

Billboard

The International Music-Record Newsweekly

EMI Sets Up Racks — Move Follows Test

By GRAEME ANDREWS

LONDON—EMI has adopted rack-jobbing as a permanent part of its marketing policy. The decision, the first fulltime commitment to racks in Britain by a full price album and single-producing company follows an 18-month trial by EMI with racks in 100 carefully selected outlets throughout the U. K.

To entrance the appeal of its racks, EMI has approached other British majors for rights to rack their product so that it can stock a cross-section of current and catalog material. Confirming the go-ahead, EMI Records managing director Ken Ast said that EMI's racking network will be expanded scientifically but he stressed, "We have found from our trial that our racks do not affect the trade of regular record dealers and we shall only expand where this will not be to the detriment of existing record traders."

He rebutted dealer fears that the smallest existing record outlets would be put out of business by the racks. Since installing its first racks in October 1966, EMI has found that greening up
(Continued on page 6)

BB's Radio Programming Forum

By CLAUDE HALL

NEW YORK—Billboard will present a special Radio Programming Forum June 7-9 at the New York Hilton Hotel. This will mark the first industry-wide radio meeting of its type. The Forum, which will cover all aspects of radio music programming, will be produced for Billboard by James O. Rice Associates, Inc., specialists in executive training and business seminars. During the past six weeks more than 500 key

broadcasters and program directors have been consulted on the agenda.

The Rice firm produced the Billboard's Tape Cartridge Conferences in 1966 and in 1967.

Topics and speakers of the Radio Programming Forum will be announced at a later date. It is expected that the topics will cover the major formats—Hot 100, easy listening, country mu-
(Continued on page 35)

NARM's Humming Parley

Racusin Gives Sweeping Talk

By PAUL ACKERMAN

HOLLYWOOD, Fla. — An exhaustive analysis of the record industry's potential during the next decade, as well as the problems to be faced and overcome, was the focal point of the keynote address delivered at the NARM convention here Monday (18) by Norman Racusin, vice-president and general manager of the RCA Victor Record Division. Racusin touched virtually all the bases: wholesaling, retailing, manufacturing, engineering and a&r facets, as well as the need for copyright and other legislative protection as new uses for music burgeon. He noted that many
(Continued on page 8)

Additional NARM Convention Coverage in Tape CARtridge Section

COSBY'S LABEL MAKES SPLASH

HOLLYWOOD, Fla. — Tetragrammaton, new label established by the Campbell, Silver, Cosby Corp., was formed too late to register for the NARM convention here but it made its presence heard.

The label leased a 60-foot yacht, rechristened it "Fat Albert," the firm's initial single named after a Bill Cosby character, and moored it across the street from convention headquarters. "Fat Albert" balloons and sweatshirts were used to heighten the promotion.

Tape, Mergers Take Spotlight

By LEE ZHITO

HOLLYWOOD, Fla. — Two topics dominated the National Association of Record Merchandisers 10th annual convention —tape CARtridge and mergers. Both were treated formally in workshops, but discussions of both spilled out into other sessions, and into corridor discussions.

The matter of mergers spiced the air throughout the convention as talk of new conglomerates
(Continued on page 6)

Labels Start New Drive to Aid Down (But Not Out) Jazz

By MIKE GROSS

NEW YORK—Jazz has become the record business' "fabulous invalid." It's at a crisis again but although the jazz labels are confronted with new problems that have grown out of the race riots in the cities and the changing distribution patterns, they are not yet hanging out the black crepe.

Don Schlitten, recording and art director for Prestige Records, admits that the jazz market has dwindled but he is optimistic about pulling it out of the doldrums if there will be a concerted effort to encourage new young musicians and to record them properly.

Jazz has been one of the victims of the strife in the cities. The summer riots of the past few years have taken their toll of neighborhood record shops that specialized in jazz line. Many of them suffered so much damage and looting that they never bothered to reopen. Also detrimental to the continual flow of jazz product into the market has been the buying up of small manufacturers and independent distributors by conglomerate holding companies with many diversified interests. Jazz records, which usually don't bring in much revenue, are getting a brush-off from the conglomerates emerging in the business.

Despite the pile-up of these negative factors, Schlitten believes that there's still room for growth in the jazz market if labels and record producers drum up excitement with new packages and new artists. Also, he believes that an educational campaign directed at the consumer would be of great help. "Many record buyers interested in jazz," he says, "resent avant-garde jazz and they must be informed that the new musicians we introduce on records aren't necessarily avant-gardists." He also believes that record producers should give free rein to the new musicians and not restrict their output to the tastes and styles of the producer. "The artist is then submerged," says Schlitten, "and a mutation is the result."

At Prestige, Schlitten is currently working on recording projects for Sonny Criss, Pat Martino, Don Patterson, Charles McPherson, Eric Kloss, Jacki
(Continued on page 8)

SPECIAL FEATURE

Advertorial on United Artists Records 10th Anniversary. See Center Section.

(Advertisement)



Consistently a big seller, Ray Conniff is riding the easy-listening charts again with his newest Columbia album, "It Must Be Him" CL 27951, CS 9595. This time around, the Ray Conniff Singers bring their warm, compelling sound to the best of today's hits.
(Advertisement)



Erroll Garner's piano virtuosity never ceases to amaze, and on his new MGM single, "Watermelon Man" (K-13916ss), he comes on with a whole new bag of rhythmically compelling sound excitement. Backed by a full-brass orchestra, The Brass Bed, it's all solid gold for Erroll as DJ's, fans and critics tune in . . . and eagerly await Erroll's new album, "Up in Erroll's Room" (E/SE-4520).
(Advertisement)



STONE SMASH!
A NEW HIT ALBUM ON EPIC



SLY & THE FAMILY STONE — DANCE TO THE MUSIC LN 24371/BN 26371 Stereo



RCA

Atl. to Release Its First CSG LP's in April

NEW YORK — Atlantic Records has scheduled its first albums to be released in the CSG Stereo process in April. They include albums by Flip Wilson, Percy Sledge, the String-A-Longs, Arthur Conley and the New York Rock & Roll Ensemble.

The new CSG Stereo Process, which was invented by Howard Holzer, is said to eliminate the need for monaural singles. Atlantic will continue to sell monaural LP's until it runs out of present stock, but when this stock is exhausted no more monaural product will be manufactured. Catalog LP's on Atlantic and Atco, originally issued in both stereo and monaural, will be remastered in the CSG stereo process.

Atlantic has already released two CSG stereo singles which can be played either stereo or monaural. They are the Rascals' "A Beautiful Morning" on Atlantic, and the Fireballs' "Going Away" on Atco.

Col. 'Machine' Promotion Hits

NEW YORK — Columbia Records' Rock Machine promotion, which still has a week to run, is being heralded as one of the label's most successful promotions. The Rock Machine promotion, which was inaugurated early in January, was designed to launch new artists and new releases, as well as to spark further sales of Columbia's rock catalog.

The Rock Machine merchandising, advertising and publicity effort is centered on 35 new albums and the label's rock catalog of best-selling LP's. The campaign, which is geared to all segments of the record industry, generated enthusiastic response from dealers and consumers throughout the country.

"The Byrds' Greatest Hits" was certified for a gold record by the RIAA, and two other LP's, Bob Dylan's "John Wesley Harding" and the soundtrack from "The Graduate" are nearing the \$1 million sales mark.

In addition, 24 other albums have reached key positions on the nation's best-selling charts as a result of the promotion.

The center of the promotion is the Rock Machine, which focuses on the aspects of contemporary art and design. The Columbia Rock Machine concept received a merit award from Sign and Display Industry magazine and was the subject of the cover article in the February issue.

BB'S SUITE AT RADIO MEET

CHICAGO — The Billboard suite during the convention of the National Association of FM Broadcasters and the National Association of Broadcasters will be room 1018-19A at the Conrad Hilton Hotel.

Disks & CARtridges Hit as U. K. Raises Luxury Item Tax to 50%

LONDON — In Britain's toughest-ever budget, Chancellor of Exchequer Roy Jenkins has singled out records and other "luxury" items, including cameras and jewelry, for a steep tax rise from 27½ per cent to 50 per cent. And pre-recorded tapes previously exempt from taxation, now carry the same 50 per cent as records.

At the same time, the tax on record players is being raised from 27½ per cent to 33⅓ per cent, and tape-recorders—also previously exempt—now carry 33⅓ per cent on top of manufacturer price.

Additionally, a 50 per cent increase in the tax paid by employers outside the manufacturing industry on each member of their staff will hit all traders including record dealers. Hardest hit sector of the music business is the emerging CARtridge and cassette industry. Cassettes have previously retailed here at \$4.80. The 50 per cent tax on manufacturer price will bring their retail tag to an uncompetitive \$6.60, with higher prices for classical, show, language and educational cassettes—the latter now costing \$12.84 or more. Similar increases will apply to cartridge repertoire.

At Bad Time

The higher tax comes at a bad time for the cartridge man-

ufacturers. University Recording has just launched its first locally manufactured 8-track cartridges of EMI and CBS repertoire, and King Sterdo is about to introduce its first Muntz-based 4-track cartridges manufactured here.

On records, the increases will result in singles going up 11 cents to 99½ cents, budget albums climbing 17 cents to \$1.67, and full-price pop albums up 48 cents to \$4.38. Budget manufacturers have, in fact, absorbed 2 cents of the tax increase to pitch their records at the public with a price of 13 shillings and 11 pence because, psychologically, this is expected to pull in higher impulse purchasers than a price tag of 14 shillings and 1 penny.

Industry leaders here think that the tax increase may accelerate still further the trend from single to album buying and the budget LP companies even expect to increase their market penetration as the economy lines will have an added draw during the two-year period of austerity promised by the Chancellor.

New Imposition

EMI Records managing director, Ken East, commented "with the educational and cultural contribution records provide, it has always been felt that the purchase tax on them

should be abolished. This increase is a further imposition on the man who likes to relax at home with some good music." Although the Chancellor has bracketed records with fur coats, cine equipment and perfume as "substantially less essential goods," books, for example, carry no tax at all. Additionally, tape for recording carries no tax and this is seen here as an encouragement to the public to tape off the radio rather than buy pre-recorded tapes which, with their new tax levy, will now cost \$5.73.

PRESLEY'S 'ART' STRIKES GOLD

NEW YORK — Elvis Presley's RCA album "How Great Thou Art" has been certified for a gold record by the RIAA. Presley was also voted a Grammy for the Best Sacred Performance of 1967 for the same album. With this award, Presley has earned 42 gold records, 32 for singles; 10 for LP's. The RCA artist has two singles on the charts, "Stay Away" and "U. S. Male," and an album, "Elvis' Gold Records, Vol. 4."

Alkon Int'l Sets Up Orwaka Distributing

LOS ANGELES — Alkon International Inc., Seattle, Wash., parent company of Alkon Records, a country label in the Northwest, has formed Orwaka Distributing Co., an independent record distributor.

Orwaka sells to the smaller independent label and distributes in Washington, Oregon and Alaska. It represents 36 labels, including Arhoolie, Takoma and Savoy, and his just added Wayside and Boone. Gary E. Seibert is manager of Alkon International and Bill Fredrick is sales manager of Orwaka.

Tetragrammaton, WB Of Canada Into Pact

LOS ANGELES — Tetragrammaton, music arm of Campbell, Silver, Cosby Corp., has negotiated with Warner Bros. Records of Canada to distribute the U. S. firm's product.

Although comedian Murray Roman is the only artist on the roster, Tetragrammaton is building a distribution network in the United States which already includes Alpha in New York, Pep in Los Angeles, M&S in Chicago, Tone in Miami and B&K in Dallas.

Tetragrammaton used Roman's album, "You Can't Beat People Up and Have Them Say I Love You," to launch its recording operations. But future product will largely cover pop Top 40 music, says Arthur Mogull, president.

The Bill Cosby-Roy Silver-Bruce Campbell firm will release its first single in two weeks and a followup album in about one month. "We're looking to sign a minimum of 10 artists and a maximum of 20 in the next 12 months," says Mogull. David Briggs, the first of five producers Mogull plans to sign, will guide Tetragrammaton's initial projects. He co-produced Roman's LP.

Mogull says the company will draw additional material from the parent firm, which recently concluded a five-picture pact with Warner Bros.-Seven Arts. Background music, motion picture scores, theme music and TV scores will be published under the Manger (BMI), Rogham (ASCAP) and Ganja (ASCAP) banners.

Mogull is negotiating with several major artists and executives—several now with other labels—to join his company. He would like a staff of 25, and already has enlisted Michel Michel, copyright and contracts; Linda Loddengaard, business affairs, and Briggs.

The firm's initial single will

be an instrumental, "The Fat Albert," a character Bill Cosby introduced on records and more recently debuted on his NBC-TV special.

NARM delegates previewed Cosby's latest Warner Bros.-Seven Arts LP, "To Russell, My Brother, Whom I Slept With," and were treated to "Fat Albert" balloons and sweatshirts.

BB's Preprints of NARAS Gatefold Get 20,000 Orders

NEW YORK — More than 20,000 preprints of the six-page gatefold that will be a highlight of Billboard's official NARAS Anniversary supplement in the April 27 issue have been ordered by distributors and rack jobbers. The orders were taken

last week at the NARM convention in Hollywood, Fla.

The gatefold will be used by the rack jobbers and distributors as display pieces to herald the Timex NBC-TV show on May 8 which will feature many of this year's Grammy awards.

Meantime, a campaign spotlighting the "NARAS Tree," which lists the names of Grammy winners through the years, begins with an ad in the current issue of Billboard.

Siman Elected Barton President

SPRINGFIELD, Mo. — Si Siman was elected president of Earl Barton Music, Inc., at the annual meeting of the board here last week. He was elevated from vice-president, a post held for the past five years. Siman is also president of Table Rock Music, Inc., and has an interest in radio stations KCIJ, Shreveport, La., and KJPW, Fort Wood, Mo.

In a statement following his election, Siman said: "There is a greater demand for good country songs a la middle of the road, as well as for pop and rock songs that are written by country oriented writers—by writers who have a good understanding of soul and earth. The world is our market," he concluded.

Harmony 3-Mth. Push on LP's

NEW YORK—Harmony Records, a budget label, has launched a three-month promotion campaign on 11 new LP releases. The new releases feature Stonewall Jackson, Steve Lawrence, the Norman Luboff Choir, Lefty Frizzell, Sammy Kaye, Lester Lanin, Mike Douglas, Jimmy McPartland, Flatt and Scruggs, the Marlborough Concert Band and Burl Ives.

The new LP's, available in prepacks of 60 albums, include material by Frank Sinatra, Doris Day, Mitch Miller, Ray Price, Carl Smith and Liberace.

Integra Prod. Formed; First Releases Out

NEW YORK — Integra Productions, Inc., which includes the Integra Record label, a BMI publishing wing and production organization, has been formed in Allentown, Pa., to tap talent from the local Lehigh Valley area. Bob Kratz, Integra president, has also picked the company's management from the area.

Initial releases on the Integra label featuring local Pennsylvania talent include "Shame," by the King's Ransom; "Magic Girl," by the Peach Street Infantry, and "This Is My Woman," by Robby Taylor.

Principal officers of the new firm are vice-presidents James Merrill and Craig Kincaid, secretary, Robert Shapiro; and general manager and treasurer, Gary Samson. The Music Agency Ltd., headed by Jay Leipzig, has been signed by Integra to handle press, promotion and advertising services.

Pact With Cosdel Renewed by Dot

LOS ANGELES — Dot Records renewed its contract with Cosdel Records Ltd., Tokyo, to distribute Dot product in the Far East, including Hong Kong, Singapore and the Philippines.

Kenneth L. Cole, president of Cosdel, signed the 3-year renewal during his visit to Los Angeles last week. He was accompanied here by Atsutaka Torio, Victor Company of Japan Ltd., manufacturer of Dot Records in Japan.

Original Cosdel-Dot distribution contract began in 1957.

Gold Pins Are Given Members

HOLLYWOOD, Fla. — A gold pin was awarded to those NARM members who have belonged to the Association from its inception 10 years ago. The winners among NARM's regular membership include Glen Becker of Music Merchandisers of America, George Berry and J. R. Chackere, both of Modern Record Service, John Billinis of Billinis Distributing, Endo Corsetti (D&H Distributing), Al Hyman of Almor Playtime, Lou Kustas (Toy House of Hudson Valley), Larry Rosmarin of Record Distributing, Jim Tiedjens of National Tape Distributors and Dave Watson of Pic-a-Tune.

Seven associate members also received gold pins for 10 years of membership. They are Al Bennett of Liberty, Cy Leslie and Ralph Berson, both of Pickwick International, Don Bohanan of Philco-Ford, John Burgess, both of RCA Victor Record and Bill Gallagher of Music Corp. of America. Jules Malamud also has been with NARM since its inception, first as an associate member and now as NARM's executive director, but because of his present executive standing within NARM he is not eligible for the gold pin award.

Billboard

AUDIO RETAILING 66

KNOW YOUR COMPETITION. He may be that friendly hardware dealer next door.

CLASSICAL 40

ANGEL MASS. Angel Records issues Bach's "Mass in B Minor." Gigli and Caniglia in Seraphim "Masked Ball." RCA includes Peter Ustinov bonus LP in Boston Symphony Players package.

INTERNATIONAL 55

THE TREND toward stereo and transistorized audio systems was accelerated at the 10th International Festival du Son in Paris.

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THE SOUND OF MUSIC today requires the skills of a master electrician backstage twisting dials.

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IRISH ROVERS, new Decca group, click with pop-folk record.

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Tape Cartridge Workshop at NARM convention indicates mounting interest in new field.

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Spanky, Gang Off to Europe

CHICAGO — Mercury's Spanky & Our Gang troupe will start a two-week promotional tour of Europe Monday (1) in Paris.

Sponsored jointly by Mercury Record Corp. and its related companies on the Continent and in the United Kingdom, the tour will showcase the group's newest single, "Like to Get to Know You." Mercury is also releasing an album, of which the single is the title cut.

"The Gang will not play any concerts," said Mercury president Irving Green. "We want to concentrate on press, radio and TV exposure." Major European shows lined up for the group to date are Beat Club in Germany, Gan Club in Holland and Pop In and Dee Time in England.

The tour itinerary: Monday (1) and 7, France; Tuesday (2), Scandinavia; April 3, 4 and 10, Germany; April 5 and 6, Holland and April 8, 9, 11-14, England.

The tour is being co-ordinated by Mercury Record Corp. publicity director John Sippel and Philips' Holland-based Fred Burkhardt.

Premier Talent Marketing Dolls

NEW YORK — Premier Talent Associates' new merchandising division is marketing "Show Biz Babies," six-inch doll replicas of recording artists, packaged with a 45-r.p.m. single of biographical information recorded by New York disk jockey Gary Stevens. Among artists featured are Mitch Ryder, the Monkees, the Mamas and the Papas, Bobbie Gentry, Spencer Davis, Peter Noone (Herman of Herman's Hermits) and Eric Burdon of the Animals.

Being prepared is a "Psychedelic Banana Bar," a candy bar shaped to resemble a disk artist. Premier also is developing three-dimensional buttons, jewelry and other products designed for the teen-age and young adult market. The new division is being headed by Premier vice-president Dick Friedberg and Julie Steddom.

RACKERS SEEK SELLING AIDS

HOLLYWOOD, Fla. — At a meeting during its convention here, the NARM Board of Directors passed a resolution calling on manufacturers to provide materials to all NARM members (distributors and rack merchandisers) in order for them to foster record sales through advertising.

The resolutions text reads: "Whereas, NARM members have been hampered in efforts to promote the sale of record products by reason of advertising mats and other mechanical aids not being readily available from record manufacturers; therefore be it resolved that NARM encourages record manufacturers to make available advertising mats, and other promotional aids to record distributors and sub-distributors, on a current, regular basis, to enhance the sale of industry products."

Executive Turntable



CAMPBELL

E. Taylor Campbell has been appointed to the newly created position of vice-president, marketing, Capitol Records (Canada), Ltd. He will be responsible for implementing a new marketing concept of total co-ordination of advertising, promotion, sales, distribution, warehousing and procurement, with heads of these departments reporting to him. Campbell joined Capitol in 1954 as a sales representative and has been vice-president and director of sales since 1966. Ted Blair, formerly senior salesman, is the new manager of London Records of Canada's Calgary branch, replacing John Toews. Toews has joined Laurel Record Distributors in Winnipeg.

H. Minton Francis has been promoted to vice-president of The Richmond Organization (TRO). Francis joined TRO in June, 1967, as executive director. Before joining the firm, he served as deputy director of plans for the Office of Planning & Systems Analysis of the U. S. Post Office Department. Before that he was administrative assistant to Robert C. Weaver, U. S. secretary of Housing and Urban Development. . . . Sean LaRoche, formerly with College Entertainment Agency, has joined the college division of Premier Talent Associates. He will work with Mike Martineau, who heads the division.



FRANCIS

Jerry Armour has joined Sew City Records as national sales manager. Before joining Sew City, Armour was with London, Coral, Decca and MGM. . . . Donald S. Condon has been appointed vice-president of marketing for Stereodyne, Inc., Troy, Mich. In his new berth, Condon will supervise marketing for duplicating music, the Dynapak cartridge, and other Stereodyne product in the U. S., Canada, Mexico and Europe. Condon previously was advertising supervisor and group products manager for the Owens-Corning Fiberglas Corp. before joining a Michigan home builder and developer.

Donald V. Hall, Ampex Stereo Tapes general manager, has been named a vice-president of Ampex Corp.'s consumer and educational products division, a new level of administration that the company says reflects an awareness of the increasing importance of Ampex Stereo Tapes to the corporation. . . . Roger Fred has joined Mills Music as controller. Fred, a Certified Public Accountant, previously was controller for General Artists Corp. . . . David T. Schoenfeld, who has been in the publishing business for 23 years, has been named office and credit manager for Mills Music. He previously was associated with the firms of Dutton, William Morrow and Random House.



HALL

Mervyn Harman joins Uni Records as Western regional promotion man. He previously held similar positions with Jubilee and Chatton Distributors. . . . Robert E. Brockway has been named president of the CBS-EVR Division of the CBS/Comtec Group. Brockway joins the firm from Sterling Information Services, Ltd., where he was vice-president and general manager of the Manhattan Gable Television Division. Previously, he had been vice-president of marketing for Sylvania Electro Products' Commercial Electronics Division.

Don Donovan has been appointed head of Active Electronics & Tape Cartridge Co., new electronics division of Action Record Distributing Co., Denver-based firm. Donovan has been in wholesaling of records and tapes in Colorado market for RCA and Columbia distributors for 11 years. Active Electronics will distribute tape cartridges, home and car cartridge players, car radios and other electronics products to retailers in Denver and the Rocky Mountain area.

Radio Revenues in '67 Reach \$825 Mil.

WASHINGTON — Radio broadcasting revenues totaled approximately \$825 million during fiscal 1967, according to the 33d annual report of the Federal Communications Commission. The report, just released, stated that pre-tax profits of radio stations were about \$100 million. This represented an increase in revenues of 10 per cent over fiscal 1965 and profits were up 23 per cent over the same period. In the calendar year 1967, radio profits were up 25 per cent to \$97.3 million; radio revenues were \$872.1 million, up 10 per cent over 1966.

The total number of radio stations authorized and operating as of the end of the fiscal year was 4,224 AM stations, 1,951 FM stations and 344 noncommercial FM stations. This boiled down to an increase of 71 AM stations and an increase of 207 FM operations. FM station broadcasting in stereo increased from 428 to 538.

FM station revenues continued to increase rapidly, the FCC report stated, reaching \$32.3 million in 1966, up \$7.6 million—31 per cent—from last year. FM stations operated by AM licensees report FM revenue

(Continued on page 6)

Percy Faith
His Orchestra and Chorus
For Those in Love



CL 2810/CS 9610

Stations are playing this album like it was a bunch of singles.

Which is why it's selling so well. Whatever else is happening these days, the brand of music in Percy Faith's For Those in Love album is happening too. Because it's for those in love or who would like to be. They're ballads — the current big ones

and the beautiful ones. (Incidentally, one of them's also big as a Percy Faith single — "For Those in Love," 4-44446.)

So as long as there are boys and there are girls, you won't have any problem selling Percy Faith.



There's more of the great Percy Faith appeal in these albums: "**Born Free**" CL 2650/CS 9450 and "**Today's Themes for Young Lovers**" CL 2704/CS 9504

On Columbia Records 

This One



PJKY-7L4-9KPD Copyrighted material

Source Marking Issues Draw Pot-Shots, Praise

HOLLYWOOD, Fla.—The recording industry's need for source marking was again championed by Irwin Steinberg, executive vice-president of the Mercury Record Corp., but this time it drew a salvo of pot-shots from top merchandisers-distributors amidst the clamor from others in favor of it. Steinberg's call for source marking came from the floor during NARM's Tape Cartridge Workshop.

Amos Heilicher (Heilicher Brothers) said his firm has been ticketing merchandise for a number of years and has utilized some of the most sophisticated systems in reading the tickets when they are returned from the various stores. Heilicher agreed that there are many advantages to ticketing, but he insisted that ticketing is the function of the wholesaler and should not be assumed by the manufacturer. Marking at the source means the manufacturer tickets the product before it's shipped.

Sasch Rubinstein, now with Greentree Electronics but formerly with Calctron, said that in his distribution days, he too preferred controlling the ticketing of product, and would not have wanted the manufacturer to do this for him.

Accurate Guide

Morris Goldstein (World Record Distributors) stressed the need for source marking as an accurate inventory guide. "I just want to know what was sold," he said, "and this is a way for me to move products faster." Others echoed these sentiments in a brisk debate on the subject. All seemed to agree that ticketing is vital, but the point of disagreement was whether the manufacturer or the wholesaler should handle that function.

Steinberg, who first proclaimed the industry's need to harness the computer and go to source marking in his NARM keynote address during the 1966 convention, pointed to numerous other industries where source marking has benefited them. Steinberg said source marking is working

to the advantage of all in the soft goods field, and that it will do the same for the recording industry.

As an example of members of an industry banding together for their mutual benefit, Steinberg mentioned the railroads who are using an industry-accepted system in locating freight cars. Danny Heilicher brought laughs with his retort: "Yes, but the railroads went bankrupt."

RCA Victor Record division vice-president Irwin Tarr said pre-ticketing would be difficult at the manufacturers' level since the sales price varies from one outlet to another. Irving Green, Mercury's president, said this can be solved simply by following the manufacturers' suggested list price.

Seeks Expert

Steinberg told the group that this wasn't the time to get deeper into the source marking issue, but instead he called on NARM to get an expert in the EDP field to show its members how the record and tape industries can use source marking.

As several staunch advocates of source marking pondered why some wholesalers opposed pre-ticketing, several explanations came to the fore during after-meeting discussions. Some felt that those who opposed it really didn't understand EDP and the blessings it holds for the industry. Others took an opposite point of view. They claimed that opponents understood the benefits of ticketing too well, so much so, that those who opposed it could see where ticketing at the source would provide a competitive advantage to wholesalers who have not as yet availed themselves of EDP ticketing.

Still other wholesalers saw the shadow as a threat as manufacturers assume more of the functions provided by distributors and sub-distributors. Once source marking becomes an actuality, they said, the temptation for the manufacturer to by-pass the wholesaler will be much greater.

CARtridge and Mergers Snare NARM's Convention Spotlight

• Continued from page 1

ates and deals mounted. While no letters of intent are known to have been drafted here, the corridors were humming with rumors, all of which were promptly denied. Talk of business marriages and buy-outs embraced both wholesalers and manufacturers.

If the intensity of these rumors is any indication, the industry can expect more disruptions among its labels and their distributor-merchandisers. If none of the deals talked about materialize, the unusually strong wave of merger talk shows a marked interest among industry leaders in building combines.

Much of this can be attributed to a series of mergers and acquisitions which precluded the convention. These include the acquisitions of five racks by Transcontinental Investing Corp., the Capitol Records-Audio Devices deal the Warner Bros.-Seven Arts purchase of Atlantic Records, and the previous week's announcement that Pickwick International was buying Heilicher Bros. of Minneapolis. This string of combinations, combined with ABC records earlier moves into the ranks of record merchandisers, has

many wholesalers thinking there are more similar deals in the offing.

In addition to providing a big-business flavor to the convention, it added a feeling that NARM has become an association of mature businessmen. Gone were the fireworks of past NARM meetings, battles over discounts, and wranglings between manufacturer and distributor. NARM has come of age.

Last week's convention was the biggest in its history, attracting more than 1,000 participants. The association's scope is expanding beyond records, moving swiftly into the tape field. The speed with which NARM was achieving this change can be found in the fact that two years ago at its Miami convention NARM didn't have tape on its agenda. In an 11th hour decision, it added an impromptu tape session to the 1966 discussions.

Last week's convention helped confirm that NARM will continue to expand in all areas of the recording industry, but above all, sees a bright future in the tape cartridge industry. Jack Geldbart, NARM's new president, told a tape meeting Thursday (21) afternoon (it was called when a tape workshop

session proved insufficient to handle all tape discussions) that NARM has the means and the willingness to finance a considerable expansion of its staff and facilities to bring the cartridge business under its wing.

This reference was made when several manufacturers suggested that NARM concentrate its efforts on the wholesaling of recorded product—tape included—but that a separate group, one comprised only of manufacturers within the tape industry, be formed outside of NARM. The reason given was that the cartridge industry is so large—embracing automotive, electronic and photographic sections—that NARM would have to increase its size tenfold.

Geldbart reminded members that NARM will be devoting its midyear meetings to the tape cartridge industry.

HONOR TARR & GALLAGHER

HOLLYWOOD, Fla.—RCA Victor's Irwin Tarr and MCA's Bill Gallagher were named NARM's "Men of the Decade" in the two annual Presidential Awards presented by Stan Jaffe during the association's banquet. Each year, NARM's outgoing president selects one executive and one artist who in his estimation has made an outstanding contribution to the industry.

As NARM's president during its 10th anniversary, Jaffe decided on two executives, whose contributions spanned the decade.

20% of Business Flops Is Laid to Pilferage

HOLLYWOOD, Fla. — A seminar which NARM registrants found of considerable value was Charles P. Rudnitsky's Tuesday (19) session on plant security, titled "How to Stop Pilferage in Business and Industry." Rudnitsky, a licensed investigator and lecturer and expert in the field, is president of the Adept Detective Bureau, Inc., of New York. In an informal manner, making use of the question and answer technique, he explained the psychological, moral and ethical issues entailed in controlling pilferage. He also explained the need for various types of protective action.

Rudnitsky pointed out that the extent of business failures due to pilferage is approaching 20 per cent. "In view of the profit squeeze you cannot afford pilferage," he said. He quoted interesting statistics, for instance: to make up a pilferage loss amounting to \$50,000 a company would have to sell

\$1 million worth of merchandise.

NARM members were advised on methods of checking personnel; on methods of achieving internal security; use of electronic devices, checker systems, the advisability of getting a blanket fidelity bond, and many other matters. Rudnitsky also provided a booklet, specially prepared for the NARM meet, "Guide to Internal Security Systems for Industry," outlining the importance of adequate protection procedures and systems.

"It is impossible," Rudnitsky said, "to stop all theft from a business organization. It is possible, however, to institute proper security procedures so that losses from the illegal conversion of a company's products and property are kept at a minimal level."

Rudnitsky's professional advice was available to registrants during the entire convention.

NARM Awards Grants to 6; Four Pledged for Next Year

HOLLYWOOD, Fla. — At the NARM Second Annual Scholarship Awards luncheon, six scholarships were presented, including two NARM-sponsored grants established last year. In addition, four more funds were pledged for next year.

Some 54 applications were received for this year's six scholarships, said Dean Will Owens of the University of Pennsylvania, who is the permanent adviser to the NARM scholarship foundation. Of that number, 47 were given serious consideration, Dean Owen explained at the luncheon. "Before the applications were given to the NARM committee," he said, "I narrowed the choice to 210 high school students which were in the top 20 per cent of their class and had minimum college board scores of 1,150." "The winners," Dean Owen continued, "represent the upper 7 per cent of the class on a national basis and their character references place them in the top 5-10 per cent. . . ." Financial assistance is a major point of consideration in selecting the awards' recipients.

The winners of this year's contributory scholarships are Glen Mazis, son of an RCA record division employee (Ike Klayman Memorial Scholarship), Leonard Lagusker, son of an employee of Car Tapes (Harry Schwartz Memorial Scholarship), Harvey Novack, son of a Recordwagon employee (Jake Friedman Memorial) and Mary Anne Morris, daughter of a Calctron employee (Grossman-Rossman Memorial).

The four-year scholarships provide a total of \$4,000 for each of the recipients. The contributor gives \$500 per year which is matched by NARM.

The two NARM-sponsored scholarships were awarded to John Niessen, representing Toy House in New York's Hudson Valley and Stephen Simone, representing Modern Records in New Orleans. John Billinis of Billinis Distributing Co. of Salt Lake City, presented the grants. Billinis is chairman of the NARM Scholarship Foundation.

At next year's annual convention, four new scholarship funds will be awarded. Irwin Steinberg, executive vice-president of Mercury Record Corp.,

whose company hosted the luncheon, announced that Mercury will establish one scholarship and that the company's president, Irv Green, and his wife Irma (in the name of Al Green), will pledge one scholarship. Also, in the name of the Blaine family of Jubilee Records, one scholarship will be established. And in honor of Gus Arieta, Calctron has pledged a scholarship award.

Radio Revenues \$825 Mil. in '67

• Continued from page 4

nues of \$12.9 million, an increase of 43 per cent. Although FM independent stations reported revenues 12 per cent higher than 1965—\$19.4 million—their losses were the same—\$3.3 million.

The 10 metropolitan areas with the largest broadcast revenues were New York, Los Angeles, Chicago, San Francisco, Washington, St. Louis, and Cleveland. The 214 stations in these cities represented only 5 per cent of all stations, but accounted for 25 per cent of all station revenues from 41 per cent of national spot sales and 19 per cent of local time sales.

Average broadcast revenues for stations in one-station towns were \$88,180; for stations in two-station cities the average was \$112,670 per station.

The report, 230 pages long, also discusses in detail the new daytime station ruling, the 50 per cent ruling on FM-AM simulcasting in markets over 100,000 in population, and vertical polarization, along with countless other topics.

Budget Sound Sets A Children's Label

LOS ANGELES — Budget Sound, Inc., has launched a children's label, Peter Rabbit, with an initial release of 12 kiddie albums. The Peter Rabbit label, aimed at spontaneous consumer acceptance, will compete in the low price field. Budget Sound also manufactures the Somerset, Stereo Fidelity, Alshire and Audio Spectrum labels.

EMI Sets Up Racks —Move Follows Test

• Continued from page 1

shops, stationers and other walk-around stores brought in best results. It has shunned food stores and found that racks in electrical stores also produced poor results.

EMI takes full responsibility for stocking and exchanging the product in the racks but these outlets get a smaller markup than regular record dealers in Britain who are only allowed to exchange 5 per cent of their orders if they fail to sell them.



A smash follow-up to "Bottle Of Wine"!

The Fireballs "GOIN' AWAY"

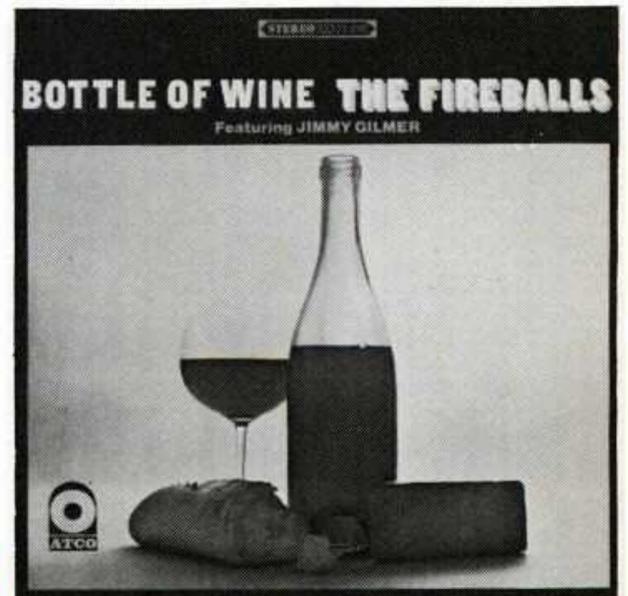
Atco #6569

Produced by Norman Petty

**NEW PROCESS
CSG STEREO
COMPATIBLE**

This new Fireball's single is a CSG STEREO recording. It plays perfectly on either a stereo or a mono system and the quality is excellent on both.

**From their
best selling album**



(Atco 33-239/SD33-239)

Available on Ampex Open Reel Tape (ATX-239)
and Ampex 8 Track Cartridge (ATX-8239)



RCA's Racusin Spells Out Trade's Problems, Potential

• Continued from page 1

were afflicted with a pall of uncertainty in the face of today's changing scene—in the face of mergers and acquisitions. He paid tribute to the role of the independent merchandiser and manufacturer, stating that they are not headed for the scrap heap but would have to adapt to the changing environment of the record business. "All in this industry," he said, "have a stake in their survival."

The coming decade, Racusin said, will see an unparalleled growth in retailing opportunities, with sales of records and tapes reaching an annual volume of perhaps \$3 billion. He foresaw giant, strategically located depots, with orders arriving electronically, filled by automation and deliveries made in a matter of hours rather than days.

Racusin noted the growth of population and the change in musical tastes. During the coming decade the record company will have to nurture the new music, which is bridging the gap between serious and popular forms, he said. He warned of the spectre of censorship "and cautioned manufacturers to use discretion in applying our creative judgments and exercising out creative freedom." And he observed that the trend toward groups, on top of other costs, has aggravated the profit squeeze for the manufacturer.

As a result many independent labels become subsidiaries of larger companies, Racusin said, adding: "But if the new management should result in restricting creativity . . . then this industry . . . and you . . . will be the poorer for it. The independent has provided the salt and pepper for the total product mix, and none of us should want it replaced with a homogenized blend."

Commenting on mergers, acquisitions and conglomerates,

Racusin observed: "The point . . . is that the new distribution alliances and formations have yet to prove themselves. This they may well do . . . but all of us will be watching to see the wisdom and responsibility with which they wield their new economic power."

In predicting the survival of the independent, the executive said: "Records are not commodities in the traditional sense. Their creation cannot be reduced to a simple formula and neither can their distribution and merchandising. Therefore, the future health of this industry requires that it be made safe for diversity."

Diversity today runs rampant in the area of recorded tape, which may be the major growth factor of the next decade, Racusin said. The fastest growth segment today, it is opening new markets for the sale of recorded music, Racusin added. He then outlined some of the problems attendant upon this developing area, especially "unauthorized duplication on tape of our recordings by firms who are competing with legitimate wholesalers and dealers. These people are not only bypassing the manufacturer but also the publisher, the composer, the performer and the musicians' union. The RIAA is making this a matter of top priority. We as a manufacturer have already taken legal action in a number of cases."

Racusin noted the failure of the outmoded copyright act to provide protection and added that cases brought on the basis of unfair competition have been more successful. He analyzed the present attempt to update the copyright act and observed that every NARM member has a stake in the outcome.

Racusin spoke of what he considered the threat posed by the cassette: "No one could object to the sale, promotion and

use of such equipment for home voice recording or the playback of commercially prerecorded music. But consider what has been happening. Several of our largest record retailers have offered such a device as part of a radio. To record music off the air . . . Their advertising has made the purpose of these machines crystal clear to every teenager and adult . . . and Mr. consumer can do this less expensively than you and we since he doesn't charge himself for his labor. His overhead is nonexistent and he pays no performers, publishers, composers, etc. . . . with some exceptions, those in our industry who have most aggressively promoted the cassette concept are firms whose prime interests are the sale of recording equipment and/or the licensing of entertainment created by others. . . . Those of us on the other hand, with large investments in artist contracts, studios, creative staff, recording technicians, promotional and marketing personnel may understandably wish to examine this gift horse much more closely. All the more so in view of the success we in America have already enjoyed with the stereo 8 cartridge system."

Racusin said that if these concerns are warranted, "The very existence of the music industry itself will be in jeopardy. He added, however, that today the problem is only a cloud on the horizon, but that the matter warrants the considered attention of NARM and record manufacturers.

He concluded: "I know that these have been cold, sobering notes placed in counterpoint against the optimism expressed earlier for the future. I think you have always shown a willingness to face your problems realistically and I would hope that you will attack these with the same vigor you have always shown."

18 Labels Share 24 Awards In Best Selling Categories

HOLLYWOOD, Fla.—There were 18 labels represented in the 24 best selling categories chosen by NARM's regular membership. Leading the singles and album categories, respectively, were Colgems' Monkees with "Daydream Believer" and Capitol Records' Beatles with "Sgt. Pepper's Lonely Hearts Club Band."

Atlantic's Aretha Franklin, the Beatles and the Monkees each won two awards. Miss Franklin scored for the best selling female vocalist and female r&b artist. Aside from their top selling singles award, the Monkees were named best selling American vocal group. And in the counterpart category for England, the Beatles took top honors. All the awards were presented by WNEW, New York, radio personality William B. Williams at the NARM Awards Banquet here Thursday (21).

NARM members chose "Dr. Zhivago" (MGM) and Kapp's "Man of La Mancha" as the best selling movie soundtrack and original cast album, respectively. Atlantic Records took both r&b awards. Along with Aretha Franklin, Wilson Pickett shared the top prize in best-selling r&b product. Wilson's award was for the best-selling male r&b artist.

The "Most promising" categories, Parrot's Engelbert Humperdinck, Vicki Carr of Liberty and the Doors (Elektra) topped their respective male, female and group classifications.

Eddy Arnold (RCA) was voted the best-selling male country artist, while Loretta Lynn rated first place in the female country spot. In folk music, Columbia's Bob Dylan ranked No. 1; in comedy it was Warner Bros.' Bill Cosby. Wes Montgomery, who switched labels midyear from Verve to A&M Records, received top honors as the best-selling classical artist.

NARM members rated Disneyland Records the best-selling children's line. For merchandise selling at under \$1 retail, Pickwick was named the best-selling label. Camden took the honors for the economy product over \$1.

Marks Catalog

NEW YORK — The Edward B. Marks Music Corp. has released an updated record catalog with listings of the more than 750 titles, the firm's recording product for last year. Most - recorded selections include "Yellow Days," "If You Go Away," "The Breeze and I," Billy Walker's "I Taught Her Everything She Knows," and "More," which has been waxed more than 300 times.

Spiral Distrib

EAST HARTFORD, Conn.—Record Distributors has been named Connecticut distributor for Spiral Records.

Great Debate: Is Uniformity Boon or Blow to Industry?

HOLLYWOOD, Fla. — Is standardization a goal or an impediment in the record and tape CARtridge industries? While this was not the topic of the President's Panel at the first NARM morning session, it dominated the business meeting.

Attending were executives representing 10 record manufacturers.

The discussion began with industry standardization on the stereo album, but soon shifted to standardization of the stereo single and a one-speed industry. As the topic switched to tape cartridges, the same type of standardization was advocated. NARM members told how uniformity would ease inventory problems and solve consumer dilemmas about which form of music to purchase.

Leading the opposition to standardization, Norman Racusin, RCA Victor Record Division vice-president and general manager, termed uniformity a deterrent progress. Without competing systems and ideas, he said, industry would remain stagnant.

Following Racusin's remark, other industry leaders on the panel and in the audience (representing distributors and rack merchandisers) stressed the importance of product diversity.

Most recordmen were content to let the public make the final determination on which tape cartridge system would prevail.

Drive for Jazz

• Continued from page 1

Byard, Houston Person, Barry Harris and Cedar Walton. He's also preparing a Prestige Legacy Series which will be culled from the Prestige catalog as well as many 78-r.p.m. catalogs as he can pick.

In addition, Schlitten spreads the jazz message through his own radio show on WBAL-FM, New York, called "The Scope of Jazz."

Closer Disk, Radio Ties Explored

HOLLYWOOD, Fla. — A radio promotion workshop conducted by Bill Gavin at the NARM convention here Tuesday (19) explored ways and means of developing a closer and more meaningful relationship between the record and radio industries. Panelists included Tom Noonan, Columbia Records' director of national promotion; Harvey Glascock, vice-president and general manager, WNEW, New York, and Larry Uttal, president of Bell Records. Pat O'Day, program director of KJR Radio, Seattle, was absent owing to illness, but Gavin relayed O'Day's thoughts to the meeting.

Noonan termed the record promotion man a "marketing consultant who knows where it's at." He urged that such a knowledgeable person be used fully. "He's a businessman, not a kid with tight pants; he's in touch with jockeys, artists, manufacturers and the press," Noonan said, adding: "He is where it all starts. He's the key. He communicates. Tune him in."

Glascock called for an improvement in communications between the broadcaster and the promotion man. "The promotion men are pros, and are important to us," he said. He urged the importance of getting key broadcasters to the NARM convention and he pointed out

significant developments in programming today. "There have been voids in the market," he said, and added: "The secret of radio is to do something your competition is not doing, provided there is a market for it." Glascock emphasized the importance of middle-of-the-road stations and the extent of exposure such outlets give to records. He also noted such trends as underground groups, folk-rock, etc., and added that a lot of this was happening in the FM spectrum. Glascock added that he favored a compatible product to play on both AM and FM.

He urged his listeners to visit at the station, "but call and let us know when you are coming." He also suggested that they give attention to replacement product; and he said that radio personnel were interested in information as to what is happening in other sections of the country, relative to records. Finally, Glascock urged record men to be honest in their hypes—that is, avoid giving false information.

Larry Uttal considered the matter of what record and radio men have the right to expect of each other. "We cannot exist without each other. . . . Once we acknowledge this, then it follows that each has the right to expect credibility in communications." If we are

honest with each other, our respective roads will be easier. He added: "We must eliminate the mistrust which for a long time characterized the record-radio relationship."

Gavin, for O'Day, noted that the function of the rack jobber should encompass activity at the radio broadcaster level. He said that as the pop and mom type of retailer fades, the station requires closer liaison and co-operation with the rack jobber and distributor. The two must, he added, establish a business relationship with station management.

Gavin added: "We are impressed with changes in record promotion. In the old days, a promotion man said: Hi, baby, play this one for me, I need it. Today, there is recognition of a business relationship. One segment sells time, the other sells records."

Gavin urged that stations impart their survey information to retailers, and gave illustrations of stores which use such information to determine how many records to order.

Gavin staged the seminar twice, each session lasting one and one-half hours. Brisk question and answer sessions characterized the meets, bringing out the need (as emphasized by Glascock) for more creative programming and for a dialog between radio and record

Geldbart New NARM Head

HOLLYWOOD, Fla. — Jack Geldbart (L and F Record Service) was named president of the National Association of Record Merchandisers here last week.

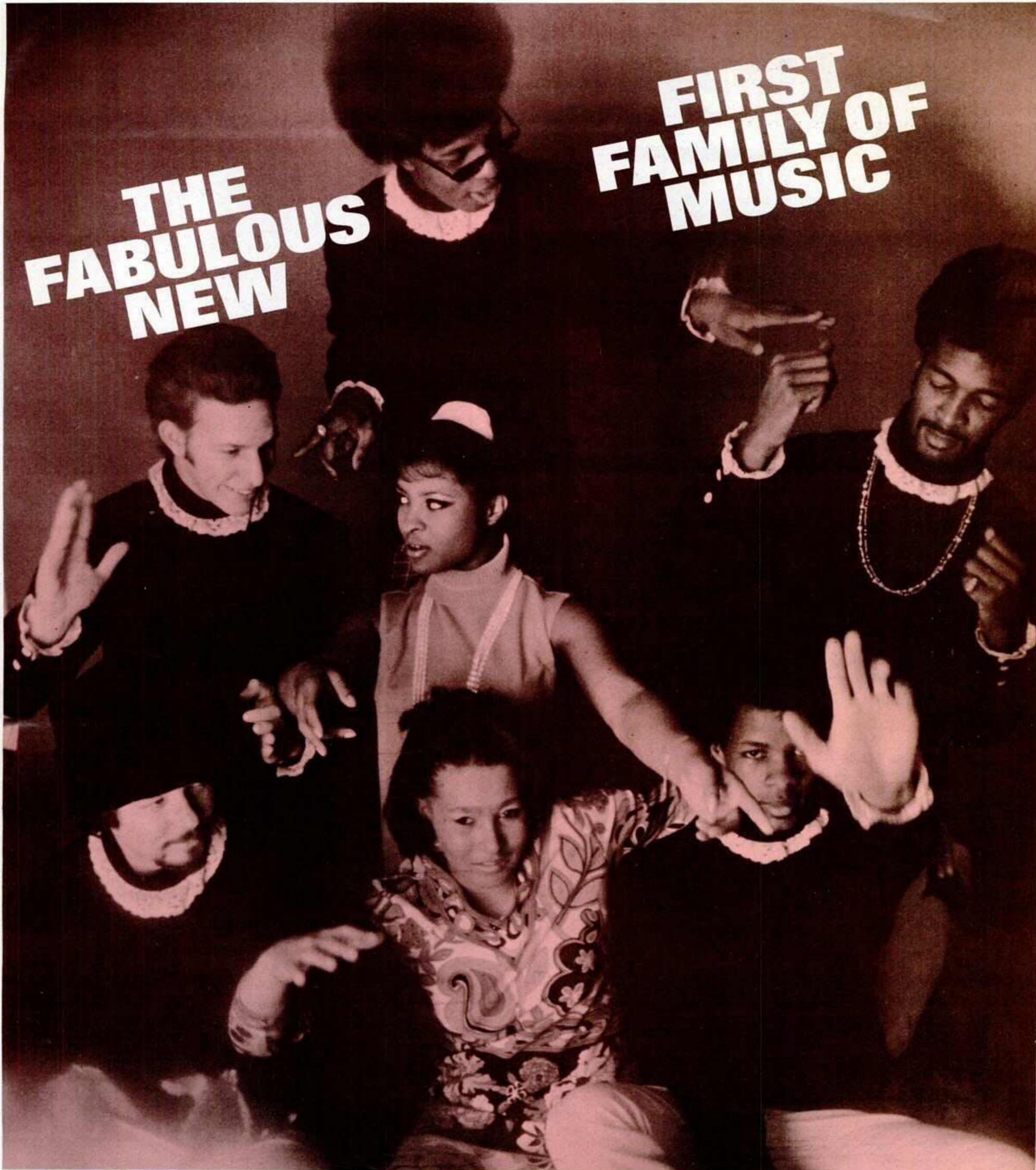
Other officers include: Amos Heilicher (Heilicher Brothers), first vice-president; Don Ayers (H. R. Basford Co.), second vice-president; Jim Schwartz (District Records), treasurer; Jack Grossman (Merco Enterprises), secretary. The new executive slate was announced during the Association's annual awards banquet Thursday night (21).

The new NARM board of directors includes the above officers and newly elected board member, Jim Tiedjens (National Tape Distributors), as well as three members remaining from the previous administration: Stan Jaffe (Consolidated Distributors), retiring president Charlie Schlang (Merchandise of America) and Milt Israeloff (Beacon Record Distributors).

men. In connection with the latter point, Glascock commented on Billboard's plan to stage a programming forum.

**THE
FABULOUS
NEW**

**FIRST
FAMILY OF
MUSIC**



**SLY
& THE
FAMILY
STONE**



**“DANCE
TO THE
MUSIC”**

**A STONE SMASH
ALBUM**

LN 24371/BN 26371 Stereo



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Highlights at the NARM Convention



BILL GALLAGHER moderates president's panel.



COMPLETING THE PRESIDENT'S PANEL are Irving Green (Mercury) and D. H. Toller-Bond (London Records).



CECIL STEEN, representing Harvey Novak, winner of the Jake Friedman Memorial Scholarship. John Billinis presents the award.



BILL GOETZ, president of Caletron, accepts the Grossman-Rossman Scholarship Award for Mary Ann Morris.



Left to right: Jules Malamud, NARM's executive director; President Stan Jaffe, Mrs. Jaffe, Lou Klayman and wife, Mr. and Mrs. James Schwartz, Jack Grossman and wife, and Dave Watson.



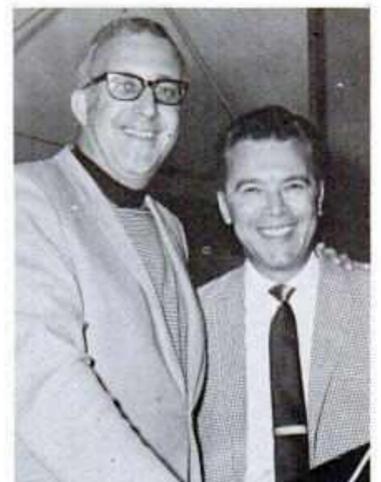
PRESIDENT'S PANEL. Left to right: Cy Leslie (Pickwick), Mort Nasatir (MGM), Jerry Moss (A&M).



LOU KUSTAS receives NARM scholarship on behalf of John Niessen. Niessen is the son of an employee of Toy House in New York's Hudson Valley.



OTHER MEMBERS of the president's panel, left to right: Al Bennett (Liberty), Stan Gortikov (Capitol), Norman Racusin (RCA Victor).



JIM LEVITUS, of Car Tapes, accepts Harry Schwartz Memorial Award for Leonard Lagusker.



NARM SCHOLARSHIP COMMITTEE. Left to right: Mrs. Mickey Malamud, Mrs. Owen, Dean W. G. Owen, NARM scholarship adviser; Mrs. Goldbart, Jack Goldbart, Mrs. Billinis, John Billinis, chairman of the committee; Mrs. Steinberg, and Irwin Steinberg, executive vice-president of Mercury Records and sponsor of the luncheon.



ALSO ON THE PRESIDENT'S PANEL, left to right: Clive Davis (Columbia), Larry Newton (ABC), with Cy Leslie and Mort Nasatir.

Johnny Rivers

Look
To Your Soul

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Other Highlights at NARM Convention



AMOS HEILICHER, convention chairman, opens proceedings.



STAN JAFFEE welcomes largest gathering to ever assemble at NARM.



HARVEY GLASCOCK speaks in Bill Gavin's radio programming panel.



STAN GORTIKOV AND BUCK OWENS as latter receives award for his "greatest hits" album.



ATTORNEY JOHN SEXTON, associate of NARM counsel Earl Kintner, at federal taxation and estate planning workshop.



TAPE CARTRIDGE WORKSHOP, left to right: Ken Beauchamp, Sach Rubinstein, Herb Hershfield and Russ Solomon.



STANLEY FOSTER REED talks on mergers and acquisitions.



OPENING NARM SESSION, left to right: The Rev. Keith Love, Jules Malamud, Norman Rascusin, Amos Heilicher, Stan Jaffe and Foster Reid.



SECURITY WORKSHOP, left to right: Chuck Murray and Charles Rudnitsky.

BEST SELLING Billboard 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)	26
2	2	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	18
3	3	GLORY OF LOVE Herbie Mann, A&M LP 2003 (M); SP 3003 (S)	9
4	7	BURT BACHARACH: REACH OUT A&M LP 131 (M); SP 4131 (S)	11
5	5	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	17
6	6	LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	4
7	11	THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	4
8	4	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	25
9	10	MR. SHING-A-LING Lou Donaldson, Blue Note (No Mono); BST 84271 (S)	6
10	8	74 MILES AWAY Cannonball Adderley, Capitol T 2822 (M); ST 2822 (S)	18
11	9	THE BEST OF STAN GETZ Verve V 8719 (M); V6-8719 (S)	7
12	12	THE NEW ONE! Buddy Rich Big Band, Pacific Jazz PJ 10126 (M); ST 20126 (S)	9
13	14	LOOK AROUND Sergio Mendes & Brazil '66, A&M LP 137 (M); SP 4137 (S)	2
14	16	ELECTRIC BATH Don Ellis & His Ork, Columbia CL 2785 (M); CS 9585 (S)	3
15	—	LIGHT HOUSE '68 Jazz Crusaders, Pacific Jazz (No Mono); ST 20131 (S)	1
16	—	EASTERLY WINDS Jack Wilton Quartet, Blue Note (No Mono); BST 84270 (S)	1
17	18	UP POPS RAMSEY LEWIS Cadet LP 799 (M); LPS 799 (S)	2
18	15	SORCERER Gabor Szabo, Impulse A 9146 (M); AS 9146 (S)	16
19	—	MUSIC FROM MISSION IMPOSSIBLE Lalo Schifrin, Dot DLP 3831 (M); DLPS 25831 (S)	1
20	20	BEST OF CAL TJADER Verve V 8725 (M); V6-8725 (S)	2

Billboard SPECIAL SURVEY For Week Ending 3/30/68



THE MONFORT MISSION, a group of priests-to-be from St. Louis, stand by one of the 500 billboards across the country donated free by non-profits groups for advertising the Reprise artists. The pop folk group will appear on 500 billboards in the New York area as part of a promotional tie-in with department stores.



AL HIRT signs copies of his latest RCA Records album, "Al Hirt Plays Bert Kaempfert," at a recent promotion in the Jordan Marsh Department Store in Boston.

MARCH 30, 1968, BILLBOARD

Yesteryear's Country Hits

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

COUNTRY SINGLES— 5 Years Ago March 30, 1963

1. Don't Let Me Cross Over—Carl Butler (Columbia)
2. From a Jack to a King—Ned Miller (Fabor)
3. End of the Wld—Skeeter Davis (RCA Victor)
4. Is This Me?—Jim Reeves (RCA Victor)
5. Second Hand Rose—Roy Drusky (Decca)
6. Still—Bill Anderson (Decca)
7. Ballad of Jed Clampett—Lester Flatt & Earl Scruggs (Columbia)
8. The Yellow Bandana—Faron Young (Mercury)
9. Not What I Had in Mind—George Jones (United Artists)
10. I Take the Chance—Ernest Ashworth (Hickory)

COUNTRY SINGLES— 10 Years Ago March 31, 1958

1. Ballad of a Teenage Queen/Big River—Johnny Cash (Sun)
2. Oh, Lonesome Me/I Can't Stop Loving Me—Don Gibson (RCA Victor)
3. Don't/I Beg of You—Elvis Presley (RCA Victor)
4. Breathless—Jerry Lee Lewis (Sun)
5. Oh-Oh, I'm Falling in Love Again—Jimmie Rodgers (Roulette)
6. This Little Girl of Mine/Should We Tell Him—Everly Brothers (Cadence)
7. The Story of My Life—Marty Robbins (Columbia)
8. Geisha Girl—Hank Locklin (RCA Victor)
9. Great Balls of Fire—Jerry Lee Lewis (Sun)
10. Just a Little Lonesome—Bobby Helms (Dee)



Sonny James holds onto the top spot of the Country Singles Chart and it looks like a long run for his tune "A World of Our Own" (Capitol 2067). The other side of "World" belongs to "An Old Sweetheart of Mine." Together they are country music at its best. For the best of musical backing, Sonny chooses an Epiphone guitar, the partner of discriminating guitarists. (Advertisement)

Country Spawns Tycoon-Artists

NASHVILLE — The expansion of country music has necessitated the expansion of the individual artist into many facets of the business, according to Decca artist Bill Anderson, whose business success has paralleled his recording rise.

In 10 years Anderson has risen from a disk jockey at a small radio station in Georgia not only to one of the giants in country music, but to a leading businessman with a complete enterprise under his jurisdiction.

The expansion of Bill Anderson Enterprises has followed a "master plan," carefully worked out by the artist. Anderson made his move to Nashville in

the late 1950's following the success of "City Lights," an Anderson-written song recorded by Ray Price. After signing with Decca and turning out hits himself, Anderson opened an office in the heart of music row, and hired a personal secretary, Moneen Carpenter. When Hubert Long completed his new building, Bill Anderson Enterprises was the first tenant.

Anderson established his own music publishing company, Stallion, formed a band, the Po' Boys, purchased a modern bus for travel, began a syndicated television show, and accepted roles in Hollywood films. He acquired additional office space, set-up a modern publicity department, and hired a personal manager, Bud Brown, a Canadian with 20 years of experience in radio, promotion and advertising.

While not alone in his moves, Anderson has been something of a pace-setter in this direction. Porter Wagoner, RCA, is another who has established an agency, has been successful in all forms of the industry, and has an office staff, publishing company, etc.

Others have made partial moves in this direction. Most, however, still lack personal managership and promotion, either from within or through an established individual or agency. Nonetheless, Anderson's achievements have spurred others to make similar moves, and the entire industry seems to be moving in that direction.

Flatt & Scruggs Partied After Japan Tour

NASHVILLE — Lester Flatt and Earl Scruggs, back from mob-producing shows in Japan, were greeted by a press party at the Municipal Airport hosted by Dr. Nat Winston, Tennessee's Commissioner of Mental Health.

The Flatt & Scruggs show sold out well in advance in Tokyo, Osaka, Kyoto and other places.

The Tokyo concert provided for an autograph session following the show. Flatt & Scruggs were placed at a table as the crowd approached, but the frenzied Japanese began jumping over and crawling under the tables. They knocked out a glass door, upset furniture, and mobbed the artists. The promoter, with police aid, got the entertainers back to their dressing room. It took more than an hour to get them to their cars, with an escort of 12 specially detailed officials.

In Osaka, the group had to be sneaked out through an alley with only a cigaret lighter to guide them through the darkness. In the hotel lobby another mob awaited them, and the two signed autographs for an hour. At every Japanese concert, the commercial Martha White theme was the most requested number. It appears on the Flatt & Scruggs Carnegie Hall album.

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Rovers' Rainy Days Are Over

By ED OCHS

NEW YORK — The Irish Rovers, Decca recording artists, have surprised the usually rhythm-heavy charts with a puckish piece of Irish folklore. "The Unicorn," written by

comic Shel Silverstein, has spread eastward from San Francisco and Motown country into the New York area. The zigzag path cut by the group's first national success is

almost as twisted as the route taken by the Rovers—to New York from Ireland by way of Canada and Albuquerque.

The Rovers, born in Ireland, are citizens of Canada, where they first blossomed as performers. Their single, a recent breakthrough on the national pop charts, first received airplay by deejay John Lanigan of WKDF in Albuquerque, N. M. Record analyst Bill Gavin then picked "The Unicorn" in his weekly report sparking the record eastward where it surfaced in Detroit, Dallas, Chicago and Boston before bowing in New York.

The Rovers—two brothers, a cousin and a close friend—are a wry conspiracy of wit and whimsy, melancholy and madness. Their natural cheer is their main asset. Their command of stringed instruments—the banjo, mandolin and guitar—as well as the accordion and the tin whistle, is coupled cleverly with their Irish twill and non-Irish beat. The "pop-folk" sound of the Irish Rovers, (Continued on page 30)

ANIMALS REVIEW

Burdon and Animals In Powerful Display

NEW YORK — Eric Burdon and the Animals, one of the first blues rock groups, were in fine form at the Anderson Theater on March 16 with a varied program, ranging from their old hit "House of the Rising Sun," with lyric revisions, to "Sky Pilot," a powerful closing number.

The MGM Records group employed a variety of light show effects, changing with each number. In "Sky Pilot," for example, photos of World War II scenes, including shots of Adolf Hitler, were used. Then, during a climactic battle sequence, waves of incense-laden smoke were wafted from stage to audience. The song, dealing with clerical blessing of battle troops, was aimed at World War II, but the topicality of the message was clear.

Burdon, now getting billing with the group, was at his strong-lunged best. He also coordinated his movements well with such light-show devices as strobe effects. The group's recent hits, the steady "San Franciscan Nights" and the driving "Monterey," were included in the well-organized program. Burdon was especially strong in the latter. "Stay Away From Me" was a good blues number.

A top number was the Rolling Stones' "Paint It Black," in an expanded version with strong Oriental and classical influences and using strobe and other lighting effects.

The evening opened with a promising English group, the (Continued on page 30)

Campbell Shows He's a Winner

NEW YORK — Glen Campbell, Capitol Records artist, displaying unusual artistry on both 12-string acoustical and six-string electric guitar for a singer, delighted a capacity audience Wednesday (20) at his opening at the Nashville Room. The country music nightclub scored a coup in obtaining the Grammy winner for his first major New York nightclub performance. Campbell, with one of the finest, most professional shows to grace the room's stage, led off with a folk song, "How Many Roads Must a Man Walk Down," on his 12-string, then switched to electrical guitar for the rest of his show. The hit that launched him to fame—"Gentle on My Mind"—came next, then he shifted to Simon & Garfunkel's "Homeward Bound."

His show had exceptional pacing and superlative production. Out of "Homeward Bound," he went to an emotion-packed "Crying," then into "Tomorrow Never Comes," a song he performed with considerable soul, voice inflections adding something different to the song to give it new freshness.

What jokes he cracked—mostly one liners—were new and whimsical and in good taste, but he was always quick with the music, doing a rousing "Dang Me" with a new touch to some of the lyrics, a power-packed "Burning Bridges Behind Me," and a stormy "Truck Driving Man."

A highlight of his show, of course, was his Grammy-winner "By the Time I Get to Phoenix," but he was outstanding on every song, including "Yesterday," "The Impossible Dream," and "Kentucky Means Paradise"—a perfect example of the range he commands, a he performed folk, pop and country.

In all, he sang more than 20 songs, every one a winner. His first encore, for which he temporarily shifted again to 12-string, was "Walk Right In." He did all of the guitar licks himself, setting people to clapping.

Campbell, who used to make his living playing guitar for other artists' recording sessions, is a solid vocal performer. His closer—"You'll Never Walk Alone"—capped an evening that was a standout in New York entertainment.

Jam Sessions Steal Play in Goodman-Classical Concert

NEW YORK—Benny Goodman performed jazz with his octet and played a classical concert with the Philadelphia Chamber Symphony at Philharmonic Hall Sunday (17), but it was the jazz that ignited the audience's enthusiasm.

Increased from the programmed septet with the last-minute addition of sax player Zoot Sims, the octet featured vibist Lionel Hampton and piano player Teddy Wilson of the original Benny Goodman Quartet. The fourth member of the original group, drummer Gene Krupa, was not available, but the unit had a good stickman in Bobby Donaldson. Rounding out the octet were trumpeter Joe Newman, guitarist Gene Bartini and bassist George Duvivier.

The octet improvised its way through a series of numbers including "Sweet Georgia Brown" and "The Birth of the Blues." Newman shone in a subtle treatment of "The Ballad of Billie Joe." Goodman, Hampton and Wilson flashed their old forms throughout, to the delight of the benefit audience for the New York University Medical Center.

The group was joined by the orchestra under conductor Anshel Brusilow for a concluding George Gershwin salute. Also joining the salute was soprano Licia Albanese, who sang "Summertime" and "My Man's Gone" from "Porgy and Bess." The orchestra and octet closed the lengthy program with "Strike Up the Band."

After the orchestra, which records for RCA, breezed through the delightful overture to Rossini's "Il Signor Bruschino" and sensitively performed Ravel's "Le Tombeau de Couperin," Goodman joined

them for Weber's "Clarinet Concerto No. 2." Long associated with classical as well as jazz repertoire, Goodman produced superb tone and brilliant virtuosity in the third movement.

Miss Albanese interpreted two of her most famous Puccini arias "Si. Mi chiamano Mimì" from "La Bohème" and "Un Bel Di" from "Madama Butterfly," with true artistry. She also was in fine vocal form in Villa-Lobos' "Bachianas Brasileiras No. 5," with four cellos and two basses for support.

FRED KIRBY

Signings

C. G. Rose, nom de disk of songwriter-producer Ronnie Dante, signed with Mercury Records. His first single, produced by Bob Feldman (Fireplace Productions), is "Sayonara Baby." . . . Ray Bryant has re-signed with Cadet Records. . . . The Bridges, West Coast pop group, go to Revolver Records. . . . Matteo, Italian baritone, and Toni Eden, pop singer from Chicago, signed with Ford Records, New York-based independent.



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Gail Martin Blossoms as A Warm and Natural Singer

NEW YORK — Gail Martin has shrugged off her alias as Dean Martin's daughter and flowered on her own in the Persian Room of the Plaza Hotel. In her first New York appearance, Miss Martin displayed a modest, natural approach dressed up with clusters of melodic, appealing tunes and an unassuming warmth.

The 22-year-old singer, a Reprise recording artist, drifted gently through her numbers, some spiced with a bossa nova flavor, a pop medley and bouquets of thoughtful melodies that moved moodily with their own intimate change of pace. "You Better Love Me While You May," "Sweet Happy Life" and "Let Me Love You" were

honest and warmed over to the point of familiarity. "Second-Hand Rose" and "Sing for Your Supper" tapped Miss Martin's reserve of punch and swagger. Her medley of pop tunes featured "Don't Sleep in the Subway" and "I Say a Little Prayer," which she delivered in her own style.

Wearing a simple white silk dress with a big bow on her waist, Miss Martin was an asset to the posh Persian Room, spinning her songs with a casual competence, tinged with a freshness uncluttered by airs. Her versions of "Your Face" and "I Think I Like You" framed a pretty picture of a girl with a future all her own.

ED OCHS

Campus Dates

The Magnificent Men, Capitol artists, play Brooklyn's Pratt Institute on Friday (5). On April 7, the group plays at Middlesex County (N. J.) College at 8 p.m. and Fairleigh Dickinson University at 11 p.m.

RCA's Henry Mancini performs at Grand Rapids (Mich.) Junior College Thursday (28); Notre

Dame University, Friday (29); University of Michigan, Saturday (30); and Ferris Institute (Mich.) Sunday (31).

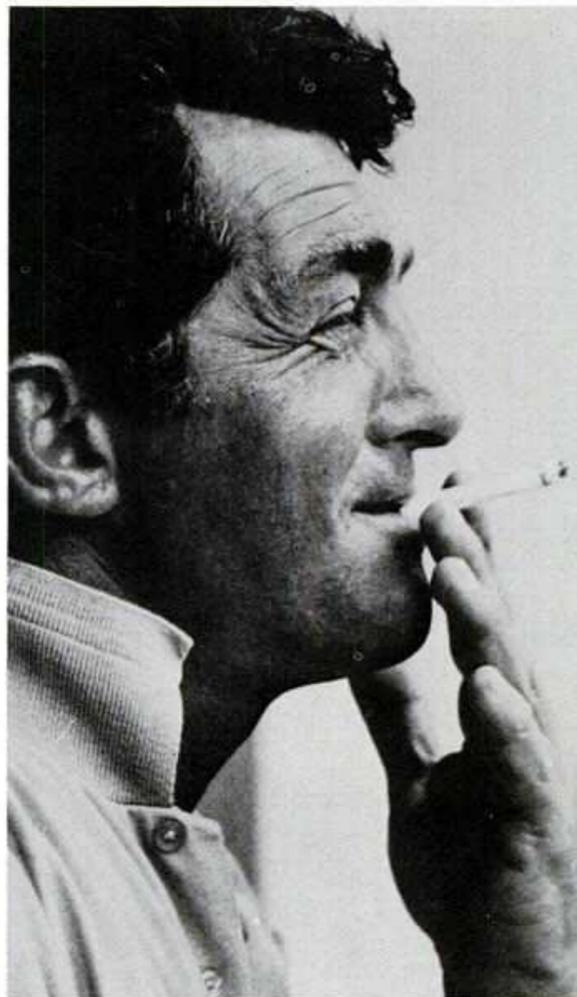
Mitch Miller conducts the Indianapolis Symphony at a pop concert at Butler University's Clowes Hall on April 13.

(Continued on page 28)

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'Photo Finish' Easy Winner as Satirical Revue

NEW YORK — "Photo Finish," currently playing Upstairs at the Downstairs, is a topical satirical revue with some telling humorous sketches and a quintet of engaging young performers. "Candid Candidates" is an example of an overworked theme—candidates for the presidency—which came off well. The Allan Foster Friedman sketch was performed by the company: Warren Burton, Jerry Clark, Jeanette Landis, Steve Nelson, Lily Tomlin and Victoria Wyndham.

The best musical number was the William Dyer-Don Parks "I Thought I Was All Alone," a Marian Mercer take-off ably formed by Miss Windham. Miss Tomlin was hilarious in her own "Beautiful People," a beauty-hint monolog. Miss Tomlin joined Clark in a funny "It Seemed We Stood and Talked." The Drey Sheppard sketch is an imaginary Mike Nichols-Elaine May phone conversation. The two performed with Bur-

Talent

Bard Meets R&B in 'Soul,' Coast Musical

LOS ANGELES — "Catch My Soul," an experiment in contemporary theater, has begun six weeks of trials at the Ahmanson Theatre here prior to its Broadway debut within the next three months.

The musical is experimental in nature since it seeks to combine the energy of rhythm and blues music with the interracial drama of Shakespeare's "Othello." On this point it fails, but that does not negate its being a successful project.

Jack Good, who produced

ton in another amusing Sheppard sketch, "The Family Affair." Miss Landis and Miss Tomlin teamed in yet another fine Sheppard sketch, "The Motherland," a White House meeting. Miss Landis and Clark were brilliant in a musical Kama Sutra take-off, the David Finkle-Bill Weeden "I Don't Feel Anything." **FRED KIRBY**

"Shindig" for ABC-TV, conceived the production primarily to appeal to young people who "read Shakespeare and dig the Righteous Brothers."

Jerry Lee Lewis performs the role of Iago in a comical Louisiana accent. His piano playing and blues shouting are first rate, however, and Lewis' presence in a musical adds impact to the score by Ray Pohlman and Paul Arnold. There are 20 songs which come alive behind the belting musicianship of an orchestra situated on stage amid a tri-level designed building.

While there are strong strains of r&b, there are also arrangements right out of the back-country woods and Lewis' boogie woogie piano playing is a refreshing contrast to the hard-driving sounds of the band. The Blossoms, three local recording studio singers and the Frank Walker Singers are ill-used and poorly presented.

The sound at the Ahmanson is excellent since all the principals work into microphones, stationary and portable. Julianne Marie offers a gentle interpretation of Desdemona and she has a sweet voice when singing "Willow," her best offering.

Lewis' top vocal performance are on "Good Name," which has a country flavor (with backing by a fiddle player and snare drummer) and "Give Me Some Action Now" done with the entire ensemble. The most soulful singing is offered by a sexy Gloria Jones (playing Bianca) who struts and wails on "King Stephen," and "A Likely Piece of Work."

William Marshall, in the role of Othello, offers the most serious acting job, but his deep voice isn't too appealing when he has to sing brooding ballads.

Aside from the incongruity of a big-beat score amid the framework of Shakespeare, the play is a weak musical because the songs fail to stand on their own.

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Campus Dates

• Continued from page 26

The United States of America, Columbia artists, play the Swarthmore Rock & Folk Festival Monday (1). Jeremy & the Satyrs, Reprise artists appear on Saturday (6).

Tower's Jake Holmes appears at the University of Rhode Island Monday (25) through Wednesday (27); Rhode Island College, Thursday (28) through Saturday (30); and Rutgers University, Friday (5).

RCA's Anna Moffo gives a Queens (N. Y.) College concert Saturday (6).

Verve's Don Scaletta Trio plays Sacramento City College April 23.

Columbia's Miles Davis and Atlantic's Carmen McRae appear at the University of California at Berkeley April 19. Performing at the University of California the following night will be Thelonious Monk, Columbia's Denny Zeitlin, Blue Note's Herbie Hancock, Solid State's Joe Williams, Thad Jones-Mel Lewis Orchestra, and A&M's Wes Montgomery.

The Serendipity Singers of United Artists Records perform at the University of Vermont April 9.

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Talent

Burdon, Animals In Power Display

• Continued from page 26

Soft Machine, three youths just off a tour with Jimi Hendrix Experience. In their two extended numbers, the trio showed a high degree of musicianship, including a top organist. The lead vocalist, who also had a brilliant jazz-influenced segment on drums, performed in swim trunks; although, because he was seated at the drums, this wasn't apparent until he left the stage. Their light show also was effective, as they only used a few colors at a time.

The novelty of the evening was the New York Electric String Ensemble, which performed between the two rock groups." The group, which is expanded to four men from the three on their initial ESP-DISK album, performed a program of Bach, Telemann and Purcell transcribed for amplified instruments. They were met, at first, with a diffident response from the young audience, but, by the end of their act, had clearly won over the crowd.

The Purcell piece, the only number on the program which was not on their first album, was a good addition to the group's repertoire with its two interesting fast movements. While the New York Electric String Ensemble was a fine change of pace for the program, the group probably would be even more effective in a rock package for colleges.

FRED KIRBY



THE AMERICAN BREED, Acta Records group, celebrates an RIAA certification for a million sales of "Bend Me, Shape Me." In the back row, left to right, Kenny Myers, Acta topper; Chuck Colbert Jr.; Dunwich producer Bill Traut, and Al Ciner. In front row, left to right, Lee Graziano and Gary Loizzo.

Lettermen's Single Sparks Offers for Nightery Dates

LOS ANGELES — The Lettermen are piling up lots of nightclub offers. Their hit single has generated interest in this field despite a heavy schedule of college concerts.

The soft sound of the trio's arrangement blending portions of "Going Out of My Head" with "Can't Take My Eyes Off You" on Capitol is credited by their manager Jess Rand, with landing them bookings at the Century Plaza's Westside Room locally (Aug. 13), and the Latin Casino in Philadelphia later in the year.

The Century Plaza booking is significant in that it marks the room's first use of a vocal group. As a result of the record's top 40 acceptance, the group is receiving top dollar plus 50 per cent of the covers after the break even point at a number of clubs. Among the additional bookings this year are the Fairmont in San Francisco, Roosevelt in New Orleans and Holiday House in Pittsburgh. Rand is currently mulling over offers from both the Copacabana and Hotel Plaza in New York.

The most interesting offer, ac-

Rovers' Rainy Days Are Over

• Continued from page 26

once a barrroom anthem, is now a sound of national proportions, winning for the Rovers appearances on the Smothers Brothers show and the Mike Douglas show.

On April 1, the Rovers begin a 13-week tour of Canada and the U. S. with the "Sound of Ireland," an Irish variety show featuring a harpist, dancers and an authentic Irish band. The Rovers still remember playing at a rainy seaside resort in Ireland and, as Will Mallar of the Rovers tells it, "Some of the crowd came in to hear us, the rest came to get out of the wet." Next month when the "Sound of Ireland" comes to the U. S., the Rovers will have their show and a hit record to keep them out of the rain.

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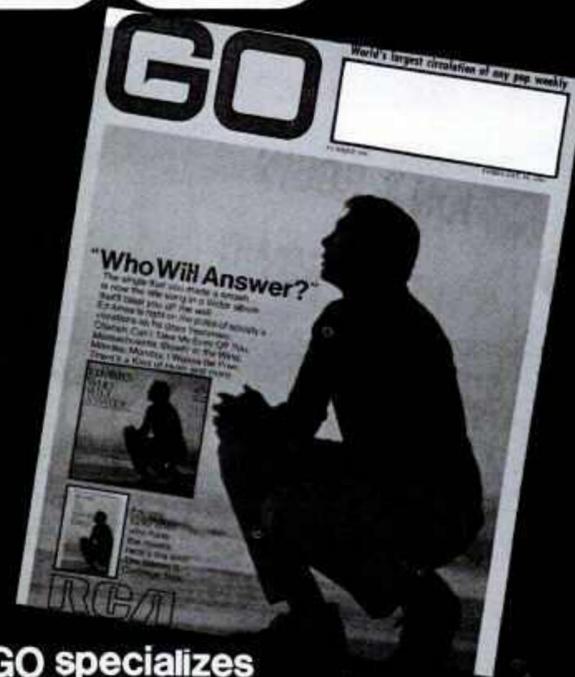
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What a terrible thing to do.
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and anyone can see:
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Then close by the river Jordan
The gentlest of men was born.
They nailed Him to a cross on Calvary hill
With a crown of razor thorn.

What a terrible thing to do.
What a terrible thing to do.
But that's theology
and anyone can see:
IT COULD NEVER HAPPEN HERE!

Now how many men remember
The maddest murderer of all?
His victims cried out over six million strong
And the world never heard their call.

What a terrible thing to do.
What a terrible thing to do.
But that was Germany
and anyone can see:
IT COULD NEVER HAPPEN HERE!
IT COULD NEVER HAPPEN HERE!
We'd never let it happen here;
No!
IT COULD NEVER HAPPEN HERE!

Three tears for a mighty nation;
Too soon her glory turned to shame.
She spent all her dollars on bullets and bombs,
And pennies on misery and pain.

What a terrible thing to do.
What a terrible thing to do.
But that's insanity
and anyone can see:
IT COULD NEVER HAPPEN HERE!
IT COULD NEVER HAPPEN HERE!
We'd never let it happen here;
No!
IT COULD NEVER HAPPEN HERE!



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Musical Instruments

Sound Man Is King of the Road

By BILL WILLIAMS

KEARNEY, Neb. — It's the behind-the-scenes sound man who is King of the Road today when a recording group appears live.

When Roger Miller performed at the NARAS banquet in Nashville, Stanley R. Miller was in the background, operating the sound. When the Young Americans set up their tour of the Far East, Miller was consulted.

Miller, owner of Stanal Recordings, Inc., here, has parlayed a custom recording studio in Holdrege, Neb., into a complete business which includes a retail store, an appliance store, a shop for designing custom sound, and complete audio-visual sales and service.

While still in college he began his custom recording, sub-contracting the pressing. Now he sells broadcast studio equipment, designs custom sound amplifiers, custom studios, and travels with artists who want the right sound for their appearances.

Tours

Miller has traveled with such artists as Herb Alpert, Al Hirt, the Christy Minstrels, Jefferson Airplane, Spang and Our Gang, the Sandpipers and others. Most of these tours are to colleges and universities, where sound amplification leaves the most to be desired.

Using mostly Altec equipment, Miller makes modifications and constantly experi-

ments. Working toward the most durable equipment, he now is testing some fiberglass casings.

Generally he travels with a group until he has taught them to operate the equipment themselves. Then he moves on to other sales.

Miller made the transition from recording to sound sales through a Minneapolis booking agency. While working with this agency he realized the need for proper sound equipment. With no formal training in engineering or electronics, he began experimenting until he came up with the proper sound.

Although in demand in all parts of the world, he continues to keep the base of his operations in this Midwest community close to where he began.

Flew

Even though Columbia's best engineers were handling the sound for the NARAS awards, Roger Miller (no relation) would not go on stage without Stanley Miller. At his own expense, he flew the sound technician and his equipment from Nebraska to Nashville to handle his phase of the show.

Miller now is expanding his sales operation, and also renting sound equipment.

"More and more of the artists carry their own equipment now," he said. "They realize that sound is far more important than sight. If a show sounds good, then even poor lighting can't hurt it too much. But if the sound is bad, the audience is lost."

'Beat Wave' Seen as Subsiding in Germany

FRANKFURT — Trade reports coinciding with the big Spring Fair just completed here indicate that the "beat wave" in musical instruments is subsiding and sales of woodwind, electro-acoustical and string instruments is on the sharp incline. Rock and roll guitar sales are down.

Foreign manufacturers of musical instruments outnumbered domestic firms exhibiting at the Fair this year, with American firms making up the largest single group of exhibitors.

There were 242 musical instrument exhibitors from 15 countries representing a total of 294 firms manufacturing music instruments, of which only 124 were German firms.

U. S.

The United States accounted

for the largest foreign delegation with 44 exhibitors.

The fact that foreign exhibitors outnumbered the domestic industry by almost two to one led the West German musical instrument trade association, Bundesverband der Deutschen Musikinstrumenten - Hersteller, to predict massive foreign competition on the German musical instrument market, particularly in the field of electro-acoustical instruments.

Pressures

The German music manufacturers' association reported steadily increasing foreign competitive pressures on the German market. Foreign music instruments accounted for between 25 and 33 percent of all instruments sold on the German market last year.

German musical instrument manufacturers, however, managed to increase exports to the United States for 33 per cent to 35 per cent last year of total German musical instrument exports. For example, a full 80 percent of German string music instrument exports go to the U. S., 30 percent of mouth organs and 25 per cent of guitars.

The U. S. and Canada account for a full 50 per cent of German exports of woodwinds, and German manufacturers expect to boost exports still more to this market when the Kennedy Round tariff cuts take effect July 1.

SHEET MUSIC

The Mailing List Problem

Another in our advisory series of articles for dealers seeking to improve their sheet music sales.

One dealer we know has for years been sending sheet music mailings to teen combos, dance bands, individual artists, school musicians, teen clubs, neighborhood and daily newspapers, teen fan magazines, music teachers, studio operators, bandmasters, orchestra directors, choir directors and hundreds of other prospects in his market.

Recently he stopped the mailings. "My mail was junk mail like all the stuff I object to in



BUILT-IN VOLUME CONTROL is featured on this new Unisphere Microphone for professional entertainers from Shure Bros. It is Model PE585V Unisphere A, and provides control over the loudness of the amplification system to which it is connected. At any time during a performance, the entertainer may adjust the volume up or down by twisting the little knob visible in this photo. List price is \$75.50.



THERE'S A NEW SECTION in many U. S. high school bands. It's the Maestro Sound System for woodwinds from Chicago Musical Instrument Co. These lower woodwind players in the Williston, Fla., high school band can now produce the sounds of the bassoon, contra-bassoon, English horn, tuba, bass sax, bass clarinet and contra-bass clarinet, among others. That's in addition to the instruments they already play. "For years we needed a bassoon to help complete the instrumentation of our 60-piece group," said bandmaster William J. Stark, pictured here. "However, with a limited budget, this dream has not been possible. Now, with the Maestro, and at a fraction of the cost of a bassoon, we have the bassoon sound plus all the other instruments. While purists might object to this method of duplicating instruments, we maintain this practice may be defended both from a musical and educational standpoint."

Guild New Piggyback Amp; Redesigns Quant. Bass Amp

HOBOKEN, N. J. — Guild Musical Instruments has introduced a new piggyback amplifier with built-in fuzz, tremolo and reverb and has redesigned its Quantum bass amp, a 200-watt package for electric bass, guitar and organ.

The new piggyback, Superbird II, lists at \$975. It may be used with guitar or organ. It offers 170 watts of music power, with built-in fuzz tone controllable with foot switch. The unit also has Guild's new dual range tremolo and reverb systems. By varying the amplifier and guitar volume controls, the fuzz-tone may be utilized to produce a variety of sounds, some of them as yet unrecorded.

Other features on the Superbird II include two Lansing drivers, a three-position tone switch in each of the dual channels auxiliary power outlet, auxiliary speaker outlet, hum balance and provision for a dolly attachment.

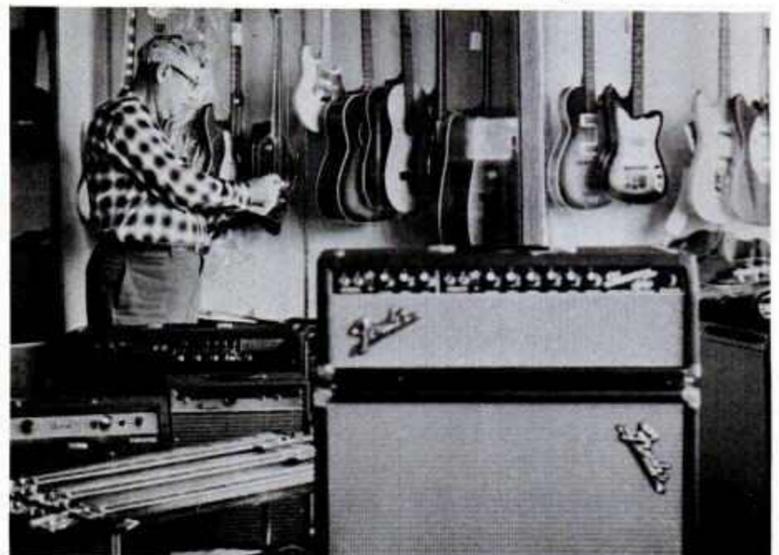
The Quantum bass amp features include two 15-inch J. B. Lansing speakers, three-position tone switch in each of two channels, auxiliary power outlet, auxiliary speaker outlet and provision for a dolly attachment. There are two inputs with in-

dividual volume, bass and treble controls for each channel on the Quantum's front panel, with master volume for dual channel control, stand-by, polarity and on-off toggle switches. The rear panel has hum balance auxiliary speaker outlet, auxiliary power outlet and fuse post.

The Quantum lists at \$885.



QUANTUM BASS AMP from guild has been redesigned by Guild and is offered at \$885 list.



AS OTHER DEALERS DO IT. Here's the way M. G. Wiley, owner of Wiley Music Store in Wichita, handles the display damage problem. He locks display models up in these cases, where they may be seen but not hurt. Wiley deals exclusively in guitars and amps; stocks 14 different brands. (Photo by Bev Baumer.)

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Specially designed for the stage, orchestras, combos and singles

Compact and lightweight with super-brilliant white flash adjustable from 70 to 1200 flashes per minute. By darkening a stage or subject area and "strobing" the performance at various flash ratings an intensely interesting effect is created. Area of influence is 10 to 15 feet depending on the darkness of the area.

Photo cell actuated Stop-Lites are also available to enlarge the area to be "strobed". These flash simultaneously when pointed in the direction of the master unit. Write or phone for prices and brochure.

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Everyone's getting in on the act. Making your own music is where it's at these days. And here's how they all start out: The Decca Acoustic Guitar Starter Set. The Sound of Money for you. Where else could they get so much for so little?

Handsome steel string guitar • An extra set of steel strings • Instruction book • Guitar strap • 3 picks • Guitar cleaning cloth • Guitar carry bag. It's a \$31.65 value for \$27.50—marked that way on the box so your customers can see their savings. You're getting Decca sound, Decca quality

and the Decca name, the perfect answer for a budding guitar-playing generation that's growing up around you. Put a Decca Guitar Starter Set in their hands, man, it's your duty! Ring up your Decca rep. He's got a few sets around he'd be glad to show you. And in case they already have the guitar, he's also got a whole line of drums, bongos, amplifiers, tambourines and complete accessories. And guitars for advanced players, too. Every one will put the sound of money in your cash register.

Decca makes the music. You make the money.

For additional information write Dept. JK-19—Decca Dist. Corp., 445 Park Avenue, New York City.



Radio-TV programming

FM'ers Busting Out With Progressive Rock Airplay

By CLAUDE HALL

NEW YORK — Progressive rock programming, which started as sort of a fluke more than a year ago, is suddenly blossoming into a format that is giving some FM stations much needed attention and, in some cases, considerable profit.

Among the stations playing progressive rock are KPPC-FM, Los Angeles; KMPX-FM, San Francisco; WNEW-FM, New York; WABX-FM, Detroit; and KSHE-FM, St. Louis.

Newest stations to try out progressive rock programming on experimental basis include WOL-FM, Washington, and WAMO-FM, Pittsburgh. Ken Reeth, national program director for Dynamic Broadcasting, is doing the WAMO-FM show himself. He says he's never seen a reaction like this before to a show and is already planning to put the hour show on sister stations WILD in Boston and WUFO in Buffalo, both of which are AM r&b-formatted stations, and WOAH, a country station in Miami. WAMO-FM is r&b around the clock except for the hour 9-10 p.m. Monday through Saturday progressive rock segment. Reeth calls himself Brother Love on the show. The station is going up in wattage to 144,000 watts this summer and will probably go stereo at the same time.

The 6-midnight show Sundays on WOL-FM, which will bow March 24, is a test and Ted Atkins, operations director, said that if it was successful the station would consider "expanding to a considerable degree." At present, the 50,000-watt stereo station features a jazz format. Steve Stafford will host the show under the name of Ssex (pronounced Essex); he's production director of WOL, which is one of the most powerful r&b stations in the nation. The new WOL-FM progressive rock show will be promoted on AM radio, in high school newspapers and underground papers.

WIXY in Cleveland now has a Sunday 11 p.m.-2 a.m. show called "NEMO's Nook" hosted by Doc Nemo. WMOH in Hamilton, Ohio, plays progressive rock nightly mixed with Hot 100 sounds and also has two special four-hour shows Thursday and Sunday called "Strange Brew" 7-11 p.m.

Out in Wichita, Kan., KFHF-FM, a 30,000-watt monaural operation that has plans to go stereo, programs underground 11-noon daily and 10 p.m.-1 a.m. In addition, every third record is an LP cut and many

of these are progressive, said operations director Barry Gaston. "We soft-pedaled the progressive rock music at first (the station has been rock about two years) because we felt there weren't any hippies in Kansas. But our most popular hours have been those that are farthest out in music and we find we're getting people in the 30s and 40s who are listening to us, as well as the college crowd." He said that KFHF-FM was considering a progressive format 24 hours-a-day. The station, he

(Continued on page 38)



WHCQ's SECOND SOUL SHOW drew an estimated 2,000 to a performance headed by Eddie Floyd of Stax Records. From left, deejays Bill Snyder and Steve Reno, Floyd, WHCQ music director Sam Holman and WHCQ pilot Ben Smith. Show also featured Bobby Moore, the Rhythm Aces and the Dobbs.

Radiomen, Innkeepers Attend 'Night' Workshop

MEMPHIS—Key radio personnel and innkeepers from Holiday Inns across the United States and Canada attended the Holiday Inn "Nighttime" workshop here March 12 at the Institutional Mart of America.

"Nighttime" is the midnight-to-dawn radio show broadcast each weeknight over 62 stations. Dotty Abbott, known professionally as "Dolly Holiday," is the hostess.

William B. Walton, executive vice-president of Holiday Inns of America Inc., greeted participants. Dean Damundson, station manager for WMC radio, welcomed them to Memphis. WMC was the first station to carry the show.

The workshop was co-ordinated by Dick Potter, director of radio and TV advertising for Beard, Lawson, and Potter, the house advertising agency for Holiday Inn.

Some 75 attended the meeting. The afternoon workshop sessions were conducted by Ray Muer of Blair, Inc., Sam Hall of Edward Petry Co., and Bob Keefe of NBC spot sales.

Among those taking part in the discussions were Bob Pettigell, KQB, Albuquerque; Alan Hoffberger, WBAL, Baltimore; Ralph Weinman, WBDS, Boston; Bob Nelson, WBRD, Bradenton, Fla.; Lester Vihon, WNWC, Chicago; Bruce Glycagdie, WJFM, Grand Rapids, Mich.; Tom Longfellow, KARK, Little Rock; William Viands, WIDD, Miami; John Harris, WKRQ, Mobile; Dick Lamoreaux, WVPC, Monmouth, Ill.; Ed Johnson, WTAR, Norfolk; John Latz, KWK, St. Louis; Rex Prois, KITE, San Antonio; Bob Ardrey, WWCO, Waterbury, Conn.; Martin Griffin, KODAFM, Houston; Ralph Faucher, WTAQ, Chicago; Gene Milner, WSAF, Fort Lauderdale; Dean Osmundson, WMC, Memphis, and Red Rizer, Metromedia Radio, Atlanta.

Country TV'er In San Antonio

SAN ANTONIO — Country music came to the San Antonio night tv scene on Tuesday (19) when "Country Corner Music" debuted on KSAT-TV with Don Smith's Western Swing Band in a 30-minute color telecast. Hosts for the weekly show are Bill Brewer and Frank McNeans, who will introduce guests and will perform. Featured on the premiere show was vocalist Terry Sims. The show is scheduled for a 26 week run and will be taped weekly in the KSAT-TV studios.



KBBQ PROCLAIMS "Jack Greene Day" to celebrate visit to the Burbank, Calif., station by the Decca Records country music performer. Greene appeared on the station live and on tape throughout the day and was treated to lunch by the station. From left, KBBQ's Harry Newman and Bob Jackson, Greene, Pamper Music's Pat Shields, KBBQ music director Larry Scott and program director Bill Ward.

WMPR AIDS TO PLAYLIST

FLINT, Mich. — WMPR, easy listening operation here, will include albums on its printed playlist, starting April, said music director George W. Wilson. Heretofore, the station only listed singles. But the station will now list by songs, weeks on charts, and designate whether the song is from single or LP.

KLIF's Creative Kick Clicks

DALLAS — Creative programming that involves not only album cuts but records that are so familiar they go unannounced has begun to pay off royally in ratings for KLIF.

The station, owned by McLendon Broadcasting, features a Hot 100 format. The programming is "not a helter-skelter format" insists program director Ken Dowe, who also does a

6-9 a.m. radio show (he had a 31 share in a recent Hooper). The programming, however, does involve new records, climbers, the top 20, about 10 records that are familiar hits, and about 350 records that Gordon McLendon, president of KLIF, terms as "freaks" because they appeal to everybody.

In fact, KLIF is aiming for a broad spectrum of de-

mographics with its programming. You might call the programming a cross between top 40 and middle-of-the-road. Dowe says, "I was chicken . . . scared to death . . . to try this type of programming. But it works. It's amazing."

The programming hinges around the top 20 records in local sales. Records that are

(Continued on page 38)

Radio Programming Forum Is Set by BB

• Continued from page 1

and other related subjects. Billboard's Forum will bring together "Madison Avenue" decision-makers, the radio field and the record industry. The Forum will cover the nuances of radio programming as it relates to image and impact.

Separate Play By MacDonald

SAGINAW, Calif. — The MacDonald Broadcasting Co. bowed country music March 18 on WSAM-FM. A two-month survey by the company in the Saginaw-Bay City area indicated a strong interest in country music.

According to Kenneth MacDonald, president, WSAM-FM first went on the air in 1947, and the combined properties, WSAM and WSAM-FM, were bought by MacDonald in 1962. WSAM is a top 40 operation.

and other related subjects. Billboard's Forum will bring together "Madison Avenue" decision-makers, the radio field and the record industry. The Forum will cover the nuances of radio programming as it relates to image and impact.

In sponsoring the Forum at the request of many broadcasters, Billboard plans to fulfill a need that has long been felt in the industry. Initial response has been enthusiastic.

Broadcasters attending will receive a certificate upon completion of the three-day slate of sessions.

This will be the type of Forum that no responsible broadcasters can afford to miss. Although subjects will revolve around music programming, these subjects will be discussed with all of their ramifications. There will be special emphasis on matters of interest to program directors and air personalities.

Pioneers to Cite Bedside Network

CHICAGO — The Broadcast Pioneers will present a special award to the Bedside Network of the Veterans Hospital Radio-TV Guild during the annual banquet of the convention of the National Association of Broadcasters Sunday-Wednesday (31-3). The award, signed by Pioneer president Glenn Marshall Jr., commemorates 20 years of the network in helping hospitalized veterans. The Network will hold a fund-raising ball at the New York Hilton May 3, New York, with Allen Ludden and Buttery White as co-chairmen.

WGMS WON'T GO DRAKE WAY

NEW YORK — Rumors that WGMS, Washington, would switch to the Drake format were denied here last week by Ross Tabor, vice-president of radio for RKO General Broadcasting. Bill Drake is programming consultant to the RKO General chain; his stations include WRKO, Boston; KHJ, Los Angeles; and KFRC, San Francisco.

Vox Jox

I know at least one country music personality who needs a job, plus a couple of easy listening men who'd like to move up. So, starting next week, Billboard is starting a new service to help everybody—from deejay to program director to station manager. Watch for the announcement.

By **CLAUDE HALL**
Radio-TV Editor

is long enough for a record; though I'm not sure whether this would be the "official" record for not. But I'll give it the Claudius Seal of Approval.

WDIA, the 50,000-watt r&b powerhouse in Memphis has updated its sound with the addition of a new program director—**Bill Thomas**. March 18, the station kicked up a new sound with a new jingles series and two new personalities: **Bob (the Fatman) Hicks** from WIGO in Atlanta and **Johnny Apollo** from WWUN in Jackson, Miss. . . . **Larry O'Brien**, formerly with WGRT in Chicago, WYSL in Buffalo, and KSOL in San Francisco (not all at once, I'll bet) is now in the 7-11 p.m. slot at WGH in Norfolk. The WGH line-up now shapes up like this: **George Crawford** 5-9 a.m., program director **John Garry** 9-noon, **Dick Lamb** noon-3 p.m., **Gene Loving** 3-7 p.m., **O'Brien**, and then **Roger Clark** 11 p.m.-5 a.m.

Got a note here that says **KEEN** in San Jose, Calif., is helping the Country and Western Music Promoter's Organization throw a dinner party April 10 for **Cactus Jack**, who retired from the air January 1968 and is now in sales for the station. . . . **Don Bell**, KFRE announcer, has been named program director for the Fresno, Calif. Triangle operation. He fills a vacancy created by the shift of **Lee Jensen** to KFRE-TV. . . . **Charles R. Parker**, assistant general manager and program director of WDRC in Hartford, Conn., has been upped to vice-president of programming.

Jack Rabito, known as the White Rabbit, is now on WRHL, Rochelle, Ill. . . . **Tom Tyler**, program director with WKKO, Cocoa-Cape Kennedy, Fla., the past five years, has joined WQAM in Miami, as noon-3 p.m. personality and production man. . . . **KING** in Seattle has signed **Jim Kelly** to take over the 10 a.m.-2 p.m. show of **Drew McDaniel**, who leaves to assume a communications fellowship at Ohio State University; Kelly has worked on stations in Yakima, Tacoma and Chicago.

Johnny Devereaux at WIFI-FM in Philadelphia is also now doing a 3-5:45 p.m. show as well as 7-10 p.m. The reason? His evening progressive rock show was doing so well the station had to expand to more hours. . . . **Bill Thompson**, who recently departed the operations and program manager posts at KGBS in Los Angeles, has been named administrative assistant to **Tom Smothers** and part of his new job will deal with the summer "Smothers Brothers Show" which will feature **Glen Campbell**. . . . **WSLV**, P.O. Box 96, Ardmore, Tenn. 38449 needs country music and gospel records—old and new—according to President **E. D. Hildreth**. . . . Made a mistake a couple of issues back. WOPA-FM in Chicago is not owned by the underground newspaper Seed; my apologies to general manager **Al Michel**. My Chicago staffer has been fined a fur-lined typewriter ribbon.

KBYR and **KNIK-FM** in Anchorage, Alaska, has added **Rich Barrett** to the staff to do the simulcast midnight-6 a.m. slot; previously the station went off the air at midnight. . . . **Terry Wilson** at WQXR-FM in Oxford, Ohio, is claiming the world's record for continuous broadcasting—163 hours and 15 minutes without rest, under a doctor's watchful eye. He says, "I was kept awake by a continuous stream of ice baths and cold showers." I guess 163 hours

Switch has **WZAK-FM's Doc Nemo** taking his progressive rock show to **WIXY** in Cleveland 11 p.m.-2 a.m.; **WIXY's Dick Liberator** is now on **WZAK-FM** Monday through Saturday with oldies show. . . . New deejay at **WABZ** is **Hotdog** from **WHIH**, Norfolk, Va., replacing **Wild West Dickinson**. . . . **Ed Robbins** has been appointed assistant program director of **KCBS** and **KCBS-FM**. He'd been program director of **KPAT** and **KPAT-FM** in Berkeley, Calif. Robbins, a veteran of more than 20 years in broadcasting, started his career at **WTIC** in Hartford, Conn. He replaces **Mike Felix**, now on the air for **KCBS**.

KYRO, Box 280, Potosi, Mo. 63664 needs better country music record service. Send to music director **John R. Emens**. By the way, staffer **Bill Perry** has a new record out on **Cherry Records**—"No Not Twice." . . . **Ricci**, for the past 10 years a deejay on **KTSA**, San Antonio, has shifted over into sales at the station.

Julian H. (Bob) Breen is now production director and director of community services for **WABC**, New York; he was formerly executive assistant to the president of Greater New York Media, which owns and operates stations such as **WCTC**, New Brunswick, N. J.; be that, he was an air personality for **WMID**, Atlantic City, N. J. . . . **Mike Craft**, former chief engineer and air personality at **WVAR** in Richmond, W. Va., has left his country music show to join **WKOY** in Bluefield, W. Va., a Hot 100 format station; he's on 8 p.m.-1 a.m. . . . **Mike O'Donnell**,

music director of **KPLT**, P.O. Box 235, Paris, Tex., needs oldies dating from 1965 through 1967. Can anybody help him out?

Ron Morgan at **WLYV** in Fort Wayne, Ind., has left to join **WKNR-FM**, Detroit, and **Gary Lockwood** has joined **WLYV** from **WSAM**, Saginaw, Mich. . . . Promotion men will take over the mike at **WREO**, Ashtabula, Ohio, on April 1 for the day, according to music director **Dick Michaels**, who hopes they won't play too much of their own product. . . . **James D. Roosa Jr.**, general manager at **WFAS** in Westchester County has also been made president of the New York suburban station. . . . **Willis Duff**, formerly

(Continued on page 38)



KCKN DEEJAY EARLY WILLIAMS does the straightman role for **RCA Records** artist **Archie Campbell**, one of the performers at the 43d anniversary show that drew 3,600 recently to Memorial Hall in Kansas City, Mo. More than 1,000 country music fans were turned away.

Yesteryear's Hits

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

POP SINGLES—5 Years Ago March 30, 1963

1. He's So Fine—Chiffons (Laurie)
2. Our Day Will Come—Ruby & the Romantics (Kapp)
3. The End of the World—Skeeter Davis (RCA Victor)
4. South Street—Orlons (Cameo)
5. You're the Reason I'm Living—Bobby Darin (Capitol)
6. Rhythm of the Rain—Cascades (Valiant)
7. In Dreams—Roy Orbison (Monument)
8. Baby Workout—Jackie Wilson (Brunswick)
9. Our Winter Love—Bill Pursell (Columbia)
10. Blame It on the Bossa Nova—Eddie Gorme (Columbia)

R&B SINGLES—5 years Ago March 30, 1963

1. Our Day Will Come—Ruby & the Romantics (Kapp)
2. He's So Fine—Chiffons (Laurie)
3. Baby Workout—Jackie Wilson (Brunswick)
4. Send Me Some Lovin'—Sam Cooke (RCA Victor)
5. Ruby Baby—Dion (Columbia)
6. Walk Like a Man—Four Seasons (Vee Jay)
7. Call on Me—Bobby Bland (Duke)
8. Rhythm of the Rain—Cascades (Valiant)
9. That's the Way Love Is—Bobby Bland (Duke)
10. End of the World—Skeeter Davis (RCA Victor)

POP SINGLES—10 Years Ago March 31, 1958

1. Tequila—Champs (Challenge)
2. Lollipop—Chordettes (Cadence)
3. Sweet Little Sixteen—Chuck Berry (Chess)
4. A Wonderful Time Up There/It's Too Soon to Know—Pat Boone (Dot)
5. Who's Sorry Now—Connie Francis (MGM)
6. Don't/I Beg of You—Elvis Presley (RCA Victor)
7. Sail Along Silvery Moon/Raunchy—Billy Vaughn (Dot)
8. Dinner With Drac—John Zacherle (Cameo)
9. Catch a Falling Star/Magic Moments—Perry Como (RCA Victor)
10. Sugartime—McGuire Sisters (Coral)

POP LP'S—5 Years Ago March 30, 1963

1. Songs I Sing on the Jackie Gleason Show—Frank Fontaine (ABC-Paramount)
2. Moving—Peter, Paul & Mary (Warner Bros.)
3. West Side Story—Soundtrack (Columbia)
4. The First Family—Vaughn Meader (Cadence)
5. My Son, the Celebrity—Allan Sherman (Warner Bros.)
6. Richard Chamberlain Sings—(MGM)
7. Moon River & Other Great Movie Themes—Andy Williams (Columbia)
8. Peter, Paul & Mary—(Warner Bros.)
9. My Son, the Folk Singer—Allan Sherman (Warner Bros.)
10. Jazz Samba—Stan Getz & Charlie Byrd (Verve)

PROGRAMMING AIDS

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

HOT 100 RECORDS

NASHVILLE: **WKDA** music director **Bill Craig**—**Best Pick** is "Take Good Care of My Baby," by Bobby Vinton, Epic; **Best Leftfield Pick** is "Mama McCluskie," by Narro Wilson, Smash.

PITTSBURGH: **KQV** music director & deejay **Chuck Brinkman**—**Best Pick** and **Leftfield Pick** is "Livin' Too Fast" by Fountain of Youth, Colgems.

COLUMBUS: **WCOL** deejay **Mike Adams**—**Best Pick** is "In Need of a Friend," by the Cowsills, MGM; **Best Leftfield Pick** is "Pictures of Matchstick Men" by the Status Quo, Cadet Concept; **Biggest Leftfield Happening** is "Here's to You," by Hamilton Camp, Warner Bros.

BANGOR, Me.: **WABI** Program director **George Hall**—**Biggest Leftfield Happening** is "The Unicorn," by the Irish Rovers, Decca.

SAN BERNARDINO, Calif.: **KMEN** deejay **Robie Lauser**—**Best Leftfield Pick** is "Nowadays Clancey Can't Even Sing," by Buffalo Springfield, Atco; **Biggest Happening** is "I Love You" by the People, Capitol.

JACKSONVILLE, Fla.: **WAPE** program/music director **Ike Lee**—**Best Pick** is "Call Me Lightning," by the Who, Decca; **Best Leftfield Pick** is "Come Down," by Honey Ltd., LHI; **Biggest Leftfield Happening** is "Love Machine" by the Roosters, Philips (understand the new Beatles LP is titled "Foot Orgy").

FORT WAYNE, Ind.: **WLYV** music director & deejay **Dale Allen**—**Best Leftfield Pick** is "Livin' Too Fast" by the Fountain of Youth, Colgems; **Biggest Happening** is "Love Is All Around," by the Troggs, Fontana; **Biggest Leftfield Happenings** are "Gonna Have a Good Time" by the Jamie Lyons Group, Laurie, and "Live & In Person," by the Carnaby St. Runners, Buddha.

MIAMI: **WFUN** program director **Jack R. Merker**—**Best Pick** and **Leftfield Pick** is "Me About You," by Jackie De Shannon, Imperial.

TROY, N. Y.: **WTRY** program director & deejay **George Williams**—**Best Pick** is "Red, Red Wine" by Neil Diamond, Ban; **Best Leftfield Pick** is "Our Corner of the Night," by Barbra Streisand, Columbia; **Biggest Leftfield Happening** is "You've Got to Be Loved," by the Montanas, Independence.

FLINT, Mich.: **WTAC** program director & deejay—**Best Pick** is "Red, Red Wine," by Neil Diamond, Bang; **Best Leftfield Pick** is "Alone Again Or," by the Love, Elektra.

MINNEAPOLIS: **WDGY** music director & deejay **Johnny Canton**—**Best Pick** is "Red, Red Wine," by Neil Diamond, Bang; **Best Leftfield Pick** is "Dr. Jon," by Jon & Robin and the In Crowd, Abnak.

BABYLON, L. I., N. Y.: **WGLI** music director & deejay **Dave Knight**—**Best Pick** is "The Legend of Xandu" by Dave, Dee, Dozy, etc., Imperial; **Best Leftfield Pick** is "Sunny & Me" by Good & Plenty, Senate; **Biggest Leftfield Happening** is "Every Step I Take" by the Hassles, UA.

HAZLEHURST, Ga.: **WVOH** program director & deejay **Bobby Holland**—**Biggest Leftfield Happening** is "I Cannot Stop You" by the Cherry Slush, U. S. A.; **Biggest Happening** is "Dr. Jon" by Jon & Robin and the In Crowd, Abnak.

PHILADELPHIA: **WIBG** music director & deejay **Dean Tyler**—**Best Pick** is "Call Me Lightning," by the Who, Decca; **Best Leftfield Pick** is "A Stop Along the Way" by Timothy Carr, Hot Bisquit; **Biggest Leftfield Happening** is "U. S. Male," by Elvis Presley, RCA.

HOUSTON: **KNUZ** music director **Buddy Covington**—**Best Pick** and **Leftfield Pick** is "Face It, Girl, It's Over" by Nancy Wilson, Capitol; **Biggest Happening** is "Sunshine of Your Love," by the Cream, Atco; **Biggest Leftfield Happening** is "Honey," by Bob Shane, Decca.

SUMTER, S. C.: **WDXY** music director & deejay **Rod Stacey**—**Best Pick** is "Mony Mony," by Tommy James & Shondells, Roulette; **Best Leftfield Pick** is "I Love How You Love Me," by the Loved One, Roulette; **Biggest Leftfield Happening** is "Baby, What I Mean" by the Spiral Staircase, Columbia.

RICHMOND, Va.: **WLEE** music director **Dick Reus**—**Best Pick** is "I Wanna Live," by Glen Campbell, Capitol; **Best Leftfield Pick** is "Livin' Too Fast," by the Fountain of Youth, Colgems; **Biggest Leftfield Happening** is "Master Jack," by Four Jacks & a Jill, RCA.

RICHMOND, Ind.: **WHON** program director **Doni Elberts**—**Biggest Happening** is "Springfield Plane," by Kenny O'Dell, Vegas.

WASHINGTON: **WEAM** music director **Paul Christy**—**Best Pick** is "My Girl, Hey Girl" by Bobby Vee, Liberty; **Best Leftfield Pick** is "The Unicorn," by the Irish Rovers, Decca.

CLEVELAND: **WIXY** music director **Eric Stevens**—**Best Pick** and **Leftfield Pick** is "Does Your Mama Know About Me," by Bobby Taylor and the Vancouvers, Gordy; **Biggest Leftfield Happening** is "The Unicorn," by the Irish Rovers, Decca.

ASHTABULA, Ohio: **WREO** music director & deejay **Dick Michaels**—**Best Pick** is "You Don't Want My Love," by Robert John, Columbia; **Best Leftfield Pick** is "Cry Baby," by Rampage, Warner Bros.; **Biggest Leftfield Happening** is "Only You," by Bobbie Martin, UA.

COUNTRY MUSIC RECORDS

GREENSBORO, N. C.: **WGBG** program director & deejay **Tom Miller**—**Best Pick** is "Anything That's Part of You," by Billy Craddock, Chart; **Best Leftfield Pick** is "Not in Box No. Nine," by Stu Phillips, RCA; **Biggest Happening** and **Leftfield Happening** is "The Last Goodbye," by Dick Miles, Capitol.

(Continued on page 38)

Things are happening . . . it's time to take stock

There ARE new dimensions on the radio programming horizon . . . new forms, new appeals . . . all resulting in NEW RATINGS. The field churns with ideas . . . is in a ferment of change.

The Radio Programming Forum was conceived by BILLBOARD to give all concerned with programming . . . station and general managers, program directors, music directors, disk jockeys, a&r men, record promoters . . . a chance to sit down and compare experience, opinions and ideas.

Mark the dates on your calendar . . . June 7-8-9, Friday, Saturday and Sunday. (Sessions begin at 2:00 p.m. on Friday and end at 2:00 p.m. on Sunday.) The discussions will be concentrated. But they will be far-ranging and meaningful to all organizations and individuals concerned with programming. If you have problems, this will be your chance to get them solved.

Special plans are being made to enable registrants to get together within the structure of the Forum for frank and intimate discussions of mutual problems and opportunities. The Forum is under professional direction and is the first conference realistically directed to such a broad spectrum of radio programming.

**It will be an historic occasion. DON'T MISS IT!
SEND IN YOUR REGISTRATION NOW.
USE THE COUPON BELOW.**

Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, June 7-8-9, New York Hilton, New York City. (If you wish to register others besides yourself from your organization, please send the names and payments on your letterhead.)

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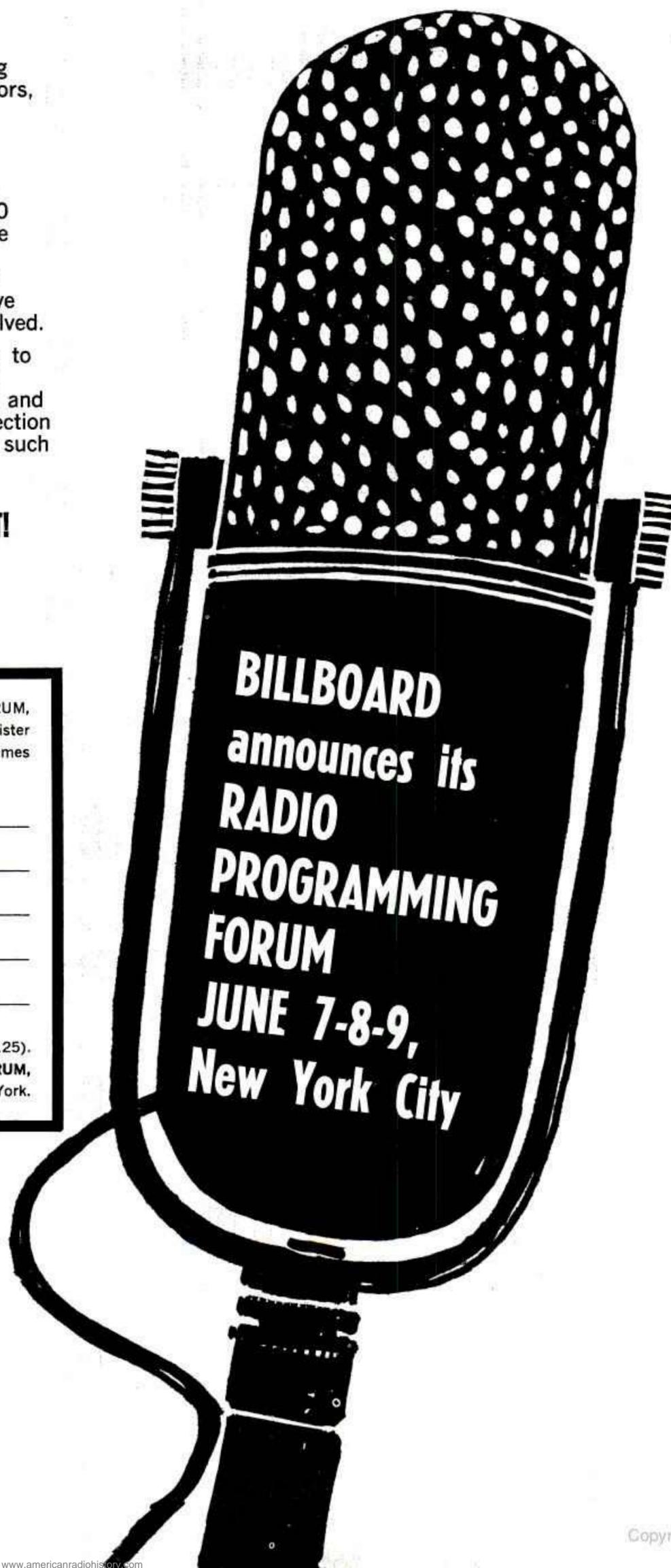
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Check enclosed (Registration Fee \$100. After June 1, \$125). Send registration and check to RADIO PROGRAMMING FORUM, 9th Floor, 300 Madison Avenue, New York City, 10017, New York.



Vox Jox

• *Continued from page 36*

with KLAC as program director of the Los Angeles station, has joined WKDE, Boston. . . . Robert Colvig is now with KSFR, San Francisco.

★ ★ ★

Tom Watson, formerly the mid-morning man and production director at KRBC in Abilene, Tex., is now news director for WLOK, the soul station in Memphis. The rest of the line-up there includes manager **Jack Maurer**, program director **Al (Mad Man) Perkins**, **Steve**, **Soul Papa Campbell**, **Avery Davis**, **Moon Man**, **Whiz Kid** and **Mellow Jack**. . . . After six years in Canada with CKXL and CFAC in Calgary, **Russ Vernon** is back Stateside and on the air 5:30-9 a.m. and noon-3 p.m. for KWNT and KWNT-FM in Davenport, Iowa. Address of station is 1019 Mound Street.

★ ★ ★

Record men, here's a letter you should note from **George Toles**, program director of KBIQ-FM, 240,000-watt stereo station in Seattle: "As the late afternoon voice of WJBK, Detroit, for more than two years, I had little direct contact with the distributors themselves. However, we saw a lot of Capitol's **Tom Gelardi**, Columbia's **Russ Yerge** and the boys from MGM Records. Since coming to Seattle to put KBIQ-FM on the air, I've found the picture as seen by a program director quite another story. With 240,000 watts of stereo easy listening music 24-hours-a-day, KBIQ-FM is the strongest signal north of San Francisco. With only three months behind us, the response from listeners, advertisers and agencies has

been overwhelming. No better service could be provided us than that which we receive from **Steve Fischler** of RCA and Philips, Decca's **Pat Cassidy** and Columbia's **James Fuscaldo**. I only wish we could have heard from the other labels. Come to think of it, we have heard from them. 'If you want records, come down to the office.' What's at the office is the residue after the longer-established, lofty-rated stations have been sent their regular mailings. Our option then is to purchase the albums we need. When you turn to the label's headquarters for help, the answer comes back, 'You're being serviced locally by XXX Distributors. They'll be happy to take care of you.' Our course of action is to play the albums we receive. As **Marsh McLuhan** would say, 'We've got the medium; maybe the record companies will get the message.'

★ ★ ★

KUIK, P.O. Box 335, Hillsboro, Ore. 97123 needs country music records, both singles and albums. Send to **Pete Kerr**, music director. . . . **Jim Mendes** at WJAR, Providence, R. I., reports that the New England Telephone Co. is sponsoring his night show across-the-board, six nights a week.



JIM STAGG, of WCFL, Chicago, plays host to Epic Records artist **Georgie Fame**, left, whose current hit is "The Ballad of Bonnie and Clyde."

WFAS in Switch From 8-Midnight

WHITE PLAINS, N. Y.—WFAS, one of the leading suburban radio stations in the nation (it serves commuter-minded Westchester County), has changed its 8-midnight programming to background-type music, according to music director **Gary Alexander**. "Our ratings in the area were good, but we were beat out by the New York City stations that program for teens, so we decided to feature something we could sell to advertisers."



JOHN HALL, new air personality with CFGM, Toronto, gets a new album by RCA Records artist **Charlie Pride**, right, delivered in person. Pride was appearing at the Horseshoe Tavern recently.

FM'ers Bust Out With Prog. Rock

• *Continued from page 35*

said, is No. 4 in the over-all market at night.

WBRU-FM Expands

WBRU-FM, the 20,000-watt stereo operation at Brown University, expanded its progressive rock programming to 3-6 p.m. six days a week in February and work is that the station may even go further toward progressive rock. **Donald S. Berns**, program director of WBRU-FM, recently stated, "We feel that this is what's happening now, especially in the FM field of broadcasting."

James Psihoulis, general manager of WZUM in Pittsburgh, said that his station is programming progressive rock Sunday afternoons in a show hosted by **Mad Mike**. Station is playing the **Canned Heat**, the **Steppenwolf**, the **Wizard of Oz**, the **Hassles**, the **Bohemian Vendetta**, the **Spirit**, and the **Jimi Hendrix Experience**, among others.

WIBG-FM in Philadelphia, under the leadership of FM co-ordinator **George Meier**, is programming some progressive rock, but the operation is automated and unannounced. WCMU-FM at Central Michigan University, Mount Pleasant, Mich., is doing a 9:30-midnight Sunday show with **Randy Martin** as host called "The Experiment."

WNEW-FM in New York continues to set a torrid pace under a progressive rock format. A recent LP of A&M Records sold 18,000 in New York from WNEW-FM play alone. The only thing to be criticized about the station is that deejays also play non-progressive records that can be heard (quite frequently) on rockers WMC A and WABC. WABC-FM just switched to a rock format, but will probably shun a heavy load of the progressive sounds. College radio stations, many of them carrier current, seem to be taking quickly to progressive sounds, but none are solid full-time. Like most commercial stations, they're dabbling in it with a weekend program or maybe a late-night stint. But those stations that have gone into it seriously, especially the FM stations, seem to be doing quite well.

PROGRAMMING AIDS

• *Continued from page 36*

SACRAMENTO, Calif.: KRAK station manager, program/music director—**Best Pick** is "Wild Weekend" by **Bill Anderson**, Decca; **Best Leftfield Pick** is "You Better Sit Down Kids" by **Roy Drusky**, Mercury; **Biggest Happening** and **Leftfield Happening** is "Born to Love You" by **Bob Wills**, Kapp.

HOUSTON: KIKK program/music director & deejay **Bill Bailey**—**Best Pick** is "Honey" by **Bobby Goldsboro**, UA; **Biggest Happening** is "Another Place, Another Time" by **Jerry Lee Lewis**, Smash.

MEMPHIS: WMQM program/music director & deejay **Les Acree**—**Best Pick** is "From Me to You" by **Jerry Inman**, Columbia; **Best Leftfield Pick** is "Another Place, Another Time" by **Jerry Lee Lewis**, Smash; **Biggest Happening** is "Separate Tables" by **Johnny Christopher**, ABC; **Biggest Leftfield Happening** is "I'm Stuck in Jackson" by **Bud & Joyce Murry**, Blake (we have just added an oldie hour to our format from 1-2 p.m. to beef up our sound).

PHILADELPHIA: WRCP program/music director & deejay **John Mazer**—**Best Pick** is "I Wanna Live" by **Glen Campbell**, Capitol; **Best Leftfield Pick** is "Come on Home" by **Peggy Little**, Dot; **Biggest Happening** is "Honey" by **Bobby Goldsboro**, UA; **Biggest Leftfield Happening** is "The Last Goodbye" by **Dick Miles**, Capitol ("I Wanna Live" may be as big as "By the Time I Get to Phoenix").

NORFOLK, Va. WCMS program director & deejay **Joe Hoppel**—**Best Pick** and **Leftfield Pick** is "The Image of Me" by **Conway Twitty**, Decca; **Biggest Happening** and **Leftfield Happening** is "The Last Goodbye" by **Dick Miles**, Capitol.

BURBANK, Calif.: KBBQ program director **Bill Ward**—**Best Leftfield Pick** is "Come on Home" by **Peggy Little**, Dot; **Biggest Happening** is "U. S. Male" by **Elvis Presley**; **Biggest Leftfield Happenings** are "Honey" by **Bobby Goldsboro**, UA, and "From Me to You" by **Jerry Inman**, Columbia.

TEXAS CITY, Tex.: KTLW music director **Bill Vance**—**Best Pick** is "Have a Little Faith" by **David Houston**, Epic; **Best Leftfield Pick** is "Remembering" by **Jerry Reed**, RCA; **Biggest Happening** is "Another Place, Another Time" by **Jerry Lee Lewis**, Smash; **Biggest Leftfield Happening** is "The Last Goodbye" by **Dick Miles**, Capitol.

WACO, Tex.: KAWA program/music director **Johnny Dallas**—**Best Pick** is "Will You Visit Me on Sunday" by **Charlie Louvin**, Capitol; **Best Leftfield Pick** is "Another Place, Another Time" by **Jerry Lee Lewis**, Smash; **Biggest Happening** is "The Legend of Bonnie & Clyde" by **Merle Haggard**, Capitol; **Biggest Leftfield Happening** is "Honey" by **Bobby Goldsboro**, UA.

CHARLOTTE, N. C.: WWOK program/music director & deejay **Jim Beatty**—**Best Pick** is "U. S. Male" by **Elvis Presley**, RCA; **Best Leftfield Pick** is "The Sunshine of My World" by **Dallas Frazier**, Capitol; **Biggest Leftfield Happening** is "Honey" by **Bobby Goldsboro**, UA.

KLIF's Creative Kick Clicks

• *Continued from page 35*

climbing are alternated with top 20 records as fillers. However, this pattern is interrupted in three different instances. For one thing, two album cuts are played each hour, taking the place of climbers. These are used to balance the daytime programming somewhat. Between 9 a.m. and 3 p.m., the album cuts are limited to easy listening type artists such as **Ed Ames**, **Glen Campbell**, **Fifth Dimension**, and the **Mamas and Papas**. In the evening hours, for example on the 6-9 **Jimmy Rabbit** show, these album cuts are artists like the **Jimi Hendrix** experience and **Joe Tex**.

Familiar Records

KLIF has a list of familiar records—usually 10 that are changed each week—that **Dowe** calls his "A File" records. KLIF deejays began the hour on the tone with an "A File" record like "Up, Up and Away," by the **Fifth Dimension** or "Different Drum," by the **Stone Poneys**; these are unannounced on the belief that the audience already knows them well. Usually, these are former hit records that have been pulled off the air for a few weeks.

"Freak" records are played after the 20-20 news. These are records considered freaks because they appeal to everybody—country music fans and pop music fans, old and young.

Dowe mentioned "King of the Road" and "I Left My Heart in San Francisco." He says he has 350 of these; that **Gordon McLendon** had the idea several years ago for programming this type of record but that KLIF only put them into play a few months ago.

Complex Format

"The programming is so complex that you can't figure it out by listening on the air," **Dowe** says. "KLIF is programmed like an easy listening station . . . big in community involvement. We're also aiming at the 20-35 age group, hoping to pick up many of these listeners because of the music we're playing." The station has most of the teens locked up because of lack of major competition. In fact, the most serious competition KLIF has at present is **KBOX**, a full-time country music operation.

The above programming is weaved in with four jingles per hour and four promotions per hour. Deejays talk 30 seconds after a record. Commercials are stepped down in time in that a 60-second commercial is followed by a 30-second spot and that's followed by a 10-second spot. "Then we throw in a jingle and go to a record fast," **Dowe** said. One-liner promotions are inserted between commercials. Deejays talk over the beginning of records very seldom and "when we do, we never fade the sound down."

RICHIE HAVENS

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KPPC-FM, KMPX-FM HIT BY STRIKES BY DEEJAYS

LOS ANGELES—Management-labor disputes broke into the open last week, causing a strike at KPPC-FM here and KMPX-FM, San Francisco. Disk jockeys at both the Crosby-Avery Broadcasting Co. outlets are seeking more money, with the San Francisco station walking out Monday (18) in support for the local station's action. DJ's at KPPC-FM walked out to protest the dismissal of general manager Milan Melvin and program director Tom Donahue, who has been programming both stations.

Local DJ's claim station has reversed its position on going multiplex stereo. DJ's are not members of American Federation of TV & Radio Artists, so the KPPC-FM contingent has formed Amalgamated American Federation of International FM Workers of the World Local as their spokesman. Local personalities claim the station is now making money as a result of Donahue's installing a progressive rock music format.

A Mexican TV Series Will Honor 150 Radio Artists

MEXICO CITY — A new TV series will honor 150 outstanding radio artists who figured prominently in Mexican music since the 1920's. The series of 52 half-hour programs, will present several artists each week on XEW-TV.

Called the "Golden Epoch of Radio," the shows will present such artists as Agustin Lara, Luis G. Roldan, Juan Arvizu, Amparo Montes, Antonio Brib-

iesca, and groups such as the Band of the City of Mexico directed by Jenaro Nunez, Trio Modelo, Gonzalo Cervera's orchestra and the first announcer on radio station XEW, Leopoldo de Samaniego.

XEW, one of the principal stations promoting live music on radio, was founded in 1935 by Emilio Azcarraga. The series will reach contemporary music with the "mambo," introduced by Damaso Perez Prado.

LaBrie Adds Pulse Tone To List of Radio Services

NEW YORK—Gene LaBrie, who packages "Lush au Go Go" and "International Discotheque" radio programming services, will bow a new service within the next few months with an unhearable pulse tone between every tune.

The pulse tone will give radio stations a chance to insert commercials and announcements between every record. The new service has been demanded by broadcasters, LaBrie said, because of the growing commercial aspects of FM radio, a sign that FM has come of age.

The "Lush au Go Go" package, which features easy listening music, and the "International Discotheque" package, which

features soft rock, are programmed in clusters of music. The new package will be up-tempo and feature both soft rock and easy listening music. Keith Lacey, record producer for MGM's Music Factory label, produces the "Discotheque" programming; Frank Angel, with Lacey as supervisor, does the lush show. La Brie, who was with a Columbia Records distributor in Hartford, Conn., for 15 years, got into the music packaging business by programming for national accounts on radio; this included the TWA show for more than three years, plus a show for 3M. His services are now used by more than a dozen radio stations, mostly FM.

KFIG-FM Format Switch

FRESNO, Calif. — KFIG-FM, stereo station here, has dropped automation and has switched formats to easy listening, reports manager Steve Snell. The station was formerly known by the call letters of KCIB-FM, which launched stereo broadcasting in 1961.

Snell said the format is actually "potpourri" as described in Billboard's issue of March 16, and "although we will not play

hard rock, we may play a song by an artist usually associated with hard rock. The criteria is how the song is performed, not necessarily who performs it." He said that the station keeps tabs fairly accurately on what listeners want to hear via taking requests every night from 10 to midnight. "Response on this program has been overwhelming, a real morale builder for a new format."

GIVE... so more will live
**HEART
FUND**



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
1	1	(Sittin' On) THE DOCK OF THE BAY Otis Redding, Volt 157 (East/Pine/Redwal, BMI)	9
2	2	LA-LA MEANS I LOVE YOU Delfonics, Philly Groove 150 (Nickel Shoe, BMI)	8
3	3	(Sweet, Sweet Baby) SINCE YOU'VE BEEN GONE Aretha Franklin, Atlantic 2486 (14th Hour/Cotillion, BMI)	5
4	4	I THANK YOU Sam & Dave, Stax 242 (East/Pronto, BMI)	9
5	5	THE END OF OUR ROAD Gladys Knight & the Pips, Soul 35042 (Jobete, BMI)	6
6	7	IF YOU CAN WANT Smokey Robinson & the Miracles, Tamla 54162 (Jobete, BMI)	4
7	8	MEN ARE GETTIN' SCARCE Joe Tex, Dial 4069 (Tree, BMI)	6
8	6	WE'RE A WINNER Impressions, ABC 11022 (Chi-Sound, BMI)	13
9	29	I GOT THE FEELIN' James Brown, King 6155 (Toccoa-Lois, BMI)	2
10	12	DANCE TO THE MUSIC Sly & the Family Stone, Epic 10256 (Daly City, BMI)	10
11	11	THAT'S A LIE Ray Charles, ABC 11045 (Tangerine, BMI)	5
12	9	I WISH IT WOULD RAIN Temptations, Gordy 7068 (Jobete, BMI)	11
13	—	TAKE TIME TO KNOW HER Percy Sledge, Atlantic 2490 (Gallico, BMI)	1
14	21	SOUL SERENADE Willie Mitchell, Hi 2140 (Kilyn, BMI)	5
15	20	SWEET INSPIRATIONS Sweet Inspirations, Atlantic 2476 (Press, BMI)	4
16	14	(Theme From) VALLEY OF THE DOLLS Dionne Warwick, Scepter 12203 (Feist, ASCAP)	7
17	10	THERE WAS A TIME James Brown & His Famous Flames, King 6144 (Galo, BMI)	10
18	19	JEALOUS LOVE Wilson Pickett, Atlantic 2484 (Cotillion/Tracebob, BMI)	4
19	15	WALK AWAY RENEE Four Tops, Motown 1119 (Twin Tone, BMI)	6
20	16	THERE IS Dells, Cadet 5574 (Emalou/Andros, BMI)	7
21	24	LOVEY DOVEY Otis & Carla, Stax 244 (Progressive, BMI)	5
22	22	SECURITY Etta James, Cadet 5594 (East, BMI)	4
23	23	DRIFTIN' BLUES Bobby Bland, Duke 432 (Travis, BMI)	6
24	18	IN THE MIDNIGHT HOUR Mirettes, Revue 11004 (East/Cotillion, EMI)	9
25	—	FUNKY STREET Arthur Conley, Atco 6563 (Redwal, BMI)	1

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
26	36	SHOW TIME Detroit Emeralds, Ric Tic 135 (Myto, BMI)	5
27	33	FOR YOUR PRECIOUS LOVE Jackie Wilson & Count Basie, Brunswick 55365 (Sunflower, BMI)	4
28	25	(1-2-3-4-5-6-7) COUNT THE DAYS Inez & Charlie Foxx, Dynamo 112 (Catalogue/Cee & Eye, BMI)	14
29	30	IF THIS WORLD WERE MINE Marvin Gaye & Tammi Terrell, Tamla 54161 (Jobete, BMI)	5
30	34	GET-E-UP (The Horse) Preparations, Heart & Soul 201 (Alpha-Phi, BMI)	4
31	31	IN THE MORNING Mighty Marvelous, ABC 11011 (Pamco-Yvonne, BMI)	2
32	37	TEN COMMANDMENTS OF LOVE Peaches & Herb, Date 1592 (Arc, BMI)	2
33	13	YOU Marvin Gaye, Tamla 54160 (Jobete, BMI)	9
34	32	I'M GONNA MAKE YOU LOVE ME Madeline Bell, Philips 40517 (Act Three, BMI)	4
35	49	COWBOYS TO GIRLS Intruders, Gemble 214 (Razor Sharp, BMI)	2
36	26	MAN NEEDS A WOMAN James Carr, Goldwax 332 (Rise/Aim, BMI)	11
37	—	CHECK YOURSELF Debbie Taylor, Decca 32259 (East, BMI)	1
38	38	BURNING SPEAR Soulful Strings, Cadet 5576 (Discus, BMI)	4
39	40	SHOW ME THE WAY TO GO Gene Chandler & Barbara Acklin, Brunswick 55366 (Jalynne/BRC, BMI)	2
40	—	LICKIN' STICK George Torrence & Naturals, Shout 224 (Web IV, BMI)	1
41	44	YOU SAY Esquires, Bunky 7753 (Hi-Mi/Flomar, BMI)	4
42	43	NIGHT FO' LAST Shorty Long, Soul 35040 (Jobete, BMI)	4
43	48	IMPOSSIBLE DREAM Hesitations, Kapp 899 (Fox, ASCAP)	2
44	44	SON OF HICKORY HOLLER'S TRAMP O. C. Smith, Columbia 44425 (Blue Crest, BMI)	3
45	50	WHAT IS THIS Bobby Womack, Minit 32037 (Metric/Tracebob, BMI)	2
46	46	I TRULY, TRULY BELIEVE Temptations, Gordy 7068 (Jobete, BMI)	4
47	—	I'VE COME A LONG WAY Wilson Pickett, Atlantic 2484 (Cotillion/Tracebob, BMI)	1
48	—	TE-NI-NEE-NI-NU Slim Harpo, Excello 2294 (Excellorec, BMI)	1
49	—	I'LL NEVER BE THE SAME Younghearts, Minit 32039 (Roker, BMI)	1
50	—	FOREVER CAME TODAY Diana Ross & the Supremes, Motown 1122 (Jobete, 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
1	1	LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	6
2	30	DOCK OF THE BAY Otis Redding, Volt 419 (M); S 419 (S)	2
3	3	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	13
4	5	VALLEY OF THE DOLLS Dionne Warwick, Scepter (No Mono); SPS 568 (S)	4
5	2	SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)	6
6	4	IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	15
7	8	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	18
8	11	WE'RE A WINNER Impressions, ABC ABC 635 (M); ABCS 635 (S)	5
9	9	I'M IN LOVE Wilson Pickett, Atlantic 8175 (M); SD 8175 (S)	7
10	7	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	23
11	12	BEAT GOES ON Vanilla Fudge, Atco 33-238 (M); SD 33-238 (S)	4
12	10	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); M2S-663 (S)	25
13	14	LIVE AND LIVELY Joe Tex, Atlantic 8156 (M); SD 8156 (S)	7
14	17	THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	3
15	25	I CAN'T STAND MYSELF WHEN YOU TOUCH ME James Brown & the Famous Flames, King (No Mono); 1030 (S)	2

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
16	6	AXIS: BOLD AS LOVE Jimi Hendrix Experience, Reprise (No Mono); RS 6281 (S)	7
17	13	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	68
18	21	FEELIN' GOOD Lou Rawls, Capitol (No Mono); ST 2864 (S)	4
19	18	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	27
20	18	DIONNE WARWICK'S GOLDEN HITS, PART I Scepter SRM 565 (M); SPS 565 (S)	20
21	23	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	20
22	22	TELL MAMA Etta James, Cadet LP 802 (M); LPS 802 (S)	3
23	24	JAMES BROWN PRESENTS HIS SHOW OF TOMORROW Various Artists, King (No Mono); 1024 (S)	4
24	19	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	23
25	26	ONCE UPON A DREAM Rascals, Atlantic 8169 (M); SD 8169 (S)	3
26	16	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	25
27	20	THE TIME HAS COME Chambers Brothers, Columbia CL 2722 (M); CS 9522 (S)	9
28	—	WELCOME TO MY LOVE Nancy Wilson, Capitol T 2844 (M); ST 2844 (S)	1
29	—	THIS IS SOUL Various Artists, Atlantic 8170 (M); SD 8170 (S)	1
30	27	COWBOYS & COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	20

Bach 'Mass' Set Out on Angel

LOS ANGELES — A three-LP set of Bach's "Mass in B Minor" is being issued by Angel next month. The package features Agnes Giebel, Janet Baker, Nicolai Gedda, Hermann Prey and Franz Crass. Otto Klemperer conducts the BBC Chorus and New Philharmonia Orchestra.

The low-price Seraphim line is releasing a two-record mon-

aural-only set of Verdi's "Un Ballo in Maschera" with Beniamino Gigli, Maria Caniglia, Fedora Barbieri, Elda Ribetti and Gino Bechi. Tullio Serafin conducts the Rome Opera Chorus and Orchestra in the performance recorded originally in 1943.

Gigli also is featured in a Seraphim album of arias and ensembles. Also appearing on the LP are Amelita Galli-Curci,

Louise Homer and Giuseppe De Luca. Rounding out the Seraphim list is the second volume of Mahler songs by Christa Ludwig with pianist Gerald Moore, and Sir John Barbirolli and the Philharmonia Orchestra in Elgar.

Angel is issuing the first recording of Walton's "The Bear" with Monica Sinclair, John Shaw, Norman Lumsden and James Lockhart and the English Chamber Orchestra. Soprano Elisabeth Schwarzkopf sings opera arias with the Philharmonia Orchestra conducted by Nicola Rescigno and Heinrich Schmidt, and the London Symphony conducted by Alceo Galliera.

Pianist Daniel Barenboim performs his second Beethoven sonata album. Soprano Heather Harper and the John Aldis Choir sing Schoenberg, Webern and Berg with the English Chamber Orchestra under Gary Bertini and the New Philharmonia Orchestra under Frederik Prausnit. Barbirolli conducts the Halle Orchestra in Vaughan Williams, completing the Angel list.

Three Melodiya/Angel albums are slated as Gennady Rozhdestvensky and the Moscow Radio Symphony play Berlioz, and Yevgeny Svetlanov conducts the USSR Symphony in albums of Borodin and Tchaikovsky. In two Capitol Classics, organist Fredric Bayco plays wedding music, and Charles Mackerras and the Philharmonia Orchestra perform Dvorak, Smetana, Brahms, Bartok and Enesco.

RCA Offering Bonus With Chamber Pkg.

NEW YORK—RCA is offering a bonus LP by Peter Ustinov in an April three-record set by the Boston Symphony Chamber Players. The chamber group performs Mozart, Brahms, Schubert, Poulenc, Colgrass, Villa-Lobos and Alexei Haieff. On the additional disk, Ustinov describes the compositions.

First listings of Messiaen's "Turangalila Symphony" and Takemitsu's "November Steps" are included in a two-LP set by Seiji Ozawa and the Toronto Symphony. Another first listing is Mozart's "The Impresario" with Reri Grist, Judith Raskin, Richard Lewis and Sherrill Milnes. Andre Previn conducts the English Chamber Symphony.

Violinist Itzhak Perlman is soloist with Erich Leinsdorf and the Boston Symphony in Tchaikovsky and Dvorak. Leinsdorf and the Symphony also have a Beethoven album. Rounding out the Red Seal list is a Brahms recital disk.

Two albums with Arturo Toscanini and the NBC Symphony are slated for Victrola. Included is a Verdi choral album with tenor Jan Peerce, the Robert Shaw Chorale, and the Westminster Choir. The other pressing contains two Mozart symphonies.

The Collegium Aureum under Reinhard Peters performs Rameau on one disk, while members of the orchestra play Mozart on another. A Schubert LP features pianists Joerg Demus and Paul Badura-Skoda.

The fifth Victrola title has renaissance dance music performed by Ferdinand Conrad on recorder and crumhorn, Ilse Brix-Meinert, Ulrich Koch and Gunther Lemmen on viola d'braccio; Johannes Coch and Heinrich Haferland on viola da gamba; Otto Steinkopf on dulciana, and Walter Gerwig on lute.

A 'New Tristan' Will Open Spoleto Festival

SPOLETO, Italy — A new production of Wagner's "Tristan und Isolde" will open the 11th Festival of New Worlds here on June 14. "Stravinsky's "Symphony of Psalms" and Mozart's "Requiem" will be featured in the closing outdoor concert at Cathedral Square to be conducted by Thomas Schippers, the festival's music director.

Oskar Danon, Yugoslavian conductor, who appears on London, RCA, Parliament and Everest, will conduct the "Tristan," which will be directed by Gian Carlo Menotti, the festival's

founder and president. Menotti has cast three young Americans in the leading roles: Claude Heater as Tristan, Clara Barlow as Isolde, and Christina Murphy as Brangaene.

Menotti also will direct his "The Saint of Bleeker Street," the first time any of Menotti's operas will be performed at the festival. Schippers will conduct. A contemporary music-dramatic program is slated, which will

(Continued on page 42)

Lili Kraus in Mozart Series

NEW YORK — The first volume of the complete piano sonatas and fantasies of Mozart performed by Lili Kraus is being released by Epic Records this month. Four more LP's are planned. Miss Kraus, who previously recorded Mozart's complete piano concertos in four Epic packages, gave the third of five concerts at Hunter College here on Wednesday (20). She will present the complete Mozart sonatas during the series.

Epic also is issuing the second volume of Bach's complete organ music with Lionel Rogg in a three-record set. Harpsichord Igor Kipnis continues his geographical series with Spanish music of De Nebra, Doler and Scarlatti. Rounding out the release is Alicia de Larrocha in Turina piano music.

RODRIGO WORK IN LP DEBUT

CHICAGO — The first recording of Juan Rodrigo's new "Concierto Andaluz" for four guitars and orchestra is on Mercury's March release list. The Romeros and the San Antonio Symphony, who premiered the work in November in San Antonio, are the artists. Angel Romero is featured in another Rodrigo work on the flip side. Maxence Larrieau performs Bach's complete flute sonatas in a two-LP set with harpsichordist Rafael Puyana and Wieland Kuijken on the viola da gamba.

Mercury Wing is issuing Antal Dorati and the Minneapolis Symphony in Dvorak and Stanislaw Skrowaczewski and the Minneapolis in Schubert.

Philips Issues 'Creation'

CHICAGO — A two-record package of Haydn's "The Creation" is being issued by Philips Records this month. Eugen Jochum conducts the Bavarian Radio Chorus and Orchestra and soloists Agnes Giebel, soprano; Waldemar Kmentt, tenor; and Gottlob Frick, bass.

Philips also is offering the first U. S. release of the Grumiaux as violinist Arthur Grumiaux, violinist Georges Janzer and cellist Eva Czako play Mozart. Rounding out the Philips titles is I Musici in Schubert and Mendelssohn.

Trumpeter Maurice Andre is featured in a Philips World Series album of Valentino, Telemann, Handel and Marcello. Bassoonist Andre Sennedat and harpsichordist Laurence Boulay also perform on the pressing. Eduard van Beinum and of Amsterdam perform Debussy in an album with the Women's Chorus of the Collegium Musicum of Amsterdam.

An Easter release on World

Series has Russian liturgical music of Lvov, Smolensky, Lovosky, Archangelsky, Kedrov and Bortniansky. The Very Rev. Archdeacon Nicolas Tikhomiroff is soloist with the choirs of the Russian Cathedral of Paris.

MAHLER WORKS REPACKAGED

NEW YORK — Mahler's "Symphony No. 10" and "Das Lied von der Erde" with Eugene Ormandy and the Philadelphia Orchestra are being repackaged by Columbia Records. The three-record set will list for the price of two disks. Mezzo-soprano Lili Chookasian and Richard Lewis are featured in "Das Lied." The Mahler symphony is the only recorded performance of Deryck Cooke's completed version of the work.

CONCERT REVIEW

Excellent Singing Makes 'L'Elisir' Fine Production

NEW YORK — The four principals excelled in Donizetti's "L'Elisir d'Amore" at the Metropolitan Opera on March 14, but part of the over-all effect of the delightful production was lost by some raggedness in the orchestra. But the fine performances, vocally and histrionically, by Renata Scotto, Alfredo Kraus, Mario Sereni and Fernando Corena and the Nathaniel Merrill-Robert O'Hearne production carried the evening.

Corena, who sings Dr. Dulcamara on London's recording the opera, was, as usual, impeccable in the role from his lengthy opening aria to his departure. His second-act duet with Miss Scotto was a high spot. Corena's long list of recordings, as befits probably the best basso buffo of the day, also includes performances on RCA, Everest, Richmond, Vox and

6 Orchestras Give Grants

NEW YORK — Six U. S. symphony orchestras have received grants from the Rockefeller Foundation to extend their 1967-1968 seasons with college and university performances, mainly for new repertoire. In some cases the funds were given the institutions for the performances.

Recipient orchestras and institutions were Oakland Symphony, University of California, (Continued on page 42)

ANCERL NAMED BY TORONTO

TORONTO — The Toronto Symphony has appointed Karel Ancerl as music director beginning with the 1969-1970 season succeeding Seiji Ozawa, who will assume a similar post with the San Francisco Symphony.

Ancerl, principal conductor of the Czech Philharmonic, has signed a three-year contract with the Toronto and will be with the orchestra a minimum of 15 weeks each season, with guest conductors, including Ozawa, featured in other programs. Ancerl appeared as a guest conductor in Canada for the first time last November, with the Toronto.

Mario Castelnuovo-Tedesco Is Dead on Coast at Age 72

HOLLYWOOD — Mario Castelnuovo-Tedesco, whose works were recorded by guitarist Andres Segovia and violinist Jascha Heifetz, died at Mount Sinai Hospital here on March 15 after a heart attack. He was 72.

A native Italian, Castelnuovo-Tedesco emigrated to the United States in 1939. Heifetz and Arturo Toscanini aided in arrangements for his entry. Through Segovia, many of the composer's pieces entered the standard guitar repertoire, including the "Concerto in D" and the suite "Platero and I." Segovia recorded the latter for Decca, as well as the "Sonata (Homage to Boccherini)" and the "Quintet for Guitar and String Quartet."

The concerto has been recorded by John Williams on Columbia with Eugene Ormandy and the Philadelphia Orchestra, Allirio Diaz on Vanguard with Antonio Janigro and I Solisti di Zagreb, and Siegfried Behrend on Deutsche Grammophon with Reinhard

Peters and the Berlin Philharmonic.

Heifetz recorded two Castelnuovo-Tedesco selections for RCA: "The Lark for Violin and Piano" with Emanuel Bay, and "Concerto No. 2 (The Prophets)" with Alfred Wallenstein and the Los Angeles Philharmonic. The composer's overture to "Much Ado About Nothing" was waxed by Robert Whitney and the Louisville Symphony on Louisville.

Castelnuovo-Tedesco, who composed overtures to six other Shakespearean plays, composed an opera "The Merchant of Venice," which received the \$8,000 Campari Prize in Italy in 1961. It was premiered in Florence, his native city. His opera, "Bacco in Toscana," was produced at La Scala, Milan, in 1931. Two years later "The Prophets" was premiered at Carnegie Hall with Heifetz as soloist and Toscanini as conductor. Castelnuovo-Tedesco also composed music for several films.

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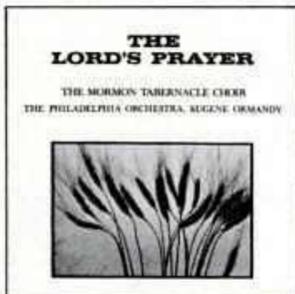
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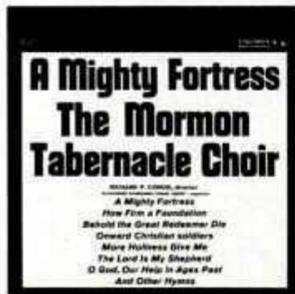
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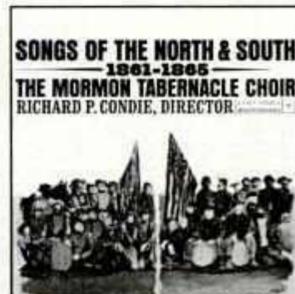
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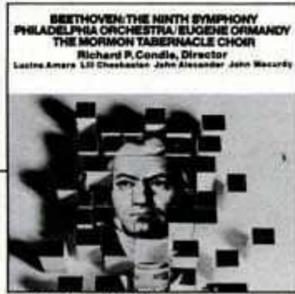
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Dell Concerts' 39th Season

PHILADELPHIA—The 39th annual Robin Hood Dell concert series will open June 17. The 18-concert season runs through July 25. Daniel Barenboim will conduct the Dell Orchestra on July 23 with pianist Vladimir Ashkenazy as soloist and on July 24 with cellist Jacqueline DuPre as soloist. Lawrence Foster, assistant conductor of the Los Angeles Philharmonic, will conduct the closing night with Barenboim at the piano.

In addition to Foster, artists making their Dell debuts this season will be pianists Pina Carmirelli and Jeanne-Marie Darre, conductor Werner Torkanowsky, music director of the New Orleans Symphony. Vocalists slated are tenors Jan Peerce and Richard Tucker, soprano Roberta Peters, and baritone Robert Merrill.

Pianist Van Cliburn will be the soloist on opening night. Other soloists will be pianists Jerome Lowenthal and Nicole Herriott Schweitzer, and violinist Michael Rabin. Also listed to conduct are Stanislaw Skrowaczewski, Antal Dorati, Josef Krips and Charles Munch.

Orchestra Grants

• Continued from page 40

\$20,000; Seattle Symphony, University of Washington, \$17,470; Atlanta Symphony, Spelman College, \$18,925; St. Louis Symphony, Southern Illinois University, \$12,500; Indianapolis Symphony, Butler University and Indiana State University, \$16,350; and Milwaukee Symphony, University of Wisconsin, \$8,000.

Other recent music grants include Spelman College, \$5,000 for an intercollegiate course under Robert Shaw for schools in the Atlanta area; Portland State College, \$24,000 for concert demonstrations by the school's contemporary music group in Oregon schools; and \$12,400 to composer Davic Reck to continue composition and study of Indian music.

A 'New Tristan'

• Continued from page 40

include Luciano Brio's "Laborintus II" conducted by the Italian avant-garde composer, and Schoenberg's "Pierrot Lunaire," which will be conducted by Dennis Davies of the United States. Soprano Cathy Berberian will be featured in both works.

A recital by pianist Claudio Arrau also is listed as are the daily noon chamber music concerts. Participants in these concerts will include the Juilliard Ensemble, violinist James Oliver Buswell IV and Pinchas Zukerman; flutist Eugenia Rich; pianist Irwin Gage; and soprano Elly Ameling. Drama, art and ballet programs also are planned.

Concert Review

• Continued from page 40

shortly by Miss Scotto's magnificent aria. Her portrayal of Adina approaches perfection. And she was in splendid voice. Kraus, whose most recent recording was Donizetti's "Lucrezia Borgia" on RCA, also appears on Montilla, Angel, Everest and Columbia. Miss Scotto, whose most recent recording is Puccini's "Madama Butterfly" on Angel, also appears

BEST SELLING

Classical LP's

Billboard Special Survey For Week Ending 3/30/68

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
28		VERDI: ERNANI (3 LP's) Price/Bergonzi/Various Artists/RCA Italiano Orch. (Schippers), RCA Victor LM 6183 (M); LSC 6183 (S)	2	21	17	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) NBC Symphony (Toscanini), RCA Victrola VIC 8000 (M); (No Stereo)	13
2	3	MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	60	22	20	HANDEL: JULIUS CAESAR (3 LP's) Treigle/Sills/Various Artists/N. Y. City Opera (Rudel), RCA Victor LM 6182 (M); LSC 6182 (S)	15
3	1	WEST MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36148 (M); S 36148 (S)	38	23	21	TCHAIKOVSKY: OVERTURE 1812 Minneapolis Symphony (Dorati), Mercury MG 50054 (M); SR 90054 (S)	16
4	4	VERDI: RAREITIES Montserrat Caballe, RCA Victor LPM 2995 (M); LSC 2995 (S)	8	24	26	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	86
5	2	PONCHIELLI: LA GIOCONDA (3 LP's) Tebaldi/Various Artists/Orch. L'Academie di Santa Cecilia (Gardelli), London (No Mono); OSA 1388 (S)	9	25	—	HOLST: THE PLANETS New Philharmonia Orch. (Boult), Angel (No Mono); S 36420 (S)	30
6	6	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	104	26	25	CHOPIN NOCTURNES (2 LP's) Artur Schnabel, RCA Victor LM 7050 (M); LSC 7050 (S)	15
7	5	VERDI: AIDA (3 LP's) Nilsson/Bumbry/Corelli/Various Artists/Rome Opera House Orch. (Mehta), Angel (No Mono); SCL 3716 (S)	11	27	29	ANVIL CHORUS Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7061 (S)	3
8	7	STRAUSS: ELEKTRA (2 LP's) Nilsson/Resnik/Collier/Various Artists/Vienna Philharmonia (Solti), London A 4269 (M); OSA 1269 (S)	12	28	24	PENDERECKI: ST. LUKE'S PASSION (2 LP's) Various Artists/Cracow Philharmonia (Czyz), Philips (No Mono); PHS 2-901 (S)	15
9	11	HENZE: DER JUNG LORD (3 LP's) Various Artists/Deutsche Oper Berlin (Dohnanyi), DGG (No Mono); 139 357/59 (S)	7	29	27	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	46
10	10	PUCCINI: LA RONDINE (2 LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	29	30	23	BEETHOVEN: NINTH SYMPHONY Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	30
11	8	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	26	31	—	MUSSORGSKY: BORIS GODONOV (Selections) Various Artists/Bolshoi Theatre (Melik-Pashayev), Melodiya/Angel (No Mono); S 40049 (S)	1
12	12	BUSONI: CONCERTO FOR PIANO & ORCHESTRA (2 LP's) Ogden/Royal Philharmonic & Male Chorus (Revenaugh), Angel (No Mono); SBL 3719 (S)	4	32	37	PROKOFIEV: PETER AND THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	24
13	14	MOZART: CONCERTO NOS. 17 & 21 Anda/Salzburg Comerata (Anda), DGG (No Mono); 138/783 (S)	8	33	35	MOZART: CONCERTO NOS. 21 & 23 Rubinstein/RCA Victor Symphony (Wallenstein), RCA Victor LM 2634 (M); LSC 2634 (S)	2
14	9	VERDI: LA TRAVIATA Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Pretra), RCA Victor LM 6180 (M); LSC 6180 (S)	23	34	32	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia (No Mono); MS 7071 (S)	3
15	15	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	41	35	36	CARTER: PIANO CONCERTO/COLGRASS: AS QUIET AS Lateiner/Boston Symphony (Leinsdorf), RCA Victor LM 3001 (M); LSC 3001 (S)	2
16	13	SATIE: PIANO MUSIC, VOL. 2 Aldo Ciccolini, Angel (No Mono); S 36459 (S)	8	36	38	COPELAND: ORGAN SYMPHONY/BERNSTEIN: SERENADE Biggs/Francescatti/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7058 (S)	3
17	18	ORMANDY'S GREATEST HITS, VOL. 3 Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7072 (S)	5	37	34	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)	84
18	19	BOULEZ CONDUCTS DEBUSSY New Philharmonia Orch. (Boulez), CBS (No Mono); 32-11-0056 (S)	5	38	—	JOHN WILLIAMS PLAYS GUITAR CONCERTOS John Williams/English Chamber Orch. (Gibson), Columbia (No Mono); MS 7063 (S)	1
19	22	MAHLER: SYMPHONY NO. 1 New York Philharmonic (Bernstein), Columbia (No Mono); MS 7069 (S)	3	39	—	GOLDEN AGE OF OPERETTA (2 LP's) Sutherland/New Philharmonia Orch. (Bonyng), London (No Mono); OSA 1268 (S)	1
20	16	HOMAGE TO GERALD MOORE (2 LP's) De los Angeles/Schwarzkopf/Fischer-Dieskau, Angel (No Mono); SB 3697 (S)	21	40	40	VIVALDI: FOUR SEASONS, OPUS 8 Barchet/Southwest German Orch. (Tilegant), Nonesuch 1070 (M); 71070 (S)	3

Classical Notes

Robert Shaw conducts the Cleveland Orchestra Thursday (28), Saturday (30) and Sunday (31). Soloists will be soprano Irene Callaway, mezzo-soprano Grace Reginald, tenor Jon Humphrey and bass-baritone Peter Harrower. . . . Cellist Karine Gregorian will give a Carnegie Hall recital Thursday (28). . . . Erich Leinsdorf and the Boston Symphony perform in Cincinnati Friday (29). . . . Douglas Moore's "Carry Nation" receives its East Coast premiere Thursday in a New York City Opera performance Thursday (28) with Beverly Wolff, Eilan Faulk, Richard Fredericks and Arnold Voketaitis in the leading roles.

on Deutsche Grammophon, Mercury and Everest. Sereni, featured in RCA's new recording of Verdi's "Ernani," etched one of his finest characterizations as Belcore. Most of his recordings are on Angel. Fausto Cleva conducted. **FRED KIRBY**

Samuel Krachmalnick will conduct. . . . Soprano Maria Stader was soloist with Anshel Brusilow and the Philadelphia Chamber Symphony Sunday (24). Lawrence Foster, 14-year-old cellist, appears with Leonard Bernstein and the New York Philharmonic in the annual Young Performers Program of the Young People's Concerts on CBS-TV Sunday (31). . . . Ferdinand Leitner and Cappella Colonensis of the West German Radio performs at Carnegie Hall April 26, 28 and 30. . . . Jerry Owen, a graduate student of DePauw University, received the most first place votes from the audience at the Indianapolis Symphony's Contemporary Music Project concert Feb. 25 for "Symphon." The project, supported by a grant from the Rockefeller Foundation, was sponsored by Butler University's Jordan College of Music. Second place went to Grant Fletcher, a professor of music at Arizona State University, and third, to Leon Stein, dean of the School of Music at DePaul University.

OPERA REVIEW

2 Make 'Dutchman' Fly

NEW YORK — The impassioned Senta of Leonie Rysanek and the steady Dutchman of Walter Cassel sparked a fine performance of Wagner's "Der Fliegende Hollaender (The Flying Dutchman)" at the Metropolitan Opera on Tuesday (19). Miss Rysanek, in powerful brilliant voice, was a figure of intensity in this, one of her finest roles. Her second act monolog and her duet with Cassel were high points. She has recorded the role in RCA's excellent recording of the opera, which also features George London, Karl Liebl, Richard Lewis, Rosalind Elias, and Giorgio Tozzi, who gave his superb interpretation of Daland on Tuesday. Antal Dorati is the album's conductor. Miss Rysanek also has recorded for Deutsche Grammophon.

Cassel, one of the Met's most dependable performers, not only gave a splendid performance; he also was in top voice. His characterization always are superior. Cassel appears on Columbia and Heliodor. Tenor Ticho Parly, a vastly improved artist, sang Erik well. His acting had none of its former stage stiffness. Most of Tozzi's many recordings have appeared on RCA. He also has single listings on London and Columbia. Berislav Klobucar, in his debut season at the Met, conducted capably. The Yugoslavian conductor also has appears on Angel and Bruno. Good performances also were turned in by mezzo-soprano Louise Pearl, who is in her debut season with the company, and tenor Charles Anthony. **FRED KIRBY**

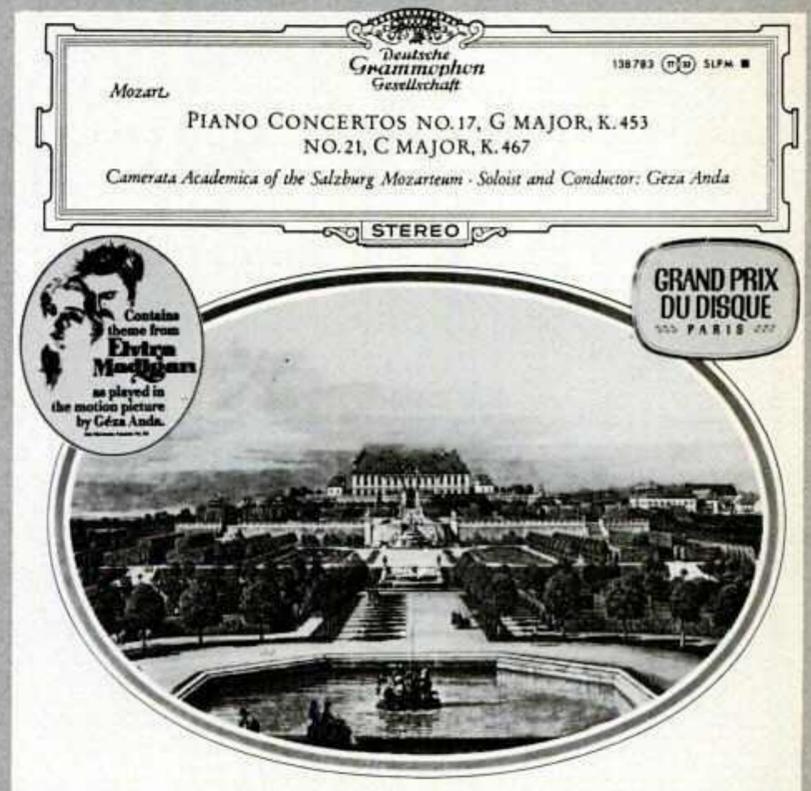
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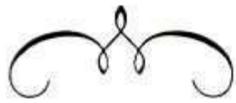
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Country Music

New Talent Bursting at Seams on Country Chart

NASHVILLE — Doors are open wider than ever for new artists, songwriters, publishers and record labels here, despite continued dominance of the charts by many of the "giants," a consensus showed.

On last week's Billboard charts, 12 publishers held the copyrights to 42 of the 75 listed songs, but the others were well divided. Heading the list were such perennials as Gallico, Acuff-Rose (and Milene),

Clement Adds Press Staffer

NASHVILLE — Independent producer Jack Clement, planning a recording studio, has added a public relations staffer.

Paul Soelberg, one-time RCA Victor distributor on the West Coast, has assumed the post of public relations director, and will concentrate on the promotion of Clement and the Stone-mans, one of the acts he produces. Soelberg thus joins Merv Shiner, who runs the publishing firms owned by Clement.

Clement and Aubrey Mayhew are building a recording studio on 17th Avenue. Plans call for completion of the studio and new offices by October.

Tree, Pamper, Blue Book, Forrest Hills, Four Star, Moss-Rose, Glaser, Blue Crest and Wilderness. But many new names were making a first appearance.

Several new labels also were in evidence, although again the majors dominated.

The most significant development was the movement of new artists and writers. This trend has been shown in all recent Billboard charts. Typical of this group is David Rogers, a young Columbia artist, who made a three-week appearance on the charts with his second record release. Johnny Bush of Stop Records is another example, along with Dick Miles of Capitol.

Lamb Scores

Charlie Lamb, who ventured back into the publishing business with his record promotion and personal management, scored almost at once with Connie Smith's "Baby's Back Again." His publishing company is March.

Writers who are particularly "hot" at the moment represent a generally young breed, both in age and experience. Bobby Russell, who penned both the Bobby Goldsboro hit "Honey" and Roger Miller's "Little Green Apples," is only 27. With Buzz Cason they have formed a strong team in writing and publishing.

The two songs started as an "experiment in composing." According to Cason they found

(Continued on page 53)

Col.'s Byrds Cut Flock of Sides

NASHVILLE — The Byrds, contemporary singing group on Columbia Records, has cut 22 sides here, 12 of them of a country variety.

The four singers, Kevin Kelley, Chris Hillman, Gram Parsons and Roger McGuinn, included some "genuine bluegrass" in their LP.

"For the most part it's original contemporary country," McGuinn said. It includes a composition by Parsons, "Hickory Wind."

McGuinn said the four had wanted to do a country session for a long time, and they had planned to do it here for the past three months. Playing as a sideman banjoist on the sessions was four-Grammy winner John Hartford. The other 10 sides cut by the West Coast group were of the "electronic music" variety, more akin to their earlier recordings. The youngsters cut one country standard, "Satisfied Mind." The sessions were produced by Gary Usher.

Bank 'Deposits' Acts To Pick Up Accounts

NASHVILLE — Two bank officers, charged with the responsibility of bringing country music accounts into this city's Third National Bank, have become directly involved in the industry by booking shows on the road.

The initial effort will be at Dayton, Saturday (30), in a show featuring Hank Snow, Webb Pierce, Mel Tillis, Del Reeves, Jan Howard and the Frost Brothers. The matinee-and-evening shows, sponsored by station WAVI, will be at the Memorial Hall.

The men behind this unusual move are Don Frost, a member of the Frost Brothers singing group and a finance officer of the bank, and George Harvey, also in the finance department.

"We felt the best way to get the country music business in this highly competitive market was to get directly involved in

it," Frost said. A board member of the Gospel Music Association, Frost has used his acquaintances with people in the industry to woo business.

Working with Chuck Breece of WAVI, plans were formulated for this program, and 1,000 seats had been sold the first week. The show is to be called the "WAVI Country Music Spectacular." The two men worked closely with promoter Ed Cummings.

Frost said that there will be other similar promotions, booking shows into other strong country markets. He feels this will convince the artists that the bank is totally involved in their welfare, even to the point of helping them make money to deposit.

Other Nashville banks had made their moves in the past. Kirby Primm of First American was the primary fund-raiser for the Country Music Hall of Fame and Museum. William Earthman, president of Commerce Union Bank, has actively supported the Nashville Symphony and underwritten symphony "pops" concerts throughout the year. All the banks maintain close ties with the country music industry, now the largest single industry in Nashville. In its earlier days, the music forces were generally ignored, with few exceptions.

Tommy Finch Dies

NEW HOLLAND, Pa. — Tommy Finch, Cobra Record artist, died at his home here last week of a heart attack. His record of "Street Without Joy" gained him much success in 1967. His newest, "Spirit of '68," was released on the Cobra label last week.

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Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 3/30/68

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

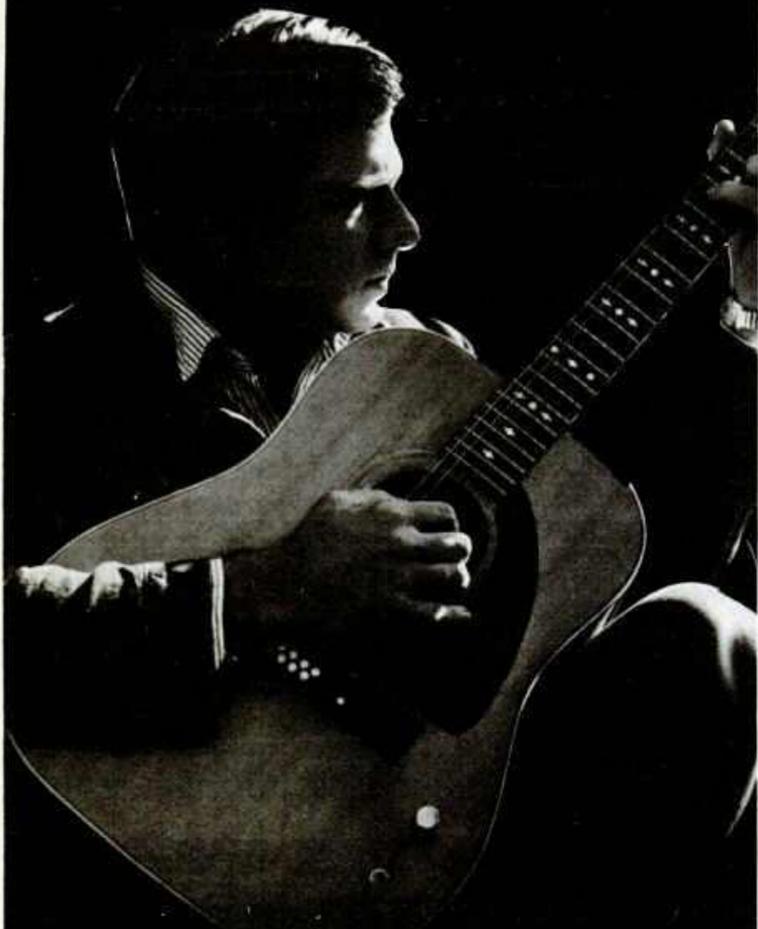
This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	
Billboard Award	1	WORLD OF OUR OWN Sonny James, Capitol 2067 (Chappell, ASCAP)	11	38	47	WILL YOU VISIT ME ON SUNDAYS? Charlie Louvin, Capitol 2106 (Blue Crest, BMI)	4	
	2	TAKE ME TO YOUR WORLD Tammy Wynette, Epic 10369 (Gallico, BMI)	13	39	46	COUNT YOUR BLESSINGS, WOMAN Jan Howard, Decca 32269 (Stallion, BMI)	4	
	3	HOW LONG WILL MY BABY BE GONE Buck Owens & His Buckaroos, Capitol 2080 (Blue Book, BMI)	10	40	41	NOTHING TAKES THE PLACE OF LOVING YOU Stonewall Jackson, Columbia 44416 (Fingerlake, BMI)	7	
	4	THE DAY THE WORLD STOOD STILL Charley Pride, RCA Victor 47-9403 (Hall-Clement, BMI)	13	41	39	PROMISES, PROMISES Lynn Anderson, Chart 1010 (Yonah, BMI)	18	
5	10	YOU ARE MY TREASURE Jack Greene, Decca 32261 (Forrest Hills, BMI)	7	42	48	A THING CALLED LOVE Jimmy Dean, RCA Victor 47-9454 (Vector, BMI)	4	
6	8	WALK OUT OF MY MIND Waylon Jennings, RCA Victor 47-9414 (Tree, BMI)	10	43	43	MOODS OF MARY Tompall & the Glaser Brothers, MGM 13880 (Jack, BMI)	6	
	7	BABY'S BACK AGAIN Connie Smith, RCA Victor 47-9413 (Marchar, BMI)	10	44	61	THE IMAGE OF ME Conway Twitty, Decca 32272 (Tree, BMI)	2	
8	11	HERE COMES THE RAIN, BABY Eddy Arnold, RCA Victor 47-9437 (Acuff-Rose, BMI)	7	45	30	ALL RIGHT (I'll Sign the Papers) Mel Tillis, Kapp 881 (Cedarwood, BMI)	12	
9	14	FIST CITY Loretta Lynn, Decca 32264 (Sure-Fire, BMI)	6	46	33	ROCKY TOP Osborne Brothers, Decca 32242 (House of Bryant, BMI)	9	
10	19	THE LEGEND OF BONNIE & CLYDE Merle Haggard, Capitol 2123 (Blue Book, BMI)	4	47	60	ORDINARY MIRACLE Bobby Lewis, United Artists 50263 (South Town, BMI)	2	
	5	SKIP A ROPE Henson Cargill, Monument 1041 (Tree, BMI)	17	48	59	ASHES OF LOVE Don Gibson, RCA Victor 47-9460 (Acuff-Rose, BMI)	2	
	12	SAY IT'S NOT YOU George Jones, Musicor 1289 (Glad/Blue Crest, BMI)	9	49	56	ATLANTA GEORGIA STRAY Sonny Curtis, Viva 626 (Rustlend, BMI)	6	
13	25	THERE AIN'T NO EASY RUN Dave Dudley, Mercury 72779 (Newkeys, BMI)	5	50	50	TOGETHERNESS Freddie Hart, Kapp 879 (Blue Book, BMI)	6	
	14	HEY LITTLE ONE Glen Campbell, Capitol 2067 (Sherman & De Vorzon, BMI)	9	51	38	MY BIG TRUCK DRIVIN' MAN Kitty Wells, Decca 32247 (Moss-Rose, BMI)	10	
	15	IT'S ALL OVER David Houston & Tammy Wynette, Epic 10274 (Gallico, BMI)	11	52	42	EVERYBODY GOTTA BE SOMEWHERE Johnny Dollar, Date 1585 (Mayhew, BMI)	12	
	16	9	TAKE ME JUST AS I AM (Or Let Me Go) Ray Price, Columbia 44374 (Acuff-Rose, BMI)	14	53	55	SET ME FREE Charlie Rich, Epic 10287 (Tree, BMI)	4
17	22	HAVE A LITTLE FAITH David Houston, Epic 10291 (Gallico, BMI)	4	54	54	WANDERIN' MIND Margie Singleton, Ashley 2050 (Gallico, BMI)	5	
	18	6	JUST FOR YOU Ferlin Husky, Capitol 2048 (Tree, BMI)	14	55	66	RAINBOWS ARE BACK IN STYLE Slim Whitman, Imperial 66283 (Four Star, BMI)	3
19	32	ANOTHER PLACE, ANOTHER TIME Jerry Lee Lewis, Smash 2146 (Passkey, BMI)	4	56	—	I GOT YOU Waylon Jennings & Anita Carter, RCA Victor 47-9480 (Music City, ASCAP)	1	
20	31	FIND OUT WHAT'S HAPPENING Bobby Bare, RCA Victor 47-9450 (Champion, BMI)	4	57	67	I JUST WASTED THE REST Del Reeves/Bobby Goldsboro, United Artists 50243 (Moss-Rose, BMI)	4	
	21	16	ROSANNA'S GOING WILD Johnny Cash, Columbia 44373 (Melody Lane/Copper Creek, BMI)	15	58	—	WILD BLOOD Del Reeves, United Artists 50270 (Passkey, BMI)	1
	22	23	LITTLE THINGS Willie Nelson, RCA Victor 47-9427 (Pamper, BMI)	8	59	—	YOU BETTER SIT DOWN KIDS Roy Drusky, Mercury 72784 (Chrismarc/Cottilion, BMI)	1
23	28	THE CAJUN STRIPPER Jim Ed Brown, RCA Victor 47-9434 (Acuff-Rose, BMI)	8	60	—	TRUCK DRIVING WOMAN Norma Jean, RCA Victor 47-9466 (Combine, BMI)	1	
24	29	LITTLE GREEN APPLES Roger Miller, Smash 2148 (Russell-Cason, ASCAP)	4	61	69	WHAT A WAY TO LIVE Johnny Bush, Stop 160 (Glad, BMI)	3	
	25	26	LUZIANA Webb Pierce, Decca 32246 (Tuesday, BMI)	10	62	72	EVOLUTION AND THE BIBLE Hugh X. Lewis, Kapp 895 (Wilderness, BMI)	2
	26	27	MOTHER MAY I Liz Anderson & Lynn Anderson, RCA Victor 47-9445 (Green Back, BMI)	6	63	73	BURY THE BOTTLE WITH ME Dick Curless, Tower 399 (Pamper, BMI)	2
	27	24	DARK END OF THE STREET Archie Campbell & Lorene Mann, RCA Victor 9401 (Press, BMI)	13	64	64	INSTINCT FOR SURVIVAL Skeeter Davis, RCA Victor 47-0459 (Glaser, BMI)	2
28	37	WILD WEEKEND Bill Anderson, Decca 32276 (Stallion, BMI)	3	65	—	MENTAL JOURNEY Leon Ashley, Ashley 2075 (Gallico, BMI)	1	
29	35	THAT'S WHEN I SEE THE BLUE (In Her Pretty Brown Eyes) Jim Reeves, RCA Victor 47-9455 (Four Star, BMI)	4	66	—	NOT ANOTHER TIME Lynn Anderson, Chart 59-1026 (Yonah, BMI)	1	
30	36	WELCOME HOME TO NOTHING Jeannie Seely, Monument 1054 (Pamper, BMI)	6	67	—	MAMA SEZ Marion Worth, Decca 32278 (Central Songs, BMI)	1	
	31	20	STOP THE SUN Bonnie Guitar, Dot 17057 (Acclaim/Rapport, BMI)	15	68	—	HONEY Bobby Goldsboro, United Artists 50283 (Russell-Cason, BMI)	1
	32	34	SMOKE, SMOKE, SMOKE '68 Tex Williams, Boone 1069 (Hill & Range, BMI)	7	69	—	GOING TO TULSA Johnny Seay, Columbia 44423 (Daytime, ASCAP)	1
33	58	THE LAST GOODBYE Dick Miles, Capitol 2113 (Moss-Rose, BMI)	2	70	71	TRUCK DRIVIN' CAT WITH NINE WIVES Jim Nesbitt, Chart 59-1018 (Peach, SESAC)	3	
34	40	SUNDOWN MARY Billy Walker, Monument 1055 (Combine, BMI)	5	71	74	HONEY Compton Brothers, Dot 17070 (Forrest Hills, BMI)	2	
	35	17	REPEAT AFTER ME Jack Reno, Jab 9009 (Tree, BMI)	17	72	—	I'D BE YOUR FOOL AGAIN David Rogers, Columbia 44430 (Window, BMI)	4
36	45	SHE WENT A LITTLE FARTHER Faron Young, Mercury 72774 (Gallico, BMI)	4	73	—	LOVE SONG FOR YOU Hank Locklin, RCA Victor 47-9476 (Central Songs, BMI)	1	
	37	18	SING ME BACK HOME Merle Haggard, Capitol 2017 (Blue Book, BMI)	20	74	75	I STOLE THE FLOWERS Gene Wyatt, Mercury 41032 (Lowery, BMI)	2
					75	—	TRUCK DRIVIN' CAT WITH NINE WIVES Charlie Walker, Epic 10295 (Peach, SESAC)	1

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On COLUMBIA RECORDS

Country Music

**New Talent
Busts Out on
Country Charts**

• *Continued from page 51*

as publishers that there was a market for true-to-life story songs, ones with more "meat" in the lyrics, a departure from standard forms. Actually, Russell finished "Honey" before "Little Green Apples," but it sat around his desk for a while. It was a departure, too, for Miller, who had previously recorded mostly his own songs.

John Hartford, four-time Grammy winner, is part of the new young set who plugged away under the tutelage of the Glaser Brothers until he broke through with "Gentle on My Mind."

Acuff-Rose's Mickey Newberry, at 25, is one of the best in the business now. His credits include "Funny, Familiar, Forgotten Feelings," "Here Comes the Rain, Baby," "Just Dropped In," and many more.

At 28, Larry Kingston of Window Music has turned out such hits as "Bottle, Bottle," "I Wouldn't Take Her to a Dogfight," and more. He represents the emergence of the new set.

Tree's Writers

Tree has such writers as Jack Moran ("Skip a Rope"), a blind Pennsylvanian who just "took a crack" at breaking into the music industry in Nashville; Red Lane, still in his 20's, who has written such tunes as "Black Jack County Chain," "Walkin' Out of My Mind," and "My Friend on the Right." Bobby Braddock, also in his 20's, has written "Ruthless," "You Pushed Me Too Far," "County Music Lover," and many more.

Billy Ed Wheeler, who has been in Nashville since Jan. 15, has turned out repeated hits (including "Jackson") and handles the publishing for United Artists; Alex Harvey, 25, already has hit it big with "Dissatisfied Man," "Meter Maid" and others, writing both as an independent and with a publisher. Jerry Chestnut, another independent, is said to be one of the young promising writers.

Moss-Rose and Husky Music have added a string of successful newcomers, all in their 20's. They include Jimmy Peppers, a former drummer for Ferlin Husky, who has written tunes recorded by Roy Drusky and Jean Shepard; Sammi Smith, a young female artist who also has turned out to be a good writer, and Chuck Rogers, who wrote such tunes as "Louisville" and "Lonely Thing."

Frances Preston, vice-president of BMI here, offered some staggering figures to prove the "open-door" point. During the past year she has signed 731 new songwriters, either working in Nashville or place their music here. They are not confined to young writers, however, as they include Dr. Gilbert Trythall, head of the music department at Peabody College, movie and TV actor Eddie Albert, and former advertising executive Tupper Saussy.



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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 3/30/68

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	IT TAKES PEOPLE LIKE YOU (To Make People Like Me) .11 Buck Owens & His Buckaroos, Capitol T 2841 (M); ST 2841 (S)	11
2	2	SING ME BACK HOME Merle Haggard, Capitol T 2848 (M); ST 2848 (S)	11
3	3	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	14
4	4	THE COUNTRY WAY Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	15
5	5	EVERLOVIN' WORLD OF EDDY ARNOLD RCA Victor LPM 3931 (M); LSP 3931 (S)	9
6	7	PROMISES, PROMISES Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	10
7	8	TAKE ME TO YOUR WORLD Tammy Wynette, Epic LN 24353 (M); BN 26353 (S)	8
8	9	SOUL OF COUNTRY MUSIC Connie Smith, RCA Victor LPM 3880 (M); LSP 3880 (S)	10
9	6	FOR LOVING YOU Bill Anderson, Chart CHM 1004 (M); CHS 1004 (S)	6
10	16	FROM SEA TO SHINING SEA Johnny Cash, Columbia CL 2647 (M); CS 9447 (S)	8
11	10	JUST BETWEEN YOU AND ME Porter Wagoner & Dolly Parton, RCA Victor LPM 3926 (M); LSP 3926 (S)	9
12	12	HANGIN' ON Waylon Jennings, RCA Victor LPM 3918 (M); LSP 3918 (S)	5
13	11	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	26
14	14	YOU MEAN THE WORLD TO ME David Houston, Epic LN 24338 (M); BN 26338 (S)	16
15	15	GEORGE JONES SINGS THE SONGS OF DALLAS FRAZIER Musicor MM 2149 (M); MS 3149 (S)	6
16	23	SKIP A ROPE Henson Cargill, Monument SLP 18094 (S); No Mono	4
17	22	FLOYD CRAMER PLAYS COUNTRY CLASSICS RCA Victor LPM 3935 (M); LSP 3935 (S)	8
18	18	LET ME TALK TO YOU Mel Tillis, Kapp KL 1543 (M); KS 3543 (S)	7
19	19	JUST FOR YOU Ferlin Husky, Capitol T 2870 (M); ST 2870 (S)	6
20	13	I'LL HELP YOU FORGET HER Dottie West, RCA Victor LPM 3839 (M); LSP 3839 (S)	17
21	—	CHANGIN' TIMES Lester Flatt & Earl Scruggs, Columbia CL 2796 (M); CS 9596 (S)	1
22	20	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	49
23	17	QUEEN OF HONKY TONK STREET Kitty Wells, Decca DL 4929 (M); DL 74929 (S)	22
24	24	HERE'S THAT MAN AGAIN Eob Wills, Kapp KL 1542 (M); KS 3542 (S)	6
25	—	HEY LITTLE ONE Glen Campbell, Capitol T 2878 (M); ST 2878 (S)	1
26	28	TRUCK DRIVIN' CAT Jim Nesbitt, Chart CH 1005 (M); CHS 1005 (S)	5
27	30	THROUGH THE EYES OF LOVE Tompall & the Glaser Brothers, MGM E 4510 (M); SE 4510 (S)	4
28	27	SINGIN' WITH FEELIN' Loretta Lynn, Decca DL 4930 (M); DL 74930 (S)	22
29	—	COUNTRY HALL OF FAME Hank Locklin, RCA Victor LPM 3946 (M); LSP 3946 (S)	1
30	32	WHAT LOCKS THE DOOR Jack Greene, Decca DL 4939 (M); DL 74939 (S)	17
31	31	I'LL LOVE YOU MORE Jeannie Seely, Monument MLP 8073 (M); SLP 18073 (S)	5
32	26	BRANDED MAN Merle Haggard & the Strangers, Capitol T 2789 (M); ST 2789 (S)	27
33	36	DAVID HOUSTON'S GREATEST HITS Epic LN 24342 (M); BN 26342 (S)	2
34	40	BONNIE GUITAR Dot DLP 3840 (M); DLP 25840 (S)	4
35	37	IT'S ANOTHER WORLD Wilburn Brothers, Decca DL 4954 (M); DL 74954 (S)	2
36	35	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	39
37	38	LIZ ANDERSON SINGS HER FAVORITES RCA Victor LPM 3908 (M); LSP 3908 (S)	2
38	33	GREATEST HITS, VOL. 2 Roy Drusky, Mercury MG 21145 (M); SR 61145 (S)	8
39	39	TRAVELIN' MAN Cal Smith, Kapp KL 1544 (M); KS 3544 (S)	7
40	29	RAY PRICE'S GREATEST HITS, VOL. 2 Columbia CL 2670 (M); CS 9470 (S)	16
41	41	LOVE'S GONNA HAPPEN TO ME Wynn Stewart, Capitol T 2849 (M); ST 2849 (S)	11
42	34	TOGETHERNESS Freddie Hart, Kapp KL 1546 (M); KS 3546 (S)	7
43	43	HEART TO HEART Jean Shepard, Capitol T 2871 (M); ST 2871 (S)	4
44	45	THE SON OF HICKORY HOLLER'S TRAMP Johnny Darrell, United Artists UAL 3634 (M); UAS 6634 (S)	2
45	—	BUMP TIDDIL DEE BUM BUM Tex Ritter, Capitol (No Mono); ST 2890 (S)	1

Nashville Scene

Ohio Records' Ethel Delaney has done another session at RCA here, with Lloyd Green producing. She also appeared on a guest spot at the Black Poodle. Others who did impromptu bits there included Roger Miller and Bobby Goldsboro. Jimmy Dickens was the featured performer. . . . Walt and Betty Riddle, Marion, Ind., cut a session for Starday for release on Tiger Records, a subsidiary of Stow. Walt is a brother of MGM's George Riddle. He has a large interest in a TV station now under construction in Noblesville, Ind., which will feature country music programs. Tommy Hill produced the session. . . . Dick Curless has joined the talent roster of Hal Smith Artists Production. He is on the Tower label. . . . Billy Deaton has signed Tammy Wynette for the Plainview, Tex., rodeo June 26, 27 and 28. . . . Marion Worth, home from a month in the hospital, received more than 600 cards, 50 bouquets of flowers, etc. Her best news, though, was the action of her Decca release, "Mama Sez." . . . Jim Ed Brown has solid, unbroken booking in the month of June. In the meantime, along with other bookings, he is cutting three new Victor albums.

The Music City Playhouse, which will show 29 performances each weekend, opens to the public Friday (29). There will be shows each Friday and Saturday night. The show stars Roy Acuff, Minnie Pearl, Ernest Tubbs, et al. Soundtrack of the first film has just been recorded at RCA. . . . Wayside Records, Maynard, Mass., has released its first album, "Country Music by the Wayside." . . . The Hank Williams Jr. package continues to play to sellout crowds. It filled auditoriums and arenas in Fayetteville, N. C., Norfolk, Va., and Augusta, Ga. The package consists of Hank, Wilma Lee and the Drifting Cowboys. . . . WPLO has completed its June 1 Shower of Stars show with the signing of Jerry Lee Lewis. The show will also feature Ferlin Husky, Simon Crum, Dottie West and Jim Ed Brown. . . . The Doc Williams country show has been playing to standing room audiences in New England and New York State. . . .

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Festival Du Son Sound Exhibit

PARIS—The 10th International Festival du Son, held at the Palais d'Orsay, Paris, from March 7 to 12, showed a continuation of the trend, remarked last year, toward increasing emphasis on stereophony and transistorization.

The exhibition, occupying more than 200 rooms of the Palais d'Orsay, attracted 140 exhibitors from France, Germany, Austria, Belgium, Denmark, Great Britain, Holland, Italy, Japan, Norway, Sweden Switzerland and the United States (compared with 123 exhibitors from 11 countries last year).

Of the 400 models of audio equipment on view, only 40 were monaural and only 60 made use of valves. Many of the transistorized models featured the planar and field effect transistors which, until recently, were utilized only in professional equipment.

Also notable was the increase in the number of compact audio systems on display, the reduction in volume being achieved by the use of printed circuits in amplifying equipment and the progress made in miniaturizing speaker cabinets without loss of quality or frequency range. In addition, 75 of the amplifiers on display had built-in preamplifiers.

More than 200 models of speakers and speaker cabinets were on view and several firms ex-

hibited electronic microphones for use with home recording equipment.

The musical instrument section, inaugurated last year, featured the latest models of pianos, electronic organs, percussion woodwind and brass instruments by leading manufacturers.

Throughout the run of the exhibition there was a program of recitals by classical, variety and jazz artists, including pianist Andre Krust, the Swingle Singers, Les Compagnons de la Chanson, Cora Vaucaire and the Jimmy Gourley Quartet.

There was also a full program of talks by high fidelity experts from various countries, and representatives of radio stations in Belgium, France, Canada, Britain, Germany, Italy, Japan, Poland, Sweden, Czechoslovakia, Yugoslavia and Switzerland presented selections of their stereo programs.

On the final night of the Festival, a closing gala was held at the Theatre des Champs-Elysees with the ORTF Philharmonic Orchestra conducted by Michel Plasson and guitarist Turibio Santos as guest soloist.

The second part of the program saw the first performance of the work "Double" by Raymond Deprez, which won the \$2,000 Grand Prix de Composition Musicale inaugurated at last year's Festival du Son.

The gala closed with a recital by Jean Ferrat.



AMONG ARTISTS whose recordings were awarded Grands Prix by the Academie Charles Cros in Paris (Billboard, March 16) were, left to right, Paul Mauriat (Philips), Maurice Chevalier (CBS) and Tino Rossi (Pathe-Marconi). In the background is Philippe Boutet, general manager of April Music.

Eurovision Draws Deals by Italians

MILAN — Italian record companies and publishing firms are negotiating sub-publishing rights and record distribution deals involving songs and singers competing in the Eurovision Song Festival. The festival will be held in London Saturday (6).

Fonit-Cetra's music division Usignolo has acquired sub-publishing rights of the Spanish entry "La, La, La" from Zafiro Music of Madrid. Durium will distribute the record performed by Juan Manuel Serrat, also controlled by Zafiro, through a one-shot deal. Serrat will air "La, La, La" in Italian at a

TV show Saturday (30), before the Eurovision competition.

Also, Fonit-Cetra will issue the record of the Belgian entry "Quand Tu Reviendras" by Claude Lombard (Palette) with both a French and an Italian version and will jointly sub-publish the song with Sugarmusic. Fonit-Cetra has a first refusal right on the Palette record catalog.

Ariston Music acquired "Nous Vivions L'Amour," the Luxembourg entry, originally published by Radio Musique France. El & Chris Music bought the rights of the French entry "La Source" from Editions Tutti of Paris.

Tutti Enters Eurovision Deals

PARIS — In addition to publishing the French and Luxembourg entries "La Source" and "Novs Vivrons d'Amous" for this year's Eurovision Song Contest at London's Albert Hall on April 6, Editions Tutti has acquired sub-publishing rights for France for the songs which will represent Austria, Britain, Italy, Portugal, Yugoslavia and Switzerland.

The Austrian entry, "Tausend Fenster," by Udo Juergens, which will be sung by Czechoslovakia's Kjelre Gott, has been adapted into French by Andre

Salvet and Michel Delaunay and entitled "Solitude."

Britain's "Congratulations" by Phil Coulter and Bill Martin has been adapted for the French market by Andre Salvat with the title, "Ah, Quelle Histoire."

"Marianne," the Italian entry, written by Sergio Endrigo, has been adapted by Jacques Chaumelle, who has also done the French version of the Portuguese song "Verao" under the title "Notre Amour a l'Imparfait."

The Yugoslavian song "Jedand" will also have a French lyric written by Chaumelle, and

Tutti will also publish a French version of the Swiss song "Guardano il sole."

Meanwhile Tutti reports impressive sales of records and sheet music of the theme "L'Oiseau" from the TV series "Sebastien Parmi Les Hommes," written by Daniel White and Eric de Marsan.

"Everlasting Love," the Love Affair hit, has been acquired for France by Tutti, and Claude Moine has written a French version, "L'Amour m'a Pardonne," which has been recorded for Riviera by Nicolette.

Barclay's Mini Compatible Record Launched in France

PARIS—Eddie Barclay, who recently launched six-track mini LP's in France, has now issued the first mini compatible record—a monaural-stereo EP by guitarist Michel Dintrich.

Classic series, has been pressed in bright yellow plastic and is

packaged in a de luxe hinged sleeve.

The EP features on one side the Canon by 17th century German composer Johann Pachelbel and, on the other, Vivaldi's Concerto for Guitar and Orchestra.

Dintrich, playing a 10-string guitar, is accompanied by the Classic chamber orchestra conducted by J. P. Jacquillat.

Yvan Pastor, artistic director of Barclay's Classic series, plans to release more compatible EPs in the near future.

The compatible EP retails at the same price as monaural EP product—9 francs 95 (\$1.99).

Paramor in Deal With Prosadis

LONDON — Record producer Norrie Paramor has signed his first production deal since leaving EMI earlier this year. French singer Sacha Distel was in town last week and arranged for Paramor to cut his future releases.

Paramor signed the deal with Distel's production outfit, Prosadis, and plans to record the singer here later this month. Distel records for Pathe-Marconi in France, but his material is leased out to interested parties in other countries.

Pourcel to Festival

PARIS — Pathe-Marconi recording artist, conductor - arranger Franck Pourcel flies to Buenos Aires for the Latin Song Festival on April 3. Pourcel will conduct the orchestra for the French singers participating in the festival, who include the Pathe-Marconi singers Tereza Tereza and Georges Chelon.

Pop Festival In Mexico to Honor Rosas

MEXICO CITY — A "Festival of Popular Music," organized by the Society of Authors and Composers of Music and the University of Guanajuato, will honor the 100th anniversary of the birth of Juventino Rosas, born in 1868.

Both Mexicans and foreign composers living in Mexico can participate in the Festival contest, through an established music editorial or promotion company here.

First prize for an original work in any rhythm will be \$4,000. Second prize will be \$2,000. From third through 12th places, diplomas and \$240 prizes each will be awarded. The Society will offer additional separate prizes of \$800 each for the best waltz composition and for the song which best represents the musical tradition of the Mexican song.

The jury is composed of three journalists, three poets, three artists, three composers and three musicians.

Deadline for the contest is April 30. Winners will be awarded their prizes June 22 during a homage to Rosas in Guanajuato. Transportation, room and board for winners to Guanajuato will be covered by the State government.

CBS to Handle Oval, NEMS

LONDON — CBS will release world-wide product recorded by NEMS Enterprises two new labels, NEMS and Oval. The company has already issued material produced by NEMS featuring a group called At Last the 1958 Rock 'n' Roll Show.

The NEMS label will be launched at the end of the month and the initial release features Billy J. Kramer's "1941," a cover of the American hit by Tom Northcott on Warner Bros. of Oval, it will issue product recorded by Vic Lewis and other big band material.

PATHE-MARCONI TO ISSUE MACIAS' 'OLYMPIA' ALBUM

PARIS—Although French singer Enrico Macias signed with Philips on the eve of his opening at the Olympia Theater, Paris, the album "Enrico Macias at the Olympia, 1968" will be released by his former company, Pathe-Marconi.

The album, consisting principally of established Macias successes, also contains a number of new songs and Philips has given authorization for these to be included on the album, which was recorded live at the Olympia.

Meanwhile Philips has released a new EP by Macias featuring four new titles written by the singer.

In a statement to the press Pathe-Marconi has announced that all material recorded by Macias during his period under contract to Pathe remains the property of Pathe-Marconi.

Zimmerman, London Distrib, Dies in Toronto at Age of 64

TORONTO — Canadian record industry veteran Max J. Zimmerman, 64, London Records' Ontario distributor for 20 years, died in a hospital in Toronto recently after a short illness. He had sold his independent distribution firm, MacKay Record Distributors, to London only a year ago, and had hoped to return to the record industry in the future.

Zimmerman was a pioneer in independent record distribution in Canada. He entered the field in 1945, selling used records from jukebox operators, then imported hit records from the U. S., from labels other than the three majors then established in Canada, RCA Victor, Columbia and Decca. In 1947

he imported London's "Now Is the Hour" and sold between 40,000 and 50,000 copies in one month. As a result, he was appointed London's first distributor in Canada.

When London opened its office in Montreal later, Zimmerman was made Ontario distributor, a franchise he held until the company established its own Ontario branch last year. In recent years he was also active in promoting pop music concerts, including the Toronto debut of the Rolling Stones.

He is survived by his widow, two daughters and two sons. His funeral was attended by executives and staff of London Records, other record companies, and many dealers.

Aurora Label To Bow in U. K. —CBS Distrib

LONDON — A new label, Aurora, makes its bow next month and will be distributed by CBS.

It is another aspect of music publisher Aaron Schoeder's international operation. Schroeder left here March 16 after completing details, and flew to Los Angeles to sign two American artists to the label.

He named Mike Stone as general professional manager responsible for the Aurora and Schroeder Music activities in London. American-born Stone, who once recorded the Kinks and the Bachelors with Shel Talmy, started work March 18.

Schroeder has also named John McLeod as musical director of Aurora with responsibility for arrangements, routing and accompaniments. McLeod is songwriting partner of Pye record producer Tony Macaulay with hits by the Foundations, Long John Baldry and the Paper Dolls to their credit.

MUSICIANS WIN EXCHANGE RULE

STOCKHOLM—The Swedish Musicians Union has won the support of the government in its bid to prevent foreign groups performing in Sweden unless an exchange has been arranged. No foreign group can play in Sweden unless a Swedish group is allowed to play in the country of the visiting artists for the same money. The first exchange under the new law was that of John Mayall and the Bluesbreakers (Decca) who played in Sweden while Hansson and Karlsson (Polydor) appeared in Britain.

Italian Swiss Rep. at Fest

MILAN — An Italian singer, Gianni Mascolo, signed to Ariston Records, will represent Switzerland in the Eurovision Song Contest, to be held at the Albert Hall, London, April 6.

Mascolo will sing "Guardando Il Sole" (Looking at the Sun), written by Sanzio-Chiesa-Catldo-Daddario and published by Colosseo Music of the Ariston Publishing Group.

Ariston is distributed in Switzerland by Nespolo of Lugano. Sub-publishing rights have not been assigned as yet.

Grant Is Offered By Song Contest

MEXICO CITY — The First National Song Contest, from Sunday (1) to May 11, will award the winner a one-year scholarship to the Superior School of Music in West Germany, starting in September. The winner will be flown free to Germany in June for an intensive course in the German language. Sponsors of the contest open to those between 18 and 30, are Lufthansa Air Line, Sala Chopin Musical Instrument's Stores Musical Encouragement Program, and Excelsior, a Mexico City daily newspaper.

From The Music Capitals of the World

BARCELONA

Los Catinos (Belter) recorded the first Spanish cover version of "The Ballad of Bonnie & Clyde."

Los Stop (Belter) followed up their chart entry single "Tres Cosas" by recording their first album. Bettina (Odeon) has recorded a Spanish version of French singer Sheila's hit "Le Kilt." Raymon and Pi de la Serra (Edigsa) played to packed houses during a one-week engagement at the Roma Theater.

Michel (Belter) was in Paris March 9-10 to perform at concerts organized by the Spanish Embassy. Paula Rivas (Belter) returns from a one-month tour of Brazil to start her second movie in which she will co-star with Antonio Galvario (Belter). Southern Music has obtained Spanish rights to "Am I That Easy to Forget" and "A Walk in the Sky." Ediciones Armonico has world rights of the Vina del Mar, Chile, Festival prize-winner "Palabras" by Jorge Domingo and Fons de Carnicer. Belter released an EP by Nino Sanchez. Salome (Belter) has recorded an album of Catalan songs.

Los Tres Sudamericanos (Belter) have recorded Donovan's "There is a Mountain" and the San Remo song "Cuando me enamoro." Michel (Belter) was in Rumania from March 6 to 10 to appear in the Golden Deer Festival at Brasov. Four Belter artists appeared in the Fiestas de Fallas at Valencia on March 19—Manolo Escobar, Los Stop, Salome and Tony Dallara.

Spanish versions of "Judy in Disguise with Glasses" (Judy Disfranzada), which is published here by Ediciones Armonico, have been recorded by Los Salvajes (Odeon), Ivana (Columbia Espanola), Los Sonadores (RCA Espanola), Lorenzo Valverde (C.E.M.), Chuz Martinez (Ekipo), Los Faros (Novola), Los Cuatro Ros (Belter), Los Sirex (Vergara), and Los Musicales (Palobal). **RAFAEL REVERT**

HAMBURG

Sales manager Rudolf Engleder left Deutsche Vogue. August Wenzinger and the Schola Cantorum Basiliensis, with Karl Richter, Rita Streich, Ernst Haefliger, Siegfried Behrend and Belina—all Deutsche Grammophon artists—will make a world tour. Fritz Schulz-Reichel, who has been with Polydor for 17 years, has re-signed with the company. The Rudolf Slezak Musikverlag in Hamburg is now controlling Planetary Musikverlag GmbH. Teldec released a German version of "The Ballad of Bonnie and Clyde" by Inga and John. The date was produced by Charles Nowa. Polydor director Richard Busch, production chief Oskar Drechsler and artist promotion chief Hanna Reinnecke will be in London on April 6 to see Wencke Myhre sing "Ein Hoch der Liebe" in the Eurovision Song Contest. **WOLFGANG SPAHR**

Ster Buys Rights to Six Ember Albums

NEW YORK—An announcement in the March 16 issue of Billboard stating that a catalog deal had been signed between Ember Records in London and Ster Records of South Africa was incorrect. Ster Records bought the rights to six LP's and not the Ember catalog. EMI-South Africa has the first option on all Ember product.

HELSINKI

Peruvian singer Mario Gollen and Cathryn were here for a two-week booking. Maia Plisetskaja and Nikolai Fedejetshev of the Bolshoi Ballet appeared in Tchaikovsky's "Swan Lake" at the Finnish National Opera March 5 and 7. East Germany's Vera Oelshgelin and the Ensemble '66 toured leading Finnish cities. Decca artist Matti Heinivaho has recorded Finnish versions of "Per qualche dollaro in piu" and "Tarzan's March." Finland's entry for the Eurovision Song Contest in London April 6 will be "Kun Kello Kay" (Time Is Running Out). It will be sung by 19-year-old Scandia artist Kristina Hautala. The song, which was selected for the first time by public vote after a short list of six songs had been performed on TV, was written by Esko Linnavalli (music) and Juha Vainio (lyric). Voted second in the national contest was "Kissankellojen aikaan," by Scandia artist Johnny. Scandia will release a single coupling of both songs. **KARI HELOPALTIO**

LAS VEGAS

Ed Sullivan did his first live TV show Sunday (10) in the showroom of Caesars Palace where 1,000 fourth estaters, stars and fans made up an enthusiastic audience. Guests on the show were Liza Minnelli, Fifth Dimension, Allen & Rossi, Jack Carter, and Theodore Bikel. The star-studded audience included Jack E. Leonard, the Kim Sisters, Duke Ellington, Guy Lombardo, Mimi Hines and Phil Ford, Nipsy Russell, Tottie Fields, and Rouvaun. Openings set for the Strip this week are Patti Page at the Fremont; Phil Harris and the Doodletown Pipers at the Frontier; Al Martino and Myron Cohen at the Flamingo; Xavier Cugat and Charo at Caesar's Palace; Marty Robbins at The Mint and Guy Lombardo at the Tropicana.

Record producer Paul Tannen was in Las Vegas to produce Don Rickle's "Live at the Sahara," first comedy LP for Warner Bros. Records. Lee Solomon, head of the cafe department in William Morris' in New York was to catch

'Home' Swedish Rights to Ehrling—RCA Disk Out

STOCKHOLM — Thore Ehrling has obtained the Swedish rights to the Tom Jones hit "I'm Coming Home" and Claes Goran Hederstrom has recorded a Swedish version of the song for RCA Victor.

Another RCA Victor record of an Ehrling copyright is "I manga manga tusen ar" by Mona Wessman, which was written by Ehrling's son, Staffan, with a lyric by Kerstin Linden.

Ehrling is currently exploiting the music from two musicals—"Fiddler on the Roof," which will be premiered in Norrkoping, outside Stockholm, and "Camelot," the film of which has opened in Stockholm. Jan Malmsjo has recorded a Swedish version of "If I Were a Rich Man" for CBS with a lyric by Bo-Goran Edling.

Ehrling has obtained Swedish versions of two more songs—"Careless Hands" by Svante Thuresson (Metronome) and "Ode to Billie Joe" by Siw Malmkvist (Metronome), with a lyric by Swedish poet Olle Adolphsson.



THE ORIGINAL OBERKRAINER Quintett Avsenik receives a gold disk for a million album sales from Teldec director Arthur Waizenegger in Nuremberg. Waizenegger, right, shakes hands with the Oberkrainer leader Slavko Avsenik. Teldec will release two new albums by the group this year.

Tottie Fields. Solomon and West Coast representative Fred Moch met with the Riviera's bosses following her recent opening and signed her for a return date in June. Billy Porter, recording engineer for United Recording, a resident here now producing Gold Records label and just completing Buddy Greco's live LP at the Sands Hotel. **DEE SPENCER**

LONDON

Beacon label chief Milton Samuel is arranging a British visit for the Show Stoppers, who scored here with "Ain't Nothin' But a House Party" and is seeking catalog material in New York, Philadelphia and Chicago. The second Beacon single release is "Help Me (I'm on Top of the World)" by the Sons and Lovers from Nottingham. Foundations manager Barry Class in the U. S., to arrange a mid-May American tour for the group. New Vaudeville Band will star in an NBC-TV series of 60-minute spectacles lasting 13 weeks and called "The New Vaudeville Band

THE SYMBOLS

Smash follow-up to their Top 30 Hit Record, "Best Part Of Breaking Up," is released 15th March on President Label PT. 109, entitled:

"A LOVELY WAY TO SAY GOODNIGHT"

in Berkeley Square." The producer will be Colin Muller. Page One Records has shelved its stereo single release plans on "I'm a Train" by Colors of Love owing to technical difficulties. The record is now available in monaural only. A Birmingham group, the Young Bloods, has covered "Don't Leave Me in the Dark." Jackie Trent has ended her association with manager Evelyn Taylor, and will handle her own business affairs. Jackie's new duet with her husband, Tony Hatch, entitled "Thank You for Loving Me," will be released Friday (29).

Phil Solomon's Major Minor/Toast labels and Dorothy Solo-



IN VIENNA for a TV appearance, the British group, Love Affair, meets Hans von Grondelle, general manager of CBS Austria, second from left. John Cokell, manager of the group is on right.

mon Associates have moved to 58/59 Great Marlborough Street, London, W. 1. Marmalade will release Julie Driscoll's "This Wheel's on Fire" April 5 with backing by the Brian Auger Trinity. British songwriters Mitch Murray and Peter Callander are in New York for a week to play songs and acquire material for Dorita y Pepe performed at an Aerolineas Argentinas reception for paintings by Ramon Ayala before leaving for an appearance at the Argentine folk festival in Salta. A BBC-TV team travels with them for a BBC 2 program to be transmitted later this year. **NIGEL HUNTER**

LOS ANGELES

Koppelman-Rubin will record a single and a follow-up album with Peggy Lee at Capitol, with ar-

(Continued on page 57)

Bournemouth Is Increased by 26

LONDON — The Bournemouth Symphony Orchestra will be augmented from 89 to 115 musicians in September. General manager Kenneth Matchett said the idea was to create an employment pool for musicians in Southwest England and gain more flexibility in sending out small orchestras and ensembles for engagements in the Southern and Western counties.

The Western Orchestral Society, which has administered this important provincial orchestra for 14 of its 75 years, said that the demand for concerts in the seven counties covered had increased in ratio with financial contributions from local authorities.

The Arts Council is paying the orchestra a \$216,000 subsidy during 1968-69, and there may be a small increase in fiscal support from local authorities, which paid \$132,000 for 1967-68.

From The Music Capitals of the World

• Continued from page 56

rangements by **Shorty Rodgers**. Miss Lee will sing three **John Sebastian** tunes and one written by **Tim Hardin**. . . . **Victor Lundberg** (Liberty) was selected to receive the George Washington Honor Medal Award by The Freedom Foundation for his single, "An Open Letter to My Teen-Age Son." . . . **Matt Monro** records an all-Spanish album for release in South America to coincide with a concert-TV tour there, beginning May 15. . . . **Gary Owens**, KMPC disk jockey, cuts a comedy album for Epic. . . . **Harry O'Connor** will produce. . . . **Fred Waring** conducts a music workshop at the University of Nevada this summer. . . . **Sergio Mendes and Brasil '66** sings a nominated song, "The Look of Love," on the Academy Awards Show. . . . **Lalo Schiffrin** meets in Detroit with conductor **Gunther Schuller** who will conduct Schiffrin's Gesualdo piece at Tanglewood and his "Rise and Fall" cantata in Hamburg. . . . Double-Shot Records moved to 6565 Sunset Blvd. . . . **Miriam Makeba**, **Wes Montgomery**, **Jimmy Smith**, **Oscar Peterson** and **Richard Pryor** grossed \$36,169 in Detroit's Cobo Hall. . . . **Mel Torme** appears with the New Orleans Symphony June 21-22. . . . **Steppenwolf** signs a management agreement with **Reb Foster** and **Bill Utley** of Dunhill Records. . . . **Fred Christian** was named musician of the year by Sacramento Musicians Union.

George Romanis creates a music campaign for Western Airlines radio and television ads. He'll also compose commercial theme music for the 3M Co. (Minnesota Mining and Manufacturing).

Television appearances: **The Checkmates Ltd.** on "Operation Entertainment" March 29. . . . **Mama Cass** on "Andy Williams Special" April 28. . . . **Frankie Laine** and **Lana Cantrell** on "Ed Sullivan Show" March 31. . . . **Frankie Valli** (The Four Seasons) tapes "Happening '68" and "Woody Woodbury Show." . . . **The Hook (UNI)** on "Ironside" March 28. . . . **John McCarthy** to compose title tune for "New Adventures of Huck Finn," new NBC series. . . . **Patti Page** on "Kraft Music Hall" March 27. . . . **Ray Charles** on "Joey Bishop Show." . . . **Lalo Schiffrin** to score minimum of three "Mission: Impossible" shows next season. . . . **Lainie Kazan** on "Ed Sullivan Show" April 14. . . . **Billy Preston** on "Joey Bishop Show" March 28. . . . **The Gordian Knot** on "Steve Allen Show."

Screen Credits: **Barbara McNair** sings title tune and three others in "Night Hunt." . . . **Tony Bennett** sings title tune in "Subterfuge." . . . **Lou Rawls** sings in "Duffy," with material by **Ernie Freeman**, **Barry Mann** and **Cynthia Weil**. . . . **Sybil Siegfried** to write lyrics for "Lylah," title theme for "The Legend of Lylah Clare." Music will be by **Frank De Vol**. . . . **Lalo Schiffrin** scores "The Brotherhood." . . . **Paul Horn** scores "The Great Sage," a documentary on Maharishi Mahesh Yogi. . . . **Dave Grusin** will compose scores for "A Man Called Gannon" and "The Heart Is a Lonely Hunter."

Club-Concert Dates: **Rod McKuen** will be at Santa Monica Civic Auditorium March 24. . . . **Ray Charles** will be at the Latin Casino (New Jersey) April 5-14. . . . **Wes Montgomery Quintet** will be at El Cortez Hotel (San Diego) April 19. . . . **Sadler & Young** will be at Century Plaza, three weeks beginning April 30. . . . **Bee Gees** will be at Hollywood Bowl August 2 and San Francisco Cow Palace August 3. . . . **Buffy Saint Marie** will be at Santa Monica Civic April 26. . . . **The Righthouse Brothers** will be at

The Cave (Vancouver) opening March 25 for one week.
BRUCE WEBER

MILAN

The Cetra opera catalog will be reissued in the U.S. by Everest in a stereo version. . . . Miura Music has acquired the sub-publishing rights for Italy of the Mervyn Music catalog. . . . In April, CGD will concentrate its promotional and sale efforts on to the American A&M catalog. This is the second time CGD organizes an A&M month as part of a rotating continuous campaign in favor of the foreign labels it distributes, including W. B. Reprise, Scepter, Audio Fidelity, Project 3, Musicor and Joda. . . . **David Matalon** and **Giuseppe Gramitto Ricci**, Curci Music & Cemed-Carosello managing director and Cemed-Carosello general manager, respectively, flew to London and



New York for United Artists Records 10th anniversary. . . . **Al Bano** (EMI-Italiana) will be in Canada April 11-20 and Oct. 27 for theater appearances. . . . **Sergio Endrigo** (Cetra), co-winner of the recent San Remo Festival, represented Italy in the Montevideo Song Festival, March 9. After his participation in the Eurovision Song Festival, London, April 6, Endrigo will be in Germany, April 7, and Portugal, April 11-17, for TV dates.

Mino Reitano has switched from Dischi Ricordi to Ariston both as a singer and composer. Reitano's recordings will be produced by Ariston Music professional manager **Bob Lombroso**. First release is "Avevo Un Cuore Che Ti Amava Tanto" b/w "Liverpool Addio." . . . Actress **Catherine Spaak** has signed with Det Records of Rome. Her record producer will be **Iller Pattacini**. . . . **Elio Gandolfi** (Cemed-Carosello) performed at the Yugoslavian TV, March 20.

GERMANO RUSCITTO

MUNICH

Response ratings to the TV shows "A Man and His Music," by **Frank Sinatra**, and "Portrait of Sammy Davis," directed by **Heinz Liesendahl**, were much higher than the average for foreign entertainers, reports **Infratest**. . . . **Dr. Manfred Koehnlechner**, general manager of the Bertelsmann group in Guetersloh, presented golden disks to Soviet artists **Ludmilla Sykina**, **Ivan Petrov** and the **Ossipov Orchestra** at the Hamburg Music Hall on March 19 for 200,000 plus sales of the album "Russian Folk Songs." The Soviet artists are making a three-month tour of West Germany. Their records are released by Ariola on the Melodia-Eurodisc label. . . . **Helmut Zacharias**, who recently signed a world contract with EMI, has recorded his first album for Electrola, "Happy Strings of Zacharias." The album was introduced at a press reception in Munich and features such titles as "These Boots Are Made for Walking," "Puppet on a String," "Spanish Flea" and "The Last Waltz." . . . Lyricist **Walter Brandin** has signed an exclusive contract with the Montana publishing house. Brandin wrote the lyric for the new **Udo Juergens** song "Morgen bist du nicht mehr allein." . . . Jazz pianist **Oscar Peterson** will play in Villingen at a private concert for SABA Records owner

Hans-Georg Brunner-Schwer. . . . World champion Austrian skater, **Emmerich Danzer**, has recorded his first record, "Mademoiselle," in Munich. . . . French singer **Charles Aznavour** was in Munich to tape eight songs for a color TV program directed by **Rainer Bertram**. . . . Berlin singer **Manuela** will begin a world tour in April with bookings in New York, Las Vegas, Japan and Australia. On her return to Berlin in May Teledec-Telefunken will present her with a gold disk for topping four million sales. . . . "Hippie-Happy-Yeah" is the working title for a TV portrait of composers **John Lennon** and **Paul McCartney** which will star **Bibi Johns**, **Lill Lindfors**, **Esther Ofarim**, **Peter and Gordon** and **Karel Gott**. Director is **Guenter Hassert**.
URSULA SCHUEGRAF

NEW YORK

Joan Baez, Vanguard artist, gives a Carnegie Hall concert Saturday (30). Proceeds will go to the Non-Violent Draft Resistance Movement. . . . **United Artists' Serendipity Singers** play Brattleboro, Vt., April 8. . . . Atlantic's **Herbie Mann** and Vanguard's **Odetta** appeared for two weekends at the Village Gate. . . . **Teddy Wilson** began two weeks at the Top of the Gate on Tuesday (19). . . . Harvey Publications is releasing a series of comic books based on the **Cowsills**, MGM Records' artists. . . . **Gerard W. Purcell Associates** signed a long-term contract with Kapp Records for the **Hesitations**. . . . **Kathy Barr** appears at Grossinger's next month.

Tim Hardin, Verve/Forecast artist, makes his first New York appearance at Town Hall on April 10. . . . MGM's **Orpheus** will be featured on the forthcoming ABC-TV special "The Great Mating Game." **Alan Lorber**, who produces the group, will be music director of the program. . . . **Roulette's Young Savages** begin an indefinite engagement at Harlow's on Tuesday (26). . . . **Walter Wanderly** closes at the London House on Saturday (30). He plays the Miramor in Columbus, Ohio, on Monday (1). Wanderly recently signed personal management contracts with **Kragen & Fritz**. . . . **The Smokestack Lightnin'** headlines at the Whiskey-A-Go-Go for four days beginning on April 18.

The **Four Seasons**, Philips artists, pay the Westbury Music Fair on Sunday (31). . . . **Mercury's Lovelace Watkins** opened an eight-week stint at the Americana Hotel's Carioca Lounge in Miami Beach on Monday (18). . . . **David Harris** signed an exclusive writing contract with **Invincible/Firebird Records**. He will work directly with the **Firebirds** on their upcoming first recording. . . . **The Lettermen**, Capitol artists, play San Francisco's Fairmont, May 30-June 19; New Orleans' Blue Room, July 14-24; Los Angeles' Century Plaza, Aug. 13-Sept. 3.

Eden's Children, ABC Records' artists, played Philadelphia's Electric Factory on Tuesday (19) to Thursday (21) after two days at Boston's Psychedelic Supermarket. . . . **Al Kasha** and **Joel Hirschhorn** will write the score for the upcoming NBC-TV special "The Unemployables." . . . The 1910 **Fruitgum Company**, Buddha artists, signed with Premier Talent Associates for global representation. A tour of Britain, the European continent and Australia is being planned. . . . **Julie Budd** tapes her second Merv Griffin Show on Wednesday (3). . . . **Robert Mersey** makes his film composing debut with CBS Films' "With Six You Get Eggröll."

ABC's Jane Morgan and Epic's **Doodletown Pipers** play the Nugget Hotel in Sparks, Nev., from Thursday (28) to April 10. . . . **Don Kirshner** flew to London to meet with **Harry Saltzman**, his coproducer in a musical adventure film. . . . **Julie Steddum**, executive assistant to **Dick Friedberg**, vice-president of Premier Talent Associates, will handle bookings for West Coast TV shows. . . . The **New Establishment** have signed with Disneyland Talent as employees. The group consists of **Michael Alley**, **Arnold Rollin**,



DURING A TOUR of Capitol Records (Canada), Ltd.'s, new headquarters, John Manson, left, general manager of Discos Capitol de Mexico, chats with G. Edward Leatham, right, president of the Canadian company. Manson spent several days studying the Canadian operation recently.

Vicki Lemon, **Rick Ward** and **Ron Pelletier**. . . . ABC's **Bill Plummer** and the **Cosmic Brotherhood** opened at Donte's in North Hollywood on Monday (18).

OSLO

Diana Ross and the **Supremes'** visit to Stockholm for a TV appearance, which was also seen in Denmark and Norway, has caused marked increase in the sales of their records in all three Scandinavian countries. The Tamla Motown album "Greatest Hits" jumped into the Norwegian top album chart. . . . **Arne Bendiksen A/S** renewed its contract with French Vogue for three years. Distribution of Vogue product in Sweden is now handled by **Electra**. . . . First introduced into Scandinavia in the French version by Vogue's **Francois Hardy**, the Italian copyright "La Ragazza della Via Gluck" has been given a new lease on life in Norway and Sweden with the Swedish version, "Lyckliga gatann," by **Anna-Lena Lofgren** on Metronome. The record has sold 125,000 copies in Sweden and 60,000 in Norway, earning Miss Lofgren a gold disk in each case. The record has topped the charts in Norway for eight weeks. A cover version has been made for Triola by Norwegian singer **Margrethe Toresen**.
ESPEN ERIKSEN

PARIS

Pathe-Marconi artist **Patricia** goes to Cologne on April 2 to record her first titles in German. She will then go to London for two TV shows. . . . Barclay artist **Mireille Mathieu**, currently convalescing after sustaining cracked vertebra in a car accident, will resume her professional engagements on May 20 when she is set to appear in the Palais d'Hiver in Lyons. . . . The first EP by **Jean Sommer**, which won a Grand Prix from the Academie Charles Cros (Billboard, March 16), will be distributed in France by Philips. The record is an independent production by **Gerard Meys**. . . . Decca released an album by **Fernandel** to coincide with the comedian's first appearance on the **Guy Lux** "Palmares des Chansons" TV program. . . . **Nicoletta** (Riviera) has recorded French versions of "Everlasting Love" "L'Amour me Pardonne" and "I'll Never Leave You" ("La Nuit m'Attire"). . . . Pathe-Marconi released an "Initiation into Stereophony" album, featuring **Gilbert Beaud**, **Franck Pourcel**, **Les Compagnons de la Chanson** and the **Conservatoire Orchestra** conducted by **Andre Cluytens**, to coincide with the 10th International Festival du Son. . . . **Jacqueline Dulac** (RCA) was in Rome to record Italian versions of "Venise Sous la Neige" and "Lorsqu'on Est Heureux." . . . **Manitas de Plata** (CBS) followed recitals in Britain and Holland

with a recital at the Theatre des Champs-Elysees, Paris, on March 21. . . . C. E. D. has discontinued the release of the **Tuesday Jackson** (**Nicole Croisille**) single "I'll Never Leave You" and "Dawn Comes Alone" from the **Marcel Carne** film "Les Jeunes Loups" and combined the titles on an EP with "This World" by the **T and B** and "Mary, Mary" by the **Krew**.

Vogue released a new album of 12 songs by **Jacques Dutronc** whose last single, "Il est cinq heures, Paris s'Eveille" reached the No. 1 spot on the Europe No. 1 chart. . . . CBS is releasing the first LP by **Stephan Reggiani** who will be appearing in the Paris cabaret, Villa d'Este in April. . . . **Andre Jeanneret**, president of RCA France, hired a private plane after the presentation of the Academie Charles Cros Grand Prix awards on March 7 to fly to RCA's European conference in Hamburg. . . . Vogue is promoting imported Warner-Reprise and Pye albums by **Antonio Carlos Jobim**, the **Beau Brummels**, **Harpers Bizarre**, the **Everly Brothers**, the **Anita Kerr Singers**, **Harold Betters**, **Don Randi**, **Buddy Greco** and **Long John Baldry**. . . . Philips released the original soundtrack album of **Quincy Jones's** music for the film "In the Heat of the Night" sung by **Ray Charles** on the United Artists label. . . . Pathe-Marconi released the old **Peggy Lee** hit "Fever" b/w "I'm a Woman" on a Capitol single. . . . **Georgette Plana** follows up the successful "Riquita" with an EP of songs with lyrics by the poet **Aragon** for Vogue. . . . **Eric Charden** (Decca) has recorded Italian versions of "Le Monde est Gris, Le Monde est Bleu" and "Le Ballon Rouge" for Italian Decca. . . . Philips released an album of Brazilian songs by **Ellis Regina** to coincide with her season at the Olympia Theater. . . . CBS has signed the **Costa Brothers** and **David and Glenn**. . . . Philips has released an album of compositions by **Leroy Anderson** in the Soiree Musicale series by **Frederick Fennell** and the **Eastman Rochester Orchestra**. **MIKE HENNESSEY**

SAN FRANCISCO

Jimi Hendrix, **Big Brother**, **Albert King** and **John Myall** pulled 15,000 fans into winterland and Fillmore ballrooms in four nights, smashing all previous records. . . . The **Jefferson Airplane** split from **Bill Graham's** direction. The group now manages itself. . . . **Carousel Ballroom**, famous California hall celebrated its centennial with two rock dances featuring the **Grateful Dead**, **Quicksilver Messenger Service**, **Country Joe and the Fish**. . . . **Woody Guthrie's** son, **Arlo**, delivered original material at Fillmore. . . . The **Harry James Band** left Basin Street West, followed by the **Don Ellis Band**, **Harpers Bizarre** arrives in April.

(Continued on page 58)

From The Music Capitals of the World

• Continued from page 57

Also signed for spring appearances at Basin Street are organist Jimmy Smith, comedian Slappy White, Miriam Makeba and Modern Jazz Quartet with guitarist Laurindo Almeida. The Fifth Dimension arrives in July. . . . Hungry i presenting Mort Sahl and singer Diane Valery, followed by Noel Harrison and singer Penny Nichols. Prof. Irwin Corey opens April 15, and comics Jack Burns and Avery Schreiber will return in

May. . . . Julie London sings at Fairmont's Venetian room, succeeded by King Sisters and Alvino Rey next week.

Duke Ellington plays the Oakland Coliseum with Tony Bennett April 21. . . . The Monterey Pops Festival dates are June 21-23. The Monterey Jazz Festival dates are Sept. 20-22. Monterey has signed a Dixieland festival with Louis Armstrong, the Dukes of Dixieland, Turk Murphy and Bob Crosby.

Comics Sandler and Young open Thursday (28), Barbara McNair arrives April 18, Lana Cantrell May. . . . Bimbo's 365 Club featuring George Gobel next week, Jan Murray, Glen Campbell March 25, Rusty Warren April 4, Jan Powell April 18, Smokey Robinson and Miracles May 2, Jack E. Leonard in October. . . . Jazz Workshop shuttered for remodeling. . . . El Matador has Vince Guaraldi, Cal Tjader arrived March 11, Santamaria Org. coming Monday (25), followed by Flamenco guitarist Juan Serrano. . . . John Handy Concert Ensemble and Bill Evans Trio at Both/And replaced Friday by Cannonball Adderley aggregation, followed by Sly and the Family Stone March 18, McCoy Tyner and Miles Davis groups in April. . . . Fred Waring and Pennsylvanians at SF Opera House.

Classical guitarist Julian Bream at Curran. . . . Smokey Robinson and Miracles at Winterland 17. . . . Minneapolis Symphony at Masonic Temple Saturday (23). . . . Miles Davis and Gil Evans inked for UC Jazz Festival in April. . . . Sausalito's Trident featuring blues singer Jimmy Witherspoon, Don Scaletta Trio, followed by Meridian West combo group. . . . New Adriatic club opens in San Jose with Helen O'Connell next week. . . . Rome Pops Festival postponed indefinitely, and no San Francisco bands committed to it. . . . George Wein of Newport Jazz Festival presenting jazz show with Dionne Warwick, Cannonball Adderley plus others at Oakland Coliseum in July. . . . Ella Fitzgerald Masonic concert for April cancelled because of Ella's exhaustion.

PETER M. SHERIDAN

STOCKHOLM

Singer Carl-Eric Thorn has left ScanDisc to join Sonet. . . . Ake Sohr of Dollar Records has started a new label, Rival. Making their debut on the new label is the group Gust, with "K. B. Pressman." . . . The Norwegian group, Beatniks, is touring Sweden, Germany and Denmark. . . . The Swedish group New Generation is touring Finland and Germany. . . . Aretha Franklin (Atlantic) will visit Sweden in May. . . . Anna-

Lena Lofgren (Metronome) received a diamond record for selling 75,000 copies of "Lyckliga Gatan" in Norway. The same single has topped 125,000 sales in Sweden.

Composer Jules Sylvain is back in Sweden after 22 years abroad. . . . Olga Records' Ake Gerhard started operations in London with a record by the Swedish group, 14. . . . Olle Johannesson, Erik Jarnklev and Carl-Erik Westerberg of the Swedish Folkparks Organization and Erik Powers of Liseberg were in East and West Berlin seeking new artists to tour Sweden this summer. . . . The Shakers (Fontana), with newcomer Johnny Andersson, will tour Poland. . . . Gothlands Far (Columbia) will switch from singing in Swedish to English. EMI producer Anders Henriksson is looking for English material for the group. . . . A&M Records is now represented in Sweden by Karusell Grammofon AB. . . . Reuter & Reuter released a music album of seven Supremes hits. KJELL E. GENBERG

TORONTO

Quality Records has been named Canadian distributor for the new Ranwood label. . . . Emerald Records in Ireland is releasing "One in a Million," by the Coulson Brothers and "She's Gone," by Dallas Harms, from Stone's country label, Caledon. Norrie Paramour Music Ltd., in London, has acquired U. K. publishing rights to the two numbers from Stone's Chinguacousey Music. . . . Compo has acquired distribution of "Soul Coaxin'," by Raymond Lefevre for Ontario through Apex and Manitoba through Thomas Rathwell Ltd. The instrumental on the Riviera label is distributed in Quebec and elsewhere in Canada by Trans-Canada Records. . . . Capitol has reduced the suggested retail price of Pickwick Stereo from \$2.49 to \$1.98, in line with other labels recent price reductions. . . . The Canadian Record Manufacturer's Association meets in Montreal April 4-5. . . . Columbia has two new Canadian groups—the Five Shy, from the London area, bowing with "Freelander" and "The Windmill"; and the Copperpenny, from Kitchener, with "Baby Gives Me Everything" and "I'm Afraid of the Cold." . . . Winnipeg-based Franklin Records now distributed nationally by London, introduces a new record act, the Mongrels, with "Death of a Salesman" and "Sitting in the Station." . . . Columbia releases the first album by the Mersey Brothers next month. The contemporary country group recorded the LP in Nashville.

The Fringe, Toronto group whose first release was chosen from five selections by a poll of deejays, follow up with "Plastic People" on Quality. . . . Chad Allen, formerly of the Guess Who makes his debut as a solo artist with "Greeting Card" on Quality. . . . First release by Calgary's Gainsborough Gallery, signed by Apex, is "Little Red Book" and



CHET ATKINS, left, and John D. Loudermilk, right, have signed a contract to co-produce the recording sessions of RCA Victor artist George Hamilton IV (center). Loudermilk, a prolific songwriter, has penned the artist's last two country hits, "Break My Mind" and "Little World Girl," while Atkins is head of RCA Victor operations in Nashville.

'Lecouvreur' Opens at Met; Four to Repeat Roles

NEW YORK—Cilea's "Adriana Lecouvreur" will open the 1968-1969 Metropolitan Opera season on Sept. 16 with the same four principals of the 1962-1963 new production of the work: Renata Tebaldi, Irene Dalis, Franco Corelli and Anselmo Colzani. Morley Meredith also will be featured. Fausto Cleva will conduct. Miss Tebaldi has recorded the opera for London with Mario Del Monaco and Giulietta Simionato. The Cetra version of the opera is being reissued early next month by Everest.

New productions are slated for Richard Strauss' "Der Rosenkavalier" and Verdi's "Il Trovatore." The former will be conducted by Karl Boehm, who also will conduct Strauss' "Die Frau ohne Schatten" and "Die Meistersinger von Nuernberg"

next season. The first performance of "Der Rosenkavalier" will have Leonie Rysanek as the Marchallin, Reri Grist as Sophie, Christa Ludwig as Octavian, Walter Berry as Baron Ochs, Meredith as Faninal, and Flaviano Labo as the Singer. In later performances, Regine Crespin and Miss Ludwig will sing the Marschallin, Judith Raskin will sing Sophie, Evelyn Lear and Rosalind Elias as Octavian, and Otto Edelmann as Ochs.

Nevada Hotel Into Country

RENO, Nev. — The Holiday Hotel here is renovating and will switch at once to a country format.

Dottie O'Brien of Nashville has taken over as consultant for the club, and will book country acts into the place. Owner Tom Moore and agent Joe Robino have turned the full responsibility over to Miss O'Brien, whose speciality is handling clubs.

Miss O'Brien, who earlier had established the Playroom in Atlanta, now is working on a second club in that city to handle country acts. She said this new club will seat 1,800.

She also is working on country rooms in Louisville and Birmingham.

"Little by Little." . . . The Vancouver group, Bobby Taylor and the Vancouvers, signed by Motown, bow with "Does Your Mama Know About Me," produced by Berry Gordy Jr. . . . Quality is releasing a new Jimi Hendrix Experience LP, "Day Tripper" in advance of the U. S. . . . Russ Gibb of Detroit's Grande Ballroom digs Toronto after the success of his Jimi Hendrix Experience concert last month and brings Eric Burdon and the Animals to the Canadian National Exhibition Coliseum on March 24. . . . Bill Anderson makes one of his infrequent club appearances at the Horseshoe Tavern in Toronto, April 22-27. KIT MORGAN

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HITS OF THE WORLD

ARGENTINA
(Courtesy Escalera a La Fama)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	PATA PATA	Miriam Makeba (Music Hall); Los 4 Brillantes (CBS); Zauma Beleno (Odeon)
2	5	SUDDENLY YOU LOVE ME	Tremeloes (CBS); Ricardo del Turco (CBS)
3	3	MALAYSHIA	Miriam Makeba (Music Hall); Barbara and Dick (Vik); Beat Groove (Groove)
4	4	CUANDO ESTOY CONTIGO	Armando Manzanero (RCA); Los Panchos (CBS); Olga Guillot (Music Hall)—Relay
5	8	CANZONE PER TE	Roberto Carlos (CBS); Sergio Endrigo (Fermata)—Fermata
6	6	CUANDO SALI DE CUBA	Luis Aguile (CBS); Sandpipers (Fermata); Juan Ramon (RCA); Javoloyas (Odeon)
7	7	NO PISEN LAS FLORES	Palito Ortega (RCA)—Fermata
8	—	DIGAN LO QUE DIGAN/MI GRAN NOCHE	Raphael (Odeon)—Fermata
9	—	LA COPA ROSA	Jose Feliciano (RCA)—Relay
10	9	EL REY LLORO	Los Gatos (Vik)—Fermata

AUSTRALIA
(Courtesy Modern Melbourne)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	JUDY IN DISGUISE	John Fred & His Playboy Band—Festival
2	—	SADIE	Johnny Farnham (Columbia)—Tu-Con
3	—	BALLAD OF BONNIE & CLYDE	Georgie Fame (CBS)—Copy Con.
4	—	LOVE IS BLUE	Paul Mauriat (Philips)—World Artists
5	—	TIN SOLDIER	Small Faces (Decca) MCPS
6	—	BOTTLE OF WINE	Fireballs (Stateside)—Essex
7	—	WOMAN WOMAN	Union Gap (CBS)—Albert
8	—	SOOTHE ME	Groove (Columbia)—Leeds
9	—	DIFFERENT DRUM	Stone Poney (Caulit)—Cromwell
10	—	YOU ONLY LIVE TWICE	Nancy Sinatra (Reprise)—Tu-Con

BELGIUM
(Courtesy Moustique Magazine)
*Denotes local origin

This Week	Last Week	Title	Artist
1	4	NIGHTS IN WHITE SATIN	Moody Blues (Decca)
2	1	JUDY IN DISGUISE	John Fred (HMV)
3	—	MIGHTY QUINN	Manfred Mann (Fontana)
4	10	L'OISEAU (ORIGINAL SOUND TRACK OF THE SERIES)	Sebastian Parmi les Hommes (Philips)
5	—	IL EST 5 HEURES, PARIS S'VEILLE	Jacques Dutronc (Vogue)
6	2	NUMERO UN AU HIT PARADE DE MON COEUR	Marc Aryan (Markal)
7	3	HUSH	Billy Joe Royal (CBS)
8	6	L'AMOUR TE RESSEMBLE	Adamo (HMV)
9	—	WORDS	Bee Gees (Polydor)
10	—	DELILAH	Tom Jones (Decca)

BRITAIN
(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Lynn (Steve Rowland)
2	1	CINDERELLA	ROCKEFELLA—Esther and Abi Ofarim (Philips)—Rondor (Ofarim/Semel)
3	6	DELILAH	Tom Jones (Decca)—Donna (Peter Sullivan)
4	4	ROSIE	Don Partridge (Columbia)—Essex (Don Paul)
5	9	DOCK OF THE BAY	Otis Redding (Stax)—Tee Pee (Jim Stewart)
6	5	JENNIFER JUNIPER	Donovan (Pye)—Donovan (Mickie Most)
7	3	FIRE BRIGADE	Move (Regal Zonophone)—Essex (Denny Cordell)
8	7	GREEN TAMBOURINE	Lemon Pipers (Pye)—Kama Sutra (Paul Leka)
9	10	ME THE PEACEFUL HEART	Lulu (Columbia)—Bron—Mickie Most
10	17	WONDERFUL WORLD	Louis Armstrong (BMV)—Valando (Bob Thiele)
11	—	LADY MADONNA	Beatles (Parlophone)—Northern (George Martin)
12	12	SHE WEARS MY RING	Solomon King (Columbia) Acuff-Rose (Pete Sullivan)
13	30	IF I WERE A CARPENTER	Four Tops (Tamla-Motown)—Robbins (Holland/Dozier)
14	11	DARLIN'	Beach Boys (Capitol)—Immediate (Brian Wilson)
15	8	MIGHTY QUINN	Manfred Mann (Fontana)—Feldman (Manfred Mann)

16	15	WORDS	Bee Gees (Polydor)—Abigail (Robert Stigwood)
17	21	LOVE IS BLUE	Mauriat (Philips)—Shaftesbury (Paul Guio)
18	14	BEND ME, SHAPE ME	Amen Corner (Deram)—Carlin (Noel Walker)
19	13	PICTURES OF MATCHSTICK MEN	Status Quo (Pye)—Valley (John Schroeder)
20	24	GUITAR MAN	Elvis Presley (RCA Victor)—Valley
21	23	DEAR DELILAH	Grapefruit (RCA)—Apple (Terry Melcher)
22	35	STEP INSIDE LOVE	Cilla Black (Parlophone)—Northern (George Martin)
23	25	LOVE IS BLUE	Jeff Beck (Columbia)—Shaftesbury (Mickie Most)
24	18	GIMME LITTLE SIGN	Brenton Wood (Liberty)—Metric (Hooven Winn)
25	19	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca) Palace (Peter Sullivan)
26	16	SUDDENLY YOU LOVE ME	Tremeloes (CBS)—Shapiro-Bernstein (Mike Smith)
27	22	BACK ON MY FEET AGAIN	Foundations (Pye)—Welbeck-Schroeder (Tony Macaulay)
28	28	NO ONE CAN BREAK A HEART LIKE YOU	Dave Clark Five (Columbia)—Donna (Dave Clark)
29	38	AIN'T NOTHING BUT A HOUSE PARTY	Showstoppers (Beacon)—Milton Apple (Drew Stewart)
30	29	NEVERTHELESS	Frankie Vaughan (Columbia)—Chappell (Norman Newell)
31	20	EVERLASTING LOVE	Love Affair (CBS)—Peter Maurice (Mike Smith)
32	—	CONGRATULATIONS	Cliff Richard (Columbia)—KPM—(Norrie Paramor)
33	31	VALLEY OF THE DOLLS	Dionne Warwick (Pye)—Robbins (Bacharach/Davis)
34	27	DON'T STOP THE CARNIVAL	Alan Price Set (Decca)—Carlin (Alan Price)
35	26	JUDY IN DISGUISE	John Fred and Playboy Band (Pye)—Jewel (John Fred/A. Bernard)
36	32	IT'S YOUR DAY TODAY	P. J. Proby (Liberty)—Donna (Bob Reisdorff/Les Reed)
37	43	I THANK YOU	Sam & Dave (Stax)—Teepee (David Porter)
38	—	CAPTAIN OF YOUR SHIP	Reparata and Delrons (Bell)—(S. and B. Jerome)
39	39	MY GIRL	Otis Redding (Atlantic)—Carlin (Jim Stewart)
40	40	IF I ONLY HAD TIME	John Rowles (MCA)—Leeds (Mike Leader)
41	44	SOMETHING HERE IN MY HEART	Paper Dolls (Pye)—Welbeck/Schroeder (Tony Macaulay)
42	—	CRY LIKE A BABY	Box Tops (Bell)—London Tree (Dan Penn)
43	36	ANNIVERSARY WALTZ	Anita Harris (CBS)—Morris (Mike Margolis)
44	33	TODAY	Sandie Show (Pye)—Carnaby (Chris Andrews)
45	45	CAN'T TAKE MY EYES OFF YOU	Andy Williams (CBS)—Ardmore/Beechwood (Nick de Caro)
46	42	NO FACE, NO NAME, NO NUMBER	Traffic (Island)—Island (Jimmy Miller)
47	37	LITTLE GIRL	Troggs (Page One) Dick James
48	—	I CAN'T LET MAGGIE GO	Honeybus (Deram)—Ambassador (F. Blumson)
49	48	BEST PART OF BREAKING UP	Symbols (President)—Carlin (Danny O'Donovan)
50	—	SIMON SAYS	1910 Fruitgum Co. (Pye)—Mecolico (Katz/Kasentz/Chiprut)

CHILE

This Week	Last Week	Title	Artist
1	—	NOVIA DE VERANO	Joe Alfredo Fuentes (Caracol)
2	10	LA LLUVIA EL PARQUE Y OTRAS COSAS	Cowsills (MGM)
3	9	MASSACHUSETTS	Bee Gees (MGM)
4	1	LA CARTA	Box Tops (Odeon)
5	6	EL ULTIMO BESO	Polo Philips
6	4	AUN VIVES EN MI	Veronica Hurtado (Philips)
7	—	ROMEO Y JULIETA	Karina (Hispavox)
8	—	LA ROSA NEGRA	Marisole (Glenn)
9	—	HOLA Y ADOIS	Beatles (Odeon)
10	—	SAN FRANCISCO	Los Larks (RCA)

FINLAND
(Courtesy Stump magazine)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	REBECCA	Hasta Manjana (Scandia)—Scandia
2	—	KIELTOLAKI	Irvin Goodman (Philips)—Music Frazier
3	4	HETKI LYO/BEAT THE CLOCK	D'Islanders (Scandia)—Scandia

4	3	RUUSU ON PUNAINEN/DIE ROSE WAR ROT	Tauno Palo (RCA)—Edition Coda
5	5	URJALAN TAIKAYO	Martti Innanen (Safir)—Lidstrom
6	1	RYYSYRANTA	Irwin Goodman (Philips)—Music Fazer
7	6	GUNNAR VIERAS-MAALAINEN	Martti Innanen (Safir)—Lidstrom
8	—	PORNOLAULU	Simo Salminen (Scandia)—Scandia
9	—	WORLD	Bee Gees (Polydor)—Abigail
10	8	SILMASI ODOTTAVAT MINUA/SPANISH EYES	Eini Groen, (Scandia)—Belinda

FRANCE
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	NIGHTS IN WHITE SATIN	Moody Blues (Deram)—Essex
2	4	RIQUITA	Georgette Plana (Vogue)—Beuscher
3	2	MAL	Johnny Hallyday (Philips)—Tulsa
4	5	IF I WERE A RICH MAN	Roger Whittaker (Impact) Chappell
5	3	COMME UN GARCON	Sylvie Vartan (RCA)—AMI
6	8	IL EST CINQ HEVRE PARIS S'VEILLE	Jacques Dutronc (Vogue)—Alpha
7	7	J'AI GARDE L'ACCENT	Mireille Mathieu (Barclay)—Banco
8	10	BERRY BLUES	Les Charlots (Vogue)
9	—	PARDON	Claude Francois (Philips)—Jeune Musique
10	—	JUDY IN DISGUISE	John Fred (Stateside)

ITALY
(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LA TRAMONTANA	Antoine (Vogue)—Arion
2	2	CANZONE	Don Backy (Amico)—Clan
3	4	CANZONE PER TE	Sergio Endrigo (Cetra)—Usignolo
4	5	CASA BIANCA	Marisa Sannia (Cetra)—El & Chris (Cetra)—El & Chris (Atlantic)—Ri Fi Music
5	6	DEBORAH	Wilson Pickett (Atlantic)—Ri Fi Music
6	5	CANZONE	Adriano Celentano (Clan)—Clan
7	9	UN UOMO PIANGE SOLO PER AMORE	Little Tony (Durium)—Durium/Ariston
8	—	GIMME LITTLE SIGN	Brenton Wood (Belldisc)—Telstar
9	7	SIESTA	Bobby Solo (Ricordi)—Fama/El & Chris
10	8	CANZONE PER TE	Roberto (CBS)—Usignolo
11	10	GLI OCCHI MIEI	Dino (Arc)—R. R. Ricordi
12	11	QUANDO M'INNAMORO	Anna Identici (Ariston)
13	12	LA SIEPE	Al Bano (VdP)—VdP
14	—	AFFIDA UNA LACRIMA AL VENTO	Adamo (VdP)—VdP
15	—	BALLATA DI BONNIE & CLYDE	Georgie Fame (CBS)—Ariston

JAPAN
(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KOI NO SHIZUKU	Ito Yukari (King)—Watanabe
2	3	MASSACHUSETTS	Bee Gees (Polydor)—Aberback Tokyo
3	9	YUBE NO HIMITSU	Ogawa Tomoko (Toshiba)—Berb
4	2	KEMEKO NO UTA	Darts (Columbia)
5	11	DAYDREAM BELIEVER	Monkees (Colgems)—Shinko
6	4	KAETTE KITA YOPPARAI	Folk Crusaders (Capitol)—Art Music
7	5	KOKORO NO NIJI (BLUE RAINBOW)	J. Yoshikawa & Blue Comets (CBS)—Watanabe
8	7	KIMIDAKE NI AI O (LOVE ONLY FOR YOU)	Tigers (Polydor)—Watanabe
9	12	OTOME NO INORI	Mayuzumi Jun (Capitol)—Ishihara
10	6	NAMIDA NO KAWAKUMADE	Nishida Sachiko (Polydor)—Watanabe
11	10	KEMEKO NO UTA	Giants (Victor)
12	8	NIJIRO NO MIZUUMI	Nakamura Akiko (King)—Seven-Seas
13	13	SAKARIBA BLUES	Mori Shin-ichi (Victor)—Watanabe
14	14	AME NO GINZA	Kurosawa Akira & Los Primos (Crown)—Crown
15	15	HELLO, GOODBYE	Beatles (Odeon)—Toshiba
16	19	ZANSETSU	Funaki Kazuo (Columbia)
17	16	INOCHI KARETEMO	Mori Shin-ichi (Victor)—Yamada
18	—	JUKENSEI BLUES	Takaishi Tomoya (Victor)—Art Music
19	17	TSUKI NO SHIZUKU	Saigo Teruhiko (Crown)—Crown
20	20	THE RAIN, THE PARK AND THE OTHER THINGS	Cowsills (MGM)

MALAYSIA
(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	1	I'M COMING HOME	Tom Jones (Decca)
2	2	BABY, NOW THAT I'VE FOUND YOU	Foundations (Pye)
3	4	THE TWO OF US	Tony Hatch & Jackie Trent (Pye)
4	3	HELLO, GOODBYE	Beatles (Parlophone)
5	6	AM I THAT EASY TO FORGET	Engelbert Humperdinck (Decca)
6	5	DAYDREAM BELIEVER	Monkees (RCA)
7	7	TONY ROME	Nancy Sinatra (Reprise)
8	10	BEND ME, SHAPE ME	Amen Corner (Deram)
9	—	WORLD	Bee Gees (Polydor)
10	9	SOME VELVET MORNING	Nancy Sinatra & Lee Hazlewood (Reprise)

MEXICO
(Courtesy Audiomusica)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	NORMA	Perez Prado (RCA)—Patricia
2	3	ROSAS EN EL MAR	Masiel (Musart)—RCA
3	5	ME DAS UNA PENA	M. A. Vazquez (Peerless)—Pham
4	2	LOOK OUT	Monkees (RCA)—Emilasa
5	6	YO, TU Y LAS ROSAS (Io, tue, la rosa)	Piccolinos (CBS)—Emilasa
6	4	THEME OF THE MONKEES	(RCA)—Emilasa
7	9	MUSITA	Sonora Santanera (CBS)—Pham
8	8	QUINCEANERA	Vlammers (Musart)—RCA
9	7	PATA PATA	Rockin' Devils (Orfeon)—Pending
10	10	ESTA TARDE VI LLOVER	Manzanero (RCA)—RCA

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	NEVER MY LOVE	Association (Valiant)—Mareco, Inc.
2	2	GETTIN' TOGETHER	Tommy James & the Shondells (Roulette)—Mareco, Inc.
3	3	APARTMENT NO. 9	Tammy Wynette (Epic)—Mareco, Inc.
4	6	GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU	Lettermen (Capitol)—Mareco, Inc.
5	4	DAYDREAM BELIEVER	Monkees (RCA) Filipinas Record Corp.
6	5	I'LL BE BACK	Buckingham (CBS)—Mareco, Inc.
7	7	I CAN'T STOP LOVING YOU	Sue Thompson (Hickory)—Mareco, Inc.
8	10	IT'S HARD TO BELIEVE	Monkees (RCA)—Filipinas Record Corp.
9	8	THE LETTER	Robert Knight (Monument)—Mareco, Inc.
10	9	JUST YOU	Sonny & Cher (Atco)—Mareco, Inc.

SINGAPORE
(Courtesy Radio Singapore)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	I'M COMING HOME	Tom Jones (Decca)
2	3	WITH EVERY LITTLE TEAR	Jackie Trent (Pye)
3	1	HELLO, GOODBYE	Beatles (Parlophone)
4	4	ANOTHER MORNING	Moody Blues & London Festival Orch. (Deram)
5	5	ALL MY LOVE	Cliff Richard (Columbia)
6	9	BABY, NOW THAT I'VE FOUND YOU	Foundations (Pye)

7	—	WORLD	Bee Gees (Polydor)
8	—	GOIN' OUT OF MY HEAD	Lettermen (Capitol)
9	6	I'LL NEVER BE THE SAME	Naomi & the Boys (Philips)
10	7	UNSPOKEN WORDS	Theresa Khoo & Her Five Notes (Decca)

SPAIN
(Courtesy El Gran Musical)
*Denotes local origin

This Week	Last Week	Title	Artist
1	4	PATA PATA	Miriam Makeba (Hispavox)—EGO Musical
2	1	SOUL FINGER	Bar-Kays (Hispano)—Ediciones Musicales Hispavox
3	3	GALLATE NINA	Pic-Nic (Hispano)—Ediciones Musicales Hispavox
4	2	I'M COMING HOME	Tom Jones (Columbia Espanola)—Canciones del Mundo
5	—	JUDY IN DISGUISE	John Fred and His Playboy Band (CEM)—Ediciones Armonico
6	5	LLORONA/TEMA DE AMOR/ACUARELA DE RIO	Raphael (Odeon)—Musica de Espana/Musica de Espana/Ediciones Quiroga
7	—	ROMEO Y JULIETA	Karina (Hispano)—Ediciones Quiroga
8	8	POEMA DE AMOR/EL TITIMITERO	Juan Manuel Serrat (Novola)—Ediciones Musicales Zafiro
9	—	WORLD/HOLIDAY	Bee Gees (Fonogram)—Grupo Editorial Armonico
10	10	NO SABES COMO SUFRI	Maria Ostiz (Hispano)—Ediciones Musicales Hispavox

Nashville Scene

Contrary to reports published elsewhere, Nat Stuckey has not left Paula Records. His contract with that firm does not expire until August, at which time it may be renegotiated. However, promotion man Larry Page has left Paula, and currently is trying to line up work in Nashville, producing sessions, fronting a band, or doing promotion work. He has a radio-TV background. Pretty Cheryl Pool, also of Paula, has been in Nashville making the TV rounds. Her "Swingin' Blues," which she wrote, promises to surpass her "Heart Trouble." She may do a future session here. . . . John D. Loudermilk has had his NARAS Grammy mounted on the hood of his Caddy. . . . Loudermilk's office has become the "in" place for Nashville visitors, a retreat somewhat out of this world. Among recent visitors was Buffy Sainte-Marie. . . . Loudermilk and Chet Atkins co-produced the new George Hamilton IV album, the first one done jointly by this pair. Hamilton has signed a contract with Promotions by Emily. . . . Skeeter Davis has revised her band. Long-time guitarist Ronnie (Continued on page 77)



SNAPPED AT THE MOST RECENT SHOW staged by WWOL Radio at Kleinhans Music Hall, Buffalo, are, left to right: Johnny Cash, who played to an S.R.O. crowd on the occasion; Angelo Muscarello, Niagara Falls, N. Y., and Ramblin' Lou, WWOL program director and show producer. Muscarello has been a sponsor on Ramblin' Lou air shows the last 21 years. WWOL's next stage show, April 21, will highlight Buck Owens and His Buckeroos. The same unit plays for Ramblin' Lou at Erie, Pa., April 20. WWOL is now full-time country & western 19½ hours a day, both AM and FM.

Tape CARtridge

MTD to Increase Cassette Output And to De-Escalate on 8-Track

By BRUCE WEBER

LOS ANGELES — Magnetic Tape Duplicators (MTD), among the nation's oldest tape duplicating firms, will concentrate on cassette production and decrease its interest in 8-track CARtridges.

The switch from 8-track to cassette became possible when engineers at MTD designed a new 1 7/8-inches-per-second automated "BiaSonic" system for cassette duplication. The system, which made possible 3 3/4 ips high fidelity tapes on reel-to-

reel, was designed and built entirely by the firm's own engineering staff.

"The cassette concept is the most reliable, economical and smallest of all forms and, with fast forward and rewind features it will become the industry standard," claims Cliff Whenmouth, general manager and co-owner of MTD.

Complete automation of the new cassette system was achieved when the number of tapes required were dialed into the duplicator control and the

tapes were produced automatically, explains Whenmouth. Automated cassette loading also was built by the MTD engineering staff.

MTD engineers are working on a revised edition of the cassette duplicator and loading equipment which will speed production. The new unit will contain more than 200 relay circuits and will operate from 1/4-inch or 1/2-inch masters for 2 or 4-track tapes. Completion of the revised system is scheduled for May.

Cassette's Use As Off-the-Air Dubber Is Hit

By LEE ZHITO

HOLLYWOOD, Fla. — The spectre of the cassette as a simple push-button device for off-the-air dubbing, cutting into the sales of prerecorded tapes, was raised by Norman Racusin, RCA Victor vice-president and general manager, during his keynote address at last week's National Association of Record Merchandisers convention here.

Racusin's position later received the full support of Clive Dauls, Columbia Records president, during a discussion of the same issue by a panel comprised of company presidents.

Racusin said no one can find fault with the cassette concept as a handy home voice recorder, or even as a playback for commercially prerecorded music. However, what is alarming is the advertising and promoting the sale of cassette players specifically as a device for off-the-air recordings. "This advertisement is alarming."

(Continued on page 65)

CARtridge Seminar Top Puller

HOLLYWOOD, Fla. — The Tape CARtridge Workshop attracted the largest attendance of any of the seminars held here during the National Association of Record Merchandisers convention, indicating the mounting industry interest in the new field. The workshop—an all-morning affair—was divided in two sections: the first aimed at the uninitiated in the field, and the second devoted to those established in it. The workshop was held Tuesday (19). Highlights of the first section

included an address by Russ Solomon wherein he presented guidelines for a dealer starting in the tape business. Solomon said a dealer should invest \$20,000 in tape product, including open-reel and cartridges. He cautioned dealers against acquiring product from multiple channels, and stressed the importance of dealing with a single source.

During the section devoted to the established tape merchant, Jim Tiedjens (National Tape Distributors), who co-chaired

the workshop with Sasch Rubinstein (Greentree Electronics), stressed the need for more promotion of the cartridge concept so that more consumers will be aware of it.

Cautions Merchandisers

Irving Green, president of Mercury Record Corp., cautioned merchandisers that manufacturers have been quite liberal in accepting so-called defective tapes, but he said the misuse of this privilege is running costs so high that manufacturers will be forced to become more rigid in their policies. It was pointed out that many consumers return tapes which are not defective but merely trade them in for other titles.

Stan Gortikov, Capitol Records president, said manufacturers cannot keep taking back "phony defectives" and that wholesalers should insist that merchants make exchanges only on a title-for-title basis so as to discourage the consumer's temptation to get a new tape when he tires of the old.

(Continued on page 64)

Cassette Units Snap Up Camera Stores' Action

MINNEAPOLIS — Cassette tape recorders are gaining steadily in Minneapolis and St. Paul camera stores, according to dealers recently surveyed. And renting is considered a profitable way to gain more customers and speed the popularity of the tape units. In addition, cassette rentals promote other tape recorder sales.

At Swanson Camera in St. Paul tape recorders sales are up. Portables especially are moving well. Rentals at Swanson are usually to program chairmen who want large tape recorders to use in meeting programs. The store considers the businessman as a major prospect. He often uses the tape recorder for office work and then will also put it to work during family functions.

The principal tape recorder business at National Camera Exchange is with industrial firms and schools. "Twin City firms use a lot of cassette recorders," one spokesman noted. "The company will provide them to their salesmen who send in reports via tape. Often they'll dictate call reports while driving along in their cars. It saves them a lot of time." The National Camera salesroom has working tape recorders. Customers can turn them on to check the sound and operation.

Century Camera in Minneapolis has five divisions with cassette units available in several areas. Schools are considered the best target for tape recorder business. A unit selling for \$49.95 with a snap-in cassette is selling "very well" according to store salesmen.

Rental business at Century is a steady part of the store's volume. Rentals will pay for the cassette unit "a couple of times

over" and it is then sold for around a third of its original price. Rentals work well as leads for sales also.

As a rule, the serious tape recorder prospect at Century is steered to a girl clerk who is well versed in the various makes and operation. Century has a soundroom in its downtown Minneapolis store. Window displays often bring in prospects for tape recorders and they are then encouraged to hear the tape recorders under the proper sound room conditions.

At Jay's Cameras, one man concentrates on tape recorder sales and inventory. The Christmas period is the high point of the tape recorder "season." Window displays, store exhibits and promotional material is geared to the yuletide. The rest of the year is spent "thinning out" inventory and planning the holiday selling.

Salesmen at Jay's noted that exclusive lines are required by the store buyer. The turnover of Jay's brands can be rapid if competitive outlets in the area are showing the same tape recorders. Cassette models are strong at Jay's. The store does not push rentals, but will rent if a customer expresses interest in a certain type. Units from trade-ins are commonly used for rentals.

Brand Camera noted that tape recorders are "holding their own" with cassette models definitely the best-selling type. Rentals are avoided here as being "too treacherous. Customers don't like to rent a used model so you have to give them a new one. And then you have another used tape recorder." In-store demonstrations are considered the best promotion device for recorders.

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A CARtridge Vending Machine Developed by Vend Marketing

By EARL PAIGE

PITTSBURGH—Vend Marketing Inc. here has developed a vending machine to dispense 2-track PlayTape CARtridges and will soon have modifications of the unit that will vend 4 and 8-track cartridges and cassettes.

The obvious cumbersomeness of feeding coins into the units will be avoided through use of a token that can be sold across the counter. The token, said Vend Marketing president Daniel Steiner, can be sold at any price and will be designed so it can only be used once in one particular location.

Steiner said he originally looked at PlayTape because of its low-price aspect. A prototype model for vending PlayTapes vends at any price from

5 cents to \$3.25, through a coin mechanism Vend Marketing independently developed.

This prototype model has 100 selections and displays each one. It has a vend capacity of 1,500 PlayTape packages.

Steiner said the design of this unit lends itself to handling the physical size of 4 and 8-track cartridge packages as well as cassettes.

"The problem, of course, is the physical requirement of putting quantities of quarters into the unit until the price of a cartridge is accumulated. When you consider that 4 and 8-track cartridges sell anywhere from \$4.95 to \$6.95 and up, you obviously have to consider a token that will replace coins.

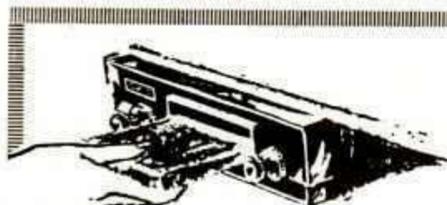
"Right now, we're watching the tape cartridge field very carefully. The whole market is

drastically changing. We think cassettes will emerge very strongly and we're hearing from cassette makers who are talking about low-priced cassettes.

"At this point our approach is to design this token out of a special alloy metal. It can't be duplicated and will only activate one vend cycle in one particular machine. This will give us the necessary price flexibility no matter what configuration we're talking about."

"We are still not finished pricing the unit out," Steiner said. "We're hoping the cartridge vender can be sold for around \$1,000, possibly lower."

Vend Marketing is a relatively new company, Steiner said. It was formerly known as General Vending Corp. Steiner said he has merged with a management and development group in New York.



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Audio Magnetics in Overseas Expansion

LOS ANGELES — Audio Magnetics, tape manufacturer and duplicator, has embarked on an overseas expansion program with the establishment of an international network of factories.

New factories will spring up in India, Mexico, Formosa and Israel, with technical support going to a company in Lebanon.

Seminars Pull Biggest Crowds

Continued from page 62

Consumers have been known purposely to snap a tape so as to get a different title in exchange, it was said. The cost to move the product down through the pipeline from retailer through wholesaler to manufacturer is high.

Different Title

Amos Heilicher (Heilicher Bros., Minneapolis) replied that often a dealer may not have the same title in stock and is forced to give a different title in exchange. He stressed the fact that the merchant wants to keep the customers' good will and often must go along with their wishes.

General Recording Tape announced availability of a dealer poster starting a 30-day customer return privilege on defective tapes, provided the customer returns the package within the specified time and it is accompanied by the sales slip.

Larry Finley, president of International Tape Cartridge Corp., said his firm's policy is to accept so-called defectives directly from the consumer who mails the cartridge back with 50 cents. If after checking the tape it is found to be defective, the money and replacement tape is mailed back to the customer. This, Finley said, saves retailer and wholesaler the time and trouble of handling returns. Finley asked that this system be adopted by the industry as standard procedure in handling defective exchanges.

non. Irving Katz, president of Audio Magnetics, will leave on a month-long trip to southeast Asia and the Orient to open several new firms and to negotiate for others.

Katz will make stops in Japan, the Philippines, Hong Kong, Jakarta, Taipei, Bangkok, Australia and India. Each international facility will be geared to manufacture blank tape in all configurations, but with emphasis on cassette product.

India Katz will inspect his Jai-Electronic Industries plant in Bombay before talks in Taipei and Israel. Technicians from Audio Magnetics will travel to Beirut to counsel Flex Record & Magnetic Tape Manufacturers, the largest record-tape firm in Lebanon.

The Mexico plant will be operational in October and is geared to support Audio Magnetics' Latin American market.

Katz reports his firm will spend more than \$1 million in 1968-69 in plant machinery and equipment and in increasing the size of its Gardena, Calif., plant from the present 50,000 square feet to 80,000 square feet.

The additional space will be used solely for cassette product, with some 300 persons working in the new section within 30 days. The firm will move its warehousing facilities to another location.

"We're gearing our operation to handle about 40,000 cassette cartridges each day," says Katz. Headlining the cassette product at Audio Magnetics are a 15-minute, extended-play, blank cassette to retail at 79 cents; a 36-minute, blank, long-playing cassette listed at 98 cents, and a compact blank cassette twin-pack, at \$1.79 (Billboard, Jan. 20).

Because of its overseas-domestic expansion, Katz sees sales reaching \$10 million by 1970, a tidy growth from its \$2.2 sales year in 1967. On the drawing board, along with its domestic expansion program, is a program to improve cassette packaging for rack jobbers and self-display racks.

Cassette's Use as Dubber Hit

• Continued from page 62

tising has made the purpose of these machines crystal clear to every teen-ager and adult," Racusin said. When the consumer takes the music off the air, he does so without payment of royalties to performers, composers, or music publishers, and all levels of the recording industry—from manufacturer to retailer—lose out, Racusin said. Al Bennett, Liberty Records president, agreed that this posed a serious problem, but said it

is up to the record industry to supply the music for the equipment out in the field so that the consumer will not have to resort to dubbing. Irving Green, Mercury Records Corp. president, reminded manufacturers "you've lost a lot of money by staying out of 4-track and leaving an open field to the bootleggers. Put out your music in cassette form before the bootleggers grab this market, too. Many of you are playing a wait-and-see game. What in the hell are you waiting for?"

It was at this point in the now-heated debate that Columbia's Davis spoke: "The focal point here is ease-of-use. It's one thing to fight unauthorized duplication of music. It's another thing to sell equipment which simplifies that duplication by customers who take music off the air."

Thus, two of the nation's largest record companies appeared steadfast in their position against cassettes. In the meantime, the convention corridors echoed with rumors that Capitol Records will soon announce its entry into the cassette field. While Capitol executives refused to divulge their plans, usually reliable sources indicated an announcement will be forthcoming within several weeks. Capitol reportedly feels that product availability will discourage some off-the-air dubbing.

PlayTape Unit Wins A Vote of Confidence

NEW YORK — The MGM PlayTape CARtridge player has tossed its hat into the political ring—for all candidates. Murray Roman, head of Campaign Communication Institute of America, has been working with MGM Records president Mort Nasatir and Mel Price, manager of MGM's tape operations, to establish a direct communication between candidates and the public. The PlayTape 2-track cartridge machine proved the best link and it's being used two different ways.

The PlayTape was carried by volunteers in a door-to-door effort with a message recorded in Spanish. Roman said the unit is highly useful, too, in telephone message work.

"One volunteer can telephone a potential voter, asking if they have any particular subject they would like to hear the candidate's viewpoint on. Then all they have to do is take out the cartridge labeled with that topic and plug it in." A simple device hooks the player with the phone.

Roman, a public relations expert who worked for years for United Artists and 20th Century-Fox, has just bowed a catalog of equipment and tools that a candidate can use. The catalog—"In '68—Communicate"—is being sent free to candidates and people who sponsor campaigns. The first edition was 5,000 copies. It features not only the MGM PlayTape unit, but a Norelco cassette . . . even a list of songwriters and people who make paper records.

The PlayTape unit was recently used in a phone campaign also by the General Development Corp. A cartridge was made up featuring Gordon MacRae promoting Florida and the firm's projects in Florida. The election campaign and Roman predicted it would change the whole face of the election.

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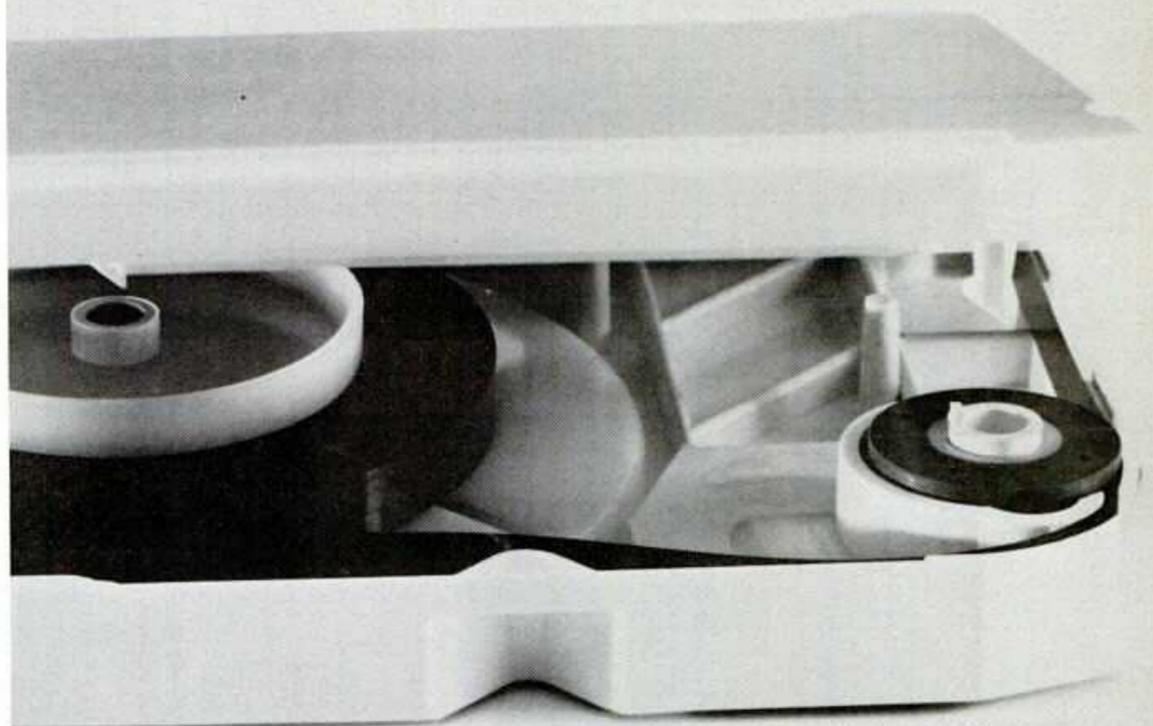


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Hardware Store Cuts Out a Share Of the Tape Recorder Business

BROOMFIELD, Colo.—Some audio retailers tend to overlook the fact that the friendly neighborhood something or other up the street is cutting into their market in some way.

Heights Hardware here, for example, is doing a modest but significantly good job of moving tape recorders. And store owner Bob Greenwald isn't a bit bashful about talking about his diversification into audio lines.

Greenwald has sold sixteen tape recorders in the first five months of 1967—not an earth shaking figure, but respectable in view of the 30 per cent markup on recorders which sell at from \$250 to \$400.

Greenwald said he had no thought of going into tape recorder merchandising until just before Christmas of 1966, when a customer asked him to order one. This led to a bit of research into the matter which convinced Greenwald that he could sell recorders profitably under the following conditions:

1. Specializing in one good name brand
2. Providing excellent service.
3. Setting up a display alongside the cash register where there would be plenty of opportunity to

discuss the subject with prospects.

Display

Greenwald does indeed have a six-foot display fixture immediately across the aisle from the checkout stand at the front of the store. The top shelf displays from two to seven recorders (depending upon the size). A vertical-standing stereophonic model is shown in the center, with four to six small, top-quality portables in the same brand on either side. For a touch of humor Greenwald has mixed several kerosene lamps in the recorder display.

All recorder models appear at convenient eye-level, where, as customers wait in line to check out, they note the display, and ask questions.

Service

Made plain to every customer is the fact that Heights Hardware carries each model at the same price which applies anywhere; that the tape recorder line is backed up by fast service in nearby Denver, and that the customer can benefit by time payment plans which have been in effect for years.

"We were surprised to find out how much the average person knows about tape recorders," Greenwald said. "We were

pleased to find that they have accepted the brand we are featuring without any reservation whatsoever, and that the chief concern is the availability of service."

Greenwald sells nearly every recorder by basis of pointing the display out to customers who have come in for something else. Reliable prospects are invited to take a recorder home, where the family can experiment and make up their minds.

"So far, we have never had to bring one back," Greenwald said. He added that most people who develop an interest in owning a tape recorder will guardedly inquire the price, and then come back a few days later, prepared to buy, after discovering for themselves that the Heights Hardware price is exactly the same as that maintained by other dealers in nearby Denver, or Boulder.

"We feared that there might be some problem in selling expensive stereo tape recorders with a hardware store background," Greenwald said. "However, in selling an acknowledged lead brand, we have found that the customer's attitude is much the same as if he were buying a shotgun, an outboard motor, or an electrical appliance."



THAT HARDWARE STORE down the street may be your competitor. Look closely at this shelf shot taken in Heights Hardware in Broomfield, Colo. There among such brand names as Corning Ware and Irwin Ware you'll see a Sony.

Superscope Embarks on Dealer Education Drive

LOS ANGELES — Superscope, U. S. distributor of Sony tape recording equipment, has begun a dealer education program to continue through August.

Dealers will also be exposed to the line of high fidelity equipment Manufactured by the Marantz Co., a subsidiary of Superscope, during the program.

Seminars and banquets will be set up in 12 major markets, including Boston, Philadelphia, Pittsburgh, Cleveland, Washington, Miami, Tampa and Atlanta.

Purpose

The purpose of the seminars, according to Fred C. Tushinsky, Superscope vice-president-director of sales, is to provide dealers with an understanding of the Sony line of recorders, magnetic tape and other items.

New models will be introduced in conjunction with the seminars, Tushinsky said. Seminar topics will be advertising, merchandising and sales techniques and inventory control procedures.

The seminars will be conducted by Paul Markoff, national sales manager, Andre Anastasion, advertising manager, and Paul Dumbrique, Marantz national sales manager.

"In a trial seminar last year,"

Tushinsky said, "we found the seminar-banquet form of dealer presentation more meaningful than meetings associated with trade shows or conventions. For this reason, we have diverted much of our trade show budget to this program."



SOLID-STATE FM STEREO TUNER with silver-plated, three-field effect transistor front-end and integrated circuit IF strip is now available from H. H. Scott, Inc. Retail price \$139.95.

Ampex-Dot in Open-Reel Deal

CHICAGO — Ampex Stereo Tapes has signed a contract with Dot Records to duplicate and market the label's product on open-reel tape.

Ampex had previously 8-track and cassette rights to the Dot catalog.

The contract commences April 1.

Arvin Shows Radio Ideas

COLUMBUS, Ind. — New radio models introduced by Arvin Industries recently are replete with new appearance and function features.

For example, the firm has just introduced a new 8-transistor

portable at \$32.95 suggested retail which is packaged in black, top-grain cowhide. It's obviously intended for the young, mobile crowd, and will play 200 hours on four "C" batteries. It's model 68R89.

Another example is clock radio model 58458, just introduced at \$35.95 suggested retail. It is all solid-state and its walnut-grain finish makes it compatible with the decor of any room in the house. It has repeat-a-call, slumber switch, wake-to-music and wake-to-alarm features.

High intensity lamps have been mounted on two recently introduced Arvin radios, an AM-FM desk model at \$49.95 suggested list and a step-up desk AM-FM model at \$56.95. The higher priced unit has a micro-integrated circuit, weighs just over five pounds and has full features clock and wake-up functions. The high-intensity lamp is on a 13-inch telescoping arm.

Is TV's Loss Audio's Gain?

PHILADELPHIA — The public's disenchantment with television programming during the past year has meant a boom in hi-fi and stereo sound system sales for the home. That's the opinion of Joel Chatkin, manager of the Resco stereo studio in the center-city store of the stereo chain. In addition to managing the stereo studio, Chatkin is also the purchasing agent for the six Resco branch stores located throughout New Jersey, Delaware and Pennsylvania.

"A lot more money," Chatkin observes, "is being spent in home entertainment equipment these days. People tell us they are getting tired of the same old TV shows and they are discovering the entertainment value of sophisticated sound systems." The average person, he added, is being made more aware of stereo today and it's no longer something for just a certain few hi-fi buffs.



WINDOW DISPLAY WINNER in Columbia's Midwest regional contest was Walter Busch, owner of Busch TV, Glenview, Ill. Busch (wearing bow tie) is congratulated by, from left, Dick Weybright, Columbia sales representative; Herb Dale, Columbia Midwest regional manager, and Mert Paul, Columbia's Chicago branch manager.



WE CROPPED THIS PHOTO loosely to show the size of the crowd that flocked to Korvettes' North Riverside, Ill. store for an album autographing session with Leonard Nimoy recently. The store moved several hundred of the "Two Sides of Leonard Nimoy" on Dot during the event. Dot promotion man Erwin Barg handled the arrangements.

SHIPMENT

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Verve Records is a division of Metro-Goldwyn-Mayer Inc.

New Album Releases

ATLANTIC

THE HARVEY AVERNE DOZEN—Viva Soul; 8168, SD 8168
EARL COLEMAN—Love Songs; 8172, SD 8172
THE HANDWRITING ON THE WALL; 8178, SD 8178
CHARLES LLOYD in Europe; 1500, SD 1500
Here is BARBARA LYNN; 8171, SD 8171

CAPITOL

LETTERMEN—Goin' Out of My Head; ST 2865

COLUMBIA

THE ELECTRIC FLAG—A Long Time Comin'; CS 9597
THE GREAT SOCIETY WITH GRACE SLICK—Conspicuous Only in Its Absence; CS 9624
MAHLER: SYMPHONY NO. 10/DAS LIED VON DER ERDE—Chookasian/Lewis/Philadelphia Orch. (Ormandy); D35 774
RAY PRICE—Take Me As I Am; CS 9606
THE UNITED STATES OF AMERICA; CS 9614

DESTO

ALAN MANDEL—Charles Ives: The Complete Work for Piano; DST 6458-6461

DGG

SIEGFRIED BEHREND—Works for Solo Guitar; SLP 139167
GLUCK: ORFEO ED EURIDICE—Fischer-Dieskau/Janowitz/Various Artists/Munich Bach Orch. (Richter); 139268/69
SCHUMANN: PIANO MUSIC—Christoph Eschenbach; SLP 139183
JOHANN & JOSEF STRAUSS: VIENNESE MELODIES—Berlin Philharmonic (Karajan); SLP 139014
TCHAIKOVSKY: SERENADE FOR STRINGS/NUTCRACKER SUITE—Berlin Philharmonic (Karajan); SLP 139030
WAGNER: TRISTAN UND ISOLDE—Nilsson/Ludwig/Windgassen/Bayreuth Festival (Boehm); SLP 136433

DOT

THE FIREBALLS—Firewater; DLP 25856

EDEN

EDDIE HAZELL in Concert; LP 1

HEART WARMING

THE OAKRIDGE BOYS—A Great Day; HWM 1946, HWS 1946

JAY JAY

Let's All Sing With LIL WALLY; 5118

LIBERTY

HOOR GLASS—Power of Love; LRP 3555, LST 7555
Starring TONY SCOTTI; LRP 3544, LST 7544

LOMA

REDD FOX—Foxy-a-Delic; L 5908, LS 5908

LONDON

ORIGINAL CAST—Rosencrantz & Guildenstern Are Dead; AHS 88003
The Golden Age of Operetta—Sutherland/New Philharmonic Orch. (Bonyngel); OSA 1268

MERCURY WING

CLEBANOFF & HIS ORCH.—Strings Afire; SRW 16357
RIVIERA STRINGS—Love Is Blue; SRW 16355
FARON YOUNG—This Is Faron; SRW 16356

MONUMENT

DON CHERRY—Let It Be Me; SLP 18088
HANK COCHRAN—The Heart of Hank; SLP 18089
THE NASHVILLE GUITARS at Home; SLP 18093

NASHVILLE

FLATT & SCRUGGS-STONEMANS-JIM & JESSE-STANLEY BROS.—The Country Side of Bonnie & Clyde; CS-NLP 2058

ODYSSEY

AMBROSIAN SINGERS (Stevens)—The Music of Adrian Willaert; 32 16 0202

PHASE FOUR

The Heart of Tchaikovsky—The Kingsway Symphony Orch. (Camarata); SPC 21027
VERDI SPECTACULAR—Kingsway Symphony Orch. (Camarata); SPC 21012
PUCCINI SPECTACULAR—Kingsway Symphony Orch. (Camarata); SPC 21019

PRESTIGE

ALI AKBAR-KAHN—The Classical Music of India; 7544
The KENNY BURRELL QUINTET WITH JOHN COLTRANE; PR 7532
PAT MARTINO Strings; 7547
JOHNNY "HAMMOND" SMITH; 7549

RCA VICTROLA

MOZART: LA BETULIA LIBERTA—Various Artists/Orch. of the Angelicum (Cillarior); VIC 6112, VICS 6112

REPRISE

NANCY SINATRA/LEE HAZELWOOD—Nancy & Lee; R 6273, RS 6273
God Bless TINY TIM; R 6292, RS 6292

(Continued on page 77)

TOP 40
Billboard 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	1	1	LOVE IS BLUE Paul Mauriat, Philips 40495 (Croma, ASCAP)	16
2	2	2	2	(Theme From) VALLEY OF THE DOLLS Dionne Warwick, Scepter 12203 (Feist, ASCAP)	10
3	3	5	8	CAB DRIVER Mills Brothers, Dot 17041 (Blackhawk, BMI)	7
4	4	4	12	KISS ME GOODBYE Petula Clark, Warner Bros.-Seven Arts 7170 (Donna, ASCAP)	6
5	6	6	10	SOUL COAXING (Ame Caline) Raymond Lefevre, 4 Corners of the World 147 (Southern, ASCAP)	8
6	5	3	3	LOVE IS BLUE Al Martino, Capitol 2102 (Croma, ASCAP)	8
7	11	17	21	LITTLE GREEN APPLES Roger Miller, Smash 2148 (Russell-Cason, ASCAP)	5
8	8	14	30	GENTLE ON MY MIND Patti Page, Columbia 44353 (Glaser, BMI)	4
9	9	10	15	L. DAVID SLOANE Michele Lee, Columbia 44413 (Meager, BMI)	8
10	10	12	20	FATHER OF GIRLS Perry Como, RCA Victor 47-9448 (Cromwell, ASCAP)	6
11	12	19	39	SCARBOROUGH FAIR (/Canticle) Simon & Garfunkel, Columbia 44465 (Charing Cross, BMI)	4
12	11	18	23	THE GOOD, THE BAD & THE UGLY Hugo Montenegro, RCA Victor 47-9423 (Unart, BMI)	10
13	16	21	—	FOOL OF FOOLS Tony Bennett, Columbia 44445 (Knollwood, ASCAP)	3
14	7	7	14	MISSION: IMPOSSIBLE Lalo Schiffrin, Dot 17059 (Bruin, BMI)	8
15	20	—	—	SHE'LL BE THERE Vikki Carr, Liberty 56026 (Alta, ASCAP)	2
16	13	9	5	IF YOU EVER LEAVE ME Jack Jones, RCA Victor 47-9441 (Northern, ASCAP)	7
17	14	11	6	DON'T TELL MY HEART TO STOP LOVING YOU Jerry Vale, Columbia 44432 (White Plains, ASCAP)	8
18	23	—	—	YOU'VE STILL GOT A PLACE IN MY HEART Dean Martin, Reprise 0672 (Acuff-Rose, BMI)	2
19	15	15	16	THE FACE I LOVE Chris Montez, A&M 906 (Barnaby/Janiero, ASCAP)	6
20	—	—	—	SHERRY DON'T GO Lettermen, Capitol 2132 (Grey Fox, BMI)	1
21	27	—	—	MASTER JACK Four Jacks & a Jill, RCA Victor 47-9473 (Milene, ASCAP)	2
22	22	23	24	EVERYTHING THAT TOUCHES YOU Association, Warner Bros.-Seven Arts 7163 (Beechwood, BMI)	5
23	33	—	—	THE UNICORN Irish Rovers, Decca 32254 (Hollis, BMI)	2
24	29	33	36	BUT I LOVED YOU Phil Harris, Coliseum 2711 (Massey, ASCAP)	4
25	—	—	—	HAVE A LITTLE FAITH David Houston, Epic 10291 (Gallico, BMI)	1
26	—	—	—	I DON'T WANNA SET THE WORLD ON FIRE Frankie Laine, ABC 11057 (Cherio, BMI)	1
27	30	31	—	LOVE IS KIND, LOVE IS WINE Seekers, Capitol 2122 (Junito/Noma, BMI)	3
28	28	34	—	GREEN TAMBOURINE Lawrence Welk, Ranwood 801 (Kama Sutra, BMI)	3
29	—	—	—	DELILAH Tom Jones, Parrot 40025 (Francis, Day & Hunter, ASCAP)	1
30	—	—	—	OUR CORNER OF THE NIGHT Barbra Streisand, Columbia 44474 (Arch, ASCAP)	1
31	32	35	40	LOVE IS BLUE Claudine Longet, A&M 909 (Croma, ASCAP)	4
32	—	—	—	THE FIRST WALTZ Bert Kaempfert & His Ork, Decca 32283 (Roosevelt, BMI)	1
33	36	38	—	HAPPY TIME Robert Goulet, Columbia 44466 (Sunbeam, BMI)	3
34	34	—	—	(Sittin' On) THE DOCK OF THE BAY King Curtis & His Kingpins, Atco 6562 (East/Pine/Redwal, BMI)	2
35	35	36	—	YOUNG GIRL Union Gap, Columbia 44455 (Viva, BMI)	3
36	37	37	38	ELUSIVE BUTTERFLY Carmen McRae, Atlantic 2485 (Metric, BMI)	5
37	—	—	—	HONEY Bobby Goldsboro, United Artists 60283 (Russell-Cason, BMI)	1
38	38	39	—	IN SOME TIME Ronnie Dove, Diamond 240 (Hazlewood, ASCAP)	3
39	40	—	—	I CAN SEE IT NOW Ray Charles Singers, Command 4115 (United Artists, ASCAP)	2
40	—	—	—	A CHILD Jane Morgan, ABC 11054 (Duchess, BMI)	1

Album Reviews



STEREO 5118
ALL NEW POLISH SONGS
Let's all sing with Lil Wally
SING ALONG No. 4
Lil Wally
POLKA
LET'S ALL SING WITH LIL WALLY—Jay Jay 118 (S)

Chalk up one more for the polka king. This time, Lil Wally does it with new Polish songs, performed with the same zest as the old ones. It's "Sing Along No. 4," and it should move as well as the first three.



"A Long Time Comin'"
POP
A LONG TIME COMIN'—The Electric Flag, Columbia CS 9597 (S)

There are many musical colorings in the Electric Flag and all hit home. The group consists of eight outstanding instrumentalists who know how to work as a team through a musical grab-bag that covers rock, blues, soul, country or whatever possesses them at the moment. It should come on strong in the contemporary music area.



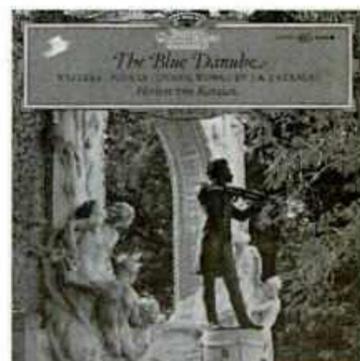
POWER OF LOVE—Hour Glass, Liberty LRP 3555 (M); LST 7555 (S)

This new group is a good blue-eyed soul quintet, which delivers 12 numbers here in this, its debut album, in top style. In addition to the title tune, Hour Glass has other fine soul cuts in "Going Nowhere," "I Still Want Your Love," "I'm Not Afraid," and "I Can Stand Alone." A good instrumental of the Beatles "Norwegian Wood" also is included.



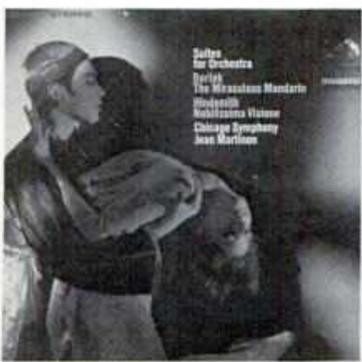
THE UNITED STATES OF AMERICA—Columbia CS 9614 (S)

The United States of America is a new electronic rock group that's charged with excitement. Their material covers today's scene with pointed and powerful commentary and is complemented by a musical style that stretches the imagination. Most of the songs are sung by Dorothy Moskowitz who knows where the meaning's at.



JOHANN & JOSEF STRAUSS: VIENNESE MELODIES—Berlin Philharmonic (Karajan), DGG SLP 139014 (S)

Herbert von Karajan here conducts Strauss more powerfully than normally is the case, but his touch is still light enough for a sparkling "Radetzky March" of Johann Strauss Sr. Josef Strauss' "Delirien Waltz" is a most interesting number. Most of the selections, naturally, are by Johann Strauss Jr., including the "Blue Danube" and "Emperor" waltzes.



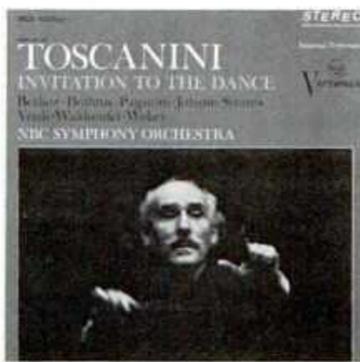
BARTOK/HINDEMITH: THE MIRACULOUS MANDARIN/HINDEMITH: NOBILISSIMA VOSSIONE—Chicago Symphony (Martino), RCA Victor LM 3004 (M); LSC 3004 (S)

Jean Martino conducts topflight performances of these Bartok and Hindemith orchestral suites. The Chicago Symphony is at its virtuosic best in the former as the colors and dynamics of the piece are fully realized.



WAGNER: TRISTAN UND ISOLDE (Scenes)—Nilsson/Ludwig/Windgassen/Bayreuth Festival (Boehm), DGG SLP 136433 (S)

These highlights of DGG's complete "Tristan und Isolde" recorded live at the 1966 Bayreuth Festival, represent Wagner performed at its best. Nilsson, Ludwig and Windgassen perform in a moving fashion, and Boehm's direction of the Bayreuth Orchestra is up to the standard of the singers.



INVITATION TO THE DANCE—NBC Symphony (Toscanini), RCA Victor VIC 1321 (M); VICS 1321 (S)

Here's another in the Toscanini series, with the melodic title selection, Brahms' "Hungarian Dances," and dance works by Verdi, Paganini, Johann Strauss Jr., Waldteufel and Berlioz. The works are performed with technical brilliance and understanding.



NO SAD SONGS—Joe Simon, Sound Stage SSS 15004 (S)

Riding the crest of his first r&b success, "No Sad Songs," Joe Simon has showcased his talents for the blues set, tinged with gospel verve and rock rhythm. His latest song, "You Keep Me Hangin' On" is also featured, along with "Traveling Man" and "Nine Pound Steel." Simon is a genuine talent with a voice on the pulse of the market, in his first LP effort.

ALBUM REVIEW RANKING

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

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

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

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

★★★★ 4 STAR ★★★★★

- POPULAR ★★★★★**
ALEXANDER'S TIMELESS BLOOZBAND—UNI 73021 (S)
LOVE SONGS—Earl Coleman, Atlantic 8172 (M); SD 8172 (S)
CONSPICUOUS ONLY IN ITS ABSENCE—The Great Society with Grace Slick, Columbia CS 9624 (S)
THE WORLD'S FILLED WITH LOVE—The Griffin, ABC ABC 634 (M); ABCS 634 (S)
STARRING TONY SCOTTI—Liberty LRP 3544 (M); LST 7544 (S)
- LOW-PRICE POP ★★★★★**
STRINGS AFIRE—Clebano & His Orch, Mercury Wing SRW 16357 (S)
LOVE IS BLUE—Riviera Strings, Mercury Wing SRW 16355 (S)
- COUNTRY ★★★★★**
THE NASHVILLE GUITARS AT HOME—Monument SLP 18093 (S)
- LOW PRICE COUNTRY ★★★★★**
THIS IS FARON—Faron Young, Mercury Wing SRW 16356 (S)

- LOW PRICE CLASSICAL ★★★★★**
THE MUSIC OF ADRIAN WILLAERT—Ambrosian Singers (Stevens), Odyssey 32 16 0202 (S)
MOZART: LA BETULIA LIBERTA—Various Artists/Orch. of the Angelicum (Cillario), RCA Victor VIC 6112 (M); VICS 6112 (S)
- JAZZ ★★★★★**
BLACKJACK—Donald Byrd, Blue Note BLP 4259 (M); BST 84259 (S)
HI VOLTAGE—Hank Mobley, Blue Note BLP 4273 (M); BST 84273 (S)
SOUL FLOWERS—Johnny (Hammond) Smith, Prestige 7549 (S)
- COMEDY ★★★★★**
THE HANDWRITING ON THE WALL—Atlantic 8178 (M); SD 8178 (S)
- INTERNATIONAL ★★★★★**
THE CLASSICAL MUSIC OF INDIA—Ali Akbar-Kahn, Prestige 7544 (S)
BEAUTIFUL FOLKSONGS FROM BAVARIA—Various Artists, London International TW 91437 (M); SW 99437 (S)

SPECIAL MERIT PICKS

- ORIGINAL CAST**
DARLING OF THE DAY—Original Cast, RCA Victor LOC 1149 (M); LSO 1149 (S)
While "Darling of the Day" had a comparatively short run, this original cast album has much to offer in addition to its natural appeal for the growing legion of show record buffs. A first musical for Vincent Price, this Jule Styne-E. Y. (Yip) Harburg score gives him much to do, including "To Get Out of This World Alive." Patricia Routledge, also in her musical debut, is a sheer delight throughout.
- POPULAR**
GOD BLESS TINY TIM—Reprise R 6292 (M); RS 6292 (S)
Tiny Tim, a zany minstrel with a voice like a nervous counter-tenor, has followed up his TV appearances with his first album. His chirping non-sensical fun in "Tip-Toe Thru the Tulips," "Strawberry Tea" and "I Got You, Babe" could attract a national audience for his bird-like twittering and sound effects. Already a TV favorite, Tiny Tim may find himself a chart contender.

MARCH 30, 1968, BILLBOARD

Action Records

Albums

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP's

- BOARD OF DIRECTORS** . . . Mills Brothers/Count Basie & His Ork, Dot (No Mono); DLP 25838 (S)
- THE HASSELS** . . . United Artists UAL 3631 (M); UAS 6631 (S)
- THE GOOD, THE BAD & THE UGLY** . . . LeRoy Holmes & His Ork, United Artists UAL 3633 (M); UAS 6633 (S)
- BONNIE & CLYDE** . . . Soundtrack, Warner Bros. Seven Arts (No Mono); WS 1742 (S)

LET IT BE ME—Don Cherry, Monument SLP 18088 (S)
Producer Steve Ponce has taken just a few instruments to surround the voice of Don Cherry, thus letting Cherry go it on his own. And he goes it well with love ballads lovely done. Tunes include "Let It Be Me," "Country Boy" and "Blue Velvet."

CAB CALLOWAY '68—P.I.P. P.I.P. 6801 (S)
Calloway, who co-stars with Pearl Bailey in the Broadway "revival" of "Hello, Dolly," sparks Pickwick's entry into the pop field on the P.I.P. label with an exuberant treatment of some familiar favorites. Adding his tonic to old standards like "September Song" and "Sway," and a dash of the "now" sound to "Hello, Dolly," "Mame" and "Cabaret," Calloway has guaranteed his new label a catalog cornerstone and a sound to sell a new generation of Calloway fans.

LOVE CYCLE . . .

- Chrome Syrcus, Command (No Mono); RS 925 SD (S)
- TAKE ME TO YOUR WORLD** . . . Tammy Wynette, Epic LN 24353 (M); BN 26353 (S)
- GUESS WHO'S COMING TO DINNER** . . . Soundtrack, Colgems COM 108 (M); COS 108 (S)
- LUSH, LATIN & LOVELY** . . . Tony Mottola, Project 3 PR 5020 (M); PR 5020 SD (S)
- OUR LOVE AFFAIR** . . . 50 Guitars of Tommy Garrett, Liberty LRP 13041 (M); LST 14041 (S)

THE GREAT WALTZES—Roberto Mann Strings & Voices, Deram DEM 16013 (M); DES 18013 (S)
Beautiful music, beautifully produced. Full orchestral performs "Somewhere My Love," "My Cup Runneth Over," "Moon River" and other favorites.

CLASSICAL

CHARLES IVES: THE COMPLETE WORKS FOR PIANO—Alan Mandel, Desto DST 6458-6461
Pianist Alan Mandel has recorded the complete piano solos of Charles Ives, capturing Ives' subjective impressions and introspective revelations, especially in the "Concord Sonata." Mandel's interpretation of Ives reveals the composer's imagination, poetry and exuberance, which is a credit to Mandel, whose approach to the difficult works is only surpassed by his success with the solos.

(Continued on page 77)

Singles

★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK

★ REGIONAL BREAKOUTS

- IN THE MORNING** . . . Mighty Marvelous, ABC 11011 (Pamco/Yvonne, BMI) (New York)
- ANGEL OF THE MORNING** . . . Merrilee Rush, Bell 705 (Blackwood, BMI) (Seattle)
- LOVE MACHINE** . . . Boosters, Philips 40504 (Stone Canyon, BMI) (Miami)
- FLIGHTS OF FANTASY** . . . Ventures, Liberty 56019 (Dobo, BMI) (Seattle)

I LOVE YOU . . . People, Capitol 2078 (Mainstay, BMI) (Milwaukee)

SET ME FREE . . . Charlie Rich, Epic 10287 (Tree, BMI) (Atlanta)

More Album

Reviews on

Pages 77 & 78

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: Rank, Weeks on Chart, Title, Artist (Producer, Label & Number). Includes Billboard Award and Star Performer indicators.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer, Label & Number). Continuation of the Hot 100 chart.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer, Label & Number). Continuation of the Hot 100 chart.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs and artists from A to Z, including 'Another Place, Another Time' and 'At the Top of the Stairs'.

Table listing songs and artists from A to Z, including 'In Need of a Friend' and 'I'm Gonna Make You Love Me'.

Table listing songs and artists from A to Z, including 'Soul Coaxing (Ame Galine)' and 'Soul Serenade'.

BUBBLING UNDER THE HOT 100

Table listing songs and artists bubbling under the Hot 100, including 'I've Come a Long Way' and 'Goodbye Baby'.

HOT 100

HOT 100

A SMASH BREAKOUT LP...



LAUNCHED BY A CLIMBING CHART SINGLE!



- OTHER SENSATIONAL MITCHELL PROGRESSIVE SOUL NUMBERS INCLUDED...**
- Ooh Baby, You Turn Me On
 - Soul Finger
 - Cleo's Mood
 - Willie's Mood
 - Have You Ever Had The Blues
 - Respect
 - Papa's Got A Brand New Bag
 - Slippin' & Sliddin'
 - Sunny
 - Pearl Time
 - Toddlin'

Spotlight Singles

NUMBER OF
SINGLES REVIEWEDTHIS WEEK
136LAST WEEK
125

*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

STEVIE WONDER—SHOO-BE-DOO-BE-DOO-DA-DAY(Prod. H. Cosby) (Writers: Cosby-Moy-Wonder) (Jobete, BMI)—Wonder's long-awaited first release of the year is a groovy rock number loaded with teen sales appeal. Should hit hard and fast and ride right to the top. Flip: (No Information Available). **Tamla 54165****BEE GEES—JUMBO**(Prod. Robert Stigwood & Bee Gees) (Writers: Gibb-Gibb-Gibb) (Nemperor, BMI)—Hot on the heels of their "Words" hit, the group offers another sure-fire winner in this rhythm outing with clever lyric line. Chalk up another chart topper. Flip: "The Singer Sang His Song" (Nemperor, BMI). **Atco 6570****JEFFERSON AIRPLANE—GREASY HEART**(Prod. Al Schmitt) (Writer: Slick) (BMI)—Back in their "Somebody to Love" selling groove, with Gracie Slick generating the excitement, group should quickly find themselves back at the top of the best-selling charts. Powerhouse number penned by Miss Slick. Flip: "Share a Little Joke (With the World)" (BMI). **RCA Victor 47-9496****ERIC BURDON & ANIMALS—ANYTHING**(Prod. Tom Wilson) (Writers: Burdon-Briggs-Weider-Jenkins-McCulloch) (Sea-Lark Ent./Slamina, BMI)—Intriguing rock ballad with an equally compelling lyric and Tom Wilson production that will rocket the group right to the top of the Hot 100. Flip: (No information available). **MGM 13917*****GLEN CAMPBELL—I WANNA LIVE**(Prod. Al de Lory) (Writer: Loudermilk) (Windward Side, BMI)—Poignant rhythm ballad material penned by John D. Loudermilk is performed to perfection by the Grammy Award Winner. Will fast surpass the sales success of "By the Time I Get to Phoenix." Flip: "That's All That Matters" (Pamper, BMI). **Capitol 2146**

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

CLASSICS IV—SOUL TRAIN(Prod. Bill Lowery) (Writers: Buie-Cobb) (Low-Sal, BMI)—Fast on the heels of "Spooky," group moves and grooves their way through a solid, easy dance number, loaded with soulful blues feel. Flip: "Strange Changes" (Low-Sal, BMI). **Imperial 66293****EXECUTIVES—MY AIM IS TO PLEASE YOU**(Prod. Gordon Bleu) (Writer: Young) (Unart, BMI)—Interesting rock item that has all the ingredients to prove a powerful chart item. Moves all the way through with exceptional solo vocal work. Flip: "Bad Reputation" (Seim, BMI). **United Artists 50201****BOBBIE GENTRY—LOUISIANA MAN**(Prod. Kelly Gordon) (Writer: Kershaw) (Acuff-Rose, BMI)—Infectious rhythm item should fast return the "Ode to Billie Joe" gal to a high spot on the Hot 100. Jimmie Haskell arrangement in strong support. Flip: "Court-yard" (Shayne, ASCAP). **Capitol 2147****PEGGY MARCH—****IF YOU LOVED ME (Soul Coaxing-Ame Caline)**(Prod. Ted Daryl) (Writers: Polnareff-Skylar) (Southern, ASCAP)—The beautiful Raymond Lefevre instrumental hit is given a potent vocal reading with equal sales potential of the original hit. The most commercial sound for Miss March for today's market. Flip: "Thinking Through My Tears" (Blackwood, BMI). **RCA Victor 47-9494****OSCAR TONEY JR.—****NEVER GET ENOUGH OF YOUR LOVE**(Prod. Papa Don) (Writer: Floyd) (East, BMI)—Eddie Floyd wrote it and Toney wails this potent ballad material for all it's worth. Powerful entry for both pop and r&b charts. Flip: "A Love That Never Grows Cold" (Papa Don, BMI). **Bell 714****VIOLINAIRES—I DON'T KNOW**(Prod. Ralph Bass) (Writer: Barge) (Chevis, BMI)—A blockbuster wailing entry with compelling lyric line based on today's world happenings. Smash hit sound for both r&b and pop. Flip: "Call on Him" (Chevis, BMI). **Checker 5043****LOVE GENERATION—MAGIC LAND**(Prod. Tommy Oliver) (Writers: Oliver-Bahler) (Metric/4 Star, BMI)—Happy rhythm item with a summertime hit sound to it. Much of the sales potential of a "Lazy Day" for the smoothly blended group. Flip: "Love and Sunshine" (Metric, BMI). **Imperial 66289****FOUNTAIN OF YOUTH—LIVIN' TOO FAST**(Prod. Richard Podolor) (Writers: Miller-Raleigh) (Screen Gems-Columbia, BMI)—A pile driving newcomer that could easily soar the Hot 100 in rapid fashion. A rocker that moves from start to finish with good lyric line. Strong group sound. Watch this one! Flip: "Angie, Love Me) Make the Hurt Go Away" (Screen Gems-Columbia, BMI). **Colgems 66-1020****MORTIMER—DEDICATED MUSIC MAN**(Prod. Daniel Secunda) (Writers: Smith-Ronga-Masson-Van Benschoten) (Dudley Court, BMI)—Powerful group sound on a solid rock number with well done lyric. Should fast establish newcomers as top disk sellers for the Hot 100. Flip: "To Understand Someone" (Dudley Court, BMI). **Philips 40524****NORRO WILSON—MAMA McCLUSKIE**(Prod. Jerry Kennedy) (Writers: Wilson-Davis) (Gallico, BMI)—Off-beat rhythm ballad with a country feel has the earmarks of a potent chart item. Well done vocal work and strong Jerry Kennedy production could prove a left field smash. Flip: "Stranger to Me" (Acuff-Rose, BMI). **Smash 2151****FIREBALLS—GOIN' AWAY**(Prod. Norman Petty) (Writers: Tomasco-Tomasco) (Dundee, BMI)—Group broke through on the chart with impact via "Bottle of Wine," and this exceptional ballad follow-up will keep up the top sales and airplay momentum. A bow to producer Norman Petty. Flip: "Groovy Motions" (Dundee, BMI). **Atco 6569****THE MOON—SOMEDAY GIRL**(Prod. Larry Brown) (Writer: Moore) (Speed/Mirby, BMI)—A solid, pulsating rocker with a powerful performance featuring a top solo workout. Good bet for a strong chart entry. Flip: "Mothers and Fathers" (Speed/Mirby, BMI). **Imperial 66285**

SPECIAL MERITS SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

SCOTT MCKENZIE—Holy Man (Honest John, ASCAP). (Prod. John Phillips & Lou Adler) (Writer: Phillips)—Back in the melodic mood of his "San Francisco" smash, McKenzie's first release for the year is right in the Indian meditation groove. **Ode 107****ROBERT KNIGHT—The Power of Love** (Russell-Cason, ASCAP). (Prod. Bergen White) (Writer: Whitson)—That "Everlasting Love" man is back with a potent rhythm ballad much in the groove of his initial success. **Rising Sons 708****SAM THE SHAM & PHAROONS—Old MacDonald Had a Boogaloo Farm** (Blue Crest, BMI). (Prod. Stan Kesler) (Writer: Frazier)—The classic is brought up to date in today's selling bag by that master of groovy novelties. **MGM 13920*****CONNIE FRANCIS—Why Say Goodbye** (Robbins, ASCAP). (Prod. Bob Morgan & Herb Bernstein)—Written for Miss Francis by Andre Popp, composer of "Love is Blue" this compelling ballad is a top programmer and juke box winner, beautifully performed. **MGM 13923****RICK NELSON—Don't Make Promises** (Faithful Virtue, BMI). (Prod. John Boylan) (Writer: Hardin)—The Tim Hardin folk-oriented rhythm ballad is given an exceptional pop outing by Nelson with fine production work by John Boylan. **Decca 32298****BARRY McGUIRE—Top of the Hill** (E-g, BMI) (An Egg Prod.) (Writers: Smith-Volk-Levin)—The "Eve of Destruction" man offers a change of pace in this wild and raucous gang sing-a-long performed with a "live" audience. **Dunhill 4124****GORDON LIGHTFOOT—Black Day in July** (W-7, ASCAP). (Prod. John Simon & Groscurt Prod.) (Writer: Lightfoot)—Pulsating rhythm item with compelling lyric content penned by the performer. Exceptional vocal work and John Simon production. **United Artists 50281****MARGO, MARGO, MEDRESS & SIEGEL—Mister Snail** (Bright Tunes, BMI). (Prod. Tokens) (Writers: Margo-Margo-Medress-Siegel)—The group also known as the Tokens has an intriguing rhythm number here with a good lyric line. Off-beat item to watch closely. **Warner Bros.-Seven Arts 7183*****ERROLL GARNER—Watermelon Man** (Hancock, BMI). (Writer: Hancock)—The Mongo Santamaria smash of the early '60s is brought up-to-date in fine style by Garner with a new sound featuring brass and bongos behind the top piano work. **MGM 13916****FAME GANG—Spooky** (Lowery, BMI). (Prod. Rick Hall) (Writers: Sharpe-Middlebrooks-Buie-Cobb)—Mike Sharpe hit with it instrumentally a few years back, the Classics IV moved it into the smash hit category recently, and now the cycle is completed by this strong blues non-vocal workout. **Atlantic 2499*****JOE GREY—I Want to Hear a Yankee Doodle Tune** (Cohan, ASCAP). —In My Life (Maclean, BMI). (Prod. Mike Berniker) (Writer: Cohan)—(Prod. Ed Kleban) (Writers: Lennon-McCartney)—Top side is the lilting Cohan classic featured in the forthcoming B'way musical "George M." Flip is a well done commercial reading of the Beatles number. **Columbia 44470*****VAUGHN MONROE—Rose** (Cohan, ASCAP). (Prod. Charles R. Grean) (Writer: Cohan)—Happy, old timey jukebox and Easy Listening winner featured in the B'way show, "George M.," marks Monroe's move to the Amy label. **Amy 11016*****By the Time I Get to Phoenix** (Rivers, BMI)—**ACE CANNON** (Hi 2144)—**HERBIE MANN** (Atlantic 2498)—Two equally top instrumental versions of the fine Jim Webb Grammy Award winner made famous by Glen Campbell.**LINNEAS—Forever Baby** (Eden, BMI). (Prod. Producers, Inc.) (Writers: Griggs-Taylor)—Strong, commercial debut of a potent group sound with equally potent ballad material that builds into an exciting production. **Diamond 241****PHEIFER ASHMAN KICKBUSH—Games** (Flavio, BMI). (Prod. Boris Vanoff & Jack Walker) (Writer: Walker)—New label out of Hollywood makes an auspicious commercial debut on powerful rock material featuring a strong vocal workout and equally strong production work of Boris Vanoff and Jack Walker. **Nico 1736****FREDDIE McCOY—Soul Yogi** (Keme, BMI). (Prod. Cal Lampley) (Writer: McCoy)—Driving rhythm instrumental item is exceptionally arranged and performed in a commercial bag. **Prestige 462****LOU DONALDSON—Peepin'** (Roosevelt, BMI). (Writer: Smith)—Catchy instrumental loaded with discolored and juke box appeal. Top Donaldson performance. **Blue Note 1937*****KATE SMITH—Masquerade** (Hampshire House, ASCAP). (Prod. Andy Wiswell) (Writers: Kretzmer-Johnson)—Beautiful waltz-tempo tune from the in-coming B'way musical "The Four Musketeers" is a juke box and programming must. Top vocal performance by Miss Smith. **RCA Victor 47-9495****COMBINATIONS—Bump Ball!** (Dunbar, BMI). (Prod. Jim Foglesong) (Writers: Losagio-Scammell-Freifeild-Reda)—Wild new dance is given a wailing going over by a powerful new group aimed right at the teen buyer. **RCA Victor 47-9482****MAGIC FLEET—Mary Elizabeth** (Chardon, BMI). (Prod. Joe Wissert) (Writers: Bonner-Gordon)—Intriguing easy beat rock item with driving rhythm and a lyric right in today's happening scene. Well done vocal workout. **Hot Biscuit 1453*****BEVERLY FARRELL—What Ever Happened, Happened** (Bikini, ASCAP). (Prod. Mike Berniker) (Writers: Vance-Carr)—Intriguing vocal, beautiful arrangement, lyric and melody are matched by the fine Mike Berniker production work. A standout! **Columbia 44475****DANNY PRICE—Take a Giant Step** (Screen Gems-Columbia, BMI). (Prod. Bob Montgomery) (Writers: Goffin-King)—This easy rhythm number, penned by Goffin and King, with a powerful vocal workout by Price is sure to attract much attention. **United Artists 50267****PAULA WAYNE—Yours Until Tomorrow** (Screen Gems-Columbia, BMI). (Prod. Shorty Rogers) (Writers: Goffin-King)—The B'way musical star makes a commercial pop debut on Colgems with a powerful Goffin-King ballad. **Colgems 66-1021****NEW BREED—I'd Like to See Her Again** (Sunny Brook, BMI). (Prod. Ron Price & Robin Hood Brians)—Clever rock item with an easy beat and good group sound. **Fraternity 1003**

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

WYNN STEWART—SOMETHING PRETTY(Prod. Ken Nelson) (Writers: Williams-Wayne) (Attache, BMI)—Hot on the heels of his "Love's Gonna Happen to Me," Stewart can't miss repeating that success with this exceptional ballad penned by Buddy Wayne and Charlie Williams. Flip: "Built-in Love" (Freeway, BMI). **Capitol 2137****GEORGE JONES—SMALL TIME LABORING MAN**(Prod. "Pappy" Daily) (Writers: Montgomery-Jones) (Glad, BMI)—Still high on the charts with "Say It's Not You," Jones has another sure-fire winner in this compelling ballad with meaningful lyric line. Flip: "Well It's Alright" (Blue Crest, BMI). **Muscor 1297****KITTY WELLS & JOHNNY WRIGHT—HEARTBREAK WALTZ/WE'LL STICK TOGETHER**(Writers: Gabbard-Wright) (Glad, BMI)/(Writer: Phillips) (Wells, BMI)—First disk duet for the husband and wife team should fast prove a sales giant. Two equally potent sides. "Waltz" is infectious and beautifully performed. . . . as is Bill Phillips' poignant rhythm ballad on the flip. **Decca 32294****JOHNNY PAYCHECK—(It Won't Be Long) AND I'LL BE HATING YOU**(Prod. Aubrey Mayhew) (Writers: Paycheck-Mayhew) (Mayhew, BMI)—Powerful ballad material that will fast surpass Paycheck's recent "Don't Monkey With Another Monkey's Monkey." By far, one of Paycheck's best performances to date. Flip: "Fool's Hall of Fame" (Mayhew, BMI). **Little Darlin' 0042****WILBURN BROTHERS—SHE'LL WALK ALL OVER YOU/ THE SHAKIEST GUN IN THE WEST**(Writer: Statler) (Bronze, SESAC)/(Writers: Keller-Blum) (Northern, ASCAP)—Darrell Statler's exceptional rhythm ballad with strong lyric line is given a top Wilburn reading. Flip is a catchy novelty title tune of the film. **Decca 32292**

CHART

 Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart**GEORGE MORGAN—Living** (Starday, BMI). **STARDAY 834**
BOBBY WOOD—Say It's Not You (Blue Crest/Glad, BMI). **MGM 13912**
BEN COLDER—Skip a Rope No. 2 (Tree, BMI). **MGM 13914**
BILL CARLISLE—My Name Is Jones (Acuff-Rose, BMI). **HICKORY 1502**
LLOYD GREEN—Woman, Woman (Glaser, BMI). **CHART 59-1029**
RED FOLEY—When the Saints Go Marching In (P.D.). **DECCA 46411**
BOB JENNINGS—I'll Step Into Your Shoes (4 Star, BMI). **CHART 59-1027**
MAX POWELL—This Is Where I Came In (Champion, BMI). **DECCA 32289**
BILLY JOE BURNETTE—Just Outside the Door (Blazon, BMI). **GOLD STANDARD 254**
JAMES BELL—He Ain't Country (Bellidale, BMI). **BELL 710**
LEONA WILLIAMS—A Woman's Man (Acuff-Rose, BMI). **HICKORY 1501**

TOP 20 R&B

R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

INEZ & CHARLIE FOX—I AIN'T GOING FOR THAT (Prod. Charlie Foxx) (Writers: Foxx-Foxx-Glover) (Catalogue/Cee & Eye, BMI)—Fast follow up to "Counting the Days," this blockbuster blues item with pulsating beat has all the ingredients to go right to the top and break into the Hot 100 as well. Flip: "Undecided" (Vee Vee/Cee & Eye, BMI). **Dynamo 117****BOBBY PATTERSON & MUSTANGS—BROADWAY AIN'T FUNKY NO MORE**(Prod. Abnak Music) (Writer: Patterson) (Jetstar, BMI)—A mover from start to finish! This wailing performance on an exciting rhythm beat can't miss proving a giant, both pop and r&b. Flip: "I Met My Match" (Jetstar, BMI) **Jetstar 111****VICKI ANDERSON—WHAT THE WORLD NEEDS NOW IS LOVE**(Prod. James Brown) (Writers: David-Bacharach) (Blue Seas/Jac, BMI)—The Bacharach-David potent ballad is updated and becomes even more essential and commercial for these troubled times. Fine James Brown production. Flip: "You've Got the Power" (Wisto, BMI). **King 152**

CHART

 Spotlights Predicted to reach the R&B SINGLES Chart**DON COVAY & THE GOODTIMES—Don't Let Go** (Roosevelt, BMI). **ATLANTIC 2494**
EDDIE HOLMAN—I'm Not Gonna Give Up (Harthon/Aim, BMI). **BELL 712**
RAELETTES—I'm Gettin' Long Alright (Fisher, BMI). **TANGERINE 984**
MASKMAN & THE AGENTS—There'll Be Some Changes (Den, BMI). **DYNAMO 118**
SIMMS TWINS—Baby It's Real (Kags, BMI). **CAMEO 6002**
PRINCE PHILLIP—Keep on Talking (Fame, BMI). **SMASH 2152**
JAY JORDAN—Tobacco Road North (Hastings, BMI). **VERVE 10585**
BROTHERS OF SOUL—I Guess That Don't Make Me a Loser (WiRic, BMI). **BOO 1004**
P. C. CROCKETT—This Is My Story (Cymbal, BMI). **VERVE 10588**
KICKIN' MUSTANGS—Kickin' (DeVille, BMI). **PLATO 80286**
CHUCK EDWARDS—Downtown Souville (Ride on Music, BMI). **PUNCH 11001**
MABLE JOHN—Able Mable (East, BMI). **STAX 249**

PAULA WAYNE

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(Produced by Shorty Rogers)

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Billboard TOP LP'S

FOR WEEK ENDING MARCH 30, 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
16	1	1	1	★	PAUL MAURIAT & HIS ORK—Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)				
3	4	2	2		SOUNDTRACK: THE GRADUATE— Columbia (No Mono); OS 3180 (S)			NA	NA
6	2	3	3		ARETHA FRANKLIN—Lady Soul Atlantic 8176 (M); SD 8176 (S)				
8	3	4	4		JIMI HENDRIX EXPERIENCE—Axis: Bold as Love Reprise (No Mono); RS 6281 (S)				
10	5	5	5		BOB DYLAN—John Wesley Harding Columbia CL 2804 (M); CS 9604 (S)			NA	
15	6	6	6		BEATLES—Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)			NA	
6	7	7	7		SMOKEY ROBINSON & THE MIRACLES—Greatest Hits, Vol. 2 Tamla (No Mono); TS 280 (S)				
★	4	12	8		DIONNE WARWICK—Valley of the Dolls Scepter (No Mono); SPS 568 (S)				
5	11	9	9		RASCALS—Once Upon a Dream Atlantic 8169 (M); SD 8169 (S)				
19	10	10	10		LETTERMEN—"And Live" Capitol T 2758 (M); ST 2758 (S)	NA		NA	NA
9	13	11	11		SOUNDTRACK—Valley of the Dolls 20th Century-Fox (No Mono); S 4196 (S)				
18	9	12	12		OTIS REDDING—History of Volt 418 (M); S 418 (S)				
★	2	71	13		OTIS REDDING—The Dock of the Bay Volt 419 (M); S 419 (S)				
41	14	14	14		BEATLES—Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)			NA	
73	23	15	15		SIMON & GARFUNKEL—Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)			NA	NA
27	8	16	16		DIANA ROSS & THE SUPREMES—Greatest Hits Motown (No Mono); MS 2-663 (S)				
17	17	17	17		CREAM—Disraeli Gears Atco 33-232 (M); SD 33-232 (S)				
8	18	18	18		BEE GEES—Horizontal Atco 33-233 (M); SD 33-233 (S)				
9	20	19	19		SOUNDTRACK—Walt Disney Presents the Story & Songs of the Jungle Book Disneyland 3948 (M); ST 3948 (S)	NA	NA	NA	NA
5	21	20	20		VANILLA FUDGE—Beat Goes On Atco 33-237 (M); SD 33-237 (S)				
★	8	27	21		SOUNDTRACK—The Good, the Bad & the Ugly United Artists UAL 4172 (M); UAS 5172 (S)			NA	
32	19	22	22		JIMI HENDRIX EXPERIENCE—Are You Experienced MGM (No Mono); 1SE-65T (S)				
15	16	23	23		HERB ALPERT & THE TIJUANA BRASS—Ninth A&M (No Mono); SP 4134 (S)				
107	22	24	24		SOUNDTRACK—Dr. Zhivago MGM (No Mono); 1SE-65T (S)				
159	24	25	25		SOUNDTRACK—The Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)			NA	NA
15	15	26	26		TEMPTATIONS—In a Mellow Mood Gordy (No Mono); 924 (S)				
68	25	27	27		TEMPTATIONS—Greatest Hits Gordy (No Mono); 919 (S)				
★	6	33	28		ED AMES—Sings "Who Will Answer" and Other Songs of Our Times RCA Victor LPM 3961 (M); LSP 3961 (S)			NA	NA
20	28	29	29		DIONNE WARWICK—Golden Hits, Part I Scepter SRM 565 (M); SPS 565 (S)				
26	29	30	30		WES MONTGOMERY—A Day in the Life A&M (No Mono); SP 3001 (S)				
44	35	31	31		HERB ALPERT & THE TIJUANA BRASS—Sounds Like A&M (No Mono); SP 4124 (S)				
★	7	47	32		UNION GAP FEATURING GARY PUCKETT— Woman, Woman Columbia CL 2612 (M); CS 9412 (S)			NA	
21	26	33	33		SOUNDTRACK—Camelot Warner Bros. (No Mono); BS 1712 (S)				
19	32	34	34		MONKEES—Pisces, Aquarius, Capricorn & Jones, Ltd. Colgems COM 104 (M); COS 104 (S)			NA	NA
★	4	41	35		BLUE CHEER—Vincebus Eruptum Philips PHM 200-264 (M); PHS 600-264 (S)	NA		NA	
20	31	36	36		TURTLES—Golden Hits White Whale WW 115 (M); WWS 7115 (S)				
151	38	37	37		HERB ALPERT & THE TIJUANA BRASS—Whipped Cream & Other Delights A&M (No Mono); SP 4110 (S)				
12	37	38	38		NANCY SINATRA—Movin' With Reprise (No Mono); RS 6277 (S)				
★	7	44	39		RAY CONNIF & THE SINGERS—It Must Be Him Columbia CL 2795 (M); CS 9595 (S)			NA	
27	39	40	40		FOUR TOPS—Greatest Hits Motown M 662 (M); MS 662 (S)				
42	40	41	41		MONKEES—Headquarters Colgems COM 103 (M); COS 103 (S)			NA	NA
24	43	42	42		VIKKI CARR—It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)			NA	NA
57	45	43	43		SIMON & GARFUNKEL—Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)			NA	NA
21	34	44	44		MAMA'S & THE PAPA'S—Farewell to the First Golden Era Dunhill (No Mono); DS 50025 (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
129	46	45	45		HERB ALPERT & THE TIJUANA BRASS—Going Places A&M (No Mono); SP 4112 (S)				
15	49	46	46		ENGELBERT HUMPERDINCK—The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)				
★	9	54	47		BYRDS—Notorious Byrd Brothers Columbia CL 2775 (M); CS 9575 (S)				NA
6	50	48	48		ULTIMATE SPINACH MGM (No Mono); SE 4518 (S)			NA	
16	42	49	49		BOBBY VINTON—Please Love Me Forever Epic LN 24341 (M); BN 26341 (S)				NA NA
★	4	97	50		SERGIO MENDES & BRASIL '66—Look Around A&M LP 137 (M); SP 4137 (S)				
29	58	51	51		VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)				
12	53	52	52		BUTTERFIELD BLUES BAND—The Resurrection of Pigboy Crabshaw Elektra (No Mono); EKS 74015 (S)				
8	57	53	53		BUCKINGHAMS—Portraits Columbia CL 2798 (M); CS 9598 (S)				NA NA
62	48	54	54		SOUNDTRACK—A Man & a Woman (Un Homme Et Une Femme) United Artists UAL 4147 (M); UAS 5147 (S)				
★	14	64	55		LALO SCHIFRIN—Music From Mission Impossible Dot (No Mono); DLP 25831 (S)				
17	56	56	56		WES MONTGOMERY—The Best of Verve V 8714 (M); V6-8714 (S)				NA
14	60	57	57		GLEN CAMPBELL—By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)				NA
15	55	58	58		VENTURES—\$1,000,000 Weekend Liberty (No Mono); LST 8054 (S)			NA	NA NA
13	52	59	59		JUDY COLLINS—Wild Flowers Elektra (No Mono); EKS 74012 (S)				
★	7	70	60		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
21	61	61	61		SOULFUL STRINGS—Groovin' With the Cadet LP 796 (M); LPS 796 (S)				
15	62	62	62		ROLLING STONES—Their Satanic Majesties Request London NP 2 (M); NPS 2 (S)				
54	59	63	63		DOORS Elektra (No Mono); EKS 74007 (S)				
20	36	64	64		ARLO GUTHRIE—Alice's Restaurant Reprise R 6267 (M); RS 6267 (S)				NA NA
4	66	65	65		HUMAN BEINZ—Nobody But Me Capitol (No Mono); ST 2906 (S)			NA	NA NA
42	63	66	66		ENGELBERT HUMPERDINCK—Release Me Parrot PA 61012 (M); PAS 71012 (S)				
54	67	67	67		ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS The Sea Warner Bros. (No Mono); WS 1670 (S)				NA
14	30	68	68		BEACH BOYS—Wild Honey Capitol T 2859 (M); ST 2859 (S)				NA
110	68	69	69		BILL COSBY—Is a Very Funny Fellow, Right? Warner Bros. (No Mono); WS 1518 (S)				
52	72	70	70		ARETHA FRANKLIN—I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)				
★	5	94	71		MANTOVANI & HIS ORK—Mantovani Touch London LL 3526 (M); PS 526 (S)				
★	5	83	72		ELVIS PRESLEY—Elvis' Golden Records, Vol. 4 RCA Victor LPM 3921 (M); LSP 3921 (S)				NA NA NA
15	65	73	73		JEFFERSON AIRPLANE—After Bathing at Baxter's RCA Victor LOC 1511 (M); LSO 1511 (S)				NA NA NA
6	77	74	74		BILL COSBY—Hooray for the Salvation Army Band Warner Bros. (No Mono); WS 1728 (S)				
21	73	75	75		WILSON PICKETT—The Best of Atlantic 8151 (M); SD 8151 (S)				
47	76	76	76		ANDY WILLIAMS—Born Free Columbia CL 2680 (M); CS 9480 (S)				NA
★	5	88	77		PAUL REVERE & THE RAIDERS—Goin' to Memphis Columbia CL 2805 (M); CS 9605 (S)				NA NA
6	80	78	78		FRANK SINATRA & DUKE ELLINGTON—Francis A. & Edward K. Reprise (No Mono); FS 1024 (S)				
47	74	79	79		BILL COSBY—Revenge Warner Bros. (No Mono); WS 1691 (S)				
16	51	80	80		ED AMES—When the Snow Is on the Roses RCA Victor LPM 3913 (M); LSP 3913 (S)				NA NA
★	5	91	81		IMPRESSIONS—We're a Winner ABC (No Mono); ABCS 635 (S)				NA
31	81	82	82		DEAN MARTIN—Welcome to My World Reprise (No Mono); RS 6250 (S)				
★	7	93	83		CHAMBERS BROTHERS—The Time Has Come Columbia CL 2722 (M); CS 9522 (S)				NA NA
236	87	84	84		ORIGINAL CAST—Camelot Columbia KOL 5620 (M); KOS 2031 (S)				NA
48	86	85	85		BOB DYLAN—Greatest Hits Columbia KCL 2663 (M); KCS 9463 (S)				NA NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

TOP LP'S

RIAA Million Dollar LP
Star Performer
Weeks on Chart
Last Week
THIS WEEK

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

TAPE PACKAGES AVAILABLE

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
115	84	86			ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)				
29	89	87			OTIS REDDING—Live in Europe Volt 416 (M); S 416 (S)				
★	3	117			THE MILLS BROTHERS—Fortuosity Dot (No Mono); DLP 25809 (S)	NA		NA	
★	4	100			COWSILLS—We Can Fly MGM (No Mono); SE 4534 (S)			NA	NA
32	75	90			FLIP WILSON—Cowboys & Colored People Atlantic 8149 (M); SD 8149 (S)	NA	NA	NA	
15	92	91			COUNTRY JOE & THE FISH—I Feel Like I'm Fixin' to Die Vanguard VRS 9266 (M); VSD 79266 (S)				
61	79	92			MONKEES—More of the Colgems Colgems COM 102 (M); COS 102 (S)		NA	NA	
7	85	93			ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS—The Sky Warner Bros. (No Mono); WS 1720 (S)			NA	
22	98	94			DOORS—Strange Days Elektra (No Mono); EKS 74014 (S)				
7	95	95			PETULA CLARK—The Other Man's Grass Is Always Greener Warner Bros. (No Mono); WS 1719 (S)				
99	82	96			HERB ALPERT & THE TIJUANA BRASS—What Now My Love A&M (No Mono); SP 4114 (S)				
★	6	121			LEONARD NIMOY—Two Sides of Dot Dot (No Mono); DLP 25835 (S)	NA		NA	NA
6	90	98			WILSON PICKETT—I'm in Love Atlantic 8175 (M); SD 8175 (S)				
15	69	99			JOHNNY MATHIS—Up, Up & Away Columbia CL 2726 (M); CS 9526 (S)			NA	
★	3	144			MOTHERS OF INVENTION—We're Only in It for the Money Verve (No Mono); V6-5045 (S)			NA	
51	103	101			CLAUDINE LONGET—Claudine A&M (No Mono); SP 4121 (S)				
★	2	130			JAMES BROWN—I Can't Stand Myself When You Touch Me King (No Mono); 1030 (S)	NA	NA	NA	NA
★	2	154			BOOTS RANDOLPH—Sunday Sax Monument (No Mono); SLP 18092 (S)				
6	99	104			JOE TEX—Live & Lively Atlantic 8156 (M); SD 8156 (S)			NA	NA
4	106	105			ETTA JAMES—Tell Mama Cadet LP 802 (M); LPS 802 (S)			NA	NA
7	112	106			LEMON PIPERS—Green Tambourine Buddah (No Mono); BDS 5009 (S)			NA	NA
★	4	128			BEACON STREET UNION—Eyes of the MGM MGM (No Mono); SE 4517 (S)				
78	102	108			MONKEES Colgems COM 101 (M); COS 101 (S)			NA	NA
97	109	109			BILL COSBY—Wonderfulness Warner Bros. (No Mono); WS 1634 (S)				
57	108	110			ED AMES—My Cup Runneth Over RCA Victor LPM 3774 (M); LSP 3774 (S)			NA	NA
82	101	111			SERGIO MENDES & BRASIL '66 A&M (No Mono); SP 4116 (S)				
20	113	112			ANDY WILLIAMS—Love Andy Columbia CL 2766 (M); CS 9566 (S)			NA	
143	111	113			HERB ALPERT & THE TIJUANA BRASS—South of the Border A&M (No Mono); ST 108 (S)				
179	110	114			ORIGINAL CAST—Fiddler on the Roof RCA Victor LOC 1093 (M); LSO 1093 (S)			NA	NA
112	114	115			ANIMALS—The Best of MGM (No Mono); SE 4324 (S)				
★	3	197			ROTARY CONNECTION Cadet Concept (No Mono); LPS 312 (S)				NA
★	6	132			AMERICAN BREED—Bend Me, Shape Me Acta (No Mono); A 38003 (S)				NA
13	78	118			DONOVAN—A Gift From a Flower to a Garden Epic LZN 6071 (M); BZN 171 (S)	NA	NA	NA	NA
32	119	119			ARETHA FRANKLIN—Aretha Arrives Atlantic 8150 (M); SD 8150 (S)				
47	118	120			CREAM—Fresh Atco 33-206 (M); SD 33-206 (S)				

TOP LP'S A-Z (LISTED BY ARTIST)

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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
55	104	121			MAMA'S & THE PAPA'S—Deliver Dunhill (No Mono); DS 50014 (S)				
35	123	122			VARIOUS ARTISTS—The Super Hits Atlantic 501 (M); SD 501 (S)				
136	122	123			BILL COSBY—Why Is There Air? Warner Bros. (No Mono); WS 1605 (S)				
5	134	124			AL HIRT—Plays Bert Kaempfert RCA Victor LPM 3917 (M); LSP 3917 (S)		NA	NA	NA
47	116	125			PAUL REVERE & THE RAIDERS—Greatest Hits Columbia KCL 2662 (M); CS 9462 (S)				
34	126	126			SONNY & CHER—The Best of Atco 33-219 (M); SD 33-219 (S)				
32	127	127			BEE GEES—First Atco 33-223 (M); SD 33-223 (S)				
★	2	145			VIKKI CARR—Vikki Liberty (No Mono); LST 7548 (S)	NA	NA	NA	NA
25	125	129			SOUNDTRACK—Gone With the Wind MGM (No Mono); S1E-10 (S)				
147	131	130			HERB ALPERT & THE TIJUANA BRASS—The Lonely Bull A&M (No Mono); ST 101 (S)				NA
69	124	131			HERB ALPERT & THE TIJUANA BRASS—S.R.O. A&M (No Mono); SP 4119 (S)				
13	107	132			WHO—Sell Out Decca DL 4950 (M); DL 74950 (S)	NA	NA	NA	NA
5	133	133			LEONARD COHEN—Songs of Columbia CL 2733 (M); CS 9533 (S)			NA	NA
33	135	134			YOUNG RASCALS—Groovin' Atlantic 8148 (M); SD 8148 (S)				
54	136	135			RAY CHARLES—A Man & His Soul ABC (No Mono); ABCS 590 X (S)				
8	129	136			FIRST EDITION Reprise (No Mono); RS 6276 (S)				NA
12	105	137			5TH DIMENSION—The Magic Garden Soul City SCM 91001 (M); SCS 92001 (S)	NA	NA	NA	NA
42	138	138			5TH DIMENSION—Up, Up & Away Soul City SCM 91000 (M); SCS 92000 (S)				
14	96	139			DONOVAN—Wear Your Love Like Heaven Epic LN 24349 (M); BN 26349 (S)			NA	NA
6	139	140			CANNED HEAT—Boogie With the Liberty Liberty (No Mono); LST 7541 (S)	NA	NA	NA	NA
37	143	141			ASSOCIATION—Insight Out Warner Bros. (No Mono); WS 1696 (S)				
65	142	142			DIONNE WARWICK—Here Where There Is Love Scepter SRM 555 (M); SPS 555 (S)				
54	137	143			JEFFERSON AIRPLANE—Surrealistic Pillow RCA Victor LPM 3766 (M); LSP 3766 (S)		NA	NA	
130	120	144			BILL COSBY—I Started Out as a Child Warner Bros. (No Mono); WS 1567 (S)				
9	147	145			NANCY WILSON—Welcome to My Love Capitol T 2844 (M); ST 2844 (S)				NA
4	146	146			IRON BUTTERFLY—Heavy Atco LP 33-227 (M); SD 33-227 (S)				
7	140	147			JOHN MAYALL BLUES BREAKERS—Crusade London LL 3529 (M); PS 529 (S)				
6	149	148			EDDY ARNOLD—Everlovin' World of RCA Victor LPM 3931 (M); LSP 3931 (S)			NA	NA
3	150	149			DRIFTERS—Golden Hits Atlantic 8153 (M); SD 8153 (S)				NA
13	152	150			ELECTRIC PRUNES—Mass in F Minor Reprise (No Mono); RS 6275 (S)				NA
44	151	151			RAY CONNIF & THE SINGERS—This Is My Song Columbia CL 2676 (M); CS 9476 (S)				NA
18	173	152			BURT BACHARACH—Reach Out A&M (No Mono); SP 4131 (S)				
22	153	153			STRAWBERRY ALARM CLOCK—Incense & Peppermints Uni 3014 (M); 73014 (S)				NA
4	141	154			CLASSICS IV—Spooky Imperial (No Mono); LP 12371 (S)	NA	NA	NA	NA
4	156	155			STEPPENWOLF Dunhill (No Mono); DS 50029 (S)				NA
★	5	—			GLEN CAMPBELL—Gentle on My Mind Capitol (No Mono); ST 2809 (S)	NA	NA	NA	NA
474	158	157			JOHNNY MATHIS—Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)				NA
★	4	179			RAMSEY LEWIS—Up Pops Cadet LP 799 (M); LPS 799 (S)				
9	162	159			HERBIE MANN—Glory of Love A&M (No Mono); SP 3003 (S)				
34	160	160			FOUR TOPS—Reach Out Motown (No Mono); S 660 (S)				

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TOP LP'S

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RIAA Million Dollar LP Star Performer	Weeks on Chart Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	34	161	161 TEMPTATIONS —With a Lot o' Soul Gordy (No Mono); S 922 (S)				
Ⓢ	25	163	162 SOUNDTRACK —Dr. Dolittle 20th Century-Fox (No Mono); DTCS 5101 (S)				
	17	166	163 MIRIAM MAKEBA —Pata, Pata Reprise (No Mono); RS 6274 (S)			NA	
	29	157	164 DIONNE WARWICK —Windows of the World Scepter SRM 563 (M); SP5 563 (S)				
	5	164	165 ROGER WILLIAMS —More Than a Miracle Kapp (No Mono); KS 3550 (S)				
	26	115	166 MARVIN GAYE & TAMMI TERRELL —United Tamla (No Mono); TS 277 (S)			NA	
	6	167	167 JACK JONES —What the World Needs Now Is Love Kapp (No Mono); KS 3551 (S)				
	9	168	168 KING CURTIS —King Size Soul Atco 33-231 (M); SD 33-231 (S)	NA	NA	NA	NA
	2	170	169 FRANKIE LAINE —To Each His Own ABC (No Mono); ABC5 628 (S)	NA		NA	NA
	21	159	170 BARBRA STREISAND —Simply Streisand Columbia CL 2682 (M); CS 9482 (S)			NA	
	9	155	171 JOHN FRED & HIS PLAYBOY BAND —Judy in Disguise (With Glasses) Paula LP 2197 (M); LPS 2197 (S)				NA
	3	172	172 WILLIE MITCHELL —Live Hi HL 12042 (M); SHL 32042 (S)	NA	NA	NA	NA
★	2	188	173 SOUNDTRACK —The Happiest Millionaire Vista BV 5001 (M); STER 5001 (S)				
★	1	—	174 MIDNIGHT STRING QUARTET —Love Rhapsodies Viva V 6013 (M); V 36013 (S)				
★	3	193	175 VARIOUS ARTISTS —This Is Soul Atlantic 8170 (M); SD 8170 (S)			NA	NA
	2	186	176 PERCY FAITH; HIS ORK & CHORUS —For Those in Love Columbia CL 2810 (M); CS 9610 (S)	NA	NA	NA	NA
★	3	198	177 JERRY VALE —You Don't Have to Say You Love Me Columbia CL 2774 (M); CS 9574 (S)			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.

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
	3	183	178 SMALL FACES —There Are But Four Immediate (No Mono); Z12 2002 (S)			NA	NA
	2	182	179 HENSON CARGILL —Skip a Rope Monument (No Mono); SLP 18094 (S)	NA		NA	NA
	2	181	180 BOBBIE GENTRY —Delta Sweet Capitol (No Mono); ST 2842 (S)	NA	NA	NA	NA
Ⓢ	83	191	181 RAY CONNIF & THE SINGERS —Somewhere My Love Columbia CL 2519 (M); CS 9319 (S)			NA	
	4	184	182 LOU RAWLS —Feelin' Good Capitol T 2864 (M); ST 2864 (S)	NA		NA	NA
	29	171	183 RIGHTEOUS BROTHERS —Greatest Hits Verve (No Mono); V6-5020 (S)				
	1	—	184 LOVIN' SPOONFUL —Best of the, Vol. II Kama Sutra KLP 8064 (M); KLP5 8064 (S)				
	1	—	185 AL MARTINO —This Is Capitol T 2843 (M); ST 2843 (S)	NA	NA	NA	NA
	1	—	186 RAYMOND LEFEBRE & HIS ORK —Soul Coaxin' 4 Corners of the World (No Mono); FCS 4244 (S)	NA	NA	NA	NA
	1	—	187 WAYNE COCHRANE Chess LP 1519 (M); LPS 1519 (S)	NA	NA	NA	NA
	1	—	188 CHET ATKINS —Solo Flights RCA Victor LPM 3922 (M); LSP 3922 (S)			NA	NA
	4	194	189 ORPHEUS MGM (No Mono); SE 4524 (S)				NA
Ⓢ	29	190	190 BOBBIE GENTRY —Ode to Billie Joe Capitol T 2830 (M); ST 2830 (S)				NA
	26	192	191 EDDY ARNOLD —Turn the World Around RCA Victor LPM 3869 (M); LSP 3869 (S)			NA	NA
	2	200	192 EARL GRANT —Gently Swingin' Decca DL 4937 (M); DL 74937 (S)			NA	NA
	25	165	193 MITCH RYDER —All Hits New Voice NV 2004 (M); NV5 2004 (S)				
Ⓢ	69	175	194 ROGER WILLIAMS —Born Free Kapp KL 1501 (M); KS 3501 (S)				
	25	195	195 CLAUDINE LONGET —The Look of Love A&M (No Mono); SP 4129 (S)				
	1	—	196 LESTER FLATT & EARL SCRUGGS —Changin' Times Columbia CL 2796 (M); CS 9596 (S)			NA	NA
	1	—	197 SPENCER DAVIS GROUP —Greatest Hits United Artists UAL 3641 (M); UAS 6641 (S)	NA	NA	NA	NA
	1	—	198 PAUL MAURIAT ORK —More Mauriat Philips PHM 200-226 (M); PHS 600-226 (S)	NA	NA	NA	NA
	1	—	199 VARIOUS ARTISTS —History of Rhythm and Blues, Vol. II Atlantic 8162 (M); SD 8162 (S)				
	1	—	200 CHARLEY PRIDE —Country Way RCA Victor LPM 3895 (M); LSP 3895 (S)			NA	NA

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*Latest Board of Trade figures state: More records than ever before are being pressed in U.K.



Craig Changes Its Name in New Goal

LOS ANGELES — Craig Corp., 4 and 8-track tape player manufacturer and distributor of prerecorded cartridge and reel-to-reel stereo tapes, will change its name "to achieve a one-company image."

The name changes will involve the company's three operating divisions: Craig Panorama, Inc.; Craig Research, and Craig Corp. "All will now operate as a single entity under the Craig Corp. banner," explains Robert Craig, president.

Craig Panorama, which manufactures and markets a line of car stereos, audio tape recorders and video tape recording systems, becomes Craig Products Division. Craig Research becomes the Education Division, and Craig Corp. becomes the Distribution Division.

"The name was made to better project our growing corporate activities under a one-company image," says Craig. "At the same time," he says, "The change will end some existing confusion between the names 'Panorama' and 'Panasonic,' a distributor of consumer electronic products similar to those marketed by Craig Corp." All references to "Panorama" will be dropped from Craig advertising and promotional materials.

SHADOW BACK —LEO'S GOT HIM

NEW YORK—"Who knows what evil lurks in the hearts of men?" Leo the Lion knows because the children's label of MGM Records has just bowed an LP (two new dramatizations) of "The Shadow," popular radio series of the 1930's and 1940's. Jim Frey, Leo the Lion sales manager, plans extensive station promotion.

Price Dropped By Hip Pocket

NEW YORK — Hip Pocket Records, the three-inch vinyl disk line marketed by Philco-Ford, is lowering its suggested price from 69 cents to 39 cents.

In tests conducted through retailers and rack merchandisers such as Recordwagon in Massachusetts, Record City in Wisconsin and Privilege in Los Angeles, the disk prices varied by outlets from 29 to 69 cents. According to Philco-Ford, the lower price of 39 cents resulted in sales increasing six to 220 times.

Pepper New Name

MEMPHIS—The new name of Pepper Sound Studios in Pepper & Tanner, Inc. President William Tanner said the new corporate name was needed to embrace the many activities in which the company's nine divisions are now engaged, including the Pepper Talent Division, which recently launched Pepper Records.

Comedy Gives Jubilee 6 Mil. Laughs

NEW YORK — Comedy recordings, which have sold more than 6 million copies for Jubilee Records in about 15 years, account for a majority of the company's annual sales, according to Elliot Blaine, secretary-treasurer and director of album merchandising.

Rusty Warren's nine comedy albums head the list, including "Knockers Up!" which had a 181-week chart run. That album spurred formation of the Knockers Up Club, now total-

ing more than 250,000 members. Blaine noted that Miss Warren's sales success has been maintained without TV exposure and, until recently, with almost no radio play. She has five gold records.

Blaine believed that, despite increasing sales, Jubilee's comedy catalog has only "scratched the surface," since some dealers and don't carry the product. "I call it adult, not dirty," Blaine commented. He explained that women formed an impor-

tant percentage of customers.

He said that more liberal attitudes in the U. S. spelled even greater sales for Jubilee comedy product. Albums now are sent to radio stations, many of which play suitable excerpts. Advertising in underground and avant-garde media also is used.

Blaine pointed out that Jubilee sold 1,000-2,000 albums a month at list price through mail requests from consumers who cannot obtain the albums in local retail outlets. In addition to Miss Warren, Jubilee has Doug Clark, who plays many college dates, and the "Pardon My Bloopers" series, begun more than 10 years ago and still a good seller, according to Blaine; who compared the catalog strength of his comedy albums to that of classical music. Jubilee does not delete its comedy albums for this reason. Even the company's older titles continue to sell.

Nashville Scene

• Continued from page 61

Light has stepped out to devote full time for writing for Skeeter's Crestmor Publishing firm, and is succeeded by Greg Galbraith. Eddie Ragen, formerly with Willie Nelson, is her new bass player. Skeeter and Bobby Lord recently played a double-show at Easton-ollee, Ga., playing to packed houses.

Charley Pride will film the "Lawrence Welk Show" for showing Saturday (30). Manager Jack Johnson set it up. . . . The latest acquisition for the Country Music Hall of Fame and Museum is an aged sound-effects box, from the early days of radio. . . . Lorene Mann works New Orleans, and then the "Hayride" in Cincinnati. One of the songs she has written has been recorded by Norma Jean. . . . Annajane, young singer from Mt. Pleasant, Ohio, has been signed by K-Ark for recording. Brite Star for promotions. . . . Leroy Pullins has a new LP scheduled for April release, co-produced by Bob Lissauer. . . . Charlie Louvin has finished an LP which will include top hit singles by others, including Bobby Goldsboro, George Jones and Ferlin Husky. It's the first time he's followed this line. Of course, it includes his own hit, "Will You Visit Me On Sunday," the album title. . . . DJ's wanting copies of "The Sugar From My Candy" can have same by writing, on station letterhead, to Blue Echo Music here. . . . Jim Glaser, who with his brothers Tompall and Chuck record for MGM, has signed to record as a single for RCA Rec-

ords. Danny Davis will produce the session.

Murv Shiner has a new MGM release, his first in some time, titled "I'd Rather Be a Fool." . . . Boone's newest release is by Carolyn Wheeler, titled "I've Heard the Big Wind Blow Before." It was produced by Bobby Bobo, who since has left the firm. . . . Charlie Lamb is now handling promotion for r&b artist Joe Tex.

Blind Artist Opens Store

NASHVILLE — The Rehabilitation for the Blind, a branch of Tennessee's Department of Welfare, is putting a long-time artist-songwriter into the retail record business.

The Billy Joe's Record Shop will open about May 1 at Cleveland, Tenn., near Chattanooga. The operator will be Billy Joe Moore, who recorded on the Ric label, played as a sideman at the "Grand Ole Opry" for years, and wrote "What's He Doing in My World," and "Guess I Had Too Much to Dream Last Night."

Milton Alford, counselor for the blind, said Moore is legally blind. The shop, in the heart of downtown Cleveland, will handle music of all kinds.

Trinity Distributes to Market Cotique

NEW YORK—Trinity Record Distributors, one of the leading Latin-American record distributors here, has signed to distribute Cotique Records. In addition to the Cotique label, Trinity also handles Tico, Alegre, Swinger, Mardi Gras, Roost, Ronn, King, Jewel, Paula, Whit, Kenwood, Roulette and Bethlehem labels.

AGAC Members

NEW YORK—Betty Comden and Adolph Green, cartoonist Rube Goldberg, and the Estate of Langston Hughes have joined the American Guild of Authors and Composers.



MARY WELLS looks over the lead sheet of her new single, "Deadweight," with Mickey Eichner, vice-president and director of a&r, sales and promotion at Jubilee Records.

Laurie Gets Douglas Line

NEW YORK—Laurie Records has been named U. S. distributor for Douglas International Records. Douglas and Laurie plan to release 20 LP's within the first year, including albums by Richie Havens and comedian Lenny Bruce.

Already recorded is a series of four LP's by Havens and a series of Lenny Bruce albums, based on the best-selling book, "The Essential Lenny Bruce," and the Columbia motion picture on Bruce's life. New recordings by the Muddy Waters Blues Band and the late Eric Dolphy are also in the catalog, and in production is "The Essence of Malcolm X," containing significant conversations of the late Negro leader with comments by writer James Baldwin.

The two labels are also working on a joint marketing and promotion program introducing innovations in mechanical sales aids.

Burdette Formed By Jerden's Dennon

SEATTLE — A new record company, Burdette Records, has been formed by Jerry Dennon of Jerden Music, Inc., parent firm and distributor for the new label. First release for Burdette is "You Did It Before," by Don and the Goodtimes. Action Distributors in Denver is the first distributor to be named by Burdette outside the Northwest.

New Album Releases

• Continued from page 68

- SOUND STAGE
JOE SIMON—No Sad Songs; SSS 15004
- STARDAY
FLATT & SCRUGGS/STANLEY BROTHERS—Songs & Sounds From the Bonnie & Clyde Era; SLP 423, S-SLP 423
- UNI
ALEXANDER'S TIMELESS BLOOZBAND; 73021
- UNITED ARTISTS
SOUNDTRACK—Here We Go 'Round the Mulberry Bush; UAL 4175, UAS 5175
- WARNER BROS.
BILL COSBY—To Russell, My Brother, Whom I Slept With; W 1734, WS 1734
SOUNDTRACK—Bonnie & Clyde; W 1742, WS 1742

SPECIAL MERIT PICKS

• Continued from page 69

JAZZ

THREE FOR SHEPP—Marion Brown, Impulse A 9139 (S)
Archie Shepp (tenor sax) and Marion Brown (alto sax) combine for some pretty far out jazz. It's inventive and effective and should have a strong appeal to avant garde jazz buyers.

FOLK

DAVE VAN RONK & THE HUDSON DUSTERS—Verve Forecast FT 3041 (M); FTS 3041 (S)
"Ramping Through the Swamp" is a growly song with a marching beat. But the one thing that definitely lifts this LP out of the ordinary is "Keep Off the Grass," which borders on progressive rock and should get enough airplay to bring special attention to this album.

INTERNATIONAL

KENNETH MCKELLAR'S SCOTLAND—London International TW 91461 (M); SE 99461 (S)
Kenneth McKellar's reputation at the top of the traditional Scottish singers' list is enhanced by this effort. McKellar sings the beloved "Bluebells of Scotland," "Loch Lomond" and "Hieland Laddie" in a manner calculated to instill homesickness in any true Scotsman.

Perry, Morgan Launch Label

DALLAS — Joe Perry, formerly with Big State Distributors here the past nine years, has launched a record company in partnership with Pat Morgan. The new firm is Pompeii Music Corp. and will include Pompeii Music and two labels—Pompeii Records and Innis Records.

First release on Innis is Ike and Tina and the Iketts with "So Fine." A follow-up single will be "Better Get to Steppin'" by Ike and Tina Turner. Morgan will handle talent and promotion of local live shows. Perry will handle the record label, including purchase of producing not only his own product, but other artists for the firm. Thirty-two distributors have been lined up.

University's 2 Jazz Fests

LOS ANGELES — Two jazz festivals, both featuring lectures and seminars along with recitals, will be held at the University of California at Berkeley, April 19-20, and at Sacramento City College, April 22-25.

Featured in the second annual jazz festival at the University of California will be the Miles Davis Quintet, singer Carmen McRae, Norman Simmons Trio and the Cecil Taylor quintet, the latter two groups making their West Coast debuts.

Thelonious Monk, Denny Zeitlin and Herbie Hancock join Taylor in a piano workshop, with Monk, the Wes Montgomery Quartet, singer Joe Williams and the Thad Jones-Mel Lewis Orchestra playing in concert. Gil Evans will conduct the festival orchestra.

Lectures, photo exhibits and panel discussions will precede the weekend concerts.

Five orchestras and musical

PKC Names Allstate

MILWAUKEE — PKC Records has named Allstate Distributors as the label's affiliate for the Chicago area. Allstate will distribute PKC's latest single, "Please Give Me a Chance," by Aaron Butler.

groups, including the Don Scaletta Trio, will take part in concerts and a seminar, "The Anatomy of Jazz: Past, Present and Future," at Sacramento City College.

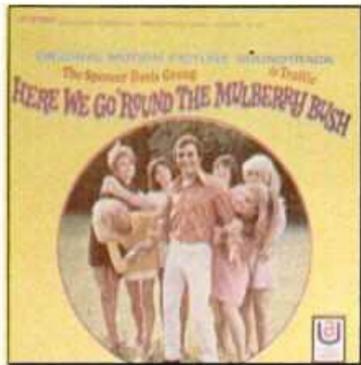
Lectures, photo exhibits and panel discussions will precede the weekend concerts.

There will be lecture-recitals on Dixieland, blues, big bands r&b, rock and avant-garde music. Performing with the Don Scaletta Trio will be the River City Jazz Band, the John Nelson orchestra, the Royal Bishops (rock group) and the New Music Ensemble. Bud Brisbois, a sideman for Henry Mancini, will present a concert with the Sacramento City College Stage Band.

'RESTAURANT' FOR A FILM

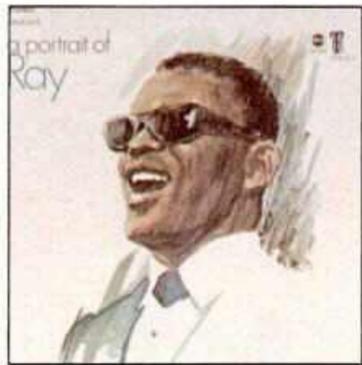
NEW YORK—Artur Penn, director of "Bonnie & Clyde," has purchased the motion picture rights to Arlo Guthrie's record, "Alice's Restaurant," as Penn's next feature film. Guthrie will play himself in the film version. Harold Leventhal, Guthrie's manager, will be co-producer.

Album Reviews



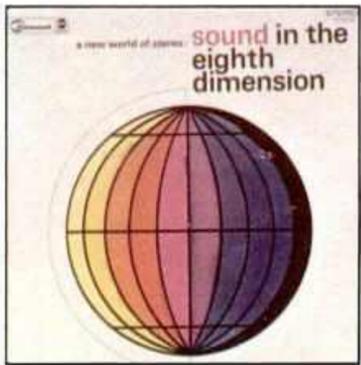
SOUNDTRACK
HERE WE GO 'ROUND THE MULBERRY BUSH—Soundtrack. United Artists UAL 4175 (M); UAS 5175 (S)

More than the ordinary soundtrack album, "Here We Go 'Round the Mulberry Bush" has strong pop appeal with most of the music supplied by the Spencer Davis Group and Traffic, a promising new British rock group. Actually, the former group has the bulk of the material, including such good numbers as "Looking Back," "Possession," "Taking Time Out" and five others.



POP
A PORTRAIT OF RAY—Ray Charles. ABC ABC 625 (M); ABCS 625 (S)

The master of soul, Ray Charles, has added to his already outstanding catalog of memorable LP's with his latest album, more convincing testimony to Charles' reputation as "The Genius." In "The Sun Died" and "Am I Blue," Charles states his style like a definition of soul music, and in "Understanding" and the Beatles' moving "Eleanor Rigby," Charles phrases emotion in a lyric, powerful soul manner.



POP
SOUND IN THE EIGHTH DIMENSION—Command RS 928 SD (S)

Command Records, whose stereo pioneering includes "Persuasive Percussion" and 35 MM tape mastering, is now introducing a disk which is said to re-create a total orchestral spectrum in front of the listener. The result of two years of experimentation (this album) is especially exciting as songs such as "El Gato Montes" (a bull fight) and "South Rampart Street Parade" take on a "live" sound.



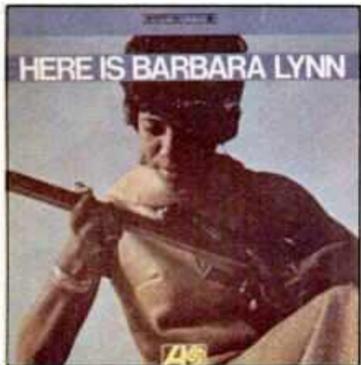
COUNTRY
TAKE ME AS I AM—Ray Price. Columbia CS 96-6 (S)

Ray Price has become the foremost purveyor of "country soul." It's a style that's enabled him to hold on to his country fans and spread into the pop areas, as well without making any compromises. In this album he takes hold of several sad love songs and delivers them with a purpose and passion.



COUNTRY
THE HEART OF HANK—Hank Cochran. Monument SLP 18089 (S)

It's a new scene—Monument Records—but the sound is the same good old Hank Cochran. The "in" people in country will dig "Tootsie's Orchard Lounge," a song about the hangout in Nashville back of the Opry. "When You Gotta Go" is an excellent performance; "It Couldn't Happen to a Nicer Guy" is a potential hit.



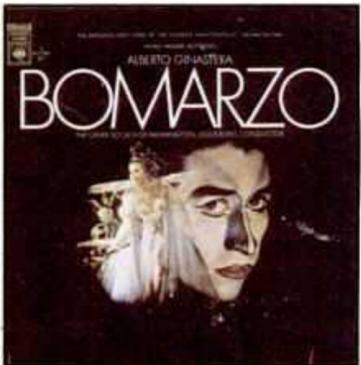
RHYTHM & BLUES
HERE IS BARBARA LYNN—Atlantic 8171 (M); SD 8171 (S)

Featuring her latest single, "This is the Thanks I Get" and her former chart winner "You'll Lose a Good Thing," Barbara Lynn's new LP is filled with a versatility and pop-listening pleasure capable of pushing Miss Lynn into the winner's circle. Her soulful ballads and rhythmic tempo tunes are designed like hit cuts, all ready and waiting to score on the charts.



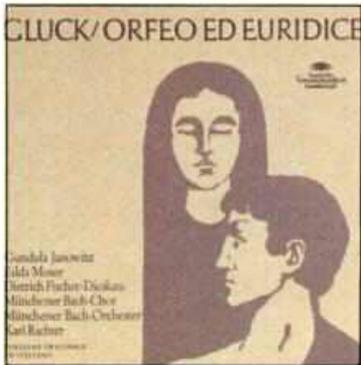
CLASSICAL
VERDI: ERNANI—Price/Bergonzi/Various Artists/RCA Italiana Orch. (Schippers). RCA Victor LM 6183 (M); LSC 6183 (S)

Price's Elvira is superb, and so are performances by Bergonzi, Sereni and Flagello. This is only the second recording of the opera. Schippers conducts with deep understanding. And the 28-page booklet with the package is attractive and informative.



CLASSICAL
GINESTERA: BOMARZO—Novoa/Various Artists/Washington Opera Society Orch. (Rudel). CBS 32 31 0006 (S)

This gripping first recording of Ginestera's latest opera should benefit from the controversy of its sexual story as well as fine performances under Julius Rudel's baton. Standouts in the capable cast include Salvador Novoa in the main role, Claramae Turner and Richard Torigi. The Spanish-language opera currently is being performed by the New York City Opera.



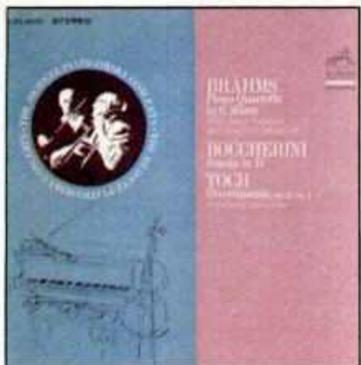
CLASSICAL
GLUCK: ORFEO ED EURIDICE—Fischer-Dieskau / Janowitz/Various Artists / Munich Bach Orch. (Richter). DGG 139268/69

Dietrich Fischer-Dieskau, who previously recorded Orfeo for Deutsche Grammophon in a monaural-only version, here presents a more mature portrayal of Gluck in this two-record album. Karl Richter's masterful conducting, however, is the principal element of this set.



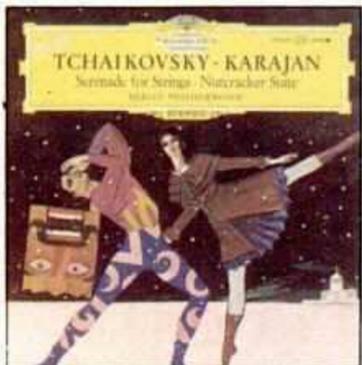
CLASSICAL
STRAVINSKY: FIREBIRD SUITE—London Symphony (Stokowski). London SPC 21026 (S)

The three works on this album featuring "Firebird Suite" may have been recorded often before, but Stokowski, the London Symphony and Phase 4 still bring excitement to this disk. Tchaikovsky's "Marche Slave" pulsates throughout, while Mussorgsky's "Night on Bald Mountain" is genuinely moving. The "Firebird," of course, is masterful.



CLASSICAL
THE HEIFETZ-PIATIGORSKY CONCERTS: BRAHMS / BOCCHERINI/TOCH—Various Artists. RCA Victor LM 3009 (M); LSC 3009 (S)

This is the third in the Heifetz-Piatigorsky Concert series on Red Seal. The late Sanford Schonbach is on viola and Jacob Lateiner on piano. Their performance is what one might expect—up to the highest artistic standards.



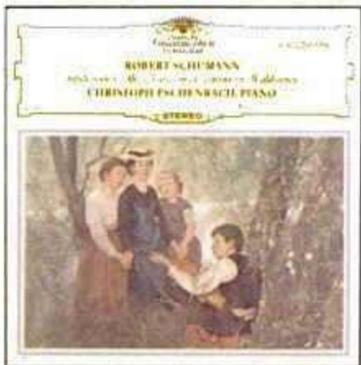
CLASSICAL
TCHAIKOVSKY: SERENADE FOR STRINGS/NUTCRACKER SUITE—Berlin Philharmonic (Karajan). DGG SLPM 139030 (S)

The Berlin Philharmonic is in top form here. Although there's no shortage of recordings of either work, there's always a demand for a superior performance—and these are superior performances.



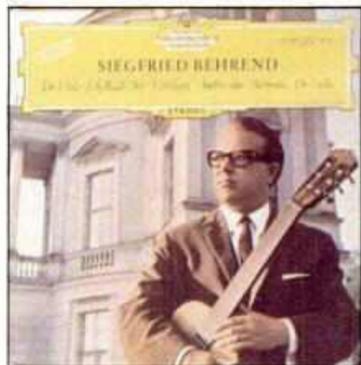
CLASSICAL
MAHLER: SYMPHONY No. 10/DAS LIED VON DER ERDE—Chookasian / Lewis / Philadelphia Orch. (Ormandy). Columbia D3S 774 (S)

Mahler's "Symphony No. 10," in the performing version by Deryck Cooke and recorded by Eugene Ormandy and the Philadelphia Orchestra, is now available in this special-priced three-record set. The dramatic five-movement symphony is presented with "Das Lied" with soloists Richard Lewis and Lili Chookasian.



CLASSICAL
SCHUMANN: PIANO MUSIC—Christoph Eschenbach. DGG SLPM 139183 (S)

Christoph Eschenbach, the brilliant young German pianist, adds yet another outstanding album, this time of some of his best known concert repertoire. This Schumann LP includes excellent performances of the 13 pieces in *Kinderzenen*, Op. 15 and the six intermezzi of *Opus 4*. Pressings such as this one add to the anticipation of his U. S. tour next season.



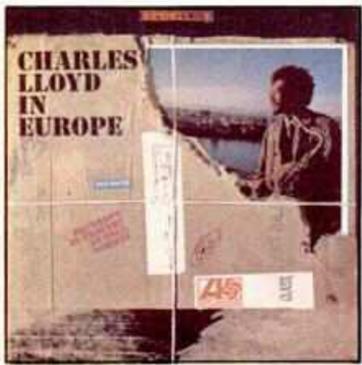
CLASSICAL
WORKS FOR SOLO GUITAR—Siegfried Behrend. DGG SLPM 139167 (S)

The guitar work of Siegfried Behrend is extremely perceptive, delicate in touch and probing in melody. This is most evident in "Variations on a Theme by Mozart." Other performances include the works of Bach, Mauro Giuliani, and his own "Sonatina After Japanese Folk Songs."



SEMI-CLASSICAL
THE GOLDEN AGE OF OPERETTA—Sutherland/New Philharmonic Orch. (Bonynge). London OSA 1268 (S)

This delightful two-record romp for soprano Joan Sutherland includes music by some of the leading composers of operetta, such as Romberg, Johann Strauss, Oscar Straus, Offenbach, Lehár, Herbert, Friml, Fall, Kern and Rodgers. "The Dubarry" from Milloecker's work of the same name is a special gem, but there are many others, both unfamiliar and familiar.



JAZZ
CHARLES LLOYD IN EUROPE—Atlanta 1500 (M); SD 1500 (S)

Charles Lloyd's jazz is bridging generation gaps and international boundaries. His music, which is all of his composition on this LP, has appeal for the jazz buff as well as the rock fan. This recorded concert was performed in Oslo, Norway, and it's a world-wide winner.



JAZZ
THE SPIRIT OF '67—Pee Wee Russell/Oliver Nelson and His Orch. Impulse A 9147 (S)

When a couple of old pros such as Pee Wee Russell and Oliver Nelson get together, the result is traditional jazz at its best. It's melodic enough for the pop buyer and inventive enough for the jazz buff. Cuts are mostly standards, with two original compositions by the featured performers.



COMEDY
FOXX-A-DELIC—Redd Foxx. Loma L 5908 (M); LS 5908 (S)

Redd Foxx's earthy brand of humor is a sure fire winner, and his racial and political observations are sharp. It's Foxx's 40th-odd album, and it's up to his best standard. The material is often blue, but it's never smutty.



GOSPEL
A GREAT DAY—The Oak Ridge Boys. Heart Warming HWM 1946 (M); HWS 1946 (S)

Recommended for play by country stations: "How Much Further Can We Go," one of the few gospel tunes that could become a big hit. Fine country instrumentation supports the superb Oak Ridge Boys. "Almost Home (But Lost)" is also good. Excellent production effort by Don Light.

COSBY STRIKES AGAIN!

STEREO

BILL COSBY

to russell, my brother, whom i slept with

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1734



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