General Telephone & Electronics has just acquired an interest in Saba.

Francoise Hardy to UA in Britain

LONDON — French singer Francoise Hardy has switched her record outlet here and has been signed by United Artists for the U. K. and the Commonwealth. She remains with the Vogue label in France and Warner-Brothers in the U. S., though she produces her records independently through her own company, Productions Asparagus. UA has just issued her first record for the label, "Now You Want to Be Loved." Her records were previously issued here by Pye.

Miller International

• Continued from page 41

hold the price of its Europa label at \$1.25 and its Somerset label at \$2.45.

The operetta LP features Sonja Schoener, soprano; Donald Grobe and Erwin Wohlfahrt, tenors; Rudolf Bautz, baritone, and the Opera Choir and Grand Orchestra under Richard Mueller-Lampertz.

Cam Music, Det Records, El & Chris Music and a weekly fan magazine "Sorrisi e Canzoni." . . . Dischi Ricordi started the "Ritaland" label, dedicated to recordings for children by **Rita Pavone**. First single releases are two songs from "Dr. Dolittle" film. . . . **Elio Borroni**, a partner in El & Chris Music, will be **Don Backy's** record producer. Don Backy is currently a hit seller through a single with the two San Remo songs placed second and third "Casa Bianca" and "Canzone" which he also penned. . . . British **Shirley Bassey** (UA), the most acclaimed singer at San Remo for her performance of "La Vita," will be back in Italy during April for TV filming and theater dates. . . . An intensive radio and TV promotion is being carried on by Dischi Ricordi in favor of the **Cowsills** (MGM) who took part in the San Remo Fest. The American group is scheduled for appearances in every TV and radio leading music program and also filmed TV segments for belated airing.

Cemed-Carosello will release **Henry Salvador's** "Bonnie and Clyde," further to an agreement reached at MIDEM for Cemed-Carosello's first option right over Salvador's Gigolo label. . . . Following MIDEM's dealings, Rifi assigned its record catalog to Marfdr of Madrid for distribution in Spain and Portugal. . . . **Beldisc-Italiana** a&r and promotion co-ordination manager **Giuseppe Tarozzi** will join Ariston Records in the same position, effective March 1. . . . Sugarmusic's "Quando M'innamoro," a San Remo finalist performed by the **Sandpipers** (A&M) and **Anna Identici** (Ariston), has been worldwide sub-published. Dealings are in progress for recordings by **Dean Martin**, British **Engelbert Humperdinck**, French **Joe Dassin** and **Caterina Valente** for Germany. It has also been cut by **Gigliola Cinquetti** (CGD) in Spanish, French, German and English for release in the corresponding countries. . . . British **Essex Music's** "Nights in White Satin" will be recorded by **I Profeti** (CBS-Italiana) in Italian. Sub-publisher here is **Aromando**, part of Sugarmusic group. **GERMANO RUSCITTO**

NEW YORK

The **Beacon Street Union**, MGM artists, begin an extended engagement at the Scene after playing Chicago's Cheetah on Friday (23) and Saturday (24). The Boston group played the Los Angeles Cheetah on Friday (16) through Sunday (18). . . . **Jerry Stilla** and **Anne Meara**, Columbia artists, appear on the Kraft Music Hall on Wednesday (28). . . . **Eddy Arnold**, RCA artist, appears on the March 19 **Red Skelton Show** and on April 16 with the **Nashville Symphony**. . . . **Sam** and **Dave**, Stax artists, signed with the Ashley Famous Agency. . . . **Atlantic's J. J. Jackson** opens at Pittsburgh's Hilton Hotel on April 7. He has been held over at Boston's Basin Street South.

Diahann Carroll, Columbia artist, who headlined at the Waldorf-Astoria through Saturday (17), will appear with **Duke Ellington** at a Saturday (24) concert at Chicago's Roosevelt Auditorium. . . . RCA's **Al Hirt** tapes a Kraft Music Hall in New Orleans Thursday (22) through Tuesday (27). . . . **Aesop's Fables**, Atco artists, will be featured at the grand opening of the New York Cheetah's new home at the Palm Gardens. . . . The **Young Americans**, ABC artists, join the March concert tour of RCA's **Kate Smith**, which will visit Nashville, Knoxville, Charlotte, Atlanta, Greensboro and Jacksonville. . . . **Jimmy Dean**, RCA artist, hosts ABC-TV's "Operation Entertainment" Friday (23) and guests on the "Ed Sullivan Show" on March 24.

Art Mooney and his Orchestra play the Riverboat Thursday (22) through March 13. . . . **Bunky and Jake**, Mercury artists, are preparing an act before taking to the road. . . . **Yuseef Lateef**, Atlantic artist, alternated with Indian musicians **Anand Joshi** and **Pramod Kanetkar** at the Village Vanguard February 11. . . . **United Artists Serendipity Singers** play Saginaw,

Mich., Saturday (24). . . . **James Reed Lawlor** will be musical director for "Fun City," the one-man revue of female impersonator **Lynne Carter**, which opens at the Jan Hus Playhouse Wednesday (28). . . . Tower's **Jake Holmes** plays Philadelphia's Mainpoint Club March 21-25.

MGM's **Johnny Tillotson** will emcee the Cerebral Palsy Telethon in Little Rock on April 6 and 7. He will meet with **Paul Tannen**, his producer, in New York next week. . . . **Bob Wyld** and **Pat Polhemus** of Longhair Productions have completed production of a third **Blues Magoos** album for Mercury. . . . **The First Edition**, Reprise artists, open a one-week stand at Detroit's Harbor Lights Friday (23). . . . **The Pair Extraordinaire**, Liberty artists, play Long Beach's Sports Arena Saturday (24). . . . **Gladys Shelley's** "If Tears were Roses," by the **Bulldog Breed** on Coral in the U. S., will be released in England on Decca. **Vince Hill** has recorded it for release in Germany. . . . **Esp-Disk's Pearls Before Swine** play the Anderson Theater Friday (23) and Saturday (24). **MIKE GROSS**

PARIS

Barclay Records has signed an exclusive contract for distribution of Enoch Light's Project 3 catalog in France. . . . RCA held a press reception to launch the new **Sylvie Vartan** album which is scheduled for extensive promotion on the theme "a 100 per cent French album." . . . Philips released a single of Brazilian singer **Elis Regina**, the revelation of MIDEM '68, featuring "Upa, negrinho" and "Tristeza que se foi." . . . **Tino Rossi** has recorded **Udo Juergens'** 1966 Eurovision winner, "Merci Cherie" for Columbia. . . . **Vogue** artists **Gerard Calvi**, **Claude Luter**, **Pierre Perret** and **Jacques Dutronc** starred in the "Age Tendre" TV show Feb 14. . . . **Eddie Adams**, head of United Artists French publishing division will attend the UA meeting in London Feb. 26 and 27 to discuss exploitation and adaptation into various foreign languages of the film musical "Chitty Bang Bang" due to be premiered in London in December.

Festival has signed to distribute the German label Cornet in France and will release the label's current top seller "Monja" by **Roland W.** . . . **Vogue** artist **Antoine** is set to make a comedy western in Italy called "John Kichotte." . . . CED has repackaged 10 **Otis Redding** singles on the Stax label and reissued them under the title "The Otis Redding Story." . . . **Claude Francois** (Fleche-Philips) will record a French version of the **Lemon Pipers'** hit "Green Tambourine." Song is published here by United Artists. . . . Philips released the single "Everything I Am," by the Page One group, **Plastic Penny**, on its Fontana label. . . . **Francoise Hardy** (Vogue) follows her week at the Savoy Hotel, London, with a three-week promotional tour of South Africa. . . . **Pathe-Marconi** released the 1968 San Remo songs "La Siepe" by **Al Bano** and **Bobbie Gentry**, "Le Solite Cose" by **Pino Donaggio**, "Per vivere" by **Udo Juergens** and "No Amore" by **Giusy Romeo**.

Johnny Hallyday has recorded French versions of "Hush" (Mal) and "The Ballad of Bonnie and Clyde" for his latest Philips EP. Philips is using special "bullet-riddled" display boxes to promote the disk. . . . **Gigliola Cinquetti** (Festival) visits Paris on March 1 for a TV appearance. . . . **Jacques Dutronc** who just finished recording eight new songs for Vogue will leave on a one-month tour of France. . . . **Frank Alamo** (Riviera) has recorded a French version of the **Spencer Davis** song "Here We Go 'Round the Mulberry Bush." Song is published by United Artists. . . . **Vogue** released a new batch of singles in its Fashion series, including recordings by the **Doors**, **Troy Seals**, **Jackie Trent**, the **Esquires**, **Kenny O'Dell**, **Noel Harrison**, **Claude Luter**, the **Electric Prunes**, **Brook Benton** and **Trini Lopez**. . . . "Nights in White Satin" by the **Moody Blues** (Decca)

jumped into the Europe No. 1 radio hit parade at No. 5. . . . **Petula Clark** has recorded a French version of the theme from "Gone With the Wind"—"L'Amour Viendra"—for Vogue. **MIKE HENNESSEY**

PRAGUE

After long negotiations, Northern Songs has assigned to Supraphon, subpublishing rights of 12 **Lennon-McCartney** songs. They will be published in a special **Beatles** piano album and as separate song sheets. Supraphon will also record cover versions of the songs by both teen-age singers and more established "quality" artists. . . . **Tom Jones'** "Green, Green Grass of Home" has been covered here by **Pavel Novak** and **Engelbert Humperdinck's** "Release Me" has been covered by **Karel Hala**. . . . "Vzdaleny hlas," the song with which **Helena Vondrackova** reached the finals of the Rio de Janeiro Festival, has been bought for France by Tutti. . . . After his return from Las Vegas, **Karel Gott** made a one-week tour of Czechoslovakia with his **Apollo Group**. The show traveled by charter plane and journalists were offered free seats. After receiving the MIDEM trophy in Cannes, Gott left to record an LP and a single for Polydor in Hamburg and to prepare for his appearance for Austria in the Eurovision Song Contest in London on April 6.

Supraphon staged a Supraphon Show here before 3,000 persons to present 14 artists recently signed to exclusive contracts. Various artists received Supraphon awards for their record sales in 1967. . . . **Eva Pilarova** who recently toured the Soviet Union, is set to appear in a German TV film and to attend the film's premiere at the Monte Carlo TV festival. . . . **Singer Helena Bleharova** will appear with the **Gustav Brom Orchestra** in the Frankfurt International Jazz Festival in March. . . . **Panton Records** and **Artia** are mounting a promotion campaign for beat singer **Josef Laufer** who starred in the musical "Gentlemen," the Czech counterpart of "West Side Story." **LUBOMIR DORUZKA**

TORONTO

MGM Records in the U. S. has signed one of Toronto's hottest pop music groups, the **Lords of London**, and is releasing their "Candy Rainbow" and "Within Your Mind" right away. Both sides were

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written by the group's leader, **Greg Fitzpatrick**, and produced by New York producer **Manny Albam**. The single has been pre-released in Canada on Compo's Apex label, on which they made their Canadian debut with "Cornflakes and Ice Cream." . . . U. S. release of the **Staccatos'** new single "Walker Street" is slated by Capitol for March 4 with "She Calls Herself a Lady" backing it, rather than "Super Girl" which is on the flip of the Canadian pre-release.

Capitol has picked up a popular seven-man Edmonton group, formerly the **Lords** and now renamed the **Privilege**, with "The Highly Successful Young Rupert White," released in a special photo sleeve. Flip is "Roving Heart" released a while back by the regional Pace label. The group bowed the single and its new name nationally on the CBC-TV network teen show, "Let's Go" just prior to rush-release. . . . Arc

(Continued on page 48)



THE HAPPENINGS

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HITS OF THE WORLD

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	MIGHTY QUINN	Manfred Mann (Fontana)—Feldman (Mike Hurst)
2	1	EVERLASTING LOVE	Love Affair (CBS)—Peter Maurice (Mike Smith)
3	5	BEND ME, SHAPE ME	Amen Corner (Deram)—Carlin (Noel Walker)
4	4	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)—Burlington (Dick Rowe)
5	9	SHE WEARS MY RING	Solomon King (Columbia)
6	3	JUDY IN DISGUISE	John Fred and Playbo Band (Pye)—Jewel (John Fred/A. Bernard)
7	6	SUDDENLY YOU LOVE ME	Tremeloes (CBS)—Shapiro-Bernstein (Mike Smith)
8	8	GIMME LITTLE SIGN	Brenton Wood (Liberty)—Metric (Hooven Winn)
9	12	PICTURES OF MATCHSTICK MEN	Status Quo (Pye)—Valley (John Schroeder)
10	22	FIRE BRIGADE	Kove (Regal Zonophone)—Essex (Denny Cordell)
11	11	I CAN TAKE OR LEAVE YOUR LOVING	Herman's Hermits (Columbia)—Active (Mickie Most)
12	15	DARLIN'	Beach Boys (Capitol)—Immediate (Brian Wilson)
13	14	WORDS	Bee Gees (Polydor)—Abigail (Robert Stigwood)
14	7	BALLAD OF BONNIE AND CLYDE	Georgie Fame (CBS)—Clan (Mike Smith)
15	10	EVERYTHING I AM	Plastic Penny (Page One)
16	13	DON'T STOP THE CARNIVAL	Alan Price Set (Decca)—Carlin (Alan Price)
17	16	DAYDREAM BELIEVER	Monkees (RCA Victor)—Screen Gems (Chip Douglas)
18	23	BACK ON MY FEET AGAIN	Foundations (Pye)—Welbeck-Schroeder (Tony Macaulay)
19	21	NIGHTS IN WHITE SATIN	Moody Blues (Deram)—Essex (Tony Clarke)
20	19	I'M COMING HOME	Tom Jones (Decca)—Donna (Peter Sullivan)
21	26	ANNIVERSARY WALTZ	Anita Harris (CBS)—Morris (Mike Margolis)
22	35	ROSIE	Don Partridge (Columbia)—Essex (Don Paul)
23	40	GREEN TAMBOURINE	Lemon Pipers (Pye)—Kama Sutra (Norman Newell)
24	17	TIN SOLDIER	Small Faces (Immediate)—Avakak/Immediate (Steve Marriott-Roy Lane)
25	18	MAGICAL MYSTERY TOUR	Beatles (Parlophone)—Northern (George Martin)
26	20	WALK AWAY RENEE	Four Tops (Tama-Motown)
27	25	BEST PART OF BREAKING UP	Symbols (President)—Carlin (Danny O'Donovan)
28	36	BEND ME SHAPE ME	American Breed (Stateside)—Bellia (Bill Trout)
29	49	TODAY	Sandie Shaw (Pye)—Carnaby (Chris Andrews)
30	31	HONEY CHILE	Martha and Vandellas (Tama-Motown)—Jobete/Carlin (Fuqua, Bristol)—Jobete/Carlin (R. Morris)
31	28	LAST WALTZ	Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)
32	—	CINDERELLA	ROCKEFELLA—Esther and Abi Ofarim (Philips)—Rondor (Ofarim/Semel)
33	45	WONDERFUL WORLD	Louis Armstrong (BMV)—Valando (Lane-Marriott)
34	24	PARADE LOST & HERD	(Fontana)—Lynn (Steve Rowland)
35	—	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Lynn (Steve Rowland)
36	27	I SECOND THAT EMOTION	Smokey Robinson and the Miracles (Tama-Motown)—Jobete/Carlin (Smokey Robinson)
37	32	WORLD	Bee Gees (Polydor)—Abigail (Bill Shepherd)
38	29	HERE WE GO AROUND THE MULBERRY BUSH	Traffic (Island)—United Artists (Jimmy Miller)
39	37	SO MUCH LOVE	Tony Blackburn (MGM)—Screen Gems (Jimmy Smith)
40	39	IN AND OUT OF LOVE	Diana Ross and the Supremes (Tama-Motown)—Jobete/Carlin (Holland, Dozier)
41	46	IF YOU THINK YOU'RE GROOVY	P. P. Arnold (Immediate)—Immediate (Lane-Marriott)
42	—	MY GIRL	Otis Redding (Atlantic)—Carlin (Jim Stewart)
43	—	DEAR DELIAH	Grapefruit (RCA)—Apple (Terry Melcher)
44	44	IF I COULD BUILD MY WHOLE WORLD AROUND YOU	Marvin Gaye and Tammi Terrell (Tama-Motown)

45	33	IF THE WHOLE WORLD STOPPED LOVING	Val Doonican (Pye)—Immediate (Ken Woodman)
46	41	CARELESS HANDS	Des O'Connor (Morris)—Norman Newell
47	—	SKY PILOT	Eric Burdon (MGM)—Schraeder/Slamina (Tom Wilson)
48	30	HELLO, GOODBYE	Beatles (Parlophone)—Northern (George Martin)
49	38	KITES	Simon Dupree (Parlophone)—Robbins (David Paramor)
50	50	RELEASE ME	Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell)

FLEMISH BELGIUM

(Courtesy Moustique Magazine)

This Week	Last Week	Title	Artist
1	3	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)
2	—	JUDY IN DISGUISE	John Fred (HMV)
3	—	GIVE AND TAKE	Brian and the Hi Five (Ronnex)
4	6	OH CLOWN	Marc Dex (Arcade)
5	1	BABY COME BACK	Equals (President)
6	5	LES ROSES BLANCHES	Les Sunlights (Vogue)
7	2	I'M COMING HOME	Tom Jones (Decca)
8	4	ALL MY LOVE	Cliff Richard (Columbia)
9	—	NUMERO UN AU HIT PARADE	Marc Aryan (Markal)
10	9	MOVE	Jess & James (Palette)

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	DANS UNE HEURE	Sheila (Carrere)—Carrere
2	2	LA DERNIERE VALSE	Mireille Mathieu (Barclay)—Francis Day
3	5	COMME D'HABITUDE	Claude Francois (Philips)—Meridian
4	4	HELLO, GOODBYE	Beatles (Odeon)—Tournier
5	3	DAYS OF EARLY SPENCER	David McWilliams (Maxi)—Tournier
6	—	THE BALLAD OF BONNIE AND CLYDE	Georgie Fame (CBS)—Tulsa
7	6	LES ROSES BLANCHES	Les Sunlights (AZ)—Meridian
8	9	HISTOIRE DE CLOU	Adam (Voiv de son Maitre)—Pathe
9	10	COMME UN GARCON	Sylvie Vartan (RCA)—AMI
10	7	LE TEMPS DES CESISES	Nana Mouskouri (Fontana)—Salabert

HOLLAND

(Courtesy Radio Veronica and Platennieuws)

This Week	Last Week	Title	Artist
1	1	MIEN WAAR IS MIJN FEESTNEUS?	Toon Hermans (Relax)
2	3	NIGHTS IN WHITE SATIN	Moody Blues (Deram)—Essex Holland/Basart
3	7	JUDY IN DISGUISE	John Fred & His Playbo Band (Stateside)—Goodman Basart
4	2	WORLD	Bee Gees (Polydor)—Basart
5	5	TIN SOLDIER	Small Faces (Immediate)
6	4	SHE'S A RAINBOW	Rolling Stones (Decca)—Essex Holland/Basart
7	10	BABY COME BACK	Equals (President)—Kassner Altona
8	6	HELLO GOODBYE	Beatles (Parlophone)—Leeds Basart
9	—	LITTLE BIRD	Tielman Brothers (Delta)—Impala Basart
10	—	BALLAD OF BONNY AND CLYDE	Georgie Fame (CBS)—Bospel Music

ITALY

(Courtesy Musica e Dischi, Milan)

This Week	Last Week	Title	Artist
1	1	LA TRAMONTANA	Antoine (Vogue)—Arion
2	2	CANZONE PER TE	Sergio Endrigo (Cetra)—Usignolo
3	3	CANZONE	Adriano Celentano (Clan)—Clan
4	4	DEBORAH	Wilson Pickett (Atlantic)—Ri Fi Music
5	5	CASA BIANCA	Ornella Vanoni (Ariston)—Clan
6	15	CANZONE PER TE	Roberto Carlos (CBS)—Usignolo
7	8	MI VA DI CANTARE	Louis Armstrong (CDI)—Equipe
8	—	CASA BIANCA	Marea Sanna (Cetra)—Clan
9	—	CANZONE	Don Backy (Amico)—Clan
10	11	DA BAMBINO	Giganti (Ri Fi)—El & Chris
11	—	UN UOMO PIANGE SOLO PER AMORE	Little Tony (Durium)—Durium/Ariston
12	—	GLI OCCHI MIEI	Dino (Arc)—R. Ricordi
13	8	L'ORA DELL'AMORE	Camaleonti (CBS)—Aromando

14	7	DUE MINUTI DI FELICITA'	Sylvia Vartan (RCA)—Les Copain
15	—	LE OPERE DI BARTOLOMEO	Rokes (Arc)—RCA

JAPAN

(Courtesy Original Confidence Co., Ltd.)

This Week	Last Week	Title	Artist
1	1	KAETTE KITA YOPPARAI	Folk Crusaders (Toshiba)—Art Music
2	3	KIMIDAKE NI AI O (LOVE ONLY FOR YOU)	Tigers (Polydor)—Watanabe
3	4	OTOME NO INORI	Mayuzumi Jun (Capitol)—Ishihara
4	2	LOVE YOU TOKYO	Kurosawa Akira and Los Primos (Crown)—Crown
5	5	NIJIRI NO MIZUUMI	Nakamura Akiko (King)—Oriental
6	8	MURASAKI NO YOAKE	Misora Hibari (Columbia)—Columbia
7	11	MASSACHUSETTS	Bee Gees (Polydor)—Aberback Tokyo
8	9	MABOROSHI NO AMARYLLIA	Kayama Yuzo (Toshiba)—Watanabe
9	10	(THEME FROM) THE MONKEES	Colgems—Shinko
10	6	INOCHI KARETEMO	Mori Shin-ichi (Victor)—Yamada
11	—	AISURU ANITA	Wild Ones (Capitol)—Watanabe
12	18	AME NO GINZA	Kurosawa Akira and Los Primos (Crown)—Crown
13	12	SAKARIBA BLUES	Mori Shin-ichi (Victor)—Watanabe
14	7	SEKAI WA FUTARI NO TAME NI	Sagara Naomi (Victor)—All-Staff
15	20	HELLO, GOODBYE	Beatles (Odeon)—Toshiba
16	19	NAMIDA NO KAWAKU MADE	Nishida Sachiko (Polydor)—Watanabe
17	16	OKAY!	Dave Dee Group (Philips)
18	15	KUCHINASHI NO BALLADE	Funaki Kazuo (Columbia)—Columbia
19	17	DAYDREAM BELIEVER	Monkees (Colgems)—EMP
20	—	KOI NO SHIZUKU	Ito Yukari (King)—Watanabe

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	1	DON'T GO OUT INTO THE RAIN	Swinging Blue Jeans (Columbia)
2	2	HELLO, GOODBYE	Beatles (Parlophone)
3	5	EVERYBODY KNOWS	Dave Clark Five (Columbia)
4	8	TONY ROMEO	Nancy Sinatra (Reprise)
5	—	DAYDREAM BELIEVER	Monkees (RCA)
6	3	WHEN WILL THE GOOD APPLES FALL	Seekers (Columbia)
7	4	MASSACHUSETTS	Bee Gees (Polydor)
8	—	THE TWO OF US	Jackie Trent and Tony Hatch (Pye)
9	—	MAKE ME A WOMAN	Sylvia (Fontana)
10	9	THE OTHER MAN'S GRASS IS ALWAYS GREENER	Petula Clark (Pye)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week	Last Week	Title	Artist
1	2	DAYDREAM BELIEVER	Monkees (RCA)
2	1	HELLO, GOODBYE	Beatles (Parlophone)
3	3	MOVIN' AWAY	Mr. Lee Grant (HMV)
4	4	LOVE IS ALL AROUND	Troggs (Parlophone)
5	6	NEON RAINBOW	Box Tops (Stateside)
6	—	TIN SOLDIER	Small Faces (Stateside)
7	8	DEAR ELOISE	Hollies (Parlophone)
8	5	ALL MY LOVE	Cliff Richard (Columbia)
9	7	ZABADAK	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
10	—	KITTY	Cat Stevens (Deram)

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	NEVER MY LOVE	Association (Valiant)—Mareco, Inc.
2	3	GETTIN' TOGETHER	Tommy James and the Shondells (Roulette)—Mareco, Inc.
3	2	APARTMENT NO. 9	Tammy Wynette (Epic)—Mareco, Inc.
4	4	I'LL BE BACK	Buckingham's (CBS)—Mareco, Inc.
5	5	JUST YOU—Sonny and Cher	(Atco)—Mareco, Inc.
6	6	HEY BABY (THEY'RE PLAYING OUR SONG)	Buckingham's (CBS)—Mareco, Inc.
7	9	THE LETTER	Robert Knight (Monument)—Mareco, Inc.
8	7	COME ON DOWN TO MY BOAT	Every Mother's Son (MGM)—Mareco, Inc.

9	10	DAYDREAM BELIEVER	Monkees (RCA)—Filipinas Record Corp.
10	—	I CAN'T STOP LOVING YOU	Sue Thompson (Hickory)—Mareco, Inc.

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	3	MASSACHUSETTS	Bee Gees (Polydor)
2	1	BABY, NOW THAT I'VE FOUND YOU	Foundations (Pye)
3	2	UNSPOKEN WORDS	Theresa Khoo and Her Five Notes (Decca)
4	5	ALL MY LOVE	Cliff Richard (Columbia)
5	6	HELLO, GOODBYE	Beatles (Parlophone)
6	4	TO SIR WITH LOVE	Lulu (Columbia)
7	9	WITH EVERY LITTLE TEAR	Jackie Trent (Pye)
8	7	THE OTHER MAN'S GRASS IS ALWAYS GREENER	Petula Clark (Pye)
9	—	I'M COMING HOME	Tom Jones (Decca)
10	8	MAKE ME A WOMAN	Sylvia (Fontana)

SOUTH AFRICA

(Courtesy Springbok Radio—EMI)

This Week	Last Week	Title	Artist
1	4	MASTER JACK	Four Jacks and a Jill (RCA)—R. Walter Acuff Rose-Teal
2	1	DAYDREAM BELIEVER	Monkees (RCA)—Screen Gems Columbia Music Ltd., Teal
3	2	MASSACHUSETTS	Bee Gees (Polydor)—Robert Stigwood Abigail Music Gallo
4	7	LOVE IS ALL AROUND	Troggs (Fontana)—Larry Page Dick James Music Trutone

5	3	ALL MY LOVE	Cliff Richard (Columbia)—Ardmore & Beechwood (SA) EMI
6	6	I'M COMING HOME	Tom Jones (Decca)—Donna Music Gallo
7	5	TIMOTHY	Four Jacks and a Jill (RCA)—R. Walter Acuff Rose-Teal
8	—	VALLEY OF THE DOLLS	Dionne Warwick (Scepter)—Robbins Music Troubadour
9	—	EVERYBODY KNOWS	Dave Clark Five (Columbia)—Dave Clark Five Donna Music—EMI
10	8	TIMOTHY	Carike Keuzenkamp (Columbia)—Acuff Rose-EMI

SPAIN

(Courtesy of El Gran Musical)

This Week	Last Week	Title	Artist
1	1	CALLATE NINA	Pic-Nic (Hispavox)—Ediciones Musicales Hispavox
2	4	ARANJUEZ, MON AMOUR	Richard Anthony (Odeon)—Union Musical Espanola
3	2	HELLO, GOODBYE	Beatles (Odeon)—Ediciones Gramofono Odeon
4	—	SOUL FINGER	Bar-Kays (Hispanavox)—Ediciones Musicales Hispavox
5	3	MASSACHUSETTS	Bee Gees (Fonogram)—Armonico
6	—	LLORONA/TEMA DE AMOR	Raphael (Odeon)—Musica de Espana
7	6	TRES COSAS	Los Stop (Belter)—Union Musical Espanola
8	9	MAGICAL MYSTERY TOUR	Beatles (Odeon)—EGO
9	5	DIGAN LO QUE DIGAN/MI GRAN NOCHE	Raphael (Odeon)—Musica de Espana EGO
10	7	NUUESTRA NOVELA/INCH' ALLAH	Adamo (Odeon)—EGO

From The Music Capitals of the World

Continued from page 46

is going with yet another version of "Love Is Blue," by MIDEM award winner Catherine McKinnon, currently club-dating across the country. . . . Quality is very high on the new release from the Eternals from Winnipeg. It's "Falling Tears" and "Sticks and Stones," with strings and brass augmenting the group. A 10-page booklet of biographies, stories and photos of the group will accompany the single to deejays. . . . The new independent Nimbus label has released a novelty single by Skylar Daye, alias of a well-known broadcasting executive personality, doing an old George Formby number, "Levi's Monkey Mike" and an original, "Pat a Doggie." . . . Pat Riccio, one of Canada's busiest composer - arranger - conductor - musicians, has a new "sensitivity of sax" album on Arc, "Love Letters," which features Riccio on alto, tenor and baritone sax and, on the title song, as nine saxes. It's Riccio's 13th LP, split between Arc and the Canadian Talent Library series.

RCA national sales manager Knox Coupland instituted a "blitz campaign" to establish Canadian talent 3's a Crowd's Dunhill album, "Christopher's Movie Matinee," at the retail level overnight by setting up a conference call to all sales representatives across the country, offering an incentive bonus on sales written within 24 hours of the call.

Heart Warming Records artists, the Singing Rambos, in Toronto for an all-night sing at Massey Hall (Feb. 10) gave a half-hour performance demonstrating the appeal of gospel music to RCA Victor Ontario branch salesmen at the RCA recording studios during their visit. Also on hand were John C. Bird, president of Gordon V. Thompson Music Publishers, general professional manager Phil Moore, and Mr. and Mrs. Harold Lossing, promoters of the concert. The mini-concert included a preview of a soon-to-be-recorded album titled "Dottie Rambo Sings Negro Spirituals" and another upcoming LP to be recorded by daughter Reba, "The Folk Side

of Gospel," and a brief background of gospel music by Heart Warming's a&r director Bob McKenzie. Also on the all-night sing program were the Stamps Quartet and the Landmark Quartet.

An hour-long color variety special "Music a la Mod" on CBC-TV's "Show of the Week" series Monday (19) was devoted to songs written by Beatles John Lennon and Paul McCartney, performed by Diane Miller, Robert Demonstigny, Jay Jackson, John Rutter and Don Thompson and his Orchestra.

MIDEM winner Gordon Lightfoot, with his new United Artists single "Black Day in July" due March 4, has several U. S. dates in the offing: the Unicorn in Boston (Feb. 13-18) followed by Detroit (March 1-3), the Troubadour in Los Angeles (April 2-7), the Fillmore in San Francisco (April 12-13), the San Diego Folk Festival (April 19-20) and the San Francisco Folk Festival (April 26-27). CBC-TV's "Show of the Week" March 18 is a special featuring Lightfoot, Rompin' Ronnie Hawkins and Bonnie Dobson, performing Lightfoot compositions. . . . Witness Inc., whose "Jezebel" on Apex is hanging on as No. 1 on CKXL, Calgary, have replaced equipment lost in an accident out West and are heading back east via dates in Edmonton, Saskatoon, Calgary, Winnipeg and Port Arthur, for recording session in Toronto the end of the month. . . . The Polydor Canada album, "The Chalets" gets a boost in the Toronto market with the six-month engagement of the German accordion-guitar duo at the Swiss Bear Room of the Walker House Hotel. The Chalets, in Canada about five years, performed all summer at the German pavilion at Expo 67. . . . The Dublin Rogues, Irish duo popular in night-clubs from coast to coast here and through their RCA Camden LP "Off to Dublin in the Green," opened Toronto's new Irish dining rooms, Dooley's (Feb. 12). . . . Liberace appears at Calgary's Jubilee Auditorium (March 7 and 9) and the Queen Elizabeth Auditorium in Vancouver (March 10). KIT MORGAN



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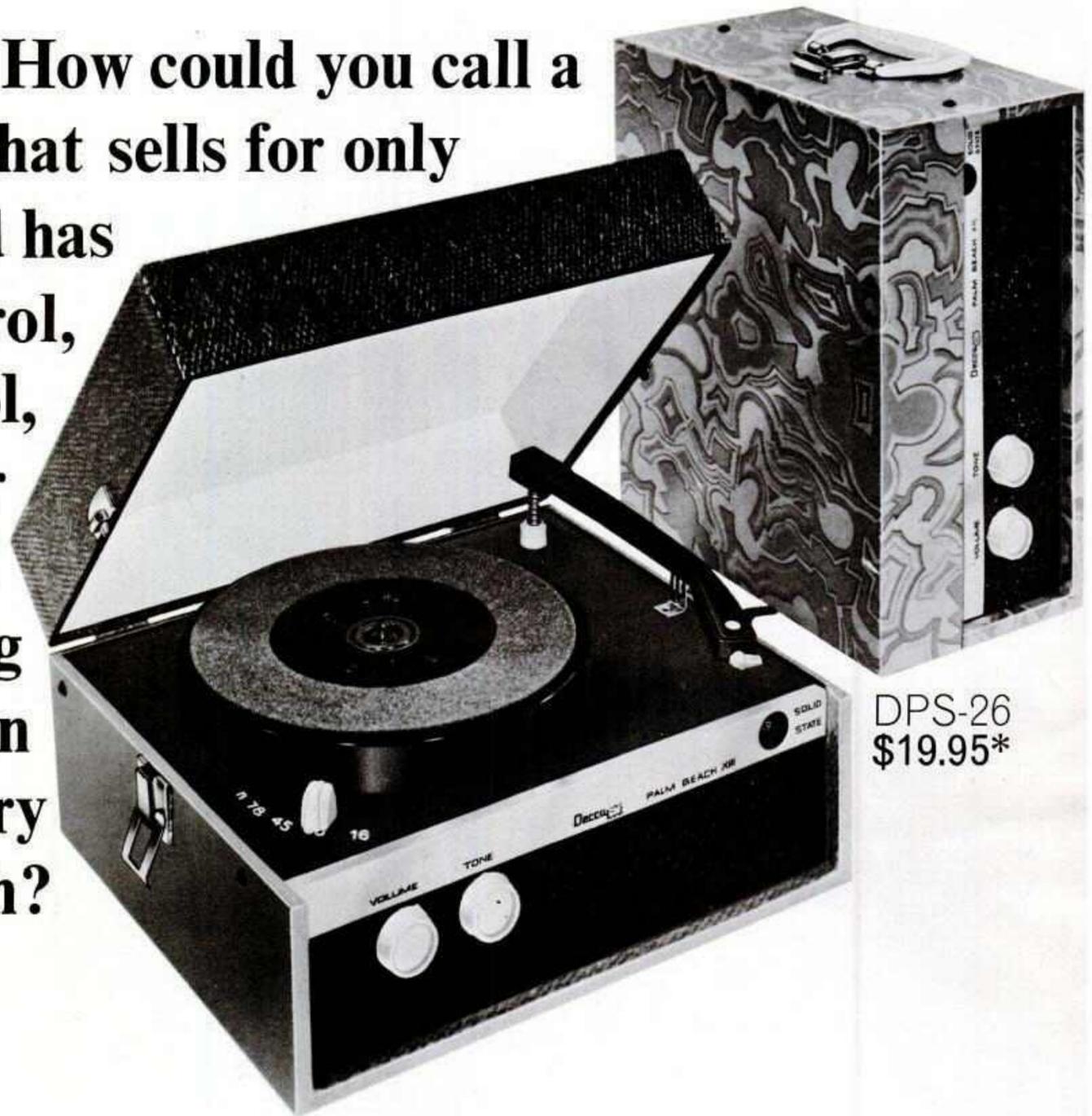
MALA 593

Produced by
DAN PENN

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How could you call a
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new phonographs along the same lines. Not ordinary at all. Get your Decca Rep to give you the latest words on the latest word: Deccagraph. DPS-26, DP-289, DP-863, DP-618, and DP-674. You might ask him about his full line of drums, guitars, bongos and accessories.

 <p>Deluxe solid state stereo phonograph. Tilt-down front, six controls, adaptable for tape cartridge, oiled walnut cabinet. DP-618, \$169.95*</p>	 <p>Deluxe solid state stereo phonograph. Automatic portable, adaptable for tape cartridge, rolling stand included. DP-674, \$99.95*</p>	 <p>Deluxe solid state stereo phonograph with AM/FM Radio. Console or component system, wheel mountings, adaptable for tape cartridge. DP-289, \$159.95*</p>	 <p>Solid state stereo component system. Five controls, adaptable for tape cartridge. DP-863, \$89.95*</p>
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*SUGGESTED RETAIL PRICE. PRICES SLIGHTLY HIGHER SOUTH, SOUTHWEST AND WEST.

Decca makes the music. You make the money.

For additional information write Dept. JK-12 — Decca Dist. Corp., 445 Park Avenue, New York City.



Audio Retailing

17 Diversified Models in 1968 Decca Phono Line-Up

NEW YORK — Monaural manuals, monaural automatics, stereo automatics, consolettes, a budget priced component system and even a combination component system-demonstrator are included in the 17-model phonograph line from Decca Records division of MCA, Inc.

The 12 carry-over and five new models are priced in a wide, \$16.95 to \$169.95 range. All popular configurations and combinations of equipment are offered.

The five new models have solid-state amplifiers. The entire line, Decca said, will be backed by a heavy consumer advertising campaign and a full range of dealer and point-of-sale merchandising materials.

Leading off the new models is the \$19.95 monaural manual called the Palm Beach XIII (Model DPS-26). It offers front-firing speakers, foam rubber turntable mat, turnover cartridge, front control with separate volume and tone controls and a mod style cabinet. Offered at \$89.95 suggested list is the Summit IV (Model DP-863), a stereo automatic with five front controls, tape car-

tridge or tuner adaptability and diamond needle.

The Baxter III (Model DP-674), a side-firing stereo automatic, carries a \$99.95 suggested list price. It comes with a metal rolling stand which may be bolted to the phonograph permanently if desired. The unit has a tape or tuner attachment.

Decca's new consolette or component system, the Crawford I (Model DP-289), is entered at \$159.95 suggested list. The speaker enclosures, set on six wheels, may be used as a stand or may be detached from the phonograph and separated.

The Crawford includes AM-FM radio, 13 transistors and driver transformers, provision for attaching a tape cartridge player, heavy duty 8-inch speaker and 4-inch speaker in each enclosure.

The suggested list on the new Monitor IV (Model DP-618), a stereo automatic demonstrator system, is \$169.95. It may be used on a table or counter or hung on a wall. All hinging hardware is provided by Decca. Other features are a hand-rubbed walnut cabinet, tilt-down front, combined output of 20 watts and provision for a tape cartridge attachment.

These Audio Customers Get the 'Baer' Facts

ORLANDO, Fla.—Florida's largest collection of giant bear specimens helps Bill Baer, veteran sound equipment retailer here, to sell entertainment.

Operator of three television sound equipment record dealerships in the Orlando area, Baer is the sort of dealer who can sell more than \$100,000 of stereo phonographs a year and a comparable volume of home entertainment centers which combine color T, stereo phonographs, FM radio, and quite likely a stereo tape recorder, running up to \$2,000 or more.

In the field for 22 years, Baer is a dealer of contrasts. From the beginning he has used a quiet, prestige approach to both the sound equipment and television market. His stores, paneled in rich hardwood, with long, low display gondolas for the two top lines of television, and six top lines of sound equipment carried, have no gaudy signs. There are salons for display of home entertainment centers and fine stereo in the four-figure bracket. Baer has concentrated on the carriage trade from the beginning.

Baer maintains a full-scale record department in each store, sharply segregated from the equipment showrooms, staffed with attractive girls who know the record field intimately and talk the customer's language.

"The idea has always been that we cater to the home entertainment field all the way from the teeny-bopper to the retired executive who wants the maximum in quality with sound equipment, and television," Baer explained. "We didn't want to mix customer traffic, so the only solution was to set up separate facilities for each."

One-Third

Because sound equipment amounts to better than one-third of his total volume, and because he feels that it requires a different atmosphere for efficient service operations, Baer has split his sound equipment shop completely away from his 16-man television service section. For 15 years, veteran phonograph and tape recorder repairmen have worked in a soundproof, isolated shop, which permits them to listen critically to the output of a fine phonograph or stereo recorder without the hubbub normally associated with television service.

Baer doesn't hesitate to take his prospects back to the shop for a look at the facilities. Often it has been a tour of the service shop which prompts the prospect to write a check for \$1,100, \$1,200 or \$1,500 for a decorator phonograph.

While he is known for color TV, and features the slogan "Mr. Color TV" in all advertising, and on the front of each store, the Florida dealer is even better known for his bear collection. He probably owns the most valuable specimens of mounted Kodiak and polar bears in the states. Baer is not a hunter. Instead, several years ago, he realized he needed a trade-mark to keep pace with his rapid growth in the high-end TV-sound equipment market. The figure of a bear was a natural. Baer began contacting taxidermists and famous hunters, in search of spectacular specimens. His first purchase was a mounted black bear from Bangor, Me., mounted to his specifications, and displayed in the main store window.

"I feel that to some measure we are in the entertainment business, presenting famous figures in the musical world at regular intervals, and selling music in all its forms," Baer said. "Thus, I arranged for each



THE BAXTER III Decca calls this roll-around automatic stereo phono, added to its line at \$99.95 suggested retail.



MOD CASE highlights this new monaural manual phonograph in the 1968 Decca line. It carries a \$19.95 suggested list price.



AT \$89.95 SUGGESTED LIST, this component system, new in the Decca 1968 line, offers, as do most of the new Decca units, tape cartridge or tuner adaptability.



ON THE COUNTER OR THE WALL, this new Decca demonstrator system, the Monitor IV, offers 20-watt stereo performance with full features, tape cartridge player attachment included. Suggested list is \$169.95.



ROLLER-EQUIPPED SPEAKERS on this new Decca phonograph, the Crawford I, permit mounting of the phonograph or full separation. Suggested list is \$159.95.

bear to be posed exactly as if leading a symphony orchestra, using photographs of a conductor for a pattern. This added a certain element of humor to each bear display and is eventually noticed by each visitor.

Predict

An element which has helped Baer to become central-Florida's biggest dealer in sound equipment, as well as color TV, has been his ability to predict changes in the market ahead, and to flex his operations accordingly. He was the first record dealer in the state to eliminate 78 r.p.m. records, for example, to bring all merchandis-

(Continued on page 52)

Korvette Sells PA System Ads

NEW YORK — E. J. Korvette is now offering paid public address spots to advertisers in its 45 discount stores. Record company advertising executives have expressed interest in the plan.

According to Vice-President Mrs. Eve Nelson, a potential million shoppers daily will be reached by 40-second spots in all the stores.

Cost is \$1 per spot per store, sold in 2-day segments of four announcements daily. Ads will be sold on a local basis for as low as \$80. A national advertiser could reach all those potential million customers with a segment costing \$360, Mrs. Nelson said.

Spots will be taped in Korvette's studios here. The chain now has outlets in New York City, southern New Jersey, Philadelphia, Baltimore, Washington, Chicago, Detroit and St. Louis.



RECORD RETAILERS TURNED OUT en masse in recognition of one of their hitmakers, Al Hirt, at a Chicago concert last week. At a post-concert party, Hirt is seen greeting Sears record manager Frank Hendriks and his wife. RCA branch manager Ralph Ergas is at left.

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NEEDLE DESIGNS!

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"NO ONE MUST KNOW YOUR HEART is breaking as you croon your songs of love." Poignant lyrics from the melodic CROON, CROONER, CROON. "Boffo" show biz ballad of 1968. If interested in pressing or using, contact Albert D. Marino, Pres., Giancarl Music Publishing Co., 9708 Ventnor Ave., Margate, N. J. 08402. Another ASCAP winner. Music lovers, 75¢ a copy at your favorite dealer, or Giancarl. Copyright obtained in 1967. mh9

RECORD SHOPS (3), ONE-STOP AND small rack operators doing over \$600,000 annually. Cash or merger. Write P. O. Box 261, Louisville, Ky. 40201. mh9

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5701 Belmar St., Philadelphia, Pa. 19143 mh2

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ATTENTION, RECORD OUTLETS: WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 390 Kings Highway, Brooklyn, N. Y. tfn

FOR SALE—ORGAN GRINDER OUTFIT including trained monkey, Grind Organ, Costumes, etc. Butch Blume, 910 E. Third St., Redfield, S. D. 57469. fe24

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MECHANIC WANTED — SHOP AND route work. Good salary to right man. Please send complete information along with photo. Please give your home phone number. Writer: Eddie England, Box 236, Purdy, Mo. 65734. mh16

POSTERS WHOLESAL TO DEALERS. Free catalog. Distributor inquiries invited. San Francisco Poster Co., P. O. Box 38036, Hollywood, Calif. fe24

RECORDS STORED! WE HAVE FUN and comedy records with night club background. Send for free wholesale list. H & M Discount Records, P. O. Box 545, Rochester, N. Y. 14602. mh2

100 UNUSED ASSORTED RECORDS. Various artists, \$11 prepaid. We pay freight. Service Records, 2712 W. Pico, Los Angeles, Calif. fe24

EMPLOYMENT SECTION

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EXPERIENCED MECHANIC WHO CAN read schematics for all late model equipment, Juke Boxes, Skill Games, etc. Age 21-35. Raney Music, 528 N. Carver, Greensburg, Ind. mh9

SOUL SINGERS WANTED FOR RECORDING contracts. Experienced or inexperienced. Send photos, also record or tape to John Roberts, c/o Universal Talent and Promotions, 138 Holt Ave., Macon, Ga. 31201. fe24

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35,000 PROFESSIONAL COMEDY LINES! 40 Books, plus Current Comedy, the topical gag service. Catalog free. Sample selection, \$5. Robert Orben, 3536 Daniel Crescent, Baldwin Harbor, N. Y. 11510. tfn

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INTERNATIONAL EXCHANGE

ENGLAND

BEATLES' "MAGICAL MYSTERY Tour." Package of 2 discs each with 3 new songs, plus 32-page color booklet, \$5.50 unaltered; mono or stereo. Beatles' 16-cut "Oldies" or any English album, \$6. Record Centre, Ltd., Nuneaton, England. tfn

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| <input type="checkbox"/> PROFESSIONAL SERVICES | <input type="checkbox"/> USED COIN MACHINE EQUIPMENT |
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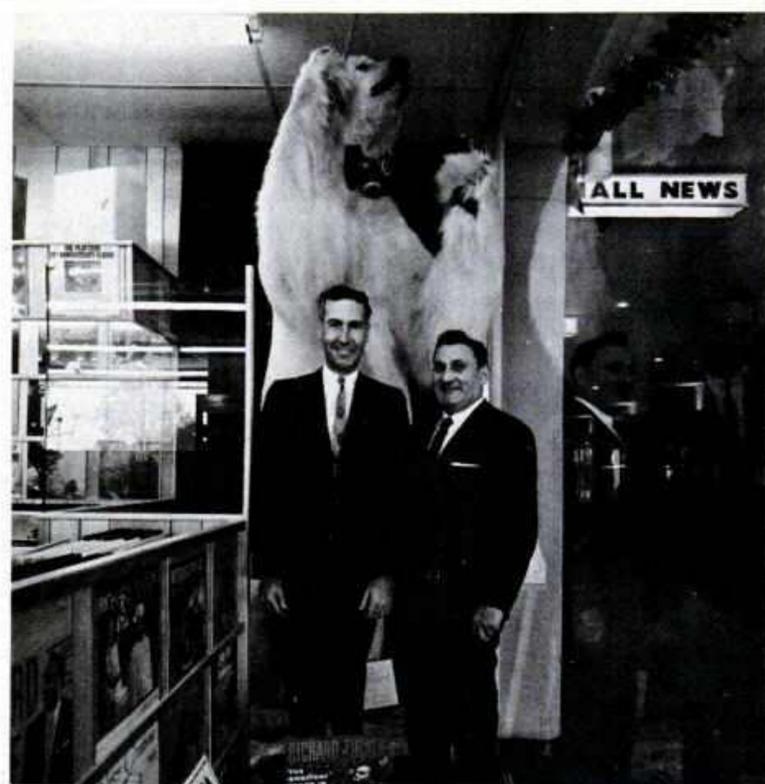
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PAYMENT ENCLOSED BILL ME

Audio Retailing



AUDIO RETAILER BILL BAER, left, hosting famed tenor Richard Tucker at store in Winter Park, Fla. At rear is stuffed polar bear specimen, Baerthoven.

These Audio Customers Get the 'Baer' Facts

Continued from page 51

ing guns to bear on 45 and 33 r.p.m. disks. When the high fidelity market came along with its original heavy emphasis on components, Baer guessed correctly that the components would slow down, and that there would be a transition to already-assembled, complete cabinetry, with all-inclusive guarantees and satisfaction. He also foresaw the tremendous strides which stereo would make over ordinary high fidelity, and long before the change had taken hold elsewhere in the country, the Baer stores were promoting stereo phonographs and tape recorders, soft-pedaling the components market.

Today, in each store, he devotes what at first glance appears to be a disproportionate amount of space to tape recorders, almost all stereo. In seeking to build a stereo tape recorder image, he is looking ahead. "A reputation for supremacy in the high-end of the tape recorder market is going to be a necessary background for promotion of VTR. We are looking forward to the same sort of gradual growth in video tape home recording centers as we have experienced with stereo, and with home entertainment centers," Baer said. "We have put far more merchandising push behind top-quality tape recorders simply because we know that this will make us a logical dealership to expand in the video field." No sacrifice of space is involved, because his store showed a 44

per cent increase for December just passed over the 1966 season, much of it influenced by tape-recorder sales.

Wherever Baer expands a store, he does it in spurts. Starting out with a 2,000-square-foot store in his original location, he jumped this to 4,000, and then to 8,000, doubling the size in each occasion. Much the same pattern has occurred at the other stores.

Baer's thinking is that "you can't sell stereo on looks" and that "stereo has got to have plenty of space before the customer can get the full effect." Therefore, there are separate sound-proof display areas in each store which make it possible to demonstrate the appeal of true-quality stereo to even the most tin-eared prospect. The same is true of multi-speaker home entertainment centers, which open up a whole new world of desirability.

"Most people have assumed that their television sets, particularly in the higher price bracket, are already putting out sound at its best," Baer said. "When we compare the single speaker in even the finest television set with the multiple four, six, and eight speakers balanced into a fine home entertainment center cabinet, and permit the customer to realize the difference in the reproduction of everything from commercials to symphonic music, we have a strong platform for the sale. The rapid growth of home entertainment centers in the higher price ranges has been highly encouraging."



GOOD TASTE IN BILL BAER's operation can be spotted a block away. This is his Orlando, Fla., central store.

FEBRUARY 24, 1968, BILLBOARD



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.

So we've put 14 screens on every transcontinental plane. A screen every 3 rows in First Class, and one every 4 or 5 rows in Sky Club. And we've given each screen its own projector.

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.)

The Audiopak[®] "Triple-Threat" Cassette.

Now the secret is out. We have a cassette. Not an ordinary one, but the "triple-threat" Audiopak Compact Cassette. It's available three different ways so you can choose the best one for your operation.



This is the complete Audiopak Compact Cassette. It comes pre-loaded with a 22" leader. Just splice and wind in your pre-recorded tape and you're ready to go—without any assembly operations.

1

2

Or, you may wish to record directly onto tape pre-loaded into the Audiopak Compact Cassette. In which case, you'll be glad to know the tape you'll be recording on is low-noise Audiotape. You see, we're the only cassette and cartridge manufacturer who also makes tape. So you can be sure our specially-formulated Audiotape matches the needs of the cassette perfectly.



If you prefer to buy your cassettes in pieces, we can supply them that way too. In very few pieces and partially assembled. In fact, only one-fourth as many pieces as other cassettes. We designed them that way so you could assemble Audiopak Compact Cassettes with only one-fourth the handling.

3



But judge for yourself. Send for a free sample, whichever form is most convenient. We could make such beautiful music together.

Audiopak[®]
TAPE CARTRIDGES & CASSETTES
Audio Devices, Inc., 235 E. 42nd St., N.Y. 10017.

Tape CARtridge



OSCAR KUSISTO, vice-president and general manager Motorola automotive products division, center, at University Recording's Islington factory, where he was shown Motorola units from Chicago being assembled under the Slot Stereo name and the duplicating of 8-track cartridges on Gauss equipment. UR managing director Philip Ashworth is at left.

Ariola's Simulreleases Mark Cassette Step-Up

GUETERSLOH — Ariola-Eurodisc is pressing expansion of its cassette program on the basis of simultaneous release of tape and LP versions.

The new Ariola LP "Golden Hits for Dancing," with Jo Ment's "Happy Sound" is being promoted simultaneously in the cassette and LP versions.

With its accelerated release schedule, Ariola is driving to catch the peak of the German mardi gras season. The current carnival season is the first in which cassettes have a major role in the merrymaking. The

Ernst Neger and Jo Ment disks are being given especially heavy carnival promotion.

In the same vein, Electrola is giving special promotion to a series of cassettes, including "These Hits Are Made for Dancing," with Ferdy's Studio Band; Fred Silver's Band with "Marches and Waltzes for Dancing," and Hugo Strasser's "Dance Cassette of the Year."

The cassette boom is gaining from a proliferation of cassette playback machines being marketed by German electronic companies. Loewe-Opta has just brought out its Optacord 451, a cassette playback machine for the Philips system.

Philips is offering a series of new playback machines, aside from its basic portable battery Model 3302. The new Philips machines are headed by its home stereo Model 3312, which is a recording and cassette playback instrument; and also include a portable radio with musicassette playback machine; a radio with cassette recorder; and two automobile cassette machine models.

Grundig has a new cassette playback machine in transistor radio format—the C 200, which records and plays cassettes.



NEW COMPACT CASSETTE recorder by Channel Master carries a suggested list price of \$54.95 and model number 6303. It represents an expansion of the Channel Master line.

University Recording Makes First British CARtridges

LONDON—The first domestically produced 8-track CARtridges in Britain are now being manufactured by University Recording at its Islington plant.

This is the first time that the cassette has faced competition from any cartridge configuration other than imported 4 and 8-track material and is seen here as helping University Recording with its commitment to 8-track over rival 4-track operators who are still having to rely on supplies from the U. S.

The initial batch of British produced cartridges features 21 album length and double album length cartridges, all using EMI repertoire. But as manufacturing is stepped up at UR's plant—acquired by taking over the Tempo Tapes company—other companies' repertoire will be duplicated including RCA, CBS, Pye and MCA material.

UR is marketing the EMI cartridges through its Slot Stereo subsidiary formed after taking over the rival Dynasound 8-track cartridge company here. However, some companies such as RCA will actively market their own cartridges.

Slot Stereo is concentrating

primarily on the car market, but at the Audio Fair in April UR will introduce a range of home players and will then mount a drive to secure cartridge sales through record stores.

The company currently markets a car player retailing for \$85.

UR is headed by managing director Philip Ashworth with Robin Bonham Carter and four other directors. The company assembles the players in Britain from kits imported from America but is gradually introducing more and more local components and will shortly only import the tape deck.

Devaluation of the pound has
(Continued on page 56)

TelePro Adds New Features To CARtridge

CHERRY HILL, N. J. — TelePro Industries is marketing its newly designed Fidelipac 880 CARtridge. With immediate delivery slated, the cartridge will employ several features new to the TelePro cartridge.

The cartridge uses an enlarged pinch roller to provide, according to President Aaron Wall, "precision coupling to the capstan, making it immune to unusual temperature and capstan pressure variations."

TelePro is utilizing Teflon-faced foam pads, which are both wider and longer. This is said to result in a reduction of signal loss, distortion and cross talk. The Teflon surface is said to eliminate mechanical noises and tape drag. Also the tape's path and the moving parts have been redesigned. Tape spewing and throwing are eliminated, according to Wall, by a new friction surface treatment of the hub and reel, and a noncutting material in the reel does away with tape stack-up.

GRT Releases Uni's Product

LOS ANGELES — General Recorded Tape will release cassette, reel-to-reel and 8-track product for Uni Records, the first being the Strawberry Alarm Clock. GRT also will duplicate 4 and 8-track, cassette and reel-to-reel product for Jamie/Guyden, Abnak and MTA.

Jamie/Guyden albums include Duane Eddy's Greatest hits and "Boogaloo Down Broadway," by Fantastic Johnny C. Abnak is represented by "Western Union," by The Five Americans and "The Soul of a Boy and Girl," by Jon and Robin. MTA provides "Sign of the Times" and "Something Super" by King Richard and the Fluegel Knights.

Weiser Stereorama Kicks Off Tape Club

HOUSTON — Another first for Weiser's Stereorama here is their new Tape Club. Dave Orkin, manager of the firm, said that "the Tape Club is solely for the purpose of saving our customers money on all future purchases made at Stereorama.

"We give a 10 per cent savings on all tape purchases whenever the customer presents their membership card which is provided them. A list of new releases will be mailed to each member to keep them up to date on what's new in stereo tapes."

There are some 24 different models of stereo tape machines to choose from at Weiser's, beginning at \$29.95 and up. Eight different brands, including custom model design for the Volkswagen.

The firm specializes in custom installation and guarantees satisfaction. In addition to the

wide selection of tapes and machines, Stereorama also carries a selection of accessories such as the "Car Mods," the newest discovery in auto stereo sound. Car models consist of some 13 different size pipes that filter the sound.

Lib. to Issue 6 Cassette Pkgs.

LOS ANGELES — Liberty Records will release six cassette packages in February, including Vikki Carr's "It Must Be Him" and The Ventures' "Golden Greats," both on the LP charts.

Also on the release list are Buddy Rich, "Big Swing Face"; Johnny Rivers, "Here We A Go-Go Again"; The Johnny Mann Singers, "Invisible Tears," and Spike Jones, "Washington Square."

DYNAMIC CHANGE AND DRAMATIC INCREASE IN DISTRIBUTION COMBINE TO MAKE THE COMING '68 EDITION OF BILLBOARD'S

CAMPUS ATTRACTIONS

(FORMERLY "MUSIC ON CAMPUS")

THE MOST SIGNIFICANT AND ALL-ENCOMPASSING BOOKING GUIDE EVER PREPARED EXCLUSIVELY FOR THE COLLEGE MARKET

COMING APRIL 13

SEE
PAGE
10
in this
issue of
Billboard
for
LARRY
FINLEY'S
Tape
Cartridge
Tips

3M Offering Background Unit to 'Select Sound System Companies'

• Continued from page 1

to the new arrangements," said Lindgren. "For many years, almost all sound system companies had found themselves at a disadvantage in competing with central studio (telephone line and FM transmission) background music program to the prospect.

But now sound system companies can go back to locations where they have sold sound system installations in the past and offer the new 3M background music product because it can be connected to any existing sound system."

Departs From Principle

One reason why the 3M-700 CANTATA is proving so popular, Lindgren said, is that it departs from the old principle of leasing music. "The 3M-700 CANTATA is completely self-contained with a capacity of 700 music selections on one small cartridge and is 100 per cent automatic in operation." 3M covers the performance fees through direct publisher contracts. Music available ranges from a rhythmic library for use in offices and factories to melodic tunes for public places to Hawaiian, Latin-American, and sacred music libraries.

Lindgren said that while the dealer franchise will be between 3M distributors and dealers, not with the parent company, the implementation of the program will be under the direction of

P. J. Marinovich, national sales manager for background music at the project level in St. Paul. Six regional sales managers, working closely with distributors, will report to Marinovich.

Lindgren said that during the coming months meetings will be set up with small groups of sound system companies. Dealer program details will be outlined at these meetings. No attempt will be made to accomplish this via individual sales calls.

Those interested in participating will be advised of dates in the near future when there will be a one-day sales clinic and a one-day service clinic. No dealer will be franchised unless he participates in all three meetings, Lindgren said.

"Inherent in the 3M plan is the principle of not overcrowding the market. Under current 3M planning, it is anticipated there will be a maximum of 400 such dealers enfranchised nationally by the end of the third quarter of 1968." There will be no requirement to maintain a minimum of inventory.

Only Beginning

"This new type of dealer franchise could be only the beginning of a profitable relationship with 3M through established distributors," Lindgren said. "The background music project has a number of items in the electronic field on the drawing board which, though not in the background music field, will be of great interest to sound system firms."

University Recording Makes First British CARtridges

• Continued from page 55

given an added incentive to UR to speed up the introduction of local production, and the



A PORTABLE CARTRIDGE PLAYER, the Cart/able 8, has been introduced by Borg-Warner's spring division. The lightweight, self-contained playback will retail in the \$100 range. Its detachable speakers may be separated up to 18 feet, and a switch converts the player to a transport deck to permit play of 8-track cartridges through other stereo systems. National distribution has begun.

Craig Panorama to Bow Home Player

LOS ANGELES — Craig Panorama will introduce a home stereo cartridge player (model 3202) that will accept all 8-track and half-hour 4-track tape cartridges.

The compatible unit features pre-amp outputs, which make it easy to tie-in to existing home hi-fi systems. It plays up to 80 minutes with 8-track twin packs. Suggested list price is \$99.95.

PHILCO CUTS 18 ACTS FOR HP'S

NEW YORK — Philco-Ford's Hip-Pocket Record Label has recorded 18 of the top 100 singles artists for 1967, based on Billboard's 1968 Record Talent Edition.

Represented in the initial Hip-Pocket catalog are the top male artist, Tommy James, and the No. 1 female artist, Aretha Franklin. Also included in the catalog are the Buckingham and the Rascals, and artists Wilson Pickett and Otis Redding. Philco-Ford produces the new 3 1/2-inch all-vinyl records.

company has also intensified its marketing obtaining exclusive cartridge franchises with key garage chains and setting up installation and service centers nationally to supply and service the motor trade with players and cartridges with the opening of a special distribution center for Scotland.

EMI like RCA is known to favor the 8-track system over any other cartridge configuration and with this powerful backing UR appears likely to strengthen its lead in the British cartridge market.

Capitol Releasing Seven 8-Tracks

LOS ANGELES — Capitol Records is releasing seven 8-track tape CARtridges this month, all in the twin-pack configuration. Included in the group are the Seekers' "Seen in Green," "It Takes People Like You to Make People Like Me" by Buck Owens, Nancy Wilson's "Welcome to My Love," "The Exotic Sitar and Sarod" featuring Ravi Shankar and Ali Akbar Khan and "Our Garden of Hymns" with Tennessee Ernie Ford and Marilyn Horne.



LEADER MODEL in Motorola's expanded 1968 8-track auto player line is this Model TM707S at \$79.95 suggested list.



STEP-UP MODEL in the 1968 Motorola 8-track auto player line is this TM708S at \$99.95, said to be \$10 under the comparable 1967 model.

Say You Saw It in Billboard

ONE-STOP RECORD SERVICE

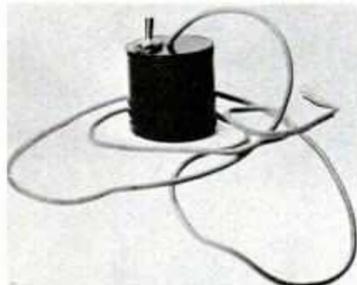
Complete line of Spirituals, R & B and Catalog Merchandise.

Write to be placed on our national mailing list.

We ship C.O.D. in the U.S. Check must accompany order from all international accounts.

Barney's One-Stop

3234 Roosevelt, Chicago, Ill. 60624
PHONE: (312) VA 6-1828



VANDALS WHO ATTEMPT to remove a car's stereo system will be greeted by the "Squaler," a new 12-volt, stereo deck burglar alarm that automatically blasts the auto horn. The unit is easily wired to the stereo tape deck and the auto horn relay, and can be adapted to protect other auto equipment. "The Squaler," distributed by Channel Marketing, Inc., retails for \$10.88.

WAKEFIELD MANUFACTURING, INC.

PO BOX 6037 DEPT. BB 1836 WEST MORELAND PHOENIX, ARIZONA 85008

CUSTOM RECORD PRESSING

★
PRECISION PRODUCT
RAPID SERVICE
COMPETITIVE PRICING

★
PHONE 602-252-5644



when answering ads . . .

Say You Saw It in Billboard

IMMEDIATE DELIVERY!



STEREO

Program A
OFF THE WALL
SHE SHOT A HOLE
IN MY SOUL
AGNES ENGLISH
WHEN THE LIGHTS GO OUT

Program B
UP AND DOWN
NO GOOD TO CRY
ACHERNALL RIOT

Program C
JUDY IN DISGUISE
MOST UNLIKELY TO
SUCCEED
SOMETIMES YOU JUST
CAN'T WIN

Program D
OUT OF LEFT FIELD
SAD STORY

JUDY IN DISGUISE
John Fred and the Playboys
From Paula Records



STEREO

Program A
THE WORLD'S ON FIRE

Program B
SEDS IN MY TREE
LOSE TO LIVE
STRAWBERRIES MEAN LOVE

Program C
RAINY DAY MUSHROOM
PILLOW
PATTON'S BACK STREET
CARNIVAL
INCENSE AND PEPPERMINTS

Program D
HUMMIN' HAPPY
PASS TIME WITH SAC
UNWIND WITH THE CLOCK

INCENSE AND PEPPERMINTS
The Strawberry Alarm Clock
From UNI Records

STEREO CARTRIDGES . . . 4 track/8 track and Cassettes

AVAILABLE ONLY FROM



1286 Lawrence Station Road
Sunnyvale, California 94086
(415) 734-2910

12 YEARS IN THE MAKING!

"SENSATIONAL!"
— VAN GOGH

"CAST FOR MILLIONS"
— T. LAUREC

"GREATEST OF OUR TIMES!"
— MONET

"MAGNIFICENT!"
— P. GALIGUIN

"A TRIUMPH!"
— B. CREWE



To Tom Catalano
Feb. 13... 2:05 pm
NYC
The art director
will hate me
for this, but let's
not forget—
"Winter Warm"
it looks hot!
B.C.

To Bob Crewe
Feb. 14, 1:14 P.M. Calif.
Winter Warm is hot...
But heavy sales are coming in
on Moulin Rouge!!!
... so... where is your heart?
T.C.



The BOB CREWE GENERATION does
THE SONG FROM

MOULIN ROUGE

(WHERE IS YOUR HEART)

and WINTER WARM
BY 906 DYNVOICE



DISTRIBUTED BY DOT RECORDS

STAR PERFORMER—Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes entries like LOVE IS BLUE, THE VALLEY OF THE DOLLS, SPOOKY, I WISH IT WOULD RAIN, etc.

Table with columns: Rank, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes entries like SUNDAY MORNIN', TOMORROW, MY BABY MUST BE A MAGICIAN, etc.

Table with columns: Rank, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes entries like A QUESTION OF TEMPERATURE, COLD FEET, A MILLION TO ONE, etc.

HOT 100—A TO Z—(Publisher-Licenses)

Table listing songs A-Z from the Hot 100 chart, including Baby, Now That I've Found You, Back Up Train, etc.

Table listing songs A-Z from the Hot 100 chart, including If You Ever Leave Me, If You Can Want, etc.

Table listing songs A-Z from the Hot 100 chart, including Skip a Rope, Simon Says, Some Velvet Morning, etc.

Table listing songs A-Z from the Hot 100 chart, including Scarborough Fair, L. David Sloane, Something I'll Remember, etc.

LOOK IT'S CLEAN!

THIS SPIFFY NEW SINGLE

Lonely Little Girl

b/w MOTHER PEOPLE
VK 10570



from their new album
WERE ONLY IN IT FOR THE MONEY

THE **MOTHERS**
OF INVENTION

HERE'S
THE WORDS →

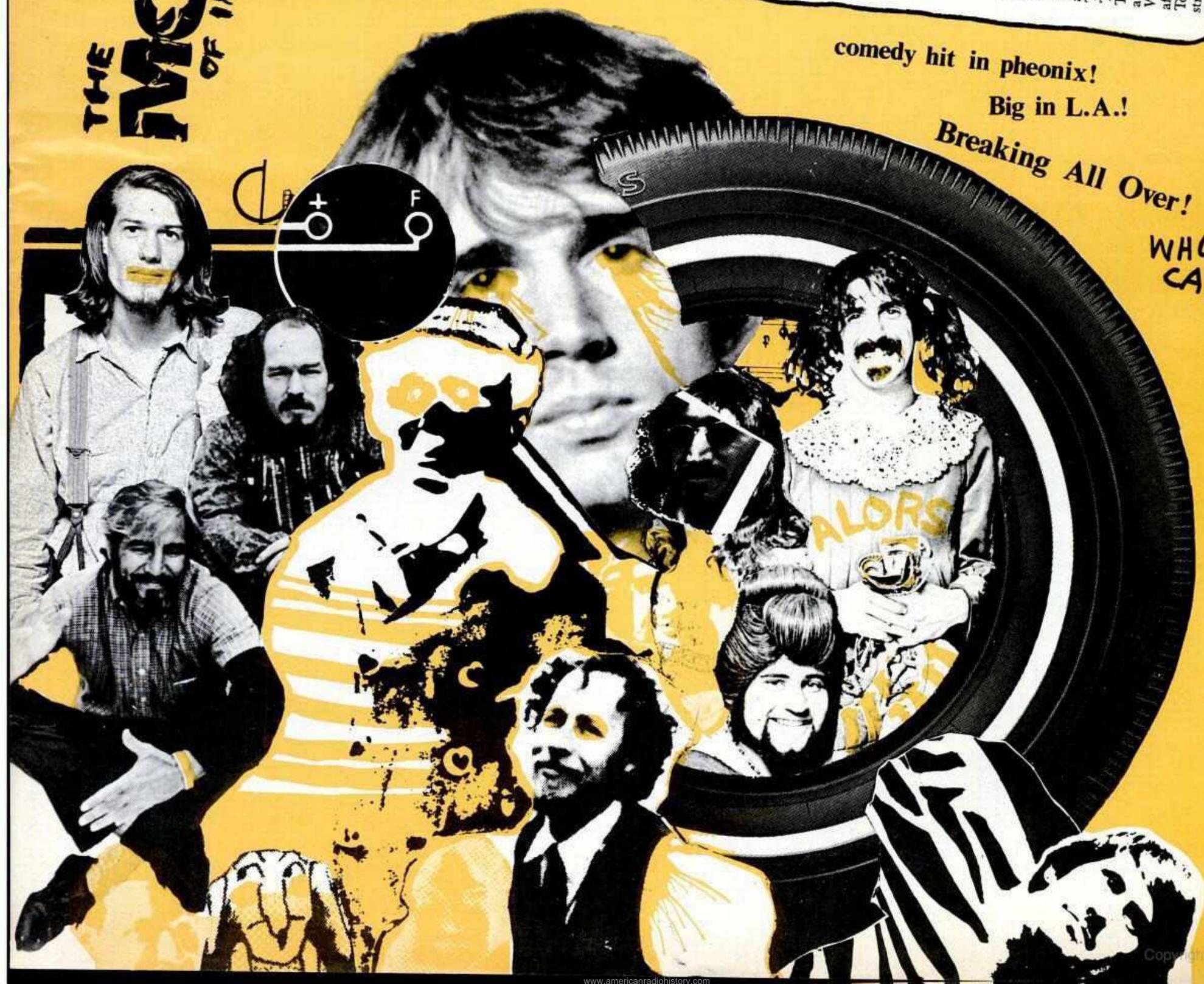
You're a lonely little girl
But your Mommy & your Daddy don't care
You're a lonely little girl
The things they say
Just hurt your heart
It's too late now
For them to start
To understand
The way you feel
The world for them
Is too unreal
So you're lonely, lonely, lonely,
Lonely little girl
There will come a time when everybody
Who is lonely will be free...
TO SING & DANCE & LOVE
There will come a time when every evil
That we know will be an evil...
THAT WE CAN RISE ABOVE
Or sprayed or partly grayed...
WE KNOW THAT HAIR AIN'T
WHERE IT'S AT
(there will come a time when you won't
even be ashamed if you are fat!)
WAH WAH WAH WAH
There will come a time when everybody
Who is lonely will be free...
TO SING & DANCE & LOVE (dance
and love)
There will come a time when every evil
That we know will be an evil...
THAT WE CAN RISE ABOVE (rise
above)
Who cares if you're so poor you can't
afford
To buy a pair of Mod A Go-Go
stretch-elastic pants...

comedy hit in phoenix!

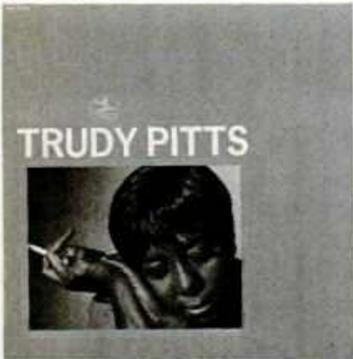
Big in L.A.!

Breaking All Over!

WHO CARES!

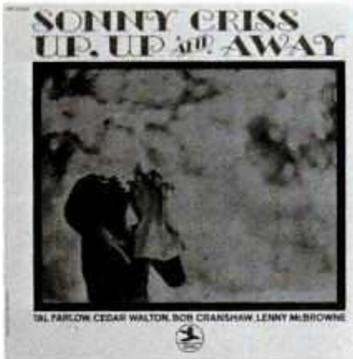


Album Reviews



JAZZ
THESE BLUES OF MINE—Trudy Pitts. Prestige PR 7238 (S)

Trudy Pitts, a lounge and gin and tonic type of jazz organist, keeps pleasantly commercial, but innovates enough to please the jazz fan. For example, "Organology" swings, but nicely, and "A Whiter Shade of Pale" entertains in an easy listening style with fine vocal.



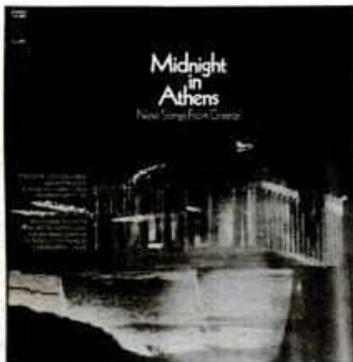
JAZZ
UP, UP AND AWAY—Sonny Criss. Prestige PR 7530 (S)

Sonny Criss takes "Up, Up and Away," "Sunny" and "Willow Weep for Me" on an exciting ride with his alto sax. With Tal Farlow on the guitar and Cedar Walton tapping blues on the piano, Criss executes his jazz ventures with finesse and imagination, not to mention a jazz energy that is sure to spark sales energy among jazz buffs.



BLUES
BIG BOSS MAN—Jimmy Reed. Bluesway BLS 6015 (S)

Jimmy Reed is the embodiment of earthy blues and his faithful fans will realize that this package is one of his greatest. It purveys the typical, gummy sound, with Reed doing his own harmonica accompaniment, abetted by guitars and drums. The tunes are mostly by Mama Reed, Al Smith and Jimmy.



INTERNATIONAL
MIDNIGHT IN ATHENS—NEW SONGS FROM GREECE—Yovanna & Zoitsa Kouroukli. Columbia CS 9569 (S)

This package of new songs from Greece features selections from some of the best of the modern light Greek tunes—pop songs and dances from contemporary Greece. The LP's melodic cabaret collection includes "Forty Handsome Guys," "The Railways Which Departed" and "Dance Syrtaki," a treat for Zorba fans. A slice of Greek life today, the album should pull sales.



GOSPEL
THE HAPPY GOSPEL OF THE HAPPY GOODMANS—Canaan. CAS 9644 LP (S)

One of the great gospel groups, the Goodmans have cut another package which is must merchandise in this field. Material includes "Hallelujah," "The Keys to the Kingdom," "I'm Willing Lord" and others in various tempos, but all marked with the true spirit.



GOSPEL
J. D. SUMMER & THE BEST OF THE STAMPS—Skylite LP 6058 (S)

This is class product in its field. The bass voice of J. D. Summer blends with the quartet to produce a thrilling musical experience. The sides include "Wayfaring Stranger," "More About Jesus," "The Love of God" and others.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

- SOLO FLIGHTS**—Chet Atkins. RCA Victor LPM 3922 (M); LSP 3922 (S)
- LIKE IT IS, WAS, & EVERMORE SHALL BE**—Donovan. Hickory LP 143 (M); LPS 143 (S)
- SWING IS KING**—Ted Heath & His Music. London SP 44104 (S)
- PORTRAIT OF CARMEN**—Carmen McRae. Atlantic 8165 (M); SD 8165 (S)
- BILLION DOLLAR BRAIN**—Soundtrack. United Artists UAL 4174 (M); UAS 5174 (S)
- SHADES OF TODAY**—Pat Williams. Verve V 5052 (M); V6-5052 (S)
- PIANO FOR BARBRA**—Neil Wolfe. Columbia CS 9600 (S)

LOW-PRICE POP ★★★★★

- AN ODE TO YOUNG LOVERS**—Living Jazz. RCA Camden CAL 2196 (M); CAS 2196 (S)

COUNTRY ★★★★★

- MOD 'N' COUNTRY**—Durward Erwin. Canary 6710

GOSPEL ★★★★★

- IN GOSPEL COUNTRY**—Joel & La Breeska. Canaan CAS 9647 LP (S)
- UNTIL THEN**—The Rebels. Skylite 6065

JAZZ ★★★★★

- GENE AMMONS LIVE! IN CHICAGO**—Prestige PR 7495 (S)
- JOE BUSHKIN TURNS DOCTOR DOLITTLE ON**—Columbia CS 9615 (S)
- THE SOUND OF VELVET SOUL**—Johnny Lytle. Solid State SS 18026 (S)

- BEANS AND GREENS**—Freddie McCoy. Prestige PR 7542 (S)
- NOW'S THE TIME**—Shirley Scott. Prestige PR 7440 (S)

FOLK ★★★★★

- HOME BOYS HOME**—The Clancy Brothers & Tommy Makem. Columbia CS 9608 (S)

SPOKEN WORD ★★★★★

- WASHINGTON IRVING: THE LEGEND OF SLEEPY HOLLOW**—Ed Begley. Caedmon TC 1242

POLKA ★★★★★

- POLKA PARTY**—Adolph Nemetz & His Orch. Roto M 10012

INTERNATIONAL ★★★★★

- MATADOR OF SONG**—Miguel. Accent ACS 5041 (S)
- THE WONDERFUL LATIN-AMERICAN SOUND OF ARGENTINA**—Lucio Milena U Orch. RCA Victor International FPM 200 (M); FSP 200 (S)
- PET O' THE PIPERS**—Dermot O'Brien & His Band. Coral CRL 757498 (S)
- ST. PATRICK'S DAY IN DUBLIN**—Recorded Live. Sonologue SL 106 (S)
- THE WONDERFUL LATIN-AMERICAN SOUND OF MEXICO**—Mariachi Vargas De Tecalitlan. RCA Victor International FPM 204 (M); FSP 204 (S)
- THE WONDERFUL LATIN-AMERICAN SOUND OF CHILE**—Voces De Tierralarga. RCA Victor International FPM 202 (M); FSP 202 (S)
- THE WONDERFUL LATIN-AMERICAN SOUND OF VENEZUELA**—Various Artists. RCA Victor International FPM 205 (M); FSP 205 (S)

SPECIAL MERIT PICKS

POPULAR

THE WONDERFUL WORLD OF THE YOUNG—The Young Americans. ABC ABCS 626 (S) Including their new single "Happiness" the Young Americans have some fine numbers in this album produced and arranged by Anita Kerr. Standing out are "The Other Man's Grass Is Always Greener," "Over the Rainbow," "Who Am I?" and "Cherish."

ANOTHER DAY, ANOTHER LIFETIME—The David. VMC VS 124 (S) One listen to "The David" and the elusive quality of originality has been grooved for the listener. Bold and melodic, the group's infectious rhythms give life to Warren Hansen's highly agreeable and musical compositions. A casual synthesis of eastern and western styles and some unpretentious lyrics spark "Another Day, Another Lifetime" and "Now to You," for consideration in the stylized, evolving pop market.

COME SWING WITH US—The Swingin' Gentry Singers. Hickory LP 142 (M); LPS 142 (S) The Swingin' Gentry Singers treat c&w songs to a choral setting backed by an orchestra with a contemporary beat. The result is refreshing and warm, an exciting mix of rock, jazz and country, which, with the addition of brass and strings, is aimed at big sales in today's market. "Maurice," "Oh Lonesome Me" and "Funny Familiar Forgotten Feelings" are updated and geared for fun listening.

COUNTRY

LENNON-McCARTNEY COUNTRY STYLE—Jerry Inman. Columbia CS 9593 (S) The music of John Lennon and Paul McCartney lends itself to country styling in these fine arrangements of Glen Campbell and Jerry Fuller with top performances by Jerry Inman in his first album. Whether uptempo as in "I Don't Want to Spoil the Party" and "We Can Work It Out" or in ballads such as "From Me to You," "Yesterday" and "Here, There and Everywhere," the numbers are fine. "And I Love Her" is another gem.

CLASSICAL

SESSIONS: VIOLIN CONCERTO—Zukofsky/Orch. Philharmonique de la Radiodiffusion (Schuller). Composer Recording CRI 220 USD (S) Roger Sessions' "Violin Concerto" comes to disk for the first time in a fine performance featuring violinist Paul Zukofsky, a specialist in contemporary repertoire and his skill stands him in good. Gunther Schuller conducts Sessions' flowing lyric concerto masterfully.

JAZZ

JAZZ FOR A SUNDAY AFTERNOON, Vol. 1 & 2—Various Artists. Solid State SS 18027 (S) SS 18028 (S) Dizzy Gillespie, Mel Lewis, Pepper Adams, Elvin Jones and some other jazz musicians

open up for a free swingin', but not-too-far-out jam session in two volumes of high sound quality jazz. One of the highlights of the set is "Lover Come Back to Me," featuring Gillespie (Vol. 1). For jazz buffs, this set should swing out to big sales.

JACQUES LOUSSIER TRIO PLAY BACH 5—London LL 3524 (M); PS 524 (S) This package provides a fresh listening experience. The material is classical, including Bach's "Toccata No. 4 in C Major" and "Sicilienne in G Minor." The performance is brilliant and is jazz oriented. Loussier is on piano, with Christian Garros on percussion and Pierre Michelot on contrebasse. For the hip.

SPOKEN WORD

THE TRUTH ABOUT BONNIE & CLYDE—Billie Jean Parker. RCA Victor LPM 3967 (M); LSP 3967 (S) With the controversial movie circulating throughout the nation, RCA has recorded an interview with Billie Jean Parker, Bonnie Parker's sister, about the real life of the legendary couple. The interview, as told to Jud Collins, news director of WSM-TV in Nashville, is intriguing and those motivated by the film or the album's cover will find its material enlightening.

FOLK

TAKE A TRIP WITH ME—Various Artists. Prestige PR 7539 (S) Culled from a couple of Prestige LP's, this package of "Psychedelic Hits" is a soulful collection of folk and guitar plucking from some earthy troubadours of gutter blues. Billed as "trip music," wailings from Dave Van Ronk, et al pay dubious tribute to cocaine, booze and other solo experiences of euphoria. A must for passengers on the next trip leaving for nowhere.

INTERNATIONAL

IVAN REBROFF SINGS FOLK SONGS FROM OLD RUSSIA—Columbia CL 2768 (M); CS 9568 (S) Rebhoff's rich bass voice and his understanding of the material make this a marvelous collection of Russian folk songs and, as such, should have appeal beyond the narrow confines of the international market. For example, there's "The Legend of the Twelve Thieves" followed by "Kalinka," two gems in a row. "The Little Bell" and "Moscow Nights" also are top-notch. "Moldavian Sutie" is stirring.

More Album

Reviews on

Pages 62 & 74

Action Records

Albums

★ NATIONAL BREAKOUTS

LADY SOUL . . . Aretha Franklin, Atlantic 8176 (M); SD 8175 (S)

FRANCIS A. AND EDWARD K . . . Frank Sinatra & Duke Ellington, Reprise (No Mono); FS 1024 (S)

SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. II . . . Tamla T 280 (M); TS 280 (S)

★ NEW ACTION LP'S

SOMETHING ELSE BY THE KINKS . . . Reprise (No Mono); RS 6279 (S)

THE DRIFTER'S GOLDEN HITS . . . Atlantic 8153 (M); SD 8153 (S)

EYES OF THE BEACON STREET UNION . . . MGM E 4517 (M); SE 4517 (S)

HEAVY . . . Iron Butterfly, Atco LP 33-227 (M); SD 33-227 (S)

BASIE'S IN THE BAG . . . Count Basie & His Ork, Brunswick BL 54127 (M); BL 754127 (S)

YOU DON'T HAVE TO SAY YOU LOVE ME . . . Jerry Vale, Columbia CL 2774 (M); CS 9574 (S)

BEAUTIFUL STRANGERS . . . Rod McKuen, Warner Bros. (No Mono); WS 1772 (S)

WE'RE A WINNER . . . Impressions, ABC ABC 635 (M); ABCS 635 (S)

BLUE CHEER . . . Phillips PHS 200-264 (M); PHS 600-264 (S)

THIS IS SOUL . . . Various Artists, Atlantic 8170 (M); SD 8170 (S)

JERRY BUTLER'S GOLDEN HITS LIVE . . . Mercury MG 21151 (M); SR 61151 (S)

ORPHEUS . . . MGM E 4524 (M); SE 4524 (S)

MORE THAN A MIRACLE . . . Roger Williams, Kapp (No Mono); KS 3550 (S)

WORLD WE KNOW . . . Stan Kenton & His Ork, Capitol T 2810 (M); ST 2810 (S)

LEONARD COHEN . . . Columbia CL 2733 (M); CS 9533 (S)

JOHN GARY ON BROADWAY . . . RCA Victor LPM 3928 (M); LSP 3928 (S)

BOARD OF DIRECTORS . . . Mills Brothers, Count Basie & His Ork, Dot (No Mono); DLP 25838 (S)

TAKE A BRYANT STEP . . . Ray Bryant, Cadet LP 801 (M); LPS 801 (S)

ROSE GARDEN . . . Atco LP 33-225 (M); SD 33-225 (S)

ELVIS' GOLDEN RECORDS, VOL. 4 . . . Elvis Presley, RCA Victor LPM 3921 (M); LSP 3921 (S)

UP POPS RAMSEY LEWIS . . . Cadet LP 799 (M); LPS 799 (S)

Singles

★ NATIONAL BREAKOUTS

A QUESTION OF TEMPERATURE . . . Balloon Farm, Laurie 3405 (H&L, BMI)

★ REGIONAL BREAKOUTS

DR. JON (The Medicine Man) . . . Jan & Robin & the In Crowd, Abnak (Barton, BMI) (Dallas-Ft. Worth)

I WILL ALWAYS THINK ABOUT YOU . . . New Colony Six, Mercury 72775 (New Colony, BMI) (Chicago)

FOGGY MOUNTAIN BREAKDOWN . . . Flatt & Scruggs, Columbia 44380/Mercury 72739 (Peer International, BMI) (Dallas-Ft. Worth)

SUMMERTIME BLUES . . . Blue Cheer, Phillips 40516 (American, BMI) (San Francisco)

ATLANTA GEORGIA STRAY . . . Sonny Curtis, Viva 626 (Rustland, BMI) (Atlanta)

TELL ME WHERE LOVE GOES . . . Paul Varisco, Kapp 883 (Fits All Music, BMI) (New Orleans)

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-STAR
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.

Veev luh-fev!

Pronounce it a hit single!
Pronounce it a hit album!

SOUL COAXING
AME CALINE
RAYMOND LEFEVRE
AND HIS ORCHESTRA

A WHITER SHADE OF PALE • RELEASE ME • GROOVIN' • THIS IS MY SONG • AND OTHERS



FCS-4244

Four Corners Records, a division of Universal City Records, Inc.



A KAPP RECORD

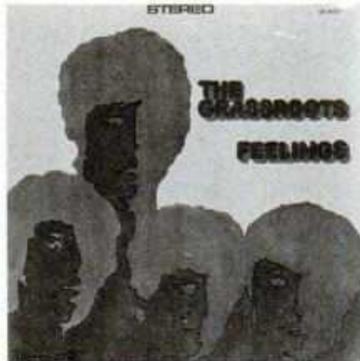
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Album Reviews Continued



POP
TWO SIDES OF LEONARD NIMOY—Dot DLP 25835 (S)

The cat-eared man from outer space has a far-out album, with one side devoted to off-worldly themes such as a recitation of "The Difference Between Us" and the other side to songs like "Gentle on My Mind," "Miranda," "If I Were a Carpenter" and "Love of the Common People." Nimoy is a little bit alien with a song, but this is what his audiences blastoff over.



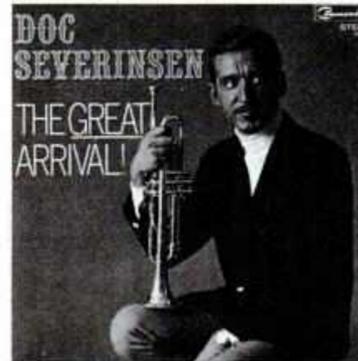
POP
FEELINGS—The Grassroots. Dunhill DS 50027 (S)

The Grassroots feature their latest single, "Melody for You," in their new LP. The group's sound is strong on guitars and percussion, marked by a crunching beat and dramatic vocals tinged with the throb of teen love themes. "Here Where You Belong" and "Hey Friends" highlight the Grassroots' live-for-love music grooved for the market.



POP
WHEN THE LIGHTS GO ON AGAIN—Kay Starr. ABC ABC 631 (M); ABCS 631 (S)

Kay Starr had an easy listening hit with the title song, but three other tunes in this LP also smack high in entertainment value—"I Don't Remember You," "Only When You're Lonely," and "You're Finally Getting to Me." The latter is especially recommended for airplay on easy listening stations. This is Miss Starr's first album for ABC Records.



POP
THE GREAT ARRIVAL—Doc Severinsen. Command RS 927 SD (S)

An excellent combination of superb artistry and topflight arrangements (by Marion Evans and Dick Hyman) has its sales potential further enhanced by Doc Severinsen's nightly exposure on the Johnny Carson "Tonight" show. Carson's liner-notes are aimed at adding sales impetus.



POP
WHITE LIGHT/WHITE HEAT—The Velvet Underground. Verve V 5046 (M); V6-5046 (S)

Dealers who cater to the underground market will find this disk a hot seller, for the Velvet Underground (minus Nico) feature intriguing lyrics penned by two of the group, Lou Reed and Sterling Morrison. Although the words tend to be drowned out by pulsating instrumentation, those not minding to cuddle up to the speakers will joy to narrative songs such as "The Gift," the story of a boy and girl.



POP
THE BITTER & THE SWEET—Glenn Yarbrough. RCA Victor LPM 3951 (M); LSP 3951 (S)

His fans won't be able to resist this package by Glenn Yarbrough. He probes into the love messages of five Rod McKuen songs, including "When Flora Was Mine." Other tunes include "Sunshine, Lollipops, and Rainbows" and "I'll Be There." Letter is the best musically on the LP, a diffuse, absorbing number.



POP
ARETHA FRANKLIN'S GREATEST HITS Vol. 2—Columbia CS 9601 (S)

Aretha Franklin's Atlantic product has made her one of the top female vocalists around today so her earlier work on the Columbia label is bound to be in demand too. The popular "Take a Look" and a solid treatment of "Skylark" show off wide range and total effectiveness.



POP
DIVIDED WE STAND—The Split Level. Dot DLP 3836 (M); DLP 25836 (S)

The Split Level combines two distinct styles, today's rock and medieval hymn-madrigal, and the combination works to produce an interesting debut album. "Hangin' Out (In Someone Else's World)," and "Equipment" are good rock numbers while "Speculator" is a good medieval-style one. They go Eastern with "Looking at the Rose Through World Colored Glasses."



POP
CHRISTOPHERS MOVIE MATINEE—3's a Crowd. Dunhill DS 50030 (S)

On the horizon is a very talented group found by Cass Elliot of the Mamas and Papas. 3's a Crowd have not only a solid unified sound, but each group member can stand on his own. The music is good, alive and invigorating. It won't take long for this group to make a solid dent on the best seller charts.



POP
THE ROTARY CONNECTION—Cadet Concept LP 312 (M) LPS 312 (S)

Of the multitude of new groups on the record scene, only a few have succeeded by covering hit material. The Rotary Connection is one group destined to be among that select few, for they have interwoven classical, jazz, pop and r&b into a gem of an album. Their renditions of "Amen," "Soul Man," "Ruby Tuesday" and "Like a Rollin' Stone" are beauties. With this LP listening is equivalent to buying.



POP
KITES ARE FUN—The Free Design. Project 3 PR 5019 (S)

There's an infectious breeziness in this new group's vocal style. It got their first single, "Kites Are Fun," off to a fine selling start and the inclusion of the side here should get the album moving at a fast pace. In addition to their own material, the group does well with the Beatles' "Michelle" and Paul Simon's "Feelin' Groovy."



POP
IN REMEMBRANCE OF YOU—Anita Bryant. Columbia CS 9607 (S)

Miss Bryant's delicate and straightforward readings embrace these love tunes, including "Yellow Days," "Yesterday" and "Something Wonderful." "In Remembrance of You" is captured perfectly in mood.



POP
BOUND TO HAPPEN—Cashman, Pistilli & West. ABC ABCS 629 (S)

Cashman, Pistilli and West have come up with one of the freshest sounds around. The trio's spanking clear harmony and cheerful beat are slick signs of success. "A Song That Never Comes," "But for Love" and "Sunday Will Never Be the Same," which they penned, are smooth samples of C, P & W's style, a style that heralds a solid new challenger to the pop heights.



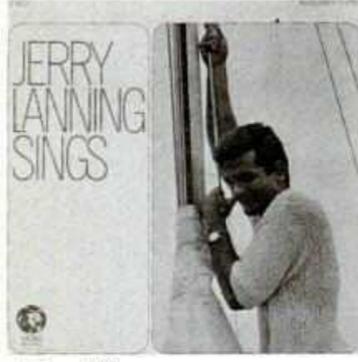
POP
IT MUST BE HIM—Al Caiola. United Artists UAL 3637 (M); UAS 6637 (S)

Guitarist Al Caiola has supplied his own arrangements for this roundup of songs that take easily to his lush, rhythmic and ballad virtuosity. The title song gets the package off to a fine start and for continuous ear-appealing pleasure there are such nifty items as "The Sound of Music," "Live for Life," "The Impossible Dream," "Cabaret" and "Lara's Theme."



POP
DAKTARI—Shelly Manne. Atlantic 8157 (M); SD 8157 (S)

The sound in this package will grab the hi-fi buffs. The album's flavor smacks of the old "Quiet Village" setting, but the jazz conceptions are of today's school. These factors coupled with the popularity of "Daktari" show make this release a certain chart-climber.



POP
JERRY LANNING SINGS—MGM E 4500 (M); SE 4500 (S)

MGM Records has themselves a "find." Jerry Lanning has a voice-and-a-half. He sings with depth, with musical poise, with conviction. Especially good on "59th Street Bridge Song," "The End of the World," and "Don't Think Twice." The latter is highly recommended for airplay.



POP
WILLIE MITCHELL LIVE—Hi HL 12042 (M); SHL 32042 (S)

There's a swinging soul sound here that bounces out of the grooves and will hit the pop and r&b markets with equal impact. Mitchell varies his "Memphis" sound so that there's enough change of pace throughout to hold constant interest. "Mustang Sally," "Mercy, Mercy" and "Bum Daddy" are some of the winners.



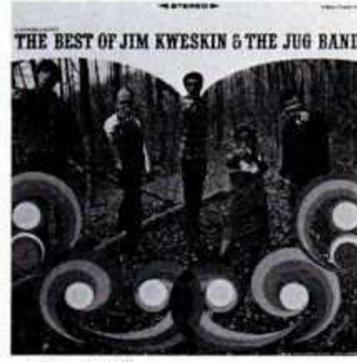
CLASSICAL
PROKOFIEV: PIANO CONCERTO No. 3/RAVEL: PIANO CONCERTO—Argerich/Berlin Philharmonic (Abbado). DGG 139 349 (S)

This powerful performance in Prokofiev's difficult concerto stamps Marjha Argerich as a pianist to watch. This work is rarely performed by women pianists because of the powerful attack required, but the Argentinian pianist breezes through brilliantly. Unfortunately, her recent illness cancellation with her New York debut may have slowed her climb to the top. Claudio Abbado conducts superbly.



CLASSICAL
MOZART: PIANO SONATAS—Daniel Barenboim. Westminster WST 17139 (S)

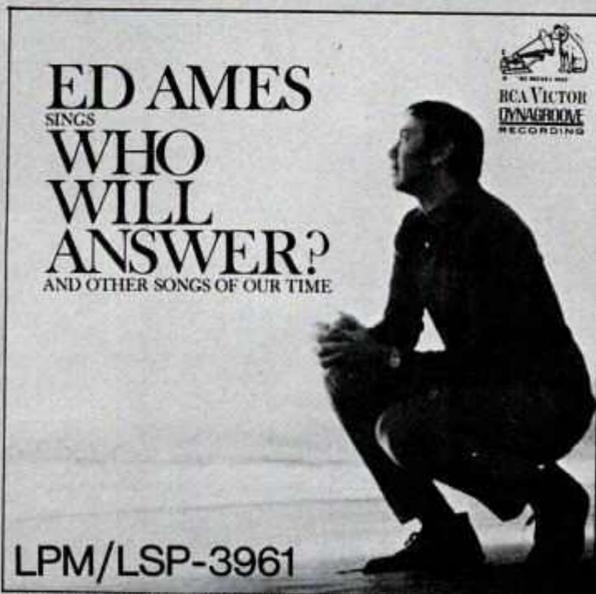
Barenboim, who is in his mid-twenties, is already an outstanding technician. His virtuosity is earmarked by facile execution, limpid sound, and dramatic power. The material here includes "Fantasy in C Minor," "Sonata in C Major" and "Sonata in B Flat Major." Keyboard devotees will appreciate this disk.



FOLK
THE BEST OF JIM KWESKIN AND THE JUG BAND—Vanguard VRS 9270 (M); VSD 79279 (S)

Leading the Jug Band contingent has been one happy-go-lucky group called Jim Kweskin & the Jug Band. Their music has already won wide popularity, especially among the college crowd. Culling material from three of their previous albums, Vanguard has packaged a "best of" LP sure to click with Kweskin's fans. This should do well.

The Ed Ames "Who Will Answer?" Explosion.



LPM/LSP-3961

Available on RCA Stereo 8 Cartridge Tape

Ed's recent single established him as a contemporary giant, and this new Victor album features it as the title song, along with 10 more heavyweights, including *Yesterday, Massachusetts, There's a Kind of Hush (All Over the World), Blowin' in the Wind, Cherish* and *Can't Take My Eyes Off You*.

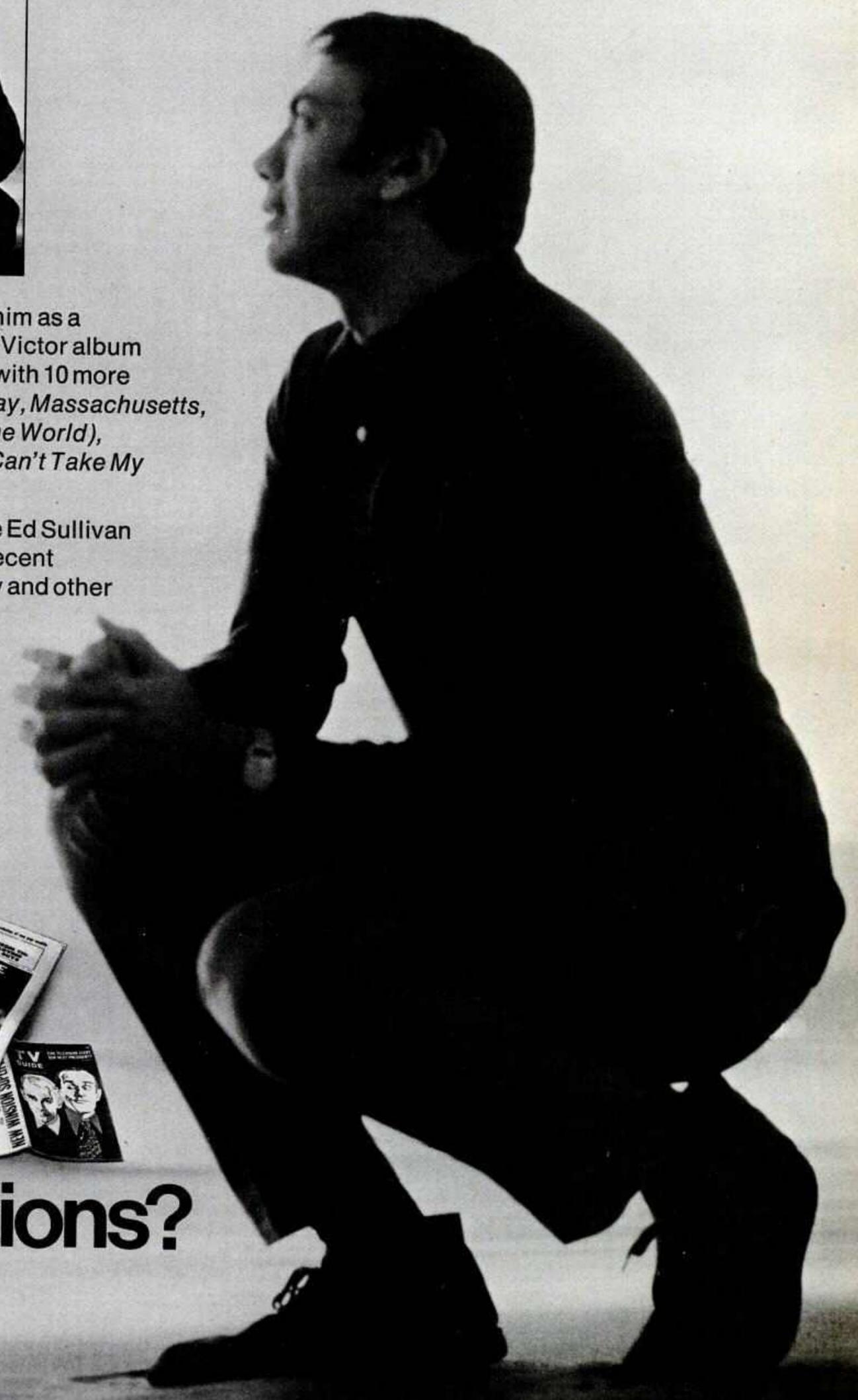
His upcoming guest shot on *The Ed Sullivan Show*, February 25th, along with recent appearances on the *Tonight Show* and other TV spots, puts this song before an audience of millions.

And giving this one a big push is the consumer advertising that will appear in national publications; all dovetailing into a package of sales dynamite!



Any Questions?

RCA



New Album Releases

- ACCENT**
MIGUEL—Matador of Song; ACS 5041
- ATLANTIC**
SHELLY MANNE—Daktari; 8157, SD 8157
CARMEN MRAE—Portrait of Carmen; 8165, SD 8165
VARIOUS ARTISTS — History of Rhythm & Blues/Rock & Roll 1956-57 Vol. 3; 8163, SD 8163
VARIOUS ARTISTS — History of Rhythm & Blues/The Golden Years 1953-55 Vol. 2; 8162, SD 8162
VARIOUS ARTISTS — History of Rhythm & Blues/The Big Beat 1958-60 Vol. 4; 8164, SD 8164
VARIOUS ARTISTS — History of Rhythm & Blues/The Roots 1947-52 Vol. 1; 8161, SD 8161
- CANAAN**
The Happy Gospel of THE HAPPY GOODMAN'S; CAS 9644 LP
JOEL & LA BRESKA — In Gospel Country; CAS 9647 LP
- CANARY**
DURWARD ERWIN—Mod 'N' Country; 6710
- COMMAND**
DOC SEVERINSEN — The Great Arrival; RS 927 SD
- COMPOSER RECORDING**
MOEVS: MUSICA DA CAMERA/VARIAZIONI/SIMS: THIRD QUARTET — Various Artists; CRI 223 USD
ROGER SESSIONS Violin Concerto—Zukofsky/Philharmonie de la Radiodiffusion (Schuller); CRI 220 USD
- COLUMBIA**
DAVE BRUBECK Jackpot; CS 9512
ANITA BRYANT—In Remembrance of You; CS 9607
JOE BUSHKIN Turns Doctor Dolittle On; CS 9615
CHARLIE BYRD—Music of Villa-Lobos Sketches of Brazil; CS 9582
THE CLANCY BROTHERS & TOMMY MAKEM—Home Boys Home; CS 9608
PERCY FAITH HIS ORCH., CHORUS—For Those in Love; CS 9610
ARETHA FRANKLIN'S Greatest Hits Vol. 2; CS 9601
JERRY INMAN — Lennon-McCartney Country Style; CS 9593
YOVANNA & ZOITSA KOUROUKLI—Midnight in Athens/New Songs From Greece; CS 9569
IVAN REBROFF Sings Folk Songs From Old Russia; CS 9568
VARIOUS ARTISTS—The Firesign Theater Presents Waiting for the Electrician or Someone Like Him; CS 9518
NEIL WOLFE—Piano for Barbra; CS 9600

- WHERE THE RAINBOW ENDS**
Tony Hiller (PIP)
- CARAVAN**
Bert Kaempfert (Decca)
Les Paul (London)
Wes Montgomery (Verve)
- COUNT THE WAYS**
Society's Children (Atco)
- SERENATA**
Sergio Franchi (RCA Victor)
- TALKING TO THE RAIN**
Jerry Shore (Phillips)
- RED ROSES FOR A BLUE LADY**
Al Hirt (RCA Victor)
Ernie Freeman (Dunhill)
- BEYOND THE SHADOW OF A DOUBT**
Billy Fury (Bell)
- ALL MY LOVE**
Billy Vaughn (Dot)
- YOU'VE GOT YOUR TROUBLES**
Cab Calloway (PIP)
- PLEASE SPEAK TO ME OF LOVE**
Earl Wilson Jr. (Mercury)
- LITTLE PEOPLE**
Pony Sherrill (Pony)
- BROWN EYES, WHY ARE YOU BLUE?**
Nick Lucas (Accent)
- WHO'S SORRY NOW**
Bobby Vinton (Epic)
Guitar Underground (Project 3)
- THE SHEIK OF ARABY MOOD INDIGO**
Jim Kweskin Jug Band (Reprise)
- ORGAN GRINDER'S SWING**
Jimmy Smith (Verve)
- STAR DUST**
STARS FELL ON ALABAMA
Urbie Green/21 Trombones (Project 3)
- FIDDLE FADDLE AND 14 OTHER LEROY ANDERSON FAVORITES**
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- CORAL**
DERMOT O'BRIEN & HIS BAND—Pet O' the Pipers'; CRL 757498
- DECCA**
TOMMY DRENNAN & THE MONARCHS—The Finest of the Irish; DL 4923, DL 74932
- DGG**
PROKOFIEV: PIANO CONCERTO NO. 3/RAVEL: PIANO CONCERTO—Argerich/Berlin Philharmonic (Abbado); 139 349
- DOT**
THE SPLIT LEVEL—Divided We Stand; DLP 3836, DLP 25836
- ESP**
GUNTER HAMPPEL GROUP — Music From Europe; ESP 1042
- FRAN**
THE ROMANS in New York the Young Sound From Italy; FR5 110
- HI**
WILLIE MITCHELL Live; HL 12042, SHL 32042
- HICKORY**
DONOVAN—Like It Is, Was & Evermore Shall Be; LP 143, LPS 143
THE SWINGIN' GENTRY SINGERS — Come Swing With Us; LP 142, LPS 142
- LONDON**
TED HEATH & HIS MUSIC—Swing Is King; SP 44104
JACQUES LOUSSIER TRIO Play Bach 5; LL 3524, PS 524
- LONDON (INTERNATIONAL)**
VARIOUS ARTISTS—Beautiful Folksongs From Bavaria; TW 91437, SW 99437
AMERICO LIMA—Coimbra Fados; TW 91447, SW 99447
SANDY ALEXANDER—Swedish Delights; TW 91449, SW 99449
CHORUS OF KALAMATA WITH POPULAR ORCH. (Theofilopoulos) — Bouzouki Music From Greece; TW 91452, SW 99452
MARINE BAND OF ROYAL NETHERLANDS NAVY—Famous International Marches; TW 91459, SW 99459
KENNETH MCKELLAR'S Scotland; TW 91461, SW 99461
- MGM**
JERRY LANNING Sings; E 4500, SE 4500
- MONUMENT**
HENSON CARGILL—Skip a Rope; SLP 18094
BOOTS RANDOLPH'S Sunday Sax; SLP 18092
- NASHVILLE**
VARIOUS ARTISTS—Truck Stop; CSNLP 2052
WILLIS BROTHERS — Y'All Come/Satisfied Mind; CSNLP 2053
JOHNNY BOND—Three Sheets in the Wind; CSNLP 2054
VARIOUS ARTISTS — Steel Guitar Hall of Fame; CSNLP 2055
RED SOUVINE—Anytime; CSNLP 2056
VARIOUS ARTISTS—Five Queens of Country Music; CSNLP 2057
- PHILIPS**
BLUE CHEER—Vincerus Eruptum; PHM 200 264, PHS 600 264
- PRESTIGE**
GENE AMMONS Live! In Chicago; PR 7495
SONNY CRISS—Up, Up and Away; PR 7530
FREDDIE MCCOY—Beans and Greens; PR 7542
TRUDY PITTS—These Blues of Mine; PR 7538
SHIRLEY SCOTT—Now's the Time; PR 7440
VARIOUS ARTISTS—Take a Trip With Me; PR 7539
- PROJECT 3**
THE FREE DESIGN—Kites Are Fun; PR 5019 SD
- RCA VICTOR**
CHET ATKINS—Solo Flights; LPM 3922, LSP 3922
GLENN YARBROUGH—The Bitter & the Sweet; LPM 3951, LSP 3951
- RCA VICTOR INTERNATIONAL**
MARIMBA GALLITO — The Wonderful Latin American Sound of Guatemala; FPM 203, FSP 203
LUCIO MILENA & ORCH.—The Wonderful Latin American Sound of Argentina; FPM 200, FSP 200
VARIOUS ARTISTS — The Wonderful Latin American Sound of Venezuela; FPM 205, FSP 205
VOCES DE TIERRALARGA — The Wonderful Latin American Sound of Chile; FPM 202, FSP 202
MARIACHI VARGAS DE TECALITLAN — The Wonderful Latin American Sound of Mexico; FPM 204, FSP 204
- RICHMOND**
MOZART: COSI FAN TUTTE—Various Artists/Vienna Philharmonic Orch; RS 63008, SR5 63508
RAVEL: L'ENFANT ET LES SORTILEGES — Various Artists/L'Orchestre de la Suisse Romande; R 23086, SR 33086
WEBER: DER FREISCHULTZ—Various Artists/Vienna Philharmonic Orch. (Ackerman) RS 62016
GILBERT & SULLIVAN: THE SORCERER — D'Oyly Carte Opera Co./New Symphony RS 62015

Electrola Pitch Keyed to Tour

COLOGNE — Electrola is conducting a large classical disk sales program keyed to the current German concert tours by Yehudi Menuhin and Daniel Barenboim.

Yehudi Menuhin is appearing with his Bath Festival Orchestra in seven German cities, and Barenboim with his English Chamber Orchestra in a number of Ruhr cities.

Aside from promoting the recordings by the Menuhin and Barenboim orchestras, Electrola has begun a sales drive for the recordings of the newly founded Orchestre de Paris under Charles Muench.

The orchestra, whose founding was inspired by Andre Malraux, has signed an exclusive recording contract with EMI, and Electrola has been given a prime role in sales promotion for its recordings, the first of which is Berlioz's Symphonic Fantastique.

This disk has been awarded the Grand Prix du Disque of the Academic du Disque Francais.

Sunset, Crescendo Master Agreement

LOS ANGELES — Sunset Records has reached a lease agreement with Crescendo Records for masters by Jimmy Reed, Jerry Butler, Dee Clark and Betty Everett. Sunset, the budget line at Liberty Records, also acquired rights to masters by Damita Jo, Joe and Eddie and Billy Strange.

- ROTO**
ADOLPH NEMETZ & HIS ORCH.—Polka Patry; M 10012
- SIDEWALK**
SOUNDTRACK—Maryjane; DT 5911
- SKYLITE**
THE REBELS—Until Then; 6065
J. D. SUMMER & THE BEST OF THE STAMPS; LP 6058
- SOLID STATE**
JOHNNY LYTLE—The Sound of Velvet Soul; SS 18026
MIKE MAINIERI QUARTET—Insight; SS 18029
JIMMY McGRIF—A Bag Full of Blues; SS 18017
VARIOUS ARTISTS—Jazz for a Sunday Afternoon Vol. 1; SS 18027
VARIOUS ARTISTS—Jazz for a Sunday Afternoon Vol. 2; SS 18028
- SONOLOGUE**
RECORDED LIVE—St. Patrick's Day in Dublin; SL 106
- TAMLA**
SMOKY ROBINSON & THE MIRACLES Greatest Hits Vol. 2; 280
- STARDAY**
JOHNNY BOND—Drink Up & Go Home; SLP 416, S-SLP 416
GEORGE MORGAN—Barbara; SLP 417, S-SLP 417
VARIOUS ARTISTS—Modern Country Hits of Today; SLP 9-418, S-SLP 9-418
LEWIS FAMILY—All Day Singing & Dinner on the Ground; SLP 419, S-SLP 419
RED SOUVINE—Tell Maude I Slipped; SLP 420, S-SLP 420
- UNITED ARTISTS**
AL CAIOLA—It Must Be Him; UAL 3637, UAS 6637
JIMMY ROSELLI—Core Napulitano; UAL 3638, UAS 6638
SOUNDTRACK — Billion Dollar Brain; UAL 4174, UAS 5174
- VEEP**
The Best of ANTHONY & THE IMPERIALS Vol. 2; VP 13519, LPS 13519
THE CHILDREN'S GOSPEL CHOIR OF THE INSTITUTIONAL CHURCH OF GOD IN CHRIST; VP 13518, VPS 16518
- VERVE**
The Best of STAN GETZ; V 8719, V6-8719
THE VELVET UNDERGROUND—White Light/White Heat; V 5046, V6-5046
PAT WILLIAMS—Shades of Today; V 5052, V6-5052
- VMC**
THE DAVID—Another Day, Another Lifetime; VS 124
- WESTMINSTER**
DANIEL BARENBOIM—Mozart: Piano Sonatas; WST 17139

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	3	4	LOVE IS BLUE Paul Mauriat, Philips 40495 (Croma, ASCAP)	11
2	2	2	18	TO EACH HIS OWN Frankie Laine, ABC 11032 (Paramount, ASCAP)	5
3	4	6	7	CARMEN Herb Alpert & the Tijuana Brass, A&M 890 (Irving, BMI)	6
4	6	7	—	LOVE IS BLUE Al Martino, Capitol 2102 (Croma, ASCAP)	3
5	33	—	—	IF YOU EVER LEAVE ME Jack Jones, RCA Victor 47-9441 (Northern, ASCAP)	2
6	14	16	—	DON'T TELL MY HEART TO STOP LOVING YOU Jerry Vale, Columbia 44432 (White Plains, ASCAP)	3
7	7	5	2	GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU Lettermen, Capitol 2054 (Vogue/Saturday/Seasons' Four, BMI)	10
8	3	1	3	THE LESSON Vikki Carr, Liberty 56012 (Alta, ASCAP)	9
9	31	32	39	WINDS OF CHANGE Ray Conniff Singers, Columbia 44422 (Colgems, ASCAP)	4
10	11	14	19	KEEP THE BALL ROLLIN' Al Hirt, RCA Victor 47-9417 (Screen Gems-Columbia, BMI)	5
11	18	27	—	(Theme From) VALLEY OF THE DOLLS Dionne Warwick, Scepter 12203 (Feist, ASCAP)	5
12	12	13	26	IN THE SUNSHINE DAYS Tony Sandler & Ralph Young, Capitol 2083 (Miller, ASCAP)	5
13	5	4	1	AM I THAT EASY TO FORGET Engelbert Humperdinck, Parrot 40023 (Four Star, BMI)	9
14	10	11	13	JUST AS MUCH AS EVER Bobby Vinton, Epic 10266 (Roosevelt, BMI)	6
15	16	25	40	WE CAN FLY Cowsills, MGM 13886 (Akbestal/Luvlin, BMI)	4
16	8	8	6	I'VE GOT TO BE ME Steve Lawrence, Calendar 1001 (Damila ASCAP)	11
17	37	—	—	CAB DRIVER Mills Brothers, Dot 17041 (Blackhawk, BMI)	2
18	26	31	—	SOUL COAXIN' (Ame Caline) Raymond Le Fèvre, 4 Corners of the World 141 (Southern, ASCAP)	3
19	13	10	25	CARAVAN Bert Kaempfert & His Ork, Decca 32241 (American Academy of Music, ASCAP)	8
20	20	—	—	HEY LITTLE ONE Glen Campbell, Capitol 12076 (Sherman/DeVorzan, BMI)	2
21	22	26	—	MISSION: IMPOSSIBLE Lalo Schifrin, Dot 17059 (Bruin, BMI)	3
22	9	9	8	FOWL PLAY Julius Wechter & the Baja Marimba Band, A&M 892 (Almo, ASCAP)	9
23	15	15	15	GLORY OF LOVE/GUESS WHO'S COMING TO DINNER Vic Damone, RCA Victor 9399 (Shapiro-Bernstein/Colgems, ASCAP)	9
24	21	22	—	I SAY A LITTLE PRAYER Sergio Mendes, Atlantic 2472 (Blue Seas/Jac, BMI)	3
25	—	—	—	I TAUGHT HIM EVERYTHING HE KNOWS Ella Fitzgerald, Capitol 2099 (Piedmont, ASCAP)	1
26	—	—	—	THE FACE I LOVE Chris Montez, A&M 906 (Barnaby/Janiero, ASCAP)	1
27	27	28	34	THE GOOD, THE BAD & THE UGLY Hugo Montenegro, RCA Victor 47-9423 (Unart, BMI)	5
28	—	—	—	FATHER OF GIRLS Perry Como, RCA Victor 47-9448 (Cromwell, ASCAP)	1
29	34	39	—	L. DAVID SLOANE Michele Lee, Columbia 44413 (Meager, BMI)	3
30	—	—	—	I BELIEVED IT ALL Jimmie Rodgers, A&M 902 (April, ASCAP)	1
31	—	—	—	I HATE TO SEE ME GO Margaret Whiting, London 119 (Skoll, BMI)	1
32	39	—	—	ALL THE TIME Wayne Newton, MGM 13891 (Cedarwood, BMI)	2
33	29	29	38	IF MY HEART HAD WINDOWS Andy Russell, Capitol 2072 (Glad/Blue Crest, BMI)	4
34	40	—	—	HERE COMES THE RAIN BABY Eddy Arnold, RCA Victor 47-9437 (Acuff-Rose, BMI)	2
35	30	30	—	GREEN, GREEN GRASS OF HOME Skitch Henderson & His Ork, Columbia 44333	3
36	23	23	—	WE'RE A HOME Ray Conniff Singers, Columbia 44422 (United Artists, ASCAP)	3
37	—	—	—	KISS ME GOODBYE Petula Clark, Warner Bros.-Seven Arts 7170 (Donna, ASCAP)	1
38	38	—	—	IT KEEPS RIGHT ON A HURTIN' Margaret Whiting, London 119 (Ridge, BMI)	2
39	35	35	—	MY WORLD IS SLIPPING AWAY Connie Francis, MGM 13876 (Screen Gems-Columbia, BMI)	3
40	—	—	—	SUNDAY MORNIN' Spanky & Our Gang, Mercury 72765 (Blackwood, BMI)	1

no. 1 in england and mushing on in america

mercury has the mammoth

THE MIGHTY QUINN



manfred mann

72770



THE BETTMANN ARCHIVE

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
127

LAST WEEK
160

*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

ARETHA FRANKLIN—

(Prod. Jerry Wexler) (Writers: Franklin-White) (14th Hour-Cotillion, BMI)—Hot on the heels of her million seller "Chain of Fools," the blues wailer moves and grooves through a blockbuster piece of original rhythm material. Headed right for the No. 1 spot. Flip: "Ain't No Way" (14th Hour-Cotillion, BMI). Atlantic 2486

TURTLES—

(Prod. Turtles & Blimp) (Writers: Turtles) (Ishmael, BMI)—Group's first release for the year is one of their best and most commercial rhythm items with a clever arrangement and production. Chalk up another chart topper. . . their follow up to "She's My Girl." Flip: "Umbassa the Dragon" (Ishmael, BMI). White Whale 264

*SIMON & GARFUNKEL—

(Prod. Bob Johnston) (Writers: Simon-Garfunkel) (Charing Cross, BMI)—Featured throughout the film hit "The Graduate," the duo can't miss with this exceptional folk ballad with compelling lyric. Has the sales potential of their "Sounds of Silence." Flip: "April Come She Will" (Charing Cross, BMI). Columbia 44465

UNION GAP Featuring GARY PUCKETT—

(Prod. Jerry Fuller) (Writer: Fuller) (Viva, BMI)—With all the sales potential of their initial outing "Woman, Woman," now a million seller, the powerful group, with lead singer Fuccett delivering another emotional packed solo, can't miss. Well written rhythm ballad by Jerry Fuller. Flip: "I'm Losing You" (Blackwood, BMI). Columbia 44450

ETTA JAMES—

(Prod. Rick Hall & Staff) (Writer: Redding) (East, BMI)—She came on strong with "Tell Mama," and now she tops the excitement of that big hit with this powerful Otis Redding rocker. Disk moves from start to finish and she's at her wailing best. Flip: "I'm Gonna Take What He's Got" (Pronto, BMI). Cadet 5594

JIMMY RUFFIN—

(Prod. Dean & Weatherspoon) (Writers: Dean-Weatherspoon-Bowden) (Jobete, BMI)—This strong blues ballad with driving dance beat will put the fine stylist right back in the selling bag of his "I've Passed This Way Before" and "What Becomes of the Brokenhearted." Flip: "Everybody Needs Love" (Jobete, BMI). Soul 35043

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

HUMAN BEINZ—

(Prod. Lex de Azevedo) (Writer: Malone) (Lion, BMI)—Following up their initial hit "Nobody But Me," group has a solid and raucous winner in this revival of Oscar Toney Jr.'s hit. Pulsating dance beat in strong support. Flip: "It's Fun to Be Clean" (Carpenter, BMI). Capitol 2119

LINDA RONSTADT & THE STONE PONEYS—

(Prod. Nick Venet) (Writers: Wakefield-Herald-Yellin) (Ryerson, BMI)—Following up "Different Drum" the lead singer takes over the billing and comes on strong with this country-blues material which again should spiral them up to a high spot on the Hot 100. Flip: "Carnival Bear" (Third Story-Blue Flame, BMI). Capitol 2110

*BOB SHANE—

(Prod. Bobby Russell) (Writer: Russell) (Russell Cason, ASCAP)—Former Kingston Trio member, Shane has all the ingredients here to fast establish himself as a top disk seller with this moving piece of ballad material which has much of the appeal of "Gentle on My Mind." Disk builds to a powerful production. Flip: "I Don't Think of You Anymore" (Russell Cason, ASCAP). Decca 32275

FOUR JACKS & A JILL—

(Writer: Macks) (Milene, ASCAP)—The hottest disk seller in South Africa with two hits in the top 10 (this being the newest) have equal sales potential in the U. S. with this folk flavored rhythm ballad with well written lyric line. Watch this one. . . should hit with impact. Flip: "I Looked Back" (Music, Music, Music, ASCAP). RCA Victor 47-9473

STEVE ALAIMO—

(Prod. Dan Penn & Spooner Oldham) (Writers: Penn-Oldham) (Press, BMI)—Writers Dan Penn and Spooner Oldham have come up with a solid beat rocking ballad which Alaimo sings for all it's worth. The salute to the title city should rapidly spread nationally for a big chart item. Flip: "I Do" (Fame, BMI). Atco 6561

BRENTON WOOD—

(Prod. Hooven-Winn) (Writers: Smith-Hooven-Winn) (Big Shot, BMI)—Groovy easy beat blues rocker will prove a sales topper for his recent "Baby, You Got It." Strong vocal workout and solid dance beat. Flip: "Two-Time Loser" (Big Shot, BMI). Double Shot 126

THE MOVE—

(Prod. Denny Cordell) (Writer: Wood) (Manchester, ASCAP)—Original hit currently riding high on the British chart has the same sales potential in the U. S. Solid rocker is loaded with teen appeal. Flip: "Walk Upon the Water" (Manchester, ASCAP). A&M 914

FLASH & BOARD OF DIRECTORS—

(Prod. Chips Moman) (Writers: James-Bevis) (Press, BMI)—Driving blues rocker has all the earmarks of a solid seller that will hit the chart with impact. Label could have another Box Tops in this strong new group. Flip: "Love Ain't Easy" (Press, BMI). Mala 594

SPIRAL STAIRCASE—

(Prod. Gary Usher) (Writers: Hamilton-Sheldon) (Unart, BMI)—Swinger that never lets up is a discotheque winner with a strong vocal workout in front. Should fast establish group on the Hot 100. Flip: "Makin' Up My Mind" (Preacher, BMI). Columbia 44442

LEE MICHAELS—

(Prod. Larry Marks) (Writer: Michaels) (LaBrea-Sattwa, ASCAP)—Composer, performer Michaels has a wild rocker here culled from his initial LP "Carnival of Life." Groovy sounds and performance. Left fielder that could prove a giant. Flip: "Love" (LaBrea-Sattwa, ASCAP). A&M 911

THE EIGHTH DAY—

(Prod. Feldman-Allan-Dante) (Writers: Dante-Allan) (Greenlight, BMI)—Good group sound with much of the sales potential of a Spanky & Our Gang type of group. Strong commercial easy beat rocker and smooth vocal workout should break the group through in short order. Flip: "That Good Old-Fashioned Way" (Greenlight, BMI). Kapp 894

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

JANIS IAN—Lonely One (Dialogue, BMI). (Prod. Shadow Morton) (Writer: Ian)—Compelling ballad material with one of the finest Janis Ian performances to date. Verve/Forecast 5079

LAWRENCE WELK—Green Tambourine (Kama Sutra, BMI). (Prod. Randy Wood-Lawrence Welk-George Cates)—Debut of the new Randy Wood disk company offers a commercial and lush Welk treatment of the Lemon Pipers' smash. Ranwood 801

JULIUS WECHTER & BAJA MARIMBA BAND—Sunday Merin' (Blackwood, BMI). (Prod. Allen Stanton) (Writer: Guryan)—The Spanky & Our Gang hit gets a strong Baja Marimba instrumental treatment in their unique and commercial style. A&M 913

LIZA MINNELLI—Married/You'd Better Sit Down Kids (Sunbeam/Chris Marc-Cotillion, BMI). (Prod. Larry Marks) (Writers: Ebb-Kander/Bono)—For her A&M disk debut, Miss Minelli has a clever pairing here of a number from Broadway's "Cabaret," and Cher's recent hit. Performed dramatically and emotion packed, the number is a show stopper in her club act. A&M 915

LALO SCHIFRIN—That Night (Warner-Sevarts, BMI). (Prod. Jimmy Hilliard) (Writers: Schifrin-Gimbel)—Currently riding the Hot 100 chart with his Dot outing of "Mission: Impossible," this lush ballad featuring the fine vocal work of Sally Stevens is from the Schifrin score of the current film "The Fox." Warner Bros.-Seven Arts 7173

NEWBEATS—Bad Dreams (Acuff-Rose, BMI). (Prod. Wesley Rose) (Writers: Mathis-Mathis)—Solid rocker loaded with discotheque and teen buying appeal. Group comes on strong. Hickory 1496

BRUCE CHANNEL—Keep On (Barton, BMI). (Prod. Dale Hawkins) (Writer: Thompson)—Happy rhythm item, well performed, written and arranged should do much for Channel. Strong entry. Mala 592

PAUL & PAULA—All These Things (Tune-Kel, BMI). (Prod. Maj. Bill Smith) (Writer: Veville)—Marking their debut on the UNI label, the duet impresses with strong teen ballad material. UNI 55052

MELVIN DAVIS—Save It (Never Too Late) (Pocket Full of Tunes/Theo-Coff, BMI). (Prod. Theodore & Coffey) (Writers: Davis-Wilson-Coffey)—Blues rocker with infectious beat and groovy vocal work. Mala 590

***RAY CHARLES SINGERS—I Can See It Now** (United Artists, ASCAP). (Writer: Gelber)—A must for easy listening programming, this rhythmic beauty has much commercial appeal as well, especially through jukeboxes. Command 4115

DR. WEST'S MEDICINE BAND—Bullets La Verne (Borscht, BMI). (Prod. Barry Kane) (Writers: Greenbaum-Kane)—Catching clever novelty has much sales appeal in the vein of the "Bonnie and Clyde" trend. Well done arrangement. Gre-Gar 00106

HASSLES—Every Step I Take (Every Move I Make) (Unart, BMI). (Prod. Tony Michaels & Vinny Gormann) (Writers: Michaels-Gormann-Joel)—A mover is this solid blues rocker with well done wailing vocal workout. United Artists 50258

BOBBY BASKERVILLE—Soul Talk (Dunbar, BMI). (Prod. Bill Blackburn) (Writers: Andrews-Baskerville)—A solid discotheque winner is this wild beat instrumental performed live with exciting audience reaction. Dot 17066

CIRCUS MAXIMUS—Lonely Man (Danel, BMI). (Prod. Dan Elliot) (Writer: Bruno)—Loaded with teen appeal, this easy beat ballad is sure to garner much attention for the good new group. Vanguard 35063

ASTRAKAN SLEEVE—Just a Nothin' Day (Bornwin/Ramal/Catalogue, BMI). (Prod. Ramal-Goodman Prod.) (Writers: Scott-Rubino)—Good ballad material and smooth vocal performance serves as a strong debut disk for the new group. Musicor 1301

NATURELLES—Show Me the Way (V-Mikim, BMI). (Prod. Cooper-Paul-Shelby) (Writers: Cooper-Shelby)—Intriguing vocal performance is enhanced by smooth arrangement in this easy rhythm rock ballad. Venture 609

***VICKY—Love Is Blue** (Croma, ASCAP). (Prod. Jo Royale) (Writers: Popp-Cour-Blackburn)—The international stylist is introduced to the U. S. via this compelling vocal treatment of the Paul Mauriat smash. Vicky 6718

MERRILEE RUSH—Angel of the Morning (Blackwood, BMI). (Prod. T. Cogbill & C. Moman) (Writer: Taylor)—Smooth rhythm ballad penned by Chip Taylor is beautifully performed and smartly arranged. Bell 705

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

MERLE HAGGARD—

(Prod. Ken Nelson) (Writer: Haggard) (Blue Book, BMI)—This Haggard original is well timed with the successful film based upon the duo, and serves as a powerful follow-up to his No. 1 "Sing Me Back Home." Flip: "I Started Loving You Again" (Blue Book, BMI). Capitol 2123

FARON YOUNG—

(Prod. Jerry Kennedy) (Writers: Kilgore-Vickery) (Gallico, BMI)—Fast following up his "Wonderful World of Women," this well thought out rhythm ballad has all the ingredients to rush Young higher on the chart with even more sales impact. Strong entry. Flip: "Stay, Love" (Tree, BMI). Mercury 72774

DON GIBSON—

(Prod. Chet Atkins) (Writers: Anglin-Wright-Anglin) (Acuff-Rose, BMI)—Catching rhythm item with a Tex-Mex flavor and lush strings in support is a potential commercial entry for Gibson. . . his first for the year. Has more sales potential than "All My Love." Flip: "Good Morning, Dear" (Acuff-Rose, BMI). RCA Victor 47-9460

BOBBY BARE—

(Prod. Chet Atkins) (Writer: Crutchfield) (Champion, BMI)—Infectious rhythm number with good lyric content could easily prove one of the biggest sales and chart items of all the Bare releases. He's in top vocal form. Flip: "When Am I Ever Gonna Settle Down" (Return, BMI). RCA Victor 47-9450

SLIM WHITEMAN—

(Prod. Scott Turner) (Writer: Burgess) (4-Star, BMI)—Happy and infectious rhythm item serves as a hot follow-up to "Keeper of the Key" and should put Whitman right up the country chart in short order. Flip: "How Could I Not Love You" (Asa, ASCAP). Imperial 66283

DICK CURLESS—

(Prod. Jack Clement) (Writers: Cochran-McCall) (Pamper, BMI)—This powerful ballad, penned by Hank Cochran and Darrell McCall, and performed to perfection by the distinctive stylist is just the item to bring Curless back to the chart with sales impact. One of his strongest outings ever. Flip: "Bummin' On Track 'E'" (Blue Book, BMI). Tower 399

DICK MILES—

(Prod. Kelso Herston) (Writers: Herston-Miles-Prather) (Moss-Rose, BMI)—Here's one that must be heard which will lead to a top sales item for the talented composer, performer. The poignant ballad recited to perfection should meet with fast play and sales action. Flip: "Candle-Lighted World" (Tree, BMI). Capitol 2113

CHART Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JOHNNY WRIGHT—Go Get It (Wilderness, BMI). DECCA 32267
STONEMANS—Tell It to My Heart Sometime (Jack, BMI). MGM 13896
JERRY LEE LEWIS—Another Time, Another Place (Passkey, BMI). SMASH 2146
HENSON CARGILL—Joe, Jesse and I (Tonkawa, BMI). TOWER 400
SNOOKY LANSON—Take Your Time (Champion, BMI). STARDAY 829
BEN COLDER—Ain't It Funny How Wine Sips Away (Pamper, BMI). MGM 13897
JOHNNY BOND—I'm Gonna Raise Cain (While I'm Able) (Starday, BMI). STARDAY 826
VERN STOVALL—Elbow Bender (Saran, BMI). LONGHORN 584
WILLIS BROTHERS—Ode to Big Joe (Jack, BMI). STARDAY 830
JIM COMPTON—The Rain Falls in Denver (Conifer, ASCAP). OCONO 2326

TOP 20 R&B

R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

LITTLE MILTON—

(Prod. Billy Davis) (Writers: Burkner-Villa) (Arc/Stephanie, BMI)—Pulsating rocker with a soulful wailing Milton vocal workout comes on strong. Much pop appeal here as well. Should prove a blockbuster sales item. Flip: "You Mean Everything to Me" (Arc, BMI). Checker 1194

CHART Spotlights Predicted to reach the R&B SINGLES Chart

THE PREPARATIONS—Get-E-Up (The Horse) (Alpha-Phi, BMI). HEART & SOUL 201
LEE MOSES—If Loving You Is a Crime (I'll Always Be Guilty) (Catalogue, BMI). DYNAMO 115
ROSCOE SHELTON—I Can't Stand to Be Without You (Cape Ann, BMI). SOUND STAGE 7 2605

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

FEBRUARY 24, 1968, BILLBOARD

IT'S
HAPPENING AT
4NI



"IN THE MIDNIGHT HOUR" THE MIRETTES

a smash and a half!

R 11004

Revue

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Billboard TOP LP'S

FOR WEEK ENDING FEBRUARY 24, 1968

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	10	1	1	BEATLES —Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)			NA	
	5	2	2	BOB DYLAN —John Wesley Harding Columbia CL 2804 (M); CS 9604 (S)	NA	NA	NA	NA
★	11	8	3	PAUL MAURIAT & HIS ORK —Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)				NA
★	3	24	4	JIMI HENDRIX EXPERIENCE —Axis: Bold as Love Reprise (No Mono); RS 6281 (S)				
	22	5	5	DIANA ROSS & THE SUPREMES —Greatest Hits Motown M 2-663 (M); MS 2-663 (S)				
	10	3	6	ROLLING STONES —Their Satanic Majesties Request London NP 2 (M); NPS 2 (S)				
	10	4	7	HERB ALPERT & THE TIJUANA BRASS —Ninth A&M LP 134 (M); SP 4134 (S)				
	15	7	8	TURTLES —Golden Hits White Whale WW 115 (M); WWS 7115 (S)				
	27	15	9	JIMI HENDRIX EXPERIENCE —Are You Experienced Reprise R 6261 (M); RS 6261 (S)				
	12	9	10	CREAM —Disraeli Gears Atco 33-232 (M); SD 33-232 (S)			NA	
	16	11	11	SOUNDTRACK —Camelot Warner Bros. B 1712 (M); BS 1712 (S)				
★	13	17	12	OTIS REDDING —History of Volt 418 (M); S 418 (S)				NA
	102	13	13	SOUNDTRACK —Dr. Zhivago MGM 1E-65T (M); 1SE-65T (S)				
	10	16	14	TEMPTATIONS —In a Mellow Mood Gordy 924 (M); 924 (S)	NA	NA	NA	
★	14	19	15	LETTERMEN —... "And Live!" Capitol T 2758 (M); ST 2758 (S)	NA	NA	NA	NA
	15	14	16	DIONNE WARWICK —Golden Hits, Part 1 Scepter SRM 565 (M); SPS 565 (S)				
	36	12	17	BEATLES —Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)				NA
	14	6	18	MONKEES —Pisces, Aquarius, Capri Corn & Jones, Ltd. Colgems COM 104 (M); COS 104 (S)		NA	NA	
	16	10	19	MAMAS & PAPAS —Farewell to the First Golden Era Dunhill D 50025 (M); DS 50025 (S)				
	8	20	20	DONOVAN —A Gift From a Flower to a Garden Epic L2N 6071 (M); B2N 171 (S)	NA	NA	NA	NA
	154	23	21	SOUNDTRACK —The Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)		NA	NA	
	21	18	22	WES MONTGOMERY —A Day in the Life A&M LP 2001 (M); SP 3001 (S)				
	10	22	23	ENGELBERT HUMPERDINCK —The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)				
	63	29	24	TEMPTATIONS —Greatest Hits Gordy 919 (M); 919 (S)				
	11	26	25	ED AMES —When the Snow Is on the Roses RCA Victor LPM 3913 (M); LSP 3913 (S)		NA	NA	
	9	28	26	BEACH BOYS —Wild Honey Capitol T 2859 (M); ST 2859 (S)				NA
★	3	92	27	BEE GEES —Horizontal Atco 33-233 (M); SD 33-233 (S)				NA
★	4	97	28	SOUNDTRACK —Valley of the Dolls 20th Century-Fox 4196 (M); S 4196 (S)				
	32	32	29	ASSOCIATION —Insight Out Warner Bros. W 1696 (M); WS 1696 (S)				
	15	31	30	ARLO GUTHRIE —Alice's Restaurant Reprise R 6267 (M); RS 6267 (S)				NA NA
	17	27	31	DOORS —Strange Days Elektra EKL 4014 (M); EKS 74014 (S)				
	22	33	32	FOUR TOPS —Greatest Hits Motown M 662 (M); MS 662 (S)				
★	1	—	33	ARETHA FRANKLIN —Lady Soul Atlantic 8176 (M); SD 8176 (S)	NA	NA	NA	NA
	27	40	34	FLIP WILSON —Cowboys & Colored People Atlantic 8149 (M); SD 8149 (S)	NA	NA	NA	
	37	34	35	MONKEES —Headquarters Colgems COM 103 (M); COS 103 (S)		NA	NA	
	19	21	36	VIKKI CARR —It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)				NA NA
	16	35	37	WILSON PICKETT —The Best of Atlantic 8151 (M); SD 8151 (S)				
	24	38	38	VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)				
	10	37	39	JEFFERSON AIRPLANE —After Bathing at Baxter's RCA Victor LOC 1511 (M); LSO 1511 (S)		NA	NA	NA
	17	39	40	STRAWBERRY ALARM CLOCK —Incense & Peppermints Uni 3014 (M); 73014 (S)				NA
	42	44	41	BILL COSBY —Revenge Warner Bros. W 1691 (M); WS 1691 (S)				
★	11	47	42	BOBBY VINTON —Please Love Me Forever Epic LN 24341 (M); BN 26341 (S)				NA NA
	146	41	43	HERB ALPERT & THE TIJUANA BRASS —Whipped Cream & Other Delights A&M LP 110 (M); SP 4110 (S)				

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	39	46	44	HERB ALPERT & THE TIJUANA BRASS —Sounds Like A&M LP 124 (M); SP 4124 (S)				
	16	36	45	BARBRA STREISAND —Simply Streisand Columbia CL 2682 (M); CS 9482 (S)				NA
	42	49	46	ANDY WILLIAMS —Born Free Columbia CL 2680 (M); CS 9480 (S)				NA
	56	45	47	MONKEES —More of the Colgems COM 102 (M); COS 102 (S)			NA	NA
	7	52	48	NANCY SINATRA —Movin' With Reprise R 6277 (M); RS 6277 (S)				
★	8	55	49	WHO —Sell Out Decca DL 4950 (M); DL 74950 (S)	NA	NA	NA	NA
	49	53	50	DOORS Elektra EKL 4007 (M); EKS 74007 (S)				
	15	30	51	ANDY WILLIAMS —Love, Andy Columbia CL 2766 (M); CS 9566 (S)				NA
★	8	59	52	JUDY COLLINS —Wild Flowers Elektra EKL 4012 (M); EKS 74012 (S)				
	124	50	53	HERB ALPERT & THE TIJUANA BRASS —Going Places A&M LP 112 (M); SP 4112 (S)				
	27	54	54	ARETHA FRANKLIN —Aretha Arrives Atlantic 8150 (M); SD 8150 (S)				
	20	60	55	SOUNDTRACK —Dr. Dolittle 20th Century-Fox DTC 5101 (M); DTCS 5101 (S)				
	105	61	56	BILL COSBY —Is a Very Funny Fellow, Right? Warner Bros. W 1518 (M); (No Stereo)				
	37	57	57	ENGELBERT HUMPERDINCK —Release Me Parrot PA 61012 (M); PAS 71012 (S)				
	73	62	58	MONKEES Colgems COM 101 (M); COS 101 (S)			NA	NA
	67	58	59	SOUNDTRACK —A Man & a Woman ("Un Homme Et Une Femme") United Artists UAL 4147 (M); UAS 5147 (S)				
	9	68	60	DONOVAN —Wear Your Love Like Heaven Epic LN 24349 (M); BN 26349 (S)				NA NA
	49	64	61	ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS —The Sea Warner Bros. W 1670 (M); WS 1670 (S)				NA
	13	42	62	ELVIS PRESLEY —Clambake RCA Victor LPM 3893 (M); LSP 3893 (S)		NA	NA	NA
	10	65	63	VENTURES —\$1,000,000 Weekend Liberty (No Mono); LST 8054 (S)	NA	NA	NA	NA
	47	63	64	ARETHA FRANKLIN —I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)				
	64	67	65	HERB ALPERT & THE TIJUANA BRASS —S.R.O. A&M LP 119 (M); SP 4119 (S)				
	7	73	66	BUTTERFIELD BLUES BAND —The Resurrection of Pigboy Crabshaw Elektra EKL 4015 (M); EKS 74015 (S)				NA
	94	66	67	HERB ALPERT & THE TIJUANA BRASS —What Now My Love A&M LP 114 (M); SP 4114 (S)				
	20	25	68	SOUNDTRACK —Gone With the Wind MGM 1E-10 (M); S1E-10 (S)				
	10	71	69	JOHNNY MATHIS —Up, Up & Away Columbia CL 2726 (M); CS 9526 (S)				NA
	231	72	70	ORIGINAL CAST —Camelot Columbia KOL 562C (M); KOS 2031 (S)				NA
	50	84	71	MAMAS & PAPAS —Deliver Dunhill D 50014 (M); DS 50014 (S)				
	26	70	72	DEAN MARTIN —Welcome to My World Reprise R 6250 (M); RS 6250 (S)				
	10	51	73	ROYAL GUARDSMEN —Snoopy & His Friends Laurie LLP 3042 (M); SLLP 2042 (S)				NA NA
★	4	85	74	BYRDS —Notorious Byrd Brothers Columbia CL 2775 (M); CS 9575 (S)	NA	NA	NA	NA
	9	75	75	JIMI HENDRIX/CURTIS KNIGHT —Get That Feeling Capitol T 2856 (M); ST 2856 (S)				NA
	92	77	76	BILL COSBY —Wonderfulness Warner Bros. W 1634 (M); WS 1634 (S)				
	22	79	77	SMOKEY ROBINSON & THE MIRACLES —Make It Happen Tamla T 276 (M); TS 276 (S)				
	20	48	78	MITCH RYDER —All Hits New Voice NV 2004 (M); NVS 2004 (S)				
	15	43	79	RAVI SHANKAR —At the Monterey International Pop Festival World Pacific WP 1442 (M); WPS 21442 (S)	NA	NA	NA	NA
	12	81	80	MIRIAM MAKEBA —Pata, Pata Reprise R 6274 (M); RS 6274 (S)				NA
	68	103	81	SIMON & GARFUNKEL —Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)				NA NA
	27	74	82	BEE GEES —First Atco 33-223 (M); SD 33-223 (S)				
	12	83	83	WES MONTGOMERY —The Best of Verve V 8714 (M); V6-8714 (S)				
	125	87	84	BILL COSBY —I Started Out as a Child Warner Bros. W 1567 (M); (No Stereo)				
	43	88	85	BOB DYLAN —Greatest Hits Columbia KCL 2663 (M); KC5 9463 (S)				NA NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Continued on page 70

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TOP LP'S

CONTINUED FROM PAGE 68

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
		12	76	86	HARPERS BIZARRE—Anything Goes Warner Bros. W 1716 (M); WS 1716 (S)				
		26	80	87	PETER, PAUL & MARY—Album 1700 Warner Bros. W 1700 (M); WS 1700 (S)				
		131	91	88	BILL COSBY—Why Is There Air? Warner Bros. W 1605 (M); (No Stereo)				
		28	78	89	YOUNG RASCALS—Groovin' Atlantic 8148 (M); SD 8148 (S)				
	★	8	105	90	HUGH MASEKELA—Alive and Well at the Whiskey Uni 3015 (M); 73015 (S)	NA		NA	NA
		77	93	91	SERGIO MENDES & BRASIL '66 A&M LP 116 (M); SP 4116 (S)				
		52	90	92	ED AMES—My Cup Runneth Over RCA Victor LPM 3774 (M); LSP 3774 (S)		NA	NA	
		9	98	93	GLEN CAMPBELL—By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)				NA
		21	95	94	MARVIN GAYE & TAMMI TERRELL—United Tamla T 277 (M); TS 277 (S)				NA
		174	96	95	ORIGINAL CAST—Fiddler on the Roof RCA Victor LOC 1093 (M); LSO 1093 (S)		NA	NA	
	★	4	124	96	SOUNDTRACK—Walt Disney Presents the Story & Songs of the Jungle Book Disneyland 3948 (M); ST 3948 (S)	NA	NA	NA	NA
		29	99	97	FOUR TOPS—Reach Out Motown M 660 (M); S 660 (S)	NA	NA		
		29	100	98	SONNY & CHER—The Best of Atco 33-219 (M); SD 33-219 (S)				
		39	82	99	RAY CONNIF & THE SINGERS—This Is My Song Columbia CL 2676 (M); CS 9476 (S)				NA
		110	86	100	ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)				
		50	101	101	LOVIN' SPOONFUL—The Best of Kama Sutra KLP 8056 (M); KLPS 8056 (S)				
		30	116	102	VARIOUS ARTISTS—The Super-Hits Atlantic 501 (M); SD 501 (S)				
		13	104	103	STONE PONEYS—Evergreen, Vol. 2 Capitol T 2763 (M); ST 2763 (S)	NA		NA	NA
		10	69	104	COUNTRY JOE & THE FISH—I Feel Like I'm Fixin' to Die Vanguard VRS 9266 (M); VSD 79266 (S)				NA
		17	56	105	COWSILLS MGM E 4498 (M); SE 4498 (S)				NA
		138	107	106	HERB ALPERT & THE TIJUANA BRASS— South of the Border A&M LP 108 (M); ST 108 (S)				
	★	1	—	107	FRANK SINATRA & DUKE ELLINGTON— Francis A. & Edward K. Reprise (No Mono); FS 1074 (S)				
		29	106	108	TEMPTATIONS—With a Lot O' Soul Gordy M 922 (M); S 922 (S)	NA	NA	NA	
		42	109	109	CREAM—Fresh Atco 33-206 (M); SD 33-206 (S)				NA
		107	113	110	ANIMALS—The Best of MGM E 4324 (M); SE 4324 (S)				
		24	111	111	BOBBIE GENTRY—Ode to Billie Joe Capitol T 2830 (M); ST 2830 (S)				NA
		26	112	112	VENTURES—Golden Greats by the Liberty LRP 2053 (M); LST 8053 (S)				NA
		42	102	113	PAUL REVERE & THE RAIDERS—Greatest Hits Columbia KCL 2662 (M); KCS 9462 (S)				NA NA
		49	110	114	JEFFERSON AIRPLANE—Surrealistic Pillow RCA Victor LPM 3766 (M); LSP 3766 (S)		NA	NA	
		46	108	115	CLAUDINE LONGET—Claudine A&M LP 121 (M); SP 4121 (S)				
		20	94	116	GLADYS KNIGHT & THE PIPS—Everybody Needs Love Soul S 706 (M); SS 706 (S)	NA	NA	NA	
	★	9	133	117	LALO SCHIFRIN—Music From Mission Impossible Dot DLP 3831 (M); DLP 25831 (S)				NA
		6	118	118	LOVIN' SPOONFUL—Everything Playing Kama Sutra KLP 8061 (M); KLPS 8061 (S)				
		7	132	119	ANTONIO CARLOS JOBIM—Wave A&M LP 2002 (M); SP 3002 (S)				
		24	121	120	OTIS REDDING—Live in Europe Volt 416 (M); S 416 (S)				NA

TOP LP'S A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass . . . 7, 43, 44, 53, 65, 67, 106, 131	Canned Heat . . . 173	John Fred & His Playboy Band . . . 159
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Eric Burdon & the Animals . . . 110	Pob Dylan . . . 2, 85	Humperdinck . . . 23, 57
Jerry Butler . . . 154	Electric Prunes . . . 135	Tommy James & the Shondells . . . 182
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	Aretha Franklin . . . 33, 54, 64	

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Gladys Knight & the Pips . . . 116	Hugo Montenegro . . . 123	Ravi Shankar . . . 79
	Wes Montgomery . . . 22, 83	Simon & Garfunkel . . . 81
	Mystic Moods Ork . . . 192	Frank Sinatra . . . 158
	Leonard Nimoy . . . 146	Frank Sinatra/Duke Ellington . . . 107
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	Camelot . . . 70	Sonny & Cher . . . 98
	Fiddler on the Roof . . . 95	Souful Strings . . . 131
	Man of La Mancha . . . 100	Soundtrack . . . 11
	Peter, Paul & Mary . . . 87	Camelot . . . 11
	Wilson Pickett . . . 37, 150	Walt Disney Presents the Story and Songs From the Jungle Book . . . 96
	Elvis Presley . . . 62	Dr. Dolittle . . . 55
	Boots Randolph With the Knightsbridge Strings & Voices . . . 189	Dr. Zhivago . . . 13
	Otis Redding . . . 12, 120	Gone With the Wind . . . 68
	Paul Revere & the Raiders . . . 113	Good, the Bad & the Ugly . . . 175
	Righteous Brothers . . . 136	Live for Life . . . 188
	Smokey Robinson & the Miracles . . . 77, 125	Man & a Wman . . . 59
	Rolling Stones . . . 6, 145, 191	Sound of Music . . . 21
	Diana Ross & the Supremes . . . 5	Thoroughly Modern Millie . . . 138
	Royal Guardsmen . . . 73	Valley of the Dolls . . . 28

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
		7	130	121	5th DIMENSION—The Magic Garden Soul City SCM 91001 (M); SCS 92001 (S)	NA	NA	NA	NA
		24	125	122	DIONNE WARWICK—Windows of the World Scepter SRM 563 (M); SPS 563 (S)				
	★	2	145	123	HUGO MONTENEGRO—Music From "A Fistful of Dollars," "For a Few Dollars More," "The Good, the Bad & the Ugly" RCA Victor LPM 3927 (M); LSP 3927 (S)		NA	NA	NA
	★	2	139	124	UNION GAP, FEATURING GARY PUCKETT— Woman, Woman Columbia CL 2612 (M); CS 9414 (S)	NA	NA	NA	NA
	★	1	—	125	SMOKEY ROBINSON & THE MIRACLES— Greatest Hits Tamla T 280 (M); TS 280 (S)	NA	NA	NA	NA
		26	114	126	BYRDS—Greatest Hits Columbia CL 2716 (M); CS 9516 (S)				NA NA
		7	127	127	HERMAN'S HERMITS—The Best of, Vol. III MGM E 4505 (M); SE 4505 (S)				NA
	★	2	144	128	CHAMBERS BROTHERS—The Time Has Come Columbia CL 2722 (M); CS 9522 (S)	NA	NA	NA	NA
		49	129	129	RAY CHARLES—A Man & His Soul ABC ABC 590 X (M); ABCS 590 X (S)				
		21	119	130	EDDY ARNOLD—Turn the World Around RCA Victor LPM 3869 (M); LSP 3869 (S)		NA	NA	
		16	136	131	SOULFUL STRINGS—Groovin' With the Cadet LP 796 (M); LPS 796 (S)				
	★	1	—	132	ED AMES—Sings "Who Will Answer?" and Other Songs of Our Time RCA Victor LPM 3961 (M); LSP 3961 (S)				NA NA NA
	★	2	152	133	ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS—The Sky Warner Bros. (No Mono); WS 1720 (S)	NA			NA
	★	3	151	134	BUCKINGHAMS—Portrait Columbia CL 2798 (M); CS 9598 (S)				NA NA
		8	135	135	ELECTRIC PRUNES—Mass in F Minor Reprise R 6275 (M); RS 6275 (S)				NA
		24	120	136	RIGHTEOUS BROTHERS—Greatest Hits Verve V 5020 (M); V6-5020 (S)				NA
		44	122	137	SERGIO MENDES & BRASIL '66—Equinox A&M LP 122 (M); SP 4122 (S)				NA
		46	128	138	SOUNDTRACK—Thoroughly Modern Millie Decca DL 1500 (M); DL 71500 (S)				NA
		103	148	139	MAMAS & PAPAS—If You Can Believe Your Eyes & Ears Dunhill D 50006 (M); DS 50006 (S)				
	★	1	—	140	JOE TEX—Live & Lively Atlantic 8156 (M); SD 8156 (S)				NA NA
	★	2	198	141	RAY CONNIF & THE SINGERS—It Must Be Him Columbia CL 2795 (M); CS 9595 (S)				NA
		60	143	142	DIONNE WARWICK—Here Where There Is Love Scepter SRM 555 (M); SPS 555 (S)				
		12	126	143	HENRY MANCINI—Encore! More of the Concert Sound of RCA Victor LPM 3887 (M); LSP 3887 (S)				NA NA
		37	146	144	5th DIMENSION—Up, Up & Away Soul City SCM 91000 (M); SCS 92000 (S)				
		32	131	145	ROLLING STONES—Flowers London LL 3509 (M); PS 509 (S)				
	★	1	—	146	LEONARD NIMOY—Two Sides of Dot (No Mono); DLP 25835 (S)				NA NA NA
	★	2	195	147	PETULA CLARK—The Other Man's Grass Is Always Greener Warner Bros. W 1719 (M); WS 1719 (S)	NA			NA
		26	141	148	NANCY SINATRA—Country, My Way Reprise R 6251 (M); RS 6251 (S)				
		64	149	149	ROGER WILLIAMS—Born Free Kapp KL 1501 (M); KS 3501 (S)				NA
	★	1	—	150	WILSON PICKETT—I'm in Love Atlantic 8175 (M); SD 8175 (S)				NA NA
		142	115	151	HERB ALPERT & THE TIJUANA BRASS— The Lonely Bull A&M LP 101 (M); ST 101 (S)				NA
		74	147	152	MAMAS & PAPAS Dunhill D 50010 (M); DS 50010 (S)				
		16	123	153	LULU—To Sir, With Love Epic LN 24339 (M); BN 26339 (S)				NA NA
		6	160	154	JERRY BUTLER—Mr. Dream Merchant Mercury MG 21146 (M); SR 61146 (S)				NA NA NA
		4	163	155	NANCY WILSON—Welcome to My Love Capitol T 2844 (M); ST 2844 (S)				NA NA NA
		39	153	156	HOLLIES—Greatest Hits Imperial LP 9350 (M); LP 12350 (S)				NA NA
		20	137	157	CLAUDINE LONGET—The Look of Love A&M LP 129 (M); SP 4129 (S)				
		61	155	158	FRANK SINATRA—That's Life Reprise F 1020 (M); FS 1020 (S)				
		4	169	159	JOHN FRED & HIS PLAYBOY BAND— Judy in Disguise (Agnes English) Paula LP 2197 (M); LPS 2197 (S)				NA

CL 1133/CS 8634

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Chances Are
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When I Look
in Your Eyes

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I Won't Cry Anymore
Far Above
Cayuga's Waters

CL 2726/CS 9526

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Congratulations,
Johnny!

COLUMBIA RECORDS

TOP LP'S

CONTINUED FROM PAGE 70

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
	58	154	160	YOUNG RASCALS—Collections Atlantic 8134 (M); SD 8134 (S)				
	26	161	161	PETULA CLARK—These Are My Songs Warner Bros. W 1698 (M); WS 1698 (S)				
	78	162	162	RAY CONNIFF & THE SINGERS—Somewhere My Love Columbia CL 2519 (M); CS 9319 (S)			NA	
	48	166	163	TEMPTATIONS—Live! Gordy 921 (M); S 921 (S)				
	2	167	164	JOHN MAYALL BLUES BREAKERS—Crusade London LL 3529 (M); PS 529 (S)			NA	
	15	89	165	BOX TOPS—The Letter-Neon Rainbow Bell 6011 (M); 6011S (S)				
	25	134	166	LEROY HOLMES & HIS ORK—For a Few Dollars More United Artists UAL 3608 (M); UAS 6608 (S)				
	7	164	167	TONY BENNETT—For Once in My Life Columbia CL 2773 (M); CS 9573 (S)			NA	NA
	20	138	168	AL MARTINO—Mary in the Morning Capitol T 2780 (M); ST 2780 (S)	NA	NA	NA	NA
★	2	199	169	LEMON PIPERS—Green Tambourine Buddah BDM 1009 (M); BDS 5009 (S)			NA	NA
	6	168	170	JULIUS WECHTER & THE BAJA MARIMBA BAND—Fowl Play A&M LP 136 (M); SP 4136 (S)				
	34	165	171	RAY CHARLES—Listen ABC ABC 595 (M); ABCS 595 (S)				
	5	174	172	WE FIVE—Make Someone Happy A&M LP 138 (M); SP 4138 (S)				
★	1	—	173	CANNED HEAT—Boogie With Liberty (No Mono); LST 7541 (S)	NA	NA	NA	NA
	26	142	174	BILL COSBY—Sings/Silver Throat Warner Bros. W 1709 (M); WS 1709 (S)			NA	
★	3	190	175	SOUNDTRACK—The Good, the Bad & the Ugly United Artists UAL 4172 (M); UAS 5172 (S)	NA	NA	NA	NA
	8	178	176	LOVE—Forever Changes Elektra EKL 4013 (M); EKS 74013 (S)	NA	NA		
★	1	—	177	BILL COSBY—Hooray for the Salvation Army Band Warner Bros. (No Mono); WS 1728 (S)				

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	5	181	178	ROD MCKUEN—Listen to the Warm RCA Victor LPM 3863 (M); LSP 3863 (S)		NA	NA	NA
	40	180	179	BAJA MARIMBA BAND—Heads Up! A&M LP 123 (M); SP 4123 (S)				
	469	182	180	JOHNNY MATHIS—Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)			NA	NA
★	4	197	181	HERBIE MANN—Glory of Love A&M LP 2003 (M); SP 3003 (S)				
	1	—	182	TOMMY JAMES & THE SHONDELLS—Something Special Roulette R 25355 (M); SR 25355 (S)			NA	NA
	1	—	183	AMERICAN BREED—Bend Me, Shape Me Acta (No Mono); A 38003 (S)	NA	NA	NA	NA
	3	188	184	AMBOY DUKES Mainstream 56104 (M); 5/6104 (S)	NA	NA	NA	NA
	34	185	185	ED AMES—Time, Time RCA Victor LPM 3834 (M); LSP 3834 (S)		NA	NA	
	13	186	186	BURT BACHARACH—Reach Out A&M LP 131 (M); SP 4131 (S)				
	25	187	187	ROGER WILLIAMS—Golden Hits Kapp KL 1530 (M); KS 3530 (S)				
	5	193	188	SOUNDTRACK—Live for Life United Artists UAL 4165 (M); UAS 5165 (S)			NA	
	4	189	189	BOOTS RANDOLPH WITH THE KNIGHTBRIDGE STRINGS & VOICES Monument MLP 8082 (M); SLP 18082 (S)				
	33	183	190	MANTOVANI—Golden Hits London LL 3483 (M); PS 483 (S)				
	97	191	191	ROLLING STONES—Big Hits (High Tide & Green Grass) London NP-1 (M); NPS-1 (S)				
	1	—	192	MYSTIC MOODS ORK—Mystic Moods of Love Philips PHM 200-260 (M); PHS 600-246 (S)				
	38	194	193	COUNTRY JOE & THE FISH—Electric Music for the Mind & Body Vanguard VRS 9244 (M); VSD 79244 (S)				
	1	—	194	ULTIMATE SPINACH MGM E 4518 (M); SE 4518 (S)	NA	NA	NA	NA
	1	—	195	HESITATIONS—Born Free Kapp KL 1548 (M); KS 3548 (S)	NA	NA	NA	NA
	1	—	196	JACK JONES—What the World Needs Now Is Love Kapp (No Mono); KS 3551 (S)			NA	
	1	—	197	RICHIE HAVENS—Something Else Again Verve/Forecast FT 3034 (M); FTS 3034 (S)			NA	NA
	3	—	198	FIRST EDITION Reprise R 6276 (M); RS 6276 (S)	NA	NA	NA	NA
	2	200	199	VARIOUS ARTISTS—Family Portrait A&A LP 19002 (M); SP 19002 (S)	NA	NA	NA	NA
	1	—	200	EDDY ARNOLD—Everlovin' World of RCA Victor LPM 3931 (M); LSP 3931 (S)		NA	NA	NA

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

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record merchandising ... from 12,000 outlets a decade ago ... to 35,000 strong today. March 23 Billboard will be significant ... be certain you're there. Closing March 13.

*March 17-22, Hotel Diplomat, Miami, Florida

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their 3rd smash single in a row

“YOU SAY”

Bunky 7753

A New Hit LP
with 2 hit singles
that sold over a million
—Bunky 46

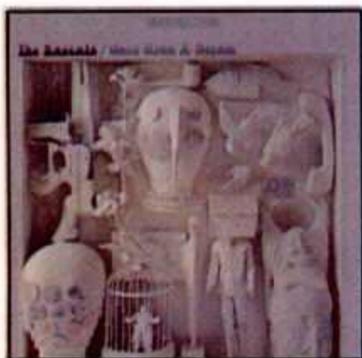
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Album Reviews

(Continued on page 60)



POP
ONCE UPON A DREAM—Rascals. Atlantic SD 8169 (S)

The Rascals got plenty of mileage from their last album and this LP should be at least as strong. Their hit single "It's Wonderful" is included, as are several potential singles such as "Easy Rollin'," and "Sattva," a sitar-flavored jumper.



POP
THERE ARE BUT FOUR SMALL FACES—Small Faces. Immediate Z12 53002 (S)

One of the best-produced records of contemporary product out. The Small Faces are highly developed musically. The combination of good production and good music turn this into a powerfully entertaining album. "Itchycoo Park" is the beller, but it's difficult to pick a tune you won't like. Recommended: "Tin Soldier," "Up the Wooden Hills," and the rhythm of "Get Yourself Together."



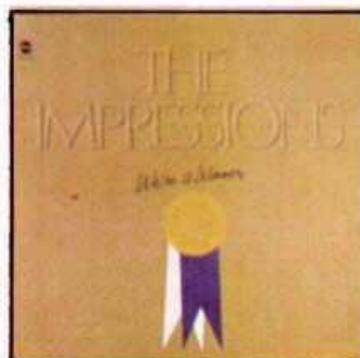
POP
FOR THOSE IN LOVE—Percy Faith His Orch. & Chorus. Columbia CS 9610 (S)

The warm, turned on 12-girl chorus should repeat its success on this very strong LP backed by Faith's sparkling conducting and arrangements. "I Say a Little Prayer," "Live for Life" and "Don't Sleep in the Subway" are bouncy and breezy.



POP
NOBODY BUT ME—The Human Beinz. Capitol ST 2906 (S)

With their Top 10 hit leading off, the Human Beinz have an auspicious first album. The foursome moves with such numbers as "Dance on Through" and "Turn On Your Love Light." "Serenade to Sarah" with its hit of classical music in the background, and "This Lovely Town" are good ballads. The cynicism of "It's Fun to Be Clean" is telling.



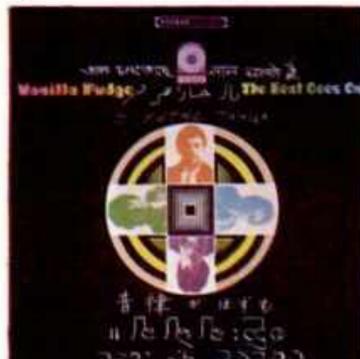
POP
WE'RE A WINNER—The Impressions. ABC ABC 635 (M); ABCS 635 (S)

Aptly titled with the group's current big single, this Impressions' album has the group in top form: tender in "Moonlight Shadows," lilting in "Romancing to the Folk Song," uptempo in "No One to Love." Add such other fine Curtis Mayfield selections as "Let Me Tell the World" and "I'm Getting Ready."



POP
CORE NAPULITANO—Jimmy Roselli. United Artists UAL 3638 (M); UAS 6638 (S)

This is an Italian singer with a voice as American as apple pie. In "Please Believe Me," his current easy listening swinger, he sings in both English and Italian. One side of this LP is in English, generally, and the other features Italian hits like "Bella Beautiful." A bella album, especially "Who Can I Turn To."



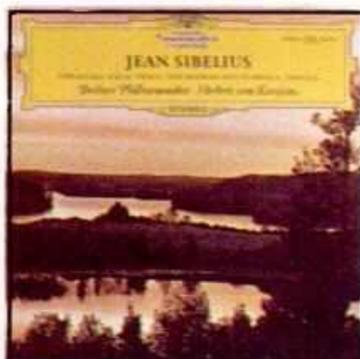
POP
THE BEAT GOES ON—Vanilla Fudge. Atco SD 33-237 (S)

This is a highly evolved, complex album with complex musical structures to the limits that electronics allow. The theme centers around psychological examination of the beat of human life. You'll find snatches of famous speeches and snatches of songs like "Don't Fence Me In" in a style as if the group is putting you on. You could call this album a psychedelic put-on.



CLASSICAL
WOLF: DAS SPAMSCHE LIEDERBUCH—Schwarzkopf/Fischer-Dieskau/Moore. DGG 139 329/30 SLPM (S)

This important two-record set offers expressive interpretations by two outstanding lieder vocalists of Wolf's 34-song cycle. Dietrich Fischer-Dieskau is in excellent voice throughout. Elisabeth Schwarzkopf shines in her last few selections. Gerald Moore, of course, is superb throughout on the piano.



CLASSICAL
SIBELIUS: FINLANDIA/VALSE TRISTE/TAPIOLA—Berlin Philharmonic (Karajan). DGG 139 016 SLPM (S)

Herbert von Karajan and the Berlin Philharmonic capture the romantic lyricism of four familiar Sibelius selections, including "Finlandia." Gerhard Stempnik capably plays the English horn solo in "The Swan of Tuonela," while "Tapiola" also receives effective treatment. "Valse triste" is a special gem.



RHYTHM & BLUES
THE BEST OF ANTHONY & THE IMPERIALS—Vol. 2—Veep VP 13519 (M); VPS 13519 (S)

Anthony & the Imperials have a strong package here with strong pop appeal, including "Goin' Out of My Head," "I'm Hypnotized," and "Beautiful People." Three gems from their End Records' days, "Two People in the World," "A Prayer and a Jukebox," and "When You Wish Upon a Star" not only are topnotch, but help show the group's development.



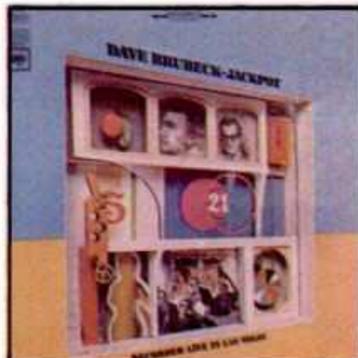
COUNTRY
SKIP A ROPE—Henson Cargill. Monument SLP 18094 (S)

Henson Cargill, who exploded onto the country scene with "Skip a Rope," follows it up with his first album and it's a beauty. He sings such favorites as "Green, Green Grass of Home," "Distant Drums," "It's Over" and "By the Last Time I Get to Phoenix" in fine style. Among the six other excellent cuts are "Little Girls and Little Boys" and "Black Jack County Chain."



JAZZ
WIND SKY AND DIAMONDS—Gabor Szabo & The California Dreamers. Impulse A 9151 (S)

Szabo, currently riding the crest of popularity, scores once again in a different jazz bag. A musician whose experimentation has won acclaim, Szabo steps out in this package with a vocal group, ably singing pop tunes such as "A Day in the Life," "White Rabbit" and "Lucy in the Sky." Count on this album to be a strong follow up to his "Sorcerer" LP.



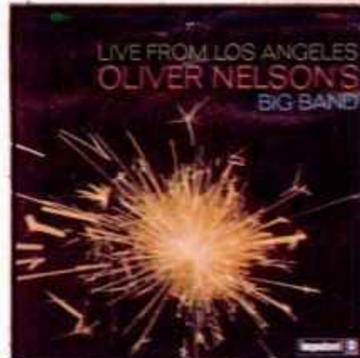
JAZZ
DAVE BRUBECK—JACKPOT—Columbia CS 9512 (S)

Dave Brubeck's quartet may have disbanded, but his melody lingers on. In this set, Brubeck is tagged in a live workout at Las Vegas' Tropicana Hotel and he comes out ahead all the way. His pianistics is as sharp as ever and so are his efficient aides, Paul Desmond on alto sax, Joe Morello on drums and Eugene Wright on bass.



JAZZ
MUSIC OF VILLA-LOBOS SKETCHES OF BRAZIL—Charlie Byrd. Columbia CS 9582 (S)

Charlie Byrd, popular jazz guitarist, is also Charlie Byrd, classical virtuoso. Byrd in his latest LP plays a group of etudes and preludes by Heitor Villa-Lobos, the Brazilian composer. Though complex to the dedicated guitarist, Byrd performs these pieces with polish and precision, offering the listener a delicately woven mood session with a master on the solo guitar.



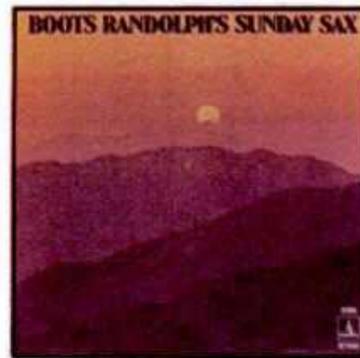
JAZZ
LIVE FROM LOS ANGELES—Oliver Nelson's Big Band. Impulse A 9153 (S)

Here's a driving, high flying record from start to finish. It's jazz at its exciting best as Nelson's arranging, conducting and zippy sax work lead real quality playing by Frank Strozier, Mel Brown, Bobby Bryant, Ed Thiggin and Frank Strazzori, among others.



JAZZ
A BAG FULL OF BLUES—Jimmy McGriff. Solid State SS 18017 (S)

Jazz for the slow-relaxed evening hours; the soulful organ of Jim McGriff revolving around melodies like "The Long Days Night" and "Finishin'" with the trumpet of Joe Newman sort of explaining what it's all about. The pace is mellow. Just good solid jazz without any frills.



RELIGIOUS
BOOTS RANDOLPH'S SUNDAY SAX—Monument SLP 18092 (S)

The lush side of the yackety sax provides a mellow, beautiful touch to "The Lord's Prayer," "I Believe," "Ave Maria." "When the Saints Go Marching In" almost swings, but, as a rule, Boots Randolph sticks to the mellow credo.



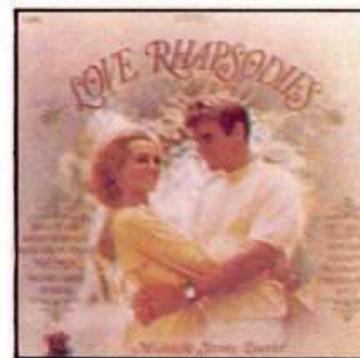
INTERNATIONAL
THE GRAND MUSIC HALL OF ISRAEL—The Official Troupe. London International SW 99463 (S)

This very talented, highly spirited troupe opened to rave notices in New York. And with good reason as this recording, cut live in Paris last year, displays in 22 fast paced tunes, ranging from folk to a swingy "Romania," a sampling of their vibrance and vitality. Yaffa Yarkoni's voice excels.



SOUNDTRACK
MARYJANE—Soundtrack. Sidewalk DT 5911 (S)

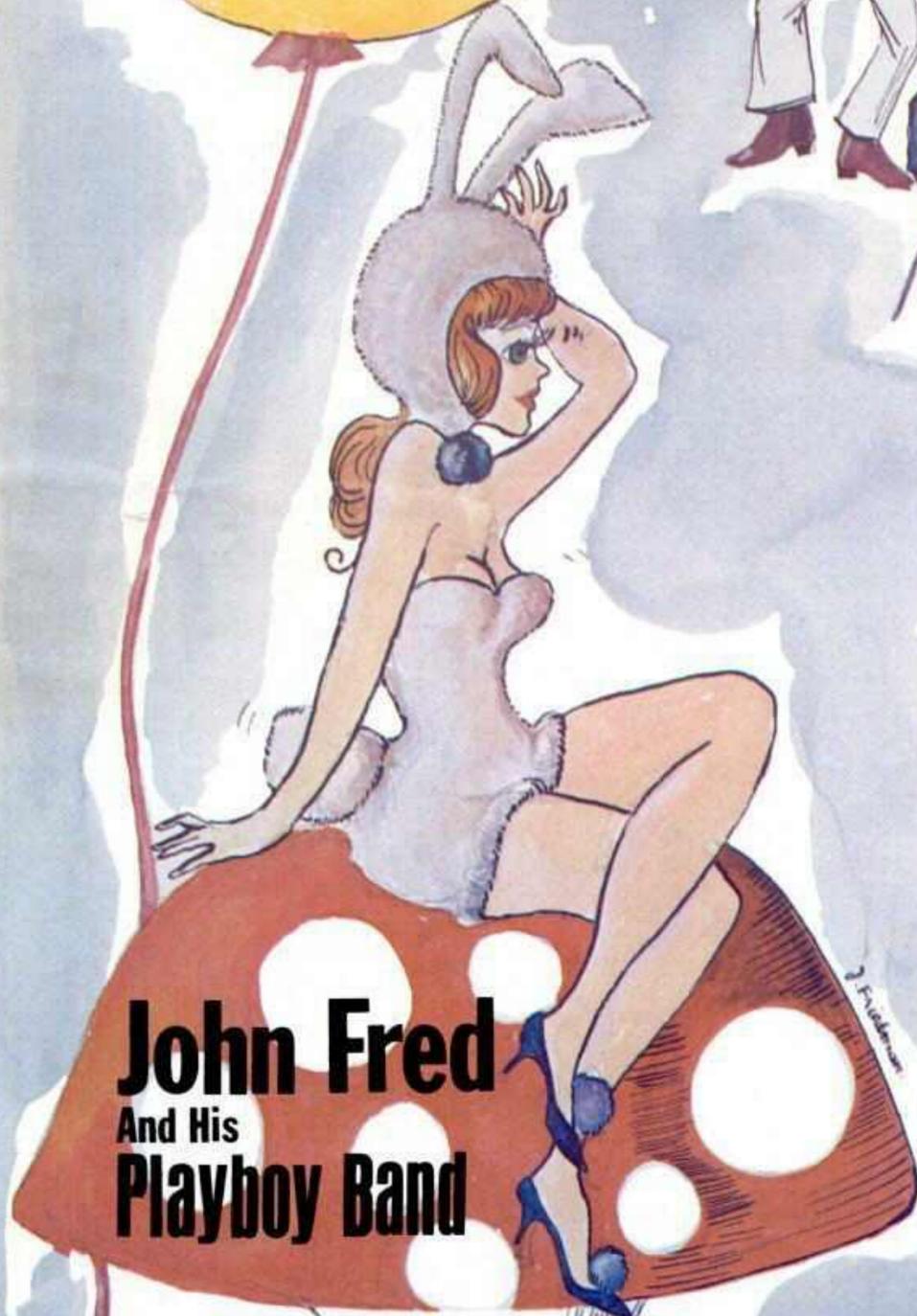
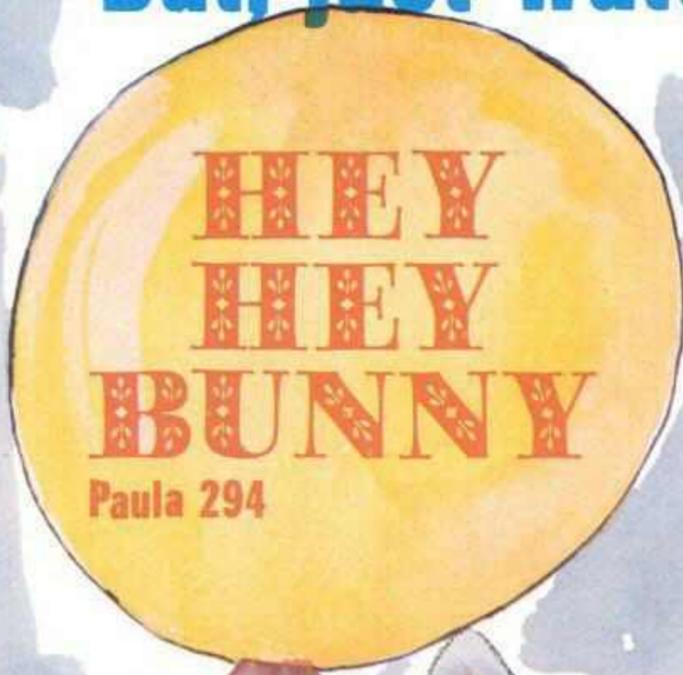
Dynamic, exciting music ranging from a melodic orchestral "Jerry's Theme" into a slugging, ear-vibrating "Bay City Boys," a progressive rock tune, followed by a far-out "Gas Hassle." This young-adult, teen-aimed soundtrack is pure dynamite! Packs a potential single hit—"Bay City Boys." In addition, there's Mrs. Miller singing a song.



POP
LOVE RHAPSODIES—Midnight String Quartet. Viva V 6013 (M); V 36013 (S)

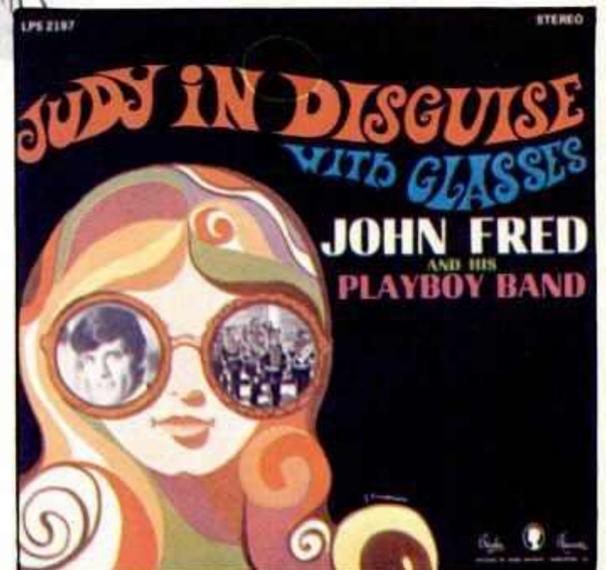
The richly colorful instrumental sounds produced by the Midnight String Quartet has won a big following through four previously released LP's so this one is a cinch for a good sales score. The pattern is the same and the repertoire fits easily into the background music mood.

"JUDY" sold over a million
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John Fred
And His
Playboy Band

PAULA 2197



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