Capitol Acquires 53% of Merco

By BRUCE WEBER

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

Under terms of the agreement, Capitol will buy from Jack Grossman and members of his family, about 53 per cent of their Merco stock. Grossman and his family own about 60 per cent of the Merco stock (347,000 shares are outstanding) issued.

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

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

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

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

(Continued on page 57)

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

MCA has issued singles by Buddy Holly and Bill Haley, and Liberty has put out Eddie Cochran back on the charts. As a result of this revival in the music industry, MCA recently announced an additional LP release of the 10-year-old hit "Shakin' at the Foundation." Other records from the same era are "Let's Have Fun," "I Wonder Why," "Teddy Bear," "Love Potion No. 9," "Bye Bye Love," and "Sunday Morning Comin' Down." The group, The Beatles, is releasing a new single, "A Hard Day's Night," in the near future.

(Continued on page 70)

Top Radiomen to Chair BB Radio Programming Forum

By CLAUDE HALL

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

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

Sholes Dies; Trade Catalyst

By PAUL ACKERMAN

NEW YORK — Steve Sholes, who died of a heart attack Monday (22) in Nashville at the age of 57, was a major catalyst in this generation's musical revolution. When in the early 1950's he brought Elvis Presley into the RCA camp with all existing Sun Record masters, for the price of $400,000—he focused worldwide attention on the new music of the day. This was a combination of blues and country-oriented material, and it reached its ultimate synthesis in the art of Presley. Sholes' foresight in having RCA sign Presley was remarkable when one considers the musical climate of the era. "The establishment," the chief critics and musical arbiters of the day, was firmly opposed to the new music; it banpered for the status quo; the fact that Presley represented a rock and roll sound did not soften the shock.

But despite such opposition, Presley swept all sales records, swept all the charts—and for years has been RCA's top artist. This reaffirmed two things: That the establishment is generally wrong in a period of profound cultural change, and that the buying public never forgets a good song.
BULLETIN! HENRY MANCINI has recorded Mexico's No. 1 song NORMA LA DE GUADALAJARA c/w 'Nothing to Lose' (from his score for the UA film, 'The Party') 9521
For further news reports on this record watch the charts of this newspaper.
These new rulings, apparently to please invoice "racketeers," have been made to secure extensions in order to expand all music areas, including the theater.

Prior to joining the Morris organization, he was affiliated with Sunlight-Joy Music Publishing, and has also been a stockholder in Planetary, Patents and Kahn Music Publishing, as well as being a stockholder of Rama-Gee-Tico and Roudette Records.

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

Epics Posts First Quarter

NEW YORK — Sales for the first quarter of 1968 were a high mark for Epic Records. It was the label's largest first quarter ever.

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

According to David Kapralik, the label's vice-president of artists and repertoire, "The album chart has been consciously developed to increase Epic's broad representation. Our recent acquisitions include vocalists Maxine Brown, Andy Williams, Luman, and Fleetwood Mac, one of Great Britain's hottest. Atlantic Records has been different because Epic is now introducing new and important artists."

Vinton Big Help

Among the established Epic artists who contributed to the company's good showing were Bobby Vinton, who is currently riding high with "Take My Baby." This hit follows on the heels of his successful album, "Please Love Me Forever," which contains his hit single of the same title, "Love Me As Much As Ever."

"The continued success of Lu- is Burdick's "I'm in Love With You," featuring the million-plus seller's title and its current single, "Me, the Peaceful Heart," also helped the Epic artists of the first quarter.

Sly and the Family Stone, a recording artist which has been unusually strong, has an album title of record breaking. Their second single, "Dance to the Music," which climbed in both the pop and rhythm and blues charts, has become a hit and has won a new sales and chart position.

Swampheeds Move Up

"Swampheeds," a group of young and experienced artists, have released their first recent acquisition, "I'm Your Baby Tonight," making a good start and has been very strong. The single entry was made by the label, which is hitting a new sales and chart position.

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

NEW YORK — Columbia Records, which sent its first album, "Mack the Knife," to the top of Billboard's charts, looks back on its performance as the label's best first quarter. Its sales far exceeded those for the corresponding quarter of 1967, which was previously the label's most successful first quarter.

In announcing the label's new sales, Clive Davis, president of Columbia, was gratified by the tremendous success of its new releases. "Our release of "Mack the Knife" in the first quarter of 1968 has been most gratifying," he said. "It is a reflection of our policy of releasing more exciting and diversified recordings by our current artists, and we believe introducing new and important talent into the marketplace."

"We expect 1968 will be Columbia Records' most successful year to date by a substantial margin."

During the first quarter, Columbia had three in the top five on the best-selling charts and achieved a total of seven gold records, only representing sales in excess of $1 million as certified by the RIAA. This roster of gold record winners include "The greatest Hits," the soundtrack recording of "The Graduate," "Simon and Garfunkel," "Jim Nabors Songs" and "We Wish You a Merry Christmas." All were achieved by Ray Conniff. A gold record was also achieved by Gary Puckett and the Union Gap for their Columbia debut single, "Woman," which was an RCA release.

Atlantic Signs Aretha to New Long-term Pact

NEW YORK — Aretha Franklin and Atlantic Records have negotiated a new contract which, although her original contract with the label had several years to run, was effectively terminated in February, 1967. Since then she has recorded for Atlantic, whose sales have sold more than 1 million copies and an album that has garnered very high sales.
**Billboard**

**EDITORS**

J. Sabin, manager; Robert B. Hauser, assistant manager. 

**ASSOCIATE EDITORS**


**GENERAL MANAGER**

E. E. Melcher, New York.

**ASSISTANT MANAGER**

A. W. R. Symonds, New York.

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**ADVERTISING**

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**INTERNATIONAL OFFICE**

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

Yes.
Because there's more going for "Jacques Brel" than meets the ear. Naturally, the first requisite of a great original cast album is a great original cast show.
And "Jacques Brel" has great reviews from the reviewers that count. Like Clive Barnes of The New York Times, who calls it "impassioned and powerful, capable of stirring an audience almost to a frenzy."
The best proof of that is the audiences are being stirred to buy the album. Which is a lot more impressive. (After all, how many albums can you sell to critics?)
But better yet, people who haven't seen the show and have merely read about it want the album. We're getting orders from dealers in California (that's as far off Broadway as you can go), and the road companies haven't even gotten started yet.
Because as great as the great Jacques Brel's songs are in French, his many thousands of American fans want to hear his songs in English, for the first time.
Even more than that, people who don't know who Jacques Brel is are going to become loyal fans once they've heard one or two of his songs. And this specially priced two-record set's got twenty-two of them.
So you can mine that off-Broadway vein of gold and mind the store at the same time.
"Jacques Brel Is Alive and Well and Living in Paris."
The Original Cast Album on Columbia Records.

DS5 779A 2-record set at a specially reduced price. Stereo only.)
NEW YORK — Spoken Arts, Inc., producers of educational and cultural recordings and audio-visual materials in the areas of language arts, history, and the humanities, is preparing on a series of new creative ventures that include educational film strips with sound, new albums featuring the voices of stars and success for the company's first motion picture.

Dr. Arthur Lucien Klein, president of Spoken Arts, is also preparing multi-record packages to meet curricula needs in elementary, junior, high schools, and high schools, as well as on the college level. This project will encompass over 500 books and 100 tapes currently listed in the Spoken Arts catalog.

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

One of the programs that has been undertaken is multi-ethnic, multi-media kit of sound and vision, which is being offered to centers for disadvantaged children. A similar project is being developed for use of phonics in second and third grade reading programs, and due to the availability of the production staff of Spoken Arts, a large number of some materials and testing them before they are released. Recently, however, Mr. Klein was wound up a shooting assignment in connection with this project that involved nearly a thousand still photographs in color of families living in slum backgrounds ranging from Harlem slums to prosperous homes in suburban areas.

Among Materials

Among the packaged materials to be released shortly by Spoken Arts are a special set of eight audio-visual packages by Shakespeare now in the high school curriculum, recorded in Dublin by the Swan Theatre Players. To help make this package available to the teacher, the company called upon Dr. Toby Leventhal, Shakespearean expert and drama critic of the New York Post, who has highly regarded books on his plays, to prepare a book-length study guide to be included with the Shakespeare set. A similar effort is being made in connection with the American short story set, with the publisher supplying a 10-record set of great American stories for classroom use.

Included are stories by Edgar Allan Poe, Nathaniel Hawthorne, Washington Irving, Mark Twain, O. Henry and Bret Harte. The readers in this series include such performers as Alexander Scourby, Harriet Harris, Robert Ryan, Helen Shriver-Julie Harris. Six volumes of records are included, based on Short: "The Rime of the Ancient Mariner" by Coleridge, "The Gods and Monsters of the Greek Myths," and the recordings have been prepared through special arrangements with Scholastic Books and Four Winds Press.

Another package on the Spoken Arts agenda is a 15-volume series of great American poetry read by the poet's own voice using the Lee Masters reading selections (Continued on page 10).

How to Succeed in Pub. Business

By FRED KIRBY

NEW YORK — Consistent effort by a publisher can result in the sale of songs that do not reach the Top 20, according to Stanley Milner, owner and publisher of the 200,000-circulation E. B. Marks Music, the publisher of some of the best songs not adaptable to different treatments.

Mills pointed to "Yellow Dog" as a prime example of "Something She Knows" as Marks copyrights scoring well in the disk game. "Here is a little American hit as "La Menteira," first American English lyrics by Bernstein. Roma May in a Dartini Jo single on Epic, a master recording version excerpted from a Percy Faith album on Columbia. Both discs were being charted. Mills and his staff then worked out an arrangement with album cuts by Carl Tddd (Verve) and Howard Robison.

Appeared on Reprise "Yellow Dog" appeared in the Frank Sinatra's Frank in the Dark, on Reprise. Other versions were in excerpts by (an Australian version), Anita Bryant (Columbia), Johnny Mann Singers (Liberty), Len and Folder, Jon Jones (Decca), Sandler and Younger in "They're Your Friends." (Dunhill), Jon Jones (Decca) and Tommy Garrett's 50 Giants (Columbia). In addition there have been several more Latin pressings of the original version.

Mills said it was up to the publisher to come up with ideas for new material, then work at obtaining recording rights for the company's own distributors and for key market disk jockeys.

Additionally, classified ads in major newspapers will invite the public to "dial an artist" and the result was a flood of attacks chiding the caller.

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

Two minute promotional messages recorded by the comic for distributors 'attack' the distributor's sales force.

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

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

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

Continued work pays off in keeping a number alive, Mills pointed out. An example is the firm's axis copyright of "More," which was recorded last year by the Lettermen (Capitol), Ray Conniff (United Artists), Ed Ames (RCA), Jerry Vale (Columbia), and Jim Nabors (Columbia) in the 59 most new record listings for the week. While the song is established, it's the newer versions that are receiving the airplay, according to Mills.

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

LOS ANGELES — Warner Bros.—Seven Arts has launched an intensive "taste weekends" for Joey Rickles' debut comedy LP "Hello, Dunmy.

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

CREDITS FOR NARAS STORY

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

MAY 4, 1968, BILLBOARD
ATCO is proud to announce it is now distributing POMPEii RECORDS.

SMASH HIT!
IKE & TINA & THE IKETTS
"SO FINE"
POMPEii 6667

Just Released: On Pompeii...
A Sensational New Record by
Les Watson & The Panthers
"A LOVE LIKE YOURS"
(Don’t Come Knockin’ Every Day)
Pompeii 6669

POMPEii RECORDS
P.O. BOX 7328,
DALLAS, TEXAS 75209
(214) 522-1495 521-7911

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PAT MORGAN (Chairman)

(Distributed by ATCO RECORDS)
YUMMY, YUMMY, YUMMY
MAY I TAKE A GIANT STEP
JELLY JUNGLE
FINDERS KEEPERS
THE SHADOW OF YOUR LOVE

ALL ON BUDDAH RECORDS??
OHIO EXPRESS ............ BDA-38
1910 FRUITGUM CO. ...... BDA-39
LEMON PIPERS ............ BDA-41
SALT WATER TAFFY ...... BDA-37
5 STAIRSTEPS & CUBIE BDA-35

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

Continued from page 6

out of his "Spoon River Anthology" to Lawrence Ferlinghetti, Kenneth Rexroth and younger poets now beginning to win critical attention. Other new projects in the field of poetry are "The Poems of W. H. Auden," in which the poet, now in his 60's, takes a retrospective look at his work, supplying his own comments as well as reading his verse. This volume is a companion set to "The Poems of Stephen Spender," previously released, and another now being recorded in London by C. Day Lewis. Also in London, Robert Graves has just recorded his controversial translation of "The Rubaiyat of Omar Khayyam." This will be released in two forms—on one record with readings of other poems by Graves, on another with the reverse side devoted to the popular Edward FitzGerald translation read by Robert Speaight. The latest Spoken Arts poetry album is "Poets For Peace" recorded in New York's Town Hall last November with poets Robert Lowell, Richard Wilbur, John Hall Wheelock, Louise Bogan, Stanley Kunitz, among others including playwright Arthur Miller, and actresses Gloria Foster and Marian Seldes reading verses devoted to the theme of peace. This album was produced with the cooperation of the Compassionate Arts of the Fellowship of Reconciliation.

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

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

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

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

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

DKJ Launched—Nash 1st LP

KINGSTON, Jamaica—Ken Khouri, owner of Federal Records here, has started a new label here, DKJ, in partnership with Danny Sims and Johnny Nash. Khouri is president of the new operation. First record is "Is She Really Gone?" by Nash. The label is launching an international promotion campaign behind Nash, entailing a three-dimensional album cover on his first release, a special six-pack of stereo albums in a briefcase that will be raked in college dormitories and all over the U. S., and a U. S. college concert tour in September. The six-album package will feature folk music, Christmas tunes, pop, rock, spiritual, reggae (Diana), soft, conservative music, and inspirational music—all by Nash. In addition, a special single, featuring one tune from each album will be sold in college bookstores.

Frankel Guilty Of Infringement

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

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

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

Holiday Inn to Bowl First Rock Single

MEMPHIS—Holiday Inn Records has released its first rock 'n' roll single, a recording by Greg Todd and the Jacks. The label earlier had released an EP, featuring the voice of Dolly Parton.

The new single, "Love and it Highlights a band which has been organized for four years, and which has had various TV and personal appearances.

The group is composed of four members: Greg Todd, J. T. Windham, John Henry Nash and Jack Eisenman. An art major at Memphis State University, Todd wrote the flip of the single, "A Simple Thought."

Bennett Song 'Life'

NEW YORK—In last week's NARAS section, Billboard incorrectly stated that the song "Tonights Love And Life" by Jack Jones at the 1963 ARAS dinner was "I Wanna Be Around." The correct tune is "The Good Life," published by Paris Music.
NEW SINGLE
BY THE FIRST EDITION
"ONLY ME"
#0683 IN THE REPRISE TRADITION OF CHART IMPERATIVES

PRODUCED BY MIKE POST
MANUFACTURED BY AMOS PRODUCTIONS INC.
## Market Quotations

**As at Closing Thursday, April 20, 1966**

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**As at Closing Thursday, April 20, 1966**

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**GAC Earnings Spurt 21%**

NEW YORK — General Artists Corp., giant talent agency, reported a 21 percent increase in earnings, to 92 cents per share from 76 cents per share for the year ended Dec. 31, 1967. Net earnings were $304,000, an increase of 19 percent over the previous year.

Income, before taxes and special charges, was $1,094,000, compared to $933,000 for 1966, a 17 percent increase. The 1,000 clients represented by General Artists earned about $58 million on bookings arranged by the company in 1967, up from $76 million in 1966.

**Cap's Rice at Meet**

LOS ANGELES—Frederick H. Rice, national merchandise manager for Capitol Records, will participate in the American National Management Association's 37th national packaging conference in the New York Hilton Hotel Monday-Wednesday (6-8).

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**Billboard**

The International Music-Record Newsweekly Now in its 73rd year of industry service

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    - 1 YEAR $20
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**When answering ads . . .**

**Say You Saw It in the Billboard**

**May 4, 1968, BILLBOARD**
NEW IMAGES
ARTISTS THAT BRING FANTASTIC TALENT AND CONCEPTS WITH THEIR NEW ALBUMS. THEIR IMAGES ARE BUILDING

MORTIMER
They write their own material and every song in the album is an original. A group of three extremely talented, good-looking youngsters who present their instruments acoustically. Features "Dedicated Music Man," "Mortimer's Theme," "Take Your Troubles."

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

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


The Hello People—Unique! There are six of them—a myriad of painted faces, a wild assortment of eyebrow painting... and do they sing! "(As I Went Down To) Jerusalem," "Paisley Teddy Bear," "It's A Monday Kind Of Tuesday."
London phase 4 stereo proudly presents one of the all-time great musicians, Mr. Harry James.

The golden trumpet of Harry James

- Ciribiribin
- You Made Me Love You
- Two O'Clock Jump
- I've Heard That Song Before
- Ultra
- Sleepy Lagoon
- All Or Nothing At All
- Cherry
- Take The 'A' Train
- I Heard You Cried Last Night
- The Mole
- Satin Doll

LONDON phase 4 stereo

The most exciting trumpet sound ever!!
Talent

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

By ED OCHS

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

An entertainer since the age of four, White became a solo performer in 1961 after serving an apprenticeship with his father; singing along with him in his show that has come to be known as Josh White Sr.'s, said the singer, "and afterwards kept meeting Josh White. Some were disappointed that I didn't sound like my father, and others were pleased. I guess, by now, people know who I am, the more mature and have come to see me, not my father, and another kind of singer as well."

Young White then starred on Broadway and even received the "best child actor" award for his efforts in "How Long 'Till Summer."

Recently, White completed an educational tour for Ticket to Freedom, a documentary on Negro history, with music by White Jr., while White Sr. sings in the film music he helped compose. The film, to be shown in high schools and on television, is now being played in schools across the country, and features questions from the audience while one of his records plays in the background.

White remembers working on

(Continued on page 16)

Bennett, Ellington Score
At Newly Equipped Forum

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

Initial booking to play at the newly equipped Forum was Tony Bennett and Duke Ellington, who performed their first concert on a three-concert swing through Southern California.

Bennett, with his powerful voice and a dynamic stage presence, is one of the top attractions on the concert and supperclub circuit. He did the Bennett repertoire "Who Can I Turn To," "Get Around Much Any More," "In My Solitude," "I Talked the World," and "I Left My Heart in San Francisco."

and added several new selections from his next Columbia album and single. Bennett recorded a new selection from Ellington's orchestra, and the new Forum sound system.

Although Bennett's selections suffer from over-exposure, he installed a fresh approach to his repertoire.

As always, the Ellington orchestra was a treat to watch. It was a match with the clean lines of the classic jazz style and stylishly designed.

Ellington went through a medley of "Midnight in Paris," "Beginning to See the Light," "Sophisticated Lady," "Satellite Mood" and "Solin Doll."

The concert was artfully shaped and performed.

BRUCE WEBER

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

NEW YORK — "I'm Solomon" (April 23) at the Mark Hellinger Theater here, offered a fine set of principals, but was burdened by a weak book and an even weaker score. Heading the greatest was Dick Shawn, Karen Morrow, Carmen Mathews and Solomon. The show, in the dual roles of King Solomon and his cobbler look-alike, played both characters well, but had little of distinction to sing. He did, however, have the best music in the musical record, "Feeling," which was credited to Bill Weedon, music, and David Finkle, lyrics.

Most of the other material was penned by Anne Crisswell, lyrics, and Stephen Sondheim. The book was by Miss Crisswell and Dan Allegro. Unfortunately, much of the score was unoperated between pseudo-Israeli and pseudo-Brothers & Hart, without settling on either style.

Miss Morrow was a delight as the cobbler's wife. Her facial expressions when she tells of her husband's life ("I'm Livin' With a Fool") and she realizes that King Solomon and her husband have been placed ("Something in His Eyes"), gave her two big numbers more distinction than what was in the material itself.

Miss Mathews, a superior actress, also brought distinction to her role as she played King Solomon's third queen. While Miss Jess had relatively little to do and nothing to sing as the Queen of Sheba, she played her part well and she did have a lavish, especially in the final scene, when she was in full regalia. The Michael Zager music, though lavish with superb settings by Ruben Reiner, was not so solid. Cast album rights had not been set by the time of publication.

FRED KIRBY

McKuen Packs Rod With Poetic Fire

McKuen performed his own compositions, frequently using his adaptations of Jacques Breil's material. McKuen's voice is naturally hoarse, but for his type of song, it is extremely effective. His haunting delivery of Breil's "If You Go Away," for example, was exquisite.

The popularity on his records, McKuen has achieved success in the book field. He has recorded excerpts from one of his two books, "Listen to the Warm," on RCA Records. McKuen's albums now No. 36 on several labels, including RCA and Warner Bros.-Seven Arts, with a new RCA album, "The Single Man," about to be issued.

McKuen performed several songs from his upcoming book, "The Lonesome Case," such as "El Monte" and "The Art of Catching Trains."

From "Sheba," a new Centaur Pictures film for which he is writing the score, McKuen sang two numbers, its main theme and "We'll Catch the Sun."

RANK FOX

SIGNINGS

The Bagdads joined Double Shot Records, which will release "Livin' In Fear," featuring Joe Bihlman and Hal Wain, produced the disc.

Gale Garnett switched from RCA to Columbia, where she will record with the Gentie Reigns. Their first single is "Breaking Through," while "Gale Garnett and the Gentle Reigns, An Audience with the King of Wands" is their first album. Epic signed Bob Luman, whose debut single is "Hey Girl, Please Listen" and "I Have to Cry." The Filtory to AAR Records, "Silent Mockingbird"

Gale Garnett joined Monument. "Flying Theatre," billed as the Electricians, or somebody like him, some kind of Tony Pappas, whose first disk as a singer was "You've Never Really Cried Before," and "Tell Live for Today," produced by Dusty Rhodes.

The Flying Australians to Tetragrammaton, "Gotta Get on the Right Side of History." A record "by" David Briggs, is the duo's first pressing.

The Gentys signed with Bell Records, where the group's first single is "Can't Go Back Again"

(Continued on page 10)

MAY 4, 1968, BILLBOARD
'Hallelujah' No Bum—Wins 4 Tony Awards

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

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

"Hour Glass" to Do Time for Disks

NEW YORK — The Hour Glass, Imperial Records group from the West Coast, has been set for top dates in conjunction with their new single and LP, both titled "The Power of Love." The group goes into the Fillmore, San Francisco (May 2-4); the Cheetah, Hollywood (May 10-11); and the Kaleidoscope, Hollywood (May 17-19). On May 21, they will appear on a TV show from Los Angeles, put on by Columbia Pictures, heralding the film, "For Singles Only," in which the group appears. This will be followed by a date at the Avalon Ballroom, San Francisco (May 24) and a return to the Whiskey A Go Go for one week beginning June 5. They are now being lined up for a tour of the East.

SERENDIPITYS IN 4 TV SHOWS

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

Rascals to Do 1st Network TV Show

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

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

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

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

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

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

The Steve Miller Band also offered rock, but the Capitol Records act, which could easily have blues inserted in its name, has strong blues and jazz influences. Miller's good vocals and the good musicianship of the unit were enthusiastically received by the young Greenswich Village audience.

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

Josh White Sr. Gives Way to Josh White Jr.

Josh White Sr. will not appear in a hotel in the Midwest years ago, I played in what actually was the lobby, and I was brought by my way to the bar or their room. One night, after one not one single person stopped to notice me, I got fed up, took off my guitar and went into the bar for the rest of the night. When my stand was up, the management was so pleased with me that they asked me to stay on for another six months.

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

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

Newest Signing

*Continued from page 15*

"Hello, Dolly!" Bell also inked the Byzantine Empires, whose debut disk will be "Snowpeople." The Silver Apples, joined Kapp, who plans to issue the electronic duo's first LP this spring. The Round Judgment also to Kapp. Tony Martin signed with Audiophile. His first album for the label is "Tony Martin—This Beautiful Day."

OFF-THE-AIR Records

I HAVE A DREAM

B/W

TOP OF THE MOUNTAIN

Dr. Martin Luther King

25c each

Minimum Order 100

Rite Records

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MAY 4, 1968, BILLBOARD
NEIL DIAMOND'S
"BROOKLYN ROADS"
UNI 55065
PRODUCED BY CHIP TAYLOR / DAYLIGHT PRODUCTIONS
WWDC’s Sanders Aims Straight At the Heart With NOW Radio

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

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

Sanders said he and Perry

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

Singleon: New Disks Getting Short Shift

NEW YORK — The major problem of the record company today is getting people at stations to listen to the new records mailed to them, according to Sydney Singleton, president of the American Recordings. "You need someplace to take the record in and beg the program director to play it to the record. A record company that releases five or six records a week can’t afford to make it any more than it does make them." Singleon will listen to a new record by an established act, but not those by new artists. "It’s a problem, but we will try to make it in the first eight bars of the records, you can forget it." Persons at radio stations very seldom give a new record a pass before making a decision on it.

There are very few people left in pop music radio. We find that the most pop music directors are waiters ... they would do anything for a record if anyone will make a record a hit for them.

This has been going on mostly in top 40 and easy listening radio, it doesn’t exist in 16 and 20, country music, or country music radio, and country music radio, if they don’t have a record to send them the record, they will open the envelope and look at it, and if it’s a good record, they will play it. SSI International is going to try to get around the mechanics in order to get radio station personnel to open up record envelopes.

This has included stamping "For Adults Only" and "Very Confidential" on the envelopes.

(Continued on page 20)

Nowhere to Somewhere: KGA

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

Grady A. Sanders, station president and chief executive officer, said the station is mixing Hot 100 records with a selection of featured albums, a few new tunes, and some "effortless progressive rock cuts at night."

The station also plays one oldie an hour.

KGA switched from an old-time CHR good music station to a Top 100 format on Jan. 15 and has met with "fantastic acceptance," according to Sanders.

The station is second in midday, according to Hooper and Carol, and is a "good stiff competition from KHQ, the local NBC affiliate.

Promotion has been heavy, including a mailing of 79,000 full-color 24-page folders, a contest with $5,000 in prizes, use of more than 300 billboards in KGA listening area, including Seattle and Portland. To promote the station, air personality Jim Simms did a 125-hour marathon, with support from WQXK disciples from long-distance listeners.

EDITORS NOTE: The Programming Aids Service is intended to show what is happening in radio, and to give details to radio stations who regard it as a guide to record promotion. It provides information about radio programs; it does not necessarily solicit any record for play. Programme Aids Service is an industry service which is not involved in the musical activities of the industry or any of its members.

SAHABOG: KGO program director Dick Roberts—Best Pick is "Bill was pleased.

Best Pick is "You May Be Too Much For Memphis, Baby," by Bill. Best Pick is "I Love You To the Moon and Back," by the Temptations, Glee. Best Pick is "Yummy, Yummy," by the Ohio Express, Buddah.

SAN ANTONIO: KTSF music director Bruce Hathaway—Best Pick is "Yum Yum Yum Yum Yum Yum," by the Beach Boys. Best Pick is "I Can’t Get You Out of My Head," by the Temptations, Glee. Best Pick is "You Make Me Feel Good," by the Temptations, Glee. Best Pick is "You Make Me Feel Good," by the Temptations, Glee. Best Pick is "You Make Me Feel Good," by the Temptations, Glee.


JACKSONVILLE: WPGE music director Ike Lee—Best Pick is "I Can’t Get You Out of My Head," by the Temptations, Glee. Best Pick is "I Can’t Get You Out of My Head," by the Temptations, Glee. Best Pick is "You Make Me Feel Good," by the Temptations, Glee. Best Pick is "You Make Me Feel Good," by the Temptations, Glee. Best Pick is "You Make Me Feel Good," by the Temptations, Glee.

RANSELA: NW 45 music director Ron Finley—Best Pick is "Can I Call You My Babysitter," by the Temptations, Glee. Best Pick is "I Can’t Get You Out of My Head," by the Temptations, Glee. Best Pick is "You Make Me Feel Good," by the Temptations, Glee. Best Pick is "You Make Me Feel Good," by the Temptations, Glee. Best Pick is "You Make Me Feel Good," by the Temptations, Glee.

(Continued on page 20)
This Guys In Love With You

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

Listen...

This Guys In Love With You

THIS GUY'S IN LOVE WITH YOU • B/W QUIET TEAR • A&M RECORDS 929 • FROM THE LP / "BEAT OF THE BRASS" SP 4146
WWDC's Sanders Aims Straight At the Heart With NOW Radio

Continued from page 18

who should now be listening to top 40? They are where we both know them to be—actively seeking out and listening to (for shorter periods of time and with less regularity) an alternative to rock 'n' roll as a steady diet.

"However, because of the WIP's, WXZ's, WLW's, and WWDC's, there is now an exciting, unusual, new place to listen—regularly. These stations are combining the best elements of top 40 music and presentation with tasteful, creative, bright and tight production. We are filling the void.

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

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

Equipped

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

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

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

Heller Bows
New Service

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

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

Short Shift

Continued from page 18

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

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

WMAN Full Time

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

JIM ED BROWN'S powerful Victor single can put you wise to "THE ENEMY"
c/w "I Just Came from There" #9518
Radio-TV programming

IRTS Hears WLIB On Backyard Format
By TOM McLOUD

NEW YORK — Harry Novik and members of the WLIB staff talked to about 3,500 college students Thursday (19) about community programming, at the seventh annual International Radio and Television College Conference here.

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

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

Billy Taylor also pointed out that, unlike any newspaper, WLIB radio permits dialogue, and as Ed Samuels later added it was this that put WLIB in the position to help calm New York City last week.

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

WEXI-FM in New Format

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

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

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

WFMJ Updates to Easy Listening

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

PROGRAMMING AIDS

- Continued from page 18


SOUFL RADIO

HUNTSVILLE, Ala.: WEUP deejay Emanuel (Rocky G) Garrett—Best Pick is "I'm Sorry," by the Deltones; Funk: Best Leftfield Pick is "You're All Over Me," by Junior Parker. Biggest Leftfield Happening is "Take Me in Your Arms," by the Ides of March. (These records are really coming on strong here and are apt to catch on quick elsewhere).

HOUSTON: KCOH program director Don Sundeen—Best Pick is "Promises in Walt, My Love," by Martha Reeves and the Vandellas. Gordy; Best Leftfield Pick is "Summertime," by the Maltbys; Biggest Happening is "Happy Song," by Otis Redding; Volt; Biggest Leftfield Happening is "Big Boy," by the Jackson Five. (Everybody flippy over Bobby Keys' debut album for Warner Bros.: "Blues—The Bobby Keys Introductory Offer," too much soul; Mike Post did a fantastic job doing the record to the side).

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

HUNTSVILLE, Ala.: WLEX assistant program manager A. P. (Sugar Daddy) Dinkins—Best Pick and Leftfield Pick is "Watch You Work Out," by Kip Anderson; Biggest Happening and Leftfield Happening is "I Got a Sure Thing," by Ollie and the Nightingales, Atlantic.

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

(Continued on page 24)

CREAM HAS A HIT SINGLE

CREAM HAS A HIT SINGLE

CREAM HAS A HIT SINGLE

THE SAVAGE SEVEN THEME
(ANYONE FOR TENNIS)

CREAM
ATCO 6575

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

MAY 4, 1968, BILLBOARD
HERB ALPERT PRESENTS
PETE JOLLY

on A&M Records SP 4145
PROGRAMMING AIDES

Continued from page 22

COLUMBUS: WOAS music director & deejay Ernestine Markham—Best Pick is "I Wish I Knew," by Solomon Burke, Atlantic; Best Left Field Pick is "Don't Sign the Paper," by Jimmy Delfino. Biggest Happening is "Love's Halloween," by Jo Jo Billings & Peggy Scott, SSS International; Biggest Left Field Happening is "I Got a Good Thing," by Ottie & Nightingales, Atlantic; James & Bobby Purify's "I Can Remember" on Bell looks good in Columbus; while Walker's "You Name It" on Chess has a chance if radio outlets will get behind it; Phil Colbert of Jubilee is excited about Mary Wells' record "The Doctor," a past pick on WAKS.

KAYSV: music director and deejay Lloyd Jones—Best Pick is "Take Me in Your Arms," by the Isley Bros.; Biggest Happening and Left Field Happening is "Sweet Soul Lady," by the Black & White Affair.

LOUISVILLE: WLOU air personality Jerry Tucker—Best Pick & Left Field Pick is "St. Louis Blues," by Louis Lawton, Heart & Soul.

COUNTRY MUSIC RADIO

BURBANK: Los Angeles: KBBO program director Bill Wood—Best Pick is "Born a Fool," by Freddie Hart, Kapp; Biggest Happening is "Drinking Champagne," by Bill Mack, Kapp; Biggest Happening & Left Field Happening is "Honey," by Bobby Goldsboro, UA.

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

SACRAMENTO, Calif.: KRAK station manager & program/music director Jay Hooper—Best Pick & Left Field Pick is "The Jimmie Rodgers Blues," by Eileen Britt, RCA Victor; Biggest Happening is "Rainbows Are Back in Style," by Slim Whitman, Imperial; Biggest Left Field Happening is "I Wanna Live," by Glen Campbell, Capitol. (Be on the lookout for experience: KDAC's relationship with record distributors in San Francisco. We are currently receiving outstanding service from H. R. Bauford, CMC Stores, Capital, Columbus, Eric Mainland, Melody Sales, all in San Francisco, and from Mercury Records in Chicago. KDAC is a miniature station with mini-power in a mini-market and obviously cannot make any great deal sales for any company, but we have no need to order any records to play and are competitive with the powerhouse stations that get into our market. We do need new releases as soon as possible. We are provided this service quite well by the above-mentioned distributors and need not to say appreciate it very much. I think the reason for our receiving such good service is quite simple: KDAC doesn't pretend to be another KEVC nor do I consider myself another Bill Drake. In short, we need all the help the distributors can provide, and in return, we will listen to all releases sent, not just the ones by name artists, and will air all that merits airing. For all the services we receive we are extremely grateful, for without it we could not survive. Some of the stations that do not receive good service should simply deport their egos and watch stations change. Amen.

DEEJAYS Seeking New Pastures?

Say so in Billboard's

RADIO-TV JOB MART

A new classified ad service for radio personnel.
Reach the man who is looking for you.
Maximum exposure — minimum cost.
To make next week's issue, mail your ad TODAY!

All information confidential; box numbers will be used.

Run the copy shown below (or enclosed separately) in the Radio-TV Job Mart.

Check the number of insertions you wish.

*One issue $2.50.
*Two issues $5.
*Three issues $6.50.
*Four issues $7.50.
*Five issues $9.

Cost: $5.00 per 1/2 inch per insertion (approximately 40 words)
Amount enclosed: $____ (Payment must accompany order)

Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N. Y. 10036

NAME
ADDRESS

CITY

STATE & ZIP CODE

Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N. Y. 10036

Vox Jox

By CLAUDE HALL

Radio-TV Editor

Here's a letter from Jerry Johnson, program director of KDAC, P. O. Box 131, Goldsboro, N.C. 27518, Calif. 95437, that speaks for itself:

"In recent months I have noticed increasing complaints from small stations criticizing record distributors for their lack of serv-

ice to small stations. This lack of service is probably due to a num-

ber of reasons and the faults more than likely rest with both the dis-

tributors and the stations as well. I can speak only from personal

experience: KDAC's relationship with record distributors in San Francisco. We are currently receiving outstanding service from H. R. Bauford, CMC Stores, Capital, Columbus, Eric Mainland, Melody Sales, all in San Francisco, and from Mercury Records in Chicago. KDAC is a miniature station with mini-power in a mini-market and obviously cannot make any great record sales for any company, but we have no need to order any records to play and are competitive with the powerhouse stations that get into our market. We do need new releases as soon as possible. We are provided this service quite well by the above-mentioned distributors and need not to say appreciate it very much. I think the reason for our receiving such good service is quite simple: KDAC doesn't pretend to be another KEVC nor do I consider myself another Bill Drake. In short, we need all the help the distributors can provide, and in return, we will listen to all releases sent, not just the ones by name artists, and will air all that merits airing. For all the services we receive we are extremely grateful, for without it we could not survive. Some of the stations that do not receive good service should simply deport their egos and watch stations change. Amen."

DeeJay Paul Carroll has joined KGO, San Francisco, as program director—had been program director of KNEW, same city. . . Bill Green, program director of WRFR, Fredonia, N.Y., is now doing a six-hour progressive rock show every Saturday night along with Jim Rogers, also a new hire. Monday through Friday, Jim Robbins, who used to work for WRFR, is now a 5-9 a.m. host and Mike Scott becomes full-time sports director—Frank Forest moves up to the 6-10 p.m. shift, while Jeff Roberts in the new night man 10 p.m.-1 a.m.

GOOD & PLENTY stars on Coral electric sitar

The Coral Sitar has the same neck, same action, same play strings as a guitar . . . BUT THE SOUND IS SOMETHING ELSE.

The Coral Electric Sitar

THE DANELECTRO CORP.
A subsidiary of MCA Inc.
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NEPTUNE CITY, NEW JERSEY

MAY 4, 1966, BILLBOARD
be there-to be with it!

THE BILLBOARD RADIO PROGRAMMING FORUM

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

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

FRIDAY, JUNE 7
2:00 PM-5:00 PM
SESSION 1
NEW TRENDS AND INFLUENCES IN RADIO

SATURDAY, JUNE 8
9:00 AM-10:30 AM
SESSION 2
MODERN COUNTRY MUSIC

SESSION 3
WHAT’S HAPPENING IN R&B
How We Made R&B No. 1, Lucky Cordell, Program Director, WOBN, Chicago. Why R&B Stations Are Worrying About Data, Bill Summers, General Manager, WLOU, Louisville, Ky.

SESSION 4
EASY LISTENING AND HOW TO USE IT
The Changing Sounds On Easy Listening Stations, Ken Gaines, Program Director, WHK, Cleveland. Forget The Hits And Play Good Music To Build An Audience, Jon Holiday, Program Director, WMKZ, Kansas City, Mo.

SESSION 5
PROBLEMS CONFRONTING THE ROCK FORMAT
What’s Rocking Rock Ratings And How To Combat It. How Soft Must You Go To Broaden Your Audience Base? Dick Starr, Program Director, KYA, San Francisco.

SESSION 6
TRENDS IN FM
The Explosion Called FM, Abe Voron, General Manager, WDAM-FM, Philadelphia. What Format Works Best On FM And How To Program It, Walter Schwartz, President, WABC Radio, New York. 10:45 AM-12:15 PM
SESSION 7
RADIO PROGRAMMING PERSONNEL
Hiring, Care And Feeding Your Program Group, How To Move Up In A Radio Career, Gene Taylor, General Manager, WLS, Chicago.

SESSION 8
HOW RATINGS WORK

SESSION 9
THE AIR PERSONALITY
Should The Deejay Control His Own Show? Paul Berlin, Deejay, KNX, Houston. How To Expand Records—Humor, Talk, Gimmicks, Gary Stevens, Deejay, WMCA, New York City.

SESSION 10
PROMOTION
Promotion On The Air, Ken Palmer, General Manager, WMH, Denver. Promotion—Off The Air, Jerry Glassen, General Manager, WENO, Nashville.

SESSION 11
COMMUNITY INVOLVEMENT FOR RADIO
Panel: LUNCHEON
How Much Freedom For The Deejay? Nicholas Johnson, Commissioner, Federal Communications Commission, 2:00 PM-3:15 PM
SESSION 12
PROGRAMMING COUNTRY MUSIC
Success With Part-Time Country, Getting The Teens With Country, Bill Bailey, Program Director, KXK, Houston.

SESSION 13
WHAT MAKES FOR UNIQUENESS IN R&B
The R&B Personality And The Changing Scene, Charles Derrick, Program Director, WOIC, Columbus, S.C. Problems In Formatting R&B, Enoch Gregory, Program Director, WCHB, Detroit.

SESSION 14
EASY LISTENING

SESSION 15
PROGRESSIVE ROCK
How To Make It On A Hot 100 Station, George Brewer, Program Director, WIXY, Cleveland. How To Make It All The Way, Ron Elz, Operations And Program Director, KSHE-FM, St. Louis.

SESSION 16
THE RECORD PROBLEM

SESSION 17
HOW TO GET MORE NATIONAL ADVERTISING
Panel.

SESSION 18
WHAT’S HAPPENING IN MUSIC TODAY
SESSION 20
RECORD PROMOTION TODAY
Panel: San Francisco, Gold mining and the new way to make a fortune. A panel of experts discuss the latest trends in the gold mining industry.

SESSION 21
THE PLAYLIST — LONG! — SHORT! — HOW! — WHY!
Panel: Be there-to be with it!
ENJOYING THE SOUTHERN HOSPITALITY at NATRA's regional meeting in Birmingham, Ala., last week are members, left to right: Paul White, first vice-president of NATRA's national board; Ettie Smith, board mem-
er and national sales & promotion manager for Shout/Bang Records, and Sheby Stewart, program director of Station WRLD, Birmingham.

NATRA Unit Seeks Aid for Negro DJ

NEW YORK—The Southern regional chapter of the National Association of Television and Radio Announcers, now NATRA, Inc. met in Birmingham, Ala., April 20-21, to pool its energies for better conditions at Negro radio stations. The organizational conference of the new chapter, NATRA's third, also named Alvin Dick-
son of station WAPX, in Montgomery as interim president of the Southern regional membership until the national convention in Miami, July 31-Aug. 4. The theme of the conference was national unity—of NATRA and among Negro DJs in NATRA and other organizations. According to Dickinson, NATRA hopes to unify DJs and other radio personnel to improve the working conditions, benefits and opportuni-
ties in areas where the Negro DJ is primarily involved, is underpaid and overworked and denied oppor-
tunities in management.

NATRA's branch in the South, the claims of discrimination are the heaviest, will work specifically to reverse the programming of Negro stations by white personnel; the employment of white execu-
tives in managerial positions. (Continued on page 49)

Gamble-Huff Making It As Hot Producing Team

NEW YORK—Gamble-Huff Productions of Philadelphia has written and produced a crowd of hit successes which have spurred over onto the pop charts and established the duo as a "hot" independent producing team. Kenny Gamble and Leon Huff, partners since 1964, are currently responsible for: "Cow-

In addition to their charting successes, Gamble-Huff Produc-
tions has recently signed a long-term production agree-
ment with Mercury Records to produce Jerry Butler, who often assisted the duo on its first major hit, "You're So Rar-
ge." They will also produce Fredy Scott for Shout and have agreed to work with still another label, Kas-Mo, whose first release under Gamble-Huff is "Believe in Me," by Floyd Henley.

Parenthetically, Gamble-Huff is the producing team behind the same Arko and, later, part of the Atoe Records group with Kenny Gamble and the Romano, Gam-
ble and Huff began their production partnership as a unit.

(Continued on page 49)

Soul Sauce

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

Minit's R&B Expansion

Minit will release an album by Jimmy McCracklin. "Let's Get Together," the album features just signed singer Gloria Jones who had one of the hits of the 1960s, "Ooh Baby Baby." Said Wright, "We're not planning to rush out and sign new artists, but we will enlarge our roster, but we want to create de-

diately develop our current roster on our roster now. As Atlantic and Atlantic-

town have proved, rgb is an important element to our business. Along with that promotion co-

(Continued from page 26)
New blues bag for the stylist and he moves and grooves all the way through this potent Charlie Foxx rocker in top form. Will hit hard and fast and prove one of Pitney's all-time hot sellers! Flip: "Conquistador" Musicor 1306

PRODUCED BY CHARLIE FOXX

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

GENE PITNEY (Musicor 1306)
She's a Heartbreaker (2:59) [Catalogue, Cee & Eye, BMI—Foxx, Williams]
Smother the vibrant Gene Pitney vocal sound in soul, add a potent rhythmic backing and work up a hefty production; that's the picture with this new effort showing the songster as he has never appeared before. Solid sock and a big combination of vocal and material fires should make an explosive showing on both pop and blues charts.
Flip: "Conquistador" (2:35) [Catalogue, Primary, BMI—Anisfield]
TAKE 30 On cinch d1 the straight route. REG. USA. nois of son in. with being a one "most Monument's Billy Walker has joined the roster of Aud-Lee Attractions. Bobby Lee has already completed a western tour for Walker, including a three-day stand in Las Vegas. Walker also will work as part of the Hank Williams Jr. package. Loray Van Dyke has left Warner's? Arts Records to join the Kopp roster. In a separate arrangement, Van Dyke's manager, Gene Nash, was signed by Kopp to produce his sessions both on the West Coast and here. Said one subject of changeover, Dottie West has a new frontman. Jimmie Johnson replaces Red Lane, who will devote full time to writing. Tree Johnson was the Van Dyke band for many years.

Dot Ferrari & Doris Conner have their first country release out on Voice, "Burnin' Love Letters." Decca's Jimmy Martin, who in 1965 won country music's "most devoted" artist, has a big one going in his "Tennessee," a story of his native state. Mrs. Pat Wilson is the new secretary to R. O. Rowe general manager Bob McCloskey. Mrs. Betty Gold replaces Mrs. Wilson at Hickory Records. Bill Anderson & the Po Boys have a scheduled "Opry" appearance on May 17, but spent most of the rest of the month on the road. Monument's Henson Carsill is now being booked by One-Nine, Inc. Billy Grammer, whose first Mercury release "Money, Love and War" is just out, is set for a tweed week tour of the South and Midwest.

Margie Sorens is playing a string of onestrians in Mississippi, Illinois and Ohio. Dave Dudley is working 50 days out of 60, with recording sessions sandwiched in. Chuck King says this is the same period from Louisiana to Iowa... Epic's Pat McKinney has been doing considerable television work, plugging her "Woman of the World." She plays in a package in May with Merle Kilgore. Harold Morison and Strings have been busirnning Alabama, campaigning for a would-be Lt. Governor. Morison also has cut 12 more of the Wilburn Brothers shows, and is planning a session on Epic. Songwriter Joyce Allegro ("The D. J. Is Cried"") gave birth to a girl and named her Rock Joe Allegro. John D. Loudermilk is forming an organization for all artists who have recorded songs by him. Among other things, Loudermilk will buy them all memberships in the Country Music Association. Don's Band is a guitar with Brice Sear. King-Bluegrass Records has produced its first bluegrass session, called "Pickin' & Shovelin," by the Kentucky Valley Boys. Billy Anderson has lined up seven shows in the Southwest, including Charlie Pride's annual Mardi Gras, at M. L. and Texas. Ray Audrey delivered a bouquet of roses to Marion Worth when she appeared on the "Opry" following a long absence for surgery. Bill Anderson & the Po Boys have joined the lineup of country stars who will participate in the Texas Western Fair in September. Other groups previously announced include Archie Campbell, Loretta Lynn, Carl Smith, Stonewall Jackson, Kitty Wells, Jimmy Dickens, Waylon Jennings, Johnny Wright, Bill Phillips, Bobby Wright, Ruby Wright & the Sassy Mountain Singers. Anderson will appear five of the 14 performances scheduled for Will Rogers Auditorium. Producer Paul Tunness, who recently completed recording sessions for Johnny Tillotson's new MGN single, will be here next week for LP sessions with Don's Ray Griff.

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

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

NASHVILLE — For the first time in its seven-year existence here, the American Federation of Television-Radio Artists will seek to bring all radio and TV personnel here into its fold to join forces with its 165 singer members. Louis Nunley, member of the Nashville Sounds and president of the local AFTRA chapter, said the organization will move into new headquarters on the city's Music Row (in the Hubert Long Building), with a full-time secretary and strong organization plan. Sarah Gwallney will serve in the secretarial post for the time being.

All major artists and back-up singers belong to AFTRA here, but no radio or TV announcers, producers or others are members. An attempt was first made to organize AFTRA here in 1958 but it failed, and the local was not started until 1961. Headquarters facilities were in the office of Cecil Bramsner, acting executive director and legal counsel for the group. Although membership in AFTRA is not a requirement to state law in Tennessee, all singers are paid scale.

The initial aims

Nunley said some of the initial aims of AFTRA with the radio sector is "to set up a pension and welfare fund, hospitalization and insurance at no cost to the artist, and a policing of working conditions.

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

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

Country Park
For Indiana

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

The summer season will be launched by the Porter-Wagoner show, including Dolly Parton, comedian Speck Rhodes and the Wagoner Band. The artists booked include Ferlin Hix, George JONES, Ernest Tubb, Roy Van Dyke, Skcret Davis, Loretta Lynn, Ernest Tubb, Hank Snow, Roy Acuff and many more.

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

Lord Takes His Days Seriously

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

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

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

MAY 4, 1968, BILLBOARD

www.americanradiohistory.com
You won't be able to forget this hit, because you'll be

‘Remembering’

Jerry Reed

RCA #47-9493

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VECTOR MUSIC, INC.
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806 17th AVE. SO., NASHVILLE, TENN.
HARRY SNYDER
"AND THEN SOME"
B/W
"SETTLIN' IN A TREE"
MR 1039

BRENDY KAYE
"I'M GONNA GET YOU OFF MY MIND"
B/W
"LIVING TOGETHER—LOVING APART"
MR 1034

RED STEED
"TOO MUCH OF YOU"
B/W
"LAST LETTER"
MR 1033

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RECORDING COMPANY
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Waynesboro, Virginia 22980

DJ copies, write same address
Wynn Stewart’s "SOMETHING PRETTY" is something else!

The flip side: "Built-in Love"

Publishing: ATTACCH MUSIC, INC.
Joe Nixon
Charlie Williams
1800 North Argyle
Hollywood, Ca. 90028
Country Music

Yesteryear's Country Hits

**COUNTRY SINGLES—5 Years Ago**
May 4, 1963
1. Lonesome 7-7023—Hankshaw Hawkins (King)
2. Bill—Bill Anderson (Decca)
3. This Mel—Jim Reeves (RCA Victor)
4. End of the World—Sheeter Davis (RCA Victor)
5. Act Naturally—Don Owens (Columbia)
6. Yellow Bandana—Faron Young (Mercury)
7. Don’t Let Me Cross Over—Carl Butler (Columbia)
8. Lavin’ on Your Mind—Pete Cline (Decca)
9. Not What I Had in Mind—George Jones (United Artists)

**COUNTRY SINGLES—10 Years Ago**
May 5, 1958
1. Oh, Lonesome Me/I Can’t Stop Loving You—Don Gibson (RCA Victor)
2. Stairway of Love/Just Married—Marty Robbins (Columbia)
3. Wear My Ring Around Your Neck—Duane Eddy (RCA Victor)
4. Ballad of a Teenage Queen/Big River—Johnny Cash (Sun)
5. All I Have to Do Is Dream—Every Bros. (Cadence)
6. Breakdown—Jerry Lee Lewis (Sun)
7. Stop the World—Johnny & Jack (RCA Victor)
8. Send Me the Pillow You Dream On—Hank Locklin (RCA Victor)
9. Don’t—Elvis Presley (RCA Victor)

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

In naming Rogers, the group offered a resolution praising Don Pierce and Hal Neely of Starday Records for "diligent, untiring and unselfish work through the tedious formative years.

Pick on us.

Besides the Sho-Bud, you’ll discover Baldwin has a full line of guitars, amplifiers, and banjos. Just the thing to turn out the best music this side of Nashville. Speaking of banjos, the Baldwin banjo (formerly Oka) is a thing of beauty with instructions given to every detail. You must pick on one to know. So the next time you want to make some fine music, head for your nearest Baldwin dealer. He’s got what it takes. Or write for a free color catalog.

The Baldwin Piano & Organ Company, Dept. CW, Cincinnati, Ohio 45202.

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

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

Pick on a Sho-Bud and you’ll need no introduction in Country-Western circles. You’ll be picking on the best. Which is why we’re proud Baldwin is now the exclusive distributor of the Sho-Bud universal pedal steel guitar.

Baldwin
The best in country pickin’

Give
The United Way

MAY 4, 1968, BILLBOARD
Jim Reeves’ New One.

This Victor album includes four never-before-released selections.

LPM/LSP-3987

RCA
another Harlan Howard Hit!!!

‘HE’S A GOOD OL’ BOY’

by Arlene Harden

PUBLISHED BY:
WILDERNESS MUSIC

COLUMBIA RECORDS

MAY 4, 1968, BILLBOARD
Del Reeves' single "Wild Blood" runs wild from his new album "Running Wild"
Key Talent in New Expansion—Eyes Nationwide Operation

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

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

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

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

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

Ernest Stoneman Undergoes Knife

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

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

SONGWRITER MICKEY NEWBURY has been signed to an RCA Victor recording contract. Shown at the event are Chet Atkins, divisional vice-president, RCA Victor; Bob McClusky, general manager, Acuff-Rose; Jay Boyette, Newbury's manager; Wally Cochran, new promotion manager, RCA, sitting, Newbury, and producer Felton Jarvis.
“Rolling Stone is well on its way to becoming the most influential publication dealing with pop music.”

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

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

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

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

“ROLLING STONE is not just about music, but also about the things and attitudes that the music embraces. We’ve been working quite hard on it and we hope you will dig it. To describe it any further would be difficult without gathering moss.”

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

SOUNDTRACK

GUNS FOR SAN SEBASTIAN-Soundtrack, MGM (2) 1 PARADISE C 4519 (2)

LOW-PRICE

CLASSICAL

MOUNT ST. VINCENT QUARTET-Quintet, Vox 8117 512 (2)

INTERNATIONAL

RAVEL: BOLSINGS-Orchestral Works, NOVEM 10 4108 (2)

SPECIAL MERIT PICKS

POPULAR

CULTURAL WARNER-Brass Concerto

JAZZ

HIGH PRINCESS—Tom Furneaux: Flute 1000 (2); FTS 2000 (2)

JAZZ

MATTHIAS KUNZE-Brass Concerto

KMON Shedding Country for Pop

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

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

NAFMB Forms Canadian Wing

NEW YORK—The National Association of FM Broadcasters has formed a Canadian branch because of "the increasing interest among Canadian FM stations," according to Alva Yerton, NAFMB president. There are reportedly more than 100 FM stations in Canada. The NAFMB membership would therefore be identical with the Canadian Association of Broadcasters.

when answering ads...

Say You Saw It in Billboard

Alumni Reviews

The Alumni Directory is the perfect way to reconnect with old friends and former classmates. It's the place to find out what's new and what's next in the worlds of music, acting, and more. With over 100,000 profiles, you're sure to find someone you know. And best of all, it's free to sign up and explore.

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Campus Dates

Linda Ronstadt & the Stone Pones, Capitol artists, play Mesta Junior College of Grand Forks, Grand Forks, on Sunday 29th (90); Dixie Junior College, Friday (3); University of Utah, Saturday (4); College of Southern Utah, Monday (6), and Arizona State University, Tuesday (7).

Soul City's Fifth Dimension appear at Texas A&M University on Monday 29th (9); Kansas State University, Wednesday (11) and at the graduation ball of Georgetown University's School of Diplomacy at the Washington Hilton on Saturday 4th. The Turtles, White albums, also will perform at the graduation ball.

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

Warner Bros' Association plays Cornell University on Saturday 14.

Capitol's Magnificent Men perform at Fairleigh Dickinson University and Middlesex County College on Thursday 19.

The Ultimate Solos, MGM artists, appear at Ohio Wesleyan University on May 24.
Berlin Philharmonic Orchestra conducted by Herbert von Karajan at the new Berlin Philharmonic Hall
From Enrico Caruso (recorded in 1902, at a fee of L 100) to Dietrich Fischer-Dieskau, from Arthur Nikisch to Herbert von Karajan, there lies an immense musical world which has been widely covered by Deutsche Grammophon Gesellschaft mbH.

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

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

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

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

President
Landmarks in the Seventy-Year History of Deutsche Grammophon Gesellschaft

1898—Nov. 24—Foundation of the company at Kleinestrasse 18, Hannover, by Homer of Henry Berliner, who in 1878 had invented the record with laterally cut grooves.

Dec. 6—Company entered in the commercial register as the Deutsche Grammophon Gesellschaft GmbH.

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

1901—First recordings by Feodor Chaliapin in Moscow.

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

1904—Beginning of systematic building of a classical repertoire.

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

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

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

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

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


1925—Introduction of electrical recording.

1927—First recording by Wilhelm Furtwängler.

1929—Yearly production reaches 10 million records.

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

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

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

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

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

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

1948—New catalog created with such artists as Pernez Princay, Eugene Joschu, Helmuth Walcha and Mieczyslaw Horszowski.


1950—1—Development of technical improvements.

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

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

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

1958—Introduction of stereo recordings.

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

1962—Deutsche Grammophon becomes the first company to initiate a subscription program with Karajan's interpretation of the nine symphonies of Beethoven.

The international organizations of Siemens and Philips agree to coordinate their interests in the record industry.

The close co-operation between Deutsche Grammophon Gesellschaft in Hamburg, West Germany, and the Philips Phonograph Industries in Haarn, Holland, is an important development in the history of the record industry.


21 Gold Disks in Germany

By WOLFGANG SPAHR

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

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

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

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

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

Gold grammophones for one million albums have been awarded to pianist Fritz Schulte-Reichel and to the Don Blackmaker.

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

The Bee-Gees currently top the Polydor best-seller lists, followed by Roy Black, with "Bleib bei mir" and Chris Roberts' "Wann du einmal." The leading album is James Last's "Hamba Humba a Gogo."

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

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

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

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

Although pop repertoire represents the greatest part of its activity, Grammophon Deutschland is deeply concerned with the promotion of the Deutsche Grammophon classical labels. "They form the rocklike foundation on which we have subsequently developed," Busch said.
It was with Deutsche Grammophon that I made the first recordings of my life. The overtures to the "Magic Flute" by Mozart and "La forza del destino" by Verdi in 1938. Recording techniques have improved beyond anything one could have imagined some thirty years ago. Today each instrument can be reproduced with an absolutely natural tone quality, we can hear the complete sound range of a symphony orchestra through modern amplifiers and loudspeakers.

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

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

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

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

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

**DEUTSCHFISCHER-DEISKAU**

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

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

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

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

**KARL BÖHM**

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

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

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

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

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

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

Pierre Fournier
Latest recording: Haydn, Cello Concertos in D major and C major

MARTINE ARDIBICH
Latest recording: Rachmaninoff, Piano Concertos under Claudio Abbado

EVELYN LEAR / THOMAS STEWART
Latest recording: Ravel, Piano Concerto; Berg, "Lulu" (Lear)

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

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

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

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

ADOLF SCHERBAUM
Latest recording: Trumpet Music from Bohemia

EUGEN JOCHUM
Latest recording: Offenbach, "Carmina Burana" (authorized version)

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

MARTINE ARDIBICH
Latest recording: Rachmaninoff, Piano Concertos under Claudio Abbado

EVELYN LEAR / THOMAS STEWART
Latest recording: Ravel, Piano Concerto; Berg, "Lulu" (Lear)

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

SEVENTY SOUND YEARS 1898-1968
The Secret of That Deutsche Grammophon Quality—Diligence

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

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

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

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

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

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

"The progress made in high fidelity recording over the last few years has made it possible that music lovers can hear the great classical works in their own homes with a clarity and definition which now goes beyond anything possible in the present situation. It is certain that Wagner never heard his great works reproduced in the way in which it is possible for any high fidelity enthusiast to hear them today.

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

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

"There are approximately 50 different recordings of the symphonies of Beethoven; but if we record the symphonies for the 21st time with a great new conductor, then people will buy them.

"As you know, a few years ago, we issued the nine symphonies of Beethoven by the Berlin Philharmonic and Herbert von Karajan. They were excellent recordings, but we endeavor to produce other symphonies by the Berlin Philharmonic and the Stuttgart Staatskapelle with Siegfried Karajan."

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

"Having completed the recording session, a master is made and subjected to strict tests and checks. Once the master is judged to be in all configurations—record, reel-to-reel tape and music cassette. When the first few pressings have been made, one of them is taken for special testing—a reason why I would consider it a challenge to do them over again. We have found a way to get a better string sound—and strings are the most difficult of all to record.

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

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

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"Deutsche Grammophon has built its reputation on the marriage of high artistic ideals to a passion..."
An interview with Prof. Hans R. Hickmann, artistic director of Deutsche Grammophon’s Archiv Production

By MIKE HENNESSEY

FOR MOST OF HIS LIFE Prof. Hans R. Hickmann has dedicated himself to what he calls “the discovery of unknown music.” He is the leading proponent of the expressed aims of the History of Music Division of Deutsche Grammophon.

When in April 1954, the Deutsche Grammophon company set about the formidable task of rebuilding its catalog, it decided to place primary emphasis on German music. It formulated a policy of committing to recording a wide range of contemporary and ancient instruments by the major composers and it has carried out this policy.

We really had to start from scratch after the war,” said Hickmann. “But until October 1946 that the silver Archiv Production label was introduced.

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

Though initially the main preoccupation was with German music, the scope of Archiv Production has been expanded over the years to embrace a vast spectrum of historical eras. It has brought to light ancient Italian opera, from 13th century French motets to operas by Purcell. To date there are more than 400 albums available.

It is a hazard among archaeologists, even musical ones, that “oldness” can be regarded as a virtue in itself; but it is a jealously preserved principle by Archiv Production that any ancient music resurrected for recording must have something to say to contemporary music. Obscure and dust-laden manuscripts may well be obscure and dust-laden precisely because they are trite or trivial. Hickmann said, “We always try to go back to the original manuscript and never use modern arrangements. I have a staff of young musicologists who, where necessary, reproduce the ancient scores with modern notation while adhering strictly to the composer’s intentions.

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

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

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

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

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

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

“In some cases, where these old instruments no longer exist, we have to have them made. For instance, the five string violins made 1100 and 1250 no longer in existence. So we had to have one built using paintings of the time as a guide.”

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

Two ensembles specializing in ancient instruments, the German Columbia and the Schola Coloniensis of Basel, have been recorded by Archiv Production and recordings have also been made of pre-17th century organs found in Denmark and Spain.

“We found an organ exactly as played in the 17th century in a church in France which had been locked up during the French Revolution,” said Hickmann. “We have recorded four historic organs in Spain.”

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

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

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

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

This double-recording—the only one of its kind—is typical of the thoroughness of Archiv Production’s recording policy.

Hickmann said it is doubtful if any unknown musical masterpiece remains to be found. “The most important works have been found and put on record, but, of course, we always hope to discover more. We intend to explore into the 18th century up to 1840, our next researches now to Rumania, Poland and Czechoslovakia.

We recently completed a series of recordings of ancient Spanish music featuring guitarist Francisco Tárrega and María de la Hidalga, a Moorish stringed instrument which was the forerunner of the guitar. We have traced the evolution of flamenco from ancient and modern Spanish instrument.

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

Nevertheless there have been remarkable discoveries. Archiv produced the first complete recording of the ‘Constant Musical Master’ by Teleman. The music was first published in a musical review printed in Hamburg. One issue of the review had the first movement on a menu. There was a ‘continued next month’ note at the bottom—just like a serial story.

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

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

Hickmann, said, “you find Handel’s music all over England. Every library has some Handel, in exactly the same way as every hotel has a bed which was slept in by Queen Elizabeth.”

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

Archiv Production’s Twelve Research Periods Cover More Than 1,000 Years of Music

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

Period 1: Gregorian chant
Period 2: Central Middle Ages (1100-1350)
Period 3: The Early Renaissance (1350-1500)
Period 4: The High Renaissance (1500-1550)
Period 5: The Italian Secentos (17th Century)
Period 6: German Baroque Music (up to 1750)
Period 7: Western Europe from 1650 to 1800
Period 8: The Italian Settecento (18th Century)
Period 9: The works of Johann Sebastian Bach (1685-1750)
Period 10: George Frideric Handel (1685-1759)
Period 11: The German Pre-Classics (1700-1750)
Period 12: Mannheim and Vienna (1760-1800).

Dr. Hans R. Hickmann, artistic director of Deutsche Grammophon’s Archiv Production and a professor at the University of Hamburg since 1947, was born on May 19, 1906, in Hamburg. He studied music at the Hoch Conservatory, including piano, voice, composition and conducting and enrolled in 1929 at the Hamburg School of Music. He became a regular broadcaster on German radio and led his own ensembles in concerts throughout Europe and made recordings of ancient and modern instruments such as the cithara, the viola da gamba and the clavichord.

In April 1954, he founded the Munich ‘Archiv Produktion’ in the Munich Signal radio studio. He founded and became director of the Munich Festival concerts and of the Munich Radio Symphony, which have recorded here include the Bach Orchestra and the Beethoven Radio Symphony under Herbert Katchan and Secon Jackman.

The interior of the Jesus Christus Kirche, Berlin-Dahlem, where most recordings of the Berlin Philharmonic under Herbert Vivi, Karl Bohm, Eugene Ormandy and other leading conductors are made.

MAY 4, 1968, BILLBOARD

SUNKEN MUSICAL TREASURE

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MAY 4, 1968, BILLBOARD
SEVENTY SOUND YEARS 1898-1968

AROUND THE WORLD
Our global distribution network

HEADQUARTERS
Deutsche Grammophon Gesellschaft mbH
Hambourg/Germany

Afghanistan/Kabul
Siemens Afghanistan Ltd.

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

Australia/Sydney
Phonogram Recordings Pty. Ltd.

Austria/Vienna
Polyphon Schallplatten-Gesellschaft mbH

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

Brazil/Rio de Janeiro
Companhia Brasileira de Discos

Canada/Montreal
Polydor Records Canada Ltd.

Chile/Santiago de Chile
Philips Chilena S. A.

Colombia/Bogotá
Philips Colombiana S. A.

Denmark/Copenhagen
Nordisk Polyphon A/S

Finland/Helsinki
Finnlevy Oy

France/Paris
Polydor S. A.

Germany/Hambourg
Grammophon Deutschland

Great Britain/London
Polydor Records Ltd.

Greece/Athens
Helladisc S. A.

Holland/The Hague
Polydor Nederland N. V.

China/Hong Kong
Companion Music Co. Ltd.

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Raymond Chassaing

Iceland/Reykjavik
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Unatex Import Export

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Delta Trading Co. Ltd.

Peru/Lima
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SEVENTY SOUND YEARS 1898-1968

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Gallo (Africa) Ltd.

Singapore & Malaysia/Singapore
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(Enterprises) Ltd.

Thailand/Bangkok
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Turkey/Istanbul
Simko Ticaret Ve Sanayi Anonim Sirketi

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

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

Indonesia/Djakarta
Siemens Indonesia Office

Ireland/Dublin
Siemens (Ireland) Ltd.

Italy/Milan
Phonogram S. P. A.

Japan/Tokyo
Nippon Grammophon Co. Ltd.

Kenya/Nairobi
Associated Sound (East Africa) Ltd.

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

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

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

Nigeria/Lagos
Philips (West African) Records Ltd.

Norway/Oslo
A/S Nor-Disc

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

Spain/Madrid
Fonogram S. A.

Singapore & Malaysia/Singapore
Phonogram Far East Ltd.

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Karussel Grammofon AB

Switzerland/Zurich
Siemens Elektrizitätserzeugnisse A. G.

USA/New York
Siemens America Inc.
Deutsche Grammophon Division

Venezuela/Caracas
Siemens Venezolana S. A.
PICTURE CREDIT: O.R.T.F., in 1965 was a company albums; Lara’

The first big signing for Polydor in France was that of Miegell Amont in July 1956. Many records were
sold during the year. Among these are “Le Heure Espagnole” by Ravel with Lorin Maazel and the National Orchestra of the O.R.T.F., Ravel’s two piano concertos played by Moignet Marais in the same direction conducted by Paul Paray, and the 24 preludes of Marius Constant by the O.R.T.F. Philharmonic conducted by Charles Bruck.

The international department of Polydor has been responsible for the successful exploitation in France of recordings by James Last (Polydor) and John Raillat. The company has released a number of important recordings made in France.

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The Deutschen Grammophon and Archiv catalogues, directed by Raymond Duruort, have sold many records. Many French concert artists like Christian Ferras, Pierre Fournier, Monique Haas and Paul Kuenz are conducted in the Deutschen Grammophon. Polydor has released a number of important recordings made in France.

During the six years that MGG has been the leading distributor for Deutsche Grammophon in the United States, the share of market has increased for the classical line from 1 to 3 per cent. In addition to such U.S. releases as Berg’s “Wozzeck,” a 1965 Grammy Award winner as the best operatic recording, Deutsche Grammophon has supplied a majority of the titles for Heliodor, MGG’s two-year-old low-priced line.

The program, which began with Leo Kepler, the first director of the MGG Classical Division, was accelerated to meet the growing interest in the classical field for four years as director. Jim Frey has been director for about a year. Goul Schall has been administrative director for the six years. Mort Nasatir, MGG president, recently negotiated a renewal of the Deutsche Grammophon contract.

One major marketing innovation was the special prize package (Beethoven’s nine symphonies conducted by Herbert von Karajan. A similar special price package is available for the new Bruckner symphonic package conducted by Eugene Kichum. Deutsche Grammophon’s product also is available in Cassette in the U.S. Deutsche Grammophon distributes MGM product in most countries of the world.
The Beethoven-Karajan Combination is Tops In Scandinavia
By ESPEN ERIKSEN

Deutsche Grammophon's association with Scandinavia dates back to 1921 when a daughter company, Nordisk Polyphon, was founded in Denmark under the direction of Axel Jensen.
The company's present managing director, Werner Hamburger, came from Deutsche Grammophon in Berlin to join Nordisk Polyphon in 1935, becoming head of the company in 1946.

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

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

"In spite of our many years of existence," says Hamburger, "we still keep young in spirit." Andras Arffmann, label manager of the Grammophon Department, says the best selling albums in Denmark are the Symphony symphonies, particularly the fifth and sixth, by the Berlin Philharmonic conducted by Herbert von Karajan, and Tchaikovsky's "Pathétique" symphony.

Creativity—The Vital Ingredient
The Deutsche Grammophon Management View

By KURT KINKELE

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

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

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

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

The achievements which produced such international stars as Caterina Valente, Crazy Otto and Bert Kaempfert have been repeated today. About a year ago we signed a beat group virtually unknown outside Australia. Long before the end of 1967 the Bee Gees were international stars.

The sales in Europe at the moment of the Kämpfert sound is being repeated with the new sound of James Last.

The Deutsche Grammophon and Archiv Production labels alone, at least 120 new LPs will be produced this year. This is the level of activity that will see the sales of all present artists of our time into reality.

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

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

And there is pulling power of the potential of the muscicasette. It is the sound carrier which breaks the barriers of providing music "wherever and whenever," which inhibits the gramophone.

Europe has now decided in favour of the musicassettes. All the countries that have more than 300 of our recordings available in this form. By the end of this year there will be three million consumers with cassette players and this number is expected to rise to five million in the near future. This is a major new market, one we are ready to meet.

We are proud to represent the MDM catalogues, a co-operative venture of Grammophon, Polydor and Archiv, our joint and successful sale of one million of MDM's "Dr. Zhivago" outside the U.S. was a recent example. In turn, MDM has marketed our own catalogue "classical" in countries where Polydor records have great success in America. Since Polydor Records have been handling it, the Atlantic labels have expanded enormously in the charts of the U.S. and other important markets in Canada, the U.K. and other territories.

Extensive promotion for the MDM labels was started last year on the Continent and for EMI in Britain. The Polydor catalogue has become an important tool for the international market. Mindful of our opportunities—and obligations—in this wider sphere we are extending our interests into some 25 countries, with the TV production, publishing and concert management.

Canadian Subsidiary Growth
By KIT MORGAN

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

Deutsche Grammophon product appeared on the Canadian market in 1950 on the Decca Gold Label as the result of the agreement between the parent company and Decca Records in the U.S., through Decca's Canadian subsidiary, The Compo Co. Ltd., in 1953 the now-familiar yellow Deutsche Grammophon label was introduced in Canada and distributed by Compo. In 1959, through the agreement between Deutsche Grammophon and Decca in the U.S., the Polydor label was introduced in Canada, and recorded in Hamburg with renowned computer-stranger conductor James Last, for international distribution, recorded in Canada sound tracks in the U.K. and Canada alone as a major import market but as a source of talent. The Canadian company has also released an album by the Chieftains for domestic distribution.

Polydor Records Canada Ltd. is headed by managing director Fred Exon. National sales manager is Rudy Askan, national marketing manager, also responsible for foreign sales, is John Guy Brand, national promotion manager is Gillie Marchand.

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

The Deutsche Grammophon operation in Britain began modestly in 1954 under the name of the Heliodor Records Ltd., which became a subsidiary of Polydor Records Ltd. and was directed by Werner Riemen and its initial purpose was the exploitation of the rich Deutsche Grammophon classical repertoire.

The company's expansion into wider fields of activity came in the fall of 1965 under the Polydor name. Robert Riemen, who had directed the Polydor operation, remained in the country, and commanding position, considering its youth. Its drive and enthusiasm are attracting more foreign labels for marketing and expansion. In the association with some of the leading independent producers is a regular and rewarding flow of first-class product into the world's markets.

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

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

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

After being represented in Norway in the '50s by A/S Telefaks, Deutsche Grammophon's catalog was taken over by A/S Telefaks in 1967. The yellow label was introduced in 1950 but import restrictions, which persisted until 1959, hampered the label's development. The yellow label was absorbed into Nordic Disc. Totto Johannesen was appointed managing director and the former Siemens, Neve, Verve Discs, took over management.

Since his days with the A/S Proton Co., Dahl has done a great deal to boost Deutsche Grammophon to a leading position in the Scandinavian market. Of the three Scandinavian countries, Norway currently yields the best results as far as sales of Deutsche Grammophon products are concerned. New Discs, the label's managing director, Totto Johannesen, claims that Deutsche Grammophon now has a 30 per cent share of the classical market in Norway.

In more recent years was firmly established by Muslimat LK, who has been managing director and subsidiary took over distribution January 1 of this year.

The recent release on Polydor of an album titled "James Last Presents George Walker," marks another important development of Deutsche Grammophon in Canada, since Walker is a Canadian, a young Montreal singer discovered by Polydor Records Canada, and recorded in Canada. His latest album, the policy of importing factory-sealed records from Germany was introduced, and is still in effect. The superior quality of the German pressings has been widely praised by critics and consumers.

In 1962, with the North American distribution agreement between Deutsche Grammophon and MDM, Quality Records Ltd. became Canadian distributors of the Deutsche Grammophon, Archiv and Heliodor labels.

The Polydor label was introduced in Canada on a rather sketchily basis, initially, by individual sub-distributors, then by Armin Hau of Toronto, and in March 1968, Qua.

"The youthful enthusiasm throughout the group is obvious. We have the right attitude to their work."

Leading foreign product being promoted and distributed in Canada includes the Atlantic and Elektra repertoire.

As Deutsche Grammophon celebrates its 70th birthday, its British subsidiary in command position, considering its youth. Its drive and enthusiasm are attracting more foreign labels for marketing and expansion. In the association with some of the leading independent producers is a regular and rewarding flow of first-class product into the world's markets.
AWARDS
RECEIVED FOR DEUTSCHE GRAMMOPHON RECORDINGS
(A FEW OF MANY MORE)

BACH
- Brandenburg Concertos
- Festival Strings Lucerne / Rudolf Baumgartner: Archiv Produktion - Grand Prix du Disque
- 6 Suites for Cello Solo
- Pierre Fournier: Edison-Prize (Holland)
- Prize of the German Critique

BEETHOVEN
- Symphony No. 5 in C minor, Op. 67 and Egmont Overture / Wilhelm Furtwängler: Prize of the German Critique
- The Nine Symphonies / Herbert von Karajan: Grand Prix du Disque
- 32 Piano Sonatas / Wilhelm Kempff: Edison-Prize
- Grand Prix du Disque
- Grand Prix des Discophiles
- Complete Works for Piano and Violoncello
- Wilhelm Kempff / Pierre Fournier: Prize of the German Critique
- Record Academy Prize (Japan)
- The Complete String Quartets / Amadeus Quartet: Grand Prix du Disque

Lieder (integral, 3 LP's)
- Dietrich Fischer-Dieskau
- Jörg Demus / Klavier: Orphée d'Or
- Premio della Critica Discografica Italiana

BERG
- Wozzeck / Karl Böhm: Edison-Prize
- Grand Prix du Disque
- Grand Prix des Discophiles
- Grammy Award
- Record Academy Prize

BRAHMS
- The Four Symphonies / Herbert von Karajan: Grand Prix du Disque
- A German Requiem / H. v. Karajan: Grand Prix du Disque

BRUCKNER
- The Nine Symphonies / Eugen Jochum: Grand Prix

DVORAK
- Cello Concerto in B minor, Op. 104
- George Szell / Pierre Fournier: Disco de Plata (Argentina)
- Grand Prix du Disque
- Prize of the German Critique

HANDEL
- Organ Concertos / August Wenzinger: Archiv Produktion
- Edison-Prize

HAYDN
- Symphony No. 88 in G major / Wilhelm Furtwängler: Disco de Plata
- The Seasons / Karl Böhm: Grand Prix du Disque

SCHUMANN
- Moscow Caprices
- Premio della Critica Discografica Italiana

SCHUBERT
- Die schöne Müllerin / Fritz Wunderlich: Grand Prix du Disque
- Grand Prix des Discophiles
- Orphée d'Or

SHOSTAKOVICH
- Symphony No. 12
- Premio della Critica Discografica Italiana

VERDI
- Rigoletto
- La Scala di Milano / Rafael Kubelik: Grand Prix du Disque

WAGNER
- Die Walküre / Herbert von Karajan: Grand Prix du Disque
- Tristan und Isolde / Karl Böhm: Grand Prix du Disque

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The many facets of a diamond

The many faces of

Polydor
The Golden Last Years

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

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

Julie Driscoll

The Crazy World of Arthur Brown

The Who

Roy Black
artists with chart action around the world:

United Kingdom: BEE GEES, CREAM, JIMI HENDRIX, THE WHO, JULIE DRISCOLL, BRIAN AUGER... Holland: GOLDEN EARRINGS
Holland: LILL LINDFORS, OESTEN WARNER, BRING THE SPOTNICKS
Denmark: PREBEN UGLEBJERG... Norway: OSLO HARMONI KVARTETT, THE PUSSYCATS... Spain: LOS PAYADORES... Italy: ORIETTA BERTI... Greece: NIKOS XANTHOPoulos... Brazil: RONNI VON... Argentina: VICENTE MOROCCO... Venezuela: CHERRY NAVARRO... Austria: DIE SPITZBUAM... Germany: FREDDY QUINN, ROY BLACK, WENCKE MYHRE, IVO ROBIC, BERT KAEMPFERT, JAMES LAST...
CONGRATULATIONS

Festivo

D. G. G. congratulations on your anniversary!

P. P. L., your younger sister (we pronounce it: "pay pay ee")

Wishes you a happy birthday, and at least as many years

And for your superb recordings, here's a Prosit and three cheers!

Many happy returns!

N.V. Philips' Phonographische Industrie, Baarn, The Netherlands
**Critters Rock to A Rolling Show At N.Y. Nightery**

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

“Cool Sunday Mornin’,” from their forthcoming Project 3 album was typical of much of the program as the quartet combined soft vocals, vocalises with more powerful instrumental passages for a topflight effect.

“Baby, I Need Your Lovin’,” was another soft rocker.

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

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

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

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

**SINCERE CONGRATULATIONS TO OUR LICENSED PARTNER**

**DEUTSCHE GRAMMOPHON GESELLSCHAFT**

**ON THEIR 70TH ANNIVERSARY OF SUCCESSFUL WORK AND EXISTENCE**

Record Production of Radio-Television
Belgrade, Yugoslavia.

**Yesteryears Hits**

Change-of-place 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.

**POP SINGLES—5 Years Ago**
May 4, 1963

1. **I Will Follow Him—Peggy March (RCA Victor)**
2. **Don’t Be Like That—Roy Orbison (ABC-Paramount)**
3. **Raining in My Heart—The Everly Brothers (RCA Victor)**
4. **Think—The Miracles (Motown)**
5. **It’s Too Soon To Know—Patti Page (Decca)**
6. **No One Ever Tells You—Leslie Horizon (Capitol)**
7. **You Can’t Turn Me In—Patti Page (RCA Victor)**

**POP SINGLES—10 Years Ago**
May 5, 1958

1. **I Don’t Want to Walk Without You—The Penguins (ABC-Paramount)**
2. **The Hound Dog—Elvis Presley (RCA Victor)**
3. **It’s Too Soon To Know—Patti Page (Decca)**
4. **I’ll Never Fall in Love Again—Patti Page (RCA Victor)**
5. **Raining in My Heart—The Everly Brothers (RCA Victor)**
6. **It’s Too Soon To Know—Patti Page (Decca)**
7. **It’s Too Soon To Know—Patti Page (Decca)**
8. **You Can’t Turn Me In—Patti Page (RCA Victor)**
9. **Too Young to Know—Patti Page (Decca)**
10. **Lost Love—Patti Page (Decca)**

**R&B SINGLES—5 Years Ago**
May 4, 1963

1. **Bobby Rydell—Baby It’s You (Columbia)**
2. **Bobby Rydell—Blue Moon (Columbia)**
3. **Bobby Rydell—Blue Moon (Columbia)**
4. **Bobby Rydell—Blue Moon (Columbia)**
5. **Bobby Rydell—Blue Moon (Columbia)**
6. **Bobby Rydell—Blue Moon (Columbia)**
7. **Bobby Rydell—Blue Moon (Columbia)**
8. **Bobby Rydell—Blue Moon (Columbia)**
9. **Bobby Rydell—Blue Moon (Columbia)**
10. **Bobby Rydell—Blue Moon (Columbia)**

**R&B SINGLES—10 Years Ago**
May 5, 1958

1. **I Don’t Want to Walk Without You—The Penguins (ABC-Paramount)**
2. **The Hound Dog—Elvis Presley (RCA Victor)**
3. **It’s Too Soon To Know—Patti Page (Decca)**
4. **I’ll Never Fall in Love Again—Patti Page (RCA Victor)**
5. **Raining in My Heart—The Everly Brothers (RCA Victor)**
6. **It’s Too Soon To Know—Patti Page (Decca)**
7. **It’s Too Soon To Know—Patti Page (Decca)**
8. **You Can’t Turn Me In—Patti Page (RCA Victor)**
9. **Too Young to Know—Patti Page (Decca)**
10. **Lost Love—Patti Page (Decca)**

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**ON THEIR 70TH ANNIVERSARY OF SUCCESSFUL WORK AND EXISTENCE**

Record Production of Radio-Television
Belgrade, Yugoslavia.

**K&J Voted Singles King in Los Angeles**

LOS ANGELES — K&J here is the major influence on sales of singles records.

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

The leading air personality influence on sales of singles was Don Steele of K&J, with 39 per cent of the votes. Harvey Miller of K&J had 15 per cent. Sam Riddle of K&J had 10 per cent.

Charade Giving Shoes a Sock

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

The Lemonade Charade first took the books on personal appearances on college dates around the country. Genesco then decided to market the product officially under the name of the “Lemonade Charade Boot.” Arrangements were handled through Gerald Nelson, Genesco’s director of advertising, through Tony Moore, publisher of the Nashville Record Magazine, and producer, who also manages the group.

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

Shinken Izawa, President
NIPPON GRAMMOPHON COMPANY LTD.
8-18, 3-chome, Kita-Aoyama
Minato-Ku, Tokyo
Japan

MAY 4, 1968, BILLBOARD
CONGRATULATE

DEUTSCHE
GRAMMOPHON
GESELLSCHAFT

ON ITS 70th ANNIVERSARY
AND HOPE TO CONTINUE THEIR HAPPY AND SUCCESSFUL
ASSOCIATION IN EAST AND WEST
FOR MANY YEARS TO COME

ARTIA and SUPRAPHON PRAGUE — CZECHOSLOVAKIA
Skylite-Sing Into Booking

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

Joel Gentry, president, said Skylite had entered into an agreement with Charles & Brown Enterprises to do the booking. Brown, former radio-TV director for the Army and Air Force, said he would have personnel handling the gospel talent on an exclusive basis. The new operation goes into effect immediately. Brown presented recruiting shows and concerts for eight years with the services. In addition to the recording company, Skylite offers a nationwide distribution through Pathway Press, headed by Norman Smidt. Other Skylite operations include music publishing, a syndicated hour-long color TV show, and the services of a public relations-advertising agency.

Overflow Sees Spears on TV

OSKALOOSA, la. — Closed-circuit TV and supplementary sound equipment had to be utilized at a revival here to reach an overflow crowd during an appearance by the Speer Family.

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

Shaped Notes

The Junior Chamber of Commerce at Madison, N. C., will sponsor its second annual all-night concert June 15, from sundown to sunrise. Produced by Clyde Baker, this is the largest gospel concert in the Piedmont area. The program will include the Statesmen, the Rebels, Sego Brothers & Sanny, Bill Hefner, Oak Ridge, Prophets, Klaudt Indian Family, Dixie Echoes, Florida Boys, Imperials, Hopper Brothers & Connie, some 20 non-professional groups will fill the early part of the show. The Family of RCA Victor artist Dolly Parton is going into the recording business, at least a portion of it. Mrs. Art Lee Parton, mother of the family, has joined forces with three daughters, Wildlendle, Stella and Canice, to cut 12 gospel songs for a label as yet unnamed. Cut at Starkville with five musicians, the LP will feature songs written by Mrs. Parton and daughter Stella.

Three NEFF Oscar Winners

This is the 16th year of the Christian Oscar Awards, which are presented by the Evangelical Film Foundation for outstanding Christian records and films.

Gospel Music

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

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

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

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

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

Sing Goes ‘Underground’—Stages Massive ‘Cave-In’

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

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

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

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

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

In between the major converts, special showings are held at the Kingsland Theater in St. Louis. Scheduled for these appearances are American Sings with Jerry Goff and the Thrasher Brothers, the Speer Family, the Prophets Quartet, and others to be named.

Jimmy Jones Quits Singing—Moves to Pub

NASHVILLE — Jimmy Jones, a professional gospel singer for 24 years and a member of the LeFevres for 11, has retired to devote full time to operation of the LeFevre-Sing Publishing Company.

Jones, who began his professional career in 1944 in Hot Springs, Ark., with Otis Echoes and the Melody Boys, later sang with the original Rangers Quartet and then organized his own group, the Deep South Quartet.

He recently purchased the publishing company, which has a strong gospel catalog. Jones will continue to appear on the syndicated TV show, "The New Gospel Singing Caravan," featuring the Speer Family and the LeFevres, but will not travel.

On the road he will be replaced by Mylon LeFevre, youngest son of Eva Mae and USS LeFevre, who had been appearing with J.D. Sumner and the Stamps Quartet.
New Album Releases

□ ACTA
NEIGHBORHOOD CHILDREN, A 20000
□ A&M
WEB ALPERT & THE TIJUANA BRASS—The Best of the Brass: SP 4146
□ CADET
THE BELLS There By: LP 104
□ CAMBRIDGE
□ COLGEMS
THE BIRDS THE BEES and THE NOOKEES: COW 109, CIS 109
□ COLUMBIA
BRAHMS, PIANO CONCERTOS No. 2—Walton, N.Y.: Philharmonic (Bernstein): MS 7134
LESTER FLATT & GLEN CAMPBELL: The Story of Ronnie & Clyde: CA 1949
□ CROSSROADS
PALLIARE: THREE-CORNERED HAT/NOCTURNE in THE GARDEN of BEACON—Philharmonic (Furman/Previn): 22 19 0190
PALLESTINA: THE SOUL of SONGS—Swedish Philharmonic Choir (Stevens): 22 16 0184
RAVEL: MAURICE GOODE: DUET/PAVANNE: BERRICO: Czech Philharmonic (Furman/Previn): 22 15 0189
SINGHAIKAN: THE STRINGS QUARTETS—Bulgarian String Quartet: 22 26 0014
SIVAKUMAR: SOUTHERN FESTIVE SYMPHONIES: Ceylon Philharmonic (Furman): 22 18 0172
□ DECCA
LORETTA LYNCH—Fly City: DL 4997, DL 7497
□ DOOTO
MARTIN LUTHER KING—The American Dream: DLP 841
□ DOT
COLUMBIA: DLP 23054
□ DUNHILL
GASPARO—The Brass King: DS 00034
□ DYNVOICE
THE GOOD MOTHER TRIO—New Deep in the Family: DLP 22600

4 Albums Out on Nashboro

NASHVILLE—Nashboro Records announces the release of four new albums this week in the spiritual-gospel vein.
The first, by Brother Joe May, is titled "I've Been Dipped in the Water." Esther Ward, of the Ward Singers, has an LP, "Profile of a Great Lady."
The Skylarks, featuring Metropolitan police officer James "Dobrodinsky," have done an album "Good News." The fourth release is a sermon by the Rev. Morgan Batt, religious director of radio station WYOL, called "The Essential Character of the Church."

Gospel Music

THE GREAT SOUND OF GOSPEL

THE SPEER FAMILY
OAK RIDGE BOYS
THE IMPERIALS
THE SINGING RAMBOS

Hymns of Joy and Peace
A Great Day
HWS/M 1937
HWS/M 1946

New Dimensions
HWS/M 1962
HWS/M 1953

HEART WARMING—IMPACT RECORDS
136 Fourth Avenue North
Nashville, Tennessee 37219

More will LIVE
the more you GIVE

HEART FUND
Biggs Month at Col. in May

NEW YORK — Especially popular will be an album with a bonus record will be part of an "Easter Music" promotion by Columbia Records in May. Six titles by the orchestras will be released during the month.

Columbia also is issuing a three-record set of Mahler’s "Symphonies Nos. 6 and 9" with Leonard Bernstein and the New York Philharmonic. The two symphonies are from the de luxe package of the completed Mahler series issued by Columbia Masterworks last year.

The third volume of Bach "Organ Favorites" by Biggs is being packaged with a bonus disk of "The Biggs Festival." Two 3-LP packages contain Handel's 16 organ concertos. Volume 1 will contain "Concertos Nos. 1-9," while Volume 2 will have Nos. 10-17. Each set will list for $2.65. The concertos previously were available in three two-record packages without special pricing.

Bach's six trio sonatas will be offered in two one-disc volumes featuring an all-Bach program. The first album has the artist playing Dodi Drudnitz, Angas, Seixas, and Segovia, and the other disc features the important historic organs of Spain. Biggs performs on the Emperor's Organ at the Cathedral of Cadiz and the principal organs at Segovia and Salamanca, and the organ at the Royal Palace in Madrid. The Biggs promotion will include advertising and a "buy one, get one free" offer. Rounding out the Columbia list is an issue press by Euro

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The program contains music by Bach, Beethoven, and Mendelssohn. The launch of the Baldor Seraphim with the New York City Opera Orchestra, conducted by Samuel Barber, takes place on Friday, May 20 at the University of Illinois, where Barber was a faculty member. The program features works by Bach, Haydn, Mozart, and Beethoven.

Recordings and Recording

QUALTON OF HUNGARY

Szolnok: VERNASZ—BLOOD WEDDING

Sung in Hungarian at the Hungarian Opera in three acts on the text of Fedorico Garcia Lorca.


Andras Korody conducted.

...the performance by the numerous cast, orchestra, choruses and andadolelal children's chorus under the direction of Andras Korody is magnificent.

...some wonderful voices.

Records and Recording

QUALTON RECORDS LTD.

39-38 58th Street, Woodside, N.Y.

Angel Issues 3 LP's of Erik Satie Music

LOS ANGELES—Three albums of music by Erik Satie are being issued by Angel Records in May. Poor titles featuring stars of the Bolshoi Opera and the Paris Opera in the Angel list. The Satie sets include two volumes of piano music recorded by Yvon Colom. Volume I, which previously was only available in a monaural version, has been recorded with additional passages of material from the previous edition which made the Classical Chart last year. The other set includes pressings in Volume II, a chart item earlier this year.

New Austro-Italian comes with the Paris Conservatoire Orchestra in a Satie orchestral disk, which includes only-listings for "Gymnopédies Nos. 1 and 2" and performed by other artists, Sir John Barbirolli conducted the Satie works, according to the album.

Antigone' Enjoys a Fine and a Unified Performance

NEW YORK—Carl Orff's music drama "Antigone" had its U.S. premiere at the household Lincoln Center on Tuesday (23) as a fine group led by Leonard Bernstein and the NBC Symphony and the Lincoln Center Chorus.

The portrayal of Antigone Inge Borkh in the title role and bass-baritone Thomas Schonberg in the role of Creon were overpowering. The two artists are featured in the recording of the work, which is conducted by Ferdinand Leitner.

Strongly patterned after the style of Greek tragedy, the work utilizes simplification of style, including much monologue, to its advantage.

The orchestra used six pianos, four harps, double basses, wind, and various percussion instruments, but the music was used to heighten the effect rather than to support any narrative.

Miss Borkh, well known here for her gripping portrayals of "Electra" and "Elektra" was a tower of strength. While Alexander stranded in places, the impact he made with the tenor role of Creon was telling. In addition to several DGG recordings, Miss Borkh has recorded for London.

Soviet pianist played with brilliance

NEW YORK—Vladimir Ashkenazy's playing of the piano music of Erik Satie to the test in the four Rachmaninoff piano concerts played on successive nights with the London Symphony at Carnegie Hall April 17-20 and he came through magnificently. Before appreciative packed houses, the Russian pianist presented an outstanding program.

Casals Festival Opens May 29

SANT JUAN—The seven-concert Casals Festival opened here on June 2 with Alexander Schneider conducting Mozart's "Symphony No. 29." Pablo Casals conducted the rest of the all-Mozart program with his "Symphony No. 24" with Mieczyslaw Horszowski as soloist, and "The Symphonies No. 35." Eugene Ormandy will conduct the Festival Orchestra on May 31 in Bridge "Symphony No. 26" with the Boston Symphony and the Festival Orchestra under conductor Ine Gerhard. The June 3 program will consist of chamber music of Franck and Schubert, and Mozart's "Semiramis" as solo work for the soloists of the Festival Orchestra. The members of the Festival Orchestra. The works will be performed by Horszowski, piano, violin, and other instruments. Arthur Schwartz, Arturo Tomil, cellist Leslie Parnas and Casals, and James Levine, double bass.

Pincus Zukerman will be the soloist June 5 in Beethoven's Cello Concerto with Victor Pedi conducting. The program also will include Mozart and Brahms. Rudolf Serkin will lead the Festival's sixty concerts on June 9 with Schneider conducting. The Festival's "Mozart's Symphony No. 25 for the benefit of the Casals Festival and the Casals Festival Orchestra under conductor Ine Gerhard. The June 3 program will consist of chamber music of Franck and Schubert, and Mozart's "Semiramis" as solo work for the soloists of the Festival Orchestra. The works will be performed by Horszowski, piano, violin, and other instruments. Arthur Schwartz, Arturo Tomil, cellist Leslie Parnas and Casals, and James Levine, double bass.
How did a longhair make it to No. 1?

By making it with the longhairs.

Wolfgang Amadeus Mozart. The hippies are digging his theme. From "Elvira Madigan"—one of the great motion pictures of the year. That's obviously why he's Number One on the classical chart. And heading for the HOT 100 with a vengeance. Of course, he owes a debt to pianist Géza Anda, who performs and conducts the 21st Concerto like he really means business. Your business. From a longhair label reminding you not to be cut short.
Edinburgh Will Accent Schubert and Britten

The Scottish Opera Co. will present Britten's "Peter Grimes". Britten will conduct his "Curlew River", "The Burning Fiery Furnace" and The Prodigal Son." The Scottish National Orchestra and Schubert's Oratorio will offer "Alfonso and Estrella."

Other orchestras slated are the London Symphony Orchestra, Karer, Pierre Boudeau conducting; Otto Klemperer, New Philharmonia Orchestra; Rafael Kubelik and the Bavarian Radio Symphony Orchestra, English Chamber Orchestra, and Scottish National Orchestra.

FRED KIRBY

3 Philly Conducting Bows

PHILADELPHIA - Three conductors will make their Philadelphia Orchestra debuts next season, including Miklos Rosza, who will be conducting his orchestra's composition. The other new conductor here will be Carlo Maria Giulini, Claudio Abbado and Sir Neville Marriner.

Pennzoil Backing Houston Contest

HOUSTON - Pennzoil Inc. is sponsoring the Houston Symphony's Young Artists Competition, which will be held Oct. 26 and 27. Applicants must have reached 25 years of age by Jan. 1. Cash prizes of $500, $1,000 and $500 will be given winners, who also will perform with Andre Previn and the Houston Symphony on May 16, 1969.

The concert will be televised live and in color on KPRC-TV.

MAY 4, 1968, BILLBOARD
Interest in Pool Tourneys May Lead to National Event

AMITYVILLE, N. Y.—A nationwide billiard tournament keying to coin-operated pool tables promoted on a national basis may be scheduled by this fall. Operators in wide areas of the U. S. are showing keen interest in billiard tournaments as a weapon to prevent locations owning and operating pool tables.

Len Schneller, U. S. Billiards, Inc., here, said last week that tournaments are being discussed in over a dozen areas now. The focal point of a tournament is in progress, sponsored by the Coin-Operated Pool Table Operators of Nassau and Suffolk counties, Long Island, N. Y.

Some of the promising results of the tournaments here include:
- Locations that have had pool table revenue drop from $80 a week to $15 are witnessing even better collections as high as $90 per week.
- Locations owners who operate their own tables are planning to find out how they can enter the tournament and boost business these leads along to local operators.
- Operators are not only setting pool tables in new locations, but are also making music and cigarette machine installations in these spots.
- Pool table collections are up in tournament locations due to increased use of tables for practice by tourney participants.
- Less skilled players are no longer discouraged by "location champions" who are not Commons and "boss player," since a different winner is qualified each week.
- Women are being encouraged to play tabletop to the family fun idea popularized by many modern commercial pool centers.
- Locations donate $5 each week toward tournament costs (a figure matched by the operators), thus creating a fertile atmosphere for gaining from money as a hedge toward ever-increasing operating costs to operators.
- Operators have stepped up service and maintenance on pool tables which in itself tends to create more profits from pool tables operating.
- The image of coin-operated billiards is enhanced due to promotions, newspaper advertising.

(Continued on page CMW-2)

N. C. Assn. Involved In Pinball Test Case

CHARLOTTE, N. C.—The North Carolina Coin Operators Association (NC-CAOA) is helping finance a test case involving amusement pinball games. The case, involving a location in Raleigh, is a test of interpretations of a law passed in North Carolina last year.

At a meeting here last week, NC-CAOA president Garland Garrett, Cape Fear Amusement Co., Wilmington, said the association will attempt to obtain a clear legal interpretation of the next session of the General Assembly. The case in Raleigh arose in the wake of a licensing dispute.

City License
Bernie Hamula, manager of the Players Retreat, was charged in two warrants with operating a Shangri-La pinball machine and a Pyramid Shuffleboard without first obtaining a city privilege license to do so.

Defense attorneys Howard Twiggs and Hugh Wells contended that Hamula had attempted to procure a city privilege license but that City Revenues.

(Continued on page CMW-6)

MEET MAY 5-6
S. D. Assn. Promotions Aim At Direct-to-Location Sales

SIoux Falls, S. D.—The Music & Vending Association of South Dakota meets here May 5-6. Expected items on the agenda include discussion of a billiard tournament and other promotion ideas to combat direct-to-location sales of equipment.

MEET MAY 5

SUNDAY, MAY 5

Background Music Forum 2:30 p.m.
Jukebox Programming Forum 2:30 p.m.
Banquet and dance 5:30 p.m.

MEET MAY 6

MONDAY, MAY 6

Vending Forum 10:00 a.m.
Games Forum 10:00 a.m.
General Session 1:30 p.m.
Banquet and Dancing 6:30 p.m.

The meeting is to be held at Holiday Inn, 1301 W. Russell.

Redisco Push on Little LP's

BALTIMORE—Redisco One-Stop here has formed a separate label called Romet and has over 300 Little LP titles available now. Manager Oscar Buchman said he has always championed "multiple plays" on jukeboxes and believes operators should become more aware of this type of programming.

He's been dealing with and selling jukebox operators for 25 years and I'm convinced that multiple plays are the future.

Operators should make sure the album covers are prominent and displayed. They should change the album cover displays regularly and keep the boxes at least every month.

"You don't throw this product out. You can often bring back the same album in a month or so and it will be new as far as the consumer is concerned. Little LP's never grow stale.

New Little LP's on sale at Redisco's Baltimore headquarters include titles by Les and Larry Elgart, Percy Faith, Barbra Streisand, Ray Conniff, Dionne Warwick, Jimmy Smith, the Supremes, St. Snapper, Solomon Burke, Donald Bird and Art Blakey.

To receive the Redisco Little LP current listing, write Redisco, 1815 Guilford Avenue, Baltimore, Md. 21202.
Interest in Pool Tourneys

- Continued from page CMW-1
- monments of local tournaments and word-of-mouth from tournament participants.
- Tournament organization is leading to the formation of new associations and can be an important new function for existing operators groups.
- Schneller and U.S. Billiards, Inc. president Al Simon have been preaching the message of coin-operated billiard tournaments at meetings with operators all over the U.S. in recent months.
- Tournaments are being discussed in Pennsylvania, South Dakota, Kansas, New Orleans, Salt Lake City, Los Angeles, San Francisco, Miami, Denver and other areas.

Ben Spalding

One of the leading exponents of coin-operated billiard tournaments is Ben Spalding, Spalding Sales, Phoenix, Ariz. Spalding has headed several successful tournaments in Arizona.

Last year he went to Chicago during the Music Operators of America convention and explained his program.

At a recent meeting in Los Angeles at Struve Dist. Co., Spalding talked to a large group of operators invited by Struve chief Bud Lurie. Operators in the Long Beach, Calif. area are also considering a tournament.

Other meetings have been held in San Francisco, where Lou Wolcher, Advance Automatic Sales, is encouraging tournaments. A meeting will be held May 10 at the Hotel Utah, Salt Lake City, where Breston Struve is championing a tournament for both Salt Lake City and Denver.

Also discussing a tournament are operators in Pennsylvania. Sam Dubh, Dubh Vending, Stowe, Pa., is heading up the discussion. Others heading up discussions: Bob Tanen, Jupiter Sales of America, Miami; Robert Nims, A.M.A. Distributors, Inc., New Orleans; Harland Wingrave, Emporia Music Service; Emporia, Kans.; Max Halsford, Hasvold Vending, Sioux Falls, S. D.

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Best build for small locations that's our new mini

Latest in the original line of dependable compacts from ROCK-OLA

ROCK-OLA PRINCESS DELUXE MODEL 435

Reconditioned SPECIALS Guaranteed

PINS BALLS — BOWLERS — ARCADE

CHICAGO COIN

Sanborn/Wagon, 4-Pl. $325
J-Hi, 2-Pl. 220
Russ-Eye, 2-Pl. 315
Grand Tour 170
Marcy 185
Mark II 180
Mad World, 2-Pl. 210
Midas 185
Discotec, 2-Pl. 240
Music 3-Pl. 230
Magic Circle 235
This 250

Write for complete 1968 Catalog of Phonographs, Vending and Games

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PHOTOGRAPHS

AMERICAN RADIO HISTORY

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Columbia 44450
1

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ROCK-OLA

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ROCK-OLA PRINCESS DELUXE MODEL 435

Reconditioned SPECIALS Guaranteed

PINS BALLS — BOWLERS — ARCADE

CHICAGO COIN

Sanborn/Wagon, 4-Pl. $325
J-Hi, 2-Pl. 220
Russ-Eye, 2-Pl. 315
Grand Tour 170
Marcy 185
Mark II 180
Mad World, 2-Pl. 210
Midas 185
Discotec, 2-Pl. 240
Music 3-Pl. 230
Magic Circle 235
This 250

Write for complete 1968 Catalog of Phonographs, Vending and Games

Established 1934

PHOTOGRAPHS

AMERICAN RADIO HISTORY

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Columbia 44450
1

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ROCK-OLA

Best build for small locations that's our new mini

Latest in the original line of dependable compacts from ROCK-OLA

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New Equipment

Brunswick—Pool Table
This is a coin-operated billiard table from Brunswick Corp., a name synonymous with billiards for over a century. The unit measures 53 inches by 92 inches. Features include backing-wood 78-inch by 39-inch playing cloth, Formica aprons and rails, and a 1-inch-thick precision ground natural stone bed. The unit will be sold through specialized vending machine distributors, said George Sodini, sales manager for the consumer division of Brunswick.

Coming Events

April 26-May 5 — Hannover Trade Exposition, Hannover, West Germany.
April 27—Montana Music Operators Association, Missoula, site not announced.
May 2-5—National Vendors Association, annual convention and trade show, Motor Hotel Bonaventure, Montreal.
May 3-4—Georgia Automatic Merchandising Association, annual convention and trade show, Hotel Bonaventure, Montreal.
May 3-4—Georgia Automatic Merchandising Council, annual meeting, Jekyll Island, Ga.
May 17-19—Pennsylvania Automatic Merchandising Council, annual meeting, Hotel Furn, Lancaster.
May 24-25—Ohio Automatic Merchandising Council, annual meeting, Sherman-Columbus, Columbus.
May 24-25—National Automatic Merchandising Association, national management conference, Marriott Motor Hotel, Atlanta.
May 24-26—Automatic Vendors Association of Virginia, Inc., semiannual meeting, Hotel Rannke, Roanoke.
May 24-26—Florida Amusement and Music Association, annual convention, Newport Resort Motel, Miami Beach.
May 31-June 2—North Carolina Vending Association & South Carolina Automatic Merchandising Association, annual meeting and trade exhibit, Ocean Forest Hotel, Myrtle Beach, S.C.
June 1—South Carolina Coin Operators Association, Ocean Forest Hotel, Myrtle Beach, S.C.
June 2—Missouri Coin Machine Council, site to be announced, Columbia, Mo.
June 7-9—Minnesota Automatic Merchandising Council, annual meeting, Quadra Mountain Lodge, Hill City, Mich.
June 14-15—Alabama Automatic Merchandising Council, annual meeting, Willow Point, Kawaliga Beach on Lake Martin, Eclectic.
June 14-15—New Jersey Automatic Merchandising Council, annual meeting, Holiday Inn, Atlantic City.
June 22-23—Kannan Amusement and Music Association, Lawrence. (Continued on page CMW-6)

Tri-State Tourney Attracts Enthusiasts

MANCHESTER, N. H.—Entries from every State in New England and New York State participated in the North East Shuffleboard Tournament held recently at the Burlington Veterans Club in Burlington, Vt.
First-place honors went to Sally's Cafe in East Weymouth, Mass., which also won the championship last year. The tournament is sponsored by Tri-State Amusement Co., Inc., of Manchester.

KAMA Studies Pool Tourney

LAWRENCE, Kan. — The Kansas Amusement & Music Association (KAMA) is investigating the possibility of sponsoring a billiard tournament. Tournaments, which limit play to tables where a coin-machine operator is involved, have been successful in discouraging direct-to-location sales. KAMA's next meeting will be here June 22-23.

Look to LEAF for leadership in bulk vending... all over the world.
Legislature and awaits the approval of the governor. Vendors in other states can profit from the outlines on tax exemption to be given at the convention here.

Exhibitors
At press time, the following exhibitors were set for the convention:


New Jumbo Unit From Harby Ind.

LOS ANGELES—Harby Industries will show an improved version of its Komet vender and a new jumbo unit for vending jawbreaker-size merchandise at the National Vendors Association show.

President Harold Probasco, Mrs. Ruby Probasco and new sales manager Walter Merlla will fly to Chicago for the May 2-3 event in the company's Bonanza plane.

Veto Ky. Tax Bill
FRANKFORT, Ky.—A bill which would have made sales of 10 cents and under exempt from Kentucky's sales tax has been vetoed by the governor. A 1-cent exemption still applies according to the National Vendors Association.
**NATIONAL VENDORS ASSN. CONVENTION ACTIVITIES**

CHICAGO—The National Vendors Association (NVA) annual convention to be held at nearby business/resort center Pleasant Run will involve an estimated 500 vending businessmen in the following activities:

**THURSDAY, MAY 2**
- Directors' Meeting (4:30 p.m., Pleasant Run Lodge).
- Champagne Get-Acquainted Hour (for the ladies).

**FRIDAY, MAY 3**
- Informal Tea (for the ladies).
- Dinner Party sponsored by Bulk Vending Manufacturers for all delegates.

**SATURDAY, MAY 4**
- "Combating Direct Sales to Locations" (a talk by Arnold Goldman, Cel Distributing Co.).
- "Obligation of an Operator to the Manufacturer Concerning New Products" (a talk by Tom Thiesen, Thiessen Vending, Minneapolis).
- "The Obligation of a Distributor to the Manufacturer Concerning New Products" (a talk by Tom Emms, Graff Vending).
- "Product Development" (seminar involving manufacturers, distributors, and operators).
- Luncheon Fashion Show (for the ladies).
- Night of Oriental Mystery (a Kon-Tiki party with a pronounced oriental theme).

NOTE: Officers will be elected on Saturday.

The convention will be held in the New Orleans Balroom of the Pleasant Run Lodge, St. Charles, Ill.

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**GRAFF VENDING HOLDS MEXICAN FIESTA**

**CHARLES KANAN** won a Kodak Instamatic for being in the business longer than any other guest. In right photo Tom Paquette and (in rear) Tom Emms.

**TOM EMMS,** manager, Graff Vending, Dallas (right), is seen with John Pannell and Yvonne Freeman. That's Pedros with the long ears in front as other people look on from the loading area of this huge bulk vending distributorship.

If your competition is giving you location trouble...

---

**SCHOENBACH CO.**

**MACHINES... GREAT TIME SAV... COIN WEIGHING SCALE**

**New Victor 37 Gum & Capsule Vendors**

**There Goes Schneller Again...**

SIOUX FALLS, S. D.—Len Schneller, sales manager, U. S. Billiards, Amityville, N. Y., was to have traveled here to address the South Dakota Music & Vending Association May 5-6. As with many other associations, this trade group is eager to learn how to organize a pool tournament.

Indications here are that in addition to competition on coin-operated pool tables, the South Dakota group may include tournament action on football tables and shuffle alleys.

---

**SCHOENBACH CO.**

**SCHOOL 2500**

**NEW VICTOR 37 GUM & CAPSULE VENDORS**


PRICE $39.00 each with 10% cash discount

**GRAFF VENDING**

**SUPPLY CO., INC.**

1914 Main Ridge Road
Dallas, Tex.

**Havajava Awarded Damages in Lawsuit**

LOS ANGELES—A Los Angeles County Superior Court jury has awarded the owners of Havajava Manufacturing Corp., Glendale, a vending machine manufacturer, $407,239 in damages. The suit was against A. J. Armstrong Co., a New York finance company.

Havajava, whose assets since have been purchased by Tool Research & Engineering Corp., Los Angeles, charged that in 1961 it was manufacturing machines which dispensed coffee. In its suit, Havajava charged that Armstrong, as sales agent, paid Havajava less than agreed amounts on machines it sold.

---

**SELECTORAMA® CONSOLE**

**THE VERY BEST IN USED MACHINES.**

Completely reconditioned and re-painted—45c cigarette, 10c candy machines, coffee, cigar & pastry machines.

Save big money with Logan's dependable like new machines.

**Write—Wire—Phone for prices.**

**MERCHANDISE & SUPPLIES**

<table>
<thead>
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<tr>
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<tr>
<td>5c Bill Mix</td>
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<tr>
<td>5c Mixed Coin Mix</td>
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<td>5c Mixed Key-Chip Mix</td>
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**LOGAN'S "POP-UP"**

**Colorful 25c Displays**

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**INVENTORY ITEMS**

- Ball games, all sorts, non-candy machines, gum, gum machines, novelties, puzzle machines, all new & used ball games, gum machines.
- Write or phone for low, low prices.

---

**LOGAN DISTRIBUTING, INC.**

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When answering ads...
Say You Saw It in the Billboard
N.C. Assn. Involved in Test Case

- Continued from page CMW-1

Vendt Collector Ernie Glover refused to grant

Glover told Judge Prewitt Winburne, "Before I would
issue this license it would have to be ordered by the city
attorney and city council." He said that State law forbids revenue
collectors from licensing machines which they think are ilegal.

Amendment

During the 1967 session of the North Carolina General Assembly
a law sponsored by Rep. Howard Twigg, Raleigh, and Rep. J. R. High amended the State law on

Amusement

Jointed

Carolina

Belgian

Amendment

told the council that the locations where the machines are placed are subject to a location tax

Blair Norris, sales manager, Brady Distributing Co., Charlotte, N. C. told the group that the tax collector in Charlotte and Mecklenburg County is charging a location tax of $25 in the city and $10 outside of the city in Mecklenburg County.

Fred Ayers, Ayers Music Co., Greensboro, N. C. said the city and county (Guilford) have agreed to refund money that was taken in on a previous basis.

Garrett said it is obvious from the situations developing around the State "that something will have to be done about licensing in the general council." He said there are no legal avenues because when the law legalizing them was passed, no legislation was passed to tax them. However, the association has agreed to pay a "location tax" until the matter is settled.

Group Insurance

Charles E. Wood, who has his own insurance agency, spoke to the association about what would be involved in setting up a group insurance plan which could be offered through the association. The nation authorized him to gather whatever information would be needed to formulate and present a detailed plan to the group.

In another action, the association

voted to create an associate membership with dues of $10 each. The membership will be primarily for employers of operators and they will be encouraged to join.

H. P. (Pat) Taylor, a former Speaker of the North Carolina House of Representatives and now a candidate for lieutenant governor, spoke on the operations of the North Carolina House and Senate.

Garrett pointed out that there were six MOA members present, among the 45 persons attending the meeting. In the group himself there were H. C. Keels, Flo-

rence, S. C.; a past president of the South Carolina Music Operators Association; Fred Ayers, Greensboro, N. C., L. F. Et-

sour, Charlotte, N. C., Charles W. Fleschman, Fayetteville, N. C., and C. C. Bishop, Raleigh, N. C.

Keels, a new member of the N. C. Association was accompanied by six of his North Carolina employees as guests.

WE'RE LOOKING FORWARD TO MEETING ALL OF OUR FRIENDS AT THE

N.V.A. Convention

Booth #7

MERILA PROBASCO

HAROLD BURRILY

BURLINGTON, CA.

GIL TANSEY addresses a group of operators in Washington, during a recent National Automatic Merchandising Association regional management meeting.

Kansas City Assn. Confronts Direct-to-Location Selling

KANSAS CITY, Mo.—The Kansas City Vending Council has appointed a five-man committee to draw up plans to combat direct-to-location sales of equipment, principally cigarette machines. A total of 58 businessmen attended a recent meeting here, demonstrating the growth and influence of the council.

More than 50 per cent of the membership is composed of firms operating primarily in off-street or walk-in locations. At least five member firms are completely diversified, operating music, games and vending.

MOA Insurance

Now a Bargain

CHICAGO—Rates for the Music Operators of America (MOA) group life insurance have been reduced 13 per cent. Families and employees of MOA members have paid $33,000 in claims during the past three years.

Bankers Life Co., Des Moines, is the underwriter.

Canteen Directors

To Vote at Meeting

CHICAGO—Canteen Corp. has scheduled a special stockholders’ meeting here May 15 to vote on the authorization of a new class of 1,500,000 shares of preferred stock.

Direct-action was authorized to issue the new stock in series and to fix the number of shares, dividend convention terms and any other rights and preferences.

Coming Events

- Continued from page CMW-3

July 20—Montana Music Operators Association will be announced, Glazier Park.

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Sept. 15—Mississippi Coin Machine Operators Association, annual meeting, Leland Hotel, Springfield.


Oct. 11-13—New England Operators of America, 18th annual convention and trade show, Sherman House Hotel, Chicago.

Nov. 20-22—Music Operators of Virginia, annual convention, Hotel Roanoke, Roanoke.
Lieberman Enterprises: Showcase Distributorship in Minn.

KANSAS CITY, Mo. — Over 150 operators registered for a recent two-day seminar at the Plaza Inn here, sponsored by the National Automatic Merchandising Association (NAMA). It was the second of a series of registration management conferences running for two months throughout the country.

Reaction to the mid-America symposium, which drew registrants from Missouri, Kansas, South Dakota, Nebraska, Ohio and Oklahoma, was uniformly favorable, though some of the conference leaders voiced different reactions to different items on the 12-course servicing of vending intelligence.

Gilbert Tansey, director of conventions for NAMA, pointed out that the individuals leading the various conferences are giving up weekends at home to make their contributions.

"This," says Gib Tansey, "is indicative of the caliber of men we have in the vending industry.

We have problems in this industry, but the vigorous, unstuffy way our industry leaders and person in every segment of vending are attempting to work out the problems is reason for optimism.

How to Train

The initial session Friday morning, "How to Train," was headed by Gerard P. Kirk, director of customer programs, Standard Brands Sales Co.

It centered on selling, what was dubbed "the hot line" by Kirk, who hammered away at the dire need for continuous training. Continuous training was defined as the isolation of specific problems, perhaps relating to supervisors and route men in setting up training goals. But first, before establishing objectives of training, the need to establish specifications for various responsibilities was stressed. Training should be pegged around those standards, Kirk said. "First management should decide where it has a problem, and then develop training around it."

Question from the floor: "What is training?" The report was that training should be far more than job orientation and should be designed to upgrade job performance, not simply provide the rudiments of handling a job.

It was brought out at this session that only 10 per cent of the vending firms schedule weekly meetings, 20 per cent held monthly training sessions with the others mostly on a catch-in catch-can basis.

"One-shot orientation simply isn't training," Kirk noted. "It is training which centers on some problem such as lockouts on machines that makes training a programmed proposition. The 'plus benefit' which ensues when management and employees get together in a free-wheeling training session include improved rapport between the two parties," Kirk said.

Locations

Price Waterhouse & Co. was represented by Raymond E. Hall Jr., management advisory service specialist; Edward S. Weise, manager, management advisory services and Bertram A. Colbert, principal in that company. The subject here was "Evaluation of a Location." In this session the need to carefully assimilate and evaluate all internal and external factors regarding a location in offering a bid was underscored. As one operator in the audience said: "We use the eyeball method of evaluation—which involves taking a good look at the set-up, but we know more methodical methods are essential."

In this location-evaluation session, an operator in attendance was given all the facts and figures on a real location and then asked how he would tackle the job of working up a bid on that location. Another operator made an effective evaluation. ( Continued on page CMW-8 )

SEEBURG'S BOB BREITHER ( second from left ), vice-president of vending sales, Seeburg Corp., explains the mechanics of a see-through demonstrator unit as (left to right) Glenn Charney, of Vi-king Vending; Tom Thompson of SirVend, and Bill Allen, of ARA, look on. Showing of new equipment and exhibits drew many operators to a recent Minneapolis open house.

DAN AUGUST, U. S. Automatic, gives an on-the-spot demonstration to Bill Allen, of ARA Service, Minneapolis; Wally Johnson, of Midwest Vending, and Tom Thompson, of SirVend. The occasion was the Viking Vending open house in Minneapolis.

CHECKING UP. After the Viking Vending open house, Glenn Charney (left) marks down a few observations from Steve Lieber-man (center) and Mrs. Glenn Charney. Glenn organized the showing of new equipment which drew operators from many sections.

LIEBERMAN SERVICE EXPERT checks out a pinball game. The firm distributes jukeboxes, vending machines and all types of amusement equipment.

MUSIC MOTIF is carried out with this attractive wallpaper.

HOW SMART ARE YOU? Steve Lageman and sister Cheryl check out the new vending equipment quiz game at Lieberman's Minneapolis department store. During the recent Viking Vending open house. The showing of new equipment drew operators from many areas surrounding the Twin Cities.

MOA Offers New Hospital Policy

CHICAGO — A new hospital family money plan will soon be available from the Music Operators of America (MOA) here. It is being underwritten by Fireman's Fund American Insurance Companies.

INEQUITABLE LICENSES

Form Illinois Bulk Assn.

CHICAGO — Varying and exorbitant municipal licenses, thefts and break-ins with problems which have brought about formation of a new organization here. The new group is called Bulk Vendors Association of Northern Illinois.

Officers are: William Krugman, Vendmaster Co., Chicago, president; Robert Kantor, Confection Specialties, Chicago; Leo Feingold, Co-Op Vending, Chicago, vice-president; Mr. Louise M. Dawson, Pioneer Corp., Chicago, corresponding secretary; Hayden Schonberg, Skokie, Ill., treasurer.

A special nominating committee is composed of Michaelis, Peter Galotta, Arthur Gold, Canner Industries, Inc., and Jerome Braverman, Pioneer Corp. Braverman is chairman.

Another meeting is scheduled for early in June. The group is drawing up by-laws and will seek a counsel. Hope is that committees can call on various municipal governments and bring about uniform and equitable licensing fees.

New McCormick Place Includes Added Services

CHICAGO — The new McCormick Place will have nearly twice the electrical capacity of the old facility destroyed by fire in 1967. This increase from 10,500 kilowatts to 20,000 kilowatts, reflects the increased size of the exposition facility from 400,000 square feet of exhibit space to 600,000.

Other improvements for exhibitors include the provision of 1,500-watt circuits for each 10 feet of exhibit area and 200- and 480-volt service for each 30 feet of exhibit area.

WORLD WIDE ... YOUR ONE-STOP SUPERMARKET for MUSIC - VENDING - GAMES

AMUSEMENT GUNS

CHICAGO COIN MIDWAY
SUPER SHOT TRIOS $400 CAPTAIN KIDD
TEXAS RANGE 275 MONSTER GUN 285
WILD WEST 450 RIFLE CHAMP 245
ARCTIC GUN 495 SPACE GUN 425
TROPHY GUN 225

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We carry the complete line of Phonographs, Games, Amusements and Vending Equipment. Write for Complete List.

COIN MACHINE NEWS

SEEBURG COIN MACHINES

2722 W. FULLERTON AVE., CHICAGO, 60614
Eveglade 4-2300 CABLE: GAMES-CHICAGO

MAY 4, 1968. BILLBOARD

JOHN ZESLIN, general manager, Lieberman Music Co.
150 at NAMA Seminar in Kansas City

*Continued from page CMW-7*

Two seminars were held, according to Weine and Hale.

Spurred by Berran A. Colbert, Price Waterhouse, another session on "Profit Planning" included a look ahead at the vending industry. The fact that "buying grain at the expense of profit can be overcome" was brought out.

Someone from the floor wanted to know, "What constitutes adequate return?"

Is it 8 per cent after taxes or 20 per cent? An operator said he considered 8 per cent low. "So what is average?" At this juncture, a NAMA representative disclosed that the organization is severely harped on in answering this question because of the vagaries in the statistics made available by the industry. "Know your cost of capital," he added, "one of the experts on the panel."

Upgrading Routers

Another seminar found Tod Heyman talking about "Upgrading Routers Performance." Heyman is the chief executive officer for Servomation in Cincinnati.

After stressing that new stocks on a route should be set up on the best information available, the speaker pointed out that routeman should be allowed 10 minutes to wipe down older machines, perhaps 15 minutes on late model "of prestige machines."

"Remember," said Heyman, "the satisfaction which price Waterhouse takes a 10 per cent chunk of the profits, is the area over which we can exert some control. But this requires making a decision at the rate which labor is to be sold to the customer."

An operator should establish a weekly chart which reflects definite dollars and cents figures on cost of servicing a route. It was mentioned that route service takes 10 per cent of the vending sales dollar but 50 per cent of the payroll.

"Should a routeman clean all machines on a particular day," someone asked, "isn't it expensive?" Heyman introduced the idea of providing the operator with a list of machines on off-service days or maybe a janitor for a building in a position that the routeman is to handle the job. But perhaps 10 minutes should be added to a routeman's timetable for cleaning and servicing.

Heyman added that the word is supervision in the routeman's performance. Heyman declared, "On days when a routeman is off and supervisors handle a route, we find they can do the servicing and cleaning in about 75 per cent of the time taken by routine maintenance."

This speaker revealed that about 8 per cent of the route man's working time should be figured "personal time."

"You can see what the routine's schedule to your procedure," he added, "I know of one company who finds the routeman's time is so valuable that he is assigned, with a certain dollar area of Waterhouse's public relations program with customers, that they have taken in a general discussion and unloading trucks off his shoulders and designated another employee to perform this entire duty."

Public Relations

William Carrigan, NAMA director of public relations, addressed the subject "How to Make Public Relations Pay off." He said vending is no longer a mom-and-pop store activity. He believed the general feeling was that the routeman is a company's main contact with the customer. There is a lot of poppycock: a machine may make $100 sales and the routeman may sell two of the customers.

From the floor came the suggestion that vending operators in areas band together and establish a "Routeman's Dealer Approval" (as do some restaurant owners), using a decal as a prestige mark for the entire industry in these areas. This met with universal approval. How much to spend on public relations was one dilemma that emerged from this presentation. "How about newspaper advertising—is it effective?" someone asked.

Heyman replied that advertising reflects a failure to employ professional help from advertising agencies, a point undetermined in this discussion.

Dollars doled out for charity was a sore point with the audience. One operator said that "legitimate blackmail." A specialist on the panel suggested more effort to make this form of advertising pay off.

One operator said he tried a different technique on a newspaper advertising series. He inserted a "How to get more telephone" check returns with calls on this line assigned only to reply to the ad. Result: He got one call on this line and it was from his wife asking him what he wanted for dinner. His opinion: Newspaper advertising is worthless. "Cost Control."

Meyer Gelfand, president of NAMA, president at a workshop featuring a panel composed of Dr. J. L. Silvoso, University of Missouri School of Business faculty; Stanley Power, vice-president First National Bank, Kansas City, and Bert Colburn, principal in Price Waterhouse, Chicago. The workshop subject: "Realizing Maximum Potential." Methods: Cost Control Methods."

Dr. Silvoso said that the road ahead in vending is promising indeed as result of increased gross national product, increased population, etc., but that the rate of growth in the next two decades may not be as good as in the past century. Power said that in the horizon is "an increasing emphasis of controlled economy, controlled credit, control currency, but with one continuing erosion of value." He believes it becomes more and more incumbent upon management to "watch the cost and pennies. The people who will fail by the wayside will be those who ignore these things."

Colbert stated the opinion that the time has come to get organized, establish specific goals, and compare how well those in the past have been achieved. Look at the route maps, how many miles driven. Establish rules, "let's see what can be done to increase utilization, or reduce customer complaints."

Dr. Silvoso was asked what constitutes adequate return on an investment of 50 cents, 10 per cent or 15 per cent? An NAMA official again pointed out that the figures represented by the industry make it impossible to estimate. "Facts are uncertain in the future. One man may say he has a selling proposition, but others may be leaving out some cost factors," disclosed Colburn. Another NAMA specialist said he figured 15 per cent return is good.

Meyer Gelfand went into the problem of the vending industry. It was stressed that "the last important factors in determining value are: the machines. Market conditions should be considered along with customer demand, the availability of competitive products, cost of investment, etc."

The NAMA president feels the vending industry consistently sells itself short on price and dividends and service for the dividends. "We need a National Vending Association" he said, "as it has been selling coffee and candy for too long while cost keeps piling up and the selling of any price of coffee at a drugstore or restaurant," he suggested.

"The outlook on the road ahead appears we're getting a 50 per cent increase when we go from a dime to 15 cents in 60 days. It's because we've been absorbing increasing costs so long."

*ILLINOIS HAS Insurance Plan*

SPRINGFIELD, Ill. — The Illinois Coin Machine Operators Association is offering a new insurance plan to members. Underwritten by the Illinois Life Insurance Co., the plan is called "Catastrophe Coverage Plan." The plan features $2,000 life insurance and payment of all or part of the funeral expenses after a $25 deductible and $1,000 of remaining expenses for any one accident or sickness. In addition, Congress has a new maximum benefit of $10,000 for any one covered person.

Monthly premiums for under the age of 50 are $11, individual male; $18.80, individual female; $20.80, man and wife, or adult, and one child; and $23.50. For the age bracket of 50 and over, premiums are $12.85, individual male; $19.80, individual female; $22.00, man and wife and adult, and one child; and $26.25, family.

*Grammar Story*

CHICAGO — The Music Operators of America (MOA) is stepping up efforts to increase communication with record companies. Last week the national trade group of jukebox operators mailed more than 6,000 copies of "Grammar Story," a special brochure explaining the music business to the Academy of Recording Arts and Sciences (NARAS).

The Grammy Award is the recording industry's equivalent to the motion picture Oscar and television Emmy Awards. The brochure was encouraged by MOA to program records by artists spotlighting in this year's Grammy show.

May 4, 1958, Billboard
NATRA Unit Seeks Aid for Negro DJ

- Continued from page 28

(Instead of qualified Negroes) at r&b stations; the inadequate pay and working facilities for Negro deejays; the watering down of Negro market radio stations with non-r&b music; the exclusion of Negroes in making policy at r&b stations; and, ultimately, the indignity suffered by the Negro deejay and broadcaster. It is estimated that out of at least 500 radio stations serving largely Negro audiences, only four are owned by Negroes. The total gross in advertising sales for the 500 broadcasting firms, received $500 million a year, it was estimated.

In a concerted effort to meet these problems, NATRA has proposed several long-range steps, NATRA, through its regional chapters and nationally, under President Jack Walker, plan to set up an educational foundation under the direction of Dr. Earl C. Jackson of Harvard; train disk jockeys and news broadcasters in their profession, including the technical and managerial aspects of radio; and set up executive training programs in radio for women as well as men, providing them with a complete understanding and professional knowledge of the industry.

Meanwhile, NATRA will participate in a news conference with the Department of Justice, May 10, to discuss NATRA’s role in industry and urban problems and, specifically, the communications crisis in slums and ghettos, coast to coast. Station managers and program directors have been invited to the news conference and will also discuss other communications problems among ethnic groups. NATRA will also sponsor a concert on Randall’s Island here, July 29, to benefit the Martin Luther King Foundation, Mrs. King and NATRA. Appearing at the benefit performance will be Aretha Franklin, Wilson Pickett, Sam & Dave, Joe Tex, Sonny and Cher and the Races.

Guest speakers at the national convention, July 31-Aug. 4, at the Marco Polo Hotel, Miami Beach, will be Vice-President Howard Humphrey, Sen. Robert Kennedy, Harry Belafonte, Sidney Poitier and Bill Cosby.

Atlantic-Atco to Handle Pompeii

NEW YORK—Atlantic-Atco Records will distribute the Pompeii label with starting “So Fine.” By Ike and Tina Turner & the Ikettes. Originally released on Ivan, the record will now be released on Pompeii. Pompeii’s first release will feature Les Watkins & the Panthers. Pompeii is located in the United States.

NEIL DIAMOND, who recently signed with Uni Records, has recorded his first song for his new label, “Brooklyn Roads” b/w “Holiday Inn Blues.” Singer-songwriter Diamond has recorded some of his own compositions, including “Solitary Man” and “Cherry, Cherry.” In addition to writing hits for artists such as Lulu, Cliff Richard, Ronnie Dove, and the Monkees’ “Daydream Believer.”
**International News Reports**

**West German Disk Sales in ’67: $100 Mil.**

HAMBURG — Turnover for the West German record industry in 1967 was about 400 million marks ($100 million) and 10 million more records were sold in 1967 than in 1966. Source for these figures is the West German Phonogram Federation, the Bundesverband. and phonographenwirtschaft.

Total number of records sold in 1967 was 75.9 million—34.8 million singles, six million EP’s and 35.1 million LP’s. Album imports of LP’s totaled 2.1 million.

The West German record industry last year exported 7.6 million singles and 3.1 million LP’s. Imports of LP’s totaled 2.1 million.

The West German record companies manufactured 35.4 million singles and 32.5 million LP’s in 1967.

**GRRA OK’s Merger With MTA: Meet Airs Economic Problems**

By NIGEL HUNTER

LONDON — The Gramophone Record Retailers Association (GRRA) held its last con- vention of the year last week at the Hotel New Ambassadors April 21. The most important topic on the agenda of its annual general meeting was the proposal to merge the GRRA with the Music Trade Association (MTA) by the formation of a common governing body, the Retailers Committee, within the confines of the MTA, and this was duly approved.

There was a generally somber mood permeating the day’s proceedings. Delate heard J. H. Dessey of the Ministry of Labor Training Department inform them that the provision of the Industrial Training Act would oblige them to pay large sums of money to the Training Board of the Distributive Trades which will have to be met by the MTA. It was proved that this campaign is carried out in respect of their staff.

The British National Radio (BNR) and the Decentralization Information Center manager of the National Council of the Retailers of the perils of delay with regard to the decimation of the group.

**Artists From 18 Countries Signed for Sopot Festival**

WARSZAWA — Artists from 18 different countries are expected to compete in the Eighth International Pop Song Festival in Sopot, Poland, from Aug. 22 to 25.

On the opening day of the Festival, the GRRA record companies will be represented. The artists competing are: Jean-Claude Audino; Helena Biebrzawska; Tura, Marva, Fresh Inspiration; Jimmy-O, John Muriel, and the Marva Group; Frank Adorno; Marija Petrovic; Elke Barons; and the Slovakian Group.

**Latin Songfest Oct. 3-6 Draws Competitors From 36 Nations**

NEW YORK—Composers and record producers from 36 na- tions in the Americas, Europe, and the Orient will compete for the World Songfest Award in the third annual Interna- tional Popular Song Festival, to be held Oct. 3-6 in New Jersey.

The competition, backed by the Brazilian Tourist Bureau, was held last weekend in the 39,000-seat Maracanazinho area. The co-sponsors are spending an estimated $500,000 to stage the event.

Augusto Marzago, director of the Festival, was here last week to make arrangements for the contestants and interpreters, and Spain, Augusto Algaro, composer.


The first prize trophy, the Solid Gold Record, was dis- tributed during a reception attended by John Sternfield, board of the festival.

**MGM in Pub Mgt. Expansion In England**

LONDON — MGM Records here is expanding music publishing and artist management compa- any in parallel to its record activities.

The publishing outlet is called Forrest Music, and one of its initial copyrights is “Wide Smiles,” the flip of the Esther’s single produced by Mike Hurst which will be re- leased Friday (3). The company is named Dean Management after the Dean Street address of MGM Records.

“The company is a publishing company to be expanded with a record company,” said MGM’s British man- agement.

“We’re being offered material all the time. Where artists are concerned we have often MGM people come over who are not connected with any management here, and it seems sensible and logical for us to have the talent.

No new staff are being re- tained to run the two new compa- nies. Dean Management is appointed a publishing company.

Levefere & CED’s Brilliant Off to A Visit of U.S.

PARIS — French singer- songwriters and Lefevre will leave for the United States this week with CED export management. They will promote his sixth instrumental album for Riviera, the first to be released by Kapp in the States on May 25.

The program includes the Spanish Eurovision winner “La Loca” and the two songs named “It’s Coming Home” and “De- lilah.” “I’ll Never Leave You” from the film “Les Jeunes Loups,” and a track specially aimed at the American audience.

**Supraphon Tie With Montana**

MUNCH—Montana of Munich and Supraphon of Prague have just completed a contract under which the records of Mon- tana artist Udo Jürgens will be released in Czechoslovakia.

Supraphon will release three singles and two LP’s and one album each year in German, Italian, English and French versions. The first single to be released is “Imer wieder geht die Sonne auf” and “Was ich dir sagen will.”

In June, Juergens will make a two-week tour of Czechoslovakia, and Supraphon will release Jürgens’s first LP to coincide with the start of the tour.

**COMING EVENTS IN EUROPE**

May 16-20—Helsinki Festival Weeks, Helsinki, Finland.
June 13-16—International Jazz Festival, Montreux, Switzerland.
June 17-21—International Pop Festival, Bochum, Germany.
June 30-July 1—Festival of Jazz, Arhus, Denmark.
June 30-July 1—Trieste Festival, Trieste, Italy.
June 30-July 1—European Cup Song Contest, Knokke, Belgium.
July 1-2—Salonpop Festival, Salou, Spain.
July 4-9—International Jazz Festival, Albufeira, Portugal.
July 7-26—Amsterdam Song Festival.
Aug. 9-13—International Pop Festival, Split, Yugoslavia.
Aug. 22-23—Sixth International Pop Festival, Seabury, Poland.
Aug. 9-13—International Jazz Festival, Prague, Czechoslovakia.
Aug. 17-20—International Jazz Festival, Warsaw, Poland.
From the Music Capitals of the World

Cheatham Dance Concerts Friday night at the Lincoln Theater will feature the late-down session. Roger Me, a native of the state of Vermont, will be appearing in our area for a three-week engagement. The show will be underwritten by the late Roger Me and will feature classical music performances.

Copenhagen

The Danish TV program "The Singer" featured a group of young Danish performers. The show is broadcast daily on Danish TV and is popular among viewers. The program is the creation of Niels Dam and has been in production for several years.

Hamburg

A one-week engagement at the Hamburg Radio Station by Finnish tenor Kaija Vartiainen. Vartiainen is known for his interpretations of classical music repertoire.

Lyon

The Lyon Symphony Orchestra, conducted by Maestro Michel Plasson, will perform a series of concerts featuring the music of Beethoven and Brahms. The concerts will be held at the Lyon Opera House.

Oslo

The Norwegian National Symphony Orchestra will perform a series of concerts under the direction of Maestro Espen Eriksen. The concerts will feature works by Grieg, Sibelius, and Berg.

Paris

The French National Orchestra, conducted by Maestro Pierre Boulez, will perform a series of concerts featuring contemporary works by Stockhausen and Boulez. The concerts will be held at the Palais Garnier.

Brussels

The Brussels Philharmonic, conducted by Maestro Charles Dutoit, will perform a series of concerts featuring the music of Berlioz and Bruckner. The concerts will be held at the Royal Conservatory.

Munich

The Bavarian Radio Symphony Orchestra, conducted by Maestro Kurt Masur, will perform a series of concerts featuring works by Mahler and Wagner. The concerts will be held at the Gasteig.

Vladivostok

The Vladivostok State Symphony Orchestra, conducted by Maestro Nikolai Demidenko, will perform a series of concerts featuring works by Tchaikovsky and Rachmaninoff. The concerts will be held at the Philharmonic Hall.

Worldwide Package

9-LP’s to Bow Emi Worldwide Package

Hannover, West Germany

Two large coin machine shows are being held for international attendance.

The Hannover Messe (trade fair) is open from April 27 through May 1. The fair includes the Coin Shows, both of which are major events for coin collectors worldwide. The Coin Show will be held May 1-5.

About 20 coin machine manufacturers were exhibiting their wares, including the latest developments in coin handling technology.

London

EMI has acquired several new companies in recent years, including a music publishing firm, a record label, and a digital music company. The acquisition of these companies has helped EMI to expand its presence in the digital music market.

BB’s Polish Award To Solveist Niemen

Warsaw — Polish soul singer and composer Wanda Aver has been presented with the Billboard Top 100 Award by Polish representative Roman Waszko at the second annual Billboard Top 100 Awards.

State tourist offices here are co-operating by displaying the award on prominent sites. The Polish tourist agency in European Airways has put the EMI worldwide display unit in the tourist office in the West London Air Terminal in Cremorne Road. Dealer adds include a wall, dispensers, and the sleeve fronts of the first release, and a booklet cataloging "Your Passport to World Music."

The award is presented to Wanda Aver for her contribution to the cultural life of Poland and her role in the development of Polish music.

The Billboard Top 100 Awards are given annually to the most successful artists and music industry professionals in the United States.
Joe Henderson's Henderson Music. He has also been named MCA classical manager. He was previously record buyer for the London Record Shop.

The show is being played on 60 LPs, of which 36 will be available for purchase on the first day. The remaining 24 will be available on the second day.


The show is being held at the London Record Shop in the City of London, on Friday, September 20th.


gilbert herring

LOS ANGELES

The West Coast offices of the Famous Music Co. have been moved from Paramount Studios to Serra Plaza. The company has acquired publishing rights to the following musicals: "South Pacific," "Porgy and Bess," "Guys and Dolls," and "The Music Man." The company's catalogue now includes over 5,000 songs.


gilbert herring

OSLO

Nicky Gray, an English marcher, has been appointed the ASCAP Representative for Norway. Gray has previously worked with the British Broadcast Corporation and the British Film Institute.


gilbert herring

MONROE

Marcia Abbott, a noted mezzo-soprano, has been appointed the ASCAP Representative for Italy. She has previously worked with the Italian National Broadcasting Corporation.


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PARIS

Paul-Michele has run a successful concert, a French production of "La Scala," which was performed by the Royal Opera House in London. The concert was held at the Théâtre des Champs-Élysées in Paris on Saturday, October 5th.


gilbert herring

MEXICO

The Mexican film industry has been boosted by the success of the film "El onda," which was directed by Arturo de Córdova and starred by Angelita García and Antonio Aguilar. The film was released on May 1st and has already grossed over $100,000.


gilbert herring

JULIAN HART

The English tenor Julian Hart has been contracted to sing the leading role in the new production of "La traviata," which will be performed at the Metropolitan Opera in New York on November 1st.


gilbert herring

BILLY JOE HARRISON

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BELGIUM  (Flame火花 courtesy of House magazine)

This Week

35 35 PEGGY SHIP/RAYE ON  Badly Bolly (MCA)
36 28 MI THE PEACEFUL  (Acapella)
37 45 BLACK MAID WOMAN  [Metropolitan, Blue (MCA)]
38 17 JUNIPER FURRY  [Decca, MCA]
39 23 LADY MADONNA-Beatles  (Parlophone, Dolsa)
40 16 WOODY BOY  Kaka (Enis)
41 40 RUMBERTE BLUES  collectors Zatega (Kof)
42 19 RKO VALLEY-Value Affair  (Cly, Univ)
43 16 YOU RE THE ONE  [Casablanca, MCA]
44 10 LADY MADONNA-Beatles  (Parlophone, Dolsa)
45 10 TVEE DE MUNITI  [Philips, MCA]

HITS OF THE WORLD

This Week

1 3 HANA NO KURIKAZU/BEATLES  .
2 4 MI DE MANI  .
3 12 QUAND UNE FILLE AIMAIT UN HOMME  .
4 16 NIGHTS IN WHITE SATIN  .
5 16 DES QUE JE ME  .
6 19 THE BAY OF PIGS  .
7 19 CAN'T YOU HEAR ME  .
8 19 LO NOIS  .
9 19 BID FALL DOWN  .
10 19 LOVE OR HATE  .

BRITAIN  (Country Commercial Retailer)

This Week

2 2 WONDERFUL WORLD  .
3 3 IT MAKES NO DIFFERENCE  .
4 9 BEHIND THE MASK  .
5 14 THE HOUND OF BASKERVILLES  .

FRANCE  (Domaines locaux)

This Week

1 1 RIDEOUT  .
2 2 QUAND UNE FILLE AIMAIT UN HOMME  .
3 6 LADY MADONNA-Beatles  .
4 7 JAI GARDE L'ACCENT  .
5 9 IL EST CINQ HEURES  .
6 14 LA PLEUREUSE D'AMOUR  .
7 15 JOUX DU KE  .
8 15 LE RAL DES LAZ  .
9 15 LES AMOURS  .
10 15 RENEE  .

HOLLAND  (Domaines locaux)

This Week

1 1 CINDERELLA  .
2 2 LET ME BE LOVED  .
3 6 LADY MADONNA-Beatles  .
4 7 ISRAELI CHORUS  .
5 8 ET JOUER  .
6 9 RIJKEN  .
7 11 JUDIE  .
8 10 THE DOCK OF THE BAY  .
9 10 TANG  .
10 10 THE NEW YEAR  .

ITALY  (Country Commercial Retailer, Dolf, Milan)

This Week

1 1 BAILATA DI BONNIE A CLYDE  George Fame (Polydor)
2 2 GIMME SOME LIGHT  .
3 6 VENGO ANCH'IO  .
4 7 LA BAMBOLA VITA  .
5 8 GIAPPONESE  .
6 9 LA VETTA  .
7 10 LADY MADONNA-Beatles  .
8 10 JUDY IN DISGUISE  .
9 10 JUDY IN DISGUISE  .

PHILIPPINES

This Week

2 2 IT'S A HELLO BEAUTY  .
3 10 JUDY IN DISGUISE  .
4 10 ADOLFO  .
5 10 ANITA  .

From The Music Capitals of the World

* Continued from page 53

Marconis launched a spring classical subscription offer, open until June 30, of a three-album set of Chopin's Piano Concertos for $15, a three-album set of Bach by the New World Symphony conducted by Otto Klemperer for $15 and a three-album set of the Johann Strauss operetta "A Night in Venice" in Vienna by the Rigoletto, Ria Stroh, and others, for $10. A "Bach Festival" (Philips) and a "Mozart Festival" (Philips) and a "Haydn Festival" (Philips) opened for a season at the Royal Opera House. A special press reception for Donovan at the George V Hotel following his appearance in a Musicamos concerto at the Olympia Theater. . . .

Nigel Diddams "Canti Unie Folk Idea," a French version of the Bee Gees' "Holiday"

Singer Sylvie Vartan (RCJ) is out of action for three months following a car crash in which she, who sang the winning Eurovision song "La La La" for Spain, was in Paris to tape a TV appearance in the Gay Lor show "Palmarines des Champs."
**Musical Instruments**

**Group Approach Combats Toll of Music ‘Dropouts’**

**BY RON SCHLACHER**

This is the second in a series of articles on the learning experience involved with music instruments.

CHICAGO — There have been estimates that more than 50 per cent of the youngsters who start piano lessons quit sometime in the first year, before they have developed real musical literacy or lasting ability to enjoy and make music. The decision of the piano dropout often stems from the boredom of lessons and practice and the tension of recitals.

As for a remedy to this situation, group instruction is considered by many music teachers to be the single most important development in the field in the last 20 years. While this method is used for organ and guitar as well as the piano, not all the pupils play at the same time. Perhaps half will be at pianos while the rest of the class observe, sometimes with the aid of dummy keyboards. One of the most popular methods in this area is the Pace approach.

Broad Approach

"I prefer an approach to method, and I call my approach Musicianism," said Dr. Robert Pace, professor of music education and head of piano instruction at Teachers College, Columbia University, since 1952. "This is a broad approach in which we teach conceptual learning. We deal with the fundamentals of rhythm, harmony and the changing of the new chords moves.

"In this sense, it is not a method since we provide fundamentals. At the same time, the importance of the teacher is not diminished. While my approach has a built-in structure, the teacher can adapt it to a particular situation.

"Unfortunately, most kids don't receive music fundamentals until their first year of college. We do this when the students are seven and eight years of age. Since subjects are taught in college in groups, why not present them to kids in the same manner? Of course, no two children approach music from the same point of view, so we provide a broad spectrum of activities, ranging from the keyboard to the blackboard."

The Pace program begins with seven and eight-year-olds, but children can enroll at any later age. There also are classes catered to teenagers and adults. While the groups differ in composition, one factor remains prevalent in all of them: enthusiasm.

"Learning is accomplished more thoroughly if a person has enthusiasm," that remark of Pace. "This, in turn, gives music a social importance for the child. The more enthusiastic he becomes, the higher up he'll place music on his value scale. As for discipline, a good group will provide the needed discipline.

(Continued on page 55)

**NAMM Seminar Concludes Series**

CHICAGO—More than 250 dealers from eight Midwestern States gathered here April 21-22 for the final spring sales-management seminar of the National Association of Music Merchants, Inc. (NAMM).

The two-day session was held at the Marriott Motor Hotel and featured a seminar and Clinic conducted by Max Sacks, president of Max Sacks Associates of Los Angeles.

**New Horner Catalog**

HICKSVILLE, L. I. — M. Horner, Inc., has issued a new catalog including illustrations, complete descriptions and prices of the Contessa line and related accessories.

Contessa guitars are marketed in Europe for U. S. Horner dealers and span a broad range from folk and classic to 12-string double-cutaway and bass. Also in the new catalog are Horner's recently introduced guitar string and strap lines.

**Drum-Bugle Day Planned for Fair**

WEST ALLIS, Wis. — The Wisconsin State Fair’s Second Annual Drum and Bugle competition will be held Saturday, Aug. 10, and official fees totaling nearly $10,000.

The competition, billed the World’s Fair Pagent of Bugles and Drums, was inaugurated last year with a $3,800 prize list, including $1,000 for the winner. The Open Class last year attracted a half dozen of the Midwest’s best corps, and the winners were the Kit-Killers, who have agreed to return and defend their crown.

This year’s Open Class champ is

**Newark Distrib**

NEW YORK—Newark Records, a new r&b and pop label, will be distributed by Ambassador Records of Newark, N. J. Debut artists for the new label are singer Ron Price and a group, the TNJ.

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**Drum-Bugle Day Planned for Fair**

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Audio Retailing

Capitol Follows the Sun With Portable Phonographs

HOLLYWOOD — Capitol's Special Products Division is going native with its new line of portable phonographs.

First in the line, which reflects the feeling brought about by the summer sun, is "The Luau" Model MM-900, a four-speed monaural unit. It is completely compatible playing monaural or stereo records, has a solid state amplifier and a built-in 45-r.p.m. adaptor. The "Wai'iki" Model MM-902 is highlighted by solid state circuitry with instant-on action and separate tone control, while the "Islander" Model MA-904 has the distinctive of being the most compact four-speed automatic portable available. It features the new RSR mini-changer that provides for slim, trim styling.

The last entry in Capitol's summer-inspired line is the "Polynesian" Model SA-908. It is an all-transistor stereophonic with the component look and all the functional benefits of a portable. The unit also features plug-in jacks for 4 and 8-track cartridge or open reel tape decks.

New Microphone From Craig Corp.

LOS ANGELES — Craig Corp. has introduced a voice-activated microphone (Model 9106), a self-contained accessory with its own control amplifier and nine-volt battery. It works with all Craig portable tape recorders.

MAY 4, 1968, BILLBOARD

30 Items in New Telex-Phonola Line

CHICAGO — Telex-Phonola has introduced 30 home entertainment items to mark the longest product line in the company's history.

The new product line, which is a 40 per cent increase over the number of 1967 models, offers complete portable phonographs from $19.95 list through $299.95 list. The console line consists of nine models listing from $104.95 through $299.95.

The tape recorders range from a high output cassette player at $39.95 list to a $279.95 4-track stereo component tape system.

The total line concept is highlighted by the Model 9003-TPR, a complete home audio system which contains an AM-FM multiplex tuner, 4-track stereo tape recorder and stereo phonograph. This system has a suggested list price of $549.95.

Telex-Phonola also has announced that its total sales effort increased by more than 20 per cent for the past fiscal year, ending March 31.

(Continued on page 54)

Children Teach & Learn in Group Piano Approach

"I believe my group approach differs from others in that it has a unique organization of musical ideal — something I call spiral learning. This organization encompasses all aspects of contemporary music, and the creativity of the materials gets the kids to project their own ideas.

"This approach makes the children teach themselves. We want to enable each child to go beyond his teacher — to a higher level of learning. The teacher's role has changed in the sense that it is getting the students ready to fly from the nest, instead of spoon-feeding them. The teacher can't get in a rut and must expand his knowledge. In short, the teacher becomes a vital force in teaching the total child."

In early 1963, the National Piano Manufacturers Association established the National Piano Foundation for the purpose of advancing the teaching of piano. As part of its activities, the Foundation assists dealers in planning educational programs in their areas to help upgrade piano education through Foundation workshops, piano Musicianship Pedagogy programs, and other educational programs. Dr. Pace, who serves as educational director of the Foundation, believes today's successful dealers have long recognized the importance of an educational program as a major part of the services offered to their customers.

BETTER NEEDLE GUIDE IN THE BUSINESS

Pfannstiel's Needle Guide is cross-indexed by brand, model, needle number, or picture for exact duplication with new diamond or sapphire needles. It helps you to make the sale quickly for bigger profits. Write today for your free copy of Factory-to-Dealer sales plan information.

Pfannstiel Chemical Corporation
3306 Washington St. • Box 498 • Waukegan, Illinois 60085
CONTINUES

8-Tracks Ride 1968 Car Crest

start of the model year, the strike crippled Ford's total installation of accessory items.

At the retail level, dealers became more aware of the car stereo and more dealers are ordering their showroom models equipped with 8-track players. Buick's initial production run, for example, in August included cartridge players in about 12½ per cent of its cars. Buick began offering cartridge players as a factory-installed option in February 1967. Because of its price, however, the stereo tape deck option continues to be predominant in higher-priced models. The Ford Motor Co. has discontinued offering cartridge players in its lower-priced Falcon and Fairlanes and its Lincoln-Mercury division has done the same with its intermediate models.

Because of the strike at Ford Motor Co., General Motors, the nation's leading automobile producer, has overtaken Ford as the first marketer of factory-installed stereo tape decks among the big three car manufacturers. Buick accounted for more than 21,500 players; Pontiac installed some 28,100 units; and almost 14,000 stereo tape decks were delivered with new Oldsmobiles. While no official figures were released by Chevrolet, a company spokesman said it was running ahead of last year's rate. Half way through the 1967 model year, Chevrolet had installed about 18,500 players.

At Ford, cartridge player sales were lower than for any corresponding first-six-month period since it began offering stereo in the fall of 1965. Sales for both of its divisions totaled 40,000 with the number of units ordered dropping in all models.

With car production virtually at a standstill during the strike, Ford geared for 24-hour-day manufacturing at its plants. The goal was to get the car into the showrooms as fast as possible. Selling options was secondary.

The cartridge picture at Ford brightened, however, in January when its percentage and number of installations for the month outpaced its mark over 1967. That pace has been maintained since.

While no figures were available at press time from the Chrysler division, Dodge officials reported that more than 9,100 players were installed. Almost half of the units were placed into Dodge's sporty model, the Charger. The Charger's stereo tape installation rate was 7 per cent for the first half of the 1968 model year.

(These figures include only factory-installed 8-track cartridge players. No figures are available for the aftermarket hang-on units manufactured by other companies in the 4- and 8-track, PlayTape and cassette configurations. The statistics represent only American-built automobiles.)
Stereoland High Gear Showroom

ST. PETERSBURG, Fla. — Installation of tape CARtridge players in leased cars, a live demonstration of stereo music from a car on the showroom floor and facilities for auditioning cartridges are some of the sales ideas being employed by Bert Smith, a large car dealer here.

The special showroom is called Stereoland. Smith, who owns one of the area's largest General Motors dealerships, decided on an active player sales program after initially installing units in cars leased to local businessmen.

The first five cars leased with players made such an impression on the businessmen that three of the five had similar stereo tape recorder equipment installed in their wives' automobiles.

The other two bought new cars and contracted for stereo tape players.

Tremendous Potential

Smith scores automobile dealers for having passed up the tremendous potential which auto stereo represents when it first came on the market. He admits that the chance to dominate the market is gone, but in creating his Stereoland, he is striving to sell the market made up of people who have never heard automobile tape playing, but who do bring their car in for frequent service.

Among his methods of attracting this market is an Olds-mobile in the car-leasing showroom, supplied with power converter, which plays tape music during all selling hours. Their interest is a natural stepping-stone to the separate Stereoland, where Smith displays tape players ranging in price from $19.95 to $100 and thousands of tape albums from $2.95 to $6.95.

Smith has 20 models of stereo tape players, and more than 8,000 album choices included in the stock. Headset listening makes it possible for the customer who has several choices in mind, but can invest only in one or two, to make selections quickly.

Smith's Stereoland has been a success from the beginning, and has encouraged the Oldsmobile — Cadillac — Chevrolet dealer to order almost 50 per cent of his new high-end automobiles in the upper-price brackets, equipped with stereo. It has never been necessary to remove one yet. It also encouraged him to set up a complete distributorship, and to convert a panel truck into a "rolling showroom" in which all 20 varieties of stereo tape players carried in stock are hooked up for demonstration, together with thousands of tapes, charts which explain typical installation methods. The truck, which is an education in auto stereo for any visitor, is being dispatched from one dealership to another, to help small-city and even rural dealers get started with stereo tape.

Smith believes that the major market in this specialty is slowly changing over to mature customers, now that most younger motorists have already installed 4- and 8-track stereo in "a status symbol" or for simple enjoyment. Older customers like the idea, the Florida dealer said.

Smith figures he has a real asset in merchandising in this field because the customer's car is quite often tied up in his shop for at least several hours, and possibly days. This makes it easy to assign an installation crew to put the stereo system in while other work is being done.

No Jam Sessions

Shake it, rattle it, rock it, roll it. No jamming. Three on 1, &
dead features inside &
4-track cartridges to keep
and 4-track tapes from ending
in a mess.

We learned how to make
pre-press injection holidays
plastic products by helping
machines, too. So we learned these, too.

We made plastic parts, too.

Take five and call us.

Data Packaging Corporation
2561 Southwestern 7th Street
Minneapolis, Minn. 55403

No Jam Sessions

Service

Distributors

Rack Jobbers

Stereo Tape CARtridge

IMMEDIATE DELIVERY


Cash in on this booming industry!

MID-WEST TAPE CARTRIDGE CORP.
600 Blake Street (Elmhurst Plaza)
Cincinnati, Ohio 45216

Check □ Industry □ Record □ Automotive □ Other □ Dealer □ Distributor

I am interested in details concerning your line of 8 and 4-track stereo tape cartridges.

Name

Address

City State Zip Code

MAY 4, 1968, BILLBOARD
The new Monkees album...

Both contain "Day dream Believer" and "Valleri!"

They're here! Now!

Manufactured and Distributed by RCA
<table>
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<tr>
<th>STAR PERFORMER—Sides registering greatest proportionate upward progress this week.</th>
<th>RECORD INDUSTRY ASSOCIATION OF AMERICA SEAL OF APPROVAL FOR WIRELESS PERFORMING SONGS</th>
<th>FOR WEEK ENDING MAY 4, 1968</th>
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<td>33</td>
<td>33 36</td>
<td>TAKE CARE OF MY BABY &amp; \n</td>
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Lawrence Welk

Love Is Blue

Ranwood 858-8903

Track Stereo

Exclusive on CRT

8 Track • 4 Track • Cassettes

The Great Tapes
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<tr>
<th>Week</th>
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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
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<tr>
<th>Title</th>
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Continued on page 66
There's a Doctor in the House!

JUBILEE RECORDS TAKES GREAT PLEASURE IN ANNOUNCING THE ACQUISITION OF ONE OF THE GREATS IN THE RECORDING INDUSTRY

MARY WELLS

...AND HER GREAT NEW SINGLE "THE DOCTOR"

JUBILEE 5621

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JUNE CASSETTE IN AMERICA—AN EXCLUSIVE CASE STUDY


BOOM AND SO BEGAN THE CASSETTE REVOLUTION.

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BE THERE WITH YOUR PRODUCT MESSAGE

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RESERVE YOUR SPOT TODAY.

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REPRESENTATIVES:
NEW YORK CHICAGO HOLLYWOOD NASHVILLE
the original
as performed on the
rowan & martin laugh-in

the curtain calls “sock it to me, sunshine” #17093

and dot’s got it!
THE SHORT WITH ROY
Columbia (Prod. Jack)

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Flip:

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SOUNDTRACK

GEORGE M—Original Cast.
Columbia K51 3302 ($)

The 30-year-old George M. Cohan songs, brought back to life by the surging sounds of his score by Joel Grey, who plays Cohen, the orchestra is by Philip Lang, and the musical direction by Joy Blackman. The songs are vigorous and sexy as it is the supporting cast.

THE DOLLS THERE IS—Coral
LP 804 (M)

The Dolls have been spining out hits for years, hitting with the changing wave of the moment. "Tired of It" is the latest LP from them. The album includes hits such as "Try Me" and "You'll Never Be Mine Again." Excellent LP.

LOW PRICE COUNTRY

HERE'S LORETTA LYNN—Vogue
70365 (S)

A must for all Loretta Lynn fans—a collection of her early material before she actually joined Decca Records, it's amazing how good she was, even then! You'll never do "The Darkest Day" and "Blue Skirt..."

JAZZ

IT'S EASY TO BE A WOMAN—Jimmy McGriff, Solid State 55 (S)

Jazz organist Jimmy McGriff redefines the sounds of the baby LP with a new vision to "You Can Be A Woman." "Body Heat" and "All About My Woman" are topped in the jazz world with "Never Let Love Go." With Joe Bataan and "Days of Wine and Roses," and "Let's Get Together") are classics of the swinging style and a technique to listen. It is a great LP for anyone who likes jazz and the right instrument sounds to be captured.

GOSPEL

THE HARMONIZING FOUR, 40 YEARS SINGING GOSPEL

The Harmonizing Four—40 years of harmony, from 1948 to 1988, celebrates their 40 years at the forefront of gospel music. The LP contains 14 tracks, including "Heaven," "Jordan River," and "Rainbow of Hope." It features the voices of each member in close harmony, along with a full choir and various instrumentalists.

ONE MORE TIME—Rayvon

Atlantic 45 66603 (M); 45 66604 (S)

Rayvon's high-flying and energetic style of singing on "One More Time" is captivating. The LP consists of hits from his TV specials "Hello Mr. Mayor," "Back in Time," and "You Can't Stop Me Now." The title song is a musical tribute to his fans and his journey in the music industry.
Sholes Dies; Industry "EXCEPTIONAL MAN—FULL OF KINDNESS & HONESTY"

(Ed. note: The following was contributed by a "Friend." We feel it represents the sentiments of the music/record industry.)

NEW YORK—All too seldom those of us who live in the field of recording enjoy the privilege of working and living with a person dedicated to our work and those who believe in excellence. Such a person was Steve Sholes. He was an exceptional man. Associated with recording continuously since the mid-30's (he even served in the Army), he brought to them a rare combination of know-how, working experience and superb taste. His contributions, which are detailed elsewhere in this issue, attest to the fact that he was a true artist with a heart full of love. Very few others come even near to such a formidable log of achievements.

But there was a goodness of an even greater kind in Steve Sholes. He was a man who, if you knew him personally, would want him to be your friend. He was trusted by everyone, because everyone who knew him knew Steve could be trusted to do what he felt was right—and almost all of the time he was right. Steve Sholes evoked deep faith from and toward his fellow men, and though there may have been times when he must have despaired at what they were doing to him and others and perhaps even to himself—he never wavered but continued always to treat all his fellow men in the only way that came naturally to him. Steve Sholes was a big man, in every sense of the word—a big man that we have all been lucky enough to have been able to find out, admired by none. Little wonder that he will be sorely missed in our business. Little wonder that he can be replaced by none.

Cap. Ind. 6 Other Cos. Buy Travelodge, a Motel Chain

LOS ANGELES—Capitol Industries, Inc., parent company of Capitol Records, and six other companies have purchased the substantial block of stock in the Travelodge Hotel Corp., an international motel-hotel chain.

The international group also has made an investment of $22 million in Travelodge, Inc., which will render management and marketing of motel/hotel/motel industry and to Travelodge.

Capitol Industries and the six partner firms will purchase 600,000 shares of Travelodge common stock at a price of $15 per share.

Members of the group include: Capitol Industries; House Group, Ltd., the largest hotel company in Britain; Travelodge, the largest firm in the Australian accommodation industry; Western International Hotel Co. of Seattle; Capital Research and Management Co., and Schroeder Rockefeller & Co., Inc., and Eberstadt & Co. of New York.

TL Management, Inc. will be headquartered in the U.S. Travelodge, Ltd., a wholly-owned subsidiary of the second largest U.S. motel chain.

On Jan. 31, 1968, the company had total gross sales in excess of $45 million, or $1,233,000, or 58 cents per share. It has 2,159,562 shares of common stock outstanding.

Travelodge is traded over-the-counter.

Top Radiomen for Forum

Interest in the three-day Forum continues to mount and registrations are pouring in. Registration fees are $100 per person and should be sent to producers/salesmen of the Forum: James O. Rice Associates, Radio Programming Forum, Ninth Floor, 5000 Southance, New York, N. Y. 10017.

The scope of the Forum is aimed at networking radio programming — top 40, music of every kind. Radio/broadcast companies, music, Bill Drake of Drake-Chenille, will discuss the top 40 chart and issue of Sunday, April 7, Radio Crows. The WABC in New York, for example, will speak on the problems of playing his top 40 chart. WABC also plays in Los Angeles, KRLD in Dallas, and KBOX in San Antonio, will speak on the problems of playing his top 40 chart.

BEATLES' 15TH GOLD SINGLE

LOS ANGELES—The Beatles' single, "Lady Madonna," has been certified a million-seller by the Recording Industry Association of America. It is the 15th gold single for the Capitol Artists.

MAY 4, 1968, BILLBOARD
Bankrupt' Frankel Found Infringer

NEW YORK — J. Jay Frankel, former president of the bankrupt Art Stat Art Parlia-
mant Industries and the Recording Art-
ists Music Corp. (Ramo), was found guilty of copyright infrin-
gements against Cashell & Co., T. B. Harris Co., Frank Loesser and Frank Music. The

NARAS Bows Showcase for All New Acts

NEW YORK — A showcase for new talent, sponsored by NARAS, will be held May 20 at Franklyn, 64th Street and Second Avenue.

The first in a series of Record Academy talent nights, the show, according to New York NARAS members, will feature songs by Father Norman O’Connor, is designed to bring deserving talent, not currently represented, to the attention of producers and companies, including record companies, music agencies, personal managers and TV producers.

Milt Gabler, talent coordinator for the showcase, has invited all NARAS members to cooperate in the endeavor, which hopes to feature performers of all musical styles, including pop, jazz, folk, rhythm & blues and classical. Auditions will be held by appointment at the offices of Gabler, John Hammond, Dick Kazan, Robert O’Connor, George Simon and Bob Thiele. Performers are asked to contact NARAS at PL 5-1355.

Thomas Stays With Scepter

HOUSTON — Scepter Rec-
tains total exclusivity to the services of Thomas after an out-of-court settlement here on April 27 between the production company and Thomas, the former Capitol 

Columbia Masterworks, too, racked up impressive sales with albums by the New York Philharmonic conducted by Leonard Bernstein, the Philadelphia Or-
chestre under the direction of George Szell, and the Mormon Tabernacle Choir, recorded by a large number of soloists, including Vladimir Horowitz, Nadia Boulanger, An-

Masterwork Audio Projects, a department of Columbia Re-
cordings, specializing in first-quarter sales on its entire line of radios, phonographs, com-
ponts and tape equipment.

Col. Rocks Up Peak First Period Sales; Davis Sees ’68 as Top Yr.

Even further strength to his pos-
tion as one of the top-selling indi-

Epic Posts Epoch First Quarter

Even further strength to his posi-
tion as one of the top-selling indi-

Chappell on Market—Conditions Detailed

The articles and music for the "Hair" have been written by Gerde

Sound Image Set

NEW YORK — Sound Image Asso-
ciates, a new publicity opera-
bation, has been set up under Ken

Moton's 1st Distribut Deal

Detroit—Moton Records has announced its first distribution deal. The company will manu-
duct and distribute, promote and sell certain announcer RKO.

The first single, which will be released under the new arrangement is "Sue Sue Dixie," by the Detroit

Copied is a sound record of the purchase for the sale of shares of Chappell London pro-
vided certain conditions are met. However, no prospective pur-
chaser may rely on any advice given to it, nor is assurance can be given that regu-
lations may not be changed at a future date.

9) Proposals must be submitted by principals, not agents.

Compiled by Richard E. Cotton, Detroit.
SAN FRANCISCO'S "HEAVIEST"—THEY'LL ALTOGETHER BLOW YOUR MIND! 2156 B/W "ROLL WITH IT"