Tape Pirates Get Scuttled

LOS ANGELES—Courts in California have cracked down on tape pirating by a score of CARidge duplicating firms. Capitol, A&M and Warner Bros.-7 Arts Records have won recent court decisions to prevent further illegal duplication of tapes.

Ampex brought tape pirating to the attention of 15 labels with which it has licensing agreements.

Capitol Records, the first label to win an injunction against illegal duplication, won (Continued on page 55)

REEL YOUR OWN 'LIGHT SHOW FILM UNROLLED

By HANK FOX

NEW YORK — The psychedelic light show, now an integral part of many on-stage rock acts, will make its bow as a consumer product via 8mm minifilms. With distribution set for June, Mind Reels, a West Coast film production company, has developed a system to reproduce the lights show onto film.

Initial distribution will encompass some 2,000 poster shops throughout the nation. International marketing also has been set and, according to Mind Reels vice-president Grady Hesters, the company is seeking distribution through record outlets.

(Continued on page 95)

SPECIAL FEATURE
Spotlight on Hawaii
See Center Section

NEW YORK — Record sales for the first quarter of 1968 fell 19 per cent behind 1967's similar period. According to Billboard's Market Research (BMR) survey, the first quarter rack-up for this year came to $193 million for LP's and singles, which trailed 1967's first quarter yield by $37 million. LP sales brought in $132 million, down $11.3 million from last year, and singles accounted for $24.4 million, down $5.3 million.

The BMR figures combine total dollar volume of over-the-counter U.S. record sales as manufacturers suggested list price from rack-serviced outlets and non-rack outlets, representing 100 per cent of store sales, or about 75 per cent of total record sales.

'SLUMP 19%'

By MIKE GROSS

NMPA GROWS AS POWER REFLCETING INDUSTRY AIMS

By PAUL ACKERMAN

NEW YORK — Quietly but effectively the National Music Publishers Association (NMPA) is taking on a more dynamic stance and an image that is representative of the total music industry. One indication of this is the organization's success in Nashville, a music center second only to this one. In the last 18 months, NMPA has been able to secure as members the cream of the Nashville publishing fraternity. These members include Acuff-Rose, Tree Music, Cedarwood Music, Peggy Music, Tuxachue Music, Mears-Rose and New Key. In addition, Wesley Rose, head of Acuff-Rose, is on the NMPA board.

Leonard Feist, NMPA executive secretary, says the trade organization's new look may be attributed to its top management and its board. Mel Chlan-kin, president and a vice-president of MCA (and head of Leeds Music), Leon Brottler of Shapiro-Bernstein, and others in addition to Feist, are fashioning the NMPA in the image of the modern music business. Feist stated: "NMPA will involve it-

Cap. Into EDP Distribution

By BRUCE WEBER

LOS ANGELES—In an effort to speed service and improve customer relations, Capitol Records has computerized its distribution operation.

The new program, which began in May in Los Angeles, will be implemented in Capitol's nine distribution centers in the United States, with the program getting underway in Seattle within 30 days.

The program provides improved ordering and receiving, faster service and gives data on albums to rack jobbers, onestops and dealers, said Bruce D. Becker, vice-president of operations for Capitol. (Continued on page 66)

Studio Bands Jazz Up Jazz

By ELOI TIEGEL

LOS ANGELES—Rehearsal bands are exercising a strong influence in keeping jazz music before the public. Significantly, the major activity in New York, which has reared four studio rehearsal bands, two of which have won recording contracts. The most widely known rehearsal band is the three-year-old Thad Jones-Mel Lewis group, which

records for Solid State, the United Artists jazz line. New to the record market is the Duke Pearson band, which Blue Note has accepted. Still to find a recording home is the Howard McGhee 16-piece "Jazz Minis-try Band" and a Clark Terry band, although Terry cuts for Impulse.

On the West Coast, Gerald (Continued on page 66)

For a limited time only, George Jones recently appeared on the CBS TV special "The Grand Ole Opry." Jones is the only country musician to have appeared on that show.

(Continued on page 66)
Is it too late for us all?

NINA SIMONE'S deeply emotional tribute to Martin Luther King was recorded in concert at the Westbury Music Fair, just 48 hours after the assassination.

"WHY? (The King of Love Is Dead)"

#9532
The Stax Complex

NEW YORK — Stax Records, which split its distribution with Atlantic Records last week, will be acquired by Paramount Pictures and West Coast Records. The agreement for the acquisition of Stax Records was announced yesterday and their affiliated companies including East Publishing Co., is expected to be finalized by mid-June. Stax/Atlantic has had a successful year with their reissues of classic R&B tunes which sold well during the past year.

Burk also indicated that the acquisition of Stax is part of Gulf & Western's diversification into the record/music field and that the company is looking to expand further by acquiring other record labels. The Stax/Atlantic deal is expected to be finalized by the end of this month.

In addition to the music division, Paramount is also acquiring the Stax/Atlanta subsidiary which includes the Stax Music Publishing and Stax/Atlanta Records. The acquisition will allow Paramount to expand its music publishing and distribution capabilities.

The acquisition of Stax/Atlantic is expected to be finalized by the end of the year, with a completion date of December 31, 2022.
Andy's new album sounds beautiful. Just look at what's in it.

HONEY
ANDY WILLIAMS

LOVE IS BLUE
UP, UP AND AWAY
WINDY
THIS IS MY SONG
BY THE TIME
I GET TO PHOENIX
SPOOKY
THE IMPOSSIBLE DREAM
THEME FROM
"VALLEY OF THE DOLLS"
OUR LAST GOODBYE
SCARBOROUGH FAIR
CANTICLE

*Available in 4-track and 8-track stereo tape cartridges and 4-track reel-to-reel stereo tape.

Andy Williams. On Columbia Records®
NEW YORK—Roulette Records and Major-Minor Records in London have concluded a joint publishing and overseas distribution agreement. The arrangement, worked out by Morris Levy, Roulette president, and Phillip Solomon, Major-Minor president, includes participation in three international music publishing companies and the establishment of the Roulette logo in the United Kingdom.

Highlights of agreement include: 1) Solomon's purchase of 50 per cent of Planetary-Nom London Ltd., Roulette's U.K. music publishing branch. The publishing firm will maintain its own offices in London and general manager Andrew Heath will report directly to Solomon.

2) Roulette has purchased 50 per cent of Bernice Music and Pioneer Music, both owned by Solomon, from among the offices in the U.S. This portion of the agreement goes into effect immediately.

3) The cross-purchasing of the companies is the first step in a program initiated by Levy to "make available to Planetary the creative material for representation and promotion in the U.S. and overseas. London is the hub of overseas publishing and effective representation in the U.S. is essential to our program. We have found that representation with Phillip Solomon is as effective as possible in helping us sell our catalogue. We will pursue there's a solid flow of material back to this country.

4) The publishing-distribution agreement will allow Roulette to expand in Canada, where it has signed a contract with Planetary Nom Ltd., to purchase masters in the U.S. for release, distribution and publishing in Canada. The same process will apply to underground record labels in the other countries covered by our program.

George Hay started his radio career as an employee of the Memphis Commercial Appeal. He later worked in the advertising department of the Commercial Appeal before becoming a member of the commercial radio station WMC in June 1923. He gained nationwide acclaim when he wrote the first broadcast on the death of President Harding just minutes after Harding died.

George Hay, Opry Originator, Is Dead

VIRGINIA BEACH, Va.—George D. Hay, a pioneer radio announcer who originated the "Grand Ole Opry," died Wednesday (8) at 72, Hay, who was the radio station's first announcer, said he had been there for 85 years.

Hay was born in Cleveland, Tenn., and graduated from the University of Tennessee. He later joined the staff of the Commercial Appeal in Memphis, where he became the originator of the "Grand Ole Opry." He was a member of the National Association of Broadcasters and served as its president.

Dot Pressing Country Pace

LOS ANGELES — Dot Records is building a new 50,000-square-foot facility in Glendale for the country field. According to Richard J. Brown, Dot's president and general manager, Singin' T Productions vice-president and studio chief announcer, the company will move its operations to the new facility.

In addition to Hank Thompson, Mary Taylor and Roy Clark, whom Halsey has brought to Dot, newcomer Curtin Potter is being developed by Halsey for a Dot drive. The initial LP release by Thompson and Clark is scheduled for June.

Dot's success with Ronnie Lee and Sonny Curtis sparked a step-in-up in country activity a short piece with the signing of Cliff Cordofsky, Tommy Overstreet, Peggie Little, Ray Griffl, X. Lincoln and Eddie Fiskano.

RCA Will Release 'Producers' Track

NEW YORK — RCA Records will release the soundtrack of the Joseph E. Levine film, "The Producers," written and directed by Mel Brooks and featuring Zero Mostel, Gene Wilder and Dick Shawn. The original soundtrack will contain music and dialog excerpts.

MacDermott Cuts Record on Verve

NEW YORK — Gail MacDermott, the composer of "Hair," has signed a new deal with Verve, the label, and gets a record shot on his own paper in a Verve Forecast album, "Hair Pieces," which MacDermott, who plays electric piano and organ on the album, also handled the arrangements. "Hair Pieces" is produced by Rick Shorter, who also produced the handsome of as well as Verve's new hits. Shorter and MacDermott have worked on various record ventures together over the past several years.

The original Broadway cast of "Hair" is being released by RCA.

Cowsills in Tie With Dairy Assn.

NEW YORK — The Cowsills, MGM singing family, has signed a promotional agreement with the Dairy Promotion Marketing Association. The group will appear in TV commercials, publications, on the CMA Convention in Nashville, and in other appearances as well as other merchandising activities to increase the public's acceptance of dairy products. The Cowsills' next single for MGM will be "Indian Lake."

MORT NASATIR, center, president of MGM Records, presents the Cowsills with a gold record for their million-seller, "The Rain, the Park and the Sidewalks." Lenny Schein, MGM label manager, is at the extreme right.
Mantovani LP Gets Special London Pitch

NEW YORK—London Records has launched a special promotion campaign for Mantovani's latest album, "Mantovani Tango." It is the first album in many years to hit the market in both the traditional Mantovani reissue period of early spring and early fall.

The new Mantovani album marks the third set within one year for the artist. Traditionally, a new Mantovani set is released in April to the annual "March Is Mantovani Month" promotion, and another just in advance of the opening of Mantovani's annual album concert tour of the U.S.

In conjunction with the new LP, London Records has also continued its policy of regular updating and repackaging of earlier Mantovani sets. Included in the current promotion of "Mantovani Tango" are the past best-selling albums, "Gems Forever" and "Gems to Remember," both of which have new artwork.

The "Mantovani Tango" set was excellently received in the Japanese marketplace. Subsequent demand from American distribution outlets has resulted in the production of the package in both Japan and the U.S.

A special promotion piece for the stereo-only set prepared by London's national album promotion chief, is being sent to the firm's distributor executives and sales personnel as well as to all district sales and promotion men. The promotion material includes a 9 x 12 replica of what is known as "The 1969 Tango Award" presented to Bob Thiele recorded in the early 1950's. Representing the traditional era are Mantovani's "Armstrong," "Ringo the Slack," "Blue Last," and his most unusual soundtrack project, "The Man From Odd Couple." Since there was only 18 minutes of music on the film, the promotion will add out the LP with five short dialog excerpts from a straight, unedited musical version, with a few Mantovani hits for "Villa Rides," which is a rush release.

Mack, Producer With Know-How

Los Angeles—Tom Mack, staff producer at Dot Records, has been hitting the jackpot since broadening the scope of his activities. He is recording contemporary singles and albums, bringing new artists to the roster, developing a repackaged jazz series, and involving comedy dialog with music for select soundtrack projects.

Mack is responsible for Lalo Schifrin's "Mission Impossible" single and album, and the Mills Brothers' "Cab Driver" single and their just released "My Shy Violet" single. Mack has just completed Lalo Schifrin's "There's A Whole Lalo Schifrin Goin' On."

Another new project for Mack is Jimmie Haskell's four French horn quartet, with a single, "Summer Scene" preceding the debut LP. Mack is using Haskell's orchestra, recording the score of Dario Moreno's forthcoming love story, "Silver Gaucho," and modernizing the pianist's format.

In the big beat area, Mack is now developing singles for two new groups with extensive followings of whom have had album releases: Ritt Most and Ernie Andrews.

Having recorded two albums with Count Basie, Mack has a third LP working for October. He is also preparing a three-volume package featuring material recorded by Lalo Schifrin and Bob Thiele recorded in the late 1950's. Representing the traditional era are Mantovani's "Armstrong," "Ringo the Slack," "Blue Last," and his most unusual soundtrack project, "The Man From Odd Couple." Since there was only 18 minutes of music on the film, the promotion will add out the LP with five short dialog excerpts from a straight, unedited musical version, with a few Mantovani hits for "Villa Rides," which is a rush release.

Douglass Sets Multi-Media Format on 'Black Youth'

NEW YORK—Douglas International, continuing its strong multi-media study, "Black Youth Speaks," will include a documentary LP, a pictorial-expository format book, and a TV special. The company also plans a late May release for the first of its Lenny Bruce album series. The album juxtaposes Bruce's comments with the voices of current U.S. political leaders.

"Black Youth Speaks" is being produced in conjunction with the Massachusetts Achievement Teachers, an organization of Black Power organization. The series will be produced in conjunction with Prof. Gunnar Weil of Boston College.

The Bruce tapes will include the voices of President Lyndon Johnson, Vice-President Hubert Humphrey, Sen. Robert Kennedy, Barry Goldwater and Robert Nixon. The release will take advantage of this year's political conventions and election year, as well as representation through political clubs and politically oriented media.

Archway Formed

NEW YORK—A record company, Archway Records, has been formed in St. Louis by Joe Brewer, St. Louis area broadcaster. Initial release on the LP label is a single, "Take a Walk," by the Wolfmen.

Executive Turntable

Don England has been promoted to vice-president of sales and distribution of Columbia Records. In his new position, England will be responsible to Bill Farr, vice-president, for the operation of Columbia's sales, distribution and promotion organizations. In addition to sales, Farr will concentrate on the development of sales and marketing programs and national promotion campaigns for records, tapes, audio equipment and international sales and distribution organizations. More recently director of national sales for CBS Records, England has been with the Columbia organization since 1956.

Tony Martell has been appointed director of marketing for Kapp Records. Martell had been regional manager for Columbia Records in New York. Jack Wiedemann, Kapp's general manager, indicated that Martell will continue to handle Kapp sales, marketing and promotional activity for all product lines. Since Jan. 1, Wiedemann pointed out, Kapp has launched a full courtship of the new artists, and he said that Martell will play a key role in the development of these artists and will prepare for continuing expansion on all levels. Meanwhile, Sid Smith resigned last week.

Joel Dorn has been appointed executive assistant to Nestor Egerman, vice-president of Atlantic Records. In his new post, Dorn will have a wide range of responsibilities, including assisting Egerman in album production, artist negotiations, signings and ad work. Dorn will also handle the Atlantic contract staff, which has been responsible for the firm's jazz albums and as a jazz album producer. Before joining Atlantic, Dorn was a jazz disc jockey at WHAT, Philadelphia, for six years. He was a free-lance producer and had a number of his own albums released on Atlantic before joining the label.

Al Kooper has joined the staff of Columbia Records as a producer in the pop ad ameripop department. Kooper, one of the most prolific and articulate jazz instrumentalists, is a composer-arranger and a former member of the Blues Project. He also performed on Bob Dylan's "Blonde on Blonde," Columbia's 1968 record of the year. Kooper was born in Chicago and has been with Columbia for the past four years he has been W7's Chicago promotion man. He replaces Marvin Denne, now with Tegrammation Records.

Neely Plumb has gone into independent record production with his first project for Capitol. Plumb had been RCA's West Coast promotion director and became an appointed manager of CBS Records West Coast press and information department. In her new position, Miss Plumb will be responsible to Peter Farrow, general manager of the CBS Records west coast department, for artists residing on or touring the West Coast, and for CBS Records product, sales programs and personnel. She also will be responsible for the press and publicity information on the Coast from her base in Hollywood.

Jim McHugh has been named artist-promotion manager of the Midwest region for Date, Ode and Immediate records. In his new post, McHugh will be responsible to Jann Bruce Horst, vice-president and director of promotion for the three labels. For promotion of the product in nine major markets in the Midwest, he will work closely with the sales and promotion departments in Voyage and WNDQ and will handle sales and promotion in a number of smaller markets.

Eli Cezar has resigned as national sales manager of Audio Magnetics, Inc., a tape manufacturer and distributor. No replacement has been named. Cezar, formerly with Crown Corp. and Columbia Records, is the market representative to all sales representatives in the Rocky Mountain States. He will represent Muntz in Colorado, Utah, New Mexico, Idaho and Wyoming.

Otis Smith has been named head of single sales on all labels in the ABC Records combine. Smith will report to Robert Althuler, director of marketing. Smith has been in the record business since 1962 when he joined MGM as a junior assistant. He later was appointed to assistant supervisor of the royalty department. He later joined Riverside Records, where he was vice-president, and later was named director of marketing at Bearsville. He will be based in New York.
...and another million seller!

Aretha Franklin

"THINK"

Atlantic 2518

www.americanradiohistory.com
ARNOLD MAXIN, seated, head of Big 3 Music, is surrounded by a Carnegie group, Bean Smith and the Powell group. The group has been signed by Maxin to a writing and record production deal.

Permit Hold-Up Delays Knight’s Tour of England

LOS ANGELES — Following a delay in having his work permit cleared by the English government, Robert Knight is working the personal appearance circuit. The artist and his manager learned one lesson in the incident: territorial promotion jockeys cannot be handled by the British labor administration.

Knight was in New York to board a flight to London last month when British Decca, the government license, informed him that his work permit had not been cleared. Two short notices were the reason given. Knight was then to reschedule his trip to promote his debut Monument single, finally leaving May 1.

Bobby Weiss, Monument’s international director, said a minimum of four weeks is required to process a work permit. The paper delay was the first to happen on any Monument performer’s English tour. England is the only European country requiring work clearance, Last week Knight appeared in Super Record

By Supercopse

LOS ANGELES — Supercope, U.S. distributor of Sony cassette players and tape recording equipment, set first quarter sales and net income records for the three months ended March 31, 1968.

Net income after providing for taxes was $533,398 or 22.5 cents a share based on 2,100,000 shares outstanding at the end of the March quarter. This represents a 37 percent increase over net income of $388,184 or 21.5 cents a share based on 1,800,000 shares at the end of the same period in 1967.

First-quarter 1967 earnings were 27.5 cents per share, compared with sales of $55,251,291 for the same period in 1967.

Germany, Sweden and Denmark. This week he returns to London for club and TV appearances, returning to the U.S. about Monday (20).

MCA Sets Earinning Peak for Quarter

NEW YORK—MCA hit the highest quarterly earnings in its history, racking up an audaciously consolidated net income for the three months ended March 31, $4,816,000. Cross revenues for period totaled $56,831,000. For the corresponding three months in 1967, consolidated net income was $3,869,000. Cross revenues were $55,341,000 for the first quarter of 1967.

JAMAL JOINS ABC, IMPULSE

NEW YORK—Pianist Ahmad Jamal is going pop and jazz for ABC. He has been signed to record for both the ABC label, specializing in pop music, and Impulse, ABC’s jazz line, for the past several years Jamal has been recording for the Cadet label.

RAYMOND LEFEVRE, right, Kapp Records’ resident conductor, chats with Cyril Brannik, left, Kapp’s French representative, and Ben King of King Records, record store, at a reception for Lefevre during his recent visit here to promote his latest single, ‘La, La, La’.

(Handwritten notes on the page are not transcribed.)
JIMMY GILMER

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(And A Place To Lay Your Head)

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Management NORMAN PETTY

Booking Agency UNIVERSAL ATTRACTIONS
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THAT'S WHAT ALL THE RAPPIN'S ABOUT!
Pell Octet Is Back on Club Circuit After 5-Yr. Layoff

LOIS ANGELES — The Dave Pell Octet is returning to the night club circuit after a five-year layoff. Leader-saxophonist Dave Pell, presently Liberty’s A&R administrator, has assembled the members of his jazz band to work several dates at a North Hollywood club.

The Octet had cut 24 albums for labels such as RCA, Capitol, Kapp, Atlantic and Liberty.

Pell says he was influenced to return to club work by many of whom he hires to play on other tour dates. "If it works, we might make some more albums," Pell said. "I'd like to record the Octet sounds with new electronics."

Working with Pell on the first two dates at Donette on Thursday evening (9 and 10), are several of the players who will split sets or evenings. Most of the musicians play in the "Jooey Bishop TV Show" orchestra, so the sets, commence at 10 p.m.

Pell is filling his chairs with: Jack Sparkling and Frankie Capp on drums, Jack Sheldon and Don Fagerquist on trumpet; Tony Rizzi and Tommy Tedesco on guitar; Ray Brown and Buddy Clark on bass; Bob Emeredsen on trombone; Med Flory on baritone saxophone and Bob Florence on piano. Bassist Brown is the lone player never an original member of the Octet.

Pell plays old arrangements by Shorty Rogers, Bob Florence, Marty Paich, Bill Holman, Johnny Williams and Harry Berto. If he does decide to record the group, he says he'll have to seek a more contemporary image.

Pickwick Kicks Off 'Bump Ball' Record

NEW YORK — Pickwick 33, in conjunction with Milton Bradley, creator of the Bump Ball party dance game, has released "The Official Bump Ball Record." Dance instructor "killer" Joe Piro is sparking promotion on the game and LP, with nationwide personal appearances demonstrating the Bump Ball dance and using the record.

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Type of Business

Title

MAY 18, 1968, BILLBOARD
AT THIS TIME WE FEEL IT APPROPRIATE TO ANNOUNCE THAT "THE LOOK OF LOVE" BY SERGIO MENDES & BRASIL '66 HAS REACHED THAT JUNCTURE AT WHICH A RECORD BECOMES KNOWN AS A SMASH! FROM THE ALBUM·SP4137
'Faces' Has Body But No Punch

NEW YORK—Leonard Sil- man's "New Faces of 1968," which opened at the Booth Theatre on March 2, proved a variable show. It had some good numbers and some highly promising new talent. Warren Bros.-Seven Arts has the original cast album rights.

Among the most promising young performers were Gloria Bleezard, Madeline Kahn, Robert Klein and Suzanne Azor. Miss Bleezard, playing the dumb blonde who walks on and off in Sillman's revue, had a fine comedy song in "XORI L220" about a girl who forgets her name because of the many numbers used to identify her. The number was by Jerry Powell and Michael McWhinney.

Miss Kahn, another blonde, had several good numbers, including "Das Chicago Song," by Richard Whiteman and Tony Geis, a Marien-Dietrich-Bertold Brecht take-off, and Jack Shapiro's "Happy Girls," given by monolog, Klein, another farceur, resembled an earlier "New Faces" performance by Conny Gra- ham, and even sang "Love in a New Country," which was written by Graham.

Miss Astor also handled comedy well, but was outshone by the five trio of contestants in "Missed America," a first-rate comedy sketch.

The act's song leader was Nanci Phillips who really shone in this scene as the winning Miss Al- bama. Dottie Frank also performed well in the sketch.

Talent for the show by a Mo- zart take-off, "Die Zauber- fint," which was Miss Kahn, Klein, Brann- don Maggart and George Orm- sion's opportunity to display their wares. Maggart was especially good in his many comic singing roles and Orms- ion's top number was "Mama Dell" with Miss Phillips, Martha Hackett, Jerry and Michael K. Allen displayed acceptable straight singing voices.

Robert Lone, Joe Kyle, Elaine Giffen, Trudy Carson and Miss Frank and published it in the comic magazine's wedding issue.

The show was set in Sillman's living room, with the perfor- mance given to a beater's au- dience. Unfortunately, much of the show was lost on stage points, even of the comedy particularly well.

FRED KIRBY

Jefferson Airplane Makes A Perfect Musical Landing

NEW YORK—Jefferson Air- plane soared into Fillmore East on May 4 and gave the sold-out house one of the top performances of the season. The four- concert stand on May 3 and 4 drew an estimated 15,000 per- sons with both of Saturday's concerts sold out. The first show was set for 1968, (6) and 28, 1968.

Grace Slick, Marty Balin and the rest of the group sang and played their way through this CA group is one of the best using crescendos and climaxes to dance without screwing up a number. A perfect example was "Somebody to Love," one of their best selections. Slick Slick on vocals steadily built to the belted climax as did the musicians behind her. It was a real show stopper.

Jefferson Airplane started with one of their other big numbers, "Somebody to Love," and never let up as their program included "Today," "Greasy Jean," "Donovan's Fly-Trans- Love Airways," "Plastic Fantas- y," and "Beasts of Zoo" as well. On the Donovan number, Balin, Forma Kaukonen, Paul Kantner and Jack Cassaday played guitar as Spencer Dry- den played drums to back the vocals. Kaukonen, one of the top lead guitarists of the moment, was a standout throughout the program as Cassaday on bass.

The group progressed for four encore, all of which were excellent including Freddy Neil's "Other Side of This Life," a perfect selection.

The program opened with an English theatrical number by the author of Arthur Brown." The set was loaded with many numbers, including Brown's entrance wearing a flaming headdress and all- wearing a powdered wig. The ship's cloaked another as he changes his outfit during his pro- gram, which is simply packed with numbers, such as "I Put a Spell on You" and dialogue with the audience. He was backed by a good trio of mu- sicians, including an electric organist. But, his over-all effect were thin as his vocals were performed by FRED KIRBY.

Love Makes Strong Blues Rock Impact

NEW YORK—In its New York debut on Wednesday (18) at Generation, Love proved an effective blues rock group with a solid rhythm section. The group opened the show with "Mississippi Jack," a good, solid blues number, and closed with "Ain't No Sunshine," a good song in folks style, while Lee went to the drums, which he also played well.

Two other top selections, also

Sly & The Family Stone, plays the organ for bearded David Kapralik, Epic Records vice president in charge of A&R, and members of the group, at a recent recording session. The group appeared at Fillmore East, New York, Friday (19) to a sellout house.

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Two other top selections, also

Lloyd 4 to Tour Far East

NEW YORK—The Charles Lloyd Quartet begins a tour of the Far East this week under the auspices of the Offices of Cultural Presentations of the U.S. State Department. The tour opens Wednesday (15) and continues through Hong Kong, Bangkok, Singapore, Tokyo, Nagoya and Okinawa. Following the final State Department concert June 28, the group will probably close their tour before returning to the U.S. for the Philadelphia Music Festival at JFK Stadium.

During its Far Eastern tour, the Quartet will appear on radio and TV as well as play concerts in local halls and radio stations, festivals, concerts, music schools, and appear in local schools, and European and American miles and EU, with local musicians are also planned.

The group of Atlantic Records and is managed by George Avakian.

EX-ADDICTS PLAN BENEFIT

NEW YORK — Dayton Vil- lage, a community of ex- narcotics addicts, is planning a four-day Music Festival Benefit starting June 14, Stan Glaznik and Peter Glaznik, of Dayton Village, 450 Bayview Avenue, Staten Island, are still, need some folk and rock groups to complete the program.

Already set for the Festival's first three days, which will be held at Daytop, are Pete Seeger and John Holt, the final show of the Festival, to be held June 27, will take place at the Village Gate, with Duke Ellington set for.

MAY 18, 1968, BILLBOARD
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Roger Williams  If You Go  b/w The Impossible Dream  K-907
The Hesitations  Climb Every Mountain  K-911
Raymond Lefevre  La La La  b/w C’est La Rose  FC 4-149
David McWilliams  Days Of Pearly Spencer  K-896
The Gunter Kallmann Chorus  Talk To The Animals  b/w In The Heat Of The Night  FC 4-150
The Marshmellow Highway  I Don’t Wanna Live This Way  K-904
Turley Richards  This Is My Woman  K-906

Kapp Records
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- INDEPENDENT RECORD PRODUCERS (Please list label credits)
- MUSIC PUBLISHERS (Please list licensing affiliation)
- SHEET MUSIC JOBBERS
- DISTRIBUTORS (Please list lines handled—Record labels; Tape, reel-to-reel, cartridges; Playback equipment; Musical instruments; Musical accessories)
- RECORD DEALER ACCESSORIES & SUPPLIES
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  - Carrying Cases
  - Catalog Services
  - Cleaners, Cloths & Brushes
  - Needles
  - Rock Manufacturers
  - Title Strips
- MUSICAL INSTRUMENT MANUFACTURERS & DISTRIBUTORS
  - Guitars (Specific if amplified or not)
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  - Combo Organs
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**Tim Rose Puts on Unwilted And Powerful Performance**

NEW YORK — Tim Rose, using folk and folk rock, hit home in a powerful performance at the scene Monday (6) as the Columbia artist broke in his new act. Aided by a fine back-up trio featuring lead guitarist Elliot Randall and bass guitarist Jim Kirby, Rose was especially effective in selections from the Columbia album bearing his name at its title.

Two of these, "Hey Joe (You Shot Your Woman Down)" and "Come Away, Melinda," are singles. The former is being serviced by the label on a limited basis, while the latter in Rose's latest hit. "Hey Joe," built in intensity as Rose wailed the telling lyrics. Even with the reduced instrumentation, "Come Away, Melinda," was potent in its anti-war message.

And Rose was potent in his delivery of his full program, which included "Morning Dew," a folk rocker from the album and the tender folk "When I Was a Young Man," the only number performed without drums. Randall's playing stood out in the latter. "Oh Susannah" took on a new dimension in an extended version by Rose. His program ended with the hardest rock number of the set, Rose's "It's Over." In addition to singing, Rose played the guitar well, but left lead guitar to Randall.

FRED KIRBY

**Pat Lundy Hits The Club Trail**

NEW YORK — Pat Lundy, Columbia Records singer, begins a round of East Coast nightspot dates for seven weeks beginning Monday (20). Miss Lundy, who recently returned from a Caribbean tour, starts her East Coast rounds in Boston with a seven-day engagement at Len's on the Turpikoe and a two-week stay at The Pal Mall. She'll conclude the tour with a four-week stand at The Bird Cage in Atlanta.

During her East Coast swing, Miss Lundy is scheduled to return to New York for a guest appearance on Merv Griffin's TV show. In conjunction with the tour, a special Boston and Atlanta promotion drive has been set for her recent Columbia single, "Does She Ever Remind Me of You?"

---

**Artist Signings**

- Continued from page 14

An audiovisual deal with Laurie Records. He previously recorded on the Seville label. . . . The Illinois Speed Press to Columbia. Shirley Ellis and writer-producer Mike Nichol have been signed to the Bell label. . . . White Whale Records signed the Caravans. Their first album, produced by Barry Goldberg, is titled "The Rockets" and consists of original material written by the group's members, Don Airey, Bill Talbot, Ralph Molina, Bobby Nix and George and Leon Whit-sell.

**Campus Dates**

- Continued from page 14

Friday (17); and Brigham Young University Saturday (18). Murray the K. radio-TV personality will speak on "Modern Music and the New Generation" at Smith College, Northampton, Mass., Tuesday (14).

Jay and the Americans, United Artists group, at St. John's University, Queens, Friday (17).
A SPECTACULAR NEW SINGLE BY THE ASSOCIATION

"TIME FOR LIVIN'"

b/w

"BIRTHDAY" (Morning)

#7195

... AND THE CHARTS BEGIN TO CHURN!!!

PRODUCED BY BONES HOWE

WARNER BROS. - SEVEN ARTS RECORDS, INC.
New Albums for May

VICTOR

The Romantic World of Eddy Arnold

LPM/LSP-4009

The Best of Bobby Bare Volume 1

LPM/LSP-3906

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LPM/LSP-3938

Don Gibson

LPM/LSP-3974

The Artistry of Jorge Morel

LPM/LSP-3953

Maria Dallas

LPM/LSP-4019

George Beverly Shea

LPM/LSP-3945

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*Manufactured and Distributed by RCA
BRUSSELS

Vogue artist Long John Baldry visited Brussels at the end of this month for an appearance on the TV show "Tinterklikken." American group, the Association (Vogue), visit Brussels Monday (17) and Tuesday (18) for TV appearances on "Vibrato" (RTB) and "Tinterklikken." Vogue's groups Les Charlottes and Les Troubadours appeared at Wolf City May 10 and 12. "Concerts Voor Naties," by Josaphat Stolle (SABC) is making a big impact here. Stolle will cut German and French versions of the record, which has already been released in Holland. Vogue artist David Christie promoted his chart entry "Julie" on the "Vibrato" TV show. . . Lynn, the white cows to press and radio men to promote the new Jo Leeman record "de witte rozer," . . . Lise and Willy promoted their Eurovision song "A Chance as Champion" on the "Futur" program. . . . The Mortens Brothers have recorded an instrumental version of the British Eurovision song "Congratulations." Les Soleilgou follow up "Les Roes Branchies" with "Maman, la plus belle du Monde" for Vogue. . . . Palette released Will Fiddy's Dutch version of the Belgian Eurovision song, "Quand a reviendras," by Claude Lombard. . . . Vicky, the original interpreter of "Love Is Blue" has recorded a Dutch version of the song for Polygram, "De liefde is raar." . . . Robert Enger (Polygram) has cut a French version of the Will Turner country and western hit, "El Bandito." . . . Vogue reports its top-selling records in April as "Requiem," by Georges Petit: "Il est Cinq Heures, Paris s'Elève." by Jacques Druon: "La La La," by Manchel: "Julie," by David Christie, and "Giddy Up a Ding Dong," by O. J. Armatth . . . "Loveblind," by Rudi Anthony, which won first prize in the Canberra contest, was released on a single by Cardinal.

JAN WALDORF

CARACAS

Multrions will promote Dionne Warwick's LP "Valley of the Dolls" in conjunction with showing of the movie. . . . La Discoteca will issue an album recorded live by Les Clusters (Bongo). The recording, the first done live in Venezuela, took place in "Pop & Op Musical," a happening staged weekly by a group of young artists and disco jockeys. . . . Carlos Lico's "Tengo" and "I Bello por Igual," the latter written by Manuel Alonsoduro, are the first titles released by Distribuidora Nacional de Discos on its newly signed Capitol (of Mexico) label.

CBS commemorated the second anniversary of Javier Solís' death with the release of an album with 12 of his hits. The press gave the singer and the record extensive coverage with material and pictures. . . . June will be Frank Pourcel Month for Multrons. The company has released a single containing "Live for Life" and "Love Is Blue" by this artist and will

(Continued on page 51)
THE DEMAND SINGLES
FROM THEIR HIT ALBUM
"EVERYBODY'S NEXT ONE"
"BORN TO BE WILD"
D-4138
LOS ANGELES—Josed Hofmann, Gregor and Paderewski as soloists with a string orchestra. Actual piano performances by these artists are the programming highlights of the 50th-anniversary over 50 radio stations in a one-hour syndicated program, "Anniversary Classics.

The program features a Verdi concerto, a Chopin etude, a Beethoven variation, a Schubert sonatina, a Schumann waltz, a Tchaikovsky concerto, a Chopin nocturne, a Chopin étude, a Brahms scherzo, a Beethoven variation, a Poulenc sonatina, and a Chopin étude.

For the show’s entire length, Tushinsky will perform a complete set of Schumann’s compositions, including the complete set of his piano works.

PROGRAMMING AIDS

EDITOR'S NOTE: The Programming Aids Service is intended to show what's happening at radio stations around the nation in regards to records...primarily records not yet on the chart or on the bottom of the chart. The music trends. WERE researched by Mel Reisman of Easy Listening, and R&B stations. Best Pick is a record that has a chance to go all the way. Best Leftfield Pick is a record that a bit could go all the way. Biggest Happening is a record that is getting most requests and sales.

HOT 100 RADIO

EL PASO, Tex.: KELP program director, air personality Charlie Russell—Best Pick is "I Was a Carpenter," by the Four Tops, Motown. KELP's 'Hit Parade' "Let Me Love You" by Herb Albert, A&M; the band "Don't You Love Me," by Lynn Anderson, Capricorn; Best Leftfield Pick is "I Don't Really Love You," by the Delphonics, Motown.

MIWABA: WOKY music director, Bob Barry—Best Pick is "Groovy Baby," by the Drifters, R&B; "I'm Gonna Love Her Just A Little Bit More," by the Righteous Brothers, Epic; Best Leftfield Pick is "MacArthur Park," by Richard Harris, Dunhill.

ST. LOUIS: WMC Program Director, Bob Erickson—Best Pick is "Yesterday I Heard the Rain," by Tony Bennett, Columbia; Best Leftfield Pick is "Louisiana Man," by the Polka-Sonic Singers, Prestige.

HUNTSEVILLE: Ala.: WHEP air personality, station manager, Sugar Dugan—"Take Me To Your Lover," by the Gentrys, Liberty; "I'm Gonna Love Her Just a Little Bit More," by the Righteous Brothers, Epic; Best Leftfield Pick is "I've Got a Sure Thing," by Otis & the Nightingales, Stax.

MIAMI: WAME program director, Lee Wilson—Best Pick is "The Girl From Ipanema," by Stan Getz & Gil Evans, Verve; "I'm In Need Of You," by Jesse Boone, Brabo; Biggest Happening is "Get In The Groove," by Herb Albert & the Tijuana Brass, Verve.

TYLER, Tex.: KZKY music director, air personality, Bob Embrey—Best Pick is "Two Sides To Every Coin," by Delores Foley, Elephant; Biggest Happening is "I've Got A Sure Thing," by Otis & the Nightingales, Stax.

DIAMOND: Calif.-Best Pick is "Foolish Prison Blues," by Johnny Cash, Columbia; Best Leftfield Pick is "Two Sides To Every Coin," by Delores Foley, Elephant; Biggest Happening is "I've Got A Sure Thing," by Otis & the Nightingales, Stax.

ST. PETERSBURG: Fla.—Best Pick is "Foolish Prison Blues," by Johnny Cash, Columbia; Best Leftfield Pick is "Two Sides To Every Coin," by Delores Foley, Elephant; Biggest Happening is "I've Got A Sure Thing," by Otis & the Nightingales, Stax.

POTSDAM, N.Y.: WMTR program director, Ralph Bruboon—Best Pick is "Foolish Prison Blues," by Johnny Cash, Columbia; Biggest Happening is "I've Got A Sure Thing," by Otis & the Nightingales, Stax; Future Pick is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; Best Leftfield Pick is "I've Got A Sure Thing," by Otis & the Nightingales, Stax.

COLUMBUS, Ohio: KCBS music director Jeff Mintz—Best Pick is "I'm Gonna Love Her Just A Little Bit More," by the Righteous Brothers, Epic; Biggest Happening is "I've Got A Sure Thing," by Otis & the Nightingales, Stax; Future Pick is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; Best Leftfield Pick is "I've Got A Sure Thing," by Otis & the Nightingales, Stax.

MODERN RADIO

HOLLYWOOD: KMPC program director, Russ Barnett—Best Pick is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; "I'm Gonna Love Her Just A Little Bit More," by the Righteous Brothers, Epic; Biggest Happening is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; Future Pick is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; Best Leftfield Pick is "I've Got A Sure Thing," by Otis & the Nightingales, Stax.

BAKERSFIELD: Calif.—KERN music director, Monte Montgomery—Best Pick is "I'm Gonna Love Her Just A Little Bit More," by the Righteous Brothers, Epic; Biggest Happening is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; Future Pick is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; Best Leftfield Pick is "I've Got A Sure Thing," by Otis & the Nightingales, Stax.

SIOUX FALLS: S.D.—KFAT program director, Bob Lott—Best Pick is "I'm Gonna Love Her Just A Little Bit More," by the Righteous Brothers, Epic; Biggest Happening is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; Future Pick is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; Best Leftfield Pick is "I've Got A Sure Thing," by Otis & the Nightingales, Stax.

SPRINGFIELD, Mo.: WCFL program director, Ron Bastone—Best Pick is "Mr. Robinson," by Simon & Garfunkel, Columbia; Best Leftfield Pick is "It's Gonna Be A Long Time," by Jerry Lee Lewis, Frontier; Biggest Happening is "I've Got A Sure Thing," by Otis & the Nightingales, Stax.

(Continued on page 26)
Rowan & Martin
The Hottest Comedy Team
On TV
WHEN YOU WANT THEM

The Humor of Rowan & Martin

FLS 15109 Stereo

Now Available From

EPIC
look to the stars for May
No Competition—Just His Own

PROGRAMMING AIDS

• Continued from page 22

Field Pick in "Chain Around The Flowers," by Lewis and Clark Expedition. Colgate: Biggest Happening is "Yummy, Yummy, Yummy," by the Ohio Express. Best Leftfield Pick is "D.I.V.O.R.C.E.," by Rick Harris. Best Prestige Pick is "Bring a Little Lovin'," by the Los Bravos, Press. San Bernardino, Calif.: KXEN music director T. Michael Jordan says: "Ricky Nelson, Prestige is the biggest group. RKO's biggest Leftfield Pick is "Bring a Little Lovin'," by the Los Bravos, Press; Biggest Prestige Pick is "D.I.V.O.R.C.E.," by Rick Harris. Best Happening is "Happening" by the Ventures. Detroit, Mich.: Best Pick is "My Shy Violet," by the Mills Brothers; Best Leftfield Pick is "Down Here with My Baby," by the Mills Brothers; Best Prestige Pick is "Bring a Little Lovin'," by the Los Bravos, Press. San Francisco, Calif.: KAY music director Dick Smith—Best Pick is "It's My Time," by the Everly Brothers. Brother: Biggest Happening is "Happening" by the Ventures. Best Prestige Pick is "D.I.V.O.R.C.E.," by Rick Harris. Dunhill (Have been playing this one for over a month, but getting bigger and better.) Best Prestige Pick is "D.I.V.O.R.C.E.," by Rick Harris. Best Leftfield Pick is "Bring a Little Lovin'," by the Los Bravos, Press; Biggest Happening is "Happening" by the Ventures. RKO program director is "Dead," by Carolyn Sullivan, Philips. Palm Desert, Calif.: Head music director and deejay Bill Campbell—Best Pick is "Man Without Love," by Engelbert Humperdinck; Prestige Pick is "I'm Gonna Leave You," by Bobby Goldsboro, United Artists.

TOLEDO, Ohio: WLTI survey director Curt Roemer—Best Pick is "Little Bird," by the Beach Boys. Capital: Best Leftfield Pick is "A Man Without Love," by Engelbert Humperdinck; Happening is "San Francisco Girls," by the Ferry Tree, Uni; Biggest Happening is "How We Ever Get This Way," by Andy Kim, Deed. BARTER: "My One and Only Love," by the Four Tops. What You Don't Critique: This is a very popular Maine group and this record with proper exposure could go nationwide.)

TULSA, Okla.: KAVY Bill Miller—Best Pick is "This Guy's In Love with You," by Rick Nelson. Best Prestige Pick is "I'm Gonna Leave You," by Bobby Goldsboro, United Artists; Biggest Happening is "Happening" by the Ventures. A&M: Happening is "San Francisco Girls," by the Ferry Tree, Uni; Biggest Happening is "How We Ever Get This Way," by Andy Kim, Deed. BARTER: "My One and Only Love," by the Four Tops. What You Don't Critique: This is a very popular Maine group and this record with proper exposure could go nationwide.

LOUISVILLE, Ky.: WLOU air personality Jerry Tucker—Best Pick and Best Leftfield Pick is "A Man Without Love," by Engelbert Humperdinck; Biggest Happening is "Happening" by the Ventures. A&M: Happening is "San Francisco Girls," by the Ferry Tree, Uni; Biggest Happening is "How We Ever Get This Way," by Andy Kim, Deed. BARTER: "My One and Only Love," by the Four Tops. What You Don't Critique: This is a very popular Maine group and this record with proper exposure could go nationwide.

RHYTHM AND BLUES RADIO

Cleveland: WCKY disc jockey and air personality Ernestine Mathis—Best Pick is "Love's Feelin'," by Lenny & Vikki; Best Leftfield Pick is "Livin' In Fear," by the Bugaboos. Biggest Happening is "Tribute to a King," by William Blake. Best Prestige Pick is "I've Got to Have You," by the Fantastic Four; "Ruth," by the Temptations, Gordy. Biggest Leftfield Happening is "It's You For Me," by the Topstones; biggest Prestige Pick is "It's You For Me," by the Topstones.

10 Years of Grammy Award Winning Songs

1967 Up Up and Away
1966 Michelle
1965 The Shadow of Your Smile
1964 Hello Dolly
1963 Days of Wine & Roses
1962 What Kind of Fool Am I
1961 Moon River
1960 Theme from Exodus
1959 The Battle of New Orleans
1958 Volare

The Pete King Chorale
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This is too.
"HAPPY MAN"
c/w "Another Go Around" #9533
PERRY COMO'S
new Victor single.
Country Music

Show Biz Forms Pub. Co. — Roger Sovine at Helm

NASHVILLE — Show Biz, Inc., the largest producer of TV and movie music properties in the country, has branched out into the publishing business. The firm, which has been expanding steadily during the past few years, has created Show Biz Music, Inc., which will be headed by Roger W. Sovine, vice-president and general manager.

Sovine joins Show Biz Music after four years with Cedarwood Publishing Co., most of which time was served as professional manager. The son of Starday artist Red Sovine, he recently signed a recording contract with Imperial Records (Billboard, April 13), and his first release, "Cullman, Alabama," made the charts immediately.

Sovine will start immediately. He will develop a staff of writers which, he said, "will be representative of both country music and the entire spectrum of Nashville's musical scene. He said the ultimate goal of the publishing company will be to build it into a major factor, and to work with record companies and artists.

Announcement of the expansion was made by Jane Dowden, president of the parent corporation, Show Biz, Inc., who will act as an arm of Noble-Dury, and then became an independent entity. At one time it was an all-female organization, but by this year it was named "Tandy Rice a vice president. The addition of Sovine increases the trend toward balance.

Offices for the publishing company are located in the Baker Building, immediately adjoining those of Show Biz, Inc.

Hill Buys Hess & Forms Complex—Seeks New Talent, Eyes Spread

NASHVILLE — Eddie Hill, long-time TV personality and partner of Jake Hess in Pete Emery Productions, has purchased all stock in the Hess corporation and formed Eddie Hill Productions.

The complex includes two publishing firms, a booking company, a public relations and advertising department, custom recording and talent management.

Hill already has placed the new "Ston Hitchcock" color TV tape syndication into 61 markets, with many more "probables." In all, he has four syndications working.

The Hill firm has established Thunder Music (BMI), and is in the process of negotiating a publishing contract with ASCAP, for a company yet to be named.

Long Agency Moves Into Mod and Rock

NASHVILLE—Expansion of the Hubert Long Talent Agency into the contemporary and rock music areas was announced this week with the addition to the organization's roster of Chuck Neese.

Neese, a one-time rhythm guitarist with a combo, also operates his own booking agency, Bandwagon Talent, which catered to collegiate and teen club business. He also worked for a time as a school teacher.

Neese will supplement the booking activities of John Owen, Shorty Lavender, and Louise Dunn.

He said Neese's contacts in the pop field will enable the firm to offer a wider range of talent to the buyers.

WHERE IS CHRISTOPHER ROBIN?

NEW HANDBOOK OF SOCIAL CORRUPTION

DON RICKLES IS COMING ON

WARNER BROS. - SEVEN ARTS RECORDS, INC.

CAPITOL COUNTRY promotion man Wade Pepper shows display used to promote Buck Owens most successful promotions in Month, reportedly one of the Capitol Records history.

20,000 Attended Derby Week Show

LOUISVILLE — The Moeller Talent Agency again packaged a Derby Week show here which played to a crowd of more than 20,000 in massive Freedom Hall.

This was the 12th annual Philip Morris Derby Festival Music show, held every year except 1967, when racial tensions forced its cancellation.

The one-year layoff obviously didn't hurt. Thousands filled every available parking space. Some had to walk nearly a mile after parking their cars far from the entrance of the Kentucky Fair and Exposition Center.

Local favorite Pee Wee King was emcee of the show, and he performed with his old partner, Redd Stewart. The Stoneman brought the crowd to life as the first act on the show, despite the absence of Pop Stoney, hospitalized following surgery.

Columbia artist Dill Perkins performed, and then Wally Wynn received explosive applause, as he sang a steady succession of songs to intermission.

In the second half, Tex Williams did a series of numbers, and Ted and Wynette scored well. The show was closed by Columbia's Ray Price, whose big band with strings was completely lost in the microphone arrangement.

This annually is one of the biggest country music shows staged, and Moeller has packaged it each year.

Pee Wee King to Disband Band; To Be a Weekender

LOUISVILLE — Pee Wee King says it's official: he is going to disband his band, the Golden West Cowboys.

Although the composition of the band has changed considerably in its 32 years, King has continued to operate with a band, block booking dates everywhere. He has done his own booking for a number of years.

"From now on I'm going to be a weekend performer," King said. "I can play the Thursday-Friday-Saturday nights dates and make as much as I would have making a support band all week long.

Redd Stewart, who has worked as a single now for some time, said he might team up with King on working some singles in the future. Stewart, who with King co-authored "The Tennessee Waltz," is booked by Acuff-Rose in Nashville.

King said, "I have already notified the boys in the band that, effective Dec. 1, the band will no longer exist."

6 Country Artists 'Work' As HemisFair Promoters

SAN ANTONIO — Six country performers received a one-week, expenses plus salary tour of HemisFair in return for not working. But it was not intended that way.

"Our expectations at the fair have simply been short," said Art Barnow, the man in charge of talent. "We thought it would be more good to let them promote than to perform."

Troubles began long before the HemisFair opened. A package labeled "Grand Ole Opry" was booked by Acuff-Rose's Houston. Perforever to play two weeks of the event, beginning May 1. The package, consisting of RCA Victor's George Hamilton IV, and Homer & Jethro; Hickory's Sue Thompson and Bill Carlisle, Roy Clark and Ben..."
Williamson Appoints Son
Executive in Operations

NASHVILLE — Chart Records, which began with a $350 purchase four years ago, has added another name to its executive roster. Slim Williamson, president, announced the appointment of his son, Cliff, who will work with him in operating Chart and its affiliated companies.

In addition to Chart, Williamson owns the Great label, Yonah, Peach and Sue-Mot publishing companies; Better Broadcasting, Inc., which owns and operates several radio stations; and Country Talent Agency, which handles most of the Chart talent.

At seven, Cliff Williamson was proclaimed the youngest disk jockey in the world, working on WIMI in Winder, Ala. Now, at 19, he plays four musical instruments, attends college, and

(Continued on page 34)

Nashville Scene

BY BILL WILLIAMS

Mike Firth, who heads Acuff-Rose Ltd. in London, is in town for talks with Wesley Rose. Margie Bowers has concluded an album, "Margie Bowers Sings Today's Country." It comes on the heels of a successful single, "Floyd Cramer's "Class of '68" is due out soon. Del Turner went from the Flame Club in Minneapolis to the Poodle in Nashville. Her next session will be produced by Jack Clement. Her husband, songwriter Ken Westbury, is scoring well with singles by Bobby Lewis and Mac Wiseman. Jim McCoy has taken over Rodeo Ranch Park in Winchester, Va., and it will be running every Sunday and holiday from May 26 to the second week of September. Marion Worth, Bobby Lord and Marty Robbins made two appearances at the Food Fair in Birmingham at the Associated

(Continued on page 34)

Yesteryear's Country Hits

COUNTRY SINGLES—
5 Years Ago
May 18, 1953
1. Still—Bill Anderson (Decca)
2. Lonesome 7-702—
   Hawkshaw Hawkins (King)
3. Act Naturally—Back Owens (Capital)
4. Is This Me—Jim Reeves ( RCA Victor)
5. End of the World—Joker Davis ( RCA Victor)
6. Yellow Banana—Faron Young (Mercury)
7. Walk Me to the Door—Ray Price (Columbia)
8. We Must Have Been Out of Our Minds—George Jones & Melba
   Montgomery (United Artists)
9. Take a Letter—Miss Grey—
   Justin Tubb (Gowne)
10. The Man Who Robbed the Bank at Santa Fe—Hank Snow ( RCA Victor)

COUNTRY SINGLES—
10 Years Ago
May 19, 1948
1. Oh, Lonesome Me/I Can't Stop
   Loving You—Don Gibson ( RCA Victor)
2. All I Have to Do Is Dream/
   Claudette—Cindy Ann, (Cadence)
3. Weary My Ring Around Your Neck/
   Watson—Don't Wait It's Time—
   Elvis Presley ( RCA Victor)
4. Just Married/Starvation Love—
   Marty Robbins ( Columbia)
5. Ballad of a Teenage Queen—
   Johnny Cash (Sun)
6. Breakdown—Jerry Lee Lewis (Sun)
7. Send Me the Pillow You Dream On—
   Hank Locklin ( RCA Victor)
8. Curtain in the Window—Ray Price (Columbia)
9. Jacqueline—Bobby Helms (Decca)
10. Don't—Elvis Presley ( RCA Victor)

WHERE IS
CHRISTOPHER ROBIN?

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DECCA RECORDS, A Division of MCA Inc., New York, N.Y., U.S.A.
### Billboard Special Survey for Week Ending 5/18/68

#### Hot Country Singles

<table>
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<th>Artist(s)</th>
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<td>I WANNA LIVE</td>
<td>Glen Campbell</td>
<td>Capitol 2146</td>
<td>6</td>
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<td>2</td>
<td>HONEY</td>
<td>Bobby Goldsboro</td>
<td>United Artists 50283</td>
<td>8</td>
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<tr>
<td>4</td>
<td>WILD WEEKEND</td>
<td>Bill Anderson, Decoy 22220 (Stairway, BMI)</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>ANOTHER PLACE ANOTHER TIME</td>
<td>Lynn Anderson, Chet 50-1026 (Vonnie, BMI)</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>HAVE A LITTLE FAITH</td>
<td>David Houston, Epic 1297 (Gallion, BMI)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>THE LEGEND OF RONNIE &amp; CLYDE</td>
<td>Marie Avgoust, Capitol 3122 (Blue Book, BMI)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>I SAW YOU</td>
<td>Waylon Jennings &amp; Anita Carter, RCA Victor 47-9480 (Music City, ASCAP)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>CITY OF THE LOST</td>
<td>Loretta Lynn, Decoy 32264 (S-Aire, BMI)</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>WALK THROUGH</td>
<td>Conway Twitty, Decoy 32272 (Type, BMI)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>LITTLE GREEN APPLES</td>
<td>Roger Miller, Story 2148</td>
<td>11</td>
<td></td>
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<tr>
<td>24</td>
<td>SWEET ROSE JONES</td>
<td>Buck Owens &amp; His Buckaroos, Capitol 2142 (Blue Book, BMI)</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>THAT'S WHEN I SEE THE BLUE</td>
<td>Jim Reeves, RCA Victor 47-9460 (Pony Star, BMI)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>NOT ANOTHER TIME</td>
<td>Lynn Anderson, Chart 50-1026 (Vonnie, BMI)</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>SHE WENT A LITTLE PARTNER</td>
<td>Young, Mercury 72774 (Gallion, BMI)</td>
<td>11</td>
<td></td>
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<tr>
<td>13</td>
<td>THERE AIN'T NO EASY RUN</td>
<td>Dean Dillon, Mercury 72779 (Gallion, BMI)</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>COUNTRY BLESSINGS, WOMAN</td>
<td>Jan Howard, Decoy 32269 (Staple, BMI)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>RAINBOWS ARE BACK IN STYLE</td>
<td>Merle Travis, Imperial 42300 (Blue Book, BMI)</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>YOU ARE MY TREASURE</td>
<td>Jack Greene, Decoy 32301 (Forest Hills, BMI)</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>WILD BLOOD</td>
<td>Old Shep, United Artists 500700</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>MENTAL JOURNEY</td>
<td>Leon Ashley, Ashley Ball</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>HOLDING ON TO NOTHING</td>
<td>Porter Wagoner &amp; Dolly Parton, RCA Victor 47-9506 (Pony Star, BMI)</td>
<td>6</td>
<td></td>
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<tr>
<td>22</td>
<td>SUNDOWN MARY</td>
<td>Elly Walker, Monument 1085 (Columbia, BMI)</td>
<td>11</td>
<td></td>
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<tr>
<td>23</td>
<td>WILL YOU VISIT ME ON SUNDAYS</td>
<td>Charlie Louvin, Capitol 2106 (Blue Book, BMI)</td>
<td>11</td>
<td></td>
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<tr>
<td>34</td>
<td>WITH PEN IN HAND</td>
<td>Johnny Daniel, United Artists 53292</td>
<td>4</td>
<td></td>
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<tr>
<td>25</td>
<td>A THING CALLED LOVE</td>
<td>Jimmy Dean, RCA Victor 47-9464 (Vonnie, BMI)</td>
<td>11</td>
<td></td>
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<tr>
<td>32</td>
<td>SOMETHING PRETTY</td>
<td>Gary Stewart, Capitol 2137 (Atlantic, BMI)</td>
<td>11</td>
<td></td>
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<tr>
<td>42</td>
<td>LOVE IS IN THE AIR</td>
<td>Marty Robbins, Decca 44009 (Decca, BMI)</td>
<td>3</td>
<td></td>
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<tr>
<td>28</td>
<td>YOU BETTER SET DOWN KIDS</td>
<td>Bobby Patterson, Mercury 72773 (United Artists, BMI)</td>
<td>8</td>
<td></td>
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<tr>
<td>29</td>
<td>AN ORDINARY MIRACLE</td>
<td>Wynn Stewart, Capitol 30039 (South Town, BMI)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>43</td>
<td>REMEMBERING</td>
<td>Jody Miller, RCA Victor 47-9460 (Vonnie, BMI)</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>ROW, ROW, ROW</td>
<td>Hank Williams, Monument 1065 (Columbia, BMI)</td>
<td>4</td>
<td></td>
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<tr>
<td>32</td>
<td>WHAT A WAY TO LIVE</td>
<td>Johnny Cash, Hop 105 (Pamper, BMI)</td>
<td>10</td>
<td></td>
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<tr>
<td>38</td>
<td>COUNTRY GIRL</td>
<td>Delia West, RCA Victor 47-9472 (Type, BMI)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>49</td>
<td>GON' HOME FOR THE LAST TIME</td>
<td>Jerry Rice, Decoy 22220 (Pamper, BMI)</td>
<td>4</td>
<td></td>
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<tr>
<td>36</td>
<td>SMALL TIME LABORING MAN</td>
<td>George Jones, Monument 1079 (Gallion, BMI)</td>
<td>6</td>
<td></td>
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<tr>
<td>37</td>
<td>EVOLUTION AND THE BIBLE</td>
<td>Merle Travis, Imperial 42300 (Cedarsdale, BMI)</td>
<td>9</td>
<td></td>
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<tr>
<td>37</td>
<td>THE LAST GOODBYE</td>
<td>Dick Wilson, Capitol 2123 (Nine Rose, BMI)</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>52</td>
<td>I'VE BEEN THERE BEFORE</td>
<td>Key Price, Columbia 45055 (Gravenlin, BMI)</td>
<td>3</td>
<td></td>
</tr>
</tbody>
</table>

#### Chart Notes
- **No Another Time**: LYNNE ANDERSON
- **No Another Time**: LADYSAW WENDY LINSDAY

---

**No Another Time**

A theme song is a term used in songwriting and music history to describe a song that is written specifically for an episode or season of a television series, movie, or other media. This type of song often becomes popular through the airing of the program on which it is featured.

In the context of Billboard's Hot Country Singles chart, this theme song holds a notable position, reflecting its significance in the country music genre. The song's popularity is further underscored by its placement in the weekly survey, indicating its widespread appeal and reception among listeners during the week ending on May 18, 1968.
Capitol presents JAMES' next #1

‘HEAVEN SAYS HELLO’
This is the week the stars come out!

TOMMY BROWN
He's from White Plains, and began singing with his school glee club.

THE UPPER SET
There are five parts to this great set. The boys are all from New Jersey, and they've been playing together for three years.

VAHAN KHANZADIAN
A tenor from Syosset, N.Y., with a big, brilliant voice.

SHARON REDD
This 22-year-old girl can sing everything from jazz to opera. She's from The Bronx.

His from White Plains, and began singing with his school glee club.

TOMMY BROWN
He's from White Plains, and began singing with his school glee club.

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There are five parts to this great set. The boys are all from New Jersey, and they've been playing together for three years.

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A tenor from Syosset, N.Y., with a big, brilliant voice.

SHARON REDD
This 22-year-old girl can sing everything from jazz to opera. She's from The Bronx.

THE NEW HORIZON
Four guys from the East, plus a girl from Indiana and a girl from London. Together they make a bright new group with a bright new sound.

DICK RICH
An ex-dj from Willow Grove, Pa., who turned in his mike for a guitar.

THE PORTRAITS
Four bright new faces on the music scene. These talented young men hail from the Los Angeles area.

THE POPULAR FIVE
This group has been singing together for six years and has a great pop sound all its own.

DEENA JAVOR
A 24-year-old Brooklyn girl who composes, arranges and plays her own music.

TRIO LOS CHICOS
Three young men from Puerto Rico who've been singing and playing the guitar since childhood.

This week, these new recording stars make their radio debut. Performing the Schaefer jingle. They're the ten new groups and soloists we've discovered in the Schaefer Talent Hunt.

The Talent Hunt began several months ago. When we went hunting for the stars of tomorrow.

Over a thousand people entered. And now we're giving the winners a chance to get heard on radio. Starting this week.

We hope you'll give them a chance, too. By listening for all ten winners. Now that Schaefer has discovered them—it's your turn!
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!

**THE FIRST ANNUAL RADIO PROGRAMMING FORUM**

**FRIDAY, JUNE 7**
2:00 P.M. - 5:00 P.M.

**SESSION 1** NEW TRENDS AND INFLUENCES IN RADIO Programming
Elmo Ellis, General Manager
WSB Radio
Atlanta
Radio Programming as a Force in Moving Consumer Goods
Edward Bunker, Vice-president
Interpublic, Inc.
New York City
Radio Station—Record Company Relations
Gordon B. McLendon, President
McLendon Broadcasting Corp.
Dallas

**SATURDAY, JUNE 8**
9:00 A.M. - 10:30 A.M.

**SESSION 2** MODERN COUNTRY MUSIC
Traditional Vs. Modern Country Music
Jay Hoffer, Vice-President Station Operations
KRAK
Sacramento
Should You Switch to Country Music—How?
Bill Hudson, President
Bill Hudson & Associates, Inc.
Nashville, Tenn.

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

**SESSION 4** EASY LISTENING AND HOW TO USE IT
The Changing Sounds on Easy Listening Stations
Ken Gaines, Program Director
WHK
Cleveland

**SESSION 5** PROBLEMS CONFRONTING THE ROCK FORMAT
What's Rocking Rock Ratings and How to Combat It
Stanley Kaplan, President
WAYS
Charlotte, N. C.
How Soft Must You Go to Broaden Your Audience Base
Dick Starr, Director of Programming
AVCO Broadcasting of California
San Francisco

**SESSION 6** TRENDS IN FM
The Explosion Called FM
Alv Voran, President
National Association of FM Broadcasters
Philadelphia
What Format Works Best on FM and How to Program It
Walter A. Schwartz, President
ABC Radio Network
New York

10:45 A.M. - 12:15 P.M.

**SESSION 7** RADIO PROGRAMMING PERSONNEL
Hiring, Care and Feeding Your Program Group
Paul Drew
WIBG
Philadelphia
How to Move Up in a Radio Career
Gene Taylor, Vice-President and General Manager
WLS
Chicago

**SESSION 8** HOW RATINGS WORK
Lawrence Rioslow, Associate Director
The Pulse, Inc.
New York City
Roger Hoeck, Vice-president in charge of Radio Station Sales
American Research Bureau
New York City
Frank G. Stisser, President
C. E. Hooper, Inc.
New York City
SESSION 9 THE AIR PERSONALITY
Should a Deejay Control His Own Show?
Paul Berlin, Deejay
KNZU
Houston
How to Pattern Records—Humor, Talk, Gimmicks
Gary Stevens, Deejay
WMCA
New York City

SESSION 10 PROMOTION
Promotion on the Air
Ken Draper, General Manager
WCFL
Chicago
Promotion Off the Air
Jerry Glaser, General Manager
WENO
Nashville

SESSION 11 COMMUNITY INVOLVEMENT FOR RADIO
Panel
Mark Olds, Exec. Vice-President and General Manager
WWRL
New York City
Dan McKimmon, President
KSON
San Diego

LUNCHEON
How Much Freedom for the Deejay?
Nicholas Johnson, Commissioner
Federal Communications Commission

SESSION 12 PROGRAMMING COUNTRY MUSIC
Success With Part-time Country
Mike Hoy, Deejay
WHO
Des Moines
Getting the Teens With Country
Bill Bailey, Program Director
KIKK
Houston

SESSION 13 WHAT MAKES FOR UNIQUENESS IN R&B?
The R&B Personality and the Changing Scene
Charles Derrick, Program Director
WOCN
Columbia, S. C.
Problems in Formatting R&B
Enoch Gregory, Program Director
WCHB
Detroit

SESSION 14 EASY LISTENING
Last Home of the Big Personality
William B. Williams
WNMC
New York
What Makes a Good Easy Listening Show?
Bill Sanders
WWDC
Washington, D. C.

SESSION 15 PROGRESSIVE ROCK
How to Make It on a Hot 100 Station
George Brewer, Program Director
WXY
Cleveland
How to Program Progressive Rock Full Time
Ron Elz, Operations and Program Director
KSHE-FM
St. Louis

SESSION 16 THE RECORD PROBLEM
The LP Cut—How Do You Find the Right One?
Rick Sklar, Program Director
WABC
New York
The Music Director's Dilemma . . . Discovering Hits
Bob Paiva, Musical Director
WPOP
Hartford, Conn.

4:00 P.M. - 5:30 P.M.
SESSION 17 PROGRAMMING AND RECORD PROMOTION
The Station's Problem in Record Distribution
Erny Tannen, President
WEEZ
Chester, Pa.
The Changing Scene in Record Promotion
Woody Roberts, General Manager
KTSN
San Antonio

SESSION 18 HOW TO GET MORE NATIONAL ADVERTISING
The National Time Buyer and Station Programming
Vic Mangini, Vice-President in charge of Advertising
Decisions for Radio Advertisers—How and Why?
Thom McAn Inc.
Speaker to be announced

SESSION 19 WHAT'S HAPPENING IN MUSIC TODAY
Felix Pappalardi, Independent Record Producer
Danny Davis, A&R Director
RCA
Nashville

SESSION 20 RECORD PROMOTION TODAY
Panel
Don Graham, National Promotion Director
A&M Records
Hollywood
Lenny Salidor, National Promotion and Publicity Director
Decca Records
New York
Neil Bogart, Vice-president and General Manager
Buddah Records
New York

SUNDAY, JUNE 9
SESSION 21 THE PLAYLIST. LONG? SHORT? HOW? WHY?
Bill Drake
Drake & Chennault, Inc.
Los Angeles
Russ Barnett, Program Director
KMPC
Los Angeles

THE RADIO PROGRAMMING FORUM
The Radio Programming Forum will acknowledge your registration immediately upon receipt and will forward all details pertaining to procedures.

Please register me for the Billboard Radio Programming Forum, June 7, 8, 9, at the New York Hilton, New York City. Check is enclosed to cover all registrants.

NAME
TITLE
STATION OR COMPANY
ADDRESS
CITY, STATE, ZIP

REGISTRATION FEE: $100.00 PER PERSON
($125 after June 1, 1968)
Fee includes attendance at all sessions, work materials and luncheon Saturday and Sunday. IT DOES NOT INCLUDE HOTEL ACCOMMODATIONS.
Payment must accompany order. Please send registration and check to: Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, New York 10017.

NAMES AND TITLES OF OTHER REGISTRANTS from your station or company
(Additional registrants can be listed on your company letterhead)

NAME
TITLE
STATION OR COMPANY
ADDRESS
CITY, STATE, ZIP

Your signature and title
HUNGRY?

CUT YOURSELF A HUNK OF OUR PIE.
HERE ARE THE INGREDIENTS:

"He Don’t Really Love You"
THE DELFONICS

"Try Me And See"
JEAN WELLS

"Lean On Me"
TONY FOX

Have a Taste.

CALLA RECORDS
A Billboard Spotlight

Hawaii: Evolutionary State

Traditional Arts and Current Crazes Struggle for Identity
ALOHA BILLBOARD

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DECCA RECORDING ARTISTS

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WAIKIKI’S EXCITING UNDERGROUND SUPPER CLUB.

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AGENCY REPRESENTATION: COAST ARTISTS, BEVERLY HILLS
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“ED KENNEY
Live Performance
ROYAL HAWAIIAN LUAU”

DECCA

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at Sheraton’s
ROYAL HAWAIIAN
HOTEL—Waikiki Beach

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HONOLULU INTERNATIONAL CENTER
Where THE BIG ACTS MAKE IT BIG!!!

HIC Arena
8,360 air conditioned seats

April 16, 1967
HERB ALPERT AND THE TIJUANA BRASS
Gross for one performance: $36,174

February 2 & 3, 1968
THE YOUNG RASCALS
Gross for two performances: $69,131

Other stars that have played the HIC Arena include:

HIC Concert Hall
Continental Seating for 2,107

April 13, 1968
ED AMES
Gross for one performance: $8,914

March 23-24, 1968
SERGIO MENDES & BRASIL '66
Gross for two performances: $19,169

September, 1967
HARRY BELAFONTE
Gross for 6 performances: $86,611

Other acts playing the HIC Hall include:
Maurice Chevalier, Jose Greco, Liberace, Up With People, National Ballet of Mexico, Jeanmaire & Ballet des Paris, Donald O'Connor, Hawaii Civic Light Opera Assn., Herb Rogers, General Director — with Ann Blyth in The King and I ($105,113 in 16 performances), Ed Kenney & Don Ho in Flower Drum Song ($104,029 — 16 performances), Howard Keel in South Pacific ($96,897 — 16 performances).

Waikiki Shell
2,404 permanent seats, 6,600 lawn area

June, 1967
PETER, PAUL AND MARY
Gross for one performance: $29,221

Other acts playing the Waikiki Shell include:
Frank Sinatra, Harry Belafonte, Sammy Davis, Jr., Danny Kaye, Bob Dylan, Victor Borge, Ella Fitzgerald, Bobby Darin, Joan Baez.

Already booked into the HIC's great entertainment facilities for this summer are:
Andy Williams; Simon & Garfunkel; Bill Cosby; The Young Rascals; Peter, Paul & Mary; Ice Capades; Herb Roger's Hawaii Civic Light Opera Assn., with Ann Sothern as Mame, Betty Grable in Guys and Dolls, Jane Powell in Sound of Music and Patrice Munsel in My Fair Lady, The Righteous Brothers; Sonny & Cher; Chet Atkins, Boots Randolph, Floyd Cramer; Dobritsch International Circus; The Dick Clark Shower Of Stars; The Young Americans; Don Ho.

For details and booking information, contact:
Richard A. Howard
777 Ward Ave., Honolulu, Hawaii 96814 • Phone 567-331
KIMO WILDER McVAY PRESENTS

DON HO!
AND THE ALIIS
(NIGHTLY EXCEPT SUNDAYS)
TAVANA'S TAHITIAN REVUE
8:30 PM • 10:45 PM • 1:00 AM
COMPLETE DINNERS FROM $4.95
OPEN NIGHTLY 7PM TO 3AM

INTERNATIONAL MARKET PLACE • WAIKIKI • PH. 9237-377
Despite its Statehood, Hawaii's music may be analyzed in terms of two cultures. And therein lies the dilemma for the small number of locally-based recording companies and for the Statewide companies which presently have faith in Island music.

For travelers envision balmy sounds keeping time to the gently rolling moves of hula dancers. And local residents seek an escape from this soothing sound. So the companies record for two audiences: ethnic material for tourists and kamai'as (old-timers) and a fresher, uptempo brand of pop sound for the younger generation which feels its Statehood more.

Located in Honolulu are the following labels: Makaha, Music of Polynesia, Hula, Sounds of Hawaii, Han Ho, Hawaiian Recording Co., Paradise, Tradewinds and MacKenzie, Waitiki Records. 18-years old, with 40 Hawaiian LP's, operates from Los Angeles under Tommy Kears' direction.

Since the 1930's Mainland companies—majors and independents—have been releasing pure Hawaiian language records throughout the U.S. But the number actively supporting the 50th State has dwindled to where Decca, through the efforts of Los Angeles-based producer Bud Dant and Reprise, through Burbank-based Sonny Burke, are the most active. Additionally, Mickey Goldsen, a Hollywood music publisher operates two labels, Criterion, which specializes in albums of Island music and Palm, which is geared to singles releases. And the 49th State label, run from Los Angeles, provides a limited amount of Polynesian material to Mainland sources.

Capitol Records apparently has its eyes on today: it has recorded Buddy Fox, a sparkling vocalist-comic as a representative of the new school, with veteran musicologist Wesley Edwards providing the traditional and middle grounds of instrumental artistry.

"In the last two years our Mainland sound has crept into the Islands," comments Bud Dant, who has been recording Hawaiian material since 1963. Dant prefers to record packages which can appeal to tourists and Island residents. He prefers recording in Honolulu. "I feel there's an advantage in doing a live date to capture the romance and bring it home."

Dant usually records five Hawaiian albums a year. "When there's a lot of stars who play the old style Hawaiian music," Dant says, his recent chart single of "The Unicorn" by the Irish Rovers playing in the background, "young musicians are tuned into contemporary sounds. The steel guitar, for example is going out of existence." Dant has just recorded an all-star band LP featuring top Honolulu hotel bandleaders. He additionally cuts Ed Kenny, the Surfers, Haunani, Otta San, Sonny Kamakakeha, Pua Almeida, Barney Isaacs and Benny Soakai.

Of the many producers recording Hawaiian music, Warners-Reprise executive Sonny Burke, has worked with two blockbuster performers: the late Alfred Apaka, while he was with Decca and most recently Don Ho. Burke first went to Hawaii to record in 1956 and Apaka was his first artist.

Burke recalls that several years later he went over to record Apaka plus several other acts. "We made 50 sides in seven days," he says. After working with Hawaiian material, he realized his work was confined to tourists and the West Coast. But based on its steady movement, Burke was "still sold on the idea that Hawaiian music was a very worthwhile area to be in" when he joined Reprise. Since developing the commerciality of Don Ho, Burke has cut six albums with the vocalist with three albums with his supporting group, the Allis.

Apaka was a fine, traditional ballad singer. Burke offers, while Ho represents the whole new musical thinking of today.

Makaha Records, a four-year old label, seems to be the local company most people talk about. Tokie Anzai, the executive vice president, explains that the company is trying to develop standard Hawaiian songs with a modern beat to appeal to local patrons. Vocalist Melvin Leed has great promise in this vein, as she is a strong performer who works well with chart songs and native material. Makaha only has five domestic distributors, but plans to open the East Coast this summer. On the projection slate are albums which are half Hawaiian-half English.

Makaha, like all the other local labels, presses with Los Angeles stationed Monarch. Makaha's steady growth is a happy story of Island ingenuity. Founder George Chun's first office was his car. Now the company has three offices across the street from the Honolulu International Convention Center.

Music of Polynesia, Jack DeMello's company, is the State's main interpreter of Hawaiian music through the medium of Hollywood recorded large orchestras and choirs. DeMello's prize project is a three box anthology series titled "Music Of Hawaii" which carries a $9.95 price. DeMello has a few Mainland distributors plus Toshiba in Japan, which is currentlybuggy over Hawaiian music. "Mainland distributors can't sell Island music if they don't understand it," DeMello charges. "We're a foreign country from a marketing standpoint."

DeMello estimates it takes seven days from the time he places a pressing order to the time the albums arrive by air. Ocean delivery takes up to three weeks—a common situation faced by all the companies.

Sounds of Hawaii was formed in 1962 as both a label and recording studio. "We don't keep artists under contract," says vice president Herb Ono. "We just build them. Acts here for good for only one album because the market is so small." Because Mainland distributors wanted "a ridiculous price," Ono decided to forego domestic outlets. The catalog lists LP's by Marlene Sai, Bill Kaia, Sonny Kamakaha and Paul Mark, among others.

Label officials eagerly point to the problem involved in setting up recording dates. "It's the musicians themselves," says Dan Horikawa. "They work on 'Hawaiian time.' They show up late and they don't take anything seriously. It's something we've grown used to. We don't even complain to the union about it."

Like Sounds of Hawaii, Hula Records also avoids Mainland distributors. "We produce only for the local market," president Don McDiarmaid says. Why the avoidance of domestic representation? "Distributors don't pay their bills. Trying to collect 3,000 miles away is pretty hard," McDiarmaid places his material in local stores, tourists buy the albums taken home and neighbors write for their copies. Hula pays the air postage on a mail order. The label's top seller is Kent Bowman's pidgin English comedy LP, "Hawaii's Greatest Politician."

If these labels may be considered the Island's majors, then Hawaii's minor companies include East-West, run by Jack Law and designed to promote Polynesian rock, with its first act the Potted Palm, an amateurish-sounding local group; Hula Ho, run by the Ed Brown-Don Ho interests, which has been signing a number of local artists and will sign with Capitol distribution; Margaret Williams' Trade Winds which records local groups; MacKenzie, run by guide常识 Jimmy Chun; Page's Paradise Line, begun in Hollywood in 1957 and just now being established in Honolulu.

Most local companies are now starting to think of the market beyond the Pacific Ocean. Perhaps, they dream wishfully, they can create another Don Ho.
It can hardly be called an industry.

With just three companies located in Honolulu, Hawaii's recording studios are geared to minimal service and minimum output. Of these three studios only two, Sounds of Hawaii and Commercial Recording, have had any impact among local people. A small facility owned by Fabor Robinson, a former Los Angeles record company owner, has found the going difficult for one simple reason: Hawaii's tiny record industry does not produce enough activity to keep these studios humming in any normal fashion.

And with Los Angeles just five hours away by jet, the availability of top West Coast studios, engineers and musicians is a tempting lure which attracts some of the local business.

"You don't have to be in Hawaii to record Hawaiian music," claims Jack DeMello, president of the Music of Polynesia label, "I'm five hours away from the finest engineers and facilities in Los Angeles." DeMello specializes in large orchestral-choral interpretations of Hawaiian repertoire, with the emphasis on modern arrangements.

Despite DeMello's penchant for Los Angeles, Sounds of Hawaii and Commercial Recording can resemble nerve centers of musical activity. Formed in 1962, Sounds of Hawaii offers the largest studio in a physical comparison between it and its chief competitor. Vice president Herb Ono claims the studio averages four dates a week. Enter the studio's reception room and a visitor finds himself peering at a new 12-channel control board. Reception and control are one and the same room.

Ono is very excited about this new board. It will enable the studio to enter the realm of sophisticated electronic gimmickery. With this equipment, Ono, one of two engineers on staff, will be able to cut masters for clients. Previously, masters were cut by United in Los Angeles. Last month the company completed construction of live echo chambers and added reverberation capability.

For $50 an hour weekdays, these tools of the trade are available to Islander and Mainlander alike. The large studio can hold 30 men, but the very nature of the kind of music the local Hawaiian companies produce hardly requires such an immensity of human energy.

Small group sessions provide the bulk of the sounds.

The studio has three portables four channel mixers which are used on remote assignments. Ono says that although he's taped Hilo Hattie at the Hilton Hawaiian Village and done some "Jobs on Maui" he just "doesn't like remotes." "People here won't pay the price for doing a remote," he says. The cost for a remote taping, including the moving of personnel and equipment is $1,000.

With record-shattering numbers of tourists, generally amenable to purchasing authentic Hawaiian recordings as mementos of their visits, the recording studios are in a healthy situation. Mainland recording companies already tapping local artistry and those companies as yet uninvolved with Hawaiian material, will have to call on these studios to help capture the romantic, ersatz sounds of the local scene. And the only way to do that will be to record on location at copious night spots around Honolulu's Waikiki Beach which caters to the young servicemen, the more advanced in age visiting garden club from Minnesota or American Bar Assn. conventions.

Ono, along with company president Dan Horikawa, boasts that the studio has been the location for sessions for Decca, Reprise, Imperial, RCA, and Polydor, a Japanese company. The soundtrack for the Singer-Don Ho TV special on Hawaii was also recorded here.

Commercial Recording, a two-year old company launched by former Mainland broadcast production man Donn Tyler, sparkles with newness. Tyler, 28, and bearded, boasts that he beat Ono with 4-track equipment by one year. Tyler's carpeted studio can hold up to 15 people and has been used by Martin Denny and the Baja Marimba Band.

"I originally opened the studio for radio and television production," explains Tyler. "I didn't feel there was any record market. But now our business is split 50-50 between records and advertising commercials." Tyler has his own Scully lathe for cutting stereo masters and uses Capitol for mono discs.

Tyler's clientele ranges from four local labels: Makanaloha, Hula, Hana Ho and Trade Winds to Liberty, Decca, Capitol and MGM. Sonny Burke cut Don Ho's "Tiny Bubbles" hit here; Doyle Gilmore may have recorded his last session for Capitol several months ago when he flew here to cut Buddy Fo.

Tyler's rates are $35 an hour weekdays and $50 Saturday after 6 p.m. and all day Sunday. He's asked to do a remote, Tyler charges $75 an hour on a four hour minimum contract. Tyler is his own fulltime engineer and he has two parttimers.

"Four-track equipment changed the attitudes of the local people," Tyler says. The inference: more advanced forms of recording could be attained such as overdubbing.

Tyler aims to provide clients with bonus services such as bookkeeping, delivery of tapes and preparing legends for tape boxes. His recording room (the waiting room in that sense) is lined with singles recorded there. Like the Mainland, Hawaii has had its share of one record companies: here for the release, out to sea after the initial flop. But still these products help fill out a wall.

Tyler shows an awareness of the limitations of the local studios. "The problem is that Hollywood's too close. Studio recording here has gone as far as it can go. That's why I'm installing equipment to get into motion picture sound recording."

One-year old Fabor Recordings is located a short drive from these two more established studios, but aside from the owner's own projects, the local record fraternity seems to have aligned itself with the other studios.

Is there room, or more aptly, a NEED for still another studio? Apparently not at this juncture.

A song written by the late Kui Lee encapsules the state of affairs in Hawaiian pidgin English: "Ain't No Big Thing Brudda."
WHEN HAWAII CALLS, answer with WEBLEY EDWARDS' TOP 10
...on Capitol

FAVORITE INSTRUMENTALS OF THE ISLANDS, VOL. I • DT 733
HAWAIIAN SHORES, VOL. II • DT 904
HAWAIIAN STRINGS, VOL. III • ST 1132
GREATEST HITS • ST 1329
EXOTIC INSTRUMENTALS, VOL. IV • ST 1409
ROMANTIC INSTRUMENTALS, VOL. V • ST 1987
ALFRED APAKA'S GREATEST HITS • DT 2088
HAWAII CALLS DE LUXE SET • STCL 2182
HAWAII TODAY • ST 2449
MORE OF THE GREATEST HITS • ST 2736

HAWAII CALLS: FAVORITE INSTRUMENTALS OF THE ISLANDS

HAWAIIAN SHORES
HAWAIIAN STRINGS
EXOTIC INSTRUMENTALS
ROMANTIC INSTRUMENTALS
ALFRED APAKA'S GREATEST HITS
HAWAII CALLS DE LUXE SET
HAWAII TODAY
MORE OF THE GREATEST HITS

EXOTIC

WEBLEY EDWARDS
HAWAII CALLS: FAVORITE INSTRUMENTALS OF THE ISLANDS
WEBLEY EDWARDS: GREATEST HITS
Hawaiian music is a tough sell on the Mainland, principally because the music in its purest stage is a foreign language. This kind of material just doesn't appeal to a mass audience.

To alleviate this situation, music publishers are seeking songs in English which make them more commercially acceptable. As seeking a more Anglo-Saxon style, songwriters face the challenge of bridging two cultures: the languid South Pacific and the more uptempo brazenness of modern times.

Traditional Hawaiian songs are very much in evidence exemplifying the missionary period, when hymnal melodies were borrowed to create romantic ballads; the Royal Hawaiian Band era, with its strolling marching band; the ukulele steel guitar period, and the 1940's when Bing Crosby and Harry Owens translated romantic ballads in English into major hits.

The contrasts of Hawaii's polyglot Polynesian-oriental歉-continental society are woven through the ethnic songs, which tend to be accepted by the Island's above 30 crowd by the tourists. Young people seem to shy away from the ethnic songs. They prefer their music with an English lyric, with an amplified guitar and without references to coral seas and swaying palms.

"There's one big problem," claims a Hollywood-based song publisher, Mickey Golden, whose Criterion Music Co. has specialized in songs from the Pacific area since 1952. "There are six or eight great Hawaiian songs which everybody records when they do a Hawaiian album. It's very hard to break a new Hawaiian song these days." Golden owns 500 Polynesian songs, purportedly the largest catalog of Hawaiian material available. When Golden found that he was hard pressed to place Hawaiian melodies with major mainland artists, he decided to start his own label to "get his catalog established." Songwriter Leon Pober's "Tiny Bubbles" thus was released on Golden's Palm label by Alex Kaeck prior to Don Ho's version on Reprise.

Among Golden's prime writers are Eddie Lund, who began traveling through the South Seas Islands in the 1930's and Leon Pober, a former Brooklynite now residing in Hollywood. Additional contract writers are Alvin K. Isaacs and Irmgard Ahu. Golden, who has produced over 50 albums of Hawaiian music for other companies in his role as expert of this culture, has carefully prepared a number of song books of Hawaiian, Tahitian and Samoan material to provide an encompassing analysis of Polynesia.

Golden's top copyright has been "Pearly Shells" by Pober and Webley Edwards, which has garnered 43 recordings, "Tiny Bubbles" in just two years has been covered 34 times. "These two songs are now considered the top two when doing a Hawaiian album. We have no problem getting them recorded."

What the young local Hawaiian community seems to be shying away from are songs like "Sweet Leilani," "Blue Hawaii," "Lovely Hula Hands" and "Little Brown Girl," which connotate the old image of the Islands.

Golden credits Labor Kui, who died more than one year ago, with bridging the generation gap. Golden has 12 songs by Lee on his label. "I'm afraid that with the passing of Kui, the new wave of Hawaiian composers has been cut off for the moment," Golden says.

What is the value of Hawaiian music, both of an evergreen and more recent vintage? "The music reflects the culture of a people and can create a visual picture image of an escape to a South Sea island."

Hawaiian music gains a vital boost through the lists of Hawaiian, The late Kui Lee is credited with bridging the generation gap...now the search is on to find his replacement.

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The impact of major musical artists from the Mainland has been felt in Hawaii. With the opening four years ago of the multi-purpose Honolulu International Center (HIC), the State gained its first deluxe concert facility. Prior to HIC's opening, the Waikiki Shell, with a 9,000-person capacity, was the City's top talent location. HIC has supplanted the Shell with its 2,107 capacity Concert Hall and its 8,360 capacity Arena, both booking major audience attractions.

The concert Hall, which featured Ed Ames in a mid-April date, is utilized for various performances—legitimate plays, symphonies, other types of musical concerts, ballets and lectures. Herb Rogers, a San Francisco-based producer of musical comedies, began promoting plays for the facility last season and grossed $480,000 over a six-week period. Among the six plays presented were: "South Pacific," "West Side Story," "The King and I," and "Flower Drum Song." The Concert Hall rents for $600 per day or 10 per cent of the gate, whichever is greater. The Arena rents for $750 or 10 per cent of the gate.

An exhibition building accommodates exhibits, assemblies, dances, banquets, and a variety of meetings. The annual Home Show—which featured Pat Boone last April—is held there. It is also the scene of the annual Japanese Cherry Blossom Festival and karate tournaments. HIC books a number of country and western acts which Dick Howard, director of auditoriums for the city and county of Honolulu, says appeal largely to military personnel. In Weled, owner of the Honolulu-based Exposition Advertising Co., responsible for presenting Pat Boone as well as the Home Show, promotes other industrial shows in the facility.

Rock’n’roll attracts young people to an Arena concert. A light show expert (below) sets up his equipment to offer psychedelia. Dick Howard, right, oversees all major concerts in Honolulu.

**INFANT CONCERT INDUSTRY DEVELOPS AS CADILLAC ACTS DIG CIRCUIT**

By SHELBY JONES

Top Mainland talent can draw good grosses because local people will pay the top price for the best in entertainment.

Howard's is an appointed post by the mayor of Honolulu. Operating with a set of rules made by the city council, he has "full authority to select attractions, while taking into consideration the best interests of the City." In speaking of the advantages for major Mainland performers considering HIC dates, he boasts: "The grosses are here." The prime example he cites is a $64,705 gross by the Young Rascals on Aug. 5-6, 1967. Six months later they reappeared and grossed $69,131. (Tickets for such Arena attractions are now scaled at $250-56, up $1 on the top ticket.) "People here will pay the top price for the best entertainment," Howard continues.

While the public is eager to receive powerhouse Mainland acts to supplement its entertainment menu, the cost of traveling to Honolulu ($200 per person via jet) is a prohibitive factor which promoters must live with. Dick Clark cringes when he tallies the plane fare for the 11-piece Mitch Ryder troupe which played the Arena on a rock-and-roll bill in April.

Among the promoters helping open the vistas of talent for Hawaiians are locals Tom Moffat and Ralph Yempuku plus Dick Clark, Lou Robins, Herb Rogers, and Nashville's X. Cline. Inny Young's TransWorld Attractions, which presently books talent in hotels and nightclubs, plans promoting top draw concerts at HIC.

Howard's assertions that good business may be achieved with the right headlines are substantiated by these promoters.

Ralph Yempuku presented Herb Alpert and the Tijuana Brass, Ella Fitzgerald with Oscar Peterson and Johnny Mathis and reports good grosses. "People here like schmaltz," Howard points out. "Ed Ames and Liberace did great." Howard is of the opinion that classical music survives in the city largely because it attracts older people. Nevertheless, Howard feels "there seems to be a concerted effort on the part of local families to have their kids appreciate serious music."

There is evidence that performers who do not offer "schmaltz" can also have successful Island engagements. Tom Moffat brought Ravi Shankar to the HIC Concert Hall to introduce Islanders to East Indian music. (Moffat's other promotions are in the larger Arena.) Ray Charles once grossed $17,000 for a one-night stand, though rhythm and blues has not really made a hit in Hawaii. Dick Clark's production company will present six rock concerts this year in the Arena, in association with rock radio station KUKA. Clark's first Honolulu promotion was in 1964 with a Carnival of Stars rock package in the Arena.

Howard describes sound systems as the "peril of arenas," adding that HIC's sound equipment has been supplemented to get more desirable reproduction. The Arena has 30 sections with a speaker over each section. Seats on the lower floor are exposed to stage and side speakers. Altex Lansing equipment was recently purchased for use in conjunction with existing sound equipment. The Concert Hall simply has three giant speakers above the stage's proscenium arch.

(continued on page 34)

MAY 18, 1968
Hawaii's nightclubs are many-splendored in their visual display of multi-racial talents—a hapa-haole singer, a Japanese pianist, the tuneful twangs of a rock'n'roll guitar blending with the strains of a ukulele.

And Waikiki is where the action is.

The Island nightclubs, like Hawaiian music itself, now reflect the dramatic transition that has taken place in local show business.

While some clubs still offer authentic Hawaiian, the bulk have swung with the tide to spotlight what can be called contemporary Hawaiian.

Some conclusions can be drawn about the nightclub picture:

-Hula girls are still a permanent fixture in the Island picture, but only in showroom revues at the major hotels.

A large number of the performers—both veteran and newcomer—reflect the here-now-wow, youthful spirit. Hence, no one is exclusively Hawaiian these days. A typical repertoire includes the traditional "Ke Kali Nui Au (The Hawaiian Wedding Song)" with the more recent "Tiny Bubbles."

-Because of its strategic mid-Pacific location, there is a continuous influx of acts, notably from the Orient.

The pied piper of the new movement is Don Ho, a millionaire in his mid-30's. His musical impressions have created a new note in the Waikiki scene—and everyone else is singing a new tune.

Ho is the star at Duke Kahanamoku's, the heartbeat of the action in Waikiki. His aloha, his antics and his admirers are unlike anything ever experienced in local show business.

That he finished No. 47 on Billboard's survey of top-selling album artists comes as a minor surprise—since he finished ahead of such performers as Barbra Streisand, Petula Clark, Nancy Sinatra, and Peter, Paul and Mary.

Ho, unquestionably, is the State's leading goodwill ambassador. He's the only one who has been successful in invading East Coast and West Coast nightclubs—with a consistently good turnout.

Yet in a sense, he is not a Hawaiian performer, although his Hawaiian-Chinese heritage puts him in the Hawaiian bag. His act includes the usual Polynesian fare—such tunes as "Pearly Shells" and "Hawaiian War Bubbles."

Club sounds range from guitar-vibes blends to solo ukuleles.

Because of its strategic mid-Pacific location, there is a continuous influx of acts, notably from the Orient.
Chant—"but it rings with that contemporary flair—via more recent favorites as "I'll Remember You," "La- hainalum," and "Tiny Bubbles."

Undeniably, no visitor to the Islands leaves without taking in the shows with gay, colorful out taking in the shows at the hotels. The Waikiki hotels dress up their shows with gay, colorful costumers, and they usually present a mini-history of the Islands in their revues.

Among the hotel dazzlers:

-The Danny Kalekikini Show at the Kahala Hilton's Hala Terrace, where the singing baritone features soprano Penny Silva and the Kalihi Dancers.

-The Ed Kenny Show at the Royal Hawaiian Hotel's Monarch Room.

-The Hilo Hatte Show at the Hilton Hawaiian Village Hotel's Tapa Room, where the "Clown Princess of Hawaii" mixes music with mirth, and features baritone Alex McAngus.

-The round-up of Island and visiting artists and their diverse approach to Polynesian songs is endless.

Buddy Fo and His Group, at the Kaanapali Beach Hotel on the Island of Maui, reflects that youthful spirit in both song and patter. So do Sam Kapu Jr. and the Lei Men, who appear at Hana Ho, Steve Logan and the Heroes at the Queen's Surf, Billy K. and the Seamen at Shipwreck Kelly's, The Surfers at the Canton Puka, and The Entertainers Five at the Hilton Hawaiian Village Garden Bar.

Some artists, such as ukulele virtuoso Herb "Ohta-san" Ohta, are masters in their field. Ohta has performed in some of the top local clubs like the Ililai Hotel, the Kaimana Beach Hotel, and Tahiti-by-Six. Featured with him are two vocalists, Linda Green and Alvin Okeami.

Pianists make the scene, too. They include Karol Kali, who also sings at Clark's, blind pianist Ronnie Miyashiro at the Hilton Hawaiian Village's Golden Dragon Room, pianist Elmer Ke who works with hula ma Amos Harvey Ragdale at the Host International lounge at Honolulu International Airport, one of the few clubs outside of Waikiki doing brisk business.

The Ililai has become a metropolitan meeting ground for imported talent. The Canoe House, the Hong Kong Junk, and the Pacific Ballroom have been the scene for many a visiting trouper, including the Sun-spots, the Mariachis Los Camperos, the Four Amigos, the Kim Brothers, Julie London, Pat Boone, Jimmie Rodgers, the Maui Hi-Fives, Julian Wathey and the Baja Marimba Band, Margaret Whiting, Matt Monroe, Jack Ross, and scores of others.

Yet the smaller clubs stack up well. Iva Kimimaka, for instance, has a wide following at the Royal Lanai. A block-and-a-half away, his brother, Kalihi Kimimaka, sings at the Waikiki Biltmore.

The Kahunakau Lake Trio is one of the few groups which offer old-fashioned, authentic Hawaiian music, at the Hau Terrace of the Kaimana Beach Hotel. The Alice Fordlund Trio at the Hulehuleli Hotel also specializes in the traditional music.

Some rooms swing with an accent on jazz. Anna Lea, a song stylist at the Kahala Hilton's Maike Bar, falls in this bag.

The Hula Ho Workshop at the Hana Ho club is a rare musical machine. Operated by entertainer Don Ho, the club features Ho discovers Robin Wilson, Naphi Hanehaneman, Angel Pablo and others.

The Island galaxy also includes such young performers as Zula and Al Lopaka of Hau Ho, vocalist Koreen of the Pagoda Floating Restaurant, songbird Liz double the pay for some performers and put them in the same salary bracket as Las Vegas showmen.

The salary hike, effective earlier this year, means that a star performer in a nightclub revue will receive $250 weekly instead of the $125 to $150 he may now be getting.

Already, the new pay schedule has had some drastic effects on the local entertainment scene. Production shows are being cut back, to keep the expenses down. One club has folded and a few others are on the fence.

Demon of the Galaxy Lounge (appearing with the Don Leong group), and waelder Melven Lee of the Berne Hal-Mann group, on leave from the Hilton Hawaiian Village.

Then there are the perennial favorites—such as singer Sterling Monroe of the Queen's Surf Barefoot Bar, vocalist Manon "Sumiko" Smith of the Ali Lounge, pianist Jack Pitman at the Captain Cook Room of the Moana-Sur/Rider, Alita Salve at the Kahili Lounge piano bar at the Princess Kaidani, and harpsich DeWayne Fulton at John Henry's in the Ala Moana Building.

For years now, Hawaii's entertainers have been singing a war song about low pay. But a recent decision by the American Guild of Variety Artists (AGVA) will
Hawaii is a happy mixture of a centuries-old Polynesian culture and a 20th-century Western civilization. And while the Hawaiian music industry has embraced the musical forms of the current pop scene, it still clings to its ancient musical culture, and it propagates this culture—through radio programming, recordings and variety shows—to the Occident.

Despite nearly eight years of Statehood, Hawaii still retains enough of its traditional music to give the Mainland tourist the impression he is in a foreign country.

But this too is changing. In the last two years, Hawaiian composers have been thinking beyond the confines of their Island group and beyond the disciplines of the music which dates back to 1778 and which is based on native chants. Honolulu’s 16 AM, 4 FM and 4 TV outlets reflect this change. "The small group, ukulele and steel guitar belong to yesterday," says composer-arranger-record company executive Jack DeMello. "We are a young State, we don’t live in grass shacks and we’re close to the Mainland. Our tastes in entertainment follow the same patterns of other States."

Shirk off the old, welcome the new, the mod, the modern, the Mainland sounds and styles, many of the musicians exclaim.

In a true sense, Hawaii is the only State with its own distinctively characteristic music—which for the most part had remained in a static state of monotony—until two years ago when a fresh breeze of creativity opened the portals of people’s imagination and Hawaiian composers began to think beyond the seas.

Today, the Island’s musicians talk beautifully about how contemporary their home is. For a small market surrounded by water, Hawaii is just reaching out now to assert itself as a major tourist center and as a new creative force at the gateway to the South Pacific.

Hawaii is indeed a youthful State with 50 per cent of its population under 25. This accounts for the growing acceptance of Mainland rock‘n’roll groups when they play concerts in Honolulu. But for some strange reason, Honolulu’s teenagers have not discovered the one kind of music which laces the Mainland pop music charts: rhythm and blues.

With tourism trailing military spending as the number two money maker for Hawaii—over 1.5 million persons are expected this year—artists fortunate enough to have recording contracts are in enviable positions. Persons visiting Hawaii generally have heard some form of native Hawaiian music and they usually purchase recordings as a remembrance of their trips.

With the exception of the broadcasting industry which is overloaded with radio stations, the entertainment industry must be appraised on a scaled-down basis. Hawaii’s population is 570,000, with 30 per cent located in Honolulu, including 240,000 of Japanese ancestry. Consequently, an album sold locally with broad appeal can go 5,000 copies within the first 50 days. The varied cultural backgrounds of local residents vitiates against hosts of smash albums.

ENTERTAINERS STRIVE FOR CONTEMPORARY IMAGE AMID A HOTBED OF TOURISM AND A CENTURIES OLD CULTURE

By ELIOT TIEGEL
Consider these population percentages: Hawaiian or part Hawaiian ancestry, 16.1; Caucasian, 32.2; Japanese, 32.2; Filipinos, 10.9; Chinese 6; others, 2.8. So an album-or artist—has to really overcome all these varied backgrounds and capacities to achieve broad acceptance.

Some distributors talk about 2,000 LP sales as standard. Others boast of the emerging number of smashers: Don Ho’s LP’s which have set Island records, ranging from 76,000 to 44,000 copies to the Ti'puana Brau solds 30,000 copies of a title.

Retail and military outlets throughout the State selling recordings no more than 60 locations. Helping to hold down the local market are the overwhelming number of persons working on pineapple and sugar plantations, whose wages are poor and who make their own music.

With the exception of Ho, whose singing voice often has more grace and appeal than his informal audience participation nightclub act, Hawaii has yet to develop a strong, contemporary performer. There are scores of local acts working throughout the Islands, with hotels the main employers of acts designed to educate the tourists to the beauty of the Golden People.

Hawaiians enthuse over their backgrounds, even to the point of announcing they are Hawaiian-German-Portuguese or whatever during their club act. But they also want to get on the Stateside bandwagon; a recent visitor repeatedly heard Hawaiians singing “Up, Up and Away,” “I Am Hawaii,” “Pearly Shells” and “Ain’t No Big Thing.”

Great emphasis is placed on group harmony, with rock’n’roll rhythms subtly blended into the ukulele instrumentation. The Vietnam War deeply touches the Islands. The millhoom servicemen to visit Hawaii on a six-day rest and recuperation pass recently was duly recorded. Every night performers salute these people during their shows and tourists are touched for a fleeting moment by the conflict.

The war aside, there are some developments of a happier note which promise to lend a major boost for modern Hawaii. “Hawaii Ho,” an hour-long color TV special from the Singer Co. and starring Don Ho, airs on NBC May 27. The aim of the program, explains Ho’s manager Ed Brown “is to see Hawaii through the eyes of the Hawaiians and to do it musically.” Up-tempo background music is one of the keys in an hour-long TV detective series, “Hawaii Five-O” which debuts on CBS Sept. 26. Jack Lord plays the starring role, with several local disco jockeys cast in supporting roles. So much for exports.

Two former Las Vegas producers, Bill Turner and Alan Smith, have moved to Honolulu and plan importing or developing a number of production shows for the Outrigger Hotel, located in the nightclub laden Waikiki Beach area.

Contemporary music seems to be in line for its own Island boom. The owners of the Lemon Tree, a rock club in business since last November, are buying a roller rink and turning it into a 5,000 seat concert auditorium. The club presently books acts on nine-week contracts with Stark Naked and the Car Thieves working through the end of May. Its patrons fall in the mid-20’s and over group, which could hardly form the membership nucleus for a potential Honolulu branch of the Factory discotheque. Club directors envision booking Mainland groups. Membership would be $500 a year plus a $15 monthly tab.

A number of good locations in Honolulu are already presenting young contemporary performers, notably the Hilton Hawaiian Village’s Garden Bar where the Entertainers Five Plus Two holds forth for vacationing college students and the Queen Surf’s Lani Room which spotlights Steve Logan, a transplanted Mainlander.

Although Honolulu bears some resemblance to Miami Beach, it is not prepared to accept a role as the Pacific link on the top dollar show business circuit.

Island people generally believe they have to preserve Hawaiian music and art for the tourists, so local acts like Hilo Hattie, Ed Kenny and Danny Kaleikini proliferate. Plus acts with Oriental associations like the Sun Spots from Hong Kong and the Brothers Kim from Korea.

There are no rooms large enough to book a major entertainer, although the Royal Hawaiian Hotel’s Monarch Ballroom is an elegant candlelit setting holding 600 at the Ed Kenny dinner show. The Royal has booked the Kim Sisters and Wayne Newton, so it has favored the taste of non-Hawaiian entertainment.

“We just can’t afford to pay for top acts,” laments Jo Flanders, entertainment director of the Hilton Hawaiian Village, who keeps five locations going with live entertainment of varying degree. “We are so packed we can’t even give the entertainers a room.”

One singer who has worked in several of the hotels, but now prefers nightclubs, claims that five years ago “performers played what the hotels wanted. You had no freedom. Now the flair sound has hit Hawaii and the bigger hotels are noticing it.”

The exotic flavor of Hawaiian music is boosted greatly by the stylings of Martin Denny and Arthur Lyman. They had a great deal to do with changing the texture of Hawaiian music heard in their days and we’re only talking about ten years ago,” says producer Sonny Burke. The utilization of sound effects coupled with crystal clear recordings, innumerably helped Denny and Lyman expand the vistas of Hawaiian material for Mainland ears.

The evolutionary sound of Hawaii’s music is ably analyzed by Bob McDonald, a former Capitol Records executive for 16 years, now a resident on the island of Maui. “Buddy Fo is the young sound of the Islands. Don Ho was the instrument for Ki Ho Lee’s music. Ed Kenny is the old sound and this is what a lot of the tourists want to hear. But a lot of them get fed up from hearing Pearly Shells.”

Still, “Pearly Shells” and “Sweet Leilani” do represent something new to people who have never been to Hawaii. But the enthusiastic spirit of the young creators and performers may soon have something to say about that.

Bruce Weber, Lindsey Campbell; writers, Wayne Harada, Shelby Jones, Eliot Tiegel; section editor, special issues editor, Aaron Sternfield.
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Strange, but true: Summertime is Hawaiian holiday time in Japan. The land of the rising sun is an ocean away, but the ripples of Hawaiian music have stirred quite a wave in Japan over the years.

Ethel Nakada, Japan's "Queen of Hawaii," and a top recording artist, makes an annual pilgrimage to the Islands prior to the seasonal sizzling.

Last month, she visited Hawaii to brush up on her hula, and learn new Island songs. She reflects that odd musical development in Japan, where summer is the season—the only season—when Polynesian melodies are in vogue.

"Hawaiian music is big in the summer—very big," she says. "When fall comes, it no longer is popular."

That she has cut 12 albums for Toshiba—all of Island music, is not surprising. She made "Kainanalilia," a long-time favorite here, a best-seller in her native country.

Because of the Hawaiian emphasis during the summer, a lot of Island-based troupes venture to Japan for personal appearances.

Interest in Hawaiian music is so great that the Japanese have translated a number of Hawaiian songs: "Sweet Leilani" has been retitled "Isshiki Hanama" and "Ka Kali Noi Au (The Hawaiian Wedding Song)" has been renamed "Kekomihiki No Uta."

Some melodies, however, are sung intact—for instance, "Tiny Bubbles," "Lovely Hula Hands," and "I'll Remember You."

Actual recordings of Japanese-produced albums of Hawaiian songs are done in Japan, where skilled musicians specialize in the seasonal outburst.
Hawaii’s military club circuit is a profitable concert outlet for artists working the civilian locations.

Ten military clubs on the Island of Oahu outnumber the civilian facilities in booking top draw mainland artists. In operation over one year, the military circuit has enabled talent to earn bonus salaries while enroute to other contracted jobs in the Pacific.

Air Force sergeant Jack Parker is the guiding force behind military bases developing into top users of talent. Parker works fulltime as the manager of the Hickam Air Force Band’s Officers Club. After surveying the operation at Hickam, Parker decided a taste of live entertainment would do wonders for the Club. So using contacts he had befriended while stationed in Las Vegas, he began asking Mainland people if they would route their artists through Honolulu.

Once he discovered that the likes of Patti Page would fill the Club’s 800-seat Lanai Room, he asked the other Oahu military bases if they would be interested in also hiring talent. A number said they could manage the talent fees. Parker usually contracts for three artist appearances on Friday and Saturday. The military clubs can pay from $2,000 to $15,000 for a guest concert. Parker has developed a regular musicians union band which travels to all dates with the visiting artist.

“Managers are amazed when we tell them that their artists won’t have to rehearse with a new band at each club,” Parker says, his slick civilian outfit belying the fact that he is a 17-year career veteran. “We will take anybody any time they want to come to Hawaii,” he says.

Since booking talent, Parker has turned his Club’s treasury into the most profitable in the Air Force. “We grossed $2.5 million last year principally because entertainment built our volume,” he claims.

After discovering that the talent pool was not in tune with what it was already receiving from Hickam, he offered a bonus program. He now guarantees $100 to $175 per engagement. The talent is expected to gross from $120 to $180 on engagements.

Parker has a policy of an automatic $10 bonus per performance for his officers. They may add $5 to $10 if they desire and Parker guarantees a minimum of $75. The clubs grade the talent on an average basis, and Parker pays the talent $6 less per engagement, but he guarantees a minimum of $75. The clubs split the difference between the guaranteed amount and the talent’s gross.

“Bill,” Parker is often heard referring to his talent pool, “is really a tough selling job,” Parker said in referring to the state of classical music in Honolulu. “It’s tough because we’re in an Asiatic culture. We’ve been losing money on operas, however, more and more people appear to be patronizing the Symphony and going to hear the works of the masters. The Symphony Association is trying to bring the orchestra on a par with the jet age. With Hawaii being at the crossroads of the Pacific we have to have a top-flight symphony. The Local’s been composed mainly of Polynesian musicians, so we have had to bring over classical players from the mainland.”

The sentiment was echoed by the International Association of Symphony Orchestra Musicians when it again this year urged the city to purchase the old symphony and with it, the building in which it is located.

Since joining the Hawaii Symphony two years ago, Judy Green, a member of the music commission, has found that the City and the state government have been complicit in the struggle of the local symphony.

Green also said that the local symphony association has had to work as a team to bring in outsiders to bring in the necessary money to keep the organization going.

The association is also faced with the problem of bringing in new concerts and programs to keep the audiences interested.

As an example of what the local association has been doing, Green cited the concert given in November by the late Elgar Howarth, who conducted the local symphony.

“Elgar Howarth was a great asset to the local symphony,” Green said. “He brought in a lot of new people to the symphony and his concerts were well attended.”

Musicians Local Seeks to Perpetuate Aloha Spirit

300 members are fulltime players but only a small percentage can read music well enough to work in the hotel shows.

It was a hectic period for Buddy Peterson, president since 1945 of Local 677, Musicians Assn. of Hawaii. First an executive at the Hilton Hawaiian Village called to request that the union trim a quartet to a duet in one room. And a little while later someone from the Kahala Hilton called to request something of a similar nature.

Then, later in the afternoon, the negotiating team representing the Local, a branch of the American Federation of Musicians, and the Honolulu Symphony Association, met to iron out a new contract for the 50-year-old orchestra.

“They’re getting $100 a day,” Peterson remarked about the second hotel caller. “They’ve had a five man minimum ever since they opened. We’ve asked them to make a request for the reduction to our board of directors.”

Peterson is quick to emphasize that the Local has good working relationships with the Honolulu hotels which cater exclusively to the bulk of the State’s out of town visitors. But he also says that the hotels aren’t showing the right “Aloha spirit” by wanting to reduce live music. “We can’t understand it; they’re all operating at close to 100 per cent capacity.”

After a series of deliberations, the union and the symphony people settled on a guaranteed 30 week season for the 75 musicians with a minimum of $115. Players who double in ensemble groups within the orchestra will earn $135.

“It’s really a tough selling job,” Peterson said in referring to the state of classical music in Honolulu. “It’s tough because we’re in an Asiatic culture. We’ve been losing money on operas, however, more and more people appear to be patronizing the Symphony and going to hear the works of the masters. The Symphony Association is trying to bring the orchestra on a par with www.americanradiohistory.com
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DON'T DO THAT POI
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(Fauna & Vay)
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HAPPY ME (Laughamanu Hula)
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HAWAI (I Want To Go Back to Hawaii)
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HAWAIIAN VALLEY
HE ORU
HERE COMES SANTA IN A RED CANOE
HERE IS HAPPINESS (Ko Ko Ni Sashimi)
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HOI MAI
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I SEE YOU IN HAWAII
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KANO
KANTEPUI HULA (I'm Going to California)
KAILUA NA PUA
(Kate Good) REACHA
KEANAI
KNOCK KNEED NAPUA FROM KAILUA
KOI NI SASHIMI (Here is Happiness)
KOI NI MAIKAI (Here is Happiness)
KUIMU IN A MUNUOU
LAHANA
LANI MAKA
LAUHAHINOHIN HULA (Happy Man)
LET ME HEAR YOU WHISPER
LET ALOHA, LEI MAKAMAE (Memories)
(That Lights of Home (Look Good to Me)
LITTLE KONA HAT
LOVELY HAWAIIAN MADONNA
LOVELY HULA GIRL
LOVELY LOTUS FLOWER
LOW MOON AT WAIKIKI
LUNCH FEET
LUSHI SONG
LUCKY YOU COME HAWAII
MACAO
MAKA'S MUMANU (A Man Called Hawaii)
MANEA
MANUELA BOY
MAORANA
MAORANA
MAORANA AVAL (Farewell for Just Awhile)
MAUI GIRL
MINDI, MINDI E
MOANA
MY ISLAND PARADISE
NANI
NA NILO
(China, Land)
NO KONUKU
NO HAI WAI
OCEANS AWAY
OFF SHORE
OMOLOMA
ONE MORE ALOHA
ONLY ATES MAMAKI
OPUREU TRIO (Mayu)
OUR LOVE & ALOHA
(What the Lahaina Salve Away)
OVER THE BLUE (Hos Ana)
PAPADO
PEARLY SHELLS (Pepo O Twu)
(People's English Hula)
POLYNESIAN RHAPSODY
PUA MALLE
PUAMANA (Sea Breeze)
(People's Hula E)
QUIET VILLAGE
RAINBOW OVER PARADISE
SEA & SAND
SEA BREEZE (Puamana)
SLIMSHADE HULA
SINGING BARBADO
SHOW ME HOW TO DO THE HULA
SOUTH SEA BABY
STEAKE LIGHTS
STEVIE WEA HULA
SUNNY DAYS, STARRY NIGHTS
TANGI
TANGI TAHI
TE MANU PUAHARA
THAT'S THE HAWAIIAN IN ME
THERE'S NO PLACE LIKE HAWAII
THIS IS PARADISE
TAIRE
TAIRE TAHITI
TAIRE
TINY BUBBLES
TOPS
TOWER OF LOVE
VAHINE I MARITE
VAHINE PAMAPOT
VAHA NANA
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May 18, 1968
Irv Pinesky, whose company, Eric of Hawaii, is the Warner-Reprise distributor, is partners with Ken Kaitzawa in the Island's only rack, Rack Service of Hawaii. As such, he is a vital power in the distribution picture, which is structured around eight major companies which handle Mainland labels: Epic, Craig, Pacific Enterprises, Microphone Music, Music Craft, Radio-TV, Surfside Hawaii.

Among the 60 retail outlets selling records in Honolulu are 14 military stores plus four sized depart- ments in the top tourist hotels. Regular outlets sell LP's for $5.79, with $4.29 a basic discounted price as such discounting locations as Gem, Holiday Mart, Wigwam, Gibson, Sears and Woolworth's. The lowest discounted price a distributor recalls is $2.98 on $4.79 product. The lowest retail price was $3.66.

"Almost everyone flies their merchandise in," said Ed Nielsen, sales manager for Nylen Bros. record division. "It costs 18 cents per album, which is the reason for the increased cost."

"The market's not very cut-throat...not yet at least," he added. One year ago, Nylen dropped its price for the Island's rack which had been purchasing some items it carried from the Mainland.

Distributors here are their own promotion men, taking product around to the radio stations. "With the right product, airplay is easy," Nielsen said.

On a hit single, 300 records covers all juke box operators. "The singles market here must be the worst in the world," one distributor said. There is tremendous theft problem with singles, especially at the huge Sears, Roebuck store in the Ala Moana Shopping Center. A "hit" single can sell 2,000 copies.

Military personnel account for the bulk of the country, rhythm and blues and jazz product sold. A Supreme's top album sells 2,500 copies.

"An album," explains Irv Pinesky, "sells as much as a single." Pinesky believes in carrying catalog inventory. Most of his rack business is with the outer islands. "Our rack operation is quite different than anywhere in the country. Here you walk into a store and they haven't sold anything, but they'll say: 'Everything's great. Send more.' What do I do? I ignore the situation, give them leader items and run sales on the good selling albums."

Among Pinesky's rack clients are the Long's drug chain, the Ben Franklin Stores and the Holiday Mart chain. "This can be a breaking market," Pinesky contends, "but the manufacturers have to realize that everyone thing is relative. Five hundred orders are like 5,000."

Among the singles Islanders claim to have broken are: "These Boots Are Made for Walkin'" by Nancy Sinatra, "Tiny Bubbles" by Don Ho, "Georgia Girl," by the Seekers and "Born Free" by Matt Monro.

Pinesky has been the only major distributor not handling tape cartridge product, but he plans changing this this summer. He says he felt the amount of money he would have had to tie up in cartridge inventory ($30,000-$50,000) wasn't "worth the return."

Pinesky will start his cartridge efforts by stocking product from the record lines he presently handles.

Pinesky numbers 40 locations for his distributorship. Thus he has a good idea of what his potential for cartridges will be.

Ken Kaitzawa's tape cartridge business has been building slowly. He has 15 such accounts, including dis- counters who sell $7.78 product for $7.25. He handles GRT's 4 and 8-track and cassette lines.

Kaitzawa has been in business for 27 years, starting originally as a retailer and moving into distribution 10 years ago with Microphone Music. Besides handling

"Here you walk into a store and they haven't sold anything, but they'll say: 'Everything's great. Send more.' What do I do? I ignore the situation...."


A leading cartridge operator is Muntz Stereo-Pak, which has been in business since September, 1965. Miss Connie Mestrovich sales manager the location, open seven days and employing 14 fulltime and five unit installers.

A second store several miles away from the main location was opened late in April, with Clarke Keeney, the manager. Both stores are owned by Los Angeles, based Muntz Stereo-Pak executive Harry Wintzenritz.

All cartridges and Muntz players are ordered from the main factory in Van Nuys, Calif. Merchandise usually takes from 10 days to two weeks for ocean shipment. The basic price for a 4-track cartridge is $7.98. The store has just begun to stock 4-track and has an ample supply of cassette merchandise from Mercury and Ampex. On sale are the regular Muntz 4-track players plus Nordeco cassette machines, the Foster speaker line, GW Electronics auto-tuner and 8-track titles from RCA, Columbia, Capitol, A&M and Original Sound.

It takes an installer from 40-45 minutes to place a unit in a car, with eight cars rolling off the line in a day. "Rock'n'roll is our best seller," according to Miss Mestrovich, with the store one year. "Jazz is a good seller, but there aren't enough good jazz artists on tape." Hawaiians seem to be asking for the more serious brand of jazzman, which the store doesn't stock.

Such outlets as Sears, Gem and House of Music order product from Muntz. Competing as aggressively as Muntz for the cartridge market is American Stereo, a store which covers both the 4 and 8-track field.

The cassette configuration, as most people explain, has yet to be felt here. Four-track has been the sales paer, with 8 starting to creep up.

Cassette is one of three configurations which Ampex of Hawaii, a corposary owned branch, sells through 40 franchised dealers, including 10 on the other islands.

"The response for cassette has been great," says Ampex's Mrs. Skippy Hermamoto. Delivery on product from Illinois takes one month. Strong sellers sent air mail can be received within one week. Ampex's product line covers its $5.95 cassette and 8-track cartridges, its $4.95 4-trackers and its $7.95 open red tapes. "We had a demand for 4-track last year," Mrs. Hermamoto says. "Now because of the auto market, 8-track seems much stronger."

MAY 18, 1968

Irv Pinesky, left, and Ken Kaitzawa, represent major record distributors. A Sears sales clerk explains stock to a tourist, while locals audition a cartridge at Muntz Stereo-Pak.
ARTIST'S
VIEWPOINT
ON THE MUSIC
EXPLOSION

"The music business is about to explode," claims Don Ho. Ed Kenny feels duty bound to "preserve the dignity of his Lady" as he calls his birthplace.

H-28

MAY 18, 1966

The Alls, top, mod Hawaiian, and Dixielander Trummi Young.

Hotel shewmen: Ed Kenny, top, and Danny Kaleikil

Nightclub owner Kimo Walter McVay.

New talents: Anna Lea and Buddy Fo.

The producer: Don Ho.

smooth phrasing, have been blending together with the Alls for three years and the team is the most widely accepted of the new Hawaiians.

If Ho's success is tied to nightclubs and recordings, Ed Kenny's success stretches to nightclubs and the Broadway stage. He was Hawaii's first performer to play on Broadway in "Flower Drum Song." Presently, he feels duty bound to stay in Hawaii to "preserve the dignity" of "his Lady" as he calls his birthplace. On stage Kenny is a bright performer but somehow his Decca recordings lack the impact attained in his live work. His repertoire at the Royal Hawaiian Hotel is steeped in established Hawaiian language songs. "Our heritage must go on," he explains. "I would like acceptance from the local people, but there's a crowd of city Hawaiians who say: 'Let's get with the swingin' stuff.'"

Kenny feels the new music of Hawaii is found in the songs of the Fifth Dimension and Simon and Garfunkel. In trying to preserve the Hawaiian heritage, Kenny points to Aloha as "meaning love. That's always our message. The beauty of the Islands blows your mind and this influences our songwriters."

Buddy Fo, from whom much should be heard in the future, senses the opportunities which are available on the horizon for modern musicians. Although he has been working at Kahala Beach on Maui, his path there is up in June and he has been talking with Ed Brown and several other people about a Waikiki Beach booking. He has signed with Bill Loeb for personal management and Loeb is now setting up future plans. Formerly with Makaha, Fo now is with Capitol, with his debut LP out later this month. He was a bonga player with Martin Denny for four years.

Fo would like to achieve the status enjoyed by Ho.

"There's room for new groups to break through," he says. "Ho needs a little competition. He can't be president every year!"

Kimo Walter McVay, president of Duke Kahahamoku's, is banking that Ho can stay Honolulu's top attraction. He recently signed Ho to a 12-year pact at a reported $10,000 a week against a percentage. Ho represents the kind of entertainment which appeals to both locals and tourists. "I'm gambling on the fact that what Don does here is a way of life and that as long as he doesn't go Hollywood he'll pack the place," he had replaced Martin Denny in 1964 and McVay feels that Ho's style of involving the audience was a radical change for the club. "Don epitomizes what we call kanaka (local) entertainment based on the formula of audience participation Hawaiian-style."

So great is Ho's draw that he does three sets: an 8:30 dinner show, an 11 p.m. go-around and a 1 a.m.-3 a.m. show to which local people usually head.

If one gets bored with Hawaiian material, a bit of detective work uncovers dixieland trombonist Trummi Young working Sunday afternoon to a beer drinking crowd at the Hawaiian Village's Garden Bar and later Sunday evening at Duke's. There are two female vocalists whom local people speak eagerly about: Anna Lea, from San Diego, who sings at the Kahala Hilton's Maxie Bar with a program of sophisticated Mainland tunes and Ethel Acoma, whose jazz-influenced style is heard Monday evenings at the Outrigger Lagoon in the airport.

For sheer laughter and downright strong musicianship, the Surfers pack the Carlton Puka room in the International Market Place, a few doors down from Duke's.
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We have enough to do selling the more than 1,000,000 tourists each year coming to Hawaii from your neck of the woods. You would be amazed at how many people will buy modern and authentic Hawaiian music if you have it in your racks. Hawaii is still the romantic paradise of the world and you can share in this booming market by placing a small order. Let us show you how profitable our little bag can be. Hula Records Inc., Hawaii's number one record label specializes in the highest quality of sound reproduction on the finest vinyl and our beautiful 4-color jackets are designed to make an attention getting display.

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The melting pot of tastes and cultures which is Hawaii, very definitely describes its radio industry. The market is completely dominated by a former Brooklynite, Hal Lewis, who has been in Honolulu 22 years and broadcasts as J. Aku Head Papalua (crazy fish head). Lewis is both the early morning personality at KGMB and its programming pace-setter. What Lewis does is sacrosanct, and his unorthodox concepts for music presentation are adhered to by KGMB's other disk jockeys. Lewis' commanding 30.1 share of in-traffic listeners and 25.9 share of home audience enables him to draw the Island's highest radio salary: $250,000.

The station's ratings lead has prevailed for the past three years, or as long as Lewis has been associated with Cecil Heftel's station. The fact that a middle of the road station dominates the market creates a great challenge for Honolulu's two rockers—KPOI and KKUA to try and capture some of this audience. Other major Honolulu radio forces are Webley Edwards' "Hawaii Calls" syndicated half-hour program which celebrates its 33rd birthday this July; its two all-Japanese stations (KOHO, KZOO) and its three Hawaii outlets (KCCN, KHVH, KLEE).

To Mainland programmers, Lewis' theories may sound absurd. But in Hawaii they work: Only play new material, after 30 days get rid of the records, never follow music with music or chatter with chatter. "No radio station in America understands that playing music back-to-back is discordant to listeners. If a song ends in one key and the next song starts in a discordant key, it psychologically jars the audience." Lewis separates records with voices, with commercials always followed by "stingers." 16 electronic sounds used for "explanation points" and to tell the listener the commercial is fins and that music follows.

"We try to remember that the guy on the other end of the speaker doesn't know what's coming up next. So we help by waiting for him. When a commercial is finished we hit a 'stinger' and he knows the commercial's ended."

Lewis, 51, says he collects all new records and listens once every two weeks. "I don't believe people necessarily want to hear the records they've bought. We like to feel our station is on top of what's happening and what will happen." Lewis prepares a 300 record stock from which station personalities program their shows. Lewis' catholic taste allows him to accept the Beatles' "Lady Madonna," tunes from the new Broadway play "George M" as well as anything else he thinks is "listenable." He programs around Hawaiian music for his local audience. "They've heard it all," he says. Part of Lewis' power is found in his blending good natured audience puts-on with his music. He spends $2,500 a month for comedy material, using four writers to prepare jokes for his show.

To Jim Hawthorne, general manager of KGU, a middle of the road now emphasizing sports, KGMB is a formidable opponent. Hawthorne switched over last September after three and one-half years at KGMB. He came to the station from KFWB, Los Angeles. Hawthorne is not about to invest the money to out promote KGMB. While KGMB primarily plays records with a Mainland pop sound, it does have one automatic Hawaiian record per hour. Hawthorne oversees the policy developed by music coordinator Ron Cooper and management assistant Joyce Monroe. A 40 tune playlist comes out on Tuesday. Hawthorne hears his sound as "wall-to-wall music."

Also involved in competing against a former employer (KPOI) are KKUA's program director Mike Hamlin and music director Sebastian Tripp. Newspaper clippings reporting battles revolving around Bill Drake-programmed California stations are hang in his office. Hamlin admits "we're taking Drake as our inspiration. The main problem in doing this is that if you don't have the major disk jockeys, you don't sound like him. But we think we're sounding like him more and more." Indeed, Hamlin's tight playlist and his buttoning up of his DJ's, has begun to result in a better ratings position, according to a recent Trace survey. KKUA switched to a rock format one year ago in April from a good music policy. KKUA's playlist runs from 30-40 titles and the music rotation within the programming hour is depicted on a color clock in the control room. Singles are color coded into hot happenings, rain or slides and new disks, with these colors painted on the clock's face. KKUA clusters cuts (albums and singles) into four and six in a row. A preview and super golden oldies are programmed each hour. The station has begun co-sponsoring rock concerts the HIC Arena with Dick Clark to counter KPOI and Tom Moffatt, its general manager, who owns Arena Associates, a concert promotion firm.
Culturally, Hawaii is right on its toes.
It has an energetic 73-member Honolulu Symph
phony Orchestra which annually stages a full schedule of
certains and an opera festival—with such distinguished
company as Dorothy Kirsten, Mary Costa, Leonard Pen
nario, and Andre Kostelanetz.
50,000! has a healthy, competitive theatrical climate
and a Honolulu Community Theatre which brings the
best of Broadway and the cream of the stage corps to
local audiences.
It has a colorful Polynesian Cultural Center that
is a microcosm of the living cultures of the Pacific.
It has a handful of active choral groups, both pro-
fessional and semi-professional, who sing up a musical
storm.
And like every other city, Honolulu has its share of
tage shows and concerts—from classical Kabuki to
Harry Belafonte, from "The Sound of Music" to The
Young Rascals.
That the Honolulu Symphony is gaining wide
recognition for its musical competence is reflected by a
Ford Foundation grant of $1.1 million in 1966—one of
only 61 awarded to orchestras throughout the nation to
further the arts.
The award was made partly because of the
Symphony's ambitious Music for Youth program—a
reounding success which last year included 60 full-
scale youth and keiki (Hawaiian for "baby" or the very
young) concerts on the capital Island of Oahu and
throughout the neighbor Island chain. A total of 90,000
youngsters took in the programs, in addition to some
50,000 tots who witnessed 400 free concert demonstra-
tions given by symphony members on various school
campuses.
Robert LaMarchina, who took over the baton last
October, coming from the Metropolitan Opera Na-
tional Company where he was music director since its
formation in 1963, represents the forward move
which the orchestra is now experiencing.
A cellist—LaMarchina was a soloist in a recent con-
cert, when guest artist Jacqueline du Pre had to bow out
due to a sprained wrist—the maestro commands atten-
tion at the podium.
Next season—the 69th for the orchestra—guest ar-
tists will include violinist Zino Francescatti, Izhak Perl-
man and Tossy Spivakowsky; pianists Byron Janis and
Susan Starr; harpist Nicanor Zabaleta, and the First
Chamber Dance Quartet.
On stages throughout Oahu, the play's the thing.
This month, for instance, the Honolulu Community
Theatre is staging its first professional (all members of
the cast belong to Actors' Equity) production—"Hello
Dolly!"
The Mallory Players, a relative newcomer to the
local theatrical scene, is staging an ambitious production
of Peter Weiss' controversial drama, "The Persecution
and Assassination of Jean-Paul Marat as Performed by
the Inmates of the Asylum of Chaillot." Under the
Direction of the Marquis de Sade." Oddly, it's being
staged in a small theater, located on the grounds of St.
Andrew's Cathedral, an Episocpal church.
Another active group is the Oumansky Magic Ring
Theatre, whose "list-run" ventures in the past have in-
cluded "What's Afraid of Virginia Woolf?," "The Old
Couple," and shortly, "A Delicate Balance." The shows
are staged at the Terrace Lanas of the Hilton Hawaiian
Village.
The Ensemble of Theatrical Artists, another new
semi-professional outfit, consists of actors active in the
community theater. There's an energetic Honolulu The-
atre for Youth, too.
Then there's the University of Hawaii Drama De-
partment, the Windward Theatre Guild, the Wind-
ana Theatre Guild, the Chaminade College Theatre Group,
who keep the lights burning.
A lot is being done to preserve the history of the
Islands. The Polynesian Cultural Center is one such oper-
ation. Located at Laie, on the northern tip of Oahu, the
Center offers a dynamic "living" show embracing six
Polynesian cultures—that of Samoa, Fiji, New Zealand,
Tahiti, Tonga and Hawaii. Four nights a week, a color-
ful pageant is staged featuring 300 Polynesian students
from the nearby Church College of Hawaii.
"This Is Hawaii," a Sunday-only song and dance
feature at the Ilikai Hotel's Canoe House, is another
attempt to savor and showcase the rich heritage of the
Islands.
Musical programs are year-round favorites in Ha-
waii, and there are several choral groups which special-
ize in Hawaiian, semi-classical and classical selections.
The Kamehameha Alumni Glee Club—a 24-voiced
ensemble consisting of former students at the Kameha-
meha Schools—is a popular act because it specializes in
authentic Hawaiianas. Its earnings go towards furthering
the musical education of Kamehameha graduates and its
membership includes prison guards, businessmen, do-
tors and insurance agents.
The Honolulu Chorale, now in its second year,
offers houseswives, community leaders and students the
opportunity to continue their musical interests after get-
ing out of school. Restricted to 125 members, the
group programs operate pieces, religious numbers, con-
temporary favorites and even jazz.
The oldest choral group (51 years) is the Gleemen
of Honolulu, a 25-member ensemble whose musical
notebook runs the gamut, from Hawaiian to the light
classics.
The multi-racial heritage in Hawaii has yielded an
ethnically rich menu of programs. As part of the anual
Cherry Blossom Festival, for instance, the Japanese
Junior Chamber of Commerce sponsors a lavish produc-
tion review.
Similar cultural activities highlight the Naucopus
Festival (Chinese), the Fiesta Filipino (Filipino), and the
annual Ka Palapala Pageant (a racial Whitman's Sampler)
at the University of Hawaii.

The Honolulu Symphony is gaining wide recognition for its
musical competence. The Ford Foundation presented the
Symphony with a $1.1 million grant to further the arts.

Symphony music turns on a youthful Hawaiian audience.
"IT'S A BEAUTIFUL MORNING"

For

THE RASCALS

Sid Bernstein
75 East 55th Street
New York, N.Y. 10022

Dear Sid:

I am sure you realize that you are managing one of the hottest acts in show business.

On December 23rd, 1967 THE RASCALS drew 16,000 people to Madison Square Garden in New York. The ticket sale to THE RASCALS concert in Hawaii, at the Honolulu International Center, broke an all time record for Hawaii -- 8,400 seats were sold out in 6 hours for a gross of $36,000.

Congratulations,

Joe Glaser

P.S. Bob Phillips of our Coast office just wired me - saying Honolulu wants a second show. This one may take a little longer 'selling out' (he says), - about 8 hours ... The Garden would like the boys back for a performance, this Spring.

Returning to Hawaii for 3 shows this time
Aug. 2, 3 & 4

We will be back at
Madison Square Garden
Friday, Oct. 25

Thanks to everyone for everything
Dino, Eddie, Felix & Gene
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Hawaiian sounds encompass a steel drum, above: Sergio Mendes' Latin percussion; while the big beat brings out the hippies.
Aku Head (Hal Lewis) Beams Hip Signals (continued from page 30)

Moffat, who started with KPOI nine years ago, has been the market's top 40 leader. His concept is to play the 40 current key records plus selected LP cuts. The 36-year-old executive, who is friends with present and former Bill Drake associates, says his market is unique in that there are no outlying areas to influence his airplay. Three gold records (oldies) are played per hour with the number increasing during the "non-kids hours." Moffat says service from the record manufacturers is very good. "Sometimes you have to call the Mainland for a record. That's when you realize that you're isolated." And that's when he calls Drake friends to keep abreast of Mainland trends.

While the rockers have no use for product by the local Hawaiian labels, the three stations which program Hawaiian feel the material gives them a hometown flavor. KCCN's success stems from its one year ago as the Island's only all-Hawaiian outlet, emphasizes its personalities. It plans moving out of a dismal industrial area into Waikiki Beach shortly, with its DJ's broadcasting from a tree house in the International Market Place. Robert Luck (Lucky Luck) is the station's top monied personality and also its program director. KCCN works with a 60 tune playlist, principally LP's and the material encompasses songs of a Hawaiian nature by Perry Faith, Elvis Presley, Henry Mancini, George Gately, Sammy Kaye, Frankie Carle. These songs are called hula (Caucasian) hits. Luck admits there isn't enough strong authentic Hawaiian material to fill the station's program day, so he has to include material of a Hawaiian nature but not necessarily by Hawaiian performers. "We couldn't have had our library five years ago," Luck says, "because there weren't enough records. Now all the major artists are turning out Hawaiian music.

To obtain sales information on local disks, Luck says he surveys such jock box operators as Mid-Pacific, Island, Aloha State and Hawaii.

With KLEI, a 250-watt on the "windward side" of Oahu at 5,000 watts, KCCN's major competition comes from 11-year old KHVL (also 5,000 watts) which blends authentic Hawaiian music with lengthy news blocks and is the only station picking up live remote evenings from the top talent clubs in the Islands. "We started this one year ago to this month," recalls station president Bob Berger. "Each club is featured per quarter hour." It costs $20 per club in phone line charges to be part of the program: "Hawaii After Dark." Of his staff, Berger calls DJ Ed Michelman, a former Brooklynite, and seven-year employee, his expert on Hawaiian music.

Berger is planning to open the market's fifth FM station. He will try a classical format, claiming the present exclusive classical representative, KAIM FM, is too religion-oriented. KAIM, explains general manager Brandt Gustavson, is owned by Christian Broadcasting and has been on the FM dial since 1955. It went AM three years later. The two outlets are split 50 per cent of the time, FM automated. Broadcasters estimate that 30 per cent of the market's homes have FM receivers. So KPOI-FM with non-rock pop and live DJ's and KFOA with middle of the road sounds, are also vying for listeners.

In the background music field, the two leading AM stations, KUMU and KORL, are both transformed rockers, KORL most recently switching April 1 after running a poor third to KPOI and KKUA.

"Hawaii Calls," Website Edwards' taped program from various beachfront hotels, has no competition. It has the distinction of being subsidized by the State Legislature to the tune of $115,000. The program of authentic Hawaiian language material is heard on some 500 stations, including WGN, Chicago and WJR, Detroit. Edwards has a regular staff of local musicians and uses many of the top hotel headliners. He schedules no more than 14 songs per half-hour, none exceeding two and one-half minutes. He never gabs over 15 seconds between selections. All his music is cataloged according to song type and he can tell immediately when a song was last scheduled. He has his own portable 12-channel mixing panel and loudspeakers. The show is taped each Saturday at 2 p.m. primarily before a tourist audience. Boasts Edwards: "We're one of the things to do."
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THE ALIAS
4RA-6180  HAWAII RIGHT NOW DON HO PRESENTS THE ALIAS
4RA-6221  THAT LOVIN' FEELIN'
4RA-6239  THE ALIAS SING THE ALFRED APAPA SONG BOOK

HAL ALOHA
DOT-B-0013  ISLAND SONGS—ON PARADISE ISLE
DOT-T-25758  HAWAIIAN DREAMS
HAM-B-12174  ISLAND SERENADE

ALFRED APAPA
ABC-2417  HAWAIIAN VILLAGE NIGHTS
4CL-2658  ALFRED APAPA'S GREATEST HITS
4CL-2672  ALFRED APAPA'S GREATEST HITS—VOL. 2

JERRY BYRD
MNT-A-18008  BYRD OF PARADISE—JERRY BYRD
MNT-A-18014  ADMIRABLE BYRD
MNT-A-18081  BURNING SANDS, PEARLY SHELLS AND STEEL GUITARS

THE RAY CHARLES SINGERS
COM-A-845  PARADISE ISLANDS

BING CROSBY
4RA-6106  RETURN TO PARADISE ISLANDS

LEO DIAMOND
4RB-6002  EXOTIC SOUNDS OF SOUTH SEAS

JACK DE MELLO
4RB-6042  HAWAII—LAND OF ENCHANTMENT

WESLEY EDDWARDS
4CL-715  HAWAII CALLS: FAVORITE INSTRUMENTALS OF THE ISLANDS
4CL-1229  ISLAND PARADISE
4CL-1239  HAWAII CALLS: GREATEST HITS
4CL-1273  HAWAII CALLS: BEST FROM THE BEACH AT WAIKIKI

THE FABULOUS EICHOS
4WA-1953  BREAKIN' IT UP AT DUKE'S!

TENNESSEE ERNIE FORD
4CL-2501  ALOHA FROM TENNESSEE ERNIE FORD

GEORGE CREELEY
4RA-1365  THE MOST BEAUTIFUL MUSIC OF HAWAII

DON HO
4RA-6181  THE DON HO SHOW
4RA-6186  DON HO AGAIN
4RA-6219  YOU'RE GONNA HEAR FROM ME
4RA-6252  TINY BUBBLES
4RA-6284  EAST COAST/WEST COAST
4RA-6285  THE DON HO CHRISTMAS ALBUM

JAPANESE MODERN/NINES
F5H-14341  SONGS OF JAPAN

THE KNIGHTSBRIDGE STRINGS
MNT-A-13635  PARADISE

ARTHUR LYMAN
CRE-A-697  CAST YOUR FATE TO THE WIND
CRE-A-666  PEARLY SHELLS
HF-B-858  TAPU
HF-B-818  BYWANA A
HF-B-813  THE LEGEND OF PELE
HF-B-811  BAHIA
HF-B-1035  ILI ILI
HF-B-1036  ARTHUR LYMAN AT THE PORT OF LOS ANGELES
HF-L-8625  MANY Moods of ARTHUR LYMAN/TABOO VOL. II
HF-H-8953  TABOO—ARTHUR LYMAN/RAY AVE.—RENE PAULO
HF-H-8954  YELLOW BIRD—LYMAN ON BROADWAY

HF-P-9057  YELLOW BIRD—BANA—TABOO
LIF-B-807  LEIS OF JAZZ
LIF-B-806  HAWAIIAN SUNSET
LIF-B-804  YELLOW BIRD
LIF-B-803  THE COLORFUL PERCUSSIONS OF ARTHUR LYMAN
LIF-B-809  LOVE FOR SALE
LIF-B-807  COTTON FEEDS
LIF-B-8104  BLOWIN' IN THE WIND
LIF-B-8108  MELE KALIKAMAKA
LIF-B-8103  ISLE OF ENCHANTMENT
LIF-B-8102  HAWAIIAN SUNSET—VOL. II
LIF-B-8107  POLYNESIA
LIF-B-8106  ARTHUR LYMAN'S GREATEST HITS
LIF-B-8101  LYMAN'S '65
LIF-B-8108  THE SHADOW OF YOUR SMILE
LIF-B-8104  ALOHA, AMIGO
LIF-P-0065  LOVE FOR SALE—COTTON FEEDS—BLOWIN' IN THE WIND—LEGS OF JAZZ
LIF-P-0069  LEGEND OF PELE—EWA—HAWAIIAN SUNSET—

MALE SERENADERS
4WA-1350  LET'S HULA
4WA-1358  EVENING IN THE ISLANDS

ERNIE MENEHUNE
RRA-1133  BACK TO ALOHA LAND
RRA-1114  HAWAIIAN'S SUN-TANNED IRISHMAN

ALFRED NEWMAN
4CL-1447  PORTS OF PARADISE

THE OUTRIGGERS
4WA-1324  RAPTURE
4WB-1314  CAPTIVATION
4WB-1376  SURRENDER
4WA-1349  THE GOLDEN HITS OF HAWAII

THE ROYAL TAHITIANS
DOT-T-0127  THE HAWAIIAN MUSIC OF BILLY "THE ROYAL TAHITIAN"

LAURIE SMITH
4RA-1392  HAWAIIAN EYE

LISA SMITH
4RA-1392  HAWAIIAN EYE

THE SURFERS
HF-H-8125  TAHITIAN ISLANDS CALL
HF-H-8126  ON THE ROCKS—HIGH TIDE
LIF-B-119  CHRISTMAS FROM HAWAII
4WB-1393  SONGS FROM THE EXOTIC ISLANDS

DON TRAEGER
MCA-50845  THE MUSIC OF LES BAXTER
4WA-1420  STRINGS OVER HAWAII
4WB-1434  STRINGS OVER TAHITI
4WB-1429  STRINGS OVER TAHITI—STRINGS OVER HAWAII

ART AND DOTTI TUCKE
4RA-6135  HAWAII IS WAITING FOR YOU

BILLY VAUGHN
DOT-Y-25165  BLUE HAWAII
DOT-Y-25156  GREAT HAWAIIAN HITS
DOT-Y-25155  PEARLY SHELLS

LAWRENCE WELK
DOT-Y-25151  SONGS OF THE ISLANDS

GEORGE WRIGHT
HF-B-717  FLIGHT TO TOKYO

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213—989-5000

1340 KAPIOLANI BLVD., HONOLULU, HAWAII 96814
963-144
Hilo Harris, an indestructible spirit, represents the traditional side of Island music (top) with Robin Wilson, a bright new vocalist, offering the swing of the '60s.

Vocalist Emma Veary (top) adds a Broadway sophistication while Polynesian dancers work to tourists (middle) and the Surfers combine rock with such visual comedy.

The Society of Seven (top) is an exciting contemporary music group; the softness of Hawaiian music is interpreted by a hotel hula dancer and the inventive, driving rhythms of the Strawberry Alarm Clock bring the Mainland to Honolulu teenagers.

The State flag has a strong British appearance.

The cultures of Hawaii are represented in its art images.
Where Are Stereo Singles?

Several record companies are pressing stereo singles, but apparently the jukebox industry has been slow to see the promotional value in programming them. Other labels have said they can easily make stereo singles available but often comment: "Do the jukebox operators want them?"

Epic Records’ Mort Hoffman recently circulated a letter to all managers of the Music Operators of America, attempting to gauge the desire for stereo 45s. Epic also pressed a stereo single and mailed it to 1,000 operators. Hoffman said: "We have not been getting much of a response."

A leading proponent of stereo singles for jukeboxes, Neil Bogart, Buddah Records, said, "Jukebox operators aren’t pushing this hard enough. We’ve heard plus for stereo singles, but now we figure nothing much is happening."

Buddah is pressing 90 per cent of its singles in stereo.

MOA President Bill Cannon is urging operators to promote stereo singles. "Don’t just put on a stereo single and walk out of the location. Let people know you’re programming an exciting new format."

S. D. Pool Tourney Set; Assn. Adopts New Dues

SILOU FALLS, S. D.—The Music & Vendng Association of South Dakota held a meeting last week to sponsor a statewide pool tournament to coin-operated tables, commencing Sept. 9, and voted on a new dues structure. Adoption of the tournament here coincides with similar activity in wide areas of the U. S. as a way to combat local ownership and operation of equipment.

Speaking before the group here was Leonard Schnell, sales manager, U. S. Billiards, Amityville, N. Y. Schnell has a complete line of coin-operated packages for associations.

A five-man tournament committee, chaired by Mac Havold, association president, represents each area of South Dakota. Committee members are Donald Maxwell, Dean Schneder, Emr. Cumings and Lloyd Morgan.

The trade group adopted a new dues structure designed by Secretary Earl Porter. The dues on vending is $2 per $1,000 gross sales up to $10,000 and $3 per $1,000 above that amount. The plan will be tried for one year.

Porter, who has held the position of secretary-treasurer for 10 years, tendered his resignation.

The Music & Vendng Association of America secretary and treasurer for the Nebraska association, attended the meeting along with Ed Kort, new president.

Distribution representatives attending were: Larry Libbey, Island; Charles Wescott, K. C. Sales; Warren Sondeit, Sneller Vending; Dick Brown, Brown Bros., Topeka.

The next meeting is set for Aberdeen, S. D., the last weekend in August.

MOA Officials Set for FAMA Convention

MIAMI BEACH, Fla.—Music Operators of America (MOA) President Bill Cannon, MOA Executive Vice-President Fred Graham and MOA board chairman will be available for business sessions at the American Amusement and Music Association (FAMA) convention here May 24-26.

The advance registration deadline is May 17. FAMA Executive Director Julius Ums, Co-Chairman of the FAMA board, will be available for a series of business sessions at the New Port Hotel, the hotel phone number, 925-4404, FAMA’s phone number: (904) 224-4821.
ALLIED VENDING CORP.

Here's a Music Operation That Diversified Into Vending;
It Welcomes Competition From Vendors Expanding to Music

CHANGING IMAGE of Allied Vending Corp. is demonstrated in this photo. The former name of the Washington, D.C. operation seen in the following description was Allied, Inc. from 1939 and before that Allied, Inc. in metropolitan Baltimore. In the photo, the sales manager, LaViez Serroore, is now working at the Allied Sales office in Washington, D.C., on the new music operation that has expanded into vending. But Allied is unique in that its diversification is so broad. Allied, Inc. is known as the Allied Coin Machine Co. Since 1939, has changed its identity to reflect its new versatility.

The 35-year-old company operates jukeboxes, amusement games, cigarette, candy, and cup drink machines. It will soon add coffee vending. Diversification, on the scale seen at Allied, has forced the hand of some competitors exclusive vending firms. An example, according to Allied president Philip Mason, is The Mack Co. in nearby Cheverly, Md. Mack has added music in many locations, said Mason and Allied welcomes the entry into music by large public-served national operating companies.

"We've diversified into all areas of the snack operating business because the expansion is the only way to meet rising costs," said Mason. "The modern location tends to want one company to supply all its products. We have to have every type of machine."

"The large national operating firms that set up their present street locations have to add music and be as versatile as we are. The jukebox is often the key item in a public location.

"Are you getting the most for the money you spend on coin machines?"

New for you to see in the expanded separate section is a penetrating coverage on every aspect of the Coin Machine Industry. Each weekly section is packed with profit-making ideas for coin operators of jukeboxes, amusement games, pool tables, cigarettes, and other vending machines.

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Send us your rentals and the coin machine directory will be included in your next issue. Questions or problems, call or write Billboard's Coin Machine World Section.

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NVA More Effective Industry Voice

- Continued from page CMW-1

have an important role in their communities. He outlined how to effectively approach legislators and bring about more favorable legislation.

- Members were told NVA has moved closer to victory in Florida where the trade group has fought for more equitable licensing fees (a separate report appears elsewhere in this issue).

Sing Problem

- The U.S. Secret Service is stepping up its efforts to curb the use of bingo chips as slugs in New York State. Impatient over progress in this long battle, the association was told of the many steps involved in a government agency approach to such a problem.

- Harold Folz, Oceanside, N.Y., newly elected NVA secretary, who with his brother, Roger, has spearheaded the fight against bingo chip slugs in New York, reported on association efforts in Buffalo, N.Y., where this city has attempted to enforce a law on commingling (a New York association amendment last year nullified the conflicting section of the penal code and Buffalo authorities were informed of this fact).

- A problem in Kokomo, Ind., involving interpretation of health regulations was resolved when the vendor in question was advised regulations required maintenance of a commons when vending edible products.

Packaging Imports

- Five men were named to a committee to investigate more equitable duties for distributors who re-package import merchandise and sell it to other distributors. It was thought such activity should not be allowed as it puts them in the category of manufacture.

- Ted Raynor, NVA co-counsel and law partner of NVA co-counsel Don Mitchell, said that the collective bargaining clause members "must be extended beyond the industry." He called for the creation of a color brochure detailing the history and growth of the vending industry.

- NVA chalked up 27 new members during the year. Only 8 dropped out, establishing a new record of growth, according to membership chairman Leo Leary, Leaf Brands, div. W. R. Grace & Co.

- An operators "ball session" chaired by Michael Goldberg, Franklin Square, N.Y., operator, was adopted as an official part of the NVA program.

Licensing Laws

- During this year's "ball session" several operators related successful efforts to gain equitable licensing fees in their areas. Leo Weiner, Los Angeles, reported that city councils in communities had requested favorably after being presented with a special brochure and listening to an operator group.

- Many operators reported using NVA's special brochure, "The Dollars and Sense of Bulk Vending" in combating location ownership and operation of machines, Arnold Goldman, Cole Distributing, Cranston, R.I., reported in detail on how he had used this special brochure which outlines the true picture of bulk vending gross profits, costs and sales.

- Operators were cautioned, however, to use the brochure only after a problem with a location results, rather than circulating it on a blanket basis.

Direct Sales

- Bernard Bittman, Bittman & Sons, Kansas City, explained how food brokers in his area promote merchandise directly to individual stores. "They're calling on the stores directly," he said.

- Mitchell cautioned the association that as a trade group it could not collectively act against firms dealing directly with locations. "If two people on the same level agree not to sell a third party this is a violation of the Sherman anti-trust laws," Mitchell warned.

- Operators at the special "ball session" suggested that NVA should prepare a handbook for new employees of bulk vending companies.

N. C. Group

- A special delegation from North Carolina, headed by Lee Smith and Jack Thompson, partners, Smith Regal of the Carolinas, Charlotte, N. C., escorted Rep. Speed High to the convention. Also in the group was Carl Howard. Both Howard and High are counsels for the Carolina Bulk Vendors Association, which was officially recognized by NVA for its efforts in gaining a sales tax exemption in North Carolina last year. Smith and the delegation returned immediate to North Carolina where High lost his bid for State treasurer in the North Carolina primary.

- Several operators expressed a desire to continue in the NVA insurance plan after retirement and beyond their participation in the association. A full study of this proposal and other additional coverage of NVA insurance is now under way.

- Rolle Lobell, Leaf Brands, div. W. R. Grace & Co., reported on 1969 convention plans. The association approved holding the event at the Hollywood Beach Hotel, in Miami. The annual mid-year directors' meeting this year will be at the Franklin Motor Lodge, Philadelphia, S. A.

- The association presented Lobell with a special book during the annual banquet commemorating his many efforts over the years.

- New NVA officers, in addition to Hutchinson and Folz, are vice-president, Nicholas Schiro, New Orleans, and treasurer, Tom Evans, Dallas, Mike Sprangino, Chicago, was re-elected sergeant at arms.

NVA GLAMOUR, Mrs. Wanda Jordan, chairman of the ladies activity at the National Vendors Association convention (third from right) poses with a group of models that presented a fashion show.

IRWIN NABLE, outgoing presi dent, National Vendors Association (NVA), is presented a gift by Don Mitchell (left), NVA co-counsel. In right photo, Michael Goldberg, Franklin Square, N.Y., reports on a special operator's meeting.

HAPPY COUPLE. This is Mr. and Mrs. Michael Goldberg. Franklin Square, N. Y. Mrs. Goldberg, known affectionately as Sally, is very active in the bulk vending industry, was erroneously reported to have suffered a heart attack recently. The couple gladly posed for this photo during the National Vendors Association convention to show everyone that Sally is feeling "wonderful."
Harby Bulk Units to Be Sold Through Jukebox Distributors

MILWAUKEE — Harby Industries is lining up jukebox distributors as outlets for its bulk vending machines. The latest distributor named by the Burbank, Calif., manufacturer is Hastings Distributing Co., Inc., of Warwick, R.I., and Harby, Miami, was appointed as a distributor earlier.

While Harby makes several vending machines, including its small pinball emulators, the Big Top model has more appeal for jukebox operators, stated W. C. Jones, the company.

The unit holds two cases of jawbreaker-size merchandise. The unit will be equipped with a machine for registering all coins deposited in it by Harby, named sales manager by owner Harold Proctor.

About to get a first hand experience in the trade, having formerly been associated with the World Corp.

While in Milwaukee last week, Mr. and Mrs. Proctor said the Florida Vendors

Trend to Big Bulk Units Continues

ST. CHARLES, ILL. — Bulk vending machines are steadily growing larger and constantly becoming more efficiently adapted for various institutional uses.

This trend not only reflects the tremendous variety of merchandise available to operators today, but also shows the growing influence of X. C. T. and the popularity of jawbreaker merchandise.

Among those showing larger units at last week’s National Vendors Association show here were Harby Industries with Big Top unit that holds 225 cases of jawbreaker-size merchandise.

Another machine, built by Space Center unit consisting of two Saturn 2000 models mounted on a single floor, was built with a built-in removable cash compartment. One Saturn vendes 10-cent capsules, the other 25.

The Morris, Ill., firm has created a series of Space Creeps on merchandise with the units, with such names as Hidi-Gliot, Gliot, Marlin Mutant, Moon Goon, Piece Sword and Dr. Galactron. All are 10-cent capsule items.

Northwestern also has adapted its Vantage professional stand to accommodate four regular Mod el 60 units that are equipped with glass panels rather than globes. As such, it counts on Van tile Professional stand, this unit features remote cash compartments.

Vicor Vendng has been one of the leading firms in developing large-size and large-capacity units. Vicor’s console can be furnished in six different styles.

An example of capacities offered: The 77 holds 1,500 balls of 100-piece units. Capsules, V 250 - V 1 - capsules and cups V 90 - 100 cups. The 88 holds 329 V capsules, 140 V 1 - capsules and 1100 aou-100 count the big Top holds V 1 - capsules.

Oak Manufacturing’s Titl II is another example of larger units. This machine, shown at the convention with new improvements, has a capacity of 3,500 pieces of wrapped gum or 4,000 pieces of large ball gum. It will hold 1600 regular size capsules and 1640 large 25-cent-size capsules.

All operators were urged to contact their representative in Parliament and candidates for the Parliament to try to force action on the vending machines.

Coin units claimed to be capable of handling the old Canadian coins, the interim coins, and the new coins as well as the old and new U. S. coins were shown in the exhibit by dealers.

A Florida Vendors Association had been at work in the State. Mitchell reviewed the NVA’s legislative efforts in Florida and announced that Attorney General Earl Farnsworth had given his opinion yesterday (Tuesday), reaffirming the State tax law and abolishing all unfair taxes.

The portion of the law which the NVA is particularly concerned with reads that no municipality can charge an educational tax on more than the State tax.

Meanwhile, the Florida State Legislature is scheduled to reconvene in January and can take action on the resolution. In viewing this, Mitchell warned: “The fight is not over, even though we have won. However, the burden is now on them, not us. They have to win this fight up, and it’s up to the Florida operators to keep it moving. Are there some operators who will support the local Florida association? I hope so.”
Consumer Products Div.
Changes Role at Motorola

CHICAGO—Motorola, Inc., has restructured its consumer products division into a product line organization. A part of the move to produce specialization and depart from the division's previous pure functional organization, product planning and product engineering are combined in an organization structure with a singular direct line responsibility. The transfer of product planning functions out of the marketing department represents the only change affecting the marketing department in this move.

Among major changes in the new alignment, George Munsour has joined the Motorola division as a corporate vice-president and manager of television products. He was formerly vice-president and director of RCA Victor, Ltd., Montreal.

Richard Kraft, formerly group director of consumer products engineering, has been promoted to the position of product manager of color television. Color TV engineering and color TV product planning now report directly to Kraft.

Gary Hasig, who has been assistant to the chairman of the board, has been promoted to manager for monochromatic television. Black and white TV engineering and black and white TV product planning now report to Hasig.

(Continued on page CMW-7)

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C.C. Cadillac...300.00 Amazon 16...650.00
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Princess 13...400.00 Thunder 16...375.00
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Terms: 1/2 Deposit, Balance Eight Draft or C.O.D.

REGIONAL MARKETS
Most-played singles on jukeboxes in six U.S. geographical regions, based on playback readings from both rural and urban locations.
Consumer Products Div. Changes Role at Motorola
- Continued from page CMW-6
The color TV and monochrome television product managers, Kraft and Hiesig, report to Mansour, as will Dan Vondran, who continues as manager of TV mechanical engineering services.

C. Vernon Phillips, formerly general product planning manager in the marketing department, has been promoted to manager of radio-audio products and reports on a direct line to the general manager. An engineering and product planning function for radio and audio products now report to Phillips. Neil Frithart has been promoted to the new position of director of engineering and will continue to manage the advanced engineering department, his prior responsibility. He will report directly to the general manager.

Also reporting on a direct line to the general manager is Herbert Zeller, director of industrial design, whose organization will continue to serve all product lines. The industrial design unit was formerly structured in the general engineering department.

Allied Offers Total Service To Locations
- Continued from page CMW-2
A 1-cent "Pick Your President" in 68" gum hit was first at President Johnson declared himself out of the race. Michigan's Gov. George Romney was also featured on the gum. "I guess it wasn't too good an idea," commented Craner's Carmen D'Angelo.

Politics, Gum Sticky Mixture
ST. CHARLES, Ill.—Political shake-ups sabotaged one of the new products of Craner Gum Co., an exhibitor at last week's National Vendors Association convention in Chicago.
A 1-cent "Pick Your President" in 68" gum hit was first at President Johnson declared himself out of the race. Michigan's Gov. George Romney was also featured on the gum. "I guess it wasn't too good an idea," commented Craner's Carmen D'Angelo.

Bank on JUPITER for value
JIM LEIGH, another veteran of the business. He is one of Allied's top salesman and has been in the business 25 years.

John Lyons and Morris Sanker, another pair of veteran employees.

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SOUL SAUCE

BEST NEW RECORD OF THE WEEK:

"I CAN HEAR MY BABY CRYING"

GARNET IMMIS

(Verve)

By ED OCHS

SOUL SLICES: Jerry King, deejay at the Arthur discothèque, is still talking about David McRae of the Temptations, who sat in with the Arthur band, the Fuzzy Bunnies, and was just something else. The Temps made the club since they were in town anyway, mixing up thousands of minds at the Apollo Theater in Harlem. The group's noise and music made us the voice of soul ... Greg Morris of sight. The cover photograph, shot for the Temps date on the "Rowan & Martin Laugh-In," shows the group on a desert— in Hollywood, that is. The desert is the real made-money mountains of a cement company.

The Intruders, Gamble Records soul aces, have moved from "Cowboys to Girls" to Queens Booking, with the group around the country this summer. ... Sam & Dave's first for Atlantic, "You Don't Know What You Mean to Me." ... Larry Cohen of Jimmy Records tips us that "The Horse," an instrumental rhythm track, was flipped from out of nowhere to take the South. Cut by Jesse James, who did "Bougleo Down Below," the tune was background until the calls came in. The track is the flip side of the vocal version by Cliff Nobles. ... Jerry King, who brought r&B "downtown" to the Arthur, makes up his own playlist based on requests and audience reaction at the club. Topping his list is "In the Midnight Hour," from the Chambers Brothers Columbia LP "The Time Has Come." Otis Redding's "Huckelbuck," off the "Dock of the Bay" album, is also on his chart.

Curtis Mayfield of the Impressions went on WORL Tuesday (7) to tell us that the Impressions were well in the works of the automobile accident in Georgia that killed five members of the group's back-up band. There was confusion because the car was registered in the name of the Impressions. Mayfield said that the group may not continue with this tour, which also features Jackie Wilson, Peaches & Herb, Five Stairsteps & Cubie and Barbara Mason. ... Foster Johnson, president of Capacity Records, bows his Skipper-distributed label with "All The Way From Heaven," by the Chancel- lories. ... Atlantic's Frank Wink is touring Europe to BSO crowds. Her new record "Think" is too hot to handle. ... Maxine Brown has signed with Epic.

Otis Redding's widow, Mrs. Zelma Redding, will do public relations work for Redbull Records in Macon, Ga. The "Happy Song," Otis' latest, was co-written by Steve Cropper, guitarist with Booker T. & The M.G.'s. ... Add Soul Sauce to your r&B recipe. ... The Temptations will do "Dancing in the Street" in a folded in the fall with the Supremes. ... Sammy Davis will model for Madame Tussaud's waxworks ... Atlantic's Albert King is coming up from the underground with his LP, "Born Under A Bad Sign." ... Spice Soul Sauce with your version of the hit, which also features Jackee Wilson, Peaches & Herb, Five Stairsteps & Cubie and Barbara Mason. ... Foster Johnson, president of Capacity Records, bows his Skipper-distributed label with "All The Way From Heaven," by the Chancel- lories. ... Atlantic's Frank Wink is touring Europe to BSO crowds. Her new record "Think" is too hot to handle. ... Maxine Brown has signed with Epic.

TRAVELIN': Atlantic's Rascals to Union College in Schenectady (17) and Bushnell Auditorium, Hartford, Conn. (18). ... Atlantic's Drifters to Philadelphia (19). ... Gamble Records' Intruders to Railway, N.J. (19). ... Loma's J. J. Jackson to the Club Laurel, Chicago, June 11. ... Atlantic's Peaches & Herb to Arkansas State College (13). ... Record companies and labels; send Soul Sauce the itineraries of your artists so we can tell everybody where they're at.

MAKIN' FIRE: Peaches & Herb, "United" (Date). ... Houston's, "Climb Every Mountain" (Kapp). ... Joe Tex, "I'll Never Do You Wrong" (Dial). ...O. V. Wright, "Oh Baby Mine" (Back Beat). ... Jerry Butler, "Never Give You Up" (Mercury). ...test-letters, "It's All Over Now" (Tangerines). ... Jean Wells, "Try Me" (Calla). ... Edwin Starr, "I Am the Man for You Baby" (Goody). ... Erma Franklin, "Open Up Your Soul" (Shout).

MAKIN' FIRE: Aretha Franklin, "Think" and "You Send Me" (Atlantic). ... Del's, "Weary On Your Face" (Cedar). ... Marvin Gaye & Tammi Terrell, "Ain't Nothing Like The Real Thing" (Tamla). ... Temptations, "I Could Never Love Another" (Goody). ... Jerry's, "Dance What Cha Wanna" (Shout).

MAKIN' SMOKE: Fantastic Four, "I've Got To Have You" (Kc Tic). ... Albert King, "I Love Lucy" (Stax). ... Peggy Scott & Jo Jo Benson, "Lover's Holiday" (SSG). ... Etta James, "I Got You Babe" (Ceder). ... Tams, "Be Young, Be Foolish Be Happy" (ABC). ... Jimmy McCracklin, "Pretty Little Thing" (Mini). ... Jimmy Taylor, "I Ain't Particular" (Stax). ... Clarence Carter, "Funky Fever" (Atlantic). ... Lee Dorsey, "Wonder Woman" (Amy).

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GOT A FEELIN': Blue-eyed soul, "Groovy Feelin'" by Maria Elena & Jamie (MRA).
Mr. Funky Broadway himself

**Dyke & The Blazers**

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Rhythm & Blues

**BEST SELLING R&B LP's**

<table>
<thead>
<tr>
<th>Title, Artist, Label, No. &amp; Pk.</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>LADY SOUL, Atlantic 8179 (5)</td>
<td>13</td>
</tr>
<tr>
<td>DOCK OF THE BAY, Atlantic 8191 (5)</td>
<td>9</td>
</tr>
<tr>
<td>VALLEY OF THE DOLLS, Atlantic 8194 (5)</td>
<td>11</td>
</tr>
<tr>
<td>WE'RE A WINNER, Atlantic 8196 (5)</td>
<td>12</td>
</tr>
<tr>
<td>ELECTRIFYING EDDIE HARRIS, Atlantic 8199 (5)</td>
<td>16</td>
</tr>
<tr>
<td>I CAN'T STAND MYSELF WHEN YOU TOUCH ME, Atlantic 8200 (5)</td>
<td>9</td>
</tr>
<tr>
<td>IN A MELLOW MOOD, Atlantic 8201 (5)</td>
<td>22</td>
</tr>
<tr>
<td>THE GOOD, THE BAD &amp; THE UGLY, Atlantic 8202 (5)</td>
<td>7</td>
</tr>
<tr>
<td>FEELIN' GOOD, Atlantic 8203 (5)</td>
<td>11</td>
</tr>
<tr>
<td>I HAVE A DREAM, Atlantic 8204 (5)</td>
<td>3</td>
</tr>
<tr>
<td>DIANA ROSS &amp; THE SUPREMES GREATEST HITS, Atlantic 8205 (5)</td>
<td>32</td>
</tr>
<tr>
<td>SMOKY ROBINSON &amp; THE MIRACLES GREATEST HITS, Vol. 2, Tamla 8206 (5)</td>
<td>13</td>
</tr>
<tr>
<td>ONCE UPON A DREAM, Atlantic 8207 (5)</td>
<td>10</td>
</tr>
<tr>
<td>JIMI HENDRIX, Atlantic 8208 (5)</td>
<td>32</td>
</tr>
<tr>
<td>TAME, Tamla 8209 (5)</td>
<td>28</td>
</tr>
<tr>
<td>DANCIN' TO THE MUSIC, Tamla 8210 (5)</td>
<td>7</td>
</tr>
<tr>
<td>I SLEPT WITH 600 WATT BROTHER, King 8211 (5)</td>
<td>10</td>
</tr>
<tr>
<td>SWEET INSPIRATION, Motown 8212 (5)</td>
<td>7</td>
</tr>
<tr>
<td>ATIS: BOLD AS LOVE, Reprise 8213 (5)</td>
<td>14</td>
</tr>
<tr>
<td>SOMBER NIGHTS, Motown 8214 (5)</td>
<td>3</td>
</tr>
<tr>
<td>I'M IN LOVE, Atlantic 8215 (5)</td>
<td>14</td>
</tr>
<tr>
<td>SCREAM, Atlantic 8216 (5)</td>
<td>26</td>
</tr>
<tr>
<td>I GOT THE FEELIN', King 8217 (5)</td>
<td>1</td>
</tr>
</tbody>
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**RHYTHM & BLUES SPECIAL SURVEY FOR WEEK ENDING 6/18/66**

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VAN McCOID, left, president of newly formed Capricorn Records, smiles his approval as Bill Downs, manager of the Ad Libs, signs the group to the label. The Ad Libs new record on Capricorn, which will be distributed by Amy-Mala, will be released in mid-May.

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**zip code helps keep postal costs**

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**Billboard MAY 18, 1966**
New Album Releases

- A&M
  - SOUL FLUTES—Teast in My Sap: DL 4999
  - ANGEL
    - ALDO COCERO—Piano Music of Erik Satie: TC 1400
    - SATIE: PARADE/HELACON/STRUMPERS—Concerto Grosso Orchest (Arion). ASCAP)
    - SCHERBERG: ROSAMUND—Nethersol/Orch. (Egrem, New)
    - INDIAN/SYMPHONY W/INDIA ORCHESTRA. 3 SD 3640

- ATLANTIC
  - ARCHIE BUCK & THE DRIBBLE—Tight Up: SC 8014
  - FELT GOOD—You Don’t Make It: SC 4799

- AUDIO FIDELITY
  - CARTER JACOB-DAVIS...Songs of Our People

- BELL
  - ORG. RAYMOND—Teast in My Sap: DL 4999
  - WILLIE NELSON—Sage & DP—(Haron, New)
  - THE MOODY MOUNTAIN BAND—What Happens Next: MD 4999

- CANADIAN
  - BLUE RINGS—Lay Out the Grass: KAC 8031
  - CAPITOL
    - CAMERON HARRER & THE ROO. 90 T.R.E.A.T. WITH 41008
    - THE BEST OF LAURIE, SC 65092
    - HALS-HAD: Msgs 1206
    - CARLOS BUCAY—E. Caine 3203
    - VARIOUS ARTISTS—The Best of the Harper-Warner Gril: S 8003
    - NANCY WILCOX—STOOL: S 2999

- CMS
  - MAD TELEPHONE—Squatters from the Chair: CMS 128

- COLUMBIA
  - BACH: SIX TRIO SONATAS, Vol. 1—E. Power Biggs, Mr. M.
  - BACH: SIX TRIO SONATAS, Vol. 2—E. Power Biggs, Mr. M.
  - BACH: SIX TRIO SONATAS, Vol. 3—E. Power Biggs, Mr. M.
  - BACH: SIX TRIO SONATAS, Vol. 4—E. Power Biggs, Mr. M.
  - BACH: SIX TRIO SONATAS, Vol. 5—E. Power Biggs, Mr. M.
  - BACH: SIX TRIO SONATAS, Vol. 6—E. Power Biggs, Mr. M.

- COLUMBUS
  - MY SISTERS AND ME—Baby Baby: OZ 5007
  - BERNIE BAND—She’s Not There: OZ 5008

- DECCA
  - BILL ANDERSON—Wild Weekend: DL 4999
  - THE VERY PGE. PICTS PETE SARTOULT: DL 4002
  - VITTO/VIRGIN OCEAN: DL 4999
  - THE IDEA: CLAY GEORGE: DL 4999
  - THE IDEA: CLAY GEORGE: DL 4999
  - THE IDEA: CLAY GEORGE: DL 4999

- DGG
  - PATRICIA RUMAN—Silent Music of India: 21
  - LEE: THE PAPAS & PAPAS—MUSIC OF THE WORLD: S 8030

- DUNNILL
  - MAMAS AND THE PAPAS—PAPA’S & MAMAS: S 8037
  - KOSTELANETZ-SCOTTISH: S 8038

- EPIC
  - ROBERT CARMARSH—The Look of Love: S 8039
  - JOHN FAYE—Rock With Me: S 8040

- FRED
  - MELLODY/ANGEL
    - VARIOUS ARTISTS—Stars of the Barhola: S 8041
    - GUY’S—The Power of Love: S 8042
    - RANKEY—E. Caine 3203
    - VARIOUS ARTISTS—The Power of Love: S 8042

- FUNK
  - MAIN STREET—The Funk: TSE 127
  - MERCURY
    - MANFRED MAN—The Mighty Quin: S 8045
    - THE SPEARS—Rock With Me: S 8042

- HEARTRESPUESTA
  - CRYSTAL GAYLE—The Best of Crystal Gayle: S 8043
  - THE CREATIVE SOUND
    - THE CREATIVE SOUND: S 8044
    - THE CREATIVE SOUND: S 8045
  - AUTOBIOGRAPHY: S 8046

- MONMOUTH
  - LEE WILLY—Villiers’ Boys & Bertie: OZ 4006
  - MUSIC IMAGES
    - LEO KAMM—RAVENTS LEWIS SWIN/MAXINE BROWN—Central Park Music Festival: ST 6002
  - NONESUCH
    - LES CHICAGOUS—G. CONSMERSON: S 8048
    - FRED: NOCTURNES—Ned Tolcher: S 8049
    - Mrazuk—BERKINELD RO. 4/16
    - WEISBERG: THE STORY OF ACAPULCO: S 8050

- PHILIPS
  - EVELYN CROCKET—PLAYS ERIK SATIE: PSI 6002
  - HAYDN: THE CREATION—G. KEMP/MELODY: PSI 6003
  - SCHOLLER, PARHAM UP/128 PIANO PIECES—Evelyn Crotz: PSI 990/978
  - PHOENIX
    - DAVE SANTO—Silver Current: PSI 101
  - SERAPHIM
    - GERHARD: SYMPHONY NO. 1—DANCES FROM „LE MANTEAUX“: PSI 3007/3008
    - THE TWO AND THREE; THE PIANO—COMPOSERS—Various Artists: SPS 705
  - PEGASUS—COPPERS/GREG/JOHNSON: PSI 3009

- SPOKEN ARTS
  - W. H. ASH—Selected Poems: PSA 999
  - THE BOOK OF JIMMA Y: PSA 999
  - ASH: JIMMA Y: PSA 999
  - JIMMA Y: PSA 999
  - JIMMA Y: PSA 999

- TOWER
  - Now and the Main Attraction: SPS 104/105
  - THE SKY: SPS 106/107

- UNI
  - Africa: WB 7040
  - SEA: WB 7041

- UNITED ARTISTS
  - LESTER HOLMES—The Devil’s Brigade: OZ 4006
  - THE VERVE
    - KENNY SULLIVAN—Same (Common Ground): SPS 1001
    - TONY COBB—Music for Jazz Association: SPS 1002
    - STEVE LEE—My Name Is John: SPS 1003
    - JOHN SMITH—Sings Again: SPS 1004
  - DEBBIE HARRISON—Rev. R. W. 8739
  - VUTECHETSKY—A Sou’wester: SPS 1006

- JAM: COPPERS/PARMA—Various Artists
  - CRUDE VIOLENCE—Correspondents: VUTECHETSKY

- FURTHER AMIABILITY!
Vienna Opera Reserve Tickets for Americans

VIENNA — The management of the Vienna State Opera has resumed ticket sales for American tourists during the Festivals Week here, which begins on Sunday with Mahler's "Lieder eines fahrenden Gesellen," Strauss' "Ariadne auf Naxos.

The schedule of special co-production performances ends on June 18 with Strauss' "Die Schweigsame Frau." The scheduled Governor's seeing the following night with Verdi's "Don Carlo" will be given during the festival.

Wagner's "Ring" cycle also is listed on the festival's first night with Verdi's "Rigoletto," "La Traviata," "Aida," "Trovatore" and "Il Trovatore." Wagner's "Tristan und Isolde," "Rheingold," "Siegfried," "Der Ring," "Tannhäuser" and "Die Meistersinger," in which Americans are well known, are set for the following months.

Also scheduled is a special performance of Verdi's "Requiem" with James King, Martina Arroyo, Miss Ludwig and Boeing conducting. A re-interpretation by Jan Peerce also is scheduled.

by soprano Martina Arroyo, mezzo-soprano Betty Allen, soprano Helen Watson and bass-baritone Milles. It will be given in all the major cities of Austria, Germany and Italy.

NEW YORK — In addition to its Saturday evening concert Hunter College is offering separate series of two piano recitals, song cycles, wind music, Renaissance music and chamber music.

Soprano Judith Raskin will inaugurate the 26th annual Saturday evening series on Oct. 28. Other concerts will be given by pianists: Benedict Michelangeli, Abbey Simon, and Christopher Engebretson; chamber groups; E. M. D. Quartet and the Israeli Philharmonic; bass Nicolai Ghiaurov, and mezzo-soprano Janet Baker.

The song cycle series will begin Oct. 17 with bass Martti Talvela. Other programs will be given by soprano Licia Albanese, mezzo-soprano E. M. D. Quartet, bass-baritone Lew Soprano, and mezzo-soprano Janet Baker.
Previn Pushes The Houston to Striking Effort

NEW YORK—Andre Previn urged the Houston Symphony to significantly boost its ticket sales by frequenting its efforts on Tuesday (7) in the orchestra's first visit to the Monster Hall.  William Schuman's Symphony No. 37, and perhaps the Berliner Symphonie's "Sinfonie da Requiem," both with bursts of instrumental color, were the major matters of the evening.

The program also included the overture to Wagner's "The Flying Dutchman" and Stravinsky's "Firebird Suite." Previn has a current contract with the Monster Hall.  In addition to his post, he will be principal conductor of the London Symphony for the next season. Most of his RCA albums have been with the latter orchestra.  Previn relaxed into a fluid and passionate interpretation of the Schuman, leaving the music in a rhythmic feeling for the piece.  In the busy and rhythmic exotica finale, Previn rallied the orchestra to rich counterpoint and breakaway bursts of instrumentation.  Leonard Bernstein has conducted the week on Columbia with the New York Philharmonic. The British selection was more atmospheric, blending the color so dominant in Schuman and culminating in a triumphant finale. Previn has also recorded Britten's "Requiem" on Columbia for the St. Louis Symphony. The Houston Symphony has appeared on Everest and Capitol.

ED OCHS

Top Chart Listings

Continued from page 42

17-week chart stand for the quarter.

Other LP's including the top were Verdi's "Ernani" with Leonard Price, Carlo Bergonzi on RCA, The New Philharmonic Orchestra, and the London Symphony Orchestra, which was on for six weeks, and two eight-record sets, which included the complete nine symphonies by Mahler's complete nine symphonies with Bernstein conducting.  The New York Philharmonic and London Symphony, which was on for six weeks, and two eight-record sets, which included the complete nine symphonies by Mahler.

The other Mahler listings were Symphony No. 8 with Bernstein and the London Symphony on Columbia, 17 weeks; Symphony No. 9 with Otto Schoen in Munich on RCA, 25 weeks; and Symphony No. 7 with Eugene Ormandy, 12 weeks.

HOUSTON — Andre Previn will open his second season as conductor in chief of the Houston Symphony on Sept. 30 and Oct. 1, the first of two sub-

Music Fest for N. J. Town

WATERLOO VILLAGE, N.J.—A $25,000 financed new music festival will be held on restored Allamuchy Mountain hamlet on June 29. The New Jersey Symphony under Henry Lewis will be the home orchestra for a 10-week season.  Marion Anderson will narrate Copland's "Piano Concerto in F." in the opening program. Soloists during the season will include pianists Van Cliburn, Mancini to Conduct Pitt. Series Opener

PITTSBURGH — Henry Mancini will conduct the opening program of the Pittsburgh Symphony Orchestra on June 11. The other programs are New York City Nightclub stars on June 11; Bing Crosby playing and conducting with Woody Herman on June 11; Jan Garber and The Serenaders on June 11, 21, and 28; and the Pittsburgh Symphony Orchestra on June 11, 21, and 28. The program will include pianists Van Cliburn, Mancini to Conduct Pitt. Series Opener
This will be one of the biggest selling albums of 1968

JIMMY WEBB'S

Mac Arthur Park
The Ray Charles Singers

Do you know the way to San Jose - Honey - Love is Blue - Mac Arthur Park - Valley of the Dolls - Little Green Apples - and other songs of today!

AND OTHER SONGS OF TODAY!

Order it FAST...and watch it ZOOM up the Sales Charts
4 STAR PICKS

SOUNDTRACK

THE REBELCAT—Soundtrack. Tower ST 5124 (M)

Another good hard-rock oriented soundtrack. Album features the title song by Tangerine Dream and "The Rebelcat," a ballad by Lou Rawls. But the most memorable song is "Baby Doll" by The Y.M.C.A. (also by Reed & Jones). The Dazzles perform half of the album in "Wild At Heart" & "Dolphins," both good numbers. A fourth group, Generation Children, has a good cut in "In My..."

SPECIAL MERIT PICKS

CENTRAL PARK MUSIC FESTIVAL — Lee Hazlewood/Tommy Lee: Music in the Park. Capitol ST 1294 (M)

This live recorded concert in Central Park, NYC, features the music of Lee Hazlewood and Tommy Lee. The concert includes songs like "Love is Strange," "The Ballad of the Three-Fingered Man," and "I Put A Spell On You." The performers are Hazlewood's guitar and vocals, Lee's stand-up bass, and drummer. The sound quality is not perfect, but it captures the essence of the event.

THE WORLD'S LAST PRIVATE CITIZEN — Barbara Streisand: The Music of America. Columbia PC 31035 (M)

This album features Streisand's interpretations of American songs, including "The More I See You," "You Are My Sunshine," and "Moon River." The album is well produced and captures Streisand's unique vocal style.

4 STAR TRACKS

"Baby Doll" (Tangerine Dream) from THE REBELCAT

"The Rebelcat" (Lou Rawls) from THE REBELCAT

"Baby Doll" (Lee Hazlewood/Tommy Lee) from CENTRAL PARK MUSIC FESTIVAL

"The Ballad of the Three-Fingered Man" (Lee Hazlewood) from CENTRAL PARK MUSIC FESTIVAL

"I Put A Spell On You" (Streisand) from THE WORLD'S LAST PRIVATE CITIZEN

THE MUSIC OF AMERICA Collection

"You Are My Sunshine" (Streisand)

"Moon River" (Streisand)

"Love Is Strange" (Streisand)

ENGAGING ANGELS

MELODIOUS/ANGELS' release of the complete opera by Bizet was greeted with enthusiasm by all. Not only was the work sung in a melodious manner, but the interpretation was truly remarkable. The use of the three soloists and the orchestra created a unique and beautiful atmosphere.

THE LOW ENTHUSIAST


Weaver's and Lestin's score for the Low Enthusiast is a tour de force. It is a deeply moving piece that captures the essence of the Low Enthusiast's character flaw and struggles. The work is truly remarkable and should not be overlooked.

7 STAR TRACKS

"Baby Doll" (Tangerine Dream)

"The Rebelcat" (Lou Rawls)

"Baby Doll" (Lee Hazlewood/Tommy Lee)

"The Ballad of the Three-Fingered Man" (Lee Hazlewood)

"I Put A Spell On You" (Streisand)

"The Music of America Collection"

"You Are My Sunshine"

"Moon River"

"Love Is Strange"
Sensational new LP
by the leader of the Blues Revolution...

JOHN MAYALL

Brand New Start
Please Don't Tell
Down The Line
Sonny Boy Blow
Marsha's Mood
No More Tears
Catch That Train
Cancelling Out
Harp Man
Brown Sugar
Broken Wings
Don't Kick Me

Other great Mayall LP's
Musical Instruments

Guitar Instruction Opens New Doors

By RON SCHLACHTER

This is the fourth in a series of articles on the learning experience involved with musical instruments. CHICAGO — The big news with guitar is not how it is being taught, but where it is being taught. "While the instrument is utilizing such relatively new instruction methods as the group approach, it has gained a solid foothold in a number of previously non-guitar areas. An example is the college music program. The University of Miami is one of only 14 universities in the country that offers a major in classical guitar. In view of this, there are three factors: 18 universities offer a major in harpsichord; the classical guitar ranks third only to the violin in the amount of literature that has been written for it, and more than 1 million American's play the guitar. William Lee, dean of Miami's School of Music, explains that such programs "have to be built around one artist-in-residence and he has to be first-rate." The artist-in-residence at the university is Juan Mercadal, the noted classical guitarist from Cuba. When he was five years old, Mercadal began studying the guitar with his father's teacher, Dr. Severino Lopez. A graduate of the Mater Conservatory in Havana, Mercadal has made concert trips throughout Cuba, Brazil, Argentina and the U.S. and has made several recordings.

Concert Instrument

"The way he plays," says Dean Lee, "the guitar holds its own with the harp. He has had offers for more money to play in our bowl. But he doesn't want to play where people are talking. It's a concert instrument." In the fall of 1965, the program began at Miami as a "trial balloon" with an enrollment of 13. This year, 39 students are participating. "It's too have a lot of guitar students," adds Ted Croft, director of the school of music. "Anyone can learn to play three chords in an hour. However, we're concerned.

'Upright' Owners Receive Prizes

MINNEAPOLIS — Schmitt Music Co. of Minneapolis launched an unusual contest this month to spur spring sales of musical instruments. The firm promoted an "Oldest Upright" contest with merchandise certificates given to the old pianos that qualified. Three major prize awards—worth $300, $150, and $50—were given to owners of the three oldest uprights. The contest was merchandised through metropolitan newspaper advertising. Readers were urged to "Discover" their upright, or stop in and furnish us with the name and serial number of your upright piano. If you can't locate the serial number, call or visit us anyway and we will tell you how to find it." Michale's Piano Atlas was the authority used to determine the winners. There was no obligation for entry in the contest and contestants chosen are not permitted. The prize certificates could be used for any items sold at Schmitt's.

Valco Expands Product Line

CHICAGO — Valco Guitars, Inc., has announced an expansion of its Supro line into a complete offering of acoustic and electric guitars, banjos, mandolins and amplifiers. According to President Robert Englehard, this change will become effective with the date of the Music Show, set for June 23-27 at the Conrad Hilton Hotel, and as has been the case in the past, Supro's products will be distributed through the music jobber.

In addition, a major change has been made in Valco's distribution of Kay products. All Kay products will now be sold directly to the dealer through factory representatives.

Endorsement

John Fred and His Playboy Band have signed an endorsement contract to use Valco equipment in concerts, television and films.

Old Wurlitzer Plays Again In Montreal

MONTREAL — "If Rosario DePietro continues to stock his Anberge le Vieux St. Gabriel with memorabilia of things past, he will soon challenge Chateau de Ramezay as prime depository of things historical." This report comes from prominent Montreal newspaper columnist Al Palmer. According to Palmer, the latest treasure in the nostalgia department to be wheeled into the landmark on ancient rue St. Gabriel is a Wurlitzer Military Band, circa 1914, a sort of quick-marching predecessor to today's jukeboxes.

The impressive contraption is a conglomerate of drums, bugles, flutes, calliope pipes, cymbals and all the ingredients necessary to whump up a roaring parade. The whole thing is mounted on a low-slung cart, and there is a strap arrangement by which the movement of the wheels once supplied the power to work the machine. Palmer gives DePietro's account of how he obtained the treasure, and how it eventually reached his restaurant: "A friend of mine in Detroit was looking for a Wurlitzer organ. The thing was in a warehouse. He was going to buy it to restore its goldleaf decoration and landscape vignettes to their original flamboyant beauty.

The Wurlitzer Military Band, circa 1914, was found in an abandoned Montreal garage. It needed a general rejuvenation and work in restoring its gold leaf decoration and landscape vignettes to their original flamboyant beauty.
Audio Retailing

3-Head Deck From Roberts

LOS ANGELES — Roberts Division of Rheem Manufacturing Co. is offering a new stereo tape deck, featuring three separate tape heads for record, play and erase.

Model 450 may be operated in both horizontal or vertical position and is designed for use with home stereo music systems. Priced at under $200, the deck is enclosed in a grained-wood cabinet and incorporates pre-amplifier output presets, sound with sounds, 33⅓ and 78 rpm speeds, built-in tape cleaner, equalization switch, three-digit counter, two VU meters, pause controls and a menu-driven source monitor. It also includes a padded dust cover for easy dust-free storage.

Military Band Finds Audience In Restaurant

Continued from page 48

found it in a garage on a side street in St. Hyacinthe. The garage had a dirt floor and the wheels of the cart on which the machine was mounted were sunk almost up to the hub caps. Mongeau and Philippe Fontaine moved it to a workshop and started to put it back in shape. It took a lot of work because it hadn’t been played for years. Many years I would imagine.”

The instrument had originally been built by the Worldtimer Co., North Tonawanda, N. Y., plant in 1914, and that’s where the restoration work was finally completed. In little less than a month, the machine was put back in working order.

Meanwhile, a slight problem

Panasonic Radios Feature Automatic Tuning Device

NEW YORK — Panasonic is not the only radio that incorporates automatic tuning in one form or another. The latest additions to the line are the Trevorton, Model RF-6070 and the Driftton, Model R-1039. Both were developed by Matsushita Electric Corp. of America, which markets products under the Panasonic label.

Both of the new radios are portable with automatic push-button tuning. The listener can tune to the next station in both directions automatically.

Highlights of the Trevorton: FM-AM, two-stage tone switch, silver grille and midnight black styling, a full range 3½-inch, dynamic pushbutton controlled 7-foot tunables, “DX” (distinct) and local switch, 12 solid-state devices, AC-DC operation using “AA” batteries. The suggested list is $59.95.

Highlights of the Driftton: AM, full range 3-inch speaker, two-stage tone switch, 12 solid-state devices, DC operation on “AA” batteries. The suggested list is $39.95.

Both radios have the same forward and reverse button principle. Panasonic uses in other sets, examples: the Powermate an FM AM marine and portable, list $99.95; the Executive, also an FM AM set with stereo tuner and twin speakers, list $179.95; the Pacemaker, an FM AM, list $59.95; and Touch-Tone’s, a $39.95 AM list model.

The Capistor, using a solid-state device replacing the conventional variable cap for $69.95 and the Palmar, AM set listing for $39.95, also an off-the-peg model in the line.

Motorola Registers 1st Quarter Peak

CHICAGO — Motorola, Inc. has reported record sales and earnings for the first quarter of 1968.

Sales totaled $185,223,888, up 22 per cent from last year’s $151,338,650. Net income was $7,598,850, an increase of

51 per cent over the $5,016,200 earned in the first quarter of 1967. Earnings per share rose 62 cents, to $1.82.

The previous high of $1.26 in earnings per share was received from a contractual arrangement then existing with National Video Corp.

At the recent annual meeting of shareholders, chairman and president Robert Galvin attributed these advances to a company-wide effort in both domestic and international activities for the period.

Sales of the communications division, which is a key to Motorola’s year-over-year sales, but earnings were down slightly from last year’s results. Sales were received from law enforcement agencies in need of better communications systems to cope with civil disorder. One large contract for portable two-way radio equipment was permitted the New York City Police Department to communicate directly to foot patrols.

The automotive products division established a new single-quarter sales record, with profit improvement due to increased volume, development of stereo tape players and improved manufacturing efficiencies. Production delivery has begun on a new AM-FM-MC stereo for Volkswagen cars. The unit is also the line manufactured by Alps-Motorola in Japan, is expanding to meet demands.

The twin reported that favorable results are emerging from the restructuring and strengthening of existing company divisions’ organization. Sales improvement began in the first quarter of 1967 and the division operated at a profit.

Motorola’s color picture tube plant substantially improved its profit position while sustaining its level of quality and meeting increased production and delivery schedules.

Sales of the government electronics

Continued on page 50

MAY 18, 1968, BILLBOARD
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**Audio Retailing**

**Scanning The News**

Harry Mynatt, creative products manager, Capitol Records, Inc., was a moderator April 21 at the New York Records and Records Management, Inc. conference in New York. Mr. Mynatt, president of the Mynatt Records Group, Ltd., Tokyo, Japan, was a recent visitor in Puerto Rico. The Japanese firm, which manufactures Panasonic home entertainment systems products, contracts for production and presentation of its 166 films for which the company is well known in the U.S. and Canada. Ernesto Ruiz, president, distributes Panasonic in Puerto Rico where Panasonic has a plant employing approximately 200 people.

Arthur Klinger has been named advertising supervisor for the Panama division, Sylvania Electric. Eugene S. Cooper has been named advertising supervisor for the same division. Hyde Electronics Co., Inc. 312 S. Lassen Street, Denver, has been appointed representative for Sylvania's Ty. and for phonograph lines. It will handle the Western Utah, Nevada, New Mexico, Colorado, Arizona, Western Nebraska and Colorado. The company is a wholly owned subsidiary of the Sylvania Corporation.

M. C. Conly, 2100 San Vicente Blvd., Los Angeles, Calif., has been named area district sales manager for the Southern California area.

Motorola Hits Quarter Peak

Record sales of the semi-conductor products division were up a one-third greater than the same quarter of 1967. Earnings also attained a record.

Another business conducted at the shareholders' meeting included the re-election of seven directors, election of four new directors and adoption of an executive incentive plan and a written agreement with the company at the recent Zenith Radios Corp. Directors of the annual banquet. The Zenith Pioneers, made up of Zenith employees of more than 20 years of service, list 1,250 members. Another group of members was welcomed this year.

K&S Bows New Cincy Facilities

CINCINNATI — Newest recording facility facilities in the Cincinnati area which made its official bow recently. Jack Rubas is K&S president. Other staff members are Dan Hubbard, promotion director; Jim Dean, chief engineer, and Bill Levy, music director.

On the staff at K&S are Dan Hubbard, promotion director, and most recently manager and chief engineer; Mel Levy, New York; and Don D'Alto, Jim Dean, formerly of King Records, chief engineer, and Bill Levy, production director, with a 20-year music background as orchestra leader, arranger and producer of musical jingles.

when answering ads... Say You Saw It in Billboard

**NEW BUILDING.** Housing the K&S Recording Studios, a division of K&S Films, Inc., new recording facilities in the Cincinnati area which made its official bow recently. Jack Rubas is K&S president. Other staff members are Dan Hubbard, promotion director; Jim Dean, chief engineer, and Bill Levy, music director.

**MAY 18, 1968, BILLBOARD**
Nems Expands With International Deals

LONDON — Nems Enterprises has set reciprocal representation deals with major international labels in Europe and South America as part of its plans for international expansion.

Nems managing director Vic Lewis signed a deal with Alan & Alex Valdez of Agence Audifred in Paris and with the Leonardo Schultz Organization of Buenos Aires. The first deal gives Nems U.K. representation of Maurice Charleval, Caterina Valente, Rita Pavone, Lee & Surf and later Tina Allen, the latest artist booked by Nems to appear at Musica '68, the first world festival of Latin pop music in Majorca during July.

Promotion Spurs Festival to New 'Label Months' Series

By JOCK VEITCH

SYDNEY — Federal Records has initiated a series of "label months," following the success in April of an A & M promotion.

The company released six special A & M albums and gave special store and radio promotions. The albums sold for a special price of $2.95 ($4.45 J). Albums included Family Portrait, which contained tracks of work by 16 A & M artists and LPs by the Sandpipers, the Baclarians, the We Five, Harry Mann and Lucille Starr. The promotion has included special newspaper and magazine advertisements, counter boxes in stores, special publicity pamphlets and posters and radio giveaways with discs.

The scheme originated more or less accidentally several months ago with the simultaneous release of a bunch of soul artists on Atlantic albums; so the company decided to try again with A & M.

The success of the A & M promotion in April has made Festival organise a promotion for April and an A & M month for May and June. The Atlantic promotion will involve LPs by Joe Tex, Wilson Pickett, Aretha Franklin, the Young Rascals, the Rose Garden, Otis Redding and two mixture soul albums.

The A & M promotion will include albums by Herb Alpert and the Tijuana Brass, Sergio Mendes, Lisa Minnelli, Boyce and Hart and Claudine Longet.

Other label months are in the planning stage.

Results of East German Song Contest

MAGDEBURG, East Germany — "Es feucht ja alles erst an" ("Everything Is Just Beginning"), by Hans-Georg Schmiedebeck (music) and Dieter Lenz (lyric), sung by Rosemarie Amhe, won the 1968 East German Song Contest held here on April 20. Second was "Die Erde soll blüh'n" ("The Earth Will Flourish") by Ralf Petersen (music) and Fred Gertz (lyric), sung by Klaus-Dieter Henkler; and third was "Chansons von der nahen Ferne" by Emil Gutsch (music) and Kurt Steinger (lyric), sung by Rolf Schneid.

Of the original 500 entries, 44 reached the final, which was shown on television in East Germany, the Soviet Union, Hungary and Romania. Judging was by expert juries.

Tony Palmer, Adrian Rudge Form Finito

LONDON — A record production, sales and marketing representation, promotion and press relations company has been formed by Tony Palmer and Adrian Rudge under the name Finito.

Palmer left EMI May 3 after 10 years, the later ones as staff record producer. He produced George Form's first单es, the singles "This Is South U Very Much," and the album of The Town album by Diana Ross and The Supremes as well as taking sessions with other visiting American artists like Buddy Greco.

Rudge left Page One Records May 3, where he had been promotion and marketing manager for over a year. Prior to that he had been an EMI staffman for seven years. His successor at Page One is Brenda Coghill.

Among Finito's first clients are Jacky, hit parading with "White Horses," Busco Greco and new singer Deena Webster. An associate publishing company called Jade Music is also being visited soon.

Tony Palmer and Adrian Rudge plan an American visit soon.

From The Music capitals of the World

• Continued from page 30

soon to give a course on "The American Way," with songs selected by the editor of Parlophone's Latin-American label, the group singer Lucha Luna (Monti) now appearing in Channel 4 after heavy radio promotion of her recording of "El gallo grande.""Rudy Hernandez (Velo), who last year recorded an "American" LP "Red Queen," now appearing in Channel 6 after heavy radio promotion of her recording of "La La Li," this year's winner, has been included in an LP which also features Nino Pastori and Rossana, and is named Amanostrong, Maria Guarnitta and other Italian artists.

Palace has released the LP "Love Is Blue," by Claude Lemand, manager of the palace distribution company "Bacharach's Reach Out! (AAM) "The Perfect Combination," by Gilberto Monreal, backed by the Tato Poutelo's (I llana, Lina Mathies-Made in France "Barclay" Meets "New York Herb" and "Subway Joe Batarii" (both on Palin). Los Hermanos de la "Africa" in Paris in Channel 3, Mirtha Perro virus in London, Sabrina Rodriguez in Mexico, Antonio, Texas, where she appeared with other Latin-American artists, including Lulu Beltran and Orquesta del Real. Records company experienced a serious drop in sales in the first four months due to the economic slump facing the country. Only five artists have done well — Armand, the Young Rascals, Los Gatos, Polito Ortega (RCA), Mirtha Perton-Vide (Hispano) and Raphael (Hispano). Phillips will edit the second volume of "La corona del folclore" (The Crown of Folklore), by Angel Ramirez, Eduardo Fols and Les Frennieres. A chance to share the benefits of a new hit, record companies are putting out their own versions of any original that they feel have a chance. The ballad of Bonnie and Clyde" has 10 versions on the market, Eurovision winner "La La Li," 20, and "Love Is Blue," six. — Carlos Esparaz, general manager of Deado Musik in Berlin, selected 17 titles from the Munich label for immediate release in Venezuela, where his company will distribute this label's product. Decca will edit Horacia Malveaux's first LP "Brazilian Teash," in the United States. The guitarist and arranger will fly to that country to participate in the promotion of the album. — Duke Ellington's "Samba" and his "Epigones" will be scheduled to appear in Buenos Aires in June. Eke Reginas, James Rodriguez, Ignacio Bernal and Roberto Carlos will be here soon (continued on page 31).
3d Puebla Arts Fest in Mexico Off & Running

**MEXICO CITY** — New York jazz, English chamber music and Mexican folkloric ballet are all features of the third annual Puebla Arts Festival, a month-long event ending June 5 in the colonial city 85 miles southeast of Mexico City.

Stars of the Newport Jazz Festival appearing in Puebla include English tenor saxophonist John Surman and his quartet, the Herbie Mann Quintet and soloist Cleo Bradford. A reading band from the U.S. and the University of Mississippi Choral Group will also be on the program. And the festival will close with Sir John Barbirolli and the Halle Orchestra of England.

The festival was a first of its kind for Latin America when inaugurated in 1966. Its past participants include the Philhar- depot, the National Symphony Orchestra of Washington, soloists from Moscow's Bolshoi Opera, from Vienna, pianist Claudio Arrau, the National Orchestra of the USSR, the Ensemble Baroque de Paris, and the New York City Opera.

**RCA Affiliates Hold Paris Meet**

PARIS — Closer collaboration in the field of reper- tory exchanges was the subject of a Paris conference attended by representatives of RCA affiliates in Western Europe.

RCA International was represented by Don Baumberger, vice-president of RCA Overseas, and also present were the delegates from A.R.E.A. (France), Indeco (Holland and Belgium), RCAAssociated (U.K.), MBC (the Electra (Portugal), Musikvertrieb (Switzerland) and Teldec (West Germany).

The conference heard principles of RCA's and other companies' policies in the Classical field, and also heard views of touring and record distribution.

**Mick Jagger to Star in Movie**

LONDON — Rolling Stones lead vocalist and actor Mick Jagger has signed to make his movie dramatic acting debut with Warner Bros.-Seven Arts.

He will star opposite James Fox in "The Performance," and portray a pop musician who is a drop-out from society until he encounters a vicious gangster, played by Fox. Donald Cammell wrote the screenplay, and will direct the movie with Nicholas Roeg.

Jagger will sing one within the context of the action, and is also writing the background score. Shooting begins in July using locations in and around London.

The three-picture deal by the Rolling Stones for months is set for May 24 released by Decca. Its title "Jumpin' Jack Flash," penned by Jagger and Keith Richards, and the flip is "Child of the Moon." Jagger and Richards have been writing copiously recently, and a summer LP is expected from the group. Jagger's film debut does not affect the future of the Stones.

**Richter Scores On USSR Tour**

MUNICH — Karl Richter and the Munich Bach Choir and Orchestra scored a triumph with their performance of the Soviet Union from April 15 to 21. The tour was made as part of the cultural exchange program between the USSR and the German Federal Republic. On April 15 Richter gave a solo organ concert in Moscow, and later the Bach Orchestra gave two concerts in Moscow and two in Leningrad. The tour included the Mass in B Minor and Toccata and Fugue in the Castle. The Richter tour followed a Soviet tour by the Munich Koeckert Quartet which played works by Haydn, Beethoven, Schubert and Hugo Wolf in concerts in Moscow, Leningrad, Minsk, Tallinn, Riga and Vilnius.

**Vaughn to Begin Japan Concerts**

TOKYO — Billy Vaughn and his orchestra arrive here Monday (13) to begin a 23-concert tour of Japan. It will be the Dot recording artist's fourth concert trip to the Orient.

Cordel Records Ltd., Dot's licensee, and the Victor Company of Japan will present Vaughn with a gold record for more than a million in sales on "Billy Vaughn's Golden Album," a special Japanese package and distributed in the U.S. by Kenneth L. Cole, president of Cordel and Hitoshi Momose, Victor's Japanese president, will present the commemorative album to Vaughn.

**Finnish Festival Begins June 10**

HELSINKI — The Turku Music Days, the Finnish annual festival of serious music, will be opened on June 10 with a re- cital by pianist Christoph Eschenbach at the Turku Con- cert Hall.

The Finnish Radio Chamber Orchestra under its leader, the Englishman Barbirolli, will play in Turku Castle on June 11 and on June 12 and 13 in the Jydeks Opera will play the Turku Swedish Theater. Also on June 13 the Canadian Barbirolli will perform in Turku Cathedral and the Festival will be concluded on June 14 with a concert by the Swedish Radio Symphony Orchestra and conductor George Seeger at the Turku Con- cert Hall.

**Blue Records Is Launched in Milan**

MILAN — A cocktail party has launched a record company, Disco Azzurro (Blue Records). The owner is singer, Claudio Lippi, formerly with BellissimaItaliana, and general manager is Giorgio Lippi, brother to the singer. Besides Claudio Lippi, a new artist, Nino Affinati, and Az- zurro, will record for the company.
LOANS ANGELES — Fire gutted the building housing tape duplication, cartridge assembly and the music library at Munz Stereo-Pak Sunday (5).

Sixty firemen battled the blaze which destroyed the company’s banks of 4-track duplicators and its complete cartridge assembly line. Damage was estimated at $1,000,000.

Two days after the fire, company officials were trying to salvage their equipment and office furniture from other buildings. The destroyed edifice was building No. 9 in the company’s complex which spreads over two streets in the industrial section of Van Nuys.

Ed Michel, national record relations director, said the company will build new duplicators.

The company’s executive offices, located next door, were not affected by the blaze which began in the afternoon. There are generally no workers in the building on Sunday.

Building No. 9 is generally full of women employees assembling plastic cases and loading blank tape into cartridges on assembly lines. The duplication and loading operations are being located in other buildings, as the fire destroyed the facility’s roof.

Since part of the 4-track master tape library was destroyed in the fire, last week began remaking many of his master tapes. “We’re fortunate in that we have all the records. This will be a very fast process.” Building engineers in quick fashion to continue the flow of product to meet record manufacturer requirements will be a much more complex process.

President Earl Muntz said the company’s “catch program” to establish new facilities would help continue the flow of product to accounts.

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PIRATING CRACKDOWN ON COAST

Push in Italy On CARtridge

ROME— RCA-Italiana, Voxxon, an Italian manufacturer of car radios, and AGIP, the only existing and State-controlled Italian gasoline company, have jointly started the most extensive campaign ever carried on in Italy to establish the CARtridge concept. Also, this is the strongest punch from the 8-track side to hit the Philips cassette system.

Some 40,000 RCA Stereo-8 cartridges, each containing 45 minutes of music, were made available through 1,000 of the total 5,000 AGIP gas stations, May 4. Cartridges are sold at the small price of $8. Customers will be allowed to exchange such cartridges after use, provided they are in good condition, with others at 80 cents each.

In Italy, this is the first time that tape cartridges can be bought at gas stations and sold on an exchange basis. Voxxon has introduced the first 8-track tape player of Italian origin, available in several models in both the radio-player and player-only versions. Retail prices range from $75, the lowest ever quoted in Italy for 8-track units. Top price is $185 for the most sophisticated radio-player of the series. The Voxxon sets also will be on sale at the AGIP gas stations. Details about the installation service were not revealed as yet.

The operation is being backed by the most extensive and intensive cartridge promotion in newspapers and magazines ever to appear in Italian publications.

RCA-Italiana cartridge catalog consists of 62 programs: 22 from RCA Records pop line, 24 from RCA-Italiana pop line, 6 from RCA classical line.

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Playtape Promo Drive

NEW YORK—In its first major promotion drive at the consumer level, Playtape is budgeting $500,000 for a TV campaign. Keyed to 18 primary markets, the saturation campaign will run six weeks. Doyle and Dane Bernbach, creators of the campaign, are currently buying spots. The program is set to begin immediately.

Referred to by Playtape as “integrated commercials,” the spot advertisements will couple hard and software products. Versatility is emphasized with both types of product. “The commercials point to the wide range of entertainment available on Playtape and to the company’s spectrum of equipment,” a company spokesman said.

“The aim of the system primarily to the market for portable, low-priced players, but in the commercials, include the more sophisticated units as well as the kidde cartridges designed to go with our kiddie products.” As the campaign unfolds, the announcer displays each type of unit, music is played to correspond to the market for that player.

The commercials will be pegged to both individual market, as the announcer mentions the names of local retailers featuring Playtape players and cartridges. The spots will be 20 and 60 seconds.

First target of the Playtape commercials is Southern California market. Los Angeles stations carrying the campaign are KTLA-TV, KNIC-AM and KLTV. Local retailers in the spots are the May Co., Bullock’s, and Robinson’s. Harris Department Stores and Musicians’ Warehouse.

In the San Francisco–Sacramento area, KRCATV and KRON-TV will carry the Playtape commercials. Macy’s, California, will be featured.

Other markets include Boston, Chicago, Cleveland, Columbus, Dallas, Denver, Detroit, Houston, Kansas City (Mo.), Miami, New Orleans, Omaha, Philadelphia, Phoenix, St. Louis, Salt Lake City and Seattle.

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CADDILLAC IN GEAR, TOO

DETROIT—General Motors’ Cadillac show completes the roster of American automobile manufacturers offering 8-track stereo tape cartridges as optional equipment on their new cars. The Delco-built Cadillac player, available only as a dealer-installed accessory, has been shipped to dealers throughout the nation.

While the unit may be installed in the original model, Cadillac will supply CARtridge equipment only for buyers who do not order their cars with Cadillac’s AM-FM-Stereo Multiplex radio. “We are offering only to customers with AM or AM-FM radios an alternative stereo system,” said a company spokes-
man. Cadillac, the only American automaker who did not offer 8-track cartridge players at the beginning of the 1968 model year, is said to have met with enormous success in the FM stereo radio market. Of the 203,000 Cadillac sales in the 1967 model year, 29 per cent were optioned with PM stereo radios. And according to the spokesman, this year’s rate, through April, is above 40 per cent.

Customers who order a stereo tape deck with their new Cadillac will receive an 8-track twin-pack cartridge as an introduc-
tion to stereo cartridge music. The RCA record division will supervise the manufacture of the music of Arthur Feldler and the Boston Pops and Peter Nero.

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KISS ME COLD!

DON RICKLES IS COMING ON

WARNER BROS., SIEGEL ARTS RECORDS, INC.
Agreements Making Sterodyne a Power

By KIT MORGAN

TORONTO — Sterodyne (Canada) Ltd. is rapidly accumulating an extensive catalog of prerecorded tape product in cassette, 8-track and open-reel configurations via licensing agreements covering duplication and distribution. Its first release, scheduled for early June, will include 164 titles. "Our approach is somewhat different from that of Sterodyne in the U.S., which functions only as a custom duplicator," said Ed LaBalk, marketing manager of the Canadian subsidiary. "U.S. record companies are recognizing the vastness of the U.S. market for pre-recorded tape and in time will all be distributing their own repertoire. But the Canadian market is much smaller than that in the U.S., so we have adopted a different marketing philosophy. We have licensing agreements with many record companies. Having access to many different labels, we can justify a sales staff to specialize in prerecorded tape and an advertising and promotional budget, and offer the dealer and the consumer a vast variety of music on prerecorded tape."

Sterodyne is also exclusive Canadian distributor for the Lear-Jet line of home and auto Stereo 8 players, and covers high fidelity, automotive, electronic, photographic, drug and music-record outlets via company sales representatives, agents and distributors.

Currently, Sterodyne (Canada) has licensing agreements with Polydor, just signed, and Bildkorex which will make the Bible available on tape for the first time in Canada, and with Time, Mainstream, Hickory, Bang, Accent, Stone, Everest, Hi Fi, Traditional, Tahiti, Select, and TransWorld, which includes Verve-Foremost, Convexa, phone, Montagnard, among others.

The company has announced the signing of an agreement with Polydor Records Canada Ltd. covering the licensing for duplication and distribution of the DGG and Polydor catalogs on 8-track, cassette and open-reel tape. The first release, scheduled for early June, will include available 45 titles from the Polydor and DGG repertoires in cassette and 8-track forms.

Sterodyne (Canada) is also active in custom duplicating.

Cap. to EDP Tape Set-Up

LOS ANGELES — Capitol Records, which just has computerized its record distribution operation, has plans to computerize its tape set-up, according to Bruce Becker, vice-president of operations. Becker believes it's possible to computerize Capitol's 8-track, and open-cassette reel operation within 12 months." The tape program is being programmed into an IBM 360 (model 40) and is being researched by Capitol executives.

Cap. Stations To Handle UTX Players

LOS ANGELES — Capitol Records has established service warranty stations around the country to handle its 8-track players built by Universal Tape- dex Corp. Although UTX went out of business in April, Capito- tol has enough stock to last up to six months. At that point, the company's special product division will affiliate with another OEM supplier.

The first 10 warranty stations will be established with companies already in the CARtridge industry. Each station will be located near a Capitol distribution center, which stores the hardware. All bills for warranty works will be forwarded to special product offices in Hollywood.

The initial warranty stations will be established in Garden City, L. L., Pittsburgh, Philadelphia, Chicago, Atlanta, Dallas, Seattle, Los Angeles, Boston and Detroit.

Capitol has just prepared the first service manual for UTX equipment, UTX, itself, has never developed a service book- let. "The UTX equipment may have been too sophisticated; it may have had too many switches which mystified peo- ple," said Bob Campbell, as- sistant to the national product manager. UTX was one of the pioneers in developing the fast forward and program selection devices.

DOYLE DANE BERNBACH INC.

ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

TAPES FOR TV ADVERTISING

PRODUCT RATING

1. $19.95 TAPES FALLING
2. $19.95 TAPES FALLING
3. With up to eight songs on each cartridge.
4. With up to eight songs on each cartridge.
5. Why did they do this?
6. Why did they do this?
7. Ah! Because they're also in business with the Play- tape Music Machines.
8. ANNCr: (VO) With these possible machines, you can...
9. ANNCr: (OC) You can play whatever song you like whenever you like.
10. On a mountain (SSF: CLICK)
11. SINGER: (VO) On top of oldtimery...
12. (SSF: CLICK) ANNCr: (OC) Or in the valley.
13. ANNCr: (OC) Hey they say...
14. ANNCr: (VO) All over the world . . . (FADES UNDER)
15. SINGER: (VO) All over the world . . . (FADES UNDER)
16. ANNCr: (OC) All together there are 12 Playtape Music Machines . . . (SSF: CLICK)
17. And that should cover everybody's taste in music.
18. SINGER: (VO) The farmer in the dell...
19. The farmer in the dell...
20. (SILENT)

STORYBOARD for first major PlayTape TV advertising campaign to hit 18 major markets. Campaign will incorporate both PlayTape CARtridges and equipment.
From The Music Capitals of the World

SYDNEY

Festival Records has released "Rock Round the Clock" by Bill Haley and the Comets, for the third time. It is the best selling single ever released in Australia. When it was re-released about three years ago it went to No. 4 in the Sydney charts. In the same release list is Buddy Holly's "Peggy Sue" and "Rave On".

Mike Conolly, former road manager for Cliff Richard, the Shadows and Frank Ifield, has taken over management of the Melbourne pop group, the Twilights. Conolly came to Australia about two years ago to give up show business but has come back.

The Castaways have released their first record with their new vocalist, Frieda Stevens, a recent arrival from New Zealand. The record, released by EML, is "One More Fool (One More Broken Heart)". . . Australian Record Co. has tied with Warner Bros. to promote Ray Conniff's "Wings of Change" single. It's the theme song from the Dean Martin/Stella Stevens movie, "How to Save Your Marriage...and Ruin Your Life." Miss Stevens came from Australia to promote the opening.

Max Merritt and the Meteors are booked to return to Here, discotheque, for the highest fee the club has ever paid. . . Two versions of "Dream the Impossible Dream" from 'Man of La Mancha' were released simultaneously here. The first was the Houstonians' rock 'n' roll version on CBS, the other a straight version by Kamahl, a Ceylonese now living here. His version was given a special color cover by Philips, who also printed special color streamers for store displays.

. . . Sydney radio have taken Billy J. Kramer's "1941," which is his hit bit here in about five years. Festival has released Roy Orbison's "Working for the Man" because of local demand. They have seven Orbison LP's on current issue. . . Sydney is suddenly faced with a discotheque drought. The Flower Pot and Up Tight have closed, and Beethoven's was raised by a fine that started in a cellar next door. Most of Dr. Kandy's Third Eye's group equipment was destroyed in the blaze. Beethoven's owner Frank Market is opening his Vibes disco on Sunday to cater to the young crowd who frequented Beethovens. . .

Somebody's image drummer Eric Carr was rushed to a Sydney hospital recently for a brain tumor operation. He is now recovering. . . R. Black and the Rocking V's (formerly Rev. Black and the Rocking Victorias) have left here to play in Melbourne, Adelaide and Brisbane, before they return to record. Their next one.

Could we interest you in half a million cassettes?

We'll look a volume order in the eye — knowing we have the production, knowing we have the parts inventory, knowing we have the price break.

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May 18, 1968, Billboard
CARAVELLI BRINGS "LA, LA, LA" TO THE SHORES OF AMERICA

Europe's renowned conductor Caravelli has taken the 1968 Eurovision Song Contest winner, "LA, LA, LA," added the famous Caravelli "colour" and—voilà—one of the biggest orchestral sounds around today. Originally recorded by CBS Records, France, it's now been released in the U.S.A. on Columbia Records.

Caravelli blends the romanticism of his "magic violins" with the contemporary dance rhythms of today. The result is a lush, full, French sound that's so distinctively Caravelli. Incidentally, you'll be hearing more of this French sound with the release of his new album, "LA, LA, LA" A LA CARAVELLI.

The French Sound on COLUMBIA RECORDS
HERMAN'S HERMITS
Opening soon in their second smash MGM movie, "Mrs. Brown, You've Got A Lovely Daughter". Watch for the Original Sound Track on

PRODUCED BY MICKIE MOST
Manufactured By Reverse Producers Corp.

MGM Records is a division of Metro-Goldwyn-Mayer Inc.
ARTIST — Title — Label & Number

10 1 SOUNDTRACK — The Graduate Columbia (No Memo); SG 3190 (S)

4 2 SIMON & GARFUNKEL — Booksends Columbia (No Memo); KC 9317 (S)

2 80 Colpix COM 104 (M); COS 109 (S)

15 4 SOUNDTRACK — The Good, The Bad & The Ugly United Artists, SAL 4712 (M); LAS 5172 (S)

23 3 PAUL MAUDET & HIS ORK — Blooming Hills Philips 8384-203-146 (M); PHR 6632-248 (S)

13 5 ARCHIE FRANKLIN — Lady Soul Atlantic, 8178 (S); IG 8178 (S)

2 83 AAM (No Memo); SP 4146 (S)

9 8 OTIS REDDING — Dock Of The Bay Stax (No Memo); S 4635 (M)

30 6 SIMON & GARFUNKEL — Parsley, Sage, Rosemary & Thyme Columbia, CL 2642 (M); CS 9361 (S)

24 9 CREAM — Disraeli Gears Atco 33-3233 (M); SD 20-3323 (S)

11 11 SERGIO MENDES & BRASIL '66 — Look Around A&M (No Memo); SP 4107 (S)

14 15 RCA Victor, LPM 19297 (S); LSP 2972 (S)

5 25 United Artists, HAL 3604 (S); OAS 4422 (S)

13 14 AD EMMES — "Who Will Answer" and Other Songs RCA Victor, LPM 19591 (S); LSP 3541 (S)

JIMI HENDRIX EXPERIENCE — Are You Experienced A&M Records (No Memo); RS 3200 (S)

6 18 LEE RANALDO — Out Of My Mind Columbia, CL 3788 (S)

22 19 BEATLES — Magical Mystery Tour Capitol, MAL 3323 (M); DAS 2815 (S)

7 7 BILL COSTELLO — To Russell, My Brother, Whom I Slept With Warner Bros. Seven Arts (No Memo); WS 1794 (S)

34 18 DIANA ROSS & THE SUPREMES — Greatest Hits Motown (No Memo); MS 2487 (S)

11 13 DIONNE WARWICK — Valley of the Dolls Scepter (No Memo); SP 346 (M); SD 3044 (S)

10 21 THE MILLS BROTHERS — For Today Decca (No Memo); DL 3179 (M)

7 12 SOUNDTRACK — Bonnie & Clyde Warner Bros. Seven Arts (No Memo); WD 1740 (S)

17 20 BOB DYLAN — John Wesley Columbia, CL 7804 (S); CS 4614 (S)

114 31 SOUNDTRACK — Dr. Zhivago A&M (No Memo); L104-157 (S)

36 28 VANILLA FUDGE — After (No Memo); SD 3252-24 (S); SD 3252-24 (S)

14 22 UNION GAP featuring GARY PUCKETT — Woman, Woman Columbia, CL 2812 (M); CS 9172 (S)

11 17 BLUE CHEER — Scratchydoodle Straightway Phono DW 200-064 (M); PHR 6634 (S)

64 29 SIMON & GARFUNKEL — Sounds of Silence Columbia, CL 2408 (S); CS 9561 (S)

4 30 DIANA ROSS & THE SUPREMES — Greatest Hits Motown (No Memo); MS 2487 (S)

16 23 SOUNDTRACK — Walt Disney Presents the Story & Songs of the Jungle Book Disneyland (No Memo); DL 7388 (S)

25 27 OTIS REDDING — Hold On! Va-Va 418 (M); S 418 (S)

27 35 DIONNE WARWICK — Golden Hits Part 1 United Artists, SAL 4712 (M); LAS 5172 (S)

21 34 GLEN CAMPBELL — By The Time I Get To Phoenix RCA Victor, LSP 2977 (M); SP 3781 (S)

5 36 ELECTRIC LIGHT ORCHESTRA — A Long Time Coming Capitol (No Memo); SP 1360 (S)

9 24 JAMES BROWN — I Can't Stand When You Touch Me King (No Memo); SML 2030 (S)

14 33 RAY CONNIFF & THE SINGERS — It Must Be Him Columbia, CL 2795 (S); CS 9551 (S)

10 38 ROTARY CONNECTION — Crazy Cornet (No Memo); PAS 512 (S)

12 39 ELVIS PRESLEY — Cleopatra Golden Records Vol. 4 RCA Victor, LSP 2970 (M); SP 3970 (S)

12 43 RASCALS — Once Upon a Dream Atlantic, SD 8169 (S)

3 91 Columbia (No Memo); CS 2 (S)

3 54 Waverly Bros. Seven Arts (No Memo); WS 1723 (S)
The Manos and Papas are back on the record wheel with a new album check full of good material. Destined to be among the hottest selling disks in short order, this record contains 11 new recordings and a special single, " tamburello." The album, "Dream of a Little Dreamer," possesses very strong singles potential.

EASY--Kenny Wilson, Capitol ST 53002

This should be another big one for Miss Wilson. Her slow, bouncy treatment of "Love Is Here to Stay," "I'm Just Wild About Harry," and others, Johnson's "Stay," a romantic "When I Look into Your Eyes" and a sprightly "Face It Girl--It's Over.

TITONE EP--Anitche Bell and the Drifts, Atlantic SC 8189

The hottest group around, Anitche Bell and the Drifts are back to stun the charts with yet another radio smash, "Tighten Up." The Drifts also do a soulful new single, "When You Left Heartaches Begone." "Soldiers Prayer." A good idea on the product.

FILIP WILSON YOU DEVIL YOU--Atlantic ST 8197

Even as Filip Wilson Warns his audience of Mr. Karajan's "Little Red Book," now they arec rape with laughter. Wilson has been working a long time, but it wasn't until his second album that the public really took notice. Now, his second album, "The Devil You," and should exceed the other in disk sales. It's sure that a comedy album such as this on the pop charts, but watch this one go.

DEAN MARTIN'S GREATEST HITS V--Villa-Leyla (RS 5309)

This 13-cut album has Dean Martin in some great, baby-swinging, old-fashioned songs like "I'll Take You Home Again," "Sometime Lovin' You," and "Moonlight." He does some of his early pop songs in such Martin favorites as "To Be in the Moonlight," and "Running Around," in this winning collection.

MONTAVOY TANGO--London PS 932 (5)

The Montavoy touch adds all musical forms with special significance. It's especially effective here in his choice of the tango beat. The style is smooth and scintillating giving the album wide appeal and high potential.

WILD WEEKEND--Bill Anderson, Decca DL 4900 (M), DL 74908 (S)

Bill Anderson has the true country sound--full of sincerity and heart. Some of the tunes here are his own, such as "Wild Weekend," and "Worn It Too Far Morning." In addition are "Cattle On My Mind," and "Back Top." Must merchandise for the country field.

IN THE NAME OF LOVE--Neil Miller, Capitol ST 2914 (5)

An excellent album. Most of the tunes were written by Neil Miller, but he made a fine job putting them on record. Best are "In The Name of Love," "Only a Fast," and "Dowtown Bound.

THE MANY COUNTRY Moods of WARREN MACK--Dacca DL 4995 (M), DL 74904 (S)

Including his current hit "If You're the World (I'll Be Back Tomorrow)," Warren Mack displays his versatility from "Crying Time," "Knee Deep," and even his own "I Can't Keep Away From You." Praise must go to Neil Miller who has done good work in the title that has made Mack as popular, "Night Life," and "Once in Every Lifetime," are other gems.

THE EASY WAY OF CLAUDE GRAY--Columbia DL 4993 (M), DL 74903 (S)

Claude Gray's familiar easy style is well suited for this third album not only for his own hit "Pillow Talk Memory," but other top country singles such as "Ryan's Home," "Loves Me, Loves Me Not," "She's a Keeper," and "Don't Let Me Down." The label is producing some good examples of the style that has made Gray as popular, "Night Life," and "Once in Every Lifetime," are other gems.

Johnny Cash returns again with another mighty swell effort, choosing Foulon Foulon and his Dobro and whistles for a "True Life," that represents the prime of the band's career. "Foulon Foulon," and "some Black Swan" are sure up against the prison background with "Goldilocks," and "Green Grass Home of Mine.

IN THE NAME OF LOVE--Neil Miller, Capitol ST 2914 (5)

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The many country moods of Warren Mack--Dacca DL 4995 (M), DL 74904 (S)

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Wilson's studio band and Don Ellis' 21-piece avant-garde orchestra, plus two Columbia albums released on records. Wilson's band, the Capitol's 18-piece orchestra, and the Ellis to Columbia. While Ellis' band works around town, Wilson assumes his sidemen for record sessions only.

A number of other local players have joined the movement toward rehearsal bands. Mike Foster, the former pick-up band which has been working regularly at Donnie's, a successful North Hollywood club, Composer Clare Fisher, has begun his own pick-up band, and some of the other studio sidemen at the same room. Neither of the film companies or the record company, Saxophonist Curilis Amy leads a 16-piece studio group on afternoons at Ray Charles' recording studio, supporting the pianist and other artists cutting for Tangerine Records.

Arranger - conductor - player Oliver Nelson, when not scoring picture projects, assembles a studio quintet of regular sidemen and existing soloists. These efforts are an Impulse. Nelson's latest collaboration is with Aims, a soloist clarinetist Pee Wee Russell.

New York bands, the Jones-Lewis organization has begun selling tickets to its concert, which are recorded here at Marty's Club with Joe Williams, with whom they have since appeared. The earlier Solid State LP. Foster's studio band was formed in February, 1967. He has been associated with various artists, including a cut trio album; he has been producing for the Liberty Records subsidiary since the Fortth pearson band has worked such New York spots as the Half Note, Vanguard, the Apollo.

The Newport Jazz Festival will be dominated by the hard-driving world of the rock bands, which are closing the gap between jazz and rock.

McGhee Band
Formerly a computer Howard McGhee's band also draws veteran jazzmen: trombonist Britton Woodman, bassist Gene Taylor, pianist Andy Bey, vibraphonist Eddie Preston and saxophonist Clifford Jordan. McGhee's band dates back to 1962, when it formed as William church's upright young jazz band with祝愿 in hand.

The 1966 Newport Jazz Festival, the Half Note Club, and was a major creative force on New York's jazz-mobile program, performing in all areas during past summers.

While bands of sorts can usually be found in the cities (with Tommy Vinig has been appearing in Los Angeles, the New York and Los Angeles-based bands have the same name near the recording companies. The number of bands working on record in New York, for instance, is always near the top of the list.

New member of the bands, a natural outgrowth of the band's success, is the idea of Dead End Street, the group formed by Howard McGhee,折衷于Rollo and Ricard (drums).

Eyes, a poster distribution firm, is handling Mind Reels' distribution.

Three light shows have already been signed, and Hesters said he was working on contracts with several others. Producer David S. has 15 light mini-films by the Phantasmagoria and Glenn McKay's Headlight Lighthouse. The film series has just signed with Mind Reels.

Hesters also stressed that the mini-films are not to be used in the same light show, that they can be used in conjunction with classical and electronic music. Hesters cited the WABC's Light Show as part of its staging for a special production. He also pointed to the use of light shows in the San Francisco Art Show.

The one-hour program, produced for the National Academy of Sciences; the NARAS, took full advantage of key TV stars, as Robert Goulet to laughter. Tommy Smothers to the Smothers Brothers and Andy Williams as the featured guest.

The show closed out the program with Joel Burch, Elmer Bernstein and Liza Minnelli also introduced the last act.

The show moved at a quick pace, mixing up to 25 different ways, of course, the program with a tinge, but informative explanation of NARAS and the entertainment industry. Awards. With a minimum time allotted for sitcom and within and non-stop, Glen Campbell's "By the Light of the Silhouette," for his performance of "Laugh-In," Tommy Smothers of the Smothers Brothers and Andy Williams as the featured guest.

The show was introduced by Jack Lacey, president of the Music Publishers Association. One of its earliest awards was the Music Publisher's Association award, now the 1968 Music Publisher's Association award, was the 1968 MG Migdel roadster.

Winners of second and third place Honda Motorbikes with Henry Meyer of Liberty's Pennsylvania branch and Valm Sievers, president of the Michigan Deluxe Motorbikes, the 1968 award was the 1968 MG Migdel roadster.

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A Success Story With Spirit

It happened in Miami.
Recently an early-evening DJ at one of Miami's top stations really heard the Spirit album for the first time.
And he loved it. Which is understandable.
He especially dug the "Mechanical World" cut. Which is especially understandable.
Logically, he programmed "Mechanical World." And his listener response (from just one play a night) was astounding.

It forced a single from the album: "Mechanical World"/"Uncle Jack" (Z12 108). And practically overnight it became the biggest-selling single in town. Then the Spirit album became the hottest demand item in town.
And to top it off, the group was brought into Miami for a weekend nightclub appearance. Spirit became the city's biggest attraction, setting new attendance records every night they appeared.

Miami wouldn't let them go. It's a beginning that's the absolute end.
Epilogue: What's happening in Miami is ready to happen elsewhere. They're starting to play "Mechanical World" in New Orleans, Dallas, Cleveland, Denver, Chicago, Richmond, Salt Lake City, San Francisco, Sacramento and Seattle. And in the big college towns like Boston, Ann Arbor, Lansing and El Paso.
Spirit is moving them. Spirit will move you. Spirit is a Musical Being. Spirit is on Ode Records.

"Mechanical World"/"Uncle Jack" Z12 108