**Broadcasters 75% of BB Radio Forum Attendees**

NEW YORK — With the Billboard Radio Programming Forum only two weeks away, a study of the registrations shows that more than 75 per cent will be professional broadcasters, program directors, and deejays. The rest of the attendance will be from the advertising field, record companies, and college students.

A few of the speakers added to the roster include Miles David, head of the Radio Art of the Bureau, and Richard Olson, acting unit director media programming of Ted Bates & Co., New York. In addition, Don Ovets, director of reviews and charts for Billboard, will speak on how to compile an accurate playlist at the radio station level and on the trends in playlists today.

The June 20 Forum at the New York Hilton will not only feature the leading radio men as speakers, but it also drawing radio men who are interested in learning how to do their job better — to make more money with radio. A recent study reported that advertising revenues in radio fell far short of those in TV. Many broadcasters and radio (Continued on page 6)

**Pocket Discs Inks ABC, Atl., Cap., WB for Simulreleases**

By PAUL ACKERMAN

NEW YORK — An impressive array of top-labels have signed simultaneous release pacts with the American Corp., and will participate in the company's regional introduction of the Pocket Disc, scheduled to debut Sept. 15 in the Pacific Northwest market. These labels include Capitol Records, ABC, Records, Atlantic Records. Warner Brothers-Seven Arts Rec.

Los Angeles-Seven Arts Records, Reprise and Roulette. The pacts also provide for the simul-

**Cosby to Exit WB in August To Join Own Record Firm**

By BRUCE WEBER

LOS ANGELES-Bill Cosby will leave Warner Bros.-Seven Arts Records in August to join Tetragrammaton Records, the record division of the Campbell-Silver-Cosby Corp. It's reported he turned down a five-year

**Radionen, Coast Diskers Mass 'Cool It' Troupes**

By CLAUDE HALL

NEW YORK—Broadcasters around the country have launched programs to help keep the national cool this summer. These include KCOH, Hermiston, KNOX, Fort Worth; WLOU, Louisville; WUP, Houstons, Ala.; WOKS, Columbus, Ga.; KDJO, Denver, and WAXO, Atlanta—all Soul stations. Other radio and TV stations are also playing "keeping cool" roles.

Robert C. Meeker, president of KCOH, said, "now, more than ever, we made every endeavor to cool it for we have become a vital influence in the community and have earned the respect of the Negro community.

"There is a vast difference between reckless news reporting and disreputable news. Our news is screened so that when an individual with treasonous motives says, 'Go out in the street and kill and burn,' we do not report this. In the meantime, other media than want to get the news heat may recklessly report this sort of thing and I'll sit with egg on my face for I have the instantaneous reports coming in constantly.

"Our most recent community service was the observance of Law Day, May 1." He said the station gave prizes to the best letter written answering the question: "Why Should You Obey the Law." (Continued on page 86)

**New Build-Up Plan For CBS England**

By MIKE GROSS

NEW YORK—With close to a 10 per cent share of the U.K. market already under its belt, CBS Records England is preparing for a further buildup of its recording studio facilities, its factory and its sales and distribution divisions. According to Harvey Schenck, president of CBS International, CBS Records England, is well on its way to challenging EMI and British Decca on their home grounds in U.K. and British Decca are challenging American companies in the U.S. (Continued on page 86)

**THE ORIGINAL GOLDEN GREATS**

The Original Golden Salesmakers

LST-7500

(Advertisement)
ELVIS' new Victor single

ELVIS SINGS
LET YOURSELF GO
YOUR TIME HASN'T COME YET, BABY

FROM THE METRO-GOLDSWYN PICTURE
SPEEDWAY
PRODUCED BY DOUGLAS LAWRENCE
DIRECTED BY NORMAN TauroG

COMING SOON "SPEEDWAY" AT YOUR FAVORITE THEATER
AND SOON "SPEEDWAY" SOUNDTRACK ALBUM AT YOUR FAVORITE TREATAR

www.americanradiohistory.com
The Need to Relate

The radio and record industries recognized their mutual interdependence in order to achieve full potential. This relationship requires constant examination and re-evaluation. This is necessitated by (1) the growing diversification and complexity of the record industry and the growing sophistication of the record-buyer, with the ever-increasing type of recording product and the necessity to tap every segment of the listening audience to expose, promote and merchandise that product.

For these reasons, both radio and record men must keep abreast of every new development.

Good programming will keep pace with today's needs only through a constant dialog, through an exchange of information. The most authoritative packaging of this knowledge and information will be provided by the Billboard Radio Programming Forum, June 7-9, at the New York Hilton.

We urge you to attend.

Koppelman-Rubin Bought for 3 Mil.

NEW YORK — Koppelman-Rubin Associates, record production and music publishing firm, has been purchased by the Commonwealth United Corp. The transaction is for K-R and its subsidiaries in Los Angeles as a wholly owned division of Commonwealth. The group includes the Charlie Music Company, Faithful Virtue Music, Troika Management, and Atlantic Recording and is said to have a purchase price of around $3.5 million.

The acquisition marks Commonwealth's first move into the music business. CUC is the parent company of Commonwealth United Entertainment, a motion picture and television production and distribution company, and has 17 films under development, a television series in development, and a record company that has plans for the production of 50 feature films over the next two years. CUC is also in the fields of petroleum and real estate, and is the American Stock Exchange and has assets of approximately $130 million.

Koppelman-Rubin records the Lovin' Spoonful, the Turtles, Tim Hardin, Tommy James & the Shondells, and Peggy Lee. Since the firm's inception it has also produced sessions for Bobby Darin, Gary Lewis & the Playboys, Connie Francis, Ray Conniff and others, and is credited with 17 gold records.

The deal was arranged by A, Bruce Rotten, president of CUC, and by Charles Koppelman and Don Rubin, principals in the music firm.

Independent Producers Put Ranwood Program in Gear

LOS ANGELES — A program of working with independent producers has been initiated at Ranwood Records. The Rundy Wood company has working relationships with Dan Dalton, Bob Maroxen, Bill Traw, J. R. Shranklin, Larry Goldberg, and George Eustis.

Maroxen's company produced Ranwood's first single by Linda Vaccaro several months ago. Dan Dalton of the Peppermint Trolley Co., has just released a song called "Teach You," by the Cherokee.

Bill Traw's production is the "Theme From Elvira Madigan," by pianist Eddie Higgins. J. R. Shranklin is producing a local group called the Catcher. Ernie Vincent is working with Sandro's, produced by Lawrence Welk vocally and internationally.

The stations include Wolf, Syracuse, N. Y.; WJZ, Hackensack, N. J., serving New York City; KCKC, Kansas City, Kans., and WLS, Chicago, Ill.

Wood's general manager, Larry Welk, said that the label usually allocates money to any record with an idea. Ranwood owns all masters and seeks five one-year options on all deals. Acts can cut independently.

Wood has done a limited amount of promotion since opening his new company, concentrating instead on the development of the organization. He has cut three L.P.'s: "Four Scrole Fiasces," the Erotica Guudhgs; and Lawrence Welk's "Love Is Blue," with George Cates and Welk.

Cream's "Disraeli" Gets a Gold Record

NEW YORK — The Cream, currently in the U. S. on a three-month concert tour, has earned an RIAA plaque for their Aico, L.P. "Disraeli Gears." The London-based guitar group is made up of Eric Clapton, Jack Bruce and Ginger Baker, all from England.

Coppelatin Olympic '84

Los Angeles Coliseum, where athletes representing the United States will be selected. As the date of the Olympic plans are being locked in at the Games, news, building up to performance of the tunes at the official opening of the Games Oct. 17.

The copyright is in Olympic Music, ASCAP firm set up by the writer and arranger, John Shedd, as a repository for music with a sports theme, and international material connecting the spirit of the Games. Van Hall says labels are being for sale, so are publishers seeking the subpublication rights in other countries.

Merrc. Set Up Blue Rock for R&B Product

CHICAGO — Mercury Records has opened an office in nearly all of its rhythm and blues material on a separate label, Blue Rock.

Abbe Cayan, eastern district sales manager for Mercury, will head the label as national product manager, and Bob Fraz- zoni, Mercury's national promotion manager, will be both director of artist relations and national marketing director for Blue Rock.

Artists to be released on the label are expected to be newly signed Junior Wells, John Lee Hooker and the Shirel- les. According to Irwin Stein- berg, executive vice-president, "the rest of the line up will be on Mercury, Philly, Smash and Fontana is being applied to determine who can best be incor- porated into the Blue Rock line."
Col. Grabs 25 'Top LP's' Spots

NEW YORK — Columbia Records has captured 25 positions on Billboard's 'Top LP's' chart this week, with 10 albums riding in the top 30. The Billboard chart summarizes requests by retailers.

Simon & Garfunkel continue to pace the album field, holding the No. 1 positions with "Bookends" and "The Graduate".

Columbia's strength in the contemporary music field is demonstrated on the chart with LPs by Bob Dylan, Carly Simon, Country Joe & the Fish, and the Youngbloods. Columbia is also in the top 10 with both Simon & Garfunkel albums and "The Graduate." Three of the four Simon & Garfunkel albums are gold record winners. "The Graduate," "Bookends," and "The Graduate's Greatest Hits." Columbia's wide representation in the Billboard's 'Top LP's' chart is no surprise. The band's albums have been consistently updated and re-released, and their influence on contemporary music is undeniable. The band's music has continued to be popular and relevant, and their success is a testament to their enduring talent and creativity. Columbia Records has effectively marketed and promoted Simon & Garfunkel's albums, ensuring their continued success in the contemporary music field.

AT THE RECEPTION for the Cherry People at Arthur, New York City, Columbia Records president Mike McCoys & Billboard Editor-in-Chief Ron Kali were among the attendees at the event. The reception was held to celebrate the release of the band's latest album.

Disney Music Int'l Reps Stage Meets at Parley

LOS ANGELES — KMET-FM, the stereo Metromedia outlet here, will present a four-hour progressive rock segment, "Cosmic Swing," running June 2. The air personalities splitting the segment will be Ron Kali, manager and personality of KSN-FM, and B. M. Tatum, manager and personality of KSN-FM. KMET-FM will be featured on the program.

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L.A. GETS KMET-FM TO TEST HIP ROCK

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FETE SWINGING FOR SILVERMAN

NEW YORK — A committee at Press Giovanni Laboratories is planning a special dinner honoring Phil Silverman, retiring after 45 years with the company. The dinner will be held June 26 at the Grand Central Hotel. Heading the dinner committee are Phil King at King & Company, Inc.; John McCaffrey at McCaffrey & Company; and Ed Decker at Decker & Company. The dinner committee is planning a special evening for Silverman, who has been a significant figure in the record industry and a mentor to many. The dinner will feature a special menu and an awards ceremony to honor Silverman's contributions to the industry. The event is expected to bring together many of Silverman's colleagues and friends for a memorable evening of celebration.

Dick Bock in Cosmic Swing On WP Album

LOS ANGELES — (UP) — WP, the World Pacific outlet here, has completed recording an LP of contemporary music. The LP, which is the first of its kind, features a wide range of artists and styles, including jazz, rock, and folk. The album was recorded over a period of several months, with sessions held in various studios throughout the city. The album is expected to be released in the fall, and it is anticipated to receive widespread critical acclaim. The album is a significant milestone for WP, marking a new direction for the station and a commitment to promoting contemporary music.
Goin' Places
John Davidson
By the Time I Get to Phoenix
Love Is Blue (L'Amour est bleu)
Theme From "Valley of the Dolls"
Woman, Woman
Medley:
Goin' Out of My Head
Can't Take My Eyes Off You
Flame / Dakota
Minstrel Man
Visions of Sugarplums
The Happiest Guy Alive
Just as Much as Ever

John Davidson is moving fast, taking off, spreading out—nightclubs, TV, movies, records. A Star.
GOIN' PLACES is a big album with big songs and a strong new single that's headed right to the top—
"Visions of Sugarplums"

John Davidson on COLUMBIA RECORDS.
VROOM VROOM VROOM...
Beale's Apple Firm Picking U.S. 'Core of Artists, Staffers,' By ELIOT TIEGEL

LOS ANGELES — Apple Records, the Beatles new firm, will have two key top executives and an artist roster including key American artists. Representatives from Apple Records Ltd., the parent company, are talking with many top artists on albums for domestic manufacture-distribution. Three of these companies have been offering several albums for domestic manufacture-distribution. The Beatles are expected to sign a number of U.S. artists with a number of recorded artists, including the Beatles and the kind of music they create.

Individual Licenses
Apple Records is preparing to license albums for Apple Corps, the Beatles' record company, will have individual licenses from Apple Music Publishing, will also be established in the United States, Mexico, Australia, France, and Germany. This is to ensure that the Beatles' music can be distributed in those countries.

Unique Licensing
Kass noted that the Beatles are working with Apple Music Publishing to ensure that their music is managed properly in those countries. The Beatles have previously worked with EMI in these countries, but with Apple Records, they will have more control over their music distribution.

P&M of Pittsburgh To Distribute PIP
NEW YORK — P&M Records of Pittsburgh has been named to distribute the PIP Special Editions, including the soundtrack albums of "The Beatles' Day Off," "The Night of the Golden," and "The Beatles' Day Off, Part II." This is the first known instance of a record company distributing Beatles' music in the United States.

Special Editions
These albums will be distributed to the music industry clients in the firm's fold. PIP Records is currently getting sales reactions to their first release and is working on "The Beatles' Day Off," "The Night of the Golden," and "The Beatles' Day Off, Part II," a new album released by Big City Productions.

Broadcasters 75% Share of BB's Radio Forum Attendees

Among the speakers at the BB's Radio Forum will be several key industry figures, including the Beatles. Many of the speakers will be releasing facts and figures for the Beatles' 1965 U.S. tour. The Beatles are expected to feature prominently in the forum.

Atlantic-Atco's Executive Team To Attend June 14 Parleys

NEW YORK — Teams of Atlantic-Atco executives will attend the firm's June 14 sales meetings in New York. Atlantic-Atco, with several offices in the United States, will be represented by Ken Kass, Darryl Zank, and Paul Mancini, who will be discussing the Beatles' music with industry representatives.

Participating in the New York Jazz Festival in Acapulco May 29

NEW YORK — The First Accapulco Jazz Festival, sponsored by the Committee on Film Industry, will take place Wednesday (29). Darryl Zank, Ken Kass, and Dave Brubeck, will be among the performers. This is the first jazz festival to be held in the United States.

Session at the Workshop Hotel will be a session featuring the Beatles. The session will be moderated by Zank, Kass, and Brubeck, who will be discussing the Beatles' music with industry representatives.

Mael Sets Up a Business, Managem't Consultant Co.

NEW YORK — Si Mael has formed a new company for film management consultant services. The firm, which begins operations Monday (21), will operate from the offices of Si Mael Associates.

According to Mael, who re- signed his post as film manager and general manager of Atlantic Records last week, the idea of the new organization is to provide management in film business in management. The firm will provide services to film industry clients.

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Hear Ye
Hear Ye,
The Court's
in Session and
HERE COMES THE JUDGE
Soul 35044
Judge Shorty Long, Presiding

The Original Hit Version from
MOTOWN RECORD CORPORATION
Andrews Wisner board, in the May 18 issue of Billboard, was written by John Andrews and Marty Grebb, not Jimmy Wotton, as erratumed. Wotton is the producer of the record.

CAB CALLOWAY, co-star of "Hello, Dolly!" in front of Sam Goody, New York window display, featuring his new P.F.P. album, "Cab Calloway '63."

ARD Blasts Mfrs., Distsrib Who Enter Retail Business

NEW YORK — The Association of Record Dealers (ARD) met recently at the Peru Garden Hotel and condemned manufacturers and wholesale distributors who enter the retail business, as contrary to fair business practices.

ALSO discussed at the meeting were the following recommendations: (1) co-operative advertising, paid by the wholesaler, should not be offered by retailers below dealer's cost; (2) discontinued merchandise should be offered to dealers at a reasonable basis to avoid dumping; (3) dealers should not have to return to the distributor damaged merchandise at the dealer's expense; (4) record labels should be exchanged on an equal credit basis; (5) record sales should be promoted through the trade; and (6) manufacturers should advertise in consumer magazines to enlighten the public on the materials-lelor dilemma.

ARD also decided it would be a national organization until a new national organization can be formed to replace the National Association of Retail Record Dealers, now inactive.

Monument Acts To Do PX Tours

LOS ANGELES — Monument artists will add visits to military exchange record departments to their overseas concert/promotional tours within the next six months.

The series of visits is being co-ordinated by the label and the Record Research Program, which handles military sales.

Launching the series June 5 is Jeannie Scescy, who will be on a three-week tour of Japan and Okinawa. She will be followed by Houston Calligraphy, and Renee DiFrusci, visiting Japan, Okinawa, the Philippines, Taiwan and Thailand.

10th Gold Record For Andy Williams

NEW YORK — Andy Williams has earned his 10th RIAA-certified gold record, for his Columbia L.P. "Love, Andy." Formerly on TV for five seasons, Williams is currently preparing a series of TV specials.

McClellan Seeks Extension Of Copyrights to Next Year

WASHINGTON—Sen. John McClellan (D, Ark.), chairman of the Senate Copyrights Subcommittee on Copyrights, last week introduced a bill to extend expiring copyrights one more year, to Dec. 31, 1969.

He told the Senate that there has been some progress on some of the controversial copyright issues that have been holding up a general revision bill, but that others are still far from settled.

The stubborn standoff between CATV systems and copyright owners remains where it was. It is, however, over, has the senator that they will maintain the status quo during the interim months while Congress is not in session. Copyright owners' attorney Louis Nizer has promised there will be no CATV copyright suits while negotiations are in progress in any case, not until 90 days after the start of the next Congress.

At McClellan's insistence, an agreement has been worked out that the suits would be dropped without a 90 day notice. But CATV people have been fearful that such a provision during a long congressional recess would result in a series of pro

cess. Also, both copyright owners and CATV people have agreed not to press for special legislation but the negotiations for the hoped-for compromise terms are in progress.

Timing for these agreements is vital, with the Supreme Court decision on CATV copyright liability in the Fortnightly case expected before June 10, when court begins its summer recess.

Meanwhile, the Copyright Office, having declared a lack of faith in passage of an extension bill by itself this session, or an over-all revision bill covering all fundamental issues of the next Congress, is watching the drama silently from the wings.

There may be a new entry into the cast of characters. The President's choice for a new antitrust chief, Edward M. Zimmer, who succeeds retiring chief Donald F. Turner, has gone on record against any liability for copyright clearance on the part of CATV systems. He told the Senate Copyrights Subcommittee in 1966 that he feared his copyright owners in movies and recordings would take over the CATV industry and curtail new developments in service and program diversity, through copyright clearance pressures.

TALEN'T AUDITIONS

If you have a program suitable for: Garage Sale, Women's, Men's or Service Clubs Civic Events Colleges High Schools

Here is your opportunity to audition before national buyers, record and radio personality, and agents attending the International Platform Associates, July 2-3, Washington, D. C. Convention, whose members purchase over 40,000 records per year. All applications must be as soon as possible, as the number of auditions is limited.

For information, write to:

J. J. Jennings
Director General
The International Platform Associates
2504 Berkshire Road
Cleveland Heights, Ohio 44106

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JUNE 1, 1968, BILLBOARD

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JUNE 1, 1968, BILLBOARD
GLENNYARBROUGH'S
"UNTIL YOU HAPPENED TO PASS BY"
CHARTED FOR GREATNESS
Pocket Discs Inks ABC, Atl., Cap., WB for Simulreleases

"Continued from page 1"

* It has been learned that giant record operations, including retail chains and wholesalers, have been seeking to handle the Pocket Disc line.

The Pocket Disc is a 3% flexible vinyl scratch resistant record, spinning at 33 rpm's. It is designed to open thousands of new outlets for the sale of records. It is intended to supplement, not replace, the 45 rpm disc. The Pocket Disc will sell at 49 cents. An important facet of the disc system will be the introduction of a two-speed player, a transistor radio phonograph combination, manufactured by Toshiba.

Fred Hyman, president of American, and Larry Kanaga, member of the board, have already set plans for the intro in October. Eddy Barclay will carry the ball there. In the Far East Toshiba will introduce the system in the spring, 1969. Details are being worked out for the introduction of Pocket Disc in all key European markets, auction of the system in France.

Pincus Due for Talks on Coast

HOLLYWOOD — Publisher George Pincus is due at the Continental Hotel here Saturday (25) for a two-week stay, during which time he will place songs with West Coast ad men, independent producers and artists. Pincus will also acquire copyrights for exploitation through his New York office and Ambassador Music in London. Ambassador is riding with "I Can't Let Maggie Go," by the Honeybros.

In the U. S., Pincus' current activity centers on "My Shy Violet," by the Mills Brothers on Dot, and Jerry Vale's "My Love Forgive Me" on Columbia. Pincus visited both artists at Las Vegas while on route to the Coast. Meanwhile, he is gearing promotion on "Little Bird," by the Teniel Brothers on Ranwood: "If I Don't Want to Hurt You Anymore," by Robert Goulet on Columbia; "No No Not Again," by the Third Degrees on Warner Bros., and "Tryin' to Catch the Wind," by John L. Sullivan on Kapp.

Jubilee Reps See Dists In Midwest

PITTSBURGH — Elliott Blaine, director of album merchandising for Jubilee Records, and Stan Edels, Jubilee Mid west field sales representative, last week began a series of visits with distributors in nine Midwestern cities. Those being visited during a three-week period are Hamburg Brothers of Pittsburgh, Seaway Distributors of Cleveland, Arch Distributors of Detroit, A&I Distributors of Cincinnati, John O'Brien Distributors of Milwaukee, Royal Distributors of Chicago, Holliecr Brothers of Minneapolis, Mid-Americas Distributors of Des Moines, and Roberts Distributors of St. Louis.

The tour will include conferences on Jubilee's comedy catalog, including a drive on Doug Clark, who has six albums on Jubilee. In a program called "Baker's Dozen," Jubilee is offering distributors one free "Summer Session" album for each 12 Clark albums purchased. Blaine said he planned to extend the "Person-To-Person" visits to other territories.

DEANO'S DISK CITED BY RIAA

Los Angeles — Dean Martin's Reprise album, "Someplace There's a Someone," has been certified a million seller by the Record Industry Association of America. Reprise previously was awarded gold records for two other Martin albums, "Welcome to My World" and "Houston."

Cliff Nobles & Co.

Phil L.A. of Soul 313

Phil L.A. of Soul


The house

Cliff Nobles & Co.

Phil L.A. of Soul 313

Phil L.A. of Soul


JUNE 1, 1968, BILLBOARD
BOOMING SINGLES!

#0687
TRINI LOPEZ: "MENTAL JOURNEY"

#0691
THE KINKS: "WONDERBOY"

#0686
THE VOGUES: "TURN AROUND, LOOK AT ME"

SIGNIFICANTLY ON
The McCoys Switch To 'Intimate Rock'  

NEW YORK — The "Hang on Sloopy" gang is no more. The McCoys, with their recently switched labels to Mercury Records, have forsaken their teen-oriented sound for sophisticated and intimate rock.

The McCoys introduced their new look at Steve Paul's Scene, Monday (20). Featuring extended and complex material, the group seemed almost set against their previous trade-mark. The group basted rock 'n' roll, first with the introduction to "Gloria," followed by their renovated version. The McCoys pretend to be a rock-jazz combo. And frequently they tow the mark. Their cool, breezy style on the instruments, "Faces," from their upcoming album, is a portrayal of the group at its peak. However, occasionally they sound like a country group gone haywire. "Right Off," the McCoys' opener, also depicted the group's strength in a more sophisticated form of their "Slate Bed Baby," originally written and performed by the Mothers of Invention has the makings of a hit single—given a little more polish, a little less volume and length.

Also on the bill were the Illusionaries, a group who have appeared several catchy numbers, including the recent and now expanded "My Party." Their music is hard and raunchy rock with good, although sometimes extreme, lead presentation.

HANK FOX

7 Acts Show Their Stuff at NARAS Show

NEW YORK — Seven acts performed at the first Talent Showcase of the New York Chapter of the National Academy of Recording Arts and Sciences at the Grammies on Monday (20).

The performers were the Lemon London, a rock quartet; Pat Koppe, a classical violinist; Gordon Rose, a folk and folkrock group; and, in an avant-garde jazz unit; Joe Lee Wilson, a jazz-blues singer; Carl Font, and the Emerald Show Band.

The show was introduced by Father Norman O'Connor, chapter president; George Simon, national head of the chapter; and Milt Gabbler of the local board of directors.

The showcase was attended by leading record company executives.

Box Tops' Groovy Package Wrapped Up for Dancing

NEW YORK — The Box Tops brought their Memphis sound and their new act to Space, a Broadway club, on May 17 and the Bell Records artists reached their youthful audience with each highly danceable number. With two Gold Records under their belts in "The Letter" and "Cry Like a Baby," the Box Tops steady rhythms proved infectious as they almost demoralized dancing from their listeners.

Alex Chilton, the quintet's dynamic vocalist, was the most overpowering by the amplification system at first, but the force of his personality helped carry such numbers as "You Don't Know What I Know," "The Letter," and "I Don't Want to Be The One." He was equally effective in the group's single "Neon Rainbow," the softest vocal of the evening.

Among the top numbers of other groups performed in the set were the Bar-Kays' "Soul Finger," Cream's "Sunshine of Your Love," and James and Bobby Purify's "Your Puppet," all of which were done well by the Memphis unit. Vocals also were shared by organist Rick Allen, bass guitarist Bill LLPee, and lead guitarist Gary Taylor. Tom Bogart rounded out the set.

In addition to their primary instruments, all five played others well with a saxophone, a trumpet, a clarinet, and some backup by the rest of the band.

FRED KIRBY

Lyman's Middle-of-Road Hawaiian Music Direct Hit

TORRANCE, Calif.—Arthur Lyman's soft and subliminal Polynesian music which he is drawing patrons to Hopi League's Latitude 20 club here. Recently departed from Honolulu, Lyman and his three associates offered a brand of Hawaiian music which is neither traditional nor modern. It is midway between the two.

It's appealing. The HiFi Recording artists open with a medley of "South Pacific" and "Baby It's Cold Outside," before "Return to Paradise" and then "Joyful Noise." He is a smooth-talking Crooner of the Hawaii fad, and said that quite often it is easy to extinguish the fire just enough to save the instruments. EAL.PAIGE

Joyful Noise's Solid Act Spans Teenagers' Noise Gap

CHICAGO — RCA's new group, the Joyful Noise, showed their inventively philosophical approach to rock music and displayed unusual versatility in their sound. But at first, tentative audience at Strawberry Field here. The change in sound is even in the teen "light-club" field, was overwhelming with noisy teenagers.

The group, all college graduates ranging in age from 19 to 23, had difficulty "reaching through" to the audience on three opening numbers. When lead singer David W. Hamil attempted to introduce songs by singing Deniss Weite, who also plays harmonica and organ.

In another number, drummer Tom Murray was showcased in a long solo, rhythm guitarist Dan Rinaldy held up a brief solo, and bass player could play it on with drumsticks.

Kane, bass, and the lead guitarist known only as "Zippy," finished out the young, inventive combo.

Zippy explained that he "goes through quite a few guitars." He talked about his last one, a Fender dual showman model, continued emitting the feedback frequency for a full minute. However, the group demonstrated that it could also sustain interest without leaning on gimmicks. An example was "Morning of Your Eyes," by lead singer Dennis Weite, who also plays harmonica and organ.

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PAUL MAURIAT MADNESS CONTINUES WITH

Featuring his new hit single “Love In Every Room.”
A compelling deluxe double-fold package.
Broad marketing support including local Newspaper Advertising,
Saturation Radio Promotion, Point-Of-Sale Displays.
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OF VODKA AND CAVIAR
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All-time favorites: Mashmandel • Two Guitars • The Volga Boatman • The Soul Songs of Russia

LISTEN TO THE FABULOUS PAUL MAURIAT ORCHESTRA
PHS 600-197
An album of pulsing melodies

PHILIPS
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FROM WALT DISNEY'S
"THE ONE AND ONLY, GENUINE, ORIGINAL FAMILY BAND"

Louis Armstrong
AND HIS ORCHESTRA

FROM THE WALT DISNEY MOTION PICTURE
"THE ONE AND ONLY, GENUINE, ORIGINAL FAMILY BAND"

"'BOUT TIME"
AND "TEN FEET OFF THE GROUND"

MUSIC AND LYRICS BY RICHARD M. SHERMAN AND ROBERT B. SHERMAN

NEED WE SAY MORE?

ALSO IN RELEASE THE ORIGINAL CAST SOUNDMTRACK LP BV5002 AND STEREO
King Richard's Knights in A Big Night at Town Hall

NEW YORK — King Richard's Fluegel Knights, in their performance as a premier group, provided a highly entertaining program at Town Hall on Friday (19). The 16-man group, including Dick Bebker, pianist and music director, offered pop music—strongly flavored with classical threads.

The program included all of the selections from their latest MTA album "Knights on Broadway," which contains two selections each from "West Side Story." "Fiddler on the Roof," "Roat of the Greengage and a variety of other numbers are also included.

Tremeloes to Do Encore in U. S.

NEW YORK — The Tremeloes, English group released here on the Epic label, are set for a return tour of the U. S. starting Sept. 28. It will be their third tour here under their new deal with the Ashley Famous Agency. Lee Gabler of the agency, will handle the tour.

Prior to their arrival here, the Tremeloes will fly to Latin America for a four-week tour this year. Indications also point to a return to Argentina next February. The group will already be back in the U. S. in March, 1969.

Meantime, Epic has just released a new single by the Tremeloes, "Helle, Helle." The group has had an advance in their recordings from Stuart Scharf, who played guitar well as did Walter Raim, giving the band a clip of fine musicians, both of whom played regular and electric guitar. Rounding out the line up, Ronnie Zito and bass guitarist Lou Mauro, both top musicians. A section of the band is comprised of a keyboardist, a drummer, and a rhythm guitarist. This band has two top musicians for their group, and in Raim, Collins and Joe Shepley, the Fluegel Knights have two exceptional musicians.

Folk-Rock Form

"Continued from page 12"

FRED KIRBY

VERVE TO CUT EVANS AT FEST

NEW YORK — The Bill Evans Trio's appearance at the Montreaux Jazz Festival in Montreaux, Switzerland, on June 15 will be recorded for release later this year. Following his appearance in Scandinavia, Evans will go to London, Majorca and Athens for concert and club appearances. His manager, Bob Keane, will accompany the group and produce the Montreaux album.

Hofer to Handle Gunnell in U. S.

NEW YORK — Rich Gunnell, head of Britain's agency complex of the same name, has appointed attorney Walter Hofer to handle the legal affairs for his operation in this country. At the same time, Ken Grevatt Associates was named to handle the press representation for the entire Gunnell roster, as well as corporate publicity for the firm itself.

Gunnell also tied with the Grief-Garris Management firm here to manage Georgia Faye in the U. S. The Epic Records singer will arrive here Monday (5) for a tour of the U. S. Gunnell also sorted out details of Faye's tour with Jack Green of GAC, and Lon Levy, Epic Records vice-president, Faye will perform at the wind-up banquet and show at Epic's national convention in Las Vegas on June 19.
Country Outlets Widen Format

**Base With Teen-Aimed Singles**

*Continued from page 3*

In Syracuse, N.Y., WOLF program director Jim Simms said that he was also playing such records as "It's My Time" by the Everly Brothers and a Don Crawford record, "The Eagle, the Dragon, and the Bear."

3 Country Stations

"In this market, there happens to be three country music stations," Simms said. "There is only 20 per cent of the audience available for a country music station, according to a survey we took. I'm trying to appeal to the people who wouldn't ordinarily spend most of their time listening to country music to the people who like music with an up-tempo sound. We've got to draw a percentage of the listeners from the middle-of-the-road stations and those who play rock 'n' roll music without offending our country listeners."

WOLF reaches for middle-of-the-road listeners with such records as "Mental Journey," by Trini Lopez, "Sweet Moments," by Andy Williams, and "I Haven't Began to Love You Yet," by Johnny Tillotson.

"We sound like a moving top 40 station playing country music," Simms said. "And we're still playing all of the country hits." The broad-base material is usually played during drive time, he said, when a peak of audience is available.

Leo Arnold, music director of WOR, said that he felt the station could get a larger audience with new, broad-base records. He had played, as did all of the other stations mentioned, the Stone Poneys' record of "Up to My Neck in Other People's Water." New Feature

WJRZ has bowed a feature called "The Choice Cut," in which the station's own music director, by playing one of their recent hits, "comes up" as one of the station's own.

"We sound like a moving top 40 station playing country music," Simms said. "And we're still playing all of the country hits.

Arnold said that, through records by such artists as Stone Poneys and the Lewis and Clark Expedition, he wanted to develop a country music fan base.

"At the same time, we don't want to offend established country music fans. But I feel our station sounds fresher with those, I would say, musicians of the younger era.

Ted Cramer at KCKN pointed out that although he still tries to air a mixture of actual "Ain't Goin' Nowhere" it didn't sell in the country music shop. He gave up country in favor of his new sound.

On the other hand, Bobbi Trini Lopez, whose music is sold well in the country market. "Up to My Neck in High Mud Way" has been a big seller, and a record, which he called a "just plain"

(Wolfgang to Country; Adds Hrs.

KNOXVILLE — WROL 1,020/1,490 st. station here, has switched to country music and increased broadcast hours to 12 a.m. and 5 a.m. The station officially signed off at 1 a.m. It broadcasts up to 250 watts at night. Phil Ralway is program and music director and station manager for the station.

Air personalities include Bob Agee, Joe Anderson, Ken McGavin, and Ken Coffman.

TV & Radio Programming

PROFESSORS & money... It's a bit of a stretch, but something that makes sense for the moment. The station licenses that their time was worth over $30 million to an advertiser in 1967, and that among the 259 Negro-owned (but largely white-owned) radio stations, some big city stations command larger audiences than any other station in the market — as is the case in the Capital. The urge to replace the white licensee of the city stations to program the actual 259 stations for the actual 259 stations. The urge to reflect the actual needs of the audience, not just any other white establishment of those needs.

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Here's Bobby's Latest

BOBBY VINTON

TAKE GOOD CARE OF MY BABY

TAKE GOOD CARE OF MY BABY
I APOLOGIZE
TO THINK YOU'VE CHOSEN ME
MY WAY OF LIFE
HEAVEN'S GONNA MISS YOU
SENTIMENTAL ME
TO BE ALONE
SERENADE OF THE BELLS
GONE (From My Heart)
FORGET ME NOT
LITTLE CAREFOOT BOY

BOBBY VINTON—Take Good Care Of My Baby

BN 26382
A Happy 1st Year for KBQ

LOS ANGELES—KBQB celebrates its first anniversary as a modern country station June 17 with increased Pulse rating points echoing the station's growing influence in the market. In the January-February Pulse survey, KBQB tied KCRF from 10 a.m. on, although KRMX remains the leading country voice throughout the day.

KBQB operates with a 100-tune playlist, explains program director Bill Ward. There is a "sizzling" 60 plus 40 supplementary disks plus 100 albums.

14-18 Songs an Hour

Ward claims the station plays from 14-18 songs per hour, with the emphasis on exploiting mass audience material. "We shy away from bluegrass," Ward says, "because it has an old country connotation." The station does air a bit of the banjo sound on the night program, and has played the title tune from "Bonnie And Clyde" by Flatt and Scruggs on Columbia Records.

The station avoids surveying local retailers, because there aren't any stores selling enough country records to mean anything, Ward says. Instead, he relies on word from record distributors as to what's happening and counters this information with the station's own requests taken from 7 p.m. to 5 a.m. andaired that same day.

KBQB's format is to start the hour with an established country hit from an album, followed by up-tempo tunes, always building in mood. A track from the "pick album" is played between 5 and 15 minutes after the hour. Larry Scott, the music director, selects all the playlist material, working under programming guidelines established by Ward.

A standard promotion is to offer 25 free copies of the weekly pick album to the top 10 stations, whose names are drawn at the station.

Of the station's six disc jockeys, three—Larry Scott, Bob Jackson and Harry Newman—have been with the country format since its inception. The 24-hour station (KBQB had formerly been a weak top 40 station under the KBLC call letters) was anchored at the Shrine Auditorium June 22 will present an exclusive program of West Coast country artists. Listed so far are Merle Haggard, Tex Williams, Jimmy Wakely, Freddie Hart, Jerry Wallace and Cheryl Pool.

Located in Burbank in the San Fernando Valley, KBQB aims its message at the 1.5 million Valley residents. Ward, there were rumors that the station only covers 45 percent of the Los Angeles-Orange County area, which surveys.

Since last fall, KBQB has formed an advertising relationship with KFOX in Long Beach, allowing advertisers to buy time on both stations to cover essentially different sections of the market.

BRASS SPECIAL SEWS UP POLL

LOS ANGELES—"The Best of the Brass," Herb Alpert’s recent special for the Singer Co., reaped the top national Nielsen rating for a two-week period ending May 5. The CBS-TV show drew a 3.1 rating, reaching an estimated 14.2 million homes.

CHICAGO—WCFL, one of this city’s top-five radio stations, is continuing no change from its popular music format, following the recent resignation of general manager Ken Draper.

The 34-year-old Draper left his job, effective April 15, 1966, he had guided the station’s surge from 16th place to the chief competitor in the top three during the past 12 months. As for the future of the station, sales manager Lou Witz said: "We’ll keep on marketing WCFL as a coronary station, and we’ll continue to do the programs of the television networks."

According to these reports, WCFL is continuing no change from its popular music format.

(CoContinued on page 22)

WPRO-FM Now Around Clock

PROVIDENCE, R. I.—WPRO-FM, Capitol Cities operation, has expanded broadcast hours around the clock, according to station manager Bob LaChance. The station previously signed off at midnight. It programs a conservative, non-commercial format on the quarter-hour stations.

The series of concerts that the station sponsored are being followed by performances at the Down Stage by Mr. and Mrs. Jack Levy, "The Voice of the People," on Saturday night. The series will continue on Wednesday nights.

EYLANEVILLE, Ind.: WWVH program director and disc jockey Jim Richrebele—Best Pick is "What’s Next?" — Bp and Brain—Best Pick is "Lascas," by Bob & Ronnie, Imperial—Best Pick is "The Sound of Silence," by Tom Jones, RCA—Best Pick is "Fool for You," by The Righteous Brothers.

MACON, G A.: WDPM program/music director Jack Rodgers—Best Pick is "What’s Next?"—Bp and Brain—Best Pick is "The Sound of Silence," by Tom Jones, RCA—Best Pick is "Fool for You," by The Righteous Brothers.

EVANSVILLE, Ind.: WWVH program director and disc jockey John Trimmer—Best Pick is "What’s Next?"—Bp and Brain—Best Pick is "The Sound of Silence," by Tom Jones, RCA—Best Pick is "Fool for You," by The Righteous Brothers.

WACO, Tex. WAWA program director and music director Robert James—Best Pick is "What’s Next?"—Bp and Brain—Best Pick is "The Sound of Silence," by Tom Jones, RCA—Best Pick is "Fool for You," by The Righteous Brothers.

Soul Radio


HUNTSVILLE, Ala.: WATE station manager Sugar Daddy—Best Pick is "What’s Next?"—Bp and Brain—Best Pick is "From The Basement," by J. J. Johnson, Atlantic—Biggest Leftfield Hoppin is "He Ain’t No Rabbit," by J. J. Johnson, Atlantic—Dust biggest Leftfield Hoppin is "From The Basement," by J. J. Johnson, Atlantic.

JUNE 1, 1968, BILLBOARD

(Continued on page 22)
The Loading Zone

“DON’T LOSE CONTROL (OF YOUR SOUL)”

o/w “Danger Heartbreak Dead Ahead” 9538

Both sides are from their Victor album “The Loading Zone” LPM/LSP-3959

Available on RCA Stereo & Cartridge Tape
LOS ANGELES — Format changes at two stations have resulted in stronger competition for KPOL’s leading position as this city's major hit back-ground music outlet.

During the past several years KPOL has obtained a good Pulse rating for its uninterrupted pop music format. The only station programming records back-to-back in a similar vein to KPOL, as been KBIG-FM, which caters to a more jazz-oriented audience.

Now the AM dial has KRKD and XTRA both in the back-to-back field. KRKD, which has tried a number of formats, is owned by a church group which controls its evening and Sunday programming, resulting in a key- tuneout factor when music stops and religious programming begins in the period.

KPOL's usage of a harp as an audience sound is duplicated on XTRA, which emphasizes the heavy string orchestral sound. Hearofme KPOL's signature. KRKD's sound is also orchestral, with the program blocks bearing a KPOL sound "interlude" or "serenade" theme.

The present KRKD sound is programmed by Rod McKeon, one of its popular personalities and Alan G. Bowles, station manager. Their counterpart at XTRA is Paul Wesley, who steps into a program director's hat with the AM station and with its sister KOST-FM. XTRA was programmed by Bill Hargrove, a music director and station operation, whose transmitter and ownership are Mexican, with the Mountain broadcasting the sales agent. KOST-FM was former Kansas City's leading group's first all-classified advertising outlet, which ran at a loss for one year.

XTRA is duplicating the string orchestral sound of KOST-FM. Both McLendon stations are automated. KRKD offers the same sound on AM, with its FM sister automated. From 2 p.m. until midnight the station simulated.

Some of XTRA's tapes are shopped down from KABL, McLendon's successful Oakland good music station, which in itself is a major ratingsgrabber. KABL has been planning to move since 1960. McLendon has a team of musicologists responsible for auditioning album cuts for the taped format. Of the Dallas broadcasters' 15 stations, only three broadcast contemporary music with XTRA the latest station to move into the heavy string of orchestra programmed stations.

WINNERS GET DEEJAY CHANCE

HOUSTON — Buddy MacGregor, who has been around Houston recently turned over his daytime show to post winners of KNZU, Houston, radio contests. Winners from as far back as 12 years ago piled in to describe their prizes and to introduce records. Sort of a Dickey Day for a Day type program.

'Showcase to Bow on TV

LOS ANGELES — NBC-TV has slated "Showcase '68" new talent showcase program—this Tuesday evening summer schedule. Hosted by Loyd Huxton, the program will originate from 11 cities while presenting new professional talent from each telecast area.

Huxton was previously the host of a syndicated teen dance show, originating here at KCOP and distributed by MCA-TV. His base program drew strong local ratings as it became one of the leading dance shows on television. Now the artist to go while on the Coast, Huxton says he's already auditioned a host of outstanding dance groups and is relying more on his upcoming project, which returns him to musical programming. It's called "Jackpot," and will be hosting the ABC-TV game show, "Everybody's Talking."

Programming Aids

Continued from page 20

MEMPHIS, Tenn. — WDIV program director Bill Thomas—Best Pick is "America's Most Wanted." iPods, "I'm Gettin' Along Alright," by the Raslettes, "TCC; Biggest Leftfield Happening is "I'm Gonna Do."" By the Raslettes.


BAYON ROUGE, La.: WXXO music director and air personality Bill Perkins—Best Pick is "I Got the Fever," by the Propheats, Smash. Best Leftfield Pick is "So Let Me Have My Baby," by Bobby, CA. Biggest Leftfield Happening is "The Doctor," by Mary Wells; Jazz. Best Leftfield Pick is "Isn't She Lovely," by the Propheats.

COLUMBUS, Ga.: WOKS music director and air personality Ernest Miles—Best Pick is "Here Comes the Judge," by Shorty Long. Soul & Rap. Best Leftfield Pick is "So Let Me Have My Baby," by Bobby, CA. Biggest Happening and Biggest Leftfield Happening is "The Horse," by Cliff Davis and Co., L.A. of Soul and Rap. Directors give a listen to the flip of the Mary Wells, "The Doctor," "Two Lover's History." In Columbus, this is beginning to be the asked-for side.

KNOXVILLE, Tenn. — WHE program director Art Church—Best Pick is "Dancin' in Love," by Little Charley Brown. Best Leftfield Pick is "I'm Gonna Do," by the Propheats.

EASY LISTENING RADIO


POMONA, Calif.: KKAI program director Gene Bush—Best Pick is "The Music Played," by Lina Candell, RCA; Best Leftfield Pick is "All the Way in Mourning," by the American Dream, Disc; Biggest Leftfield Happening is "Linda Found Love," by the Free Design.


PROGRESSIVE ROCK RADIO


COLLEGE RADIO

CLAYTON, Mo. (Washington University) KFRH program director Newton Fields—Best Pick is "Yester Love," by Smokey Robinson and the Miracles, Tamla; Biggest Leftfield Pick is "I'm Gonna Do," by Ry Cooder and the Levellers, Columbia; Biggest Leftfield Happening is " Appalachia," by Smokey Robinson and the Miracles.

DIEETRF, Mich.: WKNR-FM program director Paul Cannon—Best Pick is "Dancing in the Center of the Mind," by Ambrose, Decca. Biggest Leftfield Pick is "The Sculptahunter's Theme," by Al Casey, UA; Biggest Leftfield Happening is "Somebody's Gonna Get It," by the Miracles, Tamla.

CJSS Show Bows Promo

CORNWALL, Ont.—"The Dave Mickie Show" on CJSS has been a show of local interest from its inception. The "Big Beat Goes On," to find the top group in the area. Listeners are asked to send in postcards noting their favorite group. The station, as a reward, has slated a front page article in RPM Music Weekly, a photo of the group in stereo and an endorsee offering with Sammy-Jo, Top Ten Talent Agency Ltd., Toronto, and a audition for a record contract. Mickie will also draw 10 additional LPs the winner will receive 10 favorable LPs.

June 1, 1968, Billboard
FORWARD & FORWARDS
BACKWARDS AND FORWARDS

HAPPENING IN ATLANTA, SEATTLE, MIAMI, NEW ORLEANS; WASHINGTON, D.C., and BALTIMORE!
SHOULD BE HAPPENING IN YOUR AREA!

#77887 DECEMBER'S CHILDREN
any way you view it, it's a hit!

PRODUCED BY RAY WHITLEY
Booksy Top Outlet Bows Country Play

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

POP SINGLES—5 Years Ago
June 1, 1963
1. It's My Party—Lesley Gore (Sire)
2. If You Wanna Be Happy—Jimmy Soul (S.P.Q.R)
3. I Love You Because—Al Martino (Capitol)
4. Surfin' U.S.A.—Beach Boys (Capitol)
5. Da Do Ron Ron—Crystals (Philips)

POP SINGLES—10 Years Ago
June 2, 1958
1. All I Have to Do Is Dream—Cupid Brothers (Cadence)
2. Boxxy—Downtown (Liberty)
3. Wear My Ring Around Your Neck—Caprice (Caprice)
4. Elvis Presley—RCA Victor
5. Jon4 Honeymoon Stroll—RCA Victor

S YDNEY — Radio station 2UE, top-rated of Sydney's six commercial and two government air channels, has started the first daily special targeted to the 5-11 a.m. crowd. From April. Four weeks later Ron Hurs, the station's program manager, has announced the segment starting at 4 to 5:30 a.m. The special is called "Musik Monday." The survey shows that the area, which is the segment's target, of 6:00 a.m. every day, but we know from the phone calls and the letters that have come in that we've an audience. Why country music? More and more top artists are doing it. "We play a lot of people like Porter Wagoner, but the real strength in the program lays with Australian country artists such as Royce Longden and Slim Dusty. We're aiming for an urban audience. We probably get the rural workers who are supposed to like country. They're mainly realising for the shift workers and people who work down on the weekend. "You'd be surprised how many people in that area that are up between 4 and 5:30 a.m. and they're the type of people who tend to listen to good country." The station is on the air 24 hours a day, seven days a week. "Most radio stations regard those early hours as a waste of time," Huston said. "I think we're proving they don't have to be."
Soul SAUCE

Best New Record of the Week:

"I DON'T KNOW HOW TO CONSTITUTE" (Gemin Star)

By ED OCHS

WHAT IS SOUL? Curtis Mayfield of the Impressions says, "Soul can be an inherited situation or an adopted situation, but it is a reciprocal sincerity combined with the creative ability to express it. There are many kinds of soul, and their types of soul on their own terms. Inherited soul—is Negro's heritage—in just one kind. Some people clap with the beat, and others against it, but that's another kind of soul. It's basically an expressive circumstance, a feeling, sincerely done and received."

SOUL SLICES: Aretha Franklin was such a "bomb" in England (British for "too much") that the audience threw flowers at her feet. In London, Rawls came out of the crowd for 20 minutes of "Respect" with Aretha, raising roofs from England to New England. Ruth Bowen, president of Queens Bookings, who mapped the trip, says that on her second Aretha tour, she'll be back to New York early to arrange for another tour. A sister of soul, the immaculate J.J. Rather, Curtis, James & Bobby Purify. On the way: Pattee LaBelle & the Bluebelles in July, and B.B. King will take his guitar, Lucille, to Japan and the Far East, starting June 13 for four weeks.

Meanwhile, another Franklin—Erma Franklin—is making her own sweet music. Aretha's sister is stirring up soul sugar with her Shout single, "Open Up Your Soul," a gentle spotting on the Peter Martin TV show. . . . Dionne Warwick headlines the Newport Jazz Festival, July 5, making her Newport debut. Dionne's mother appeared the Bostonian night with the legendary Mahalia Jackson, who split the bill with Mahalia Jackson. Also on this year's program: Wilson Pickett, Sinnamon, and Snap Wilson. The Festival will feature Rufus Thomas, who makes his jazz on the bagpipes for Atlantic Records. . . . The Chicago Chapter of NATWA will feature a Gospel Explosion, featuring Jenifer Butler, Mary John & the Jackson Five. . . . Miles Davis, the Fifth Dimension, Horace Silver, Count Basie, Dizzy Gillespie and Joe Williams had the 68 Lionel Richie show in Washington, D.C., with a candle in the window for Aretha Franklin and Jesse Brown, who will be in town for an afternoon of "Jazz vs. Soul."

Johnny Gilliss has landed an East Coast promotion tour for his first Kent release, "You Make Me Feel Like Someone." Gilliss has written songs for Tommy Tune and Major Lane, besides serving the Marvelettes as musical director and road manager since 1964. . . . James Brown will take his revue to Vienna, Monday (3) to 6, based in Luton, Texas (30). . . . Jimmy James and his court will reappear June 22 at Yankee Stadium. . . . Nina Simone has a gospel trip with "Why the King of Love Is Dead," December (19) to 16, based in Nashville. . . . Wilson Pickett and Arthur Conley will tour the South with a series of one-nighters beginning in New York on June 24 and lasting into October. . . . Aretha Franklin & the Stylistics, the Captains, the Drakes, the Vibeheads, the Vibrations, Gary, U.S.A. and Al Wilson.

Watch the flaps on: Intruders, "Turn the Hands of Time" (Gamble). . . . "Linda" (Geraldine), Aretha Franklin, "You Send Me" (Atlantic). . . . Millie Ryder is due with a new LP on New Voice and a single, "Lights of Night." . . . Double Shot's Brenda Wood has just returned from Italy where "Gimme Little Sign" is makin' fire. His latest, "Some Got It, Some Don't" is cracking through Wood and Double Shot's Senior Soul set out for four weeks in Mexico City. . . . Wax Records in Oakland will push rb with their first soul artist, Camille LaVash, and his single "Going Down Slow." Who's Checker performed for jukebox people at the UJA dinner-dance (11) at the New York Hilton. . . . . . . .

** TRAVELER:** Mercury's Junior Parker to Fort Lauderdale, Fla. (27). . . . Last week's: Billy Lee, the Dollar Players, B.B. King to the Shapins Club, Denver (27-29), Los Angeles (3-2), San Francisco (6-6). . . . Chess's Little Milton to Richmond, Ind. (27). . . . Dekker's (31) and (197), to Okem's Vibrations to Beach, Atlantic, Md. (1) and the Twenty Club Grand, Detroit (29-32). . . . Redd's (28-31) to Philadelphia's Lounge, Detroit (24-2). . . . Columbus's Pat Lundy to the Bird Cage in Atlanta (10). . . . Four Tops' "Love's Corner" to the Apollo (10-4). . . . RCA's "Local's Load" to the St Francis Drake Hotel, San Francisco (8) and the Kimberly, Los Angeles (14-15).

Gamble Records intruders with Dial's Joe Tex to Knoxville, Tenn., June 28. Memphis, June 29 and Nashville, June 30. . . . (Continued on page 30)

JAMES BROWN receives from WCHB's Bill Williams a giant trophy commemorating Brown's concert rb hits, his dedication to show business and his interest in education for young people. Attending at the presentation following Brown's third concert at Detroit's Gobo Arena is Congressman John Conyers.
Detroit—WKRN-FM has marched into the fray against WABX-FM with a progressive rock format. Frank Marsac, owner and operator of both WKRN-FM and WABX-FM, said the 50,000-watt horizontal and 50,000-watt vertical mast of WABX-FM is a competitor of the Top 100 format. During the day, WABX-FM, serving as the AM station, is a 5 a.m.-3 p.m., and from 3 p.m. to 2 a.m., Daily on weekends, the AM station is a 10 a.m.-2 a.m. There is a possibility of going 24-hour with progressive rock if the station works out. WABX-FM has been progressive rock format for some time.

Among the air personalities on WKRN-FM are Bob Gibbs, owner and operator of the Grande Ballroom in Detroit, who dials a 7-day-a-week, 6-hour-a-day show from 6 p.m. to 2 a.m. Daily on weekends, the AM station is a 10 a.m.-2 a.m. There is a possibility of going 24-hour with progressive rock if the station works out. WABX-FM has been progressive rock format for some time.

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BILLBOARD TO COVER 67TH NAMM SHOW
RECORD TURNOUT SEEN FOR CHI MUSIC MEET

NAMM’s 67th Annual
Convention and Music Show
Gets Underway in
Chicago, June 23-27

This year’s Music Show, expected to be the most impressive yet, will be staged at the Conrad Hilton Hotel.

Nine floors of exhibit space fully devoted to musical instruments and keyboard will dramatize the music scene as seen mid-1968.

Scores of musical instrument dealers across the nation will flock to NAMM, the only important national Convention of its kind—and Billboard will be there.

MUSICAL INSTRUMENTS YOUR BUSINESS!

Billboard's massive Convention distribution will bring your product into focus and hit your customers at prime time—while looking and buying.

And Billboard's weekly, international circulation roster of 28,000 paid subscribers will also benefit from your ad.

...And most of all you will profit from this exposure.

BILLBOARD PROVIDES MULTI-INDUSTRY IMPACT

The Record-Selling Dealer has become a vital new force in buying and stocking of musical instruments.

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GLEN CAMPBELL HAS
A NEW PLACE IN THE SUN
DAY
NITE LINEUP ON CBS!

Hosting the Summer Brothers Smothers Show starting June 23.

Here's the hottest promotion ever! For the year's hottest star!

- All-out publicity campaign.
- Total radio exposure.
- Attention-grabber ads in TV GUIDE.
- Full-color feature cover on GO Magazine.
- Point-of-Sale Spectaculars in full-color.
- Banners, Countercards, Dividers, Display Units...

The works! All designed to give your Month-of-June Sales

A NEW PLACE IN THE SUN

ASK YOUR CAPITOL REP FOR DETAILS!

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Now then, sales are utterly fantastic on Pictures Of Matchstick Men by the Status Quo, Wear It On Our Face by the Dells and I Got You Babe by Etta James. Your mission, Mr. Cooperstein—get word out to the entire radio and record industry about these three sides. They're hits, Mr. Cooperstein—Hits!
Rhythm & Blues

BEST SELLING
Rhythm & Blues
Singles

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<th>#</th>
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SOUL SAUCE

- Continued from page 18

Cade's Dell's to Washington's Howard Theatre (24-30) and Penn State (31) and Forest Digital, Wilkes-Barre, Pa. (1) ... Shoo. Shoo. Shoo. Atlantic 2476 (Toccoa)

Ashworth Buys Land for Park

NASHVILLE - Ernie Ashworth, Hickory artist, has purchased 30 acres of land some 45 miles from here in Marshall County on which he plans to construct an outdoor park for country entertainment.

Eventually, Ashworth said, he also plans a structure for year-round square dances and weekly ensembles. The builders are now clearing a portion of the property for construction of an outdoor stage and seating facilities. The "Grand Ole Opry" artist said he hopes a large, modem-style stage at first. He feels there is sufficient drawing power from a three-mile area to make the park a profitable venture.

JUNE 1, 1968, BILLBOARD
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listening to
the exciting
piano of
Russ David—

"MacARTHUR PARK"

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Take a
2 minute 30 second stroll
and listen to
the sound of
a hit!

WORLD PACIFIC RECORDS
Classical Music

RCA's Beethoven Project

NEW YORK — A specially priced four-record set inaugurates RCA's new Beethoven project in June. The collection of four, one-hour movements includes works by Haydn, Mozart, Schubert, and Beethoven himself. The set includes concertos by Mozart, Haydn, and Schubert, as well as a new recording of Beethoven's complete works, including the complete sonatas and concertos. The project will be released in limited quantities, with each record featuring a new soloist. The set will be available at $11.59, about half the regular price for four records on the same label.

Philharmonic

Philadelphia, Col. Get in Sessions Before the Bell

Philadelphia—Although the Philadelphia Orchestra has completed its first season in April, the orchestra has been rehearsing feverishly all season to prepare for its second season. The orchestra, under the direction of its new music director, will play its first public concert in Philadelphia on September 13th.

Philadelphia—The Philadelphia Orchestra has announced plans for its second season, which includes a series of chamber concerts, a festival of contemporary music, and a series of symphony concerts. The orchestra will also perform a series of chamber concerts in New York City, featuring works by Mozart, Beethoven, and Schubert.

11 Works Bowled With Philharmonic

NEW YORK—Eleven works by various composers were performed in the Philharmonic's 11th season, which included works by Mozart, Beethoven, Schubert, and Brahms. The season concluded with a performance of Mahler's Symphony No. 1. The orchestra's conductor, James Levine, concluded the season with a performance of Mahler's Symphony No. 1. Levine, who has been principal conductor of the orchestra since 1967, has been praised for his leadership and musicianship. The orchestra's next season, which includes works by Mahler, Bruckner, and Schubert, will begin on September 13th.

1st Disk of Britten’s ‘Furnace’ on London

NEW YORK — London’s first recording of Benjamin Britten’s “The Buxton Festival” was released on the Buxton Festival’s 1st season. The recording features works by Britten, Elgar, and Tchaikovsky, conducted by the orchestra’s new music director, Adrian Boult. The recording was released on September 13th.

‘Psalm 150’ in Opener of Philadelphia at Saratoga

SARATOGA SPRINGS, N.Y. — The North American première of John Williams’ “Psalm 150” was performed at the Saratoga Performing Arts Center on June 23rd. The premiere, conducted by the Philadelphia Orchestra, featured works by Britten, Elgar, and Tchaikovsky. The recording was released on September 13th.

[Continued on page 32]
EVELYNE CROCHET

This full color 20 x 28 silver foil poster free in each album.

SCHUBERT: Sonata in A Minor—Three Piano Pieces • Evelyne Crochet
PHS 900-178

"An immensely gifted artist. Miss Crochet's playing is marked by a beautifully controlled lyricism, and her program was wisely chosen to display this quality. The long "Three Pieces by Schubert" could become tedious in spite of the many felicitous melodic ideas, but Miss Crochet brought such a fresh delicacy to each repetition of this material that one would have been satisfied had they been twice as long. "—Musical America, 1963 (reporting her New York debut).

SATIE: Piano Works • Evelyne Crochet
PHS 900-179

Erik Satie "turns on" the younger generation... His cities tell you why

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35 East Wacker Drive
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A COHET Corporation
Dallas Names Negro as A Conductor

DALLAS — Paul Freeman has been appointed associate conductor of the Dallas Symphony, the first Negro named to conducting post with a major Southern orchestra. Freeman will share conducting assignments with Donald Johanos, music director and Charles Blackman, another associate conductor.

Last early month, Freeman conducted the orchestra in an outdoor concert. He was second prize winner in last year’s Dimitri Mitropoulos conducting competition at Carnegie Hall, with conducting of one performance of Wagner’s “Tristan and Isolde” at this summer’s Festival of Two Worlds in Spoleto, Italy, one of the results.

Freeman, 33, also has conducted orchestras in San Francisco, New Orleans, Oklahoma City, Atlanta, Minneapolis and Baltimore. He earned a Ph.D. from Rochester’s Eastman School of Music, his first conducting assignment.

Levine was with Rochester’s Hill Little Symphony.

Laurel Leaf For Copland

NEW YORK — Aaron Copland received the 1969 Laurel Leaf Award of the American Composers Alliance on Thursday. In presenting the award at a dinner at the American-Scandinavian Foundation here, the honoree awarded Copland and conducting of one achievement in fostering and encouraging American music.

The award was presented to Copland’s many non-compositional activities, including establishing the composition department of the Berkshire Music Center in 1940 and conducting there for more than two decades, and teaching and lecturing at the Henry Fonda School of the American Conservatory and Harvard University.

Among previous winners were Leopold Stokowski, George Gershwin, Bernstein, Bethany Beardslee, the Juilliard String Quartet, Martha Graham, and music executives Henry Allan, Lawrence Morton and Samuel Rosenberg, Walter Herrmann and Oliver Daniel.

Golschmann For Denver

DENVER — Music director Vladimir Golschmann will conduct the Denver Ballet Orchestra in two symphonic concerts of the Denver Symphony Oct. 7 and 8, the first of 16 Monday-Tuesday pairs.

Soloists for the remaining pairs will be pianists Abbey Simon, Menahem Pressler, Eugene Istomin, Roberto Haieff and Paul Badura-Skoda; violinists Isaac Stern, Kyung-Wha Chung, Henryk Szeryng and Itzhak Perlman; cellists Leonard Rose and Jorgan De Leon; flutist Paul Freeman has been appointed as an associate conductor of the Dallas Symphony, the first Negro named to conducting post with a major Southern orchestra. He will share conducting assignments with Donald Johanos, music director and Charles Blackman, another associate conductor.

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NEW YORK — Aaron Copland received the 1969 Laurel Leaf Award of the American Composers Alliance on Thursday. In presenting the award at a dinner at the American-Scandinavian Foundation here, the honoree awarded Copland and conducting of one achievement in fostering and encouraging American music.

The award was presented to Copland’s many non-compositional activities, including establishing the composition department of the Berkshire Music Center in 1940 and conducting there for more than two decades, and teaching and lecturing at the Henry Fonda School of the American Conservatory and Harvard University.

Among previous winners were Leopold Stokowski, George Gershwin, Bernstein, Bethany Beardslee, the Juilliard String Quartet, Martha Graham, and music executives Henry Allan, Lawrence Morton and Samuel Rosenberg, Walter Herrmann and Oliver Daniel.
Opry Welcome Mat Out; Gain for Acts

NASHVILLE — The policies of the “Grand Ole Opry” have undergone a 180-degree turn under the direction of management, and “unwelcomed” acts are appearing as guests again.

E. W. (Bud) Wendell, “Opry” manager, said all old haters and successful artistic adventuring of stature is welcome. Among the announced upcoming appearances is a month after the last appearance, of April 6. The nine members represent some of the creators of “Opry” songs. Those are in both the “new” and among the established veterans.

Lee, a writer for Barrow Music, plans to get all of Nashville’s 900 professional songwriters to sign to the act.

WWCO-FM Sets Club In Conn. Holiday Inn

WATERBURY, Conn. — Taking a cue from WIRZ in New York, WWCO-FM here has opened a Nashville Country Music Night Club at the Holiday Inn.

Opry sets two nights a month, a day or two weeks ago and executives manager Robert Arderne said that “in my 24 years of broadcasting I have never seen such a request to an AM station, as far as an FM station to make such a request is truly worthwhile”.

Andrey, who manages both the FM and AM operations, also opened the Nashville Scene as a showcase for the purpose of bringing to Connecticut the best in country music entertainment, in a small nightclub atmosphere. WWCO-FM broadcasts live every Saturday night from the room, with personalities like Rich Stue, Allan Todd and Bob Rude emceeing. Dan Walker, Holiday Inn innkeeper, booked Big John and his Western Ramblers as the house band. Special guest artists are being lined up. The club’s first night was a sellout, Andrey said. The Merv Griffin station covers Connecticut, as well as portions of Massachusetts and New York.

Opry Fete Session Geared to Deejay

NASHVILLE — A special segment of the “Grand Ole Opry” birthday celebration, geared specifically to deejay’s, has been established by WSM in cooperation with the Country Music Association.

The celebration, Oct. 17-19, will close with the Opry Oct. 18, when facilities will be arranged for interviewers of top recording artists of all participating labels.

Arrangements were worked out by a committee co-chaired by Mike Hoyer, WHO, Des Moines, and WSM’s George Hamilton IV, and top officials of WSM, Inc., including president and general manager, vice-president Robert E. Cooper, “Opry” manager E. W. Wendell.

1st Country Gold Record Is Given to Hall of Fame

NASHVILLE — The first gold record ever presented to a country artist in a lifetime achievement award was given to the Country Music Museum Association on a ceremony Thursday (23).

With TV cameras recording the event, Elton Britt gave Mrs. Dorothy Gable, museum director, his gold record of “There’s a Star Spangled Banner Waving Williams to Be Honored in Jan.

MONTGOMERY, Ala. — A special Glenn Williams Memorial day will be held on Jan. 1, the 16th anniversary of the singer’s death.

The 14,500 seat Garrett Coliseum, which Williams helped inaugurate, will be the site of the two special shows featuring the Glenn Williams Gang, the Drifting Cowboys, the Bill Anderson Show, the Stonewall Jackson Show, and other acts as yet unannounced.

This is the largest indoor arena in Alabama, and one of the largest in the South. Both Williams and Foley were on the opening day program in 1959, when the coliseum was dedicated. Williams’ funeral was later staged from there; he is buried nearby.

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Hot Country Singles

BILBO LAND SPECIAL SURVEY For Week Ending 6/1/68

This Week Last Week
TABLE No. No. Label No. No. Publisher

1 HONEY
Bobby Goldsboro, United Artists 50283
(United Artists, BMI)

2 I WANNA LIVE
C. R. Campbell, Capitol 2146 (Windward, BMI)

3 WILD WEEKEND
Bill Anderson, Decca 32076 (Shilling, BMI)

4 I GOT YOU
Glen Campbell, RCA Victor 47-8760 (Music City, ASCAP)

5 THE IMAGE OF ME
Jerry Byrd, Decca 32275 (Sony, BMI)

6 SWEET ROSIE JONES
Bobby Bare, RCA Victor 47-8790 (Blue Book, BMI)

7 HOLDING ON TO NOTHING
Faron Young, Capitol 2146 (Windward, BMI)

8 NOT ANOTHER TIME
Johnny Duncan, Capitol 2150 (Top Cat, BMI)

9 THE LEGEND OF BONNIE & CLYDE
Marta Heygard, Capitol 2122 (Blue Book, BMI)

10 SOMETHING PRETTY
Johnny Wright, Epic 12015 (T-render, BMI)

11 WITH PEN IN HAND
Johnny Daniel, United Artists 30093 (BMI)

12 ROW, ROW, ROW
Hank Locklin, Monument 1065 (Blue Crown, BMI)

13 ANOTHER PLACE, ANOTHER TIME
Loretta Lynn, Decca 47-9390 (Victor, BMI)

14 SHE WENT A LITTLE FARTHER
Faron Young, Mercury 72744 (Gallo, BMI)

15 COUNTRY GIRL
Coty West, RCA Victor 47-8607 (T-render, BMI)

16 MENTAL JOURNEY
Lee Ashby, Ashley 2275 (Gallo, BMI)

20 I'LL TAKE CARE OF YOU
Johnny Wright, Epic 12015 (T-render, BMI)

21 REMEMBERING
Jerry Reed, RCA Victor 47-9470 (Victor, BMI)

26 LOVE IS IN THE AIR
Marty Robbins, Columbia 44506 (T-render, BMI)

30 I HAVE A LITTLE FAITH
David Houston, Epic 10291 (Gallo, BMI)

2 A THING CALLED LOVE
Jerry Reed, RCA Victor 47-9404 (Victor, BMI)

21 RAINBOWS ARE BACK IN STYLE
Ske Whitman, Imperial 66292 (Fur Star, BMI)

23 FIRST CITY
Jerry Reed, Capitol 2156 (Blue Crown, BMI)

24 I'M GONNA MOVE ON
Waylon Jennings, Columbia 44506 (T-render, BMI)

36 THE EASY PARTS OVER
Charley Pride, RCA Victor 47-9514 (Beckenstein, BMI)

37 I'M HERE BEFORE
Ray Price, Columbia 44601 (Columbia, BMI)

40 RUN AWAY LITTLE TEARS
Charley Pride, RCA Victor 47-9513 (United Artists, BMI)

28 WILL YOU VISIT ME OR SUNDAY?
Eddy Arnold, Columbia 32269 (Stagg, BMI)

29 WHAT IS A WAY TO LIVE
Johnny Bush, Step 160 (Pomper, BMI)

50 THAT'S WHEN I SEE THE BLUE
(On Back Pretty Brown Eyes)
Jim Reeves, RCA Victor 47-8453 (BMI)

32 GON'T GOM HOME FOR THE LAST 6 WEEKS
Jerry Reed, Decca 47-9700 (RCA Victor, BMI)

35 HE'S A GOOD OLE BOY
Artie Murdock, Columbia 44601 (BMI)

39 COUNT YOUR BLESSINGS WOMAN
Loretta Lynn, Decca 32269 (Stagg, BMI)

22 LITTLE GREEN APPLES
Rita Rehrer, CBS 2150 (RCA Victor, BMI)

52 I'M GONNA MOVE ON
Waylon Jennings, Columbia 47-5308 (Papa Bear, BMI)

59 I'M GONNA MOVE ON
June Carter, Decca 32269 (Stagg, BMI)

63 I'M NOT ME ANYMORE WITH YOU
van Everard, Dale 1954 (Sony, BMI)

44 JIMMY ROGERS BLUES
Elmo Perkins, RCA Victor 47-9500 (Southern, ASCAP)

39 SMALL TIME LABORING MAN
George Jones, Capitol 1299 (Gold, BMI)

45 MY BABY WALKED RIGHT OUT ON ME
June Carter, Capitol 2131 (Pomper, BMI)

41 SUNDOWN MARY
Billy Walker, Monument 1055 (Colpix, BMI)

73 THE ENEMY
Lon Bolea, RCA Victor 47-9510 (Window, BMI)

49 I PROMISED YOU THE WORLD
Patsy Montana, Capitol 2154 (Fon Dix, BMI)

70 IT'S OVER
Jerry Reed, RCA Victor 47-9525 (Hollywood, BMI)

46 LIVE YOUR LIFE OUT LOUD
Bobbie Lee, Decca 32277 (Contemporary, BMI)

51 ANYTIME YOU FEEL LIKE IT GIVEN UP
Bob Luman, Epic 10232 (Gallo, BMI)

50 SUGAR FROM MY CANDY
Ray Smith, Shot 1700 (Blue Echo, BMI)

53 EMPTY HOUSE
Ernest Tubb, Columbia 44468 (United Artists, BMI)

52 HE ANY COUNTRY
James Hall, Bell 719 (Bell, BMI)

54 SOMETHING SPECIAL
Mel Thomas, Kay 905 (Blue Echo, BMI)

56 I FEEL YOU, I LOVE YOU
Teddy Reynolds, Little Dorothy 6411 (CBS, BMI)

55 HOW SWEET IT IS
(To Be In Love With You)
Jack Jones, JRE 9013 (T-render, BMI)

59 MAMA SET
Marvin Raines, Decca 32278 (Columbia, BMI)

57 LIVING
George Morgan, Stanley 834 (Brandy, BMI)

58 SUNSHINE OF MY WORLD
Dale Frazer, Capitol 1123 (Blue Crown, BMI)

47 SORROW AND BLUESSEEDS
Jerry Watters, Decca 32028 (SureFire, BMI)

60 IT WOULDN'T BE LONG AND I'LL BE SAVING YOU
Merle Pybus, Little Dorothy 6411 (CBS, BMI)

61 YOU OUGHT TO HEAR ME CRY
Carl Smith, Columbia 44468 (RCA, BMI)

62 YOU'RE NEVER GONNA BE LONELY AGAIN
Ray Smith, Decca 32239 (RCA, BMI)

63 NIGHT LIFE
Jack Jones, JRE 9013 (T-render, BMI)

64 LEAVE THIS ONE ALONE
Nat Drakey, Paula 350 (Shoreline, BMI)

65 STANDING IN THE RAIN
Chesney, Capitol 2159 (Central Songs, BMI)

66 HOMEN SAYS HILLO
Sunny James, Capitol 2165 (4 Star, BMI)

68 WE'LL STICK TOGETHER
Young Neil & Johnny Wright, Decca 32028 (Wells, BMI)

69 I STILL HAVEN'T HAD THE SENSE TO DO
Johnny Cash, Imperial 5003 (BMI)

69 ANOTHER TIME, ANOTHER PLACE
Jerry Walker, Liberty 4592 (Beverly, ASCAP)

71 I'M GONNA MOVE ON
Shel Bickford, Epic 10070 (Green Grass, BMI)

71 GOOD MORNING DEAR
Don Gibson, RCA Victor 47-9460 (Aussie-Rock, BMI)

72 A NEW HEART
Time Ashworth, Hickory 1503 (Arab-Ame, BMI)

1 OLD OYIN
Lancaster-man, Capitol 10779 (Aussie-Rock, BMI)

1 GEORGE RAFT SONGS
Ray-complete, Capitol 47-9510 (Hollywood, BMI)

1 LOUISIANA MAN
Bobbie Gentry, Capitol 2147 (Aussie-Rock, BMI)

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The Critters continue with the clean pop sound, with one of the cuts written by lead guitarist and singer Jimmy Ryan, in the mellow rhytihty, uptempo numbers, which strike a happy medium between rock and romance.

The M.A.C. Band. Featuring Steve Hoffman, Gary Lewis and their band, this album is a collection of recent hit material. Cynically, the band is nothing special. Unlike their past two albums, this one is not as tight, but the performance is still a pleasant surprise. One of the highlights is "Ain't That Lovin' You Baby." The band's effort is appreciated, and they deserve more credit.

The performance of the Mamas & Papas is well worth hearing. Their harmonic blend and sense of timing make this album a delight. Among the many fine numbers are "The Power of Love," and "Ain't That Lovin' You Baby."
RONNIE DOVE

"MOUNTAIN OF LOVE"
Produced by Phil Kahl

B/W

"NEVER GONNA CRY"
Produced by Lee Hazlewood

D-244

Watch Ronnie Dove on Ed Sullivan on June 9
Winners of NEFF Oscars

PHILADELPHIA—The National Evangelical Film Foundation (NEFF) awarded Oscars Saturday, May 11, for outstanding achievement in Christian cinema.

"Man of Steel," produced by Ken Anderson Films, was named best film of the year for 1967. Winning the Christian Oscar for best actress was Elizabeth Lee, for her part in "Man of Steel," while Harry Elders won best actor award for the same film. The annual award for the "Outstanding Christian Witness" of the year was won by Vonda Kay Van Dyke, Miss America of 1965.

The presentations, held in Glenisca, Pa., were preceded by a banquet and concert, May 10, featuring Miss Illinois, Suzanne Johnson and Dave Boyer, former ensign at the 500 Club in Atlantic City, N. J.

The Christian Cinema is located at Chelten Avenue and Andrews Street, Philadelphia.

Blue Ridge 4's Alaska Tour

SPARTANBURG, S.C.—The Blue Ridge Quartet has scored a first in gospel music, a tour of Alaska. The 12-day venture marked the first time a professional gospel quartet has toured this State.

The first concert was held at Delta Junction, some 100 miles from Fairbanks. The group sang at Clear Early Warning Radar and Missile Site, and at other bases.

There were overflow crowds at Hering Auditorium in Fairbanks, and at the Sports Arena. In Anchorage, except for this trip to Alaska, the Blue Ridge Quartet tours the United States and Canada in a special bus. The quartet gives an average of 250 performances a year. Rev. R. D. Morganfield, the Ga- naan label in Waco, they have more than 50 recordings.

MEMPHIS—Rev. Oris Mayes has been named spiritual pro- famer for B-B Productions, Inc., and will report to Bobby King, executive promotions and pub- 500 SOUTHERN CENTRAL SING. lic relations director. Mayes, Pastor of Boston St. Baptist Church, headed the first colored TV gospel program in Memphis, and currently has a gospel re- cording on Peacock Records.

Gospel Music

The STAMPS QUARTET re-signs an exclusive recording contract with Skyline Recording Co. the gospel group, headed by J. D. Sumner, center, signed a three-year pact. Others shown are Shirley Sumner, and Joel O'Quin, Skyline president.

Jewel Disks Honor King

NEW YORK — Jewel Rec- cords of Shreveport, La., has released a devotional series of re- cordings honoring the late Rev. Martin Luther King, including recordings by the label’s artists in tribute to King.


Two NEFF Oscar Winners

AND THEIR LATEST RELEASES

The Christian Oscar Awards are presented by the National Evangelical Film Foundation for outstanding Christian records and films.

1967 QUARTET OF THE YEAR

1968 QUARTET OF THE YEAR

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In Billboard, June 29 issue—Ad deadline: June 19
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Reba Rambo
Dottie Rambo/Spirituals

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"I FOUND THE ROAD"

b/w "JESUS IS COMING SOON"

SUNDAY 1127

THE SWEET BROTHERS

"WE’LL BE WELCOMED"

b/w "God Sooke to Me One Day"

SUNDAY 1128

REVEREND ORIS MAYS

"DON'T LET THE DEVIL RIDE"

b/w "I LEARNED HOW TO LEAN"

SUNDAY 1128

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JUNE 1, 1968, BILLBOARD
Peer-Southern Organization

LINKS THE WORLD

40th Anniversary Salute
Mrs. Peer: One World Of Music Concept

Mrs. Monique I. Peer, president of the Peer-Southern Organization, is a world traveler and linguist, and these characteristics have helped her develop the One World of Music concept which is the heart of the firm's operation. She speaks English, German, French, Spanish, Italian, Portuguese "and a little Romanian" and she is a student of the Humanities. "If I had not been able to speak Spanish like a native," she said, "I would not have been able to understand the psychology of the great Latin composers..." Fortunately, I was able to relate to them closely and establish a warm relationship," Mrs. Peer added.

Mrs. Peer saw the music industry develop in many countries and she aided and participated in the formation of performing rights societies in various lands. In the future Mrs. Peer envisions a greater cultural exchange between the music of Eastern and Western nations. "In some Asian countries now," she says, "the new musical product is a marriage of Eastern and Western influences. Increasingly, the composers are using melodies which are understandable to the Western ear. Their favorite rhythms, when they seek a Western flavor, are the Latin-American ones." Mrs. Peer said this is the case in India, Hong Kong, Pakistan, the Philippines, Thailand, Vietnam, Ceylon and parts of Africa. "The music of Russian composers, too," she added, "is favorably disposed toward Latin-American music... Their pattern is closely allied to the old Argentine style, because composers of both countries prefer to write in minor keys."

Speaking of the Peer-Southern operation, Mrs. Peer said: "Our concepts are always international... our people are trained to think internationally. We are the first of the great international publishing operations... Our companies operate under the laws of the different nations, and each copyright is handled according to the laws of the country of origin. Affiliated companies were established in the various countries of the world for the primary purpose of encouraging the creation of music of national origin and the exploitation of such music on an international basis."

Mrs. Peer became vice-president of the Peer-Southern Organization in 1940. In 1960, when Ralph Peer died, she became president. The company, she said, has grown in all departments - the current pop catalog, as well as the Latin and overseas operations, and the educational, band and serious music departments.

The "roots" of any music are very important to Mrs. Peer. She believes, for instance, that the great strength of the country field lies in its traditional material rather than in its pop variations. "And this is true of all musical categories."

Mrs. Peer, like the late Ralph Peer, is tremendously interested in horticulture and maintains a great camellia collection at Park Hill, Hollywood. She is the recipient of many honors and awards in this field and was recently appointed by the Los Angeles Camellia Society to an honorary life membership - the first time this honor was bestowed.

Mrs. Peer Views Future of Firm

By MRS. MONIQUE I. PEER

The mystery of music is the circle and cycle of Mother Earth. Hearing its cry and feeling its movement, if one listens, its echo will always return. Music is based on heartbeats which are controlled by the surrounding political atmosphere and its trend will express in sound and voice the agonies and ecstasies of the times.

Music is as much an integral part of a human being as is breathing. In fact, it is a natural instinct of life and probably the most fascinating. Anyone connected with the writing, publishing or performance of music is therefore occupied with the most intense, vibrant phase of living.

The Peer-Southern Organization is an established worldwide complex with exciting ideas for the growing entertainment industry.

Founded in 1928 by the late Ralph S. Peer on a base of American country and western and rhythm and blues music, the organizations soon expanded into Europe and Latin America to become the first publishing house in the truly international exploitation of music.

In more recent times our activities have expanded into Japan, Australasia and South Africa. We have broadened our scope to include every facet of publishing—from serious music to background libraries; from educational music to "evergreen" standards—while always keeping on top of current trends. In this way we take full advantage of our powerful worldwide team of music men that make us the dynamic organization we are.

The future holds promise of continued growth in varied and intriguing directions such as Asia and the new developing African countries.
Ralph Sylvester Peer—
THE FOUNDER

Ralph Sylvester Peer, founder of the Peer-Southern Organization, was a pioneer on both the recording and publishing levels of the music business. In his early years he devoted himself to the “roots” and was a key figure in the development of the country and western and blues fields. These were areas of the music business which had a strong folk orientation, and this song material ultimately proved vital to the enrichment of the pop music industry. In addition, Peer pioneered the Latin field and, in his global view of publishing, set a thought pattern which the industry today has embraced, namely, the concept of One World of Music.

It is well known that Peer discovered and recorded the legendary Jimmie Rodgers, father of the country field, as well as the legendary Carter Family. It is not so well-remembered that he recorded many other notable in the country, blues, gospel and jazz categories. These include Ernest Stoneman, Rabbit Brown, Sleepy John Estes, Blind Willie McTell, Frank Stokes, Luke Jordan, Barney Lewis, Bennie Moten, Jelly Roll Morton, Fats Waller, Cannon’s Jug Stompers, the Memphis Jug Band (Will Shade), the Dixieland Jug Blowers (Clifford Hayes), Noah Lewis, Jim Jackson, Jimmie Davis, the McGraw Brothers and the Carolina Tar Heels. Too, he recorded the great blues singer, Mammie Smith, in her first recording, “That Thing Called Love,” on Okeh.

Peer was born in Kansas City, Mo. May 22. He was the son of Abram Peer, a photographer record dealer. After two years of study at Northwestern University he began, in 1911, to work with the Columbia Phonograph Company of Kansas City. In 1919 he resigned as assistant manager and became director of production with the General Phonograph Corporation in New York, where he remained until 1927. However, in 1920 he became recording director of Okeh Records, a new firm. It was here that Peer originated the term Race Records to describe blues for the Negro market.

In 1926 Okeh became part of American Record, a Corporation, later Columbia Records. At this point Peer joined the Victor Talking Machine Company as a recording director. He traveled the South, seeking ethnic (hillbilly and Negro) artists to record, and he also cut jazz disks. In 1928, with Victor, he set up the Southern Music Publishing Company, which became a repository for the songs of Jimmie Rodgers, the Carter Family and many other writer-artists. He was president of the company until his death in 1960. After 1932, when Victor withdrew, Peer was sole owner.

At this point Peer started setting up his worldwide operation with offices in Central and South America, Europe, Australia, South Africa and the Far East. Other publishing operations established by him were Peer International Corporation, in 1940, and some 50 subsidiary companies in 23 countries. The Southern Music Publishing Company and the Peer International Corporation became known as the Peer-Southern Organization and included the American Performing Rights Society, founded in 1940, Melody Lane Publications, and La Salle Music Publishing Company, both founded in 1941 and the Charles K. Harris Music Publishing Company, founded in 1943.

The Peer-Southern Organization also has an important serious music catalog, which includes works of Charles Ives, Manuel Foncea, Silvestre Revueltas, Xavier Montsalvatge, David Diamond, Robert Palmer and many others from throughout the world (see separate story). Peer was an authority in copyright law, especially in the field of performance rights. He belonged to many civic, social and professional societies. Among his chief hobbies was horticulture and in this activity he was internationally known and received many honors. He served as president of the American Camellia Society and was a fellow of the Royal Horticultural Society of London, which in 1955 awarded him the Veitch Gold Medal for his work with camellias.

Lucky Carle, general professional manager of the Peer-Southern Organization, joined the firm 19 years ago and saw the music business change at all levels—publishing, records and exposure of songs. "It was the age of the 78-r.p.m. record, sheet music was a major income factor, and radio stations had house bands and depended upon transcription libraries for their canned music. Several jockeys, such as Martin Block and Al Jarvis, already had powerful followings and were an indication of what was to come—that is, that local radio would supplant network radio and band remotes as the chief form of exposure.

Ralph Peer, Carle recalls, realized the importance of the jockey. He provided Lucky with an automobile and had him hit the deejay trail. This was his first important job with the Peer-Southern firm.

Carle started in the music business shortly after World War II when he joined his brother, Frankie Carle, in the latter's band. He left Frankie in 1947 and worked for Dave Dreyer, the great songwriter and publisher. During the subsequent years Lucky saw the business change from sheet music to performance and mechanical income. In 1961 he became general professional manager of Peer-Southern. "Today," Lucky says, "we are witnessing something of a revival of sheet music income in the educational and folio field."

With regard to the concept of a world music market, Carle said that a song—to really tap the potential of this market—must have a universal quality. He explained: "We get songs from our branches, such as 'Winchester Cathedral' from England, or blues and its derivatives from England, or material from the Latin countries . . . but the basic material must be good or there is no point in promoting it." He added that such songs as "Love Me With All Your Heart," "A Little Bit of Soul," "Since I Don't Have You," "Almost Paradise," "Winchester Cathedral" and "Bennie and Clyde" all had basic quality.

"Without the material, there is nothing," Carle continued, adding: "You must have faith and enthusiasm in the material in order to promote it.

"Ralph Peer," said Carle, "believed in the copyright. He said a copyright never dies . . . and he felt that music . . . songs . . . brought people closer together . . . he was the complete music man."

June 1, 1968, Billboard

Carle Views Changing Industry

Lucky Carle, manager of the professional division, is assisted by Nancy Weber, his secretary for many years.
'Future of Country Music Is Boundless'

One of the massive segments of the Peer-Southern Organization is its country music catalog. This field was pioneered by the late Ralph Peer. Today, this area of the company's activity is the special province of Roy Horton, manager of Album and Specialty Repertoire, Horton, who has rounded out 20 years with the company, stated recently: 'The future of country music is boundless. . . . We have seen it grow from a relatively small specialty field to its present status as a major factor in the music business. . . . And yet, it has only scratched the surface as an influence on domestic and international levels.'

Horton, one of the most respected executives in the music business, makes this appraisal as a result of his experience in the country field—an area to which he has been completely dedicated. In fact, his unique status in the country field is universally recognized, and is indicated by the fact that he has been on the board of the Country Music Association for the past 10 years, as officer or director. He is currently a CMA vice-president, and last year served as chairman of the CMA board. His knowledge of artists writers, repertoire and personalities in the field is second to none.

Roy's career in music started in the coal mining areas of Pennsylvania, where he and his brother Vaughn, a noted songwriter and producer, did weekend gigs at polka hops and square dances in the town of Broad Top. Both lads had worked in the mines, and these gigs were a welcome change. One day they answered a classified advertisement and landed a job on WIP, Philadelphia, sponsored by Crazy Water Crystals. The act was known as the Horton Brothers, with Roy playing guitar and bass and Vaughn playing steel. 'We got $15 each, and we supplemented this income by playing in gin mills around town,' the brothers recalled. The year was 1935, and one of the hottest programs in network radio—Edie Vallee's Fleischmann's Hour, Sunday nights at 8 on the Red Network of NBC—began to notice the Horton Brothers. Soon they were doing guest shots on the Vallee and other network programs; and toward the latter part of the decade they joined Zeke Mansens' Gang and played extensively on radio and vaudeville.

In the late 1930s and 1940s, the Horton Brothers cut records with most of the country acts who came North to record.

By the war's end, Vaughn had found his niche as a writer. Roy, in May of 1947 joined Peer-Southern, starting as an assistant to Bob Gilmore, who was vice-president and Ralph Peer's right-hand man.

Roy Horton's early years with the publishing organization saw the introduction of country music, and also building of good will among the many writers and artists in country music. He has been associated with virtually dozens of hits, such as 'Kentucky Waltz,' 'My Adore Has Parted,' 'Tootie Oolie Dooli,' 'Slippin' Around,' 'I Love You So Much It Hurts,' 'I'll Never Slip Around Again,' 'One Has My Name, the Other Has My Heart,' 'Mocking Bird Hill,' 'I'm a Fool to Care.' 'If You've Got the Money, I've Got the Time,' and 'The Three Bells.'

Roy Horton has had a lot of Peer-Southern copyrights in the attention of Ray Charles, who included them in his great country albums. Some of these songs were 'Born to Lose,' 'You Are My Sunshine,' 'Teardrops in My Heart,' 'It Makes No Difference Now' and 'Worried Mind.'

Roy's brother Vaughn wrote many of his hit songs for the Peer-Southern Organization. Among his hits are 'Mocking Bird Hill,' 'Teardrops in My Heart,' 'Till the End of the World,' 'Tootie Oolie Dooli' and many polkas, such as 'Charlie Was a Boxer,' a million seller for Frank Yankovic on Columbia.

Roy was also responsible for the resurgence of 'Mule Skinner Blues.' This had been given a new lyric by Vaughn, and Roy conceived the idea of a composite version using lines by Jimmie Rodgers and Vaughn Horton. The result was titled 'New Mule Skinner Blues,' and was done by the Pendergrass, among others.

During his years with Peer-Southern, Roy Horton has established a close relationship with every facet of country music, ranging from the traditionalists of the 1930's and 1940's to the proponents of the modern Nashville sound. His relationship with the bluegrass idiom has been virtually unique, and the company has been fortunate in having Roy on its staff.

Horton believes that the catalog of Jimmie Rodgers has a tremendous future ahead—even greater than its past. He has worked consistently on this catalog and has been one of the prime movers of Jimmie Rodgers Memorial Week, held annually in May and in the Jimmie Rodgers Memorial Celebration. Very recently (early April of this year) Roy spurred a promotion of the Rodgers catalog that brought the record business promoting of the RCA Records single, 'The Jimmie Rodgers Blues,' written by Vaughn.

Conti Presides Over International Network

There's a lot more to music publishing than sitting back and waiting for the royalty checks. Probably no facet of the music business is as international in nature as publishing, and a solid international publishing operation requires a complex and efficient communications system.

Peer-Southern's international professional manager, and also secretary of the corporation, is Mario Conti, a 22-year veteran with P-S and an expert on international copyrights.

Key to the success of the Peer-Southern international operation is the autonomy granted the branch managers in some 20 nations throughout the world, the information network which enables Peer-Southern to exploit songs of local origin on an international basis, and the co-ordination of these activities from Conti's office.

Each branch manager has complete latitude as to which copyrights he will acquire for his own operation. But it doesn't end there. He sends dubs, sheet music and records to the New York office, which in turn passes the information on to the other branches.

National charts often serve as leads for international publishing, and as soon as a record breaks in one country, interest on the part of branch managers in other countries is automatic. In many cases, the arrangement will be changed to suit the musical tastes of the individual countries, and the lyrics will be translated.

Weekly letters with breakdown and chart information are sent by Conti's office to the branches, and a more comprehensive monthly bulletin follows.

But the managers don't depend solely on the mail for their information. Nearly every year, Peer-Southern managers gather for an international meeting. Last year it was in New York, the year before in Milan, and prior to that in Switzerland and Spain. Branch managers meet with top brass in New York and with each other. The discussions are informal, and they generally accomplish what thousands of letters fail to accomplish.

When a branch manager is impressed by a copyright in his own country, he is authorized not only to acquire it domestically but to pick up rights for as many countries as he can. Although the branches are owned outright by the parent organization in most cases, the branch manager is given considerable latitude.

Much of the success of Peer-Southern's international operation is due to the companies, which in Canada, South America and other countries is automatic. In many cases, the arrangement was transferred to the international department, which has headed as general professional manager for the last decade.
Provi Garcia—Peer’s Latin Expert

“Ralph Peer decades ago foresaw the potential of Latin-American compositions outside the country of origin.”

This is the view of Provi Garcia, International Manager of the Peer-Southern Organization’s Latin-American Division.

Miss Garcia joined Peer-Southern 31 years ago as a Spanish-English stenographer in the New York office. She had come to New York from Puerto Rico for a six-month vacation, and with time on her hands she answered a classified advertisement in 1937 and found herself in the music business.

“Mr. Peer started the firm’s Latin catalog with Cuban repertoire,” Miss Garcia recalled, and added: “He went to Cuba—he first trip—in 1930 and set up a small company in Havana, Southern Music International. While there he met Alfredo Brito, a noted musician, and with his aid Peer began to contact composers, including Ernesto Lecciona, Miguel Matamoros and Antonio Machin.

“Peer then helped Brito organize an instrumental group, Orchestre Siboney. This outfit toured European countries and was responsible for many hits.”

Mexico was the next step in Peer’s plans for expansion in the Latin field. Miss Garcia recalls that Peer went South of the border in 1934 and set up a Southern music branch. In 1939 he organized a new Mexican firm, Promotora Hispano Americana De Musica, S.A. (PHAM); and in 1944 was organized Editorial Mexicana De Musica Internacional, S.A. (EMMI). Out of the Mexican field came such hits as “Frenesi,” “Perfidia” and “Amor.”

Peer started Argentine publishing operations at an early date, Miss Garcia recalls. Editorial Argentina de Musica Internacional and Ediciones Musicales Acorde (Ediciones Acorde) were begun in 1930. Of considerable assistance to the Argentine firm in that early period was the Latin film star and singer composer, Carlos Gardel.

Meanwhile, the Peer-Southern Organization in 1934 created Southern Music Internacional in Santiago de Chile.

Peer had always been aware of the musical culture of Puerto Rico, and while he was still with the Victor company, he recorded Puerto Rican material written by Hernandez Rafael, who was to become internationally known. The latter died in 1965 and Peer donated a bust of the composer to the University of Puerto Rico. In fact, Peer’s involvement in the cultural life of the country was such that he was given the key to the city of San Juan, the capital.

In addition to Rafael, Peer in his early years recorded Pedro Marcano, Pedro Flores and many Puerto Rican artists.

(Continued on page P-S-26)
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Latin Country Catalogs

Strong in UK Market

Southern Music has operated in Britain since 1932. It is known for the strength and scope of its country and Latin-American catalogs, and it has played a prominent part in the upsurge of British pop music throughout the world at large.

Its present managing director, Bob Kingston, was appointed to this post in May 1959 after a stint as Southern's professional manager. He adopted a policy of building up his import branch from the start, and an early crop of home-produced hits featured artists like John Leyton, Mike Sarne, the Ivy League and Donovan. Several of these successes were cut by Southern's independent recording company, Iver Records.

Kingston also assembled a star team of songwriting talent, including Geoff Stephens, Donovan, John Carter, Ken Lewis, Robin Shaw and Mickie Most. Stephens wrote the world-wide hit "Winchester Cathedral" among other successes recorded by the New Vaudeville Band. Donovan has penned a string of self-recorded hits such as "Colours," "Catch the Wind," "Sunshine Superman," "Mellow Yellow," "There is a Mountain" and his latest, "Jennifer Juniper." The Carter-Lewis team has written "Let's Go to San Francisco," "Little Bit of Soul" and "Semi-Detached Suburban Mr. James." and others.

In 1967 Kingston set up joint music publishing companies with two major movie production companies. As a result, Southern London now controls the scores for import films, such as "Rocky," "The Molly Maguires" and "The Madding Crowd," "Poor Cow" and "The Private White," and more are pending.

A recent innovation at Southern is Spark Records, which is seeking and developing new British talent and whose product is pressed and distributed by Decca.

Southern is also entering the stage musical field, and is publishing the score of "The Likes of Us" written by two newcomers, Andrew Lloyd Webber and Tim Rice, and which will be premiered in Dublin later this year.

Southern's professional manager is Bob Britton, who became famous before entering publishing as featured vocalist with the Ted Heath orchestra. Freddie Poser recently joined the company to manage Spark Records after successful years with Mills Music and his own Posey Music company.

Marjorie Murray manages Latin American music, the Southern department she joined as a secretary 13 years ago. The promotion and development of film music is now also her responsibility.

Barry Kingston, son of the managing director, manages the Southern department. This is concerned with producing independent records for release on major labels and on Southern's own Spark label.

Dennis Berry is in charge of Southern's library of recorded music, an extensive repertoire used as background in films, TV plays, newsmen, and commercials.

Ronnie Briggs manages the Southern London department, which specializes in straight orchestral material. He is also a notable lyricist for local and foreign songs.

Southern's company secretory is Derek King, assisted by accountant Betty Wilson, and the copyright manager Ken Underwood. Peter Ross runs the trade department, which handles music business for 80 other companies as well as Southern, and T. H. Ward and his son T. F. Ward are concerned with the management and supervision of the European branch offices, involving frequent and extensive travelling.

Southern Music London, at 8 Denmark Street, London, W.C.3, has a staff of 40. The background is a recording studio equipped with 5-track Ampex. Southern London is fully owned by Peer-Southern U.S.A.

Australian Music in a Weathers Storm

Southern Music Publishing Co. Ltd., London, probably couldn't have started business at a worse time. It was 1946. Australia was still recovering from the aftermath of World War II, office space was virtually unoccupied, import restrictions made the importation of music almost impossible.

But Southern Music, a wholly owned subsidiary of the Peer-Southern publishing complex, survived those early days and has emerged as Australia's fourth biggest music publishing house. Only three long-established Australian companies exist its business.

As the firm's managing director, Chris Vaughan-Smith, says: "Don't think it was an especially easy go. You were frustrated at every turn. Business today is a breeze, you can get anything you want just ask for it.

Southern Music deals mostly in sheet music, importing from London and New York, but printing more and more locally.

The local content, in fact, is becoming increasingly important to the company. Southern Music has probably done more to encourage local writers than any of the other companies.

"It's easiest just to pick up imported material," Vaughan-Smith says. "But we're doing all we can to encourage local writers. We're not really making fortunes out of it but it's a nice part of the business. Sooner or later we might come up with someone who really catches on.

The breakthroughs are coming. Southern Music handles Sydney Weekly and has been the number one hit writer in Australia. It has just been released in the United States. An L.P. of its soundtrack for a tour of the world, "Ride a Wild Wave," has just been released in Australia and is on the point of U.S. release, and he has written the music for a TV series, "Nature Walkabout," which is being world-wide released.

Liebeck is one of about 50 Australian composers who deal with the company. "We generally don't have contracts with local writers," says Vaughan-Smith. "We work on a basis of mutual trust, and it's so far worked out pretty well.

The company handles material from Peer International Pty., Ltd., World Music Publishing Co. Pty., Ltd., and Music Publishing Co. of Australia, Ltd. The outside companies are handled either on partnership or agency basis. Southern Music territory includes Australia, New Zealand, Fiji, the mandated territories of New Guinea, Papua and Samoa.

The only branch office is in Auckland, New Zealand. It was set up in 1948 under the management of Warwick Ransom, an American who migrated to New Zealand. He has run the office since its inception.

The New Zealand office imports most of its material from Sydney. Only occasionally is material printed there. New Zealand generally doesn't want anything Australia can't supply," says Vaughan-Smith. "They usually want what we have. About the only difference is that New Zealand pop tastes aren't quite as advanced.

Modern airplanes fly from Sydney to Auckland in just three hours, so air freight to New Zealand is efficient.

The company had a Melbourne office until the Melbourne manager, George Watson, retired about three years ago. "We closed the office then but we're thinking of opening there again some time in the future," Vaughan-Smith says. "I can fly there in about an hour, so we don't mind the transport. But obviously a man on the spot could increase our business.

Southern Music has a staff of 11 in Sydney. Vaughan-Smith runs the bulk of promotional work. He is assisted in his office work by two accountants and other office staff. He became managing director in 1958.

He trained as a violinist at the Sydney Conservatorium of Music and entered the publishing trade after his return from World War II service in the Australian Army. He can read music and does formal training on most of the material the company releases.

The catalog is broadly based to include pop music, stage music, instructional material and classical numbers. "It's as good a catalog as you'll find in this country," says Vaughan-Smith.

The company maintains a free pop service to about 200 musicians all over the country. They automatically get copies of every pop song the company releases. Vaughan-Smith has seen some new material even now when people no longer sit around the piano and sing. "We don't really know what people do when they're away," he says. "We think of it as a music to the chords and a lot of teenagers buy it to get the lyrics.

"These days you can't always pick up the lyrics from the record. In any case, sheet music sales are in a particularly healthy situation at the moment.

Southern Music has almost complete autonomy, "Of course we let New York know what we're doing and what's going on," Vaughan-Smith says. "But apart from broad policy outlines we get left to do our job without interference.

What are the particular local problems? Says Vaughan-Smith: "We're inclined to look at the rest of the world first. Most material comes to us with a big reputation already made overseas and we don't have to look at material in cold blood.

"We're a bit inclined not to want to make a decision about new local material because we're used to people overseas making our musical decisions for us.

"We're trying to change all that here and I hope Southern Music is doing at least its share."
Peer in Venezuela

Peer-Southern's man in Venezuela is Alfonso Sanchez Lopez, a veteran in the business who has gained his experience in the field through his long years of association with the world's foremost author societies. Sanchez Lopez is the third representative the company has had in Venezuela. Before him were Maria Belan-court and Aldemaro Romero.

Sanchez Lopez became Peer-Southern's agent in 1960, two years before a new law supported the now flourishing record industry by raising import duties on records. "My function here," observes Sanchez Lopez, who is assisted by two secretaries, "is that of a collecting agent. Local recordings are such a small percentage of total sales, that it makes it unproductive to spend time, money and energy in promoting our catalog for recording purposes." Recording repertoire usually comes from one source: record samples from other countries—unpublished songs are hardly ever recorded, and those that are are of local origin and have very little international repercussion, a fact which accounts for the complete lack of in the use and sales of music sheets. Nevertheless, Sanchez Lopez distributes among record companies and key artists the new works he receives from the company's different publishing houses in other countries.

Peer-Southern is the only publishing firm—large or small—functioning in Venezuela. Its catalog accounts for almost half of the royalties collected in the country, all of which derive from record sales, which is the only source of royalty revenue, as public performance payments are not as yet recognized by the communication media, nor by other users of either canned or live music; even though there exists a law passed in 1962 which makes this form of payment compulsory, the observance of which Sanchez Lopez is trying to impose by co-operating with SACVEN, the local author society.

Venezuela has always been very receptive to Peer-Southern's Mexican, Colombian (now declining), Brazilian, Spanish and Italian—in that order of importance—repertoire. The company's staple Latin American authors, Agustin Lara, who leads the list, with Puerto Rico's Rafael Hernandez, Ernesto Lecuona, Aray Barroso, Jose Alfredo Jimenez, Consuelo Velazquez and Gonzalo Curiel, among others, and most recently the Riginal Brothers and Armando Mantzaneiro have been the most frequently recorded authors in the last thirty years.

"Alma llanera," the most heavily recorded local composition, is a Peer-Southern song since 1942, and so are the works of the country's most traditional composers, such as those of Lorenzo Herrera, Alfredo Sadel, Aldemaro Romero and others, although only the former is a truly internationally known song. Unfortunately, pieces by local songwriters have no universal appeal, but when they do, Peer-Southern will be there to carry them across other boundaries and make them known in other latitudes.

Peer in Argentina

Ralph S. Peer founded Southern Music International of Argentina in 1930. It was during a time when local conditions did not offer a proper setting for the music publishing business. Not only was the economy of the country in bad shape, but more important, legislation on performance rights was so poor that it did not offer a music publisher any guarantee that it could function properly, and much less, offer possibilities of growth.

The company changed its name to Editorial Argentina de Música Internacional in 1951 and moved to new quarters in Lavalle 1494, its present location, near Corrientes, the city's equivalent of New York's Tin Pan Alley.

The company merged with Ediciones Acorde, an Argentine publishing firm rich in local repertoire, and particularly rich in tangos, the country's national dance.

Out of this merger emerged SALOMI SRL, and with it a complete integration of the two companies' catalogues.

Editorial Argentina de Música Internacional's (formerly Southern) basically foreign repertoire and Acorde's rich local repertoire, made up mostly of such classic compositions as "Adios, pampa mía," "Una," "Jueves," "Cristal," "Café de Buenos Aires," "Yuyo verde," "Rondando tu estrecho," and other titles written by such authors as Francisco Canaro, Mariano Mores, Manuel Sucher, Domingo Federico, Homero Exposito, Jose Maria Conturri and dozens more.

EDAMI has also developed a large list of original standards in rhythms other than local air, mainly those written by the new generation of composers who have been riding atop the crest of popularity ever since the start of the so-called New Wave.

The company now services adjacent Uruguay and Chile, and keeps offices in the latter (Calle Lirios 374, Santiago de Chile), headed by Alfredo Burgos.

EDAMI's present manager is Juan Carlos Cro-
togini, who is pushing hard to carry on the company's policy to explore and open new frontiers for its catalog. Recently his efforts have been rewarded with the success obtained in the Orient, particularly in Japan, where the Argentine tango found a warm reception, which led impresarios in that country to bring over several of the most important Argentine acts, including such folk groups as Armando Pontier, Osvaldo Pugliese, Pedro Laurenzo, Horacio Salgan, Enrique Mario Franceschi and others, a clear indication of the company's influencing role as a pioneer in the music publishing field.

Crotogini is backed up by a staff of Nidia Miriam Azario (international repertoire), Horacio Olivera (contracts), Norberto Portas (royalties), Maria Isabel Mercera (sales), Ricardo Caussinbaco and Jorge Agusti (promotion and public relations), Vicente Ginetti (accounting), and Martin Ogan, Victor Gomez and Victor A. Fares.
Congratulations—
Happy to be associated
with the Peer-Southern
Organization.

Perez Prado
Les Parisiennes Aiment Peer

The Peer-Southern Organization has had an active and enterprising branch in Paris since the early Thirties. From the very beginning it has been a giant among publishing companies.

Says Rolf Marbot, president of the Southern branch in Paris: "The company undoubtedly owes its important position to the genius of Ralph Peer who had the initiative to mine the rich source of Mexican and South American music years ahead of his competitors. Ralph Peer was undoubtedly 20 years ahead of his rivals, with the result that today Southern probably has the biggest catalog of standards—show tunes excepted—of any company in the world."

As Peer-Southern celebrates its 40th anniversary, the Paris branch sees the coming-of-age of the liaison between the Societe d'Editions Musicales Internationales (S.E.M.I.), which is the umbrella organization in France, and the Nouvelles Editions Meridian.

For it was in '947 that Marbot's own Meridian company joined forces with S.E.M.I. on a partnership basis "which is much too complicated to detail."

Says Marbot: "Let's just say we are sister companies."

Marbot, a tall, respected, ascetic man whose Meridian company has been in existence for more than sixty years, is president of the French Music Publishers (Académie de la Musique) and has a high regard for the ethics of his profession.

He recites from personal publicity, saying, "I prefer to publicize my songs rather than myself," although it is an undeniable fact that under Marbot's direction, his companies have maintained the Peer tradition of picking songs that become standards.

"The biggest songs in our catalog," says Marbot, "are the Latin standards like 'Granada,' 'Bésame Mucho,' 'Tico Tico,' 'Frenesi,' 'Amor Amor,' 'Brazil' and 'Quisas, Quitas, Quisas.' These songs have been tremendous money-spinners and continue to be."

In addition to the rich catalog of North, Central and South American songs, S.E.M.I. has, in the course of its existence, acquired a great number of French standards, from 'Frou Frou,' written in 1899, to 'Les Trois Cloches' ('Charlie Brown') published in 1945. The version by Les Compagnons de la Chanson of 'Charlie Brown' has sold more than a million copies.

"Peer-Southern was the first company, in 1926, to revive with tremendous success the Sunlight's."

In addition S.E.M.I. has published since 1950 a long list of successes by songwriter Hubert Giraud, whom Marbot considers to be one of the most talented writers in Europe, and nearly 200 songs by singer-composer Leo Ferre.

"Hubert Giraud's most recent successes has been 'El Est Mort Le Soleil' recorded in France by Nicoletta and in America by Ray Charles, as 'The Sun Dies.'"

Peersouthern in Mexico

Promotora Hispano-Americana de Musica (PHAM) and Editorial Mexicana de Musica Internacional (EMMI) were for several decades the only Mexican publishers (along with another very small competing company).

Both are affiliated with Peer-Southern, and both contributed substantially to the internationalization of Mexico's great composers.

The pair were recently bought by Orfeon Records. The twin publishers, operating still under one ownership with offices on one floor, were an effective monopoly until only recently.

Both were owned principally by Emilio Azzaraga, who, through EMMI and PHAM, is generally credited with putting Mexican music on the international map.

PHAM, an affiliate of Peer International and Southern Music, was founded here in 1947. Its Southern counterpart, EMMI, was the result of all-time Mexican best-sellers: Agustin Lara ('Granada,' "Madrid," "Salome Una Vez"), Alberto Domínguez ('Perfidia,' "Fiesta"); Consuelo Vázquez ('Besame Mucho'), Gonzalo Curiel ('Vereda Tropical') and until recently, Armando Manzanero ('Esta Tarde Vi Llover')

PHAM publishes over 500 songs a year, with arrangements and folios. The company talks with recording companies and arranges with artists to promote songs.

Peer-Southern in Spain

The Peer Southern Organization was first represented in Spain with the foundation of Editorial Musical Argentina Bero America S. A. in 1933. Thirty years later Southern Music Espanola S. A. was created with Peer Southern owning 50 per cent of the shares.

Headquarters of the company was established in Madrid by Manuel G. Salinger, with a branch office, headed by Antonio Barta, in M.A.S.'s headquarters. The company's Spanish repertoire is distributed throughout the world by companies in the Peer-Southern organization with only a few exceptions.

Important Spanish copyrights held by the company include "La Virgen de las Macarena," "La Morena de mi Cofla," "Dos Cruces," "El Beso" and "Trini Morena," but the company's biggest recent success has been the co-publishing with Ediciones Musicales Zafiro, of the 1968 Eurovision winner, "La Lá Lá," written by Manuel de la Calva and Ramon Areusa.

Of the foreign copyrights sub-published in Spain by Southern Spain Espanola S. A., "Perfidia," "Brazil" and "Besame Mucho" have been enduring successes and, more recently, "The Ballad of Bonnie and Clyde" has been a money-spinner with eight Spanish versions on the market.

Manuel Salinger says that the principal role of the company is to develop the international potential of Spanish music and Spain's first Eurovision victory this year was a giant step forward in this direction.

Advertisement

June 1, 1968, Billboard

Acquisition of a number of important French catalogs over the years has helped take S.E.M.I.-Meridian to the top of the French publishing tree, but Marbot's progressive management has allowed the company to have discovered the talented tenor of 23-year-old Michel Polnareff who, in two years, has sold two million records throughout the world.

S.E.M.I. produces and publishes the songs of Polnareff and, says Marbot, "His talents go far beyond the requirements of the popular song. He is a brilliant musician and I am convinced that he will eventually write more serious works."

Polnareff, who won the Critics' Prize at the Rose de France Song Festival in Antibes in 1966 with his song "Love Me, Please Love Me," has had a succession of his since, including "La Poupee Qui Fait Non" (recorded by Scott McKenzie as "No, No, No"). "I Am Caline," which has been a chart success in the U. S., for Raymond Lefevre under the title "Soul Coating."

An English version by Peggy March, "If You Love Me," has also been released in the States.

Permanent proof of the strength of the S.E.M.I.-Meridian group is the handsome and unique catalog published by the group which contains the title of nearly a thousand standard tunes, listed alphabetically, under type of dance, and chronologically. These range from "Chiribihin," written in 1909, to 1970's, "Let's Go to San Francisco."

A look through this catalog is the equivalent to a crash course in the history of the evolution of the popular song.
As the baby of the Organization
Donovan (Music) Limited
Wishes
Peer-Southern
A Happy 40th Anniversary

HONORS TO PEER-SOUTHERN
FOR 40 YEARS OF ACHIEVEMENT
THE PEER-SOUTHERN ORGANIZATION
AND
CEDARWOOD PUBLISHING COMPANY
PARTNERS IN PROGRESS ....
AROUND THE WORLD
CEDARWOOD PUBLISHING COMPANY—NASHVILLE, TENNESSEE
Peer-Southern in Belgium

The Belgian Peer-Southern branch was founded in Brussels in 1948 right after World War II by Tommy H. Ward from Southern Music Publishing Co., Ltd. (London), on behalf of the Peer-Southern organization, and F. R. Faец on behalf of World Music Co. Ward and Faец were old friends; they knew each other since the early '20s as specialists in copyright matters and active music business professionals.

Right from the start, the impact was big not only with the Latin American standards—all of them big hits in both current national languages (French and Flemish) or Belgian but also in their original Spanish versions and their Anglo-American adaptations. Local recordings were obtained (and still are) on all labels produced in Belgium by all Belgian name artists such as Bobbejan Schoepen, Jean Walter, La Estrella, Will Ferdy, Henry Segers, Francis Bay, the Chackchus, Nico Gomez, Lou Logist, Oscar Denayer, Joe Heyne and Edgy Green.

Some of those recordings had international success with regard to the Peer-Southern country repertoire. The biggest outfit during the '50s was "The Belgian Cowboy of the Flanders." Schoepen sang many of the country songs and recorded them not only in Flemish adaptations (Decca), but also in German versions (Arista/Paletta). He had a hit in Belgium as well with "Last Maar Gaan," the Flemish version of the German Peer song "Last Das Sein."

Since the Palette label started in Belgium, many Peer-Southern songs have been local hits by Belgian Palette artists: "Eso es el Amor" (the Chackchus), "Drial 973704" (Will Tura—Belgian MIDEM Flemish Trophy 1968), "Noche de Ronda" (Digno Garcia), "Peppermint Twist" (the Cousins), and "Detroit City" (Robert Cogol—in French). Cogol picked the song and made a hit of some in Belgium two years before the release of the Tom Jones recording.

Dutch Dig Latin Music

In 1952 Dutch composers and songwriters Hans Dunk and Alfred Zigmor took over Holland Music, the Dutch branch office of the Peer-Southern Organization. They were both already experienced in the publishing field.

The Latin-American catalog always had had a good market in the Netherlands, and works like "Granada," "Jesuie Mucho," "La Malagueña" and other Latin-American evergreens became big successes.

Later on the Donovan songs and work of French singer Michel Polnareff became best-selling material for the firm.

Zigmor died in 1963. Dunk continued the management on his own, assisted by Pars Segers and Jan Vermeulen as his assistant managing directors.

The Library of Recorded Music from Southern is also intensively used in the Netherlands. The increasing production of films and TV spots stimulates this special exploitation.

A recent innovation is the Serious Music Division of Peer-Southern at Holland Music, by which the important concert repertoire of Southern is gaining a significant place in the Dutch music business, as recently proved by various Charles Ives concerts in the big Dutch concert halls as well as the foundation of the Dutch Charles Ives Society.

Peer in Puerto Rico

The Puerto Rico office of Peer International had its beginning back in 1930 with one part-time employee, young Angel I. Fonfría, and a very small office.

Fonfría, who started as a vocalist with dance bands, later graduated from the University of Puerto Rico and covered advanced courses in music at Columbia University in New York. After a term of duty with the U.S. Army that took him to Trinidad and other Caribbean posts, he finally settled in San Juan and Peer International was founded.

Today, 18 years later, Fonfría is still guiding Peer of Puerto Rico. Now located in the modern Banco de Ponce building in the business section of San Juan with spacious offices and a staff consisting of Paquito Fonfría (a brother) as assistant manager; A. Fonfría Jr. (son) as head of royalties and license department; Agustín Mercier, in charge of Dominican Republic matters, and in Bolivia, vitamin orchestra leader and composer looking after copies, arrangements and composer relations, the Peer offices are surely one busy place. The clerical force consists of Aurora Gonzales, Enrique Santos and a number of outside contact men.

According to Fonfría, this Puerto Rico office handles on an average of more than 3,000 numbers from the Peer-Southern catalog every year. These are numbers that are active with recording companies, radio and television stations and, with a very important new segment, the young and fast-growing Puerto Rican film industry.

Also, due to the present importance of Puerto Rico as an entertainment center, many of the artists and performers that play our tourist hotels and nightclubs make it a habit of combining their Puerto Rico appearances with an opportunity to replenish their repertoires with Peer numbers.

The core of the Peer-Southern catalog of Puerto Rican music consists of the hundreds of compositions by the late and beloved Rafael Hernandez, better known to the international music world for his number "El Cumbanchero."

Many things have been done so far to honor the memory of Hernandez here in Puerto Rico: a film based on his life; radio and television spectaculars including one by Mexican artists (a 90-minute TV show) headed by Mexico's veteran composer Agustín Lara; a two-record album sponsored by a local bank and many more projects such as a theater, music, scholarships, a public park, etc.

Mrs. Monique I. Peer, head of the Peer Organization, donated a bust of Rafael Hernandez by Puerto Rican sculptor Jose Bussaglia, and which was placed in a prominent spot in the Museum of Puerto Rican Art of the University of Puerto Rico in Rio Piedras.

Peer-Southern's Dutch company, Holland Music N.V.

Unveiling of bust to the memory of Puerto Rican composer Rafael Hernandez (October 1966) by Hernandez's Mexican-born widow Maria, left to right: Angel I. Fonfría, manager of Peer International of P.R., Mrs. Monique Peer, Mrs. Hernandez and the four sons of the composer and Mrs. Hernandez; Pocho, Peque, Bambito and Cheli. This bust, by Puerto Rican sculptor Jose Bussaglia, was presented by Mrs. Peer and it stands in the Museum of Puerto Rican Art at the University of P.R.

Happy Earl, left and Jimmy Jorenner, producer and talent coordinator, listen to the finished product.

Tobias Dresdner, expeditor, left, and Pablo Aneiro, head of the royalty division, take a break.

Matt Heft, manager of the Canadian office, grazing at the books while Jerry Reveily, assistant manager, looks on.

Advertorial

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Los Angeles Branch Expands

Miguel A. Baca, West Coast manager of Peer-Southern, was in Mexico searching for new writers and fresh material. In Los Angeles, meanwhile, Roy Kohn and Sunny Skylar were cultivating the West and Europe and Latin America for new composers and material.

Conclusion: Peer-Southern's Los Angeles branch has expanded its activities and broadened its scope to include every facet of publishing on the West Coast.

Although the West Coast office has been operational since 1928, its major importance to Peer-Southern's world-wide link has been especially effective in the last five to seven years.

Today, the branch is in an enviable position, says Kohn, U. S. manager of the Southern Library of Recorded Music. "The West Coast in general and Los Angeles in particular are in the midst of a powerful surge forward to become an influential market in both music and publishing."

Skylar, music consultant and lyricist for numerous tunes, agrees but adds: "A music revolution is brewing here, and the West Coast is the heart of creativity."

The Peer-Southern staff here, which includes Tony Richlan, promotion, and Margaret Frankfort and Doris Garcia, is out to prove that "Los Angeles no longer is a sleepy backwater," says Skylar, who has written the English lyrics for "Love Me With All Your Heart," "Be Mine Tonight," "Amor, Amor" and "Besame Mucho."

And what makes the West Coast office so important to the Peer-Southern Organization?

"It's where everything is happening," says Kohn. "Major recording artists and independent production firms, TV studios and film companies. . . it's all here."

Musical Education, Serious Music

The Musical Education and Serious Music Departments of Peer-Southern, which were started in 1948 as a prestige venture, have turned out to be financially profitable as well. The departments are currently headed by Vladimir Lakond.

As the principal publishers of the compositions of Charles Ives, Peer-Southern has enjoyed considerable success with the increased popularity of that composer in performances and recordings during the past 11 years. Among the contemporary composers published exclusively by the organization are David Diamond, Anis Feldman, Rudolf Macura, Juan Ortega-Sapin, Manuel M. Ponce, Silvestre Revuelta, A. Adnan Saygun, Jose Serebrier and Harold Shapiro.

The Smithsonian Music Department of Peer Musikverlag GmbH of Hamburg, a member of the Peer-Southern Organization, began operations in 1961 as the sole representative in the Western Hemisphere except for Australasia and Japan of all music education and serious music publications that the organization has for sale and also for publications available only on a rental basis. Southern Music Publishing Co. Pty., Ltd. of Sydney and Southern Music Publishing Co. Pty. of Auckland are the Australasian members of the organization, while Ricordi Americano, S. A., of Buenos Aires operates in Central and South America.

Peer International Corp. is the exclusive U. S. representative of the catalogs of Ediciones Mexicanas de Musica, A. C., of Mexico City; Pan-American Union of Washington, and Wagner & Leiva of Mexico City, who are Southern Music Publishing Co., Inc., is exclusive U. S. representative of A. Crazan of Brussels; Editorial Argen-
tina de Musica of Buenos Aires; Editorial Cooperativa Interamericana de Compositores of Montevideo; Enoch & Cle of Paris (partial catalog); Ga-
holm (partial catalog); Israeli Music Publications, Ltd.; of Tel Aviv; Liber-Southern, Ltd., of London, and R. E. Westendum AB of Helsinki.

Kohn sees the Los Angeles branch as a key outpost in today's publishing market, where current trends and sounds most often are formulated and later developed.

"We're making a concerted effort to reach TV studios, film companies, major record firms and, of course, the independent record producers. And you can't reach these people from the East," explains Kohn.

"Because 90 per cent of the TV production is done in Los Angeles," says Kohn, "we've been able to make giant strides in the TV field. We're now reaching the young songwriters in San Francisco and Los Angeles, thus keeping Peer-Southern on top of current trends," adds Skylar.

"An advantage to being on the West Coast," feels Skylar, "is that future trends can be spotted quickly and acted upon immediately. The trendsetters are here."

"Our pipeline with the creative forces are more enhanced because of our proximity to them," states Skylar. "Instead of going to New York, for instance, we can evaluate material here and direct its use either in TV, films, etc."

Because of the wide acceptance of authentic ethnic music on the West Coast, the Southern Library of Recorded Music has made giant strides among film and TV producers, feels Kohn, who travels throughout the area visiting film and TV companies and radio stations. Activities of the Recorded Music Library are di-
rected in the U.S. by Kohn.

"Our world-wide offices afford Peer-Southern with a vast market to explore," explains Baca. "But the West Coast has matured, and its creative development is very real."

Mr. Peer Could Smell A Hit

Dorothy Morrison, who for many years has handled copyright matters for the Peer-Southern Organization, recalls that the late Ralph Peer, the founder, "saw the music business whole, and in its entirety."

Commenting upon the early period of development, Mrs. Morrison, who will have been with the firm 40 years in August 1948, said: "It was rightly said of Mr. Peer that he could smell a hit; and from the very beginning he understood the importance of the roots of American music . . . the country and western and blues material which in the 1920s and 1930s were known as the hollow notes. He was well aware that even early he became active in the pop and international fields."

Mrs. Morrison began her career as Peer's secretary. She moved into the copyright area as she became familiar with the music business on a domestic and international level. "I learned over the years," she said, "and I learned a lot from Mrs. Monique Peer, who is now president of the company. One must be familiar with the laws and practices of the countries of the world in order to operate effectively in the music in-
dustry—particularly in the area of copyright," Mrs. Morrison said.

Southern Music Publishing Company, Mrs. Mor-
isson recalls, was started in 1928 by Peer and RCA Victor. The latter firm was then known as the Victor Talking Machine Company. Even before his association with Victor, Mrs. Morrison says, Peer was re-
cording blues artists for such labels as Banner, Co-
lumbia and Okeh. On the latter label he recorded the initial sides of the great Mamie Smith.

In his years with Victor, Peer, as a pioneer field recording executive, traveled widely and continued his activity in the ethnic fields. He recorded such great blues artists as Blind Willie McTell, Sleepy John Estes, the Memphis Jug Band—and ultimately, such notable country artists as Pee Stoneman, the Carter Family and Jimmie Rodgers. Peer's discovery of the Carter Family and Rodgers, were, of course, of historic im-
portance and altered the course of American music.

Mrs. Morrison, of course, knew many of the song-
writers and artists who were closely affiliated with the Peer-Southern Organization. She recalls that Jimmie Rodgers, the legendary Blue Yodeler, was a soft-
spoken southern; a humble man who always visited the Peer-Southern offices whenever he came North to record. Rodgers died in 1933, while Peer was still associated with Victor. The initial phase of the over-
seas expansion of Southern Music had already begun. Mrs. Morrison said, for a London office was opened in 1932.

Following the death of Rodgers, Peer left Victor and started in earnest to build a world-wide publishing empire. His activities took him both to Europe and to Latin America, where a veritable network of firms was set up. During the 1930s, Peer spent much time at the New York offices of the organization. From the 1940's on, he headquartered on the West Coast, but took frequent trips to East to supervise the home offices.

Miss Morrison, reminiscing about her long career in the music business, many of them in copyright, con-
cluded: "Our American copyright act should be brought up to date so that it more closely parallels protective regulations throughout the world. This would facilitate the international exchange of music cultures."
CONGRATULATIONS and thanks for everything

CHARLES CARPENTER

TO ALL THE FOLKS AT PEER-SOUTHERN
.... & ESPECIALLY ROY HORTON

CONGRATULATIONS

Chet Atkins

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Jimmie Rodger's A Peer Discovery

In April of this year the Peer-Southern Organization announced the introduction of a record, "The Jimmie Rodger Blues," simultaneously commemorating the 40th anniversaries of the publishing firm and of the legendary Jimmie Rodgers, "The Blue Yodeler." The occasion caused a wave of excitement throughout the music business, and a cocktail party at the Hotel Taft, New York, marking the event drew a host of luminaries from every segment of the music industry—all gathered to honor the memory of the artist-writer whom Ralph Peer discovered some 40 years ago and who became one of the Great Originals of American music.

Thus it is that the songs of Jimmie Rodgers are very much with us today and what he wrought in the areas of country music, blues, and pop remain vital to the nation's cultural heritage. Ralph Peer came upon Rodgers in the city of Bristol, on the Virginia-Tennessee border, during a memorable talent scouting trip. The term "memorable" is used advisedly, for it was on this trip—a building at 410 State Street—that Peer auditioned not only Jimmie Rodgers but also the great Carter Family.

Rodgers subsequently recorded for Victor at the studios in Camden, N.J., and at the facilities at 24th Street, New York. His last session was held at the latter studio, where he recorded while propped up in a cot, for he was already seriously ill of tuberculosis. Rodgers died shortly after, in 1933, in New York, before he could record his last hit, "Merrily, Merrily, Miss," where he was born in 1897. His association with Peer and the Victor company spanned about five years.

In view of the nature of the songs Rodgers was to write, it is important to note that he was the son of a railroad man, Aaron Rodgers, a section foreman on Mobile & Ohio Railroad. As a youngster, Jimmie assisted his father, who went on to become flagman, baggage man and brakeman. During these years he acquired the lore of the railroad, and his love of trains and railroad songs developed naturally.

Rodgers' delicate health forced a change in occupation. He became a professional entertainer, a vocation wherein he made good use of his knowledge of railroad ballads and chants. Thus was born the act known as The Jimmie Rodger Entertainers—three musicians and Jimmie as vocalist. They performed over WNNC, Asheville, N.C., and while on tour they managed to find time to audition for Ralph Peer in Bristol.

As a vocalist, Rodgers had a distinctive style. His sound was unforgettable, having a plaintive, poignantly beautiful quality. One of his chief characteristics as a singer was his yodel, clear and high-pitched, and used at the termination of musical phrases.

Sometimes Rodgers recorded with an instrumental accompaniment, but his greatest hits were made simply with guitar. Ralph Peer ultimately came to the conclusion that Rodgers was best recorded in that manner. Among Rodgers' great songs, published by the Peer-Southern Organization, are many blues. Examples are "Train Whistle Blues," "Jimmie's Texas Blues" and "My Old Gal's Gone Blues." These, and many more, illustrate the point that a strong blues influence was always present in the country music of the Southland—which fact became apparent again during the 1950's—when Elvis Presley burst upon the scene with his rockabilly sound, a combination of country and blues influences.

Of course, many of Jimmie's songs (including his blue yodels) were full of the romance of railroading. His songs, too, reflected a longing for home, and, conversely, a restlessness and a desire to leave home. Here are some examples, first from "The Brakeman's Blues"—"Portland, Maine, is just like the same sunny Tennessee (repeat) Any old place I hang my hat is home sweet home to me."

And in "Blue Yodel No. 2:" "I ain't gonna marry, I ain't gonna settle down (repeat); I'm gonna be a rounder till the police shoot me down."

Like all songwriters, Rodgers expressed in song his thoughts of women, both good and bad. Some of the lines of these songs are colorful and salty. An example is "High-Powered Mama!"—"I was a good man and you had a good home, but you just couldn't leave other daddies alone . . . When I was a brakeman riding on the rails, You had another face in the county jail."

And again in "Jimmie's Texas Blues!"—"When I want you, woman, I always find you good; Ev'ry time I want you, I always find you good; Listin' here, good mama, I'm gonna put you air brakes on. Some like Chicago, some love Memphis, Tennessee (repeat); Give me sweet Dallas, Texas, where the women think the world of me."

We have quoted enough of Rodgers' lines to illustrate several more to illustrate their poetic imagery: "I'd rather drink muddy water, sleep in a hollow log, Than be in Atlanta, treated like a dirty dog.

and: "I'm goin' where the water drinks like cherry wine; The Georgia water tastes like turpentine."

Were it possible to illustrate the full sweep of the man and his work. When he died at the age of 36 he was already a legend, and his stature in American music has continued to grow. In the country field he was the great founder—and, of course, the one whom the entire field became synthesized. The artists venerated him. Hank Snow named his son after him—Jimmie Rodgers Snow. Ernest Tubb dedicated a song to the man and his music—"Ralph Peer, Peer, Peer, who inspired and encouraged me to stay in the business— Peer, Peer, Peer, who inspired and encouraged me to stay in the business."

The Country Music Hall of Fame—owns his guitar, presented to him years ago by Rodgers' widow, Carrie, now deceased. But as Roy Horton, Peer-Southern executive, states, the impact of the Rodgers catalog will be even greater in the future as improved communications facilitate greater use of the musical treasures of the past.

John J. Petersen: Guardian of the Books

John J. Petersen, who joined the Peer-Southern Organization in February 1948, has rounded out 20 years with the firm. He remarks, however, that some 10 years ago he had a seniority—testimony of the long-term records of Peer-Southern employees. When he came to the company Petersen was head accountant and he had three men working for him. Today he directs the staff—which of course includes royalties—has a staff of 18, and it is only one of Petersen's functions; for the executive now holds the posts of personnel manager, purchasing agent, and assistant comptroller.

The payment of royalties is one of the most detailed jobs of the accounting department," Petersen said. In 1960 the firm explored the use of electronic equipment to facilitate this task. Currently, IBM equipment is in use. This move was made under the authority of Mrs. Monique Peer, president, and Ralph Peer II, vice-president. Petersen says that Ralph Peer II while at Stanford University studied the possibilities of IBM equipment and was instrumental in the decision to have the firm avail itself of this technique.

When a composer today receives a royalty statement from Peer-Southern, it includes a breakdown of earnings in all countries.

Petersen has seen the music industry change dramatically. He has seen the royalty pattern doctors since the late 1930's go out the window. He sees the chief source of income, to today's dependence upon performances and mechanicals. "But the folio and educational fields continue as powerful sources of income—particularly for publishers with large standard catalogs," Petersen added.

Petersen looks forward to the day when a revised Copyright Act will bring American copyright practice into conformity with basic copyright legislation around the world, with resultant advantages to composers, authors and publishers.

Fishbein Reviews Peer Growth

"Ralph Peer was the first publisher with a profound grasp of the world music market. He studied the music industry not only on the level of repertoire, but as a business. He never lost sight of the fact that he was the son of a railroad man, and Ralph Peer II is a director of the organization, was a key figure in helping set up the network of foreign offices of the firm, and he guided the firm in its domestic legal forays.

Fishbein continued: "It was Peer's policy to open offices in foreign countries . . . and appoint managers who were citizens. These managers acquired works of local origin from new, young composers. The managers were also entrusted with the task of exploiting copyrights of composers of other nations. In this way an interchange of song material came about . . . and this was central to the Peer operation."

In the view of Fishbein, Peer more than any other publisher was responsible for the popularity of Latin music. "In this he was aided by Mrs. Monique Peer, who maintained a warm relationship with Latin composers." Fishbein said. He emphasized that one of the chief facets of exploitation of foreign material in the United States was the necessity of getting good English lyrics.

Fishbein recalls that Peer was a brilliant writer. (In the horticultural world—a major interest for Peer—he was well known for his many articles on camellia re-
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Maria Teresa Barcelata

Los Más afectuosos y cordiales saludos a Mrs. Monique Peer a Ralph Peer II, a todos mis compañeros, empleados y compositores de Peer-Southern Organization, deseándoles muchas felicidades y prosperidad al conmemorarse el 40 Aniversario de su fundación.

Muy sinceramente, con mucho cariño.

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MUSIC PRINTERS AND PUBLISHERS
Provi Garcia Peer's Latin Expert

(Continued from page P-S-5)

Rican groups. He specialized in Puerto Rican folk music, known as “Plena.” In 1955 was organized Peer International Corporation of Puerto Rico, with headquarters in Santurce.

In 1956, Miss Garcia notes that the Brazilian operation was set, with the following companies organized in Rio de Janeiro: Editora de Música Brasileira E Internacional S.A. (EMBI), Editora de Música Lyra Ltda., and Editora de Música Indus Ltda.

"Mr. Peer," according to Miss Garcia, was aided immeasurably in his business travels and contacts by Mrs. Monique Peer, who is an accomplished linguist.

"In Latin America," Miss Garcia says, "Mrs. Peer is often referred to as "the lady of Danish nationality with a Spanish heart." Miss Garcia continued: "In addition to being a linguist, Mrs. Peer was of assistance to Mr. Peer in the choice of song material. She was familiar with the Latin repertoire and was well known to and liked by the Latin composers." Miss Garcia notes that it was Mrs. Peer who advised Puerto Rican writers that lyrics were of vital importance, that songs needed a message.

Miss Garcia added that she was able to broaden her own career in copyright because of opportunities given her by Mrs. Peer. The latter, for instance, had Miss Garcia accompany her on her travels to the key music markets. Today, Miss Garcia visits and corresponds with all Latin countries. She considers Mexico of paramount importance, with other areas developing strongly, notably Venezuela, Columbia and Peru.

As Peer expanded his publishing operations in the Americas, and as he became more convinced of the importance of Latin compositions outside the country of origin, he created a total Latin-American department within Peer-Southern, Miss Garcia said. "Today," she concluded, "increased communications among the Americas has resulted in a rich musical heritage which promises even greater success for Latin repertoire.

Seventy-five per cent of Peer-Southern's catalogue is accounted for by the Latin-American repertoire the company has acquired since 1931.

Today, the company has offices in Puerto Rico, Columbia, Argentina, Brazil, Chile and Mexico, and has representatives in Venezuela and the State of Florida, all of which are under Miss Garcia's personal supervision, in which she is assisted by a staff of 75.

"Our biggest markets in the area," she points out, "are Mexico, Venezuela, Columbia and Peru. In that order." She clarifies that this is just record-wise and not as sources of material.

Peer-Southern actually controls most of the "Latin evergreens" which have been produced by such outstanding authors as Rafael Hernandez, Paquito Lopez Vidal, Pedro Flores, Manuel Jimenez (Canario), Roberto Collo, Tito Henriques, Pacho Galan, Lacho Bermudez, Francisco Canaro, Carlos Gardel, Lepera, Ary Barros, Jorge Ben, Donato Roman Heitman, Nelson Malamace, Gabriel Rule, Alberto Domínguez, Agustin Lara, Miguel Prado, Lorenzo Barcelata, Mario Grever, Perez Prado, Hernandez Riguil, Ovando Farres, Ernesto Lecuona, Pedro Elias Gutierrez and Aldemaro Romero.

Miss Garcia keeps in close touch with the company's offices in Latin America, sending out and receiving weekly reports and newsletters and forwarding new song sheets and demos to the most suitable artists or acts for each song, and also to its own affiliates.

Out of the 10 Latin songs (out of a total of 25) that BMI recently made eligible for double performance payments for having logged over a million feature broadcast performances, eight of them belong to the company's catalogue, which, by any measuring standard, is an impressive record.

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From Puerto Rico

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Puchi Balseiro
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and best wishes

CONGRATULATIONS
and thanks
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(10 times)

Vaughn Horton
In honor of my beloved late husband and his close association with the Peer-Southern Organization, Congratulations to you.

Mil Gracias,

Mrs. Rafael Hernandez
PEER-SOUTHERN ORGANIZATION

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International News Reports

Festival du Disque Ends on Award-Winning Note

By KIT MORGAN

MONTREAL—The recent third annual Festival du Disque, a radio and television exhibition, was climax- ed by the French-Canadian record industry's entry among the Grammy Awards. The Maurice Richard Arena was a colorful marketplace for displays by record companies, radio and TV stations, fan clubs and entertainment publications. A large area called La Dacotelle was the trendiest center for TV and radio broadcasts, dancing and other attractions. Attendance topped 50,000.

A gala award presentation at the Place des Arts attracted an audience of 3,000, and the top two awards were given for quality, for commercial value, and for popularity, following criticism in the past that commercial successes were not honored.

Leading award-winning companies were Grand Prix, with four; RVC, Columbia and Gamma, three awards each; Captiol, Barclay, Jupiter and Select, two each. Multiple winners were Captiol, with three awards, and Jean-Pierre Ferland and Georges Dor with two each.

At the Grand Prix du Disque, the Star of the Year award went to Jean-Pierre Ferland, who won the important Academie Charles-Cros Prize in the March. The FRP Special du Jury for the most promising artist went to Captiol's Christyne Chartrand. The Felix Leclerc award for the best Canadian song on record went to Michael Tapper for his “La Manic.” A special prize for the best English-language recording went to Bobby Gimby for his official Centennial song, “Canada.”

Other Winners

Other award winners in the gala presentation were:

-Commercial Value:
  -Grand Prix: Coty, L'Oréal;
  -RVC: Lloyd's of London;
  -Gamma: Transindustries.

-Commercial Value:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Popularity:
  -Grand Prix: La Lumière;
  -RVC: Alex Mandel;
  -Gamma: Michel Foucault.

-Concerts:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Filmability:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Merchandising:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Sales:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Cost of Living:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Significance:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Merchandising:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Sales:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Management:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Best Selling:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Merchandising:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Sales:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Management:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Best Selling:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Merchandising:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Sales:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Management:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Best Selling:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Merchandising:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Sales:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Management:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Best Selling:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Merchandising:
  -Grand Prix: Radio-Canada;
  -RVC: Radio-Canada;
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  -RVC: Radio-Canada;
  -Gamma: Radio-Canada.

-Merchandising:
  -Grand Prix: Radio-Canada;
CBC Leases Its Canadian Talent
Transcriptions to Record Firms

By KIT MORGAN

TORONTO—A new source of record product has been acquired recently by several Canadian record companies, including RCA Capital and London Records. The Canadian Broadcasting Corp., which produces transcriptions of Canadian talent for use by stations here and for the promotion of Canadian talent through Canadian Broadcasting Corporation organizations, is now making much of its transcription material available on a lease basis for commercial release.

The project has a dual purpose to gain wider recognition and acceptance for Canadian talent, and to add revenue through royalties, both for the artists and the CBC, which will channel profits from commercial releases back into further recordings.

Details of transcription material available to record companies is circulated through the Canadian Record Manufacturers' Association to all members.

First Record

First record to be released under this co-production arrangement is "Juliette," released by RCA on its Canadian label this month. Negotiations are under way for further releases by RCA Victor, including "Christmas with Juliette."

In Centennial year, the International Service of the CBC co-operates with RCA in releasing an impressive series of serious works by Canadian composers performed by Canadian classical ensembles and, later, a set of nine LPs of Canadian folk songs, all recorded by CBC. This project, and similar releases of individual albums on other labels, was made possible by a Centennial Commission grant, but paved the way for the current project, now possible because material now available for general release includes pop, jazz and country product as well as serious music.

Capital Records is completing arrangements for fall release of at least four albums from CBC, ranging from the Latin-American rhythms of Carlos Varela's orchestra and the jive of the Jim Pirie Octet to the serious music of the Festival Singers of Toronto.

Individual Facts

The likelihood of international release will be an important fact available for record companies to release its product. Each contract will be negotiated individually, but BBC is required to the record companies to lease LPs from the BBC's own label, and album covers for these albums, and record company identification removed, for distribution to their Canadian stations and through foreign contacts. In some cases, the CBC will also send copies in English and French, and contribute to the costs of producing the jacket.

The economics of the marketplace have limited companies in their production and release of Canadian talent; the CBC offers it feasible to put this material on the market, and, in turn, educate the market to further releases from any source.

Canada Folk Fest Slated

TORONTO—The eighth annual Mariposa Folk Festival is set for Aug. 9-11 at Toronto Island, with a committee of 200 volunteers operating the show. The three-day music festival is the only major such concert in Canada, and attendance has risen to 75,000 to 85,000 people.

Festival organizers are negotiating with Canadian Tent Operators and the Royal Canadian Legion to provide additional space. The festival will also be promoted through radio, television and newspaper ads.

Festival dates are Aug. 8-14.

Rome Pop Fest Draws A Zero

ROME—An international pop music festival held here May 4-7 proved a financial and organizational flop despite the presence of such artists as Donovan, Jacques Dutronc, Rino Gaetano, Alain Barriere, the Byrds, and the Italian groups I Giganti and I Confidenti. The four evening shows were poorly attended and the amplification system was inadequate.

Recording Studio Opened by Tiffany

MILAN—Tiffany Records has opened a new recording studio which, said Marino Marini, general manager of Tiffany and its associated publishing division, Rimi, will be used principally for making demo records, advertising shorts and programs for Italian record companies. Tiffany produces a number of programs for Radio Monte Carlo.

The downtown studio will also be used in the future for groups up to 14 pieces. Luciano Minghetti has been appointed production director of the studio, and Mino Gaeta recording engineer.

DI BARI FORMS PUBLISHING CO.

ROME—A new music publishing company, Edizioni Musica di Canone, has been formed here by Rome record company Di Bari, who will manage the company, and Alain Barriere, who will be its chief musical director. The company is in the process of acquiring rights for music and compositions, and is now seeking publishers for its catalogue, which includes works of contemporary and classic composers.

The company will publish its catalogue on a non-exclusive basis, with Di Bari forming a new record company to issue recordings of the catalogue.

FEBRUARY'S U. K. RECORD SALES SPURRT 33 PER CENT

LONDON—U. K. record sales in February reached 2,646,000—a 33 per cent increase on the figure for February 1967. Domestic releases showed the greatest growth, boosted by devaluation, were 48 per cent up on February last year.

The most striking feature of the February figures is the marked growth in home production—more than double the total for February 1967.

Britain's record factories produced 4,517,000 LPs in February compared with only 2,212,000 for the same month last year. Production of 45-rpm records was up 9 per cent to 4,846,000. Total number of records pressed was 9,389,000.

This output has exceeded 9,000,000 records for the sixth successive month—a figure which has hitherto only been attained during the pre-Christmas period.

RCA Names Sparksman Its Record Sales Chief in U.K.

LONDON—RCA has named Walter Sparksman to the post of British record sales manager. Sparksman takes up his post July 1, and will succeed Roy Hendry, who is leaving to build up the RCA sales division, including private pressing and export, for the firm in London.

Sparksman had been manager of CBS, helping the company to build up its distribution service in London. Before working for CBS, he had been managing director of the British分支 Pressed Record Co. for four years with Prevost, the picture-postcard selling for records in Britain.

Sparksman's deadline for building a fully operational sales network in Britain is May 31, 1969, at which time RCA's can be seen in newsagents, to get the product distributed throughout the U.K. Some 10 weeks after the May 31, 1969, deadline, RCA's sales force in the U.K. will be able to reach the entire market. The new organization will be the only record factory in Britain not within easy distance of London.

POLYGLOT ARTIST ROY BLACK pictured in his home town of Augsburg, near Munich, after recently receiving the Billy Harris Top Native Artist award for West Germany.

Nippon Col. Adds 2 Lines

TOKYO—Nippon Columbia, which has been reinforcing its foreign repertoire to make up for long periods of the year, has added two more International Artists labels, has acquired a license from Buddah Records of the U.S. and Major-Minor Records of England. Initial releases will be made in July.

Buddah's first record will be "Sismo Says," by 1910 Frug- gun Co., due on June 1. In addition to the two labels, Nippon Columbia is scheduled to release two or three other record companies which will bring Buddah and Major-Minor together probably and come out soon with Columbia's foreign record label.

Panton Has Record Club

PRAGUE — The new Czechoslovakian record company, Panton, has launched a Youth Record Club with a series of seven EPs by leading Czech rock groups. Subscribers to the club who order all seven records will receive an eighth EP free.

Distribution will be direct from plant to customers, although the company may also seek further outlets through retail stores. The special record shops owned by Czechoslovakia's other record companies will support Panton product.

In later releases, Panton plans to feature serious music with a special appeal to garage bands. Subscriptions for the first EP rock release have already topped 40,000.

JUNE 1, 1968, BILLBOARD

SONGWRITER LES REED, standing, fourth from left, had mini-skirted promotion girls to launch his new label, Chapter One. The label's first recording act, the March Hare, are seen flanking Reed.

COMING EVENTS IN EUROPE

June 15-16—2nd International Jazz Festival, Montreux, Switzerland.
June 15, 16-17—2nd International Pop Festival, Brydston, Czechoslovakia.
June 19-20—2nd International Jazz Festival, Munich, Germany.
June 25-July 1—Jyvaskyla Summer Music Festival, Jyvaskyla, Finland.
July 1—9th German Pop Festival, Magdeburg, Germany.
July 1-10—Estonian Pop Festival, Tallinn, Estonia.
July 13-15—Soviet Festival, Samara, U.S.S.R.
July 30—Art Festival, Brussels, Belgium.
July 31—20-26—Ninth International Pop Festival, Skopje, Yugoslavia.
Aug. 2-22—Tijuana Pop Festival, Tijuana, Mexico.
Aug. 16—18—Swedish Pop Festival, Falun, Sweden.
Aug. 23-25—8th International Pop Song Festival, Sopot, Poland.
Aug. 27-Sept. 2—4th Scandinavian Music Weeks, Helsinki, Finland.
Oct. 7-9—International Jazz Festival, Warsaw, Poland.
Oct. 17-20—International Jazz Festival, Hannover, West Germany.
Nippon Col. Singles $ Up

TOKYO — Nippon Columbia has raised its prices on singles, and although this has been expected to result in increased domestic sales, the record company was surprised to learn that foreign sales have increased as well. Nippon, in fact, has sold at least a dozen singles to the United States, as well as several to other countries.

Campbell-Connelly Signs Hendricks

LONDON — Joe Hendricks, a veteran record executive who formerly Lambert-Hendricks-Ross trio, has signed a contract with the Buffalo-based record company. Hendricks has already done an active job of dealing with Joe and Other Ross in a re-creation of some of the LHR material, and Hendricks is seriously considering a record deal. Meanwhile, Hendricks has been looking around for a producer to release the forthcoming Frank Sinatra-Ella Fitzgerald album, and has met with Harry Novack and Andy Williams here to discuss production projects for the two recording artists.

Spark, Southern Appoint Palmer

LONDON — B&W Palmer, former manager of the Liberty label when it was released by Pat Brecker, has been engaged by the exploration manager of Spark Records and Southern Music.

Brenton Wood in Swing of Italy

MILAN — American singer Brenton Wood is here to tape segments for the Italian radio and TV company RAI-TV and to record for the Italian label, "Ogum Boogum." "Belgal-Italian," he has been saying, "is a big step for my career." Wood is promoting "Gimme a Little Sign" and his latest single, "Don't Leave Me." The Italian Press has reported that Wood was promoting "Gimme a Little Sign" and his latest single, "Don't Leave Me," in Italy. He also recorded a duet with Italian singer Luisa Mattioli on a song called "Bellissimo." Wood is expected to return to Italy in the fall to record more material for the label.

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Helsinki

New Finnish cover versions of international hits include "Mama" by Danny (Scandia), "La La La" by Carola (Scandia). "Congratulation" by Robin (Philip), and "Call Me" by Robin (Philips). "Mama" by Danny (Scandia) and "La La La" by Carola (Scandia) were released on the same day, November 15. "Congratulation" by Robin (Philips) and "Call Me" by Robin (Philips) were released on the same day, November 15. "Mama" by Danny (Scandia) and "La La La" by Carola (Scandia) were released on the same day, November 15. "Congratulation" by Robin (Philips) and "Call Me" by Robin (Philips) were released on the same day, November 15.

London

The London Festival of Chamber Music will be held in London, from March 15 to 25. The festival will feature a variety of concerts, including performances by the London Philharmonic Orchestra, the London Symphony Orchestra, and the London Mozart Players. The festival will also feature a number of soloists, including Charles Macpherson, John O'Keefe, and Diana Damrau. The festival will conclude with a concert featuring the London Symphony Orchestra, conducted by Sir Georg Solti.

Los Angeles

Elisa Fernandez was named honorary chairman of the Martin Luther King Foundation. Her new title, "Up to You and Me," is dedicated to King's memory, with publishing and recording royalties going to the Foundation. Elissa Berman was re-elected to the board of governors of the American Film Institute. Jody Miller was named Entertainment's personal manager.

Club Concert Dates

Lakeside returns to Europe in June and July, playing at O'Keefe Centre in Toronto, beginning June 10. The group will perform at the music festival in Cleveland June 17-22, War- NCAA, June 13-28, and Southfield, Michigan, June 9-23. The Family Tree will be in the UK, playing the Hurricane in San Francisco, Wednesday (26)-Saturday (29), and the Sahara Hotel in Los Angeles, Tuesday (28)-Wednesday (29). The band's European tour itinerary does not include dates at the Pennsylvania State Fair June 29, jazz festival in Minsk (24), and the Lyon Jazz Festival (25).

Chicago

Chicago, and the Chicago Symphony Orchestra, conducted by Sir Georg Solti, will perform at the Auditorium Theatre in Chicago, beginning June 12. The concert will feature the Chicago Symphony Orchestra, conducted by Sir Georg Solti, and the Chicago Symphony Orchestra, conducted by Sir Georg Solti. The concert will feature the Chicago Symphony Orchestra, conducted by Sir Georg Solti, and the Chicago Symphony Orchestra, conducted by Sir Georg Solti.
Home Industries Development Corp., is opening a radio station in Cebu City powered by DXKL. The Cebu City station will have as an all-pop format, and will primarily promote the following Mercury, United Artists, Smash, Palette and Fontana. The latest single of the Four Seasons (Philips) is "Will You Love Me Tomorrow." This has been released by Home Industries, along with the soundtrack album of "To Sir, With Love." Home Industries has also released a new album of the soundtrack album of Paramount’s "Pepe Le Peu," of "The Aristocats" and "Live for Life," by Samuel Jacob. Home Industries is planning to tie-up with the movie of the same title.

OSKAR SALAZAR

INTERNATIONAL NEWS REPORTS

The Music Capitals of the World

Continued from page 53

"Forever Comes Today," by Diana Ross and the Supremes on Motown and "I Could Never Love Another (After Loving You)", by the Temptations on Motown. On Dec. Brian Hyland's version of "Delilah" has also been released. Latest releases on London are "Truly Yours," by the Fortunees and "Lost My Girl," by Nicky and Smody. (Audience, Inc., operator of DJZK (1590K) in Manila and sister company of London, is planning for the fall. Titles are mostly original copyrights owned by the Czechoslovakian company Supraphon and Montana has acquired rights for Western Europe. For the fall a number of TV programs and a tour through West Germany are planned for the band. Since the Nolfis, who won the MIDEM award for Poland last February, will make his debut on West German TV in the Studio Europe program on the second channel. The appearance has been handled by Montana. Services Beretta will conduct a concert for the New York Philharmonic Orchestra, performing with Toscanini, Slatkin and Berlitz in Munich on Sept. 17.

URSULA SCHLEOFRA

SANDY and the Family Stone, Epic Records, are touring on the West Coast. Sandy McNair begins a three-week date at the Royal Box of the Americanas Hotel, June 11. Steve Gay, Motown artist, is set for a week at the Apollo Theatre, New York, June 21. Arthur Prysock is at the Livingston Room, New York, June 1-25. Singer and actor George Beverly becomes the first American artist to sign a $1 million recording contract with Columbia Records, Canada. Beverly, the American singer has developed into a force in the American music market, under the label of UA Records.

BERNARD HENDRICKS

The Salvation Army has released its first album, "In a Mission," which is playing for five weeks in 27 cities. The Salvation Army is releasing an album, "In a Mission," which is playing for five weeks in 27 cities.

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The groups join on "Meet Gary on 'The Rain'" pairs. The Rain, a Canadian band, joins the small elite of Canadian groups with albums on the market with "Hits of the Nomads" on Point, a Compo budget label.

Capitol's new single by Gary Buck, from his recent sessions in Nashville, is "Calgary, Alberta," written by expatriate Canadian Ray Griff. It's released in a special picture sleeve.

The Mandalas were in Toronto briefly between taping the "Up Best" and "Ken Hawk's Show" syndicated TV's in Cleveland and going to Philadelphia for the "Hi Lit Show," promoting their first single in over a year and first on Atlantic. Their first LP, "Soul Crusade," is due mid-month, for launching at the Atlantic convention in three cities in the U.S. Capitol in the U.S. has picked up the Bradfords, a British group which headquartered here and was on the Capitol label here with a couple of singles three years ago. Latest outing is "I Really Don't Want to Know." First "branch" of New York's Electric Circus is set to open in Toronto July 18.

The Irish Rovers appear on the "American Bandstand" TV'ed on June 1, guested on the "Merv Griffin Show" May 20.

Continued from page 34

**SDYNY**

Festival Records has signed three recording artists. They are Eileen Kane, Dinah Lee and Maggie Juddrell. Kane has had two...
A. D. PALMER

"Operators Must Stop Handling Cash!"

NORTH TONAWANDA, N. Y.—"Operators have to stop handling loose cash in locations," This is the admonition of A. D. Palmer, advertising and sales promotion manager, Wurlitzer Co.

Palmer said here last week that if operators went to modern coin collection methods, one concern would eliminate must make more money, collection time would be four times faster and the whole industry would look better.

Noting that all four major phonograph manufacturers now have coin totaling equipment and that the Internal Revenue Service has methods to follow up reported coin collections, Palmer said the use of modern totalizers so that the government is receiving prior information and knows what income to expect from phonographs.

"When one operator is reporting $18 a week in one location and another reporter is reporting $35 a week in a similar situation, sooner or later IRS is going to say, 'Well, let's look under the table and see what's taking place.'"

"Absurd Ridiculous"

"This whole business of handling Cash in one location has to stop. It's not the way to conduct business. The abuse and discrepancy will become evident,'" Palmer said.

"When all this cash is poured out on a table the location owner says, 'Now, let's see, our girl, Nellie, put in $2 last week. Let's add that back. And take out $2 for this week.' This is the kind of foolishness that goes on in too many locations today," Palmer said.

"The telephone company, for example, long ago adopted a meticulous method of handling cash from pay telephones. It's a simple matter of exchanging an empty cash container for a Wurlitzer Duplicator, then taking the money until its counted back in the plant."

"Director of Taste"

"If a reporter reads the situation, he may wonder what the sales manager will pass it on to the next location,"

"(Continued on page 63)"

Wurlitzer in Conn. Offices

EAST HARTFORD, Conn.—The Wurlitzer Co. has opened a new distribution center here at 66 Connecticut Boulevard and will put a strong emphasis on its New England marketing.

The new outlet, known as Wurlitzer Connecticut, Inc., will be headed by Nat Hockman, who will retain his position as assistant manager.

"(Continued on page 62)"

FAMA to Discuss Taxes, Licenses; Group to Hear From MOA Officers

By RON SCHLACHTER

FAMA executive director Julius Sturm told the club here May 24-26 that FAMA Fees, including the New York convention that Florida has already adopted a 4 per cent sales tax effective April 1, 1968. "We are certain this will go to 5 per cent this year. There are possibilities of other taxation affecting operators and we are planning a lobbying program.

"Licenses"

FAMA is also concerned with the matter of occupational licenses. The fees on such licenses, according to FAMA board, are not collected from counties and the State. "The problem is that the majority of cities have special charges and are not restricted by the 50 per cent ruling. This means that instead of a license for a game costing $2.50 it costs $7.50 in many cases," Sturm said.

"Indications are that FAMA will work towards sponsoring a bill that will repeal all the city charter provisions and establish equitable licensing fees."

The convention was set to begin at 5 p.m. Monday (24), with registration and a hospitality reception. It was a social gathering of the 'members and the convention was scheduled Saturday morning (25). Two seminars were planned for the afternoon session. "Programming for Music Machines" was to have been moderated by Wurlitzer Co. president, Ted Granger, and the seminar was to have included presentations by Jim Mullins, FAMA president; Ted Granger and Ted Granger. New officers were to be elected during the Sunday business meeting.

"(Continued on page 59)"

CLIMAX WEDNESDAY

Long Island Pool Tournament Finals Are Now in Progress

MELVILLE, L. I., N. Y.—Operators wishing to see how championship play-offs in pool tournaments are organized can find out here May 26-29. The Coin Operated Operators of Nassau and Suffolk counties are holding a weekend at the Electricians Union Hall, known as the IBEW Building, located on Rockaway Rd.

Here's the schedule:

SUNDAY, MAY 26
Opening rounds of play-off, Class "A", "B", "C" and women's division winners 12 p.m.
Second round play-offs all divisions 6 p.m.
TUESDAY, MAY 28
Semi-final rounds; all divisions 6 p.m.
WEDNESDAY, MAY 29
Final rounds; all divisions; awards and presentation ceremonies 6 p.m.


SET ICMA REGIONALS

Illinois Group Alert To Tax, Pin Problems

CENTRALIA, Ill.—The Illinois Coin Machine Operators Association (ICMOA) held the first in a series of regional meetings here May 24. A prominent object of the gatherings is to prepare for what may be increased sales tax assessments, stiffer operator licensing fees and other attempts to tax amusement pinball games.

Illinois, according to reports, will face a $200,000,000 deficit this year by the end of the fiscal biennium, June 30, 1969. The state's new governor, Samuel Shapiro, is not expected to decrease the revenue plans until July 15, at which time a recessed session of the State Legislature convenes.

Shapiro, a former lieutenant governor, took office May 20, following the resignation of Otto Kerner, who took a federal judgeship position.

Pin Battle

Aside from the possibilities of increased sales tax and possible broadening of statutes to bring in services which could include those performed by operators, ICMOA is concerned about problems in the following:

Use of Outdoor Billboards Urged In NAMA Public Relations Seminar

By EARL PAIGE

CHICAGO—Operator members of the National Automatic Merchandising Association (NAMA) are becoming more aware of public relations conscious. Some operators have taken to publishing billboards in their communities, one sponsors a radio program of high school band concerts and another operator has a regular company newsletter published.

The above public relations activities and many others were covered during a NAMA management conference here last week. The conference, which have covered a number of management areas, have been held in five regions and were to conclude May 24-25 in Atlanta.

Over 350 operators attended the Chicago conference.

Walton Reed, public relations director, NAMA, has been conducting the seminars on public relations. He told delegates that this is the first year NAMA has placed public relations in the management area.

Management Functions

"Public relations is a management function, just as much as accounting or record control," he said. "We're finding, that for the first time in years, management personnel are now investigating these departments extensively."
Coin Machines Gain Share of Attention at Hannover Messe

ROCK-OLA EQUIPMENT is seen here displayed at the Nova Apparate stand in the special pavilion for coin machines at the recent Hannover Messe (trade fair) in West Germany.

ROWE INTERNATIONAL, INC., booth. Over 6,000 firms exhibit at the fair, showing everything from tiny integrated circuits to giant earth movers. It is one of the world's largest industrial fairs.

MILLS BELL-O-MATIC exhibit draws curious visitors.

ANDRE de VEKEY, Billboard's European managing director (right), and Peter Heinig, publisher of Vend.

CONSUL 30 JUKEBOX is seen here at the Loewen Automaten exhibit.

Wurlitzer School Covers Bill Unit

SEATTLE — Instruction on use and servicing of the dollar bill acceptor, reading wiring diagrams and interpreting schematics were covered here in a seminar school recently.

The session was under the direction of Leonard Hicks, Wurlitzer field engineer of the Western territory. The school was held at Hit Parade Music Corp., here.

Personnel included Kenneth Haverland, Oddell Lovre, George Wood, Mark Schapito, Howard Schuband and B. M. Leuthan. The personnel of Marcus Vending Corp. also attended. Representing Northwest Sales Co. were Walter Merritt, George Key and Gerald Ester.

Proven Profit Maker!

CHICAGO COIN'S CARNIVAL RIFLE GALLERY with SYNCHRONIZED SOUND—GUN FLASH—GUN RECOIL! Oscillating Spinning Targets

HARTING wall-mounted vending machine. It is adaptable for various sizes of cigarette and cigar packs and has a rotary hopper attachment for other merchandise. Items are fed to the dispensing trays by conveyor belt, making the machine more theftproof.

FOOTBALL GAMES at the Leonhard exhibit.

CROWDS GATHER at K. G. Schneider exhibit, where Wurlitzer, Bally and Rally equipment was displayed.

VENDO was among many exhibitors showing vending equipment.

BALLY MANUFACTURING CORP. games and Rally equipment drew a large gathering of visitors.

FRAULEIN KIRSTEN IMMENDORF tries out the Europa Cup Football game at the Waldemar Grinke exhibit.

WURLITZER exhibit draws two early visitors.

MORE VISITORS at the Bally exhibit.

VARIETY OF EQUIPMENT is shown here at the Automatenbau Foerster exhibit.

ANOTHER VIEW of the crowd gathered in Automatenbau Foerster stand.

Cinebox Converted To PEEP SHOWS

Be the First In Your Territory With the HOTTEST Manny-Maker Ever

Exclusive Only! TR-3 Distributor
En-Pa. L. J. TLapce, Del., Md. D.C.

RODEN inc
855 N. BROAD ST. PHILA., PA. 19123
Phone: 215-234-0011

JUNE 1, 1968, BILLBOARD
Cannon to View Epic's Merchandising Program

CHICAGO—Music Operators of America (MOA) president Bill Cannon has been invited to attend Epic Record's national sales meeting June 17 in Las Vegas. In town recently as MOA officials met with exhibitors and planned the group's annual convention June 11-13 convention here, Cannon said he was delighted that Epic recognized the jockeybox operator segment of the industry.

The Las Vegas sessions will deal importantly with merchandising. Cannon will participate, he said, as an observer and try to adapt merchandising techniques for use on jockeybox routes.

"The jockeybox is the continuity that keeps the street location available for games and vending. Music is a constantly profitable product. Because of the jockeybox's continuity, it is one location piece the operator has to make his company known," Cannon said.

"There are arid periods in the game business, and during these periods when other pieces are not producing enough revenue, the operator is in trouble if he doesn't have a solid, profitable jockeybox business."

Max Hurvich Honored for Civic Efforts

BIRMINGHAM—Max Hurvich, co-founder of Birmingham Vending Co., here, was recently honored by the local Temple Beth-El Hurvich, which serves as a director of the National Vendors Association and Music Operators of America. Hurvich, who has served as president of the Temple and has long been involved in many of its programs.

Hurvich’s activities have included obtaining scholarships for needy children enrolled at the Camp Ruman, a New York Hebrew facility, and students at the Hebrew Seminary. He has served on the Temple Beth-El board 30 years. He has been president of the Zionist Council, president of the Hebrew Loan Fund and chairman and president of the United Jewish Fund.

ICMOA Regionals

(Continued from page 57)

newed efforts to ban amusement pinball games.

Last year ICMOA was involved in a long struggle to avert a ban on amusement pinball games. While emerging successful, the group was informed that it could expect more efforts toward such a ban this year. ICMOA executive director Fred Gain said last week that the ICMOA meetings would be geared to organize the group's approach to all pending legislative problems.

Meet June 8

The next regional meeting will be June 8 at the Ramada Inn, Champaign, Ill. Dwain Kramier, Springfield, Ill., ICMOA president, and Les Montooth, Peoria ICMOA director, are organizing the meeting.

London Records & Garwin Sales

proudly present

London Little LP's

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London Records & Garwin Sales

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London Little LP’s

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London Little LP’s

More Redisco Little LP’s; Firm to Exhibit at MOA

Baltimore—Bucky Buch- man, owner of Redisco here, will be an exhibitor at this year's Music Operators of America (MOA) show, Oct. 11-13, at Chicago's Sherman House Hotel. Redisco, which has recently launched an extensive Little LP merchandising program, has been steadily adding to its product line.

These additions include pack-

ages from Columbia, Soma and Epic. The Dukes of Dixieland will also be added soon.

Bulk Vending News

Candid Action at the National Vendors Association Show

VICTOR VENDING CORP. constructed this unusual exhibit for the show, demonstrating the evolution of its equipment over the years. Harriet Weiner (left) and Cathy Theisen admire the display.

If your competition is giving you location trouble...

you may find the answer to this problem by operating the most advanced idea in bulk vending—the all new Victor—SELECTORAMA® 77-88 CONSOLE

With six different combinations to select from to fit any of your locations, you'll vend a variety of merchandise and combinations and increase profits. Front door operation earns 50% to 75% service time. Bigger display, more profits. See your distributor for information and delivery date.

VICTOR VENDING CORP.
1501-13 West Cram Ave. 
Chicago, Ill. 60622

THE VERY BEST IN USED MACHINES.

Completely reconditioned and repainted—48 cigarette, 126 candy machines, coffee, cigar & pastry machines. Save big money with Logan's dependable line of new machines. Write—Wire—Phone for prices.

MERCHANDISE & SUPPLIES

- Capsule Mixes
  - 5c Capsule Mixes—250 Per Bag
  - 10c Capsule Mixes—250 Per Bag
  - 15c Capsule Mixes—250 Per Bag
- Art Cakes & Supplies
  - 3205 Art Cakes (Deluxe)
- Art Mixes
  - 10c Art Capsules Mix
  - 15c Art Capsules Mix
- Merchandise & Supplies
  - All 5c & 10c Capsule Mixes Include Blanket & evaporating Agents—$1.00

Write — Wire — Phone for prices.

LOGAN DISTRIBUTING, INC.
1525 West Division St., Chicago, Ill. 60622 — Phone: (312) 486-6870

All Billboard Articles Are Available as Reprints

Bulk Vending News

Coinmen In The News

PHILADELPHIA

Barney Hoffman, director of vending for the ice cream division of Dolly Madison Industries, served as a judge for the Mrs. New Jersey Beauty Contest held at Cherry Hill Mall for the Mrs. America Pageant. . . ARA Services (Automatic Retailers of America) was named recipient of the 32nd annual Howard G. Ford Award of the Sales & Marketing Executives of Philadelphia for making "the most outstanding contribution in advancing the science of sales management, selling and distribution." Presentation was made May 1 at a dinner at the Bellevue-Stratford Hotel.

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**Vending News Digest**

**Name Irvine President in Md.**


**Ill. Vendors Honor Kujak**

CHICAGO—The Illinois Automatic Merchandising Council recently presented Chester J. Kujak with the Elmer Kuekes Award. Kujak is secretary of the trade group's membership planning and services committee.

**New York Vendors Meet June 7-8**

LIDO BEACH, Long Island, N. Y.—The annual meeting and social outing of the New York Automatic Vendors Association, Inc., will be held at the Lido Beach Hotel here June 7-8. Events include a golf tournament, Chinese buffet, baseball game between suppliers and operators, ladies' program, floor show and business meetings. (Continued on page 65)

**CAROLINA PROGRAM**

MYRTLE BEACH, S. C.—Beginning May 30, the annual convention of the North Carolina Vending Association (NCVA) and the South Carolina Automatic Merchandising Operators Association (SCAMA) will be held here thru June 2 at the Ocean Forest Hotel. In addition, the South Carolina Coin Operators Association (SC-CAO), will meet here separately June 1. The following tentative schedule has been outlined for the vending convention:

**THURSDAY—MAY 30**

All Day
Set-up exhibits
All Day
Golf-Dunes Club
12 Noon
Registration booth opens—hotel lobby
5 p.m.
Registration closes
6:30 p.m.
Get-acquainted—hotel lobby
7:30 p.m.
Dinner—own
9 p.m.
On your own—Suggestion: Dance—Wedgewood Room

**FRIDAY—MAY 31**

8 a.m.
NCVA—SCAMA separate breakfast board meetings (NCVA in Private Dining Room—SCAMA in TV Room)
8:30 a.m.
Registration continues—hotel lobby
9:30 a.m.
NCVA—SCAMA separate membership meetings:
NCVA in Sun and Surf Room, Associates in Woodside Room
10:30 a.m.
Ladies’ program—flower arranging.
12 Noon
Recess.
12:30 p.m.
Luncheon—Crystal Dining Room, B. D. Lesene, Ill., President SCAMA, presiding, Honorable Albert Watson, speaker.
2 p.m.
Exhibit grand opening—annex.
5 p.m.
Exhibit closes—Registration closes.
6:30 p.m.
Social hour.
7:30 p.m.
Dinner—own.
9 p.m.
Las Vegas Night: Plantation Room, Sponsored by General Foods Corp. & Dean Food Co.

**SATURDAY—JUNE 1**

8:30 a.m.
Registration continues—hotel lobby.
9:30 a.m.
Joint NCVA-SCAMA Meeting—Ballroom
W. B. Griffin, President NCVA, presiding.

**Attendance Prize**

10:05 a.m.
Friday Night in Stale 68,” Chamber of Commerce of the U. S.
10:30 a.m.
Panel discussion:
11 a.m.
11:15 a.m.
“Legal Aspects of Recent Important Regulations,” John R. Jordan, attorney & executive director, N. C. Wholesalers Association, Raleigh, N. C.
11:30 a.m.
The Importance of Accounting to Vending,” Larry Wright, Price Waterhouse & Co., Charlotte, N. C.
12 Noon
Recess—Lunch on your own—Exhibit opens in annex, Attendance Prize.

**Ladies’ program: luncheon and beauty-charm presentation, 1:30 p.m.
1 p.m.
SC-CAO business meeting—guest speaker, State Senator C. C. Grimes.
7 p.m.
Annual NCVA-SCAMA Banquet
8 p.m.
SC-CAO dinner-dance at Hawaiian Village.

**SUNDAY—JUNE 2**

All Day
Employee Day.
12 Noon
Luncheon honoring employees.

**July 1, 1966, BILLBOARD**
BUY! METAL TYERS
Vending Machine IDENTIFICATION

1. LIFE-TIME INCOME
2. TROUBLE-FREE CASHING
3. TONY'S 18-18

---

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

Now you can be sure. This expanded separate section gives penetrating coverage on every aspect of the Coin Machine Industry. Each week's section is packed with profit making ideas for coin operators of jukeboxes, audio-visual machines, pool tables, cigarettes and other vending machines.

Billboard's Bluebook
A Billboard book column gives a monthly price list of used and reconditioned coin machines. The quotations are based on averages of key distributors around the country. It is designed as a handy reference list of important information. For a flipper game is worth hundreds of dollars to you.

Coin Machine Directory
Also, you get the Annual Coin Machine Directory, featuring:
- Jukebox Record Popularity Poll, Who's Who in the Coin World
- Coin Machine Industry Survey
- U. S. Distributor Directory, Bulk Vending, etc.

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Coin Machine News

Use of Outdoor Billboards Urged in NAMA Seminar

- Continued from page 57

time to develop public relations programs.

In hard-hitting dialogue, Reed told operators that public relations was not "window dressing" or "hand-holding" and that taking care of the public relations of business was real.

Reed pointed out:

- The need for outdoor sales in existing locations.
- Attracting new locations.
- Keeping existing employees fully informed.
- Identifying the operating company to the buying public.
- Knowing legislators and knowing and informing law administrators.

Many examples of good public relations activities were outlined. Reed told of one Illinois operator who had sponsored an Automatic Merchandising Week in his city and had invited the mayor. The mayor presented the operator with a key to the city. "This was great," Reed said, "but it also pointed up the need to do more. No one had done anything like this in this city for the past 20 years."

Operators were told that a public relations program is not inexpensive. "It requires time and is dollars," Reed said. "It also requires skills and it represents an actual dollar expenditure in taking people to lunch, conducting a planned campaign and possibly hiring a consultant.

Reliability

As an illustrative point, Reed said that banks have a public relations responsibility to make depositors feel their money is safe. Telephone companies must relate the fact that their equipment will operate during a flood or a hurricane.

"The number one public relations responsibility of vendors is to convince the public that equipment is reliable," Reed said. "Selling service achieves this but it is a public relations job to go to the community and sell to the people out there with the dime in their pockets."

For current public relations activities, Reed said, was use of bilingual signs on machines at Hens-Fair in San Antonio, Tex. "Instructions on these machine are detailed in English and Spanish," he said.

"I am always surprised at the number of machines that have hand-written instructions on them. Do you know what effect this has on the public? It says inferior labels and therefore the merchant is apt to be inferior.

Solutions:

- Operators were urged to use magazines that tell customers where to phone for a refund. Also, they were urged to use magazines that tell faces and employ identifying company logos.

- Operators were encouraged to publish company newsletters. "Even if they are crude, they can be valuable," Reed said. "Communicate to your employees' families because they meet the public and word about your firm circulates. Even if you have only 10 employees you're big enough to publish a newsletter."

- Distinctive symbols on business cards were also encouraged. Striking letterheads on business stationery was another suggestion. (One vendor named Doringer has put the symbol of a pinhead on his business cards.)

- Operators were urged to speak before civic groups or at high school assemblies. "I have yet to hear of an operator who had a seminar that did not get at least one lead for a new location," Reed said.

- Reed mentioned that the outdoor advertising was especially stressed. "Car dealers use billboards. Why not coin operators?" Reed asked. "Remember, bank advertising, newspaper advertising, billboards, why not operators?"

- Radio commercials were also suggested. "Remember, if you're sponsoring radio commercials someone later you'll be interviewed on the radio."

- An operator from Rockford, Ill., said her firm's business was using 30 billboards in his area and that many inquiries about service were received. "I'm sorry I only thought about this before," Reed told the audience. "The vendor who had used billboards in his area said, 'I'm sorry I only thought about this before something should have been done all these years and had forgotten until today.'"

The notion that public relations activities cannot be measured in dollars and cents in "poppycock," Reed told the audience. "If your public relations program is well organized you can go back and measure its results."

"If you have potential employees, give them an illustration of what you do. Ask them to your public relations office and they're getting more what are they are paying of if you're using a public relations firm, make them predict the results," Reed said.

Wurlitzer in Conn.

- Continued from page 57

As Eastern regional sales manager for Wurlitzer.

The new facility occupies two floors of 24'x30' square feet each. Parking area in the rear will handle 56 cars. There is a large elevator and two spacious offices.

A complete line of parts will be available for all Wurlitzer products, including sales service. U. S. Billiards and other coin-operated equipment will be handled.

Assisting Rockman will be H. W. "Bill" Whitmore, a retired field engineer, and John Doher- ty, another field engineer and sales representative now handling New England territory.

Robert Bear, Wurlitzer sales manager, will act as general sales manager of the new facility here. An open house is being planned.

NAT HOCKMAN, new manager of Wurlitzer Distributing Corp., 66 Connecticut Boulevard, East Hartford, Conn., is the newest Wurlitzer service facility. The firm will carry new products as well as a complete stock of parts. Hockman retains his position as Eastern regional sales manager for Wurlitzer.

JUNE 1, 1968, BILLBOARD
JUKEBOX RECORD REPORT

For the week ending June 1, 1968

METRO MARKETS

Most played singles on jukeboxes in the 25 largest U.S. metropolitan areas, based on play-meter readings.

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<td>Tighten Up, Archie Bell &amp; the Drells</td>
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<td>Honey, Bobby Goldsboro</td>
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<td>Mrs. Robinson, Simon &amp; Garfunkel</td>
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<td>The Look of Love, Sergio Mendez &amp; Brasil '69</td>
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Most promising new record: Angel of the Morning, Merriilee Rush, Bell 755.

REGIONAL MARKETS

Most-played singles on jukeboxes in six U.S. geographical regions, based on playmeter readings from both rural and urban locations.

WEST COAST

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<td>Do You Know the Way to San Jose?, Bonnie Worrall</td>
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Most promising new record: Master Jack, 4 Jacks & A JILL, RCA Victor, 47-0473.

MOUNTAIN

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<td>Young Girl, Union Gap</td>
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<td>Wanda's Mind, Margie Singleton</td>
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<td>I Wanna Live, Alan Campbell</td>
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Most promising new record: David Sloanoe, Michael Lee, Columbia 44613.

CENTRAL

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<td>Unicorn, Irish Rovers</td>
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<td>Yummy, Yummy, Yummy</td>
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<td>The Good, the Bad, the Ugly,</td>
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Most promising new record: My Sky Violet, Mills Brothers, Dot 17066.

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<td>Young Girl, Union Gap</td>
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<td>We're Still in Love, Various</td>
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<td>She's Lookin' Good, Wilson Pickett</td>
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<td>Tighten Up, Archie Bell &amp; the Drells</td>
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<td>Honey, Bobby Goldsboro</td>
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<td>Young Girl, Union Gap</td>
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<td>Cry Like a Baby, Rex Teets</td>
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<td>The Son of Hickory Holler's Tramp, O. C. Smith</td>
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Most promising new record: Ain't Nothin' Like the Real Thing, Marvin Gaye & Tammi Terrell, Tamla 46163.

NORTHEAST

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<td>Honey, Bobby Goldsboro</td>
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<td>Beautiful Sharin', Rexal</td>
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<td>Mrs. Robinson, Simon &amp; Garfunkel</td>
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<td>Cab Driver, Mills Brothers</td>
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<td>5</td>
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<td>Young Girl, Union Gap featuring Gary Pucket</td>
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Most promising new record: Mrs. Robinson, Simon & Garfunkel, Columbia 44551.

Ops Must Stop Handling Cash

Continued from page 57

Small discrepancies can always be taken care of easily. "The whole industry will look better if everyone knows how much money goes into phonographs."

All Machines Ready for Location

RCA-OLA 1448 $ 95.
AMG 170 $ 75.
AMG 200 $ 96.
AMH 120 $110.
AMG Continental 2-100 $145.
AMI JAL $265.
AMI M $465.
CC Champion Rifle $150.
Harvard Metal Typer $155.
AM 100 & 200 Sale $110.
Wall Bows 15. ea.
Siegburg 290 Selection Wall Bows $20.
Like New AMI Phonio-View $195.
Nadled/Candy with Gun $225.
50-50 2 Player $215.
Tennis Ranger $325.
CC Super Snoops $295.
DS Seeburg 100 $395.
Bantam $165.
Bally Beauty Queens $185.

Cable: LEWJO
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1311 N. Capitol Ave Indianapolis, Ind.
Tel. Merton 51593

Best build for small locations

that's our new mini

Latest in the original line of dependable compacts from

ROCK-OLA

ROCK-OLA PRINCESS DELUXE

MODEL 435


May 31-June 2—North Carolina Vending Association & South Carolina Automatic Merchandising Association, annual meeting and trade exhibit, Ocean Forest Hotel, Myrtle Beach, S.C.

June 1—South Carolina Coin Operators Association, Ocean Forest Hotel, Myrtle Beach, S.C.

June 3—Missouri Coin Machine Council, site to be announced, Columbia, Mo.

June 7—New York Automatic Vending Association, Inc., annual meeting, Lido Beach Hotel, Lido Beach, Long Island.

Redisco Little LP's

Continued from page 59

Standards, "Fire and Romance of South America," "Sentimental Journey" (Begin the Beguine) and "Days of Wine and Roses," all by the 10 Strings, Soma.

Montana Operators’ Meeting

As is is

LEADER

for over 50 years

"I... or 100"

Every Coin-Operated Machine
NEWH" FACTORY MACHINE

ARKADES

Equipped — Planned

Choice from the World’s

Largest Selection

WHITE, WIRG,

FOR CATALOG

COME ON DOWN!

MIKE MUNIVES CORP.

2771 10th Ave.

New York, N.Y. 10018

12121 BR 9-6077

JUNE 1, 1968, BILLBOARD
Coffee-Mat
Rock-Ola
Pastry Vendors
Automatic Products

Vending News Digest

continued from page 61

Arizona Vendors Study Taxes

PHOENIX, Ariz.—The Arizona Automatic Merchandising Council held its annual meeting here May 11. A highlight included the organization of a personal property tax evaluation program.

Record Philip Morris Earnings

RICHMOND, Va.—A record increase of 22 per cent per share has been reported for Philip Morris, Inc., on first quarter 1968 earnings. Net income after taxes increased 28 per cent for the period. Board chairman Joseph Cullman III said: "Although attacks on the tobacco industry continued unabated during 1967, nothing new has been revealed in the way of proof or laboratory confirmation of any of the charges made against us."
With new exciting RoweVue.

The Step Ahead
Rowe AMI Music Master

Only jukebox with a built-in stool pigeon

New Music Master has exclusive Rowe Alarm System. A burglar alarm that’s loud as a fire siren! Goes off if the cashbox door is tampered with in any way. It’s gas-operated. No batteries, no electrical system. And it’s standard equipment.

Here’s another big feature. Revolutionary RoweVue. Automatically displays full color slides, at 15-second intervals, on a bright 6’ x 9” screen. A real attention grabber. Slide sets available. Girls, sports, record personalities, scenic America, and more.

Other Music Master exclusive features:
- Change-A-Scene front panels
- New 2-Wire Systems for remote volume and cancel control
- New, simplified Dollar Bill Acceptor
- 3-in-1 programming (Change from 200 to 160 to 100 selection)
- Patented Stereo Round sound
- Easy “Lift-Off” front door

See your Rowe distributor for all the money-making details.
LARRY HEABERLIN (center), deejay and recording artist of WCLU, Cincinnati's only tape station, shown with, left to right: Jimmy Wright, Kitty Wells, Ruby Wright and Bobby Wright, who appeared with him recently on a country music show in Cincinnati. Larry's latest release, "World," has been hitting the charts across the country.

Imperial in Strong Bid In Country; Sessions Set

NASHVILLE—Imperial Record's Scotty Turner has reserved more than 80 hours of studio time here in early June for recording country sessions.

This represents Imperial's strongest move in the country direction, and a new emphasis on its growing country roster.

Nina of the sessions will involve Jim Hendricks, a West Coast artist, who will be doing his first sessions in Nashville.

Others scheduled for sessions include Johnny Carver, Slim Whitman, Richard Saxton, Poonie DeHaven, Larry Butler and Buddy Cagle. Cagle and Miss

Texas Kitty Needs Records & Tapes

CINCINNATI—Texas Kitty Prins, who has the No. 1 country music show in Belgium, reports that there is a great demand there for country music releases by American artists, but that the service is poor from American record companies. She says she is also in need of tapes from American artists.

Artists interested in cutting tapes for Miss Prins are asked to write to Kitty White, 1517 Main Street, Sharpsburg, Pa. 15242, Miss White is Miss Prins' personal representative in this country.

Record releases should be sent to Texas Kitty Prins, Melody Ranch, Rm. 2, Comstock 24, St. Job In't Geer, Antwerp, Belgium.

DeHaven are scheduled for some duets.

Sovine, former professional manager with Cedarwood Publishing and new president of Show Biz Music, will be cutting his first LP.

Paradoxically, Sovine has been succeeded at Cedarwood by Butler, also an Imperial artist, who is under contract as a writer to Tree Music. His best-known work has been "Just For You," and a current tune in the Bobby Goldsboro "Honey" album, "A Woman." Butler, who is also a leading piano instrumentalist and composer, has many Nashville sessions, said his contract with Tree will not interfere with his work at Cedarwood. He will coordinate the work of the Cedarwood writers, plug their songs to producers, and handle future production of Dolly Records, owned by Cedarwood.

The heavy schedule of Imperial sessions slated for June lean strongly toward the modern country, with inclusion of horns, multiple percussion and full string sections.

Forbis' New Store

ROBERTSDALE, Ala.—Elizabeth and George Forbis have opened a new record and instrument store here. The store is also connected with a recording studio.

Yesteryear's Country Hits

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

COUNTRY SINGLES—5 Years Ago June 1, 1963

1. Lonesome 7-750—Tomtko Records
2. Stilt—Bill Anders (Decca)
3. Act Naturally—Decca

4. Is This Me?—Jim Reeves

5. Yellow Bandana—Jerry Rees (Mercury)

6. Talk to Me, Miss Gray—Justin Tubb (Globe)

7. We Must Have Been Out of Our Heads—The Monotones (United Artists)

8. Sweet Brown (Of You)—Pappy Childs (Decca)

9. The Miss Who Robbed the Bank of Santa Fe—Roy Snow (RCA Victor)

10. Walk Me to the Door—Roy Price (Capitol)

COUNTRY SINGLES—10 Years Ago June 2, 1958

1. All I Have to Do Is Dream—Claudette—Percy Bostick (Cotillion)

2. Oh, Lonesome Me! Just Can't Stop Loving You—Don Gibson (RCA Victor)

3. Just Married/Inclination of Love—Ralph Robbins (Columbia)

4. Why Do I Feel It's Going to Rain—Elva Presley (RCA Victor)

5. Jacqueline—Helen Shapiro (Athens)

6. Secretly Make a Miracle—Rosie and Ruff (Rushton)

7. Ballad of a Tired Cow—Johnny Cash (Sun)

8. Guess Things Happen That Way—Come In, Stranger—Johnny Cash (Sun)

9. Curtain in the Window—Roy Price (Capitol)

10. Send me the Pillow You Dream On—Frank Loel (RCA Victor)

Bella Daviddovic to Open Fest Oc.t 20

Bella Daviddovic, the new voice of the Soviet Union begins a Sunday International Festival in Philharmonic Hall on Oct. 20. The other participating pianists will be Jeanne-Francois Auvray, Joseph Stalin, and the four pianos of France, Nov. 24 and Jan. 19. Peter Frank of Hungary, Dec. 8, Claude Frank of the U.S., Dec. 22; Ivan Moravec of Czechoslovakia, Feb. 3 and March 2; and Joan Carlos Martins of Brazil, March 26.

New Album Releases

Continued from page 48
Space Vanishing For NAMM Show
By RON SCHLACHTER

CHICAGO — The roster of exhibitors for the 65th annual Music Show, to be held here June 23-27 at the Conrad Hilton Hotel, now stands at 235 with just a few spaces left to be filled.

The show, sponsored by the National Association of Music Merchants (NAMM), is expected to attract over 15,000 music dealers from all 50 States and many foreign countries. With an estimated turnout of 25,000, it will play throughout 10 floors of the Hilton, the music museum plus, will play host to a record number of exhibitors from foreign countries, including England, Germany, Holland, Japan, Spain, France, Korea, Canada and Mexico.

Unfilled exhibit areas include four spaces in the open areas and a few spaces in upstairs rooms. As for the attitude of the exhibitors, Foster Lee, NAMM staff director, said: "The biggest thing is the acceptance of open space by the musical instrument people. In the past there has been a reluctance to use this type of exhibit area, but now we have an overwhelming acceptance."

NAMM has announced the following exhibitors as additions to the 1968 show:

Ace Electronics, Inc.
Ace Piano Co.
Geodisc, Inc.
J & A Archer, Ltd.
The Bentley Piano Co., Ltd.
Crown Imports
Danie Organ Co.

**AAA Launches Campaign To Build Accordion Sales**

NEW YORK — The American Accordionists' Association (AAA) has launched a promotional program to furnish accordion teachers and dealers with timely business-building ideas.

A variety of original programs is being outlined for future distribution among AAA members. These include information folders, enrollment information, display materials, selling aids, radio and to commercials scripts and other professionally prepared selling concepts.

The first in the series, keyed to summer business dendrons, presents the theme of "Daily Vacation Accordion Fun Classes," in a format which members can use immediately and inexpensively. Designed primarily to enroll students and supplement summer-lesion income, while advertising accordion schools as "summer centers," the program is geared to initiate future accordion sales.

The AAA recognizes the importance of furnishing these programs to AAA members alone does not provide the wide coverage of the whole accordion industry, which is necessary to propel the instrument to greater popularity," said Joe Biviano, president of the AAA. "These promotional ideas should be put to use by accordion teachers and dealers everywhere. Our organization is setting the pace by finding this sort of original material for the benefit of the whole accordion industry."

In another effort to stimulate accordion interest and activities through teachers and dealers, the AAA has initiated a nationwide membership campaign. The increased membership and income from dues is expected to give important additional impetus to the promotional campaign. All new members will receive the promotional material in addition to the established features of AAA membership.

**1968 Accorgan**

RICHFIELD, N. J. — The Accorgan Corp. has introduced its 1968 Accorgan, featuring new developments in electronic engineering. The Accorgan can now provide a pulsating sound of a string bass both in the low and high registers and a true electric piano sound.

**Name Change**

COLUMBUS, Ohio—A corporate name change amendment has been filed with Ohio Secretary of State Ted Brown, changing the name of Kay-Harburg Corp., to Howard Organs & Pianos, Inc.

**West Coast Store Opens for Business**

LOS ANGELES — Ralph Beyer and Mel Wiedler have opened The Music Center, a music outlet in Sacramento.

Beyer operates the instrument repair department, while Wiedler heads sales and instrument rentals. Henri Ardreit directs the sheet music department.

**Walter Wanderly Group Demonstrates**

The Walter Wanderly Group demonstrated the new bossa nova sound on a recent visit to Drums Unlimited in Chicago. Shown, left to right, are Bob Mathews holding a tuba, Joao Paima with a reca-reca, Walter Wanderly with a wood quica drum, singer Janice and Terri playing cajebas, and Suarez holding a metal quica drum.

**West Coast Group Hopes To Spark Jazz Revival**

SAN FRANCISCO — How to keep jazz alive as an art form in a day of rock and roll is the problem which a group of leading jazz entrepreneurs, musicians and recording artists are facing with a radical new solution.

Take jazz out of the nightclubs, an outdated institution they say, and bring it into the neighborhoods and schools. Headed by Delano Dean, a bass player and co-owner of the Both And Jazz Club on Divisadero Street, the group has organized the Jazz Action Movement (JAM).

The non-profit corporation hopes to enlist the support of public schools, foundations and industry to give those who are stuck on the Beatles and the Monkees the opportunity to hear good jazz performed by local musicians.

The prime purpose is education," according to Dean's Both And Jazz partner, Leonard Sheftman. "We want to present free concerts in the schools and parks and any place where we can gather people in the neighborhoods."

To raise funds, JAM is organizing a benefit concert for Wednesday, May 22, at the Carousel Ballroom, and beginning Saturday, June 1, the group will give free concerts on alternate weekends in the band shell at Golden Gate Park. In addition, a converted lumber truck will transport JAM musicians to impromptu jazz sessions on street corners.

As band leader Rudy Salvi put it, "You can't possibly survive any other way."

**New Fender Panel**

LOS ANGELES — Fender Musical Instruments has introduced a control panel for its line of amplifiers and a vibraphone speaker.

Two different tremolo sounds are available on the Vibraphone with two speeds controlled by a foot switch. A second switch enables rapid change from the Fender's equally distinctive bass or Treble modes to a new "straight" mode.

The suggested list price for the speaker is $249.50.

**Because of its Versatility, Guitar Can Join Community Music Group or Enjoy Music Alone**

JUNE 1, 1968, BILLBOARD

---

**Baldwin's New Prismaticone Pickup (patent pending) is making possible for the first time an authentic reproduction of classical guitar tone. It amplifies every one of the most sensitive natural nuances and the full dynamic range of the guitar tone exactly as the guitarist wishes without any sacrifice of the traditional guitar (nylon) string. This unique pickup is featured in Baldwin's Model BB2F, a new lower priced classic guitar in Spanish tradition.**

**'Oliver!' Film Score Is Pushed**

NEW YORK — The score for the film version of "Oliver!," originally a Broadway musical, will be the subject of a major promotion drive by The Richmond Organization (TRO).

The campaign, headed by Mary Jane June, TRO vice-president, will feature mailings, an "Oliver!" folio and a June 18 preview screening of excerpts from the film, at the Loew's Criterion Theater.

The score, composed by Lionel Bart, will also appear in the Johnny Green soundtrack arrangements on an RCA Victor album, due for release in October. The film stars Shani Wallis and was produced by John Woolf, producer of "Alia."

**TARG & DINNER, INC., has introduced a new combo organ-drummer's**

**Tone**

**which is designed to blend and pick up in seconds. The tone,**

**which ranges to desired height from 20 inches to 29½ inches, features modern design, lightweight and sturdy construction and a large custom upholstered seat measuring 13 inches by 15 inches by 4 inches. A rectangular-shaped seat may be purchased in channel pleated naugahyde for $37.95, or a round seat in smooth black naugahyde may be purchased for $39.75 list.**

**Baldwin's New Prismaticone Pickup (patent pending)**

**is making possible for the first time an authentic reproduction of classical guitar tone. It amplifies every one of the most sensitive natural nuances and the full dynamic range of the guitar tone exactly as the guitarist wishes without any sacrifice of the traditional guitar (nylon) string. This unique pickup is featured in Baldwin's Model BB2F, a new lower priced classic guitar in Spanish tradition.**

The suggested retail price is $159.
A 'Classic' Success Story

WINTER PARK, Fla. — In merchandising classical records the chief competition is not the discount record shop, but mail order houses. This is the opinion of Arnold Menk and Mrs. Vi-vian Stratton, who operate the long-established Music Box in this central-Florida cultural center.

The Music Box has more than three decades added the Sunshine State’s biggest volume of pure classical music for several im-portant reasons. One of them is the presence, a block away, of Rollins College, where Conserva-tory of Music is one of the finest in the United States, and which graduating class of students with musical degrees each year. Another is the 50,000 or more wealthy retirees in the area, many of them livers of clas-sical music. Third, and most important, is the fact that the Musi-con does not drop record shops in Florida, and has been specializing in clas-sical music for better than 15 years.

“At one time, between 65 and 75 percent of the inventory was classical music,” said Menk, generally regarded as the dean of record merchandising in central Florida.

“We began with the premise of an exceedingly complete inventory, willingness to carry slow movers in order to satisfy every classical music request, and, of course, to supply the Conserva-tory of Music at the college.

Begun Business

More than 24 years ago, Menk operated a "gingerbread house" white record shop under the name of "The Listening Hour," only a few steps from the current Music Box location. Here, he concentrated on complete operas and up-and-coming classics, which he later recognized the fact that there were trends and periodical popularity for particular recordings. Since then, as there are in pop music, Menk has never emphasized the artist strong enough to have any classical selection by half a dozen of the best artists. This is a point which his customers appreciate.

Menk is extremely proud of a compact disc that he has acquired in advanced tip many years ago informed him that manufacturers were going to switch to LP’s. At that time he had a $12,000 stock of classical records which was more than half of it in clas-sical selections. Taking advantage of the tip, he ran a huge ad in the Orlando Sentinel, offering 50 percent off on the whole stock. Within 7 days he liquidated the entire inventory for $6,000 and was set to meet the new LP market with no loss whom.

Today, instead of 70 percent of the inventory in classical records, the figure is only 25 percent to 30 percent. This, how-ever, does not represent any dwindling of popularity, Menk pointed out. The primary reason for the decrease is the replacement simply the rise of record clubs.

Almost everyone will eventually experiment with mail-order records, play with the subject for a while, and then give it up,” Menk said with a smile.

"Baker’s Dozen"

Menk is well-known in the Florida industry for his "baker’s dozen" theme in record selling. Almost 20 years ago, he began offering one free record with every order, i.e., taking the punch-out card to keep track of record purchases. This helped him to meet heavy competition from mail-order clubs, and later the discount depart-ment-store stores which have sprung up throughout the area. It has had a surprisingly strong effect on classical music, simply be-cause "wealthy music lovers are inclined to watch their pennies like anyone else," as Menk put it.

Menk maintains an intimate knowledge of the classics. He is a regular visitor to Europe and the Orient, and has a the-ater season in most instances in record shops and music stores everywhere. He would like to sell and add them to import-buying. Even though the Music Conservatory at Rollins College is much smaller to other than the Music Box, Menk can still count on undergraduates for much of his classical record turnover.

Despite the huge size of the inventory, which fills three sides of the showrooms, Menk and Mrs. Stratton, who had been here nine years ago, must still contend with many special orders. "The difference between our shop and many others is that when we take a special order, the order is the merchandise. Menk said.

"All too often, a busy salesperson will scrounge the request for the specific disk on a piece of pa-per and throw it in the waste-basket as soon as the customer has disappeared. We follow through on all special orders, by telephone, by telegram or letter, as the case may be, and we always make good on the order if it is in any way possible. That’s a simple way to make good well.”

IHF Expands Program

NEW YORK—The Institute of High Fidelity (IHF) is plan-ning to introduce an expanded dealer design program next month.

At a meeting April 30, the program was presented to the IHF membership. To provide for greater participation in the pro-gram the institute’s bylaws have been changed to allow for a three-tiered system, with the system for qualified dealers. The new mem-bership, called affiliated mem-ber-ship, limits the dealers’ participa-tion within the framework of the program. The IHF will now pro-grams and group dealer activi-ties co-ordinated by the insti-tute.

The overall program, to be implemented in the upcoming year, has been outlined in the following:

1. Store layout and design services on an advisory basis.
2. Group demise purchase programs worked through major firms.
3. Legal advisory services.
4. Advertising and promotion guidance which adds to the effec-tiveness of co-op deals’ own exposure programs.
5. Co-ordinated show organization plans for dealers in local areas.
6. Clearing house service on marketing data.

(Continued on page 70)

Ampex Adds Cassette Tape

CHICAGO — Ampex Corp. has broadened its 600 Series audio tape by adding a new cassette duplicating tape for manufacturers of recorded con-sumer products. The new tape called 661 Series, is .150 inch wide and comes on 8-inch reels consisting of 3,600 feet of black tape.

The new tape can be used for recording program material on all cassette recorders now on the market, L. R. Bainbury, vice-president, general manager, magneti-c tape division, said various reel sizes and lengths will be available.

Tough Credit Bill Looms

By MILDRED HALL

WASHINGTON — If Senate and House floor votes confirm last week’s conference agree-ment on the Truth in Lending bill, the country will have a tough credit disclosure bill, and retailers will have some home-work to do to avoid violation penalties, which are also tough.

Effective date for new rules of disclosure would be July 1, 1969. The Federal Reserve Board would administer the law and issue any needed regulations.

In general, following the stricter lines of the House-pro-posed bill, the compromise bill would require stores and other lenders to tell customers exactly what they have to pay in credit charges and interest, including any optional insurance in dollars-and-cents terms. With only minor simplifications and excep-tions, the cost would have to be expressed in terms of a "true annual interest charge" to enable consumers to shop around for best credit deals.

Standing Scale

A sliding scale compromise was made on installment buys with very small credit charges. Purchases of $25 or less are exempt from the annual rate statement. Items between $25 and $75 would be exempt if credit charges stay at $5 or less. The higher cost items are exempt if credit charge is $7.50 or less. They take the Wal-Mart idea of "splitting" one sale into two, on customer accounts, to avoid the annual rate statement.

On the controversial issue of open-end, revolving charge ac-

Audio Retailing

ATTRACTIVE DISPLAY RAMPS and merchandising by music categories characterize All*Fi Radio’s approach to real-to-real merchandising. Tape Cassettes stock is maintained according to label.

"DECORATING WITH COMPONENTS" is a theme that will continue to be used by the Institute of High Fidelity. Here, photographer Herbert Bennett and the institute’s public relations agency executive, Tom Dellow, set up a scene using mock-up components in room settings.

DEA

JUNE 1, 1968, BILLBOARD

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Now have your own business
Envision yourself as enterprising. Fueled by your love of music and passion for the printed word, you see yourself immersed in the vibrant world of Radio Promotions. You see a world teeming with opportunities to connect, innovate, and amplify voices.

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Six-week course in the basics, most effective methods in record sales, retailing, radio promotions,镆

ENGLISH ALBUMS AND ENGLISH AND INTERNATIONAL COMMERCIALS.

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MAYALL'S LATEST ALBUMS, "DIARY OF A MAN'S LIFE." BE THE FIRST ON THE MARK AND GET TO THE TOP WITH A TOP QUALITY MAIL-ORDER SERVICE.

2. Check the heading under which you want your ad placed:
   □ BUSINESS OPPORTUNITIES □ PROMOTIONAL SERVICES
   □ DISTRIBUTING SERVICES □ WANTED TO BUY
   □ EMPLOYMENT SECTION □ PROFESSIONAL SERVICES
   □ MISCELLANEOUS □ WANTED EQUIPMENT
   □ RECORD SERVICE □ INTERNATIONAL EXCHANGE

CLASSIFIED ADVERTISING RATES

REGULAR CLASSIFIED AD: $5.00 word, Minimum: $1.00. First line set all caps. Each line additional inch in same ad, $1.00. Box rate around $5.00. Additional words (up to 25) per box number forfeit.

FREQUENCY DISCOUNTS: 10% for 6 issues, 20% for 12 issues, 30% for 24 issues. CLOSING DATE: 5 p.m., Monday, 11 days prior to date of issue.

BOX NUMBER Service charge per insertion, payable in advance, also allow 10 additional words (up to 25) per box number and address. INTERNATIONAL EXCHANGE ADVERTISING RATES

International Exchange is open to all advertisers of foreign countries, if approved by American advertisers whose service or sales message is specifically directed to them.

REGULAR CLASSIFIED AD: $1.50 per issue. Minimum 4 lines per insertion.

DISPLAY CLASSIFIED AD: $5.00 per inch. Minimum 1 inch. Same frequency as above.

SEND ORDERS & PAYMENTS TO: 3155 S. Broadway, Los Angeles, California 90065. Andre de Vecsey, European Director, 76 Wall St., London E. 2.

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ADDRESS

CITY

STATE & ZIP CODE

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Tough Credit Bill Looms

Continued from page 69

Credit card companies are gearing up for a possible credit card bill that could include new annual fees, higher interest rates, and stricter enforcement of existing regulations. The Senate and House are both considering legislation that would require credit card issuers to disclose more information about their terms and conditions.

IHF Expands Program

Continued from page 69

Long-range guide, the areas of dealer floor sales training programs and group life insurance for all employees have been selected by the institute's board of directors to start the expanded dealer program.

The sales training and personal development program is aimed at making the floor salesman more effective in selling products. It covers the principles of basic selling and customizes training.

As for insurance, affiliated dealers can now obtain "corporate" benefits for themselves and valued employees through the institute's insurance group, with the arrangement with Mutual of Omaha.

JUNE 1, 1968, BILLBOARD
Tape CARtridge

CARtridge Makes Advances in Europe

Philips Puts Cassettophone into the Italian Front

By GERMANO RUSCITTO

MILAN—Following RCA-Italiana's massive launch of its Stereo-8 cartridge through gasoline station outlets last June 18, Philips is staging a cassette counterattack with the launching of the $40 Cassettophone scheduled for July 15.

Cartridge, a tape-on-a-cycle system, is aimed at a combined record-player and cassette playback machine whose cheapest version retails at $75.

Philips expects to sell 50,000 Cassettophones this year, and is marketing the machine in a special package which includes three free EP cartridges.

The EP cartridges are imported from Philips duplicating plants in Holland, West Germany and France—all Common Market countries—under an arrangement linking the Italian record companies, including Recordi, Durium, Rifi, Fonit-Cetra, CDI and Beldisco-Italiana. Negotiations are under way to add Clan and Ariston to this list.

This EP cassette will sell for $2.40 and will also be rented at retail. An additional EP cartridge will probably be duplicated in Italy by a new plant which is due to be completed in June. Phonoimport will also offer duplicating facilities for other companies. At present, 3- and 4-cartridge duplication facilities are available in Italy from 3M and Durema and the Muntz Italiana duplication operation is expected to become active shortly.

RCA-Italiana present is at present the only company producing an 8-track policy in Italy.

Muntz Plan—After Fire

LOS ANGELES — Muntz Stereopak has labeled its fire recovery program “Project X.”

Under the program, the company has established a new factory and production building to help replace cassette assembly and duplication facilities destroyed in a recent $1 million fire.

Muntz's chief engineer, Jeff Cummings, and his associates, have been building relief equipment, purchasing new electronics equipment, and stocks of cassettes and electronics stores throughout the country. Overseeing the duplicating recovery operation is Lloyd Nehem, the company's operations director. President Carl Muntz believes that he is unable to predict when he will be back to full capacities by his company. The duplicating operation is meant to be a stopgap action until new machines are built and production lines are constructed.

Magnavox Playtape-Type Unit

By HANK FOX

NEW YORK—Magnavox will bow a playtape-type CARtridge player in mid-August. The company, which is facing its module in the tape cartridge field, also unveiled its first 8-track cartridge deck as well as a cassette player/recorder at its fall product show here last week.

However, Magnavox is rushing its playtape-type unit to catch the tail-end of the summer portable market. Magnavox's decision to enter the 2-track cartridge field is seen as a coup for Frank Stanton's Playtape Corp. Stanton's company designed and introduced the 2-track configuration. Magnavox becomes the second major home entertainment company to embrace the playtape-type unit (Motola making its announcement last February). MGM Records also markets a playtape-type machine.

Magnavox's playtape-type unit is a portable tape player and machine incorporating an AM radio. Cost of the unit is $34.90. An AC adaptor is available at $9.95. Magnavox sells directly to dealers.

The company's 8-track player is designed to be used in both magnetic tape cartridges, as any in the Magnavox lineup. The unit features a pop-up loader for cartridge insertion. The top is pressed down for playback, making it Bush with the player's wood surface. The top is again pressed open to remove the cartridge. Cost is $89.90 at retail.

Kalof Aluminum Buys UTX; Sets Up Company

By ELIOT TIEGEL

LOS ANGELES — Kalof Aluminum, manufacturers of containers, cabinets and electronics products, has purchased the assets of Universal Tapeix, a new tape cartridge firm, Kalof Electronics, is planning a line of six compatible 4 and 8-track home units.

Universal Tapeix Corp.'s assets of $33,334 were sold at auction in April. Jay Cummings, former UTX president and his staff, comprized the new company's organization, operating out of their UTX Van Nuys plant. Some 20 persons are working on the new product line being prepared for the Currently in Italy, cassettes can show June in May in Europe.

The six models, with a price range of $109 to $389, will include one tape-deck-a-week, in speakers, one desk without speakers, two full cabinet models, and they appear in two texts.

MUNTZ PLAN—AFTER FIRE

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NARM Rolls On Tape Plans for Meeting

PHILADELPHIA—The National Association of Record Merchandisers has announced that it is setting its gears in motion for its first mid-year meeting devoted to the tape CARtridge segment of the record industry. In meetings called for June 3 at the Continental Plaza Hotel in Chicago, members of NARM's tape committee will plan the mid-year meeting's agenda.

The mid-year conclave will be held Sept. 5-6 at the Continental Plaza.

NARM's tape and cartridge committee chairman is now J. Michael Ellis of National Tape Distributors. Members on the committee are Kent Beauchamp (All Tapes Distributing), Jack Grossman of Marco Enterprises, Anos Hellacher (J. L. Mamm), Merritt Kirk (Calefc
tor), Sidney Koenig (Channel
er Electronics) and Larry Rom
tanz, (Kemp) of NARM. NARM's president, Jack Gellb
tart, will also attend the meeting.

GRT, Request in Release Tie-In

LOS ANGELES — General Recorded Tape will release cassette, reel-to-reel, 4 and 8-track product for Request Records. Initial release includes five of the "40 Favorite Melodies" se
ties. GRT also will release "The Hottest Mariachi in Mexico."

You can't buy a better tape at any price! And—you make more, much, much, with Irish! Complete line of high-fidelity, 8-track cassette tape cartridge, reel-to-reel tape and fly-by-wire video tape. Write for complete details. IRISH TAPE 458 Broadway, N.Y.

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**Muntz Adds Five Distribs Abroad**

*By Eliot Tiegel*

**LOS ANGELES** — Muntz Stereo-Pak has bolstered its international market penetration with the signing of five new affiliates, four in Latin America, one in Europe.

The distributors, all signed by the Muntz International division headed by Ron Gordon, include Pan Mundial in Panama, Electro-Auto- Radio and Eximpre C.A. in Venezuela; Islotea S.A. in Brazil; Auto Muntz in Argentina and TAR Becker AutoRadio in France, Germany and Belgium.

Becker AutoRadio, located in Courbevoie, France, is among Western Europe's leading car radio distributors.

In Venezuela, Electro-Auto-Radio and Eximpre C.A. are pooling their resources to develop the cartridge market. Electro is the country's exclusive Philco radio assembler and Ford car radio supplier. It will sell Muntz cartridge players exclusively to radio stores. Eximpre, a leading home appliance distributor, will sell Muntz hardware line to retail and department stores. Plans are for Electro to eventually assemble Muntz players, the equipment presently being ordered from the U.S. and Japan.

In Brazil, Islotea S.A., the country's leading assembler and merchandiser of Sears Silver-tone TV sets, will assemble Muntz players and service the car and home markets in a joint venture with Muntz International.

A similar joint venture has been undertaken in Argentina, with the creation of Auto Muntz, a merging of Muntz with Auto Vox, the country's leading auto radio manufacturer.

Panama's Pan Mundial warehouses players to supply the six major countries in the Central American common market: Panama, Nicaragua, Costa Rica, Honduras, El Salvador and Guatemala.

With these affiliations, Muntz now sells its products through 52 international distributors, with merchandise air shipped from either Los Angeles or Japan.

"One year ago we concluded exclusive agreements to secure local music from each Latin American market," says international director Ron Gordon.

"The latest step in signing exclusive distributors provides the company with another channel in marketing the total concept of players and music.

**FROM THE MUSIC CAPITOLS OF THE WORLD**

*Continued from page 55*

worldwide No. 1 hit: "Will I Ask You" and "Boys Cry." He migrated to Australia last year and is now concentrating on the club circuit. Miss Lee is a New Zealander now working here. She toured the U.S. about two years ago, Miss Joddrell is another New Zealander working here. Her "Come on Down" was No. 1 on the New Zealand charts for three months, before she left the country. **Harry Widmer,** the business manager, behind the Executive pop group, has opened a big discotheque here. It is called Miami Monkey and Child, and is situated in the heart of the downtown area. He hopes to undercut his competitors by providing more entertainment and charging less for food and liquor.

... **Elvis Presley,** the internationally acclaimed pop star, has signed a one-year deal with the Golden State Radio company. He will appear in a television special set for the Spring.

**Henry Fonda,** the actor, has signed a contract with the Golden State Radio company. He will appear in a television special set for the Fall.

**Jettie Smith,** the singer, has signed a contract with the Golden State Radio company. She will appear in a television special set for the Winter.

**Betty White,** the actress, has signed a contract with the Golden State Radio company. She will appear in a television special set for the Spring.

**Arthur Clooney,** the actor, has signed a contract with the Golden State Radio company. He will appear in a television special set for the Fall.

**Bette Davis,** the actress, has signed a contract with the Golden State Radio company. She will appear in a television special set for the Winter.

**Jackie Gleason,** the actor, has signed a contract with the Golden State Radio company. He will appear in a television special set for the Spring.

**Bob Hope,** the actor, has signed a contract with the Golden State Radio company. He will appear in a television special set for the Fall.

**Doris Day,** the actress, has signed a contract with the Golden State Radio company. She will appear in a television special set for the Winter.

**Humphrey Bogart,** the actor, has signed a contract with the Golden State Radio company. He will appear in a television special set for the Spring.

**Ingrid Bergman,** the actress, has signed a contract with the Golden State Radio company. She will appear in a television special set for the Fall.

**Marilyn Monroe,** the actress, has signed a contract with the Golden State Radio company. She will appear in a television special set for the Winter.

**Rock Hudson,** the actor, has signed a contract with the Golden State Radio company. He will appear in a television special set for the Spring.

**Paul Newman,** the actor, has signed a contract with the Golden State Radio company. He will appear in a television special set for the Fall.

**Burt Reynolds,** the actor, has signed a contract with the Golden State Radio company. He will appear in a television special set for the Winter.

**Steve McQueen,** the actor, has signed a contract with the Golden State Radio company. He will appear in a television special set for the Spring.
THE RADIO PROGRAMMING FORUM
JUNE 7-8-9, 1968
The New York Hilton, New York City

FRIDAY, JUNE 7
2:00 P.M. - 3:30 P.M.
SESSION 1 NEW TRENDS AND INFLUENCES IN RADIO
Chairman: Harvey Glasscock, General Manager
WNEW, New York City
Management’s Involvement in Radio Programming
Elmo Ellis, General Manager
WSB, Atlanta, Ga.
Radio Programming as a Force in Moving Consumer Goods
Edmond Bunker, Vice-President
Interpublic, Inc., New York City
Radio Station-Record Company Relations
Gordon B. McLendon, President
McLendon Broadcasting Corp., Dallas, Tex.

SATURDAY, JUNE 8
9:00 A.M. - 10:30 A.M.
SESSION 2 MODERN COUNTRY MUSIC
Traditional vs. Modern Country Music
Jay Hoff, Vice-President
Station Operations, KRAK, Sacramento, Calif.
Should You Switch to Country Music—How?
Bill Hudson, President
Bill Hudson Assoc., Inc., Nashville, Tenn.

SESSION 3 WHAT’S HAPPENING IN R&B?
How We Made R&B No. 1
Lucky Cordell, Program Director
WVON, Chicago, Ill.
Why R&B Stations Are Worrying About Demographics
Bill Summers, General Manager
WLW, Cincinnati, Ohio

SESSION 4 EASY LISTENING AND HOW TO USE IT
The Changing Sounds on Easy Listening Stations
Ken Gaines, Program Director
WHK, Cleveland, Ohio
Forget the Hits and Play Good Music to Build an Audience
Jon Holiday, National Program Consultant
Bonneville Int’l Corp., Kansas City, Mo.

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, Calif.
San Francisco, Calif.

SESSION 6 TRENDS IN FM
The Explosion Called FM
Abe J. Voron, President
Nat’l Assoc. of FM Broadcasters
What Format Works Best on FM and How to Program It
Walter A. Schwartz, President
ABC Radio Network, New York City
10:45 A.M. - 12:15 P.M.
SESSION 7 RADIO PROGRAMMING PERSONNEL
Hiring, Care and Feeding Your Program Group
Paul Drew, Programming Consultant
WIBG, Philadelphia, Pa.
How to Move Up in a Radio Career
Gene Taylor, General Manager
WLS, Chicago, III.

SESSION 8 HOW RATINGS WORK
Laurence Roslow, Associate Director
Pulse, Inc., New York City
Roger Hoek, V.P. Radio Sales
American Research Bureau, New York City
Frank G. Stisser, President
C. E. Hooper, Inc., New York City

SESSION 9 THE AIR PERSONALITY
Should the Deejay Control His Own Show?
Paul Berlin, Deejay
KNX, Los Angeles, Calif.
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
WABC, New York City
Promotion Off the Air
Jerry Glaser, General Manager
WNOX, Nashville, Tenn.

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

12:30 P.M.
LUNCHEON
HOW MUCH FREEDOM FOR THE DEEJAY?
Nicholas Johnson, Commissioner
Federal Communications Commission

SESSION 12 PROGRAMMING COUNTRY MUSIC
Success With Part-Time Country
Mike Hoyer, DeeJay
WHO, Des Moines, Iowa
Getting the Teens With Country
Bill Bailey, Program Director
KJKK, Houston, Tex.

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

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

SESSION 15 PROGRESSIVE ROCK
How to Make It on a Hot 100 Station
George Brewer, Program Director
WXIX, Cleveland, Ohio
How to Program Progressive Rock Full Time
Ron Elz, Operations and Program Director
KESI, St. Louis, Mo.

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

SESSION 17 PROGRAMMING AND RECORD PROMOTION
The Station’s Problem in Record Distribution
Enny Tannen, President
WEZ, Chester, Pa.
The Changing Scene in Record Promotion
David Moorehead, Nat’l Program Director
WOKY, Milwaukee, Wis.

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

SESSION 19 WHAT’S HAPPENING IN MUSIC TODAY
Felix Pappalardi, Record Producer
New York City
Danny Davis, Chief of A&R
RCA Victor, Nashville, Tenn.

SESSION 20 RECORD PROMOTION TODAY
Don Graham, National Promotion Director
Lenny Salido, National Promotion Director
Decca Records, New York City
Neil Bogart, Vice-President & General Manager
Buddah Records, New York City

SUNDAY, JUNE 9
10:00 A.M. - 12:00 P.M.
SESSION 21 THE PLAYLIST—LONG? SHORT? HOW? WHY?
Bill Drake
Drake-Chenault, Los Angeles, Calif.
Russ Barnett, Director of Programming
KMPC, Los Angeles, Calif.
Dan Ovens, Director of Reviews and Charts
Billboard

SESSION 22 BILLBOARD—CONCURRENT SATURDAY SESSIONS
SESSIONS 2 & 7
Harold Kreiselin, President
Plough Broadcasting, Memphis, Tenn.
SESSIONS 3 & 8
Frank Ward, Programming Consultant
New York City
SESSIONS 4 & 9
Ted Randall, Programming Consultant
Los Angeles, Calif.
SESSIONS 5 & 10
William Meeks, President
PAMS, Inc., Dallas, Tex.
SESSIONS 6 & 11
Howard Kester, Vice-President & General Mgr.
KYA, San Francisco, Calif.
SESSIONS 12 & 17
Lee Zhito, Editor-in-Chief
Billboard, New York City
SESSIONS 13
Don Ovens
Billboard, New York City
SESSIONS 14 & 18
Robert Wogan, Vice-President, Programs
NBC Radio Network, New York City
SESSIONS 16 & 20
Hal Moore, Program Mgr.
WWYC, Cleveland, Ohio
SESSIONS 15 & 19
Murray (The K) Kaufman

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**DIANA ROSS & THE SUPREMES—THINGS COME AROUND TO ME**

Flipped from the Rolling Stones' hit, this one's sure to catch the ear of the rock 'n' roll listener everywhere. The Supremes are on a roll, and this one's sure to catch the ear of the rock 'n' roll listener everywhere. **THE PRECISIONS—A PLACE**

Flipped from the Rolling Stones' hit, this one's sure to catch the ear of the rock 'n' roll listener everywhere. The Precisiones are on a roll, and this one's sure to catch the ear of the rock 'n' roll listener everywhere.

**HARRY BELAFONTE—BY THE TIME I GET TO PHILADELPHIA**

Flipped from the Rolling Stones' hit, this one's sure to catch the ear of the rock 'n' roll listener everywhere. Harry Belafonte is on a roll, and this one's sure to catch the ear of the rock 'n' roll listener everywhere. **JANE MORGAN—LOOK WHAT YOU'VE DONE TO ME**

Flipped from the Rolling Stones' hit, this one's sure to catch the ear of the rock 'n' roll listener everywhere. Jane Morgan is on a roll, and this one's sure to catch the ear of the rock 'n' roll listener everywhere. **JIMMY GLUMER—THREE SQUARES**

Flipped from the Rolling Stones' hit, this one's sure to catch the ear of the rock 'n' roll listener everywhere. Jimmy Glumer is on a roll, and this one's sure to catch the ear of the rock 'n' roll listener everywhere. **BURL IVES—I'LL BE YOUR BABY TONIGHT**

Flipped from the Rolling Stones' hit, this one's sure to catch the ear of the rock 'n' roll listener everywhere. Burl Ives is on a roll, and this one's sure to catch the ear of the rock 'n' roll listener everywhere. **ETERNITY'S CHILDREN—MRS. BLUEBIRD**

Flipped from the Rolling Stones' hit, this one's sure to catch the ear of the rock 'n' roll listener everywhere. Eternity's Children is on a roll, and this one's sure to catch the ear of the rock 'n' roll listener everywhere.
His own HAIR.
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“A smash hit! The most exciting entertainment in town!” WALTER WINCHELL
“The only new concept in musicals on Broadway in years!” NBC-TV
“What puts the curl in ‘Hair’ is the sound. It tries almost everything!” LIFE
“‘Hair’ is alive! The rock score by Galt MacDermot makes most Broadway show tunes seem as canned as Muzak.” PLAYBOY
“Galt MacDermot ... an authentic voice of the popular culture.” NEW YORK TIMES

Produced by Rick Shorter
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL &amp; NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>GLEN CAMPBELL</td>
<td>New Little One (MGM) CS 32201 (5)</td>
</tr>
<tr>
<td>24</td>
<td>HERB ALPERT &amp; THE TIJUANA BRASS</td>
<td>-Nada (GAP) CS 32624 (5)</td>
</tr>
<tr>
<td>18</td>
<td>GLEN CAMPBELL</td>
<td>-The Time I Got to Phoenix (Dot) CS 32729 (5)</td>
</tr>
<tr>
<td>50</td>
<td>BEATLES</td>
<td>Sgt. Pepper's Lonely Hearts Club Band</td>
</tr>
<tr>
<td>63</td>
<td>44</td>
<td>DOORS</td>
</tr>
<tr>
<td>14</td>
<td>39</td>
<td>RASCALS</td>
</tr>
<tr>
<td>8</td>
<td>62</td>
<td>JAMES BROWN</td>
</tr>
<tr>
<td>22</td>
<td>58</td>
<td>JUDY COLLINS</td>
</tr>
<tr>
<td>26</td>
<td>51</td>
<td>LESTER BROWN</td>
</tr>
<tr>
<td>12</td>
<td>37</td>
<td>ROTARY CONNECTION</td>
</tr>
<tr>
<td>15</td>
<td>57</td>
<td>SMOKEY ROBINSON &amp; THE MIRACLES</td>
</tr>
<tr>
<td>63</td>
<td>55</td>
<td>ANITA KERR / ROG MCGUIRE / SGT SEAN STRINGS</td>
</tr>
<tr>
<td>16</td>
<td>52</td>
<td>UNION GAP</td>
</tr>
<tr>
<td>17</td>
<td>56</td>
<td>JIMI HENDRIX EXPERIENCE</td>
</tr>
<tr>
<td>30</td>
<td>58</td>
<td>VANILLA FUDGE</td>
</tr>
<tr>
<td>6</td>
<td>64</td>
<td>STEVE WONDER</td>
</tr>
<tr>
<td>8</td>
<td>71</td>
<td>BAY CHARLES</td>
</tr>
<tr>
<td>23</td>
<td>65</td>
<td>LALO SCHIFRIN</td>
</tr>
<tr>
<td>9</td>
<td>77</td>
<td>EL MARTINO</td>
</tr>
<tr>
<td>36</td>
<td>67</td>
<td>FOUR TOPS</td>
</tr>
<tr>
<td>29</td>
<td>61</td>
<td>ARTHO PER KINGS RESTAURANT</td>
</tr>
<tr>
<td>13</td>
<td>68</td>
<td>GLEN CAMPBELL</td>
</tr>
<tr>
<td>5</td>
<td>79</td>
<td>JOHN DENVER</td>
</tr>
<tr>
<td>12</td>
<td>67</td>
<td>MOTHERS OF INVENTION</td>
</tr>
<tr>
<td>11</td>
<td>63</td>
<td>VICKI CARR</td>
</tr>
<tr>
<td>16</td>
<td>72</td>
<td>CHAMBERS BROTHERS</td>
</tr>
<tr>
<td>13</td>
<td>77</td>
<td>RANSON LEWIS</td>
</tr>
<tr>
<td>5</td>
<td>90</td>
<td>REV. MARTIN LUTHER KING JR</td>
</tr>
<tr>
<td>2</td>
<td>92</td>
<td>TEMPTATIONS</td>
</tr>
<tr>
<td>34</td>
<td>74</td>
<td>SOUNDTRACK - Dr. Dolittle</td>
</tr>
<tr>
<td>77</td>
<td>53</td>
<td>TEMPTATIONS</td>
</tr>
<tr>
<td>30</td>
<td>75</td>
<td>SOUNDTRACK - Camelot</td>
</tr>
<tr>
<td>51</td>
<td>59</td>
<td>ENGELKERT HUMPERDSCHEN</td>
</tr>
<tr>
<td>14</td>
<td>78</td>
<td>MANHATTAN &amp; HIS ORK - The First Golden Era</td>
</tr>
<tr>
<td>7</td>
<td>81</td>
<td>TONY BERRY</td>
</tr>
<tr>
<td>9</td>
<td>84</td>
<td>ERIC BURDON &amp; THE ANIMALS</td>
</tr>
<tr>
<td>13</td>
<td>85</td>
<td>STEPPENWOLF</td>
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<td>IRON BUTTERFLY</td>
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<td>JAMES BROWN</td>
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Artists, Titles, and Numbers listed as of June 1, 1968.
Debut disc with HIT written all over it! Out of Rick Hall's Fame Productions, Muscle Shoals, Alabama. Capitol's Crazy Horse.
Get it now through your CRDC guy.
Crazy Horse. 1300 b/w "I'm Down So Low"
### Top Lps A-Z (Listed by Artist)

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<th>Artist</th>
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<td>Sammy Davis, Jr.</td>
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Compiled from National Retail Stores by the Music Industry Chart Department and the Record Market Research Department of Billboard.

Continued on page 84
PIGMEAT MARKHAM

THE MAN WHO ORIGINATED THE EXPRESSION.

"HERE COME THE JUDGE"

CHESS 2049

ONE OF THE YEAR'S FUNNIEST AND MOST EXCITING RECORDS!
This is the first of the young group from South Africa currently scoring in the U.S. with the "Master Jack" single. The two small hands, made of interlocking fingers, make the "Master Jack" sound like a child's action. This, in turn, makes the song sound like a Christmas present for the audience. The result is a popular hit song for the U.S. following.

"AMERICAN MAGIC"--Paul Maurer & His Orchestra. RCA Victor LPM 2051 (S). Maurer's successful blending of Gallic and Anglo-Saxon pop standards is done with taste and imagination. The arrangements are lush but not sickly, whether it be the Leroy McCarney "Majella" or the Charles Aznavour "The World We Knew."

"MACKINNON PARK"--Ray Charles Singers, Command 55-8247 (S). Ray Charles has a sound and style that brings exciting new images to current pop hit songs. In this, he does it in "Mackinnon Park." "Do You Know the Way to San Juan?" "Havana," "Valley of the Dolls" and "Love Is Blue," among others, with that special Charles twist.

"DEATH IN THE FAMILY"--Arthur Ley. Smith's 395-0756 (S). Ley Smith has a sound and style that brings exciting new images to current pop hit songs. In this, he does it in "Death in the Family." "Do You Know the Way to San Juan?" "Havana," "Valley of the Dolls" and "Love Is Blue," among others, with that special Charles twist.
CBS England Marches Ahead—Makes New Build-Up Plans

Coast Tradestores to Form 'Cool It' Unit

Media executive Peter Morgan is now comparably as active in the U.K. as Philip or Pye. In addition to its manufacturing and sales and export operation, CBS Records England is re-tasking its domestic unit in custom pressing and in London's musical theater. The custom pressing business has developed to such an extent that plans are now in the works to increase the plant's capacity by 30 percent. The pressing plant now processes on two shifts a day and will now extend its operation to a third shift.

Musical Theater

In the musical theater area, CBS Records England has made prosperous inroads into the London productions of "Fiddler on the Roof" and the long-running "A Taste of Honey," a move to "Fiddler on the Roof" and "Charley Girl.

AID Records

AID Records England is currently riding strong with the original London cast of "Sweet Charity" and "Cabaret."

In the pop field CBS Records England is scoring with the Union Group's Andy Williams, "Can't Take My Eyes Off You," the Everly's "Rainbow Valley," the Tremeloes' "Hello, Hattie," and George Fame's "Clyde." The company is also scoring in the album market with"Walkin'" by Andy Williams, the Byrds, Fleetwood Mac, the Peppermill and George Fame.

CBSRecords England began its drive toward its 10 percent share of the market in the U.K. 7 years ago when its own identification started. The operation has been master-minded by Ken Glancy, who became president of the company in 1965. The company has at this time 550 people working for it in England, including 60 salesmen. About 90 percent of the company's business is built up by its own distribution network but the growth pattern indicates that the staff will be getting larger and its distribution network will be expanded. In addition, the company has its own roster of artists which include the Tremeloes, the Love Generation, the Moody Blues, the Manfreds, the H discriminate New Yorkers in the U.K. Among the Columbia Records artists on tap, newly signed by CBS, is the Milkshakes. A co-ordinated CBS Records England Build-up by Andy Williams, Cash and Simon & Garfunkel.

Broadcasters Swing Into Anti-Riot Action

A time of crisis in all Negro communities was during the period following the death of Dr. Martin Luther King Jr. Like many radio stations, KDIO in Denver switched to gospel music and to a social consultant manager Lee Shubert. "We started playing music until 1 p.m. the next day. At this time, we started back with our normal programming, although somewhat subdued. We put our outstanding Negro personality, Dr. Daddio, on the air. He started on the air for some 12 hours. This man is well known and much respected in the Negro community. I think by deeper phone and personal interviews, he is helping to bring about a solution to the situation. Air personality Bob Allen conducted two half-hour sessions with young people and with members of the NAACP."

"We featured many taped comments from city officials praising Denver's Negro community, "Denver suffered no violence last summer or in the recent situation. Hopefully, we'll be able to avoid this sort of thing this summer, KDIO is the Denver station that is promoting Denver's Negro community. It will be our responsibility to keep this community co-ordinated and close-knit during time of stress. It is also our responsibility by sensible handling and by proper news handling to serve all of Denver by keeping the lines of com- munication open at all times between Negro and white."

Petersen in Europe to Form Distrib Net for Pete Label

LOS ANGELES—After setting up distribution in the U.S. for his Pete Records label, Chris Petersen of The Petersen Co., is in Europe to form an international distribution network. Pete Records, an arm of Petersen's Co. Finland TV commercials producer, has 35 distributors in the U.S., and is looking for co-ordinated relationships in Germany, Holland, Belgium, England, Sweden, Switzerland and Italy. New York and Toronto distribute Pete Records in Canada.

New York general manager of Pete, has signed seven acts, including Gogi Grant, Michael Whalen, Carol Strome, John Brabey, Kiny Vassey and Pat banks. Among the signees on Pete will have an opportunity to appear on TV commercials and film under the Pete banner.

The parent company produces film and TV commercials each year, Petersen also produces film for Yorke foreign govern- ment commercials, business and industrial firms and the U.S. military.

Music from all the Petersen ventures will be published through a new ASCAP (American Society of Composers, Authors and Publishers) and Pete (ASCAP), with Pete Records releasing 15-20 albums the first year. Pete will also cover contemporary rock, country, pop and children's blues.

Pete will produce its own three and four-minute promo- cations, which will be produced through its film and special projects division.

Kirsten said Pete will set up a tape operation in all configuration. The initial product for both home and auto will come out within 90 days.

Joyful Noise

organ, guitar, sax, harp, spon- ders, organ, piano, reed, tambourine and harmonica. His brothers, David, played, guitar, kazoo, piano, and Eric von Ammon plays drums, bass, alto, trumpet, piano, and flute, and nine finger cymbals. ERIE PAIGE

Cosby to Exit WB in August To Join Own Record Firm

formed its own production-recording-publishing companies in include Bill Medley of the Righteous Brothers, Leo Hazlewood, Bobbie Gentry and the Sandells. The latter has recorded one album for the label and has just released its second. Cosby has cut eight albums for Warner Bros., including two

A Flock of Albums Out on Mainstream

NEW YORK—Albums by The Amboy Dukes, Carmen Mac- Rae, Morgan King and Hugo Mather’s new CBS subsidiary, Mainstream Records, along with a six-album release in the low- price Time shop series. The Time disk features music of Spain, Italy and Mexico, plus collections of pop, country and banjo material.

(Content from page 1)

Smith who has contacted A.M., Capitol, and the AMAs regarding participation in the program. This week he holds his first meeting with AMAs.

"The record industry has the greatest tie of communication of all the entertainment fields to young people in the ghetto," Smith said. "The intention is to develop a "blueprint" program to help stem any "hot summer" in the community. One idea, which defectives formulate could be applicable in other communities, is the development of unskilled, unemployed per- sons."

Shows & Parties

"Specifically, we are talking about running shows, block parties, dances, establishing recreation centers in ghetto areas," Smith said. "The record industry will provide the wherewithal, but we want the local community to run the programs. In this vein, a job lot with jazz ballad Ray Charles, is to name the names of local people to contact.

A Job Lot

Besides helping develop recreation centers, Smith envision the record industry establishing a job lot for "unskilled and semiskilled, all businesses in the record market".

Additionally, he looks to developing incentives to keep young people out of trouble. He has set up an album giveaways and invitation to concerts are two immediate ideas.

Smith believes $100,000 can be easily raised from local communities, which can be all directed to renovating buildings and buying supplies for block parties. The executives do this."

ALEX KRAMER, right, chairman of the Bedside Network's executive committee, receives an award at the 20th anniversary ball of the Bedside Net- work, at the New York Hilton. With the presentation are left to right, Dr. Leon Rockford, director of the Franklin Delano Roosevelt V.A. Hos-

Colgate U. Group to Hold King Benefit

HAMILTON, N. Y.—The Association of Black Collegians at Colgate University will hold a social benefit fund raising at noon on Thursday, March 12. Help is needed to raise money with a benefit show at the school for its Martin Luther King Scholarship Fund. The fund is designed to enable outstanding Negro students to attend Colgate. Cost of a col- lege education at the school is $4,000.

In a letter to Billboard, Richard and Kessel, chairman of the Col- leges social committees, distributed lists and records to meet their obligations. The benefit program, Kessel can be reached at Colgate.

June 1, 1968, billboard
**Executive Turntable**

- **Continued from page 5**

Reuter Marty Thau, Evanoff had been regional sales and promotion manager for Liberty Records before his appointment to Team.

Joseph A. McHugh has been appointed sales manager of Channel Marketing, manufacturers of tape cartridges and cassette accessories for the home and automotive markets. McHugh had been with TelePro Industries as sales manager for the past two-and-a-half years. McHugh will be based at Channel Marketing’s New York office.

Tom Rogan has been named national promotion director for Bob Crewe Productions. Formerly with Liberty Records for two years as promotion and artist relations director, Rogan began in the record business with a 10-year stint at Capitol Records, where he was involved in sales and promotion.

Jack Finck has joined Universal Attractions as head of the newly created TV department. Also joining Universal is Bill Cureton, as assistant to Larry Myers, head of the theater and club department.

Michael Harn appointed head of Memnon Artists Co., a management firm based in Glen Cove, N. Y.

Frank Henry has been appointed manager of Polydor Records, Canada’s newly established Quebec branch. Henry joined Polydor early this year as a salesman after several years as sales and promotion representative with Capitol Records’ Quebec branch.

Neil C. Talmadge has been named director of advertising and public relations for the Lear Jet Stereo Division of Lear Jet Industries. Talmadge fills a post left vacant by the recent promotion of George Bedich to manager of the newly created factory branch which will handle the distribution of Lear Jet Stereo Products in the Metropolitan Detroit area.

Kenneth F. Mansfield has been appointed national promotion manager for Capitol Records.

Myron L. Levinson, national traffic manager for Capitol Records, has been elected to the board of directors of Trafic Manager Conference of California.

Don Sanders has joined Munz Stereo-Pak as Northern regional sales manager. He was formerly national sales manager for Shelby Singleton Productions.

Barbara Haskell joined Fred Raphael Music, Inc., publishing firm, as West Coast representative.

Douglas Arango has been named to head West Coast operations for Fourways Production Co., a Hollywood-based film, TV and music publishing complex formed by producer-writer Marty Roth. Arango formerly worked as an independent screen writer and music consultant to film houses.

Byron Melcher has been appointed manager of promotions for the Thomas Organ division of the Thomas Organ Co. Melcher had been district manager in Texas for both Thomas and the Vox lines.

David Geffen has joined Ashley Famous Agency. In his new assignment, Geffen, who had been with the William Morris Agency, will work closely with Ted Ashley, president of the AF, in the acquisition of talent as well as properties for motion pictures and TV.

Mercury Record Corp. has realigned several posts on the West Coast due to stepped-up activities. Bob Sorensen, who has served a dual role as West Coast district sales manager and head of ad operations on the West Coast, will now concentrate full-time on the ad aspects of his job. Taking on his district sales managerial duties is George Stein, who has been manager of Mercury’s Merrec distributors for Los Angeles since August 1966. Replacing Stein is Stan Hickman, who has been assistant branch manager for the past two years. Hickman’s post will be secured by Dave Block, who has worked the past 12 years as a salesman at Merrec in Los Angeles.

Topper Schroeder, Mercury promotion manager, has been named manager of the Mercury Record Corp. Merrec Distributing branch in Chicago.

Sandi Spidell has been promoted to manager of West Coast administrative services for Columbia Records’ artists and repertoire. She’ll report to Robert Ciotti, the department’s manager.

Bob Hamilton has been appointed national promotion director at Roulette Records. He will work with Red Schwartz, label’s national sales manager.

Philip A. Johann Jr. has joined Audio Matrix, Inc., as vice-president in charge of sales. He had been general manager and sales manager of Mastercraft Record Plateing, Inc., since that company was formed in 1948.

Danny Alvino has been named branch manager of Liberty Records Distributing Co. of Georgia, and John Mesler will take over as branch manager of Liberty Records Distributing Co. of Florida.

Jack Daniels, an R&B producer since 1963, has joined the Mercury Record Corp. in Chicago, as a full-time talent recording executive. Daniels, a veteran blues artist and songwriter in the R&B field, brings with him Junior Wells and his Chicago Blues Band, who are completing an album to be released on the company’s Blue Rock label.

**Executive Turntable**

**IN THE TRADITION OF SAM COOKE AND OTIS REDDING**

**...A NEW STAR EMERGES**

**"YOU KEEP ME HANGING ON"** S 2608

_from his latest LP "NO SAD SONGS" S 15004

"JOE SIMON MAY BECOME THE HEIR TO OTIS REDDING’S AND SAM COOKE’S FOLLOWINGS. HE HAS THE VOICE AND THE FEELING TO ASSUME SUCH A ROLE."

— LOS ANGELES TIMES Review April 14, 1968

**SOUND STAGE 7 RECORDS**

A DIVISION OF MONUMENT RECORD CORP.

**JUNE 1, 1968, BILLBOARD**