

The  
International  
Music-Record  
Newsweekly

## Radio Forum a Programming Milestone

### Pocket Disc as Theft-Breaker

By PAUL ACKERMAN

NEW YORK — Plans for the kickoff of the Pocket Disc, the Americom Company's 49 cent, 4-inch plastic vinyl single, are nearing completion and will center on the idea that this record solves the dealer's pilferage and stocking problems.

Meanwhile, Americom has allocated a substantial promotional fund which will be administered by Consolidated Distributors, who will handle the merchandising of the Pocket Disc in the Northwest test area during Sept. 15 to Jan. 31. It was also learned that Americom has completed arrangements for the manufacture of vending machines and racks. These are extremely pilfer-resistant and each holds about 600 records.

It was also learned that there are now more than 10 million which are compatible with the Pocket Disc. Figures supplied by the Japanese Export Trade Organization indicated that be-

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### UA & Liberty in Operational Tie— Make Distrib, Sales, Staff Shifts

By ELIOT TIEGEL

LOS ANGELES—A consolidation of the operational functions of United Artists Records and Liberty Records is under way. Both UA and Liberty are under the corporate umbrella of the parent Transamerica Corp.

Liberty's company-owned branches have begun handling the UA family of labels locally, and in New York, Atlanta, Philadelphia, Cleveland, Chicago, St. Louis, Memphis and New Orleans. In cities where Liberty and UA have separate independent distribution, the decision to consolidate will be left to the label managers, says Al Bennett, Liberty's president and newly elected member of the United Artists Corp. board of directors.

Under the new structure, UA Records will become a wholly owned subsidiary of Liberty Records, with the latter a wholly owned subsidiary of UA Pictures. It is now Bennett's responsibility to supervise the entire record/music operation of the parent San Francisco-headquartered conglomerate.

In moving swiftly to establish its operational pathways, Bennett has transferred Bob Skaff, Liberty's vice-president for product and promotion to New York. The Liberty group will move to the United Artists building. Thus UA—UA Latino, UA International, Solid State, True Action, Veep, Tale Spinners, Ascot and Unart; Liberty, Imperial, Blue Note, World Pacific, Pacific Jazz, Soul City and Minit will be under one roof.

UA will function as an autonomous division of the record operation just as Imperial and the other Liberty labels are doing. But there have been a number of major personnel changes. Mike Stewart, UA's former record president, is now executive vice-president in charge of all publishing companies, including Liberty's own Metric operation. Mike Gould, head of Metric here, has resigned. Murray Deutch continues as general professional manager of all the companies.

Heading the UA division is Mike Lipton, now vice-president-general manager, elevated from a marketing position. Bennett is likely to also bear the title of president of UA Records.

In addition to taking over a good share of UA's record distribution (with Liberty's staff salesmen now handling the UA lines), such functions as accounting and manufacturing are being integrated.

The company's New York office is now directing the Metric

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### 500 Attended Historic Event

By CLAUDE HALL

NEW YORK — The First Annual Billboard Radio Programming Forum, held June 5 and 6, was a milestone in radio programming — attracting nearly 500 industry leaders. The historic event brought here the major programming experts — station managers, program directors, music directors, and air personalities — from not only throughout the nation, but from other countries.

A flood of telephone calls and letters have come in regarding next year's Forum, and plans are under way to make it bigger than this year's event.

The impact of the Forum is making itself felt across the nation. Several station managers attending the Forum, for example, were there studying the ways and means of changing

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### Singles Sales Dip Checked

By HANK FOX

NEW YORK — Sales of singles records, which have been soft for several months, are moving out of the slump. For the four-week period ending April 20, singles sales in both rack-serviced and non-rack outlets combined rose 10.6 per cent.

Also, the industry's dollar volume from album sales, now one year after the monaural price increase, has sharply risen per unit sale. Gross income per unit sale at manufacturer's suggested retail price has jumped from an average \$4.38 during the second quarter of 1967 (pre-increase) to an average of \$4.92 during the first three months of this year, according to Bill-

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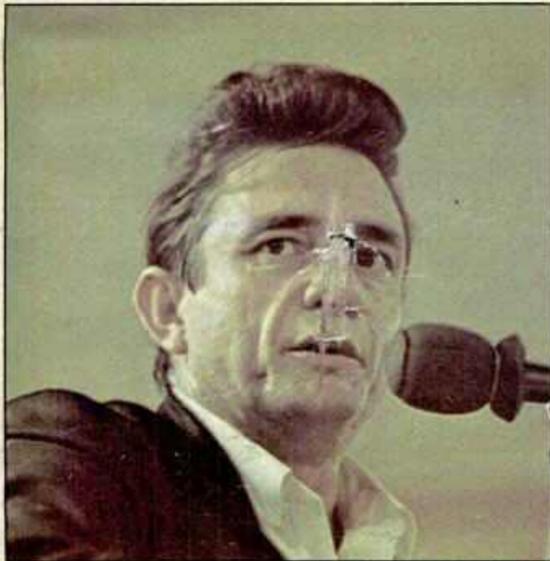
### 'Old' Rockers' Comeback Bid

By MIKE GROSS

NEW YORK—The revival of rock 'n' roll is beginning to take on new dimensions, as many of the top recording acts of the past attempt to hit the comeback trail into today's market. Some of these acts are retaining their original music style while others are changing over to today's sounds. Both types of groups are encountering a generation gap in which the average consumer does not remember, or has never heard of the yesteryear hit-maker. In attempting to close this generation gap, the acts are now also trying to bridge a sound gap.

Among the acts on the comeback route are Junior Wells, the Shirelles, the Zodiacs and Mary Wells. Abe Chayet, product manager of Mercury's Blue Rock label, reports that the recent signings of Junior Wells and the Shirelles will result in

*(Continued on page 86)*



Johnny Cash, always at the top of the country charts, is now re-exploding on the pop scene. His new single, "Folsom Prison Blues," is soaring up the charts. Johnny is being rediscovered everywhere from Underground to Top 40, and his new album, "Johnny Cash at Folsom Prison" (with the single), is naturally headed for the top, too.

(Advertisement)



Elizabeth is a name which evokes a memory in almost everyone . . . the music of the group Elizabeth strikes a similar chord of universality. Elizabeth officially debuted in Philadelphia (their home base) during the fall of 1967. A few months later, they were signed exclusively to Vanguard Records. The label has just announced the release of a first single, "Mary Anne," and a first album, "Elizabeth."

(Advertisement)

#### SPECIAL FEATURE

#### The Cassette in America

A Report Sponsored by Norelco

See Center Section

(Advertisement)

## THE INCOMPARABLE WORDS OF DR. MARTIN LUTHER KING, JR.



GORDY G-929



I

# HAIR:

## The long and the short of it.

- 1. It's Broadway's turned-on sensational new musical smash!
- 2. Victor has the Original Broadway Cast Recording



# RCA

# Buddah Gets 650G in Orders at N. Y. Meet

NEW YORK — Buddah Records, a 10-month-old subsidiary of Kama Sutra, held its first national convention at the City Squire Motel here Friday through Sunday (7-9) and reported sales to distributors of \$650,000, most of it from the label's 17-album catalog.

The convention kicked off Friday (7) with the world premiere of the Kastenez-Katz Singing Orchestral Circus at Carnegie Hall (see separate story). At the business session the following morning, eight albums were introduced. Artists are the Ohio Express, Lemon Pipers, Salt Water Taffy, Zalman Yanovsky. Speakers were Neil Bogart, Buddah general manager; Artie Ripp and Phil

Steinberg, Kama Sutra presidents; Marty Thau, national promotion manager; Cecil Holmes, r&b promotion director; Art Kass, Kama Sutra executive vice-president, and Lennie Evanoff, national sales manager for Team Records, the new Kastenez-Katz label which Buddah distributes.

Edward Thomas, president of Curtom Records, which Buddah will distribute (Billboard, June 15), announced that Curtis Mayfield will produce for the label. The first Curtom Impressions release under the new distribu-

*(Continued on page 87)*

# In-Store Spots Will Push New Atlantic Product, Distributors Told

By MIKE GROSS

NEW YORK — In-store spot commercials will play a key role in the promotion of the Atlantic-Atco product introduced to distributors at sales meetings held Friday (14) in New York, St. Louis and Los Angeles.

The in-store spot commercial is virtually a new approach to record promotion, and, according to Len Sachs, it's bound to become a highly competitive area in the very near future.

Atlantic has developed two kinds of spot commercials for the in-store play. One is of a

general nature that goes over the loudspeakers into all of the store's various departments. The other is a more definitive pitch that will be directed at a hipper audience and played in the record department alone.

The in-store and in-department commercials are being sent to all distributors and salesmen, as well as to rack jobbers and record department buyers for use in discount stores, department stores, etc.

The commercials feature a segment from an album and a

verbal pitch. The pitchman is usually a radio personality.

## Radio Spots

The in-store drive will be supplemented by specially recorded disks for radio spots. The radio spots will push new albums by Aretha Franklin, Cream, Vanilla Fudge, Rascals, New York Rock & Roll Ensemble, Iron Butterfly and Bee Gees, among others. A single six-second spot on a seven-inch record is being sent to each promotion man and distributor. The six-second spots are available in tape form, ready for use.

In addition to the recorded commercials for in-store and radio exposure, Atlantic will continue its swing to TV films. Among the new promotional films to be sent to TV stations around the country is one featuring Atlantic's recent acquisition from England, Julie Driscoll & the Brian Auger Trinity.

And, to further support the new product, Atlantic has prepared promotional EP's of the new releases which will supplement the thousands of disk jockey albums being sent out for saturated radio promotion.

Atlantic has also devised a sales program to accommodate distributor problems and to stimulate sales by offering a special bonus incentive to distributors and salesmen.

## 35 Albums Bow

Thirty-five albums were introduced at the sales meetings. There were 22 albums unveiled under the Atlantic banner and 13 in the Atco line. In the Atlantic release were 13 pop al-

*(Continued on page 87)*

## WHERE TO SEND REVIEW DISKS

NEW YORK — Single records and albums that are submitted to Billboard for review should be addressed to the Record Review Department, Billboard, 165 West 46th Street, New York, N. Y. 10036.

Don Owens is Billboard's director of charts and reviews.

# NAMM Drops Dealer Session From Show

By RON SCHLACHTER

CHICAGO — The National Association of Music Merchants (NAMM) has dropped the record dealer sessions from its upcoming Music Show here because "no one is available to put it together."

This statement came from NAMM executive vice-president Bill Gard, who explained: "Since our dues were increased from \$50 to \$100, we lost many of the leaders in this area. Basically, there is no longer a phonograph record committee because of a lack of leadership."

"Our attendance was very poor at last year's session. You can't invite speakers and have

# RCA, Bob Allen in Production Tie

NEW YORK—RCA Records has tied up with songwriter Robert Allen on an independent record production deal. Allen's first effort in the RCA tie-up will be a "musical concept" called the Three Ring Circus.

The Three Ring Circus, on which Allen worked with arranger Ray Ellis, is said to be an attempt in music to offer the listener an opportunity to conjure up an infinite amount of mind-bending and swinging kaleidoscope images.

RCA's campaign for the Three Ring Circus will open

this week with a single, "Groovin' on the Sunshine." An album featuring the Three Ring Circus will be released in the near future.

The "Groovin' on the Sunshine" single will receive an extensive promotion by RCA. A three-minute-38 second, 16mm color promotion film, sound-synched to the single has been designed by RCA Records' art director Bob Jones. The film features about a thousand different images from flowers to gravestones, to stock footage from various TV programs to abstract sculpture.

In a unique move by the label, the single will be serviced to radio stations throughout the country in stereo only, while consumer copies will remain monaural only. A model dressed as a mime, emulating the four-color single sleeve, will personally deliver the record to radio stations in the New York area. Direct mailings of the single will be made to one-stops and coin operators throughout the country. A radio station consumer contest asking listeners for their definition of "Groovin'"

*(Continued on page 87)*

# London Plans Biggest LP Show for Distributors

NEW YORK — London Records has lined up the biggest album release in its history to present to distributors during a series of personal visits to distributors in late July. At present, the blueprint calls for the introduction of 50 albums.

The person-to-person approach for the introduction of its mid-year program was decided upon by Herb Goldfarb, London's national sales and distribution manager, "to find out, at first hand, the situation at the local level by being directly in touch with the sales personnel who are handling our product."

Goldfarb has scheduled a meeting in New York on July 18 for all London regional sales and promotion staffers from all key areas of the country for a full-dress discussion of the new product, and for a dress rehearsal of the actual sales presenta-

tion to be made to distributors.

The product will involve a heavy emphasis on classical material and will include a deluxe three-album opera package, a new full-length opera performance by Joan Sutherland and special limited edition sets of the complete symphonies of Tchaikovsky and Dvorak.

Also to be included in the classical portion of the release are 25 new albums in the firm's Stereo-Treasury series in the intermediate suggested retail price area of \$2.49. There will also be five new Phase 4 albums, including several new artists; new pop albums; and representative product from the various London-distributed labels including Deram, Parrot, Hi, and the Deramic Sound System pop line.

The person-to-person presentations are expected to begin July 22 and last for two weeks.

# GRT Will Release Request Product in U.S. and Canada

NEW YORK — Request Records, a leading firm in international recordings and distributed in the U. S. by RCA Records, has signed a contract with General Recorded Tapes, Inc., granting exclusive cartridge rights for the whole catalog for U. S. and Canada. The reported guarantee is in five figures. General Recorded Tapes will release most of the catalog, with initial selections to be offered shortly.

Request's catalog now includes more than 200 albums. Ninety more are in the can and are upcoming. This quantity of product will be added to when Hans Lengsfelder, Request Records president, travels overseas in August for a six-week recording trip. He will visit Germany, Austria, Holland, Turkey, London, Greece and Switzerland. Currently, Lengsfelder says the

them speak to 10 or 15 people. Only six to eight participated in the past years.

"Record dealers are an odd group. They're just not organization people. As for the future, the initiative will have to come from them if there is any rejuvenation of the committee."

One of the stalwarts through the years has been V. H. Andy Anderson, owner of the Record Center in Chicago. In August, 1966, Andersen and 33 other dealers met with NAMM to hear the organization's appeal for their support of the Music Show.

*(Continued on page 44)*

Request line now consists of music from 44 nationalities.

The international field, Lengsfelder says, is a healthy one; but it requires specialized knowledge. "Simply acquiring masters from record companies abroad is not the answer because many of these recordings are not suited to the English-speaking markets."

The buyers, according to Lengsfelder, consist of nationals of various nations and their descendants, and schools, libraries, collectors and travelers. Owing to import restrictions and overweight costs, tourists prefer to buy records of the countries they visit, in the U. S.

Request Records conducts extensive research to determine what the market wants. The firm has in its files thousand of reply-cards on which purchasers indicate their music prefer-

*(Continued on page 87)*



JERRY THOMAS (right), deejay and radio personality at WKRC, Cincinnati, and Dennis Wooley (left), who conducts his own five-day-a-week seg on WKRC-TV, break bread with Hugh Masekela during the latter's recent appearance at Mel Herman's Living Room in downtown Cincy. Masekela's new single, "Grazing in the Grass," is currently No. 32 on Billboard's Hot 100.

# New Division Set by MGM; Maher at Helm

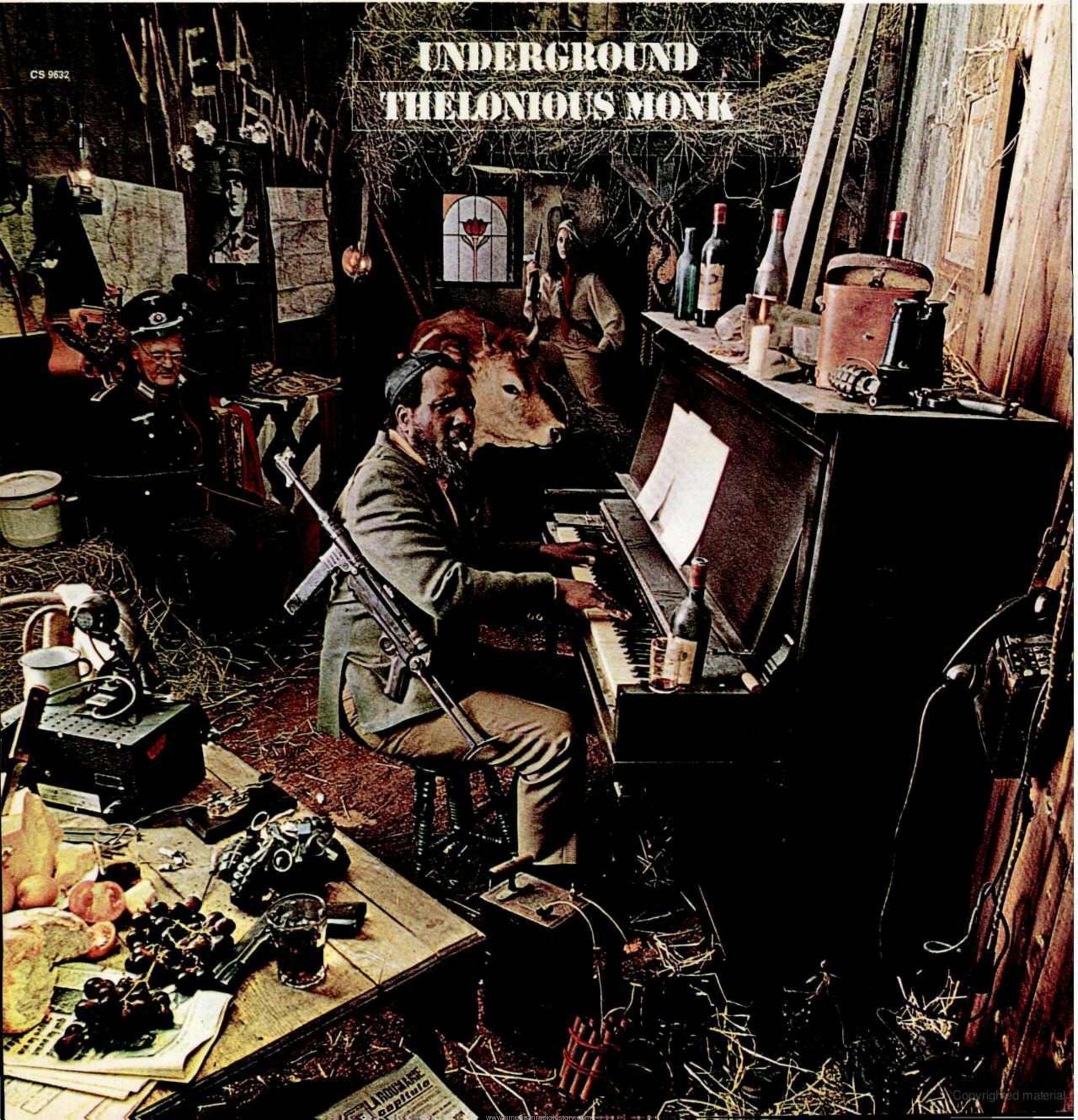
NEW YORK — MGM Records has established a Creative Services Division. Jack Maher, who had been advertising manager, has been named director of the new division which will oversee the operation of the various MGM Groups. A new advertising manager soon will be appointed. Sol Handwerker has been named MGM Group publicity manager. Harvey Cowen, producer of MGM Records "The Music Factory," syndicated hour show for college radio stations and Maher's assistant, now takes over as advertising and publicity manager for the Verve Group. Appointment to the Metro Group will soon be made. All will report to Maher.

Maher said that the new division's activities will encompass publicity, advertising, packaging of albums, display designing, and convention presentations—"anything that has to do with media, including radio and TV spot announcements. MGM Records president Mort Nasatir feels it's important to establish this type of organization now because the record business will sooner or later go audiovisual."

The new division will be responsible also for creating promotion campaigns for MGM artists. MGM will continue its hour "Music Factory" radio show for the next college season.

CS 9632

# UNDERGROUND THELONIOUS MONK



## A cover's not just a cover.

At Columbia Records, a lot of painstaking creativity is involved when designing our album covers. It's the same kind of care and sensitivity that goes into producing the record itself. And, frankly, it's had its rewards.

Over the years, a total of 100 art awards have been presented to Columbia for graphic excellence. We've received them from the foremost graphic societies in the country. The Art Directors Club of New York, the New York Society of Illustrators and The American Institute of Graphic Arts are just a few. This year nine of our album covers were selected for the 1968 Annual Exhibition of Advertising and Editorial Art. It is the largest

single group of covers ever chosen from any record company. We also won three awards from the New York Society of Illustrators and three more from The American Institute of Graphic Arts. Our closest competitor received only one. That should tell you what kind of creative force we have.

The Monk cover on the left is the most recent example of this creativity. It's destined for a 1969 art award, and we think it expresses our philosophy perfectly. How we create, not just construct, execute the execution and photograph the photograph.

We're proud of our covers. And we keep moving up. In innovation. And especially in public approval.

This One



JTBJ-U40-DF6F

# Billboard

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# Elektra: New Creative Center

LOS ANGELES — Elektra's local headquarters is turning into the company's creative center. One studio has already been constructed and Elektra is working on developing two more studios.

Additionally, Dave Anderle, the West Coast operations director says, the majority of the New York label's artists are moving here and are being recorded here.

From a two-person office last year, Elektra has expanded on the West Coast to a staff of 11, with an additional producer being sought now and three once the two new studios are completed.

Once all three studios are operational, the entire Elektra artist roster will utilize these facilities in the firm's two building complex at 962 North LaCienega Boulevard. The New York headquarters will remain the administrative nerve center.

**80% Cut on Coast**

Approximately 80 per cent of the label's pop music is recorded here, according to Anderle. Judy Collins, the leading folk singer, will record her next LP here as she seeks a new, amplified instrument association for her vocals. Elektra's None-such classical line, is considering studying the availability of talent here.

Pop musicians who record

here include the Doors, Love, Earth Opera, Tim Buckley, David Ackles, Nico, Holy Modal Rounders, Ars Nova and Paul Butterfield.

Anderle's staff includes Alan Emig, studio and building designer; engineers John Haney and Bruce Botnik, a&r man Barry Friedman, regional sales/promotion man Larry Ray and Paradox music group managing director Russ Miller. Elektra's four music companies, which fall under the Paradox banner, are now all being operated from the LA office.

**More Like House**

Elektra's local complex is designed more as a house rather than an office, Anderle explains. The studios are being designed away from a "clinical" appearance, adds Alan Emig. Colored lights with dimmers and colorfully designed isolation baffles add a bright mood to studio B—the first facility now and undergoing shakedown tests.

This 20 by 31-foot studio has a self-contained glass windowed isolation booth for vocalists. The control room, which also has colored lights, is equipped with a Sound Technique control board from England, a number of Dolby noise reducers, four live echo chambers, a moot synthesizer (for special effects) and specially built JBL speakers.

Studios A and C will be lo-

cated in the second building, with A the second performance room and C the overdub facility. A's floor will rest on adjustable springs, Emig explains, to eliminate street noise which travels through the earth.

The electronic equipment is thought of by the engineering staff as musical instruments and there is a close relationship between Emig's staff and the producers who are involved with modern recording techniques and group sounds.

In what sounds like a reversal of an industry trend, Elektra's Coast studios will try to return to direct, live recording, Emig says, rather than continue taping a session in segments.

## Free Jazz for Youths Offered

NEW YORK—George Wein, president of Festival Productions, Inc., has made arrangements with the National Entertainment Committee for Youth Opportunity to provide 500 free tickets at each of the Jazz Festivals he will present in 17 cities in the U. S. this summer.

The tickets will be distributed to underprivileged youth in each of the cities, through offices of the Youth Coordinator, in co-operation with the mayors' programs for youth opportunity.

The "Jazz Festivals" will play the following cities: Pittsburgh (June 23); Dallas (July 12); Houston (July 14); Omaha (July 19); Denver (July 20); Oklahoma City (July 21); Phoenix (July 26); Oakland (July 27); San Diego (July 28); Rochester (Aug. 2); Detroit (Aug. 3-4); Kansas City (Aug. 9); St. Louis (Aug. 10) Cleveland (Aug. 11); Chicago (Aug. 16); Cincinnati (Aug. 17); Memphis (Aug. 18).

## M&L Debuts With 'Salesman' Master

LOS ANGELES — Newly formed M&L Records debuts with the purchased master of "Death of a Salesman," by the Mongrels, a Canadian group. Vice-President Boris Vanoff says the single was purchased from Franklin Records of Winnipeg. National promotion is being co-ordinated by Don Blocker. Company's offices are at 1735 N. Vine Street, Hollywood.



CY COLEMAN, right, chats with WJLB disk jockey Ernie Durham at a party for his MGM album, "The Age of Rock" at the Pontchartrain Hotel, Detroit.

## Screening Cuts 'Oliver!' Drive Into High Gear

NEW YORK — The Richmond Organization's drive for new recordings and performances of songs from the Lionel Bart score of "Oliver!" moved into high gear this week. Plans for a special screening of excerpted sections of the nearly completed film version of the musical have been set by Marvin Cane, TRO vice-president.

The special 45-minute showing has been arranged by Columbia Pictures. In co-operation with the film company, TRO has blocked out more than 200 seats for the artists, arrangers, artists & repertoire executives, and independent producers from New York, Hollywood and Nashville who have been invited to attend. The screening has been scheduled for Thursday (20) at New York's Loew's State Theatre.

TRO kicked off its "Oliver!" drive in mid-May, and, according to Cane, numerous album commitments have already been made. The campaign began with a mass mailing to users of

a reprint on The New York Times two-page announcement ad on "Oliver!" This was followed up by a broad distribution of a special folio of "Oliver" songs prepared by TRO production manager, Judy Bell. Cane said that intensive contact work with producers and a&r people is now going on, and will continue through much of the summer period.

New activity is expected to develop around the ballad "As Long as He Needs Me," which was the hit song from the London and Broadway stage productions. Other songs from the score due for a new push are "I'd Do Anything for You," "Where Is Love," "Who Will Buy" and "Consider Yourself."

The picture, which stars English singer Shani Wallis, will open in London in September. The American premier is set for December in New York. Colgems Records, which has the original Broadway cast version, will also have the soundtrack album. Arrangements on the track are by Johnny Green.



FRIENDS OF JAMBOREE COORDINATOR Gus Thomas and entertainer-night club owner Jan Carroll decided to give the two a surprise birthday party, but the tables, or cake to be exact, were turned! When one lady started carrying the huge birthday cake to the two celebrants, she tripped and the cake splattered to the floor, top down. Shown, left to right, Gus, Jan and Gus' bewildered daughter, Mary Ann Marie.

SOME THINGS YOU NEVER GET USED TO

MOTOWN 1126



The Pulsating Sound of

DIANA ROSS & THE SUPREMES

**MOTOWN**  
RECORD CORPORATION  
*The Sound of Young America*

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# Kasenetz-Katz Wild Eight-Ring Circus

NEW YORK—A wild display of more than 40 rock musicians, singers, smoke bombs, a dancing midget, and a group dressed in animal skins kicked off Budah Records' convention on Friday (7) when the Kasenetz-Katz Singing Orchestral Circus debuted at New York's Carnegie Hall. But if the setting and treatment were bizarre the music was familiar — wide stage arrangements of "Land of 1000 Dances," "What'd I Say," "Lovin' Feelin'."

Groups taking part, individually and collectively, in this Rock Expo were the 1989 Musical Marching Zoo, Music Explosion, Lt. Garcia's Magic Music Box, Teri Nelson Group, Ohio Express, St. Louis Invisi-

ble Marching Band, J C W Ratfinks, and Buddah's best-known group, the 1910 Fruitgum Co.

The affair was at its best when the ensemble, including a string section, belted out some familiar rock standards with arranger Jimmy Calvert conducting out front, aided by a couple of flashlights. Front-of-stage action was provided by go-go girls and boys . . . and the dancing midget.

All in all, this experiment, produced and directed by Jerry Kasenetz and Jeff Katz of Budah, proved lively and interesting before a mainly business audience. If the idea of staging the Circus for a longer run comes off, it could prove fruitful. **IAN DOVE**



AT THE KASENETZ-KATZ Singing Orchestra Circus. Top, Dan Daniel, emcee and WMCA air personality, signs autographs for some of the 2,000 fans who attended. Bottom, the 50 singers, musicians and dancers in action.



## Fox Office Wins Mechanical Royalty Case vs. RTV Sales

NEW YORK — The Harry Fox Office, publishers' agent and trustee, has obtained a restraining order against the RTV Sales Co., a subsidiary of Lin Broadcasting, preventing it from paying any money to Record Service Co., Inc., until mechanical royalties are settled.

The action was an execution

of a 1965 judgment against William Beazley, Record Service president, and Record Service, which owns Hit Records.

Last week, Record Service paid the Fox Office \$37,000 in mechanical royalties for songs which were contained on previously sold Hit Records albums. The payments, and all subsequent payments, are based on 2 cents a tune.

The album involved, "26 Top Hits," had been sold on a direct basis through spot TV advertisements. Only 11 of the songs in the album are compositions registered through the Fox Office. The advertisements were carried on an estimated 100 TV stations. The purchaser bought the record by sending \$2.50 (\$2 plus 50 cents for mailing) to the TV station. The orchestra listed on the album cover is the "Music City Orchestra."

The Fox Office was represented in the action by the law firm of Abeles and Clark.

## De-Lite Acquires Prima's New LP

NEW YORK — De-Lite Records has acquired Louis Prima's latest album, "The New Sounds of the Louis Prima Band." Prima's group on the new album includes Sam Butera and the Witnesses, singer Gia Maione and organist Verona.

Ted Eddy, executive director of De-Lite, expects to have the album on the market within 30 days.

## Simon & Garfunkel Grab 6th Gold Disk

NEW YORK — Columbia Records' Simon & Garfunkel have picked up their sixth gold record. The latest gold disk was awarded for their single, "Mrs. Robinson." It's the second Simon & Garfunkel single which sold more than 1 million copies; the first being "Sounds of Silence," in 1967.

In addition, Simon & Garfunkel have been awarded gold records for four albums: "Bookends," "Parsley, Sage, Rosemary and Thyme," "Sounds of Silence" and the soundtrack album of "The Graduate."

# Martin Forms Production Co.

NEW YORK — Shadow Martin has launched an independent production firm called Community Productions. The firm will be based in Hempstead, L. I. Morton, who will supervise the operation, will be assisted by two producers, John Linde and Vinny Testa.

Community will have four albums and five singles released this month. Among them are the New York Rock and Roll Ensemble on Atlantic Records, and a new group, the Merchants of Dreams, on A&M Records.

Community also plans to diversify in the entertainment field. Morton has written a documentary for a TV special which is expected to be developed into a series.

## KLYD Fined 3G by FCC

WASHINGTON — The Federal Communications Commission has notified KLYD of Bakersfield, Calif., that it is liable for a \$3,000 fine in an alleged rigging of a "Win-A-Honda" contest last October. The FCC says its field inquiry found that four of the 12 prizes went to relatives of advertisers or agents who were customers of the station.

FCC says "it appears" that station manager Richard L. Venturino notified the four winners in advance and tipped them as to how to win. Claims by station president and vice-president of the Kern County Broadcasting Co. that they knew nothing of the fraud did not soften the Commission. FCC says licensees must take full responsibility for actions of employees of the station. KLYD has a month in which to plead for a remittance or reduction of the large fine.

## Stereo Tape Sets Cassette Line

NEW YORK—Stereo Tape Corp., sales arm of Dubbings Electronics, introduces a line of cassettes under the Berkshire label July 1.

The initial release list consists of 60 cassettes, including Lena Horne, Peter Nero, Nina Simone, the Dukes of Dixieland and Dave Dudley. An additional release list in August will feature cassette product by Lalo Schifrin, Jimmy Dean, Ray Charles, Kay Starr and Louis Prima.

Suggested list price on the line will be \$4.95, with a 40-  
*(Continued on page 87)*

## Country Going to Newport

NEW YORK — Country music will be in the spotlight at the Newport Folk Festival this year. A good portion of the program scheduled for July 27 will be devoted to the country sound.

Headlining the program from the "Grand Ole Opry" in Nashville will be Roy Acuff and the Smokey Mountain Boys. A more modern side of the "Opry" will be represented by George Hamilton IV. Bluegrass music will be represented by Ralph Stan-

ley and the Clinch Mountain Boys. Ken Threadgill is also slated to appear performing the songs of the legendary Jimmie Rodgers.

Country music won't be limited to Saturday night alone. John Hartford is slated for an appearance the following afternoon, and Doc Watson is due that evening, in an appearance with his son, Merle.

In addition to evening performance, all performers will participate in afternoon workshops.

# Executive Turntable

Chet Atkins, RCA division vice-president, Nashville artists and repertoire, has assumed the policy responsibilities for the label's Nashville record operations formerly handled by the late Steve Sholes, and will henceforth report directly to RCA's division vice-president of record operations, Harry Jenkins. According to Jenkins, Atkins' assumption of additional administrative responsibilities will not affect his output as a recording artist. Atkins was made division vice-president in March.



ATKINS

★ ★ ★

Larry Weiss has been appointed general manager of Bob Crewe's Saturday Music, which includes Genius Music and Tomorrow's Tunes. Weiss will work with Saturday Music contract writers, purchase masters, review new material, supervise demonstration sessions, and scout for independent producers. He also has been signed as an independent producer for DynoVoice Records, a Crewe label distributed nationally by Dot Records. Weiss, a writer, has been in the music business since 1962 working in music publishing and record production.



WEISS

★ ★ ★

Richard Mack has joined Atlantic Records as promotion assistant, reporting to Henry Allen, the firm's vice-president in charge of promotion. Mack will contact radio stations throughout the U. S. in his new position. Mack previously was a promotion man for United Artists Records, and was associated with Koppleman and Ruben Associates in promotion. . . . John Simes has joined John Springer Associates. He will work in the West Coast office of the public relations firm. Simes formerly was associated with Solters & Sabinson, and Jim Mahoney Associates. In his new post, he will report to Richard Spittel, director of operations for the West Coast office.



MACK

★ ★ ★

Mort Hillman has been named vice-president in charge of sales for Audio Fidelity and its subsidiary labels. Hillman, who has been advertising manager for Record World the past three years, previously held posts as national sales manager for such labels as Jubilee and Seeco and also worked in promotion for E. B. Marks Music. Hillman's appointment to Audio Fidelity is in line with the firm's expansion plans. (See separate story.)



HILLMAN

. . . Harold E. Schatz Jr. has been set as advertising manager for the RCA Records Clubs and Mail Order Service in Canada. He had been with the Columbia Record Club in New York.

★ ★ ★

Howard Stark, vice-president and general manager of the ABC Records Division, is moving to the West Coast to head the division there. Jay Lasker will remain as vice-president and general manager of Dunhill Records, an ABC subsidiary. Stark has been with ABC the past eight years, and head of the ABC Records Division since 1966. . . . Gerry Cousins has been appointed sales representative for the Metropolitan New York, Northern New Jersey and Long Island markets



STARK

by Wm. I. Erlichman Co., executive sales agents for the Muntz Stereo-Pak.

★ ★ ★

John R. Williams has been named superintendent of records and tapes at Capitol's Jacksonville, Ill., plant, replacing Lee Simpson who has been transferred to Winchester, Va., as plant  
*(Continued on page 86)*

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LOS ANGELES — UNI is kicking off its "Masekela Is Music" promotion with a dealer salesman incentive program that features prizes ranging from a MGB Mark 11 roadster to color TV sets.

Involved are the trumpeter's newest LP "The Promise of a Future" plus his three previous LP's Masekela's "Grazing in the Grass" single is riding high with airplay on jazz and rhythm and blues stations.

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# Overseas Mgrs.' Job Made Easy—IMC Clears Way for Foreigners

By ELIOT TIEGEL

LOS ANGELES — Managing talent with international appeal has its headaches. So two veteran talent managers—Bill Loeb and Lennie Poncher—have established an international agency which relieves overseas managers of a score of administrative chores required in bringing their acts to the U. S.

The two locally based businessmen have formed International Management Combine (IMC) which represents British managers and obtains passport clearances, transportation arrangements, provides routing direction, accommodations, plus offering sound equipment and personnel to travel with the artists.

IMC's first clients are a number of the newer, contemporary British pop artists and their managers. The company has opened a London office run by Britisher Bob James, with Dee Anthony heading a New York office. Loeb and Poncher still retain their separate management firms, but eventually look toward a consolidation into the IMC operation.

The London office is set up to provide the same kinds of administrative assistance to American managers. Loeb and Poncher receive a management commission based on the grosses achieved in concert appearances. The London office is geared to arranging tours for American acts throughout the Continent and South Africa, utilizing local booking agents.

The duo has invested nearly \$50,000 in out-of-pocket expenses, it claims, to establish the concern, including hiring eight people in the L. A. office, plus nine flights to London by Poncher in seeking contacts.

IMC is presently closing a deal to purchase a Hollywood recording studio to provide a facility for visiting clients. Having worked on personal appearance tours for Engelbert Humperdinck, Donovan, Spencer Davis, Traffic and the Troggs, the IMC owners say they have evolved some new thoughts about personal appearances.

They now start and finish their acts in the same coast city, discouraging booking agencies from accepting scattered dates around the country. They prefer promoting a new act from Los Angeles, where the opportunities for TV and club exposure are plentiful.

Six weeks is the minimum amount of time they feel a new act needs in this country. Sound equipment, valued at \$15,000, is available to the visitors.

### Negotiate Pacts

As part of their package service to overseas managers, they negotiate record pacts, having just set Picadilly Circus, a new group, with Capitol. Dave Axelrod, whom Poncher represents, will fly to England to record the group. Poncher also handles producers Jimmy Holiday, David Mason and Chris Blackwell, who could figure in future IMC projects.

Of 14 English acts which IMC represents, five have no American record affiliation. These include Chris Parlow and the Thunderbirds, the Night People, Paper Dolls, the Loot and Sounds Incorporated.

IMC acts which will be arriving in the U. S. this summer include Ten Years After, Troggs, the Herd, Spooky Tooth, Traffic, and Dave Dee, Dozy, Beaky, Mich and Tish. IMC acts which have not yet been set in the U. S. are Long John Baldy,

Sounds Incorporated and Chris Farlow and the Thunderbirds.

British managers with whom IMC has established ties include Chris Blackwell, John Martin, Stan Philips, John Miller and David Cardwell. Bob James also handles a number of the aforementioned acts.

Six music publishing companies, run by Poncher and Loeb and several third parties, will be brought under the IMC umbrella. The two plan opening two additional companies, one with Hawaiian singer Buddy Fo, which will also be in the IMC complex.

## MCA Sets July 10 Deadline For Return of Its Preferred

NEW YORK — All of the outstanding shares of \$1.50 convertible preferred stock of MCA, Inc., are being called for redemption on July 15 at \$32 per share plus accrued dividend from July 1 of 6¼ cents per share. Each share of preferred stock may at any time up through July 10 be converted into ¼ of a share of the company's recently split common stock. This right of conversion will terminate at the close of business on July 10. Upon conversion, no fractional share of common stock shall be issued, but the company will pay cash.

If the preferred stock is converted into common stock, then record stockholders of such common stock on July 11 would be entitled to the previously declared common stock dividend of 15 cents per share payable July 20. Also, only preferred stockholders of record on June 19 will be entitled to receive the previously declared second quarter preferred dividend of 37½ cents per share payable July 1.

The Chase Manhattan Bank is the redemption and conversion agent.

# Market Quotations

As of Closing Thursday, June 13, 1968

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	25½	16½	492	21½	20½	21½	+ ½
American Broadcasting	69	43¾	508	66¾	61½	61½	-4¾
Ampex	37½	26½	631	35½	33¼	33¾	-1½
Automatic Radio	25½	15¾	207	22¾	20½	20¾	-1¾
Automatic Retailer Assoc.	106	72¾	108	106	98½	102	+3¼
Avnet	65¾	30½	1205	65¾	61½	62	-2½
Canteen Corp.	33	20½	670	32¾	30½	31	-1¾
Capitol Ind.	37½	24½	271	33¾	31	31	-2½
CBS	60¾	43¾	593	60¾	57½	60¾	+2¼
Chic. Musical Inst.	38	25½	175	29½	26	28	+2
Columbia Pic.	44¾	23½	911	44¾	42¾	43¾	+1¾
Consolidated Elec.	57¾	34¾	316	45¼	43	43	-1¾
Disney, Walt	69	41¾	181	69	65¾	68¼	+1¼
EMI	7¼	4½	558	6¼	6	6	- ¼
General Electric	100	84¾	1695	90½	88	89½	+ ¼
Gulf + Western	66½	38¾	4455	52¾	48¼	50½	+2¼
Handleman	31	21	873	31	28¾	30	+1¼
Harvard Ind.	28¼	15¾	162	26¼	24¼	25½	-2½
Kinney Services	85	53¾	218	85	82¾	83¼	+1
Macke Co.	28½	16½	470	28½	25½	27½	+1½
MCA	80	52¼	101	79¾	76½	77¾	- ¾
Metromedia	81¾	48½	247	81¾	78	78	-1
MGM	50¾	37½	616	44	41½	41½	-1¾
3M	119¾	81	491	119¾	113¼	116¾	+3¾
Motorola	153¾	97	250	150	139¾	139¾	-6½
RCA	55	45	2421	50¾	47½	47¾	-2¾
Seeburg	30¾	19½	2161	29¾	25½	25¼	-1½
Servmat	59½	35	1132	59½	56½	56¾	-1½
Trans Amer.	66½	43¾	993	66½	64	64¾	+ ½
Transcontinental Invest.	23¾	13¾	2101	23¾	21½	21¾	+1
Triangle	43¾	35	240	43¾	41¼	43½	Unchg.
20th Century	37	24½	1237	35¾	33	33¾	-1¾
Vendo	32¾	23¼	244	31¾	30½	30½	-1½
WB-7 Arts	38¾	26½	1158	36¾	34½	36	Unchg.
Wurlitzer	25½	18½	142	23½	20¾	21	-1½
Zenith	65½	51½	1183	59¾	56¾	56¾	-2½

OVER THE COUNTER\*

	Week's High	Week's Low	Week's Close
GAC	26½	24	24
ITCC	8	7¼	8
Jubilee Ind.	36	30	36
Lear Jet	36½	35½	35½
Merco Ent.	11	10	11
Mills Music	41	32	41
NMC	12	10½	12
Pickwick Int.	24	23	23
Telepro Ind.	3	2¾	2¾
Tenna Corp.	17	14	16½

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

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

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# Talent

## Burton Reaches 'Out' to Be 'In' With Jazz Audience of All Ages

By ED OCHS

NEW YORK — Inside, Gary Burton, RCA's jazz prodigy, is a 25-year-old jazz veteran trying to get out. Despite his age, Burton has already won the respect of tenure and talent, having served with George Shearing's band for a year and with Stan Getz for a few more. With his latest RCA album "Lofty Fake Anagram"—his 10th LP—Burton is reaching the new beards and the graybeards with his bold eclectic patchwork of "good" jazz.

Burton's speedy success with the Gary Burton Quartet surprised even the young vib-

player. "I was planning on a year and a half," Burton admitted, "and that was with good promotion and a lot of work. But I never dreamed of making it in a year." In that year, Burton & Co. has dressed up both Fillmores, East and West, and a flock of clubs in between, as well as jazz fests and recently the Village Vanguard, which Burton calls "my favorite club." He has even worked New York's sub-street rock club, the Scene, where electromania usually cracks the plaster with raucous regularity. But Burton loves to work—anywhere, any time—

even to the point of lugging men and equipment from the Fillmore to the Scene in one night to play a total of seven sets, six hours of the group's breezy, free-form jazz. "Maybe the last set—at about four in the morning—lost just a little," he said.

"Working on the same bill with a rock group is sometimes difficult," added Burton. "Since we are not heavily electric and require the attention of the audience to listen closely to our music, it's often hard to follow rock. We don't have the volume and our music is more complex, and often the audience is just busting to talk after the b'aring rock numbers are over. But we find that, most of the time, they come to listen and usually do."

In jazz "usually" is usually a winning percentage. Burton, like all jazz buffs, feels that he is on hand for the rebirth of jazz, its marriage with pop and its ultimate survival as the scholar of musical forms. This summer, Burton will carry that message cross-country with Dionne Warwick in a series of one-nighters that will include the huge Houston Astrodome, the all-enclosed ball park with an audience appetite the size of the Scene and both Fillmores, together. Ten albums later, after five years of apprenticeship, Burton is where every jazz elder would like to be—in charge of the fastest-rising quartet around.

## Blue Boys Put On Good Show

NEW YORK — Few musicians are able to rise in popularity by strictly playing renditions of other people's hits. The Blue Boys, RCA Records artists, put on a good show at the Nashville Room, here Tuesday (4), but they were unable to ignite the fire usually sparked here by name talent.

The Blue Boys did a fine job with imitation of Chet Atkins, Marty Robbins, Ernest Tubb and Johnny Cash. And their rendition of "Sweet Thing," with one of them posing as a woman, also clicked. But as the top-billed group, they just didn't have enough. **HANK FOX**

cent her zestful qualities, she could go even farther.

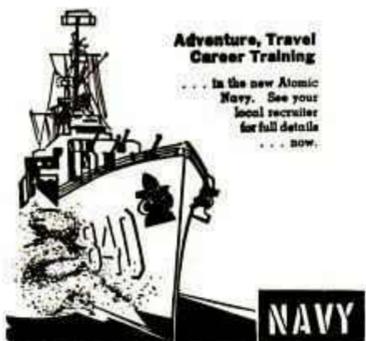
The vocalistics, though, are right on target, whether it be a medley of her early hits, an inspirational Broadway ballad like "The Impossible Dream," a cockney - accented hoydenish "Don't Tell Mama" from the Broadway musical "Cabaret," an emotion-packed treatment of "Bye, Bye Blackbird," a frivolous Jimmy Durante-styled "Just One of Those Songs," a spunky "Up a Lazy River," a romantic "Walk Away" or a hand-clapping revival meeting styling of "One for the Little Bitty Baby," Miss Lee is in charge at all times.

Among the many things she's got going for her during this round are her back-up group, the Casuals, and the staging by Dick Barstow. The Casuals, six energetic and talented boys, reflect the spirit of her moods with instrumental and vocal support, and Barstow keeps it all moving at such a lively pace that there's even no let-up when Miss Lee goes off-stage for two costume changes.

## MARTINO SHOW FOR EUROVISION

LOS ANGELES — Al Martino will star in a special for Eurovision as a result of the German interest in his single of "Lilli Marlene." Martino will tape the show July 4-5, marking his first European appearance in three years.

The single was reportedly included in the vocalist's "Love Is Blue" LP following its usage in the recent American TV documentary, "Rise and Fall of the Third Reich."



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**NAVY**



DANNY APLOINAR, center, star of "Your Own Thing," is flanked by Leonard Sillman of "New Faces of 1968" and Herbert Jacoby, owner of Wheels Discotheque in New York, at a party in the club for the off-Broadway musical.

## CLUB REVIEW

### Martha Reeves & Vandellas Rock (and Soul) It to 'Em

NEW YORK — Martha Reeves & the Vandellas, three sparkling ambassadors from Motown country, delivered soul music "downtown" to the Copacabana Thursday (6) to weather a spell of prom-happy students and other scholars of the soul sound.

Martha Reeves, the tall beauty who provides the major sock in the group's soul, marshalled the Vandellas through an opening-night traffic jam of steps, fancy hand symbols and harmonies. They sang "Ready for Love," "Come and Get These Memories" and "Heatwave," a medley of the trio's golden goodies, then jumped into "Nowhere to Run" and "Honey Chile," a booming gospel chorus punched through and through with Motown magic.

The Copa debut of the Gordy artists touched off an in-person sit-in by Motown dignitaries and artists who loyally ringed the

floor-level stage. Smokey Robinson, Diana Ross of the Supremes and Berry Gordy presided over a crowd that also included Arthur Prysock and deejay Hal Jackson. The Vandellas sang "I Can't Myself," originally by the Four Tops, another Motown team.

Martha Reeves & Co. excited the r&b buffs with three encores with such material as "Dancing in the Streets," their best seller, and "I Promise to Wait My Love," their latest. Miss Reeves, smooth and stylish in the soul bag and out, sang "Our Day Will Come," accompanied by guitarist David T. Walker. The solo, which Miss Reeves milked with vocal agility, turned into a rock revival as the Vandellas chipped in with the echo and drummer Melvin Jones forced the beat. "Nobody Knows the Trouble I've Seen" and "He Loves Me, He Needs Me" also highlighted the evening. **ED OCHS**

### Atkins Opens Bowl Concert With a Song Honoring RFK

LOS ANGELES—In keeping with the tribute to Sen. Robert F. Kennedy, Chet Atkins began his portion of a Hollywood Bowl concert June 8 by playing the "Battle Hymn of the Republic."

The tune had become the unofficial mourning song for the late Senator earlier in the day when Andy Williams sang it at funeral services in New York, and persons sang it along the funeral train's route to Washington.

The half-filled Bowl understood Atkins' selection, and silence filled the huge outdoor facility as Atkins worked the song in a variety of tempos.

Atkins' performance proved the most sympathetic for the occasion — and also the most technically rewarding. He played amplified and unamplified guitar, joined in his closing turn by saxophonist Boots Randolph, pianist Floyd Cramer and guitarists Glen Campbell and Jerry Reed.

The accent was on pop, not country, with Joe Lane's 30-piece orchestra (including 17 strings) playing rich and clever arrangements. Cramer's harmony above the melody style, Campbell's strong voice and Randolph's multi-abilities in interpreting simple moods, offered proof that basic country musicians can swing in other styles.

**ELIOT TIEGEL**



JOEL GREY autographs copy of Columbia Records' original cast album of "George M!" during a promotion appearance at Korvette's Fifth Avenue store in New York. Frank Campana, Columbia's promotion man who set up the appearance, is at Grey's right.

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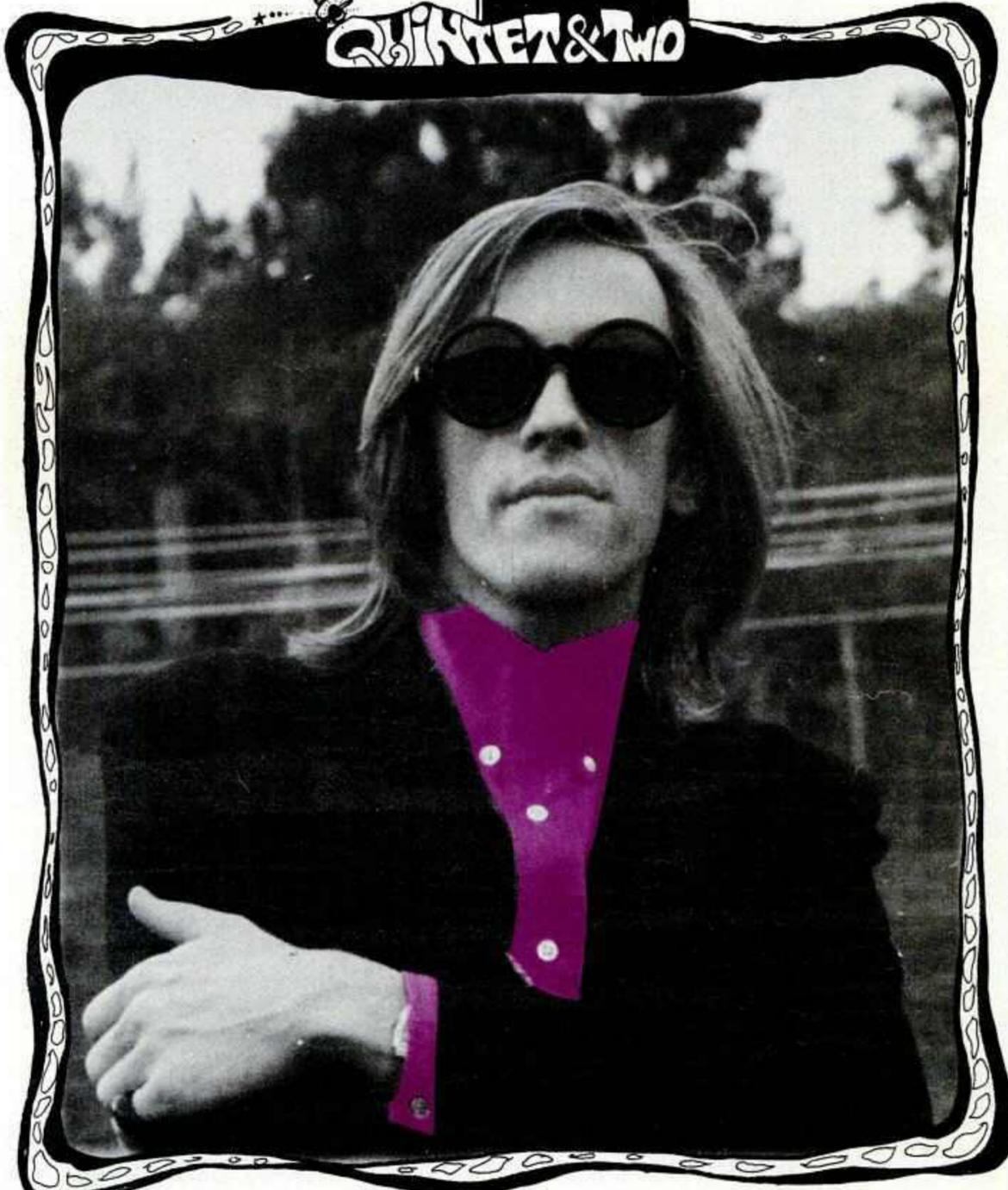
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# HONKEY BLUES

# 4 Seasons Weakened By Strong Gimmicks

LOS ANGELES — The Four Seasons proved during their Coconut Grove debut Tuesday (11) that recordings and personal appearances are two different media. On their Philips records, the quartet's dominant sound is the unnatural falsetto of Frankie Valli.

Since recordings can produce unnatural sounds, Valli's high pitched creations seem appropriate. On stage, it's another matter. One's senses are assaulted by the sight of Valli producing his wierd sounds above the fair harmonies of his associates.

Much of the program of 13 songs, including snips and pieces

of seven numbers in a flowing medley, are of teeny-bopper quality. These shallow compositions based on ditties about girls ("Sherry," "Mary Ann.") reflect on the early days of the group and of the general anemic shape of rock composition then. When the Seasons perform "Saturday's Father," or when Valli solos on a song about a dying, shabby-clothed old man, the lyrics are more biting.

The group's own five pieces blended well with the Frankie Ortega orchestra in providing a rich background sound which, at times, was a bit overpowering considering that the four men were trying for tight harmonies. The group tries for an adult feel with "The Sound Of Music," "Can't Take My Eyes Off You" and "I've Got You Under My Skin," but their ooh-ooh-aah patterns and Valli's vocal chord stretching negates this effort. The gimmick is too strong. On records it's cute; in person it's uncomfortable.

ELIOT TIEGEL

## Bobbie Gentry to Do 7 TV Dates

LOS ANGELES — Bobbie Gentry, presently taping British TV appearances, has seven domestic TV dates scheduled upon her return to the U. S. in July.

These appearances are for "Operation Entertainment," "Kraft Music Hall," "The Carol Burnett Show," "Hollywood Palace," "Jonathan Winters Show," "Smothers Brothers Summer Show" and the "Mike Douglas Show."

CBS-TV is also reportedly discussing several Gentry specials. In most instances the vocalist has been scheduled for early TV tapings to allow her to fulfill concert appearances.

In early October she will perform as the lone female vocalist with the St. Louis Symphony honoring composer Gordon Jenkins, who will conduct the orchestra for the concert.

# Rich Assortment of Recipes Served Up by Trini Lopez

NEW YORK — A relaxed Trini Lopez served up a tasteful assortment of folk, Mexican, contemporary pop and standard numbers to the Waldorf-Astoria Empire Room patrons Tuesday night (11).

The Reprise artist showed flashes of the explosive qualities that have established him as one of the most durable recording artists of the decade, but, in the main, he geared the performance for the audience—a sophisticated, well-heeled group of New Yorkers.

He scored best on his big ones—"Kansas City" and a med-

ley which included "Michael Rowed the Boat Ashore," "Lemon Tree," "America" from "West Side Story" and "If I Had a Hammer."

And he was impressive on his two most recent singles, a sweet country "Mental Journey" and a rocking "What'd I Say?"

Lopez was at top form with a poignant Mexican folk lullaby, "Cu-Cu-Roo-Cu-Cu Paloma" and with a pop standard theme from "The Sand Pebbles." And he hit the proper novelty attitude with "Shame and Scandal in the Family."

## Concerts, Inc., Set by Harris & Rosenthal

LOS ANGELES — Pianists Gene Harris and Larry Rosenthal have formed Concerts, Inc. to promote contemporary sounds.

Under the banner of contemporary music, the duo assembled Miriam Makeba, the Three Sounds, Hugh Masekela and Joe Williams for two recent concerts at the Shrine Auditorium here. Comic Flip Wilson rounded out the bill.

The partners say they plan to continue booking a number of artists for their shows, even taking packages on the road. For their road shows they plan to hire Top 40 acts who are solid musicians.

## MacNeil Steps Up Nightclub Tour

NEW YORK — Paul MacNeil, who recently took top songwriting honors in Boston's 6th Underground Poll, is stepping up his personal appearance engagements. He opens at The Blues Bag, Provincetown, Mass., Thursday (27) and then goes into the Main Point Club in the Philadelphia area July 11.

The personal appearance push follows MacNeil's recent signing of a writer-artist deal with the Big 3 (Robbins-Feist-Miller).

## WJW Will Sponsor Jazz Fest Aug. 11

CLEVELAND—WJW Radio will co-sponsor its fourth annual jazz festival Aug. 11 at the Public Hall here.

"Salute to Jazz—Ohio Valley Jazz Festival North," will bring Dionne Warwick, the Wes Montgomery Quintet, the Ramsey Lewis Trio, the Herbie Mann Quintet, and the Bary Burton Quartet. George Wein is impresario. WJW started broadcasting the festival from the Ohio State Fair in Columbus in 1964 and received such a response that they brought the show to Cleveland.

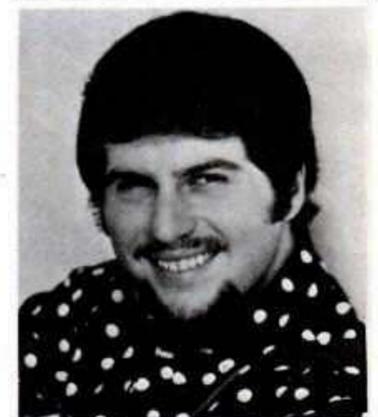
## Soulful Strings in Debut at Chi Club

CHICAGO — The Soulful Strings are making their first in-person appearance, at the London House here. The nightclub has enlarged its stage for the 13-member group, the largest act ever to appear at London House.

"Groovin' With the Soulful Strings," the group's best-selling Cadet album, has been on the Top LP's chart for 33 weeks. Chess is planning special promotions keyed to the London House booking, which runs until July 9.



MIKE NESMITH, left, composer of the score for his Wichita Train Whistle rock orchestra's debut on Dot Records, discusses com-



Johnny Rivers moves into a new state of Soul in his latest LP "Realization" (Imperial LP 12372 M). Two of his recent successful singles lead off—"Summer Rain" and "Look to Your Soul." Poignant versions of "What's the Difference," "The Way We Live" and "Whiter Shade of Pale" reflect Rivers' soulful Nashville background. All in all, a versatile, sensitive album, backed by an equally wide-ranging musical sound—the kind that demands a superlative instrument. That's why Johnny Rivers plays a Gibson guitar. (Advertisement)

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**I LOVE YOU AND YOU LOVE ME**  
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**THE NIGHT WATCHMEN:**  
Thanks for the great response on the Watchmen. Watch for news about record release in July. D/J's and booking agents, direct your request to Night Watchmen, c/o Brite Star Promotions, 209 Stahlman Bldg., Nashville, Tenn.

## Signings

Jerry Jeff Walker, who had an "underground" hit with a demonstration recording of his own composition, "Mr. Bojangles," has been signed by Atlantic Records. Walker re-recorded the tune for Atlantic in Memphis last week and the label is now preparing it for release. . . . Mel Carter, who previously recorded for Liberty Records, switched to Bell Records. . . . Ford Theatre, a new group of five musicians, a vocalist and a writer-arranger, to ABC Records. Their first album for ABC, "Trilogy for the Masses," is scheduled for release this month. . . . The Congregation, group featured on Woody Woodbury's TV show, to Jubilee Records. The group's first single was recorded for Jubilee by Snuff Garrett. . . . Danny Wagner to Liberty with Bob Keene handling the independent production. . . . Ray Pillow singer on the "Grand Ole Opry," to ABC Records. For the past four years, Pillow has been recording on the Capitol label. . . . B. B. King has signed a new deal with ABC for recording on its Bluesway label. . . . Kaye Stevens signed a five-year deal with VMC Records, West Coast label. . . . The Blossoms to MGM through Bill Medley Productions.

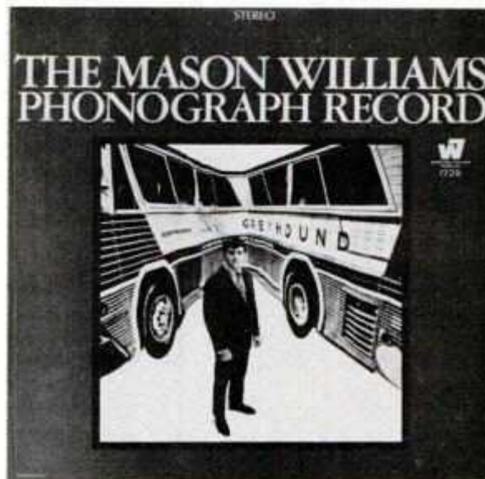
## Illusion Pact Ends

NEW YORK — The recording contract between the Illusion and DynaVoice Records has been terminated. The group, represented by Mark Alan of Premier Talent, has not signed with another label.

# "Classical Gads"

#7190

## THE MASON WILLIAMS SINGLE IS ON IT'S WAY!



THE MASON WILLIAMS PHONOGRAPH RECORD WS 1729



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Johnny's latest album: "This Guy's In Love With You-The Look Of Love"

LST-7587 (soon to be released).



00139

Be sure to watch the special Johnny Mann Singers appearance on the Joey Bishop Show, June 19th.

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WAGF Dothan  
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WXPQ Eatonton  
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WBFA Barnesville  
WPLK Rockmart  
WDAX McRae  
WCGA Calhoun  
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WACL Waycross  
WLAQ Rome  
WYTH Madison  
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WBYG Savannah  
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WBHB Fitzgerald  
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WBIE Marietta  
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WSNE Cumming  
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WLDS-AM/FM Jacksonville  
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WGLC Mendota  
WMAY Springfield  
WJVM Sterling  
WJBM Jerseyville  
WSMI-FM Litchfield  
WGGH Marion  
WPRS Paris  
WIBV Belleville  
WINI Murphysboro  
WRTH Cottage Hills  
WEIC Charleston  
WIRL Peoria  
WMIX Mt. Vernon  
WSIV Pekin  
WKAK Kankakee  
WDZ Decatur  
WPOK Pontiac  
WOPA Oak Park  
WOLI Ottawa  
WIVC Peoria  
WFRX West Frankfort  
WTAY Robinson  
WRHL Rochelle  
WYFE Rockford  
WMBD Peoria  
WBYS Canton  
WTAS Chicago Heights  
WGFA Watseka  
WCGO Chicago Heights  
WLBK DeKalb  
WROK Rockford  
WJPF Herrin  
WDWS Champaign  
WKID Urbana  
WBBA Pittsfield  
WTAD Quincy  
WGEM Quincy  
WJBC Bloomington  
WGEN Geneseo  
WITY Danville  
WINU Highland  
WPMB Vandalia  
WJIL Jacksonville  
WKRS Waukegan  
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WGIL Galesburg  
WGSB St. Charles  
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WASK Lafayette  
WJVA South Bend  
WJMK Plainfield  
WJFR-FM West Terra Haute  
WHON Richmond  
WKAM Goshen  
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WMRI Marion  
WROZ Evansville  
WPTH Ft. Wayne  
WLOI La Porte  
WLTH Gary  
WCNB Connersville  
WTTS Bloomington  
WUCA Gary  
WIKY Evansville  
WTHI Terre Haute  
WBOW Terre Haute  
WARU Peru  
WVAK Paoli  
WCBK Martinsville  
WGLM Richmond  
WCVL Crawfordsville  
WUUC Winchester  
WORX Madison  
WAZY Lafayette  
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KCOB Newton  
KOKX Keokuk  
KNIA Knoxville  
KSTT Davenport  
KBIZ Ottumwa  
KBOE Oshaloosa  
KCOG Centerville

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KWBB Wichita  
KNDY Marysville  
KNWS Pratt  
KANS Larned  
KXXX Colby  
KUPK Garden City  
KMDO Fort Scott  
KTOP Topeka  
KJCK Junction City  
WREN Topeka  
KEWI Topeka  
KNIC Winfield  
KRSL Russell  
KFH Wichita  
KULY Ulysses  
KWBW Hutchinson  
KKNAN Phillipsburg  
KLOE Goodland  
KGGF Coffeyville  
KEYN Wichita  
KABI Abilene  
KSCB Liberal  
KSAL Salina  
KCLO Leavenworth  
KAYS Hays

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WETT Ocean City  
WICO-AM/FM Ocean City  
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WMSG Oakland  
WHFS-FM Bethesda  
WDMV Pocomoke City  
WIDY Salisbury  
WLMO-RADIO Laurel  
WEMD Easton  
WFMD Frederick  
WTBO Cumberland  
WITH Baltimore

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WHYN Springfield  
WHAU-AM/FM Haverhill  
WBRK Pittsfield  
WMRC Millis  
WOCB-AM/FM West Yarmouth  
WAAB Worcester  
WBET-AM/FM Brockton  
WHAJ Greenfield  
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WNEB Worcester  
WEIM Fitchburg  
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WMAF-FM Springfield  
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WKOX-FM Framingham  
WCAT Orange  
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WPEP Taunton  
WEZE Boston  
WCAS Cambridge  
WORC Worcester

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WKBB Muskegon  
WKMI Kalamazoo  
WXTG Grand Rapids  
WHTS Port Huron  
WTCM-AM/FM Traverse City  
WCCW-AM/FM Traverse City  
WABJ Adrian  
WIOS-RADIO Tawas City  
WHTC & WHTC-FM Holland  
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WJML-AM/FM Petoskey  
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WMRP Flint  
WLEN Adrian  
WPHM Port Huron  
WION Ionia  
WNEM-FM Saginaw  
WKLZ Kalamazoo  
WDDW Dowagiac  
WBCB Bay City  
WDBC Escanaba  
WJLB Detroit  
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WGMZ Flint  
WMTF Manistee  
WHFI-FM STEREO Birmingham  
WZZM Grand Rapids

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KLFD Litchfield  
WJON St. Cloud  
KLRG Redwood Falls  
KFAM-AM/FM St. Cloud  
CFOB International Falls  
WAYL-FM STEREO New Brighton  
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WNAT-AM/FM Natiby  
KAGE Winona

WMFG Hibbing  
KOZY Grand Rapids  
KNOM Windom  
KEYL-RADIO Long Prairie  
KDLM Detroit Lakes  
KYSM Mankato  
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KWNO Winona  
KDWA Hastings  
KMRS Morris

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WJDX Jackson  
WAPF McComb  
WDDT Greenville  
WMDK Hazlehurst  
WGRM Greenwood  
WHHT Lucedale  
WHSY Hattiesburg  
WGVN-AM/FM Greenville  
WMAG-AM—WQST-FM Forest  
WXXX Hattiesburg  
WVUN Jackson  
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WCBH University  
WNLA Indianola  
WDSK Cleveland  
WROB West Point  
WCBT Columbus

### Missouri

KLID-RADIO Poplar Bluff  
KXKW St. Louis  
KTGR-AM/FM Columbia  
KSTL St. Louis  
KWRT Boonville  
KODE Joplin  
KUKU Willow Springs  
KWPM West Plains  
KFEQ St. Joseph  
KLEX Lexington  
KEXS Excelsior Springs  
KWOS Jefferson City  
KDKD Clinton  
KOKO Warrensburg  
KSGM & KSGM/FM Ste. Genevieve  
WMBH Joplin  
WDAF Kansas City  
KLIC-RADIO Jefferson City  
KCMO-RADIO-KFMU/FM Kansas City  
KLRN Mountain Grove  
KMBZ-RADIO Kansas City  
KSWM-AM/FM Aurora  
KBOA-AM/FM Kennett  
KMPL Sikeston  
KWRE Warrenton  
KGMO Cape Girardeau  
KFRU Columbia  
KTTS Springfield  
KRCH-FM St. Louis  
KBZM-RADIO Kennett  
KTUI-RADIO Sullivan  
KMMB Butler  
KESM-AM/FM El Dorado Springs  
KHMO Hannibal  
KWTO-AM/FM Springfield  
KJPW Waynesville

### Montana

KGVO Missoula  
KGLE-RADIO Glendive  
KDBM Dillon  
KCAP-RADIO Helena  
KUDJ-RADIO Great Fall  
KGEZ Kalispell  
KDRG-RADIO Deerlodge  
KYSS-RADIO Missoula  
KYL T Missoula

### Nebraska

WJAG Norfolk  
KVSH-RADIO Valentine  
KTTT Columbus  
KGFV Kearney  
KTNC Falls City  
KOLT-RADIO Scottsbluff  
KOGA Ogallala  
KNKY Nebraska City  
KNOP North Platte  
KCOW-RADIO Alliance  
KWBE Beatrice  
KCSR Chadron  
KFOR Lincoln  
KLIN Lincoln  
KAMI Cozad  
KODY North Platte  
KAWL York  
KOIL Omaha  
KRFS Superior  
KICS-RADIO Hastings  
KHAS-RADIO Hastings  
KBRX O'Neil

### Nevada

KLUC Las Vegas  
KTDO Las Vegas  
KWNA Winnemucca  
KPTL Carson City  
KOLO Reno  
KSRN-FM Reno  
KBUB Sparks  
KLAV Las Vegas  
KORK-AM Las Vegas

### New Hampshire

WSMN Nashua  
WTSN Dover  
WFEA Manchester  
WXKR Exeter  
WCNL Newport  
WLNH Laconia  
WKNE Keene  
WEMJ Laconia  
WTSV-AM/FM Claremont  
WHEB Portsmouth

### New Jersey

WKEK Pompton Lakes  
WDHA-FM Dover  
WOND Atlantic City  
WCTC-AM/FM New Brunswick  
WTOA-FM STEREO Trenton  
WJIC Salem  
WNJH-RADIO Hammonton  
WVNJ-AM/FM Livingston

WFPG Atlantic City  
WCAM Camden  
WKDN Camden  
WAAT-RADIO Trenton  
WBUD Trenton  
WJZZ Mount Holly  
WWBZ Vineland  
WCRV Washington

### New Mexico

KGGM Albuquerque  
KVOD-RADIO Albuquerque  
KALG Alamo Gordo  
KRST-FM Albuquerque  
KDEF Albuquerque  
KCCC-RADIO Carlsbad  
KENN Farmington  
KSPV Artesia  
KBNM Albuquerque  
KKIT Taos  
KFUN Las Vegas  
KVSF Santa Fe  
KMIN Grants  
KICA Clovis  
KLEA-AM/FM Lovington  
KOBK Las Cruces  
KOB Albuquerque

### New York

WQSC-FM Oswego  
WSSG Oswego  
KSBK New York  
WBAZ Kingston  
WGHQ Kingston  
WLSJ Lockport  
WPAC-FM Patchogue  
WBOO Oswego  
WIRY Plattsburgh  
WKAL Rome  
WFBL Syracuse  
WOTT Watertown  
WIGS-AM/FM Gouverneur  
WPX-FM New York  
WTFM Fresh Meadows  
WGY Schenectady  
WCMF-FM Rochester  
WALK-AM/FM E. Patchogue  
WCSA-RADIO Corning  
WKOL Amsterdam  
WMGR Oneida  
WGVG Geneva  
WIBX Utica  
WROW Albany  
WACK Newark  
WVOX New Rochelle  
WKQW Nanuet (Spring Valley)  
WLSV Wellsville  
WRKL New City  
WBRB Buffalo  
WRUN-AM/FM Utica  
WFMN-FM Newburgh  
WEHH Elmira Heights  
WENY Elmira  
WELM Elmira  
WCCR Canandaigua  
WVIP-AM/FM Mount Kisco  
WFLR Dundee  
WEIV Ithaca  
WDOE-AM Dunkirk  
WWSA-AM/FM Glens Falls  
WBNN Beacon  
WCSS Amsterdam  
WIPS Ticonderoga  
WCGO Salamanca  
WROC Rochester  
WLFH-RADIO Little Falls  
WBRV Bonville  
WYBG Massena  
WVFM Utica  
WAUB Auburn  
WMBQ Auburn  
WDOO Oneonta  
WHEN Syracuse  
WEOK Poughkeepsie  
WKIP Poughkeepsie  
WNNY Watertown  
WRIV Riverhead  
WMSV Olean

### North Carolina

WFNC STEREO/FM Fayetteville  
WGTL Kannapolis  
WIZS Henderson  
WIRM Troy  
WSOC-RADIO Charlotte  
WMAF Monroe  
WSTP-AM/FM Salisbury  
WRNC Raleigh  
WDBM-AM/FM Statesville  
WEAL Greensboro  
WAIK Winston-Salem  
WWDW Murfreesboro  
WCAI Elizabeth City  
WVFD Wilmington  
WISP Kinston  
WKLM Wilmington  
WLAS Jacksonville  
WBAG-AM/FM Burlington  
WTOB Winston-Salem  
WEED Rocky Mount  
WOOV Greenville  
WNOS-WNOS-FM High Point  
WAAA-AM/FM Winston-Salem  
WHIT-RADIO New Bern  
WPXY Greenville  
WKSX West Jefferson  
WLOS-AM/FM Asheville  
WFRS Reidsville  
WTOE Spruce Pine  
WPTL Canton  
WMMH-RADIO Marshall  
WONS-WONS-FM Shelby  
WSAT Salisbury  
WGAZ Gastonia  
WHVL-RADIO Henderson  
WUSM-RADIO Havelock  
WRRZ Clinton  
WWIT Canton  
WKMT-RADIO Kings Mountain  
WBBO Forest City  
WCCB Belmont  
WBRM-RADIO Marion  
WBLA Elizabethtown  
WBT Charlotte  
WCNC Elizabeth City  
WRCS Ahsokie  
WMFR High Point  
WNCT-AM Greenville  
WFBS Spring Lake  
WEEW Washington  
WCKB Dunn  
WCDJ Edenton  
WPNF Brevard  
WSMB Raeford  
WBYB St. Pauls  
WBUY Lexington  
WYFM WSKY Asheville

### North Dakota

KOVC-RADIO Valley City

KDIX Dickinson  
KJIB-RADIO Minot  
KLPM Minot  
KBMR Bismark  
KILQ-RADIO Grand Forks  
KDAK Carrington  
KBMW Wahpeton  
KQWB Fargo

### Ohio

WJW-RADIO Cleveland  
WRFD Worthington  
WMOA Marietta  
WHIZ Zanesville  
WHBM Xenia  
WLKR-AM/FM Norwalk  
WATH Athens  
WVOW Conneaut  
WCIT-RADIO Lima  
WHLO-RADIO Akron  
WGIC Xenia  
WFIN-RADIO Findlay  
WTNS Cochocton  
WOHI East Liverpool  
WMOH Hamilton  
WFMJ Youngstown  
WLGU-AM/FM Logan  
WCVL-RADIO Toledo  
WTFE Tiffin  
WCHO Washington Ct. House  
WKBN-RADIO Youngstown  
WTIG Massillon  
WELW Willoughby  
WFAH-RADIO Alliance  
WVST Wooster  
WAWR-FM Bowling Green  
WFOB Fostoria  
WKNT Kent  
WMAN Mansfield  
WLEC Sandusky  
WNCO Ashland  
WNCI Columbus  
WWRN Marion  
WERT Van Wert  
WQXR-FM Oxford  
WAOJ Ashtabula  
WQHP Bellefontaine  
WFRD Fremont  
WBNO-AM/FM Bryan  
WUBE Cincinnati  
WNXT Portsmouth  
WLW-RADIO Cincinnati  
WIMA Lima  
WCSM-AM/FM Celina  
WHIO Dayton  
WILE-RADIO Cambridge  
WMNI-RADIO Columbus  
WOMP Belleaire  
WDBN Cleveland  
WINW Canton  
WOIO Canton  
WGAR Cleveland  
WCKY Cincinnati  
WBCO Bucyrus  
WVUD-FM Dayton  
WVUD-FM Dayton  
WVFN Fairfield  
WCHI Chillicothe  
WKTN-FM Kenton

### Oklahoma

KSEO-AM/FM Durant  
KOFM Oklahoma City  
KEOR-RADIO Atoka  
KEBC Oklahoma City  
KWON Bartlesville  
KUSH Cushing  
KSWO Lawton  
KVLH-RADIO Pauls Valley  
KADA Ada  
KRMG Tulsa  
KAKC Tulsa  
KJEM Oklahoma City  
KVOO-RADIO Tulsa  
KFNB-STEREO Oklahoma City  
KCR-AM/FM Enid  
KRAY-STEREO Tulsa  
KWCO Chickasha  
KTOK Oklahoma City  
KBIX Muskogee  
KREK-RADIO Sapulpa  
KNED-AM/FM McAlester  
KMAD-RADIO Madill  
KCCO Lawton  
KRHO Duncan  
KWY Oklahoma City  
KTOW Tulsa  
WNAD-RADIO Norman  
KSPI-AM/FM Stillwater  
KMUS-RADIO Muskogee

### Oregon

KMCM McMinnville  
KOHl St. Helens  
KAGO Klamath Falls  
KWRO Coquille  
KRKT Albany  
KODS Coos Bay  
KGV-RADIO Portland  
KRNS Burns  
KODL The Dalles  
KIRR Hood River  
KTIL Tillamook  
KEED Eugene  
KSLM Salem  
KACI The Dalles  
KGAY Salem  
WKRC-RADIO Woodburn  
KFLW Klamath Falls  
KWIN Ashland  
KBOY Medford  
KERG-RADIO Eugene  
KOIN-AM/FM & TV Portland  
KPOJ Portland  
KXFI Portland  
KUMA Pendleton  
KLB-RADIO La Grande  
KFMY-STEREO Eugene  
KBCH Lincoln City  
KYNG Coos Bay

### Pennsylvania

WQTV Latrobe  
WBLF Bellefonte  
WVGO Erie  
WHRY-AM & WMSH-FM Elizabethtown-Hershey  
WKOK Sunbury  
WUNL Lewisburg  
WVCE West Chester  
WRTA Altoona  
WEDA-FM Radio Grove City  
WVNR Bloomsburg  
WACB Kittanning  
WKAP Allentown  
WJPA-AM/FM Washington  
WLAN Lancaster  
WVLD-FM STEREO Scranton  
WCPA Clearfield  
WCOV-AM Columbia  
WVBP Beaver Falls  
WVWL Portage

WBCB Chambersburg  
WVYN Erie  
WBCB Levittown  
WVNR Norristown  
WVCH Clarion  
WVCL-AM/FM Carbondale  
WKBI St. Marys  
WKBO Harrisburg  
WVBR Windber  
WMAJ State College  
WVAD Indiana  
WVPA Williamsport  
WVLC Williamsport  
WKST New Castle  
WVPE Philadelphia  
WVBT-RADIO Shenandoah  
WPAZ Pottstown  
WPAM Pottsville  
WNPV Lansdale  
WCRO Johnstown  
WVPA Bethlehem  
WVAB Allentown  
WEST Easton  
WKVA Lewistown  
WCHA-RADIO Chambersburg  
WVRF-AM/FM Lewistown  
WATS Sayre  
WPPA Pottsville  
WSAN Allentown  
WFRM Coaldersport  
WVPE Pottsville  
WVLC Williamsport  
WVLC-RADIO Wilkes Barre  
WARM Scranton  
WVEU Reading  
WNCC Barnesboro  
WLBK Lebanon  
WEDO McKeesport  
WVSW-RADIO Pittsburgh  
WVPS Duryea  
WTRA Latrobe  
WVTR-RADIO Pittsburgh  
WRAE Reading  
WVLR-WVLR-FM Oil City  
WMLP-AM/FM STEREO Milton  
WVPS Philadelphia  
WVWF-RADIO Loretto  
WVCR Scranton

### Rhode Island

WXTR Cumberland  
WADK Newport  
WERI-AM/FM Westerly  
WJAR Providence  
WICE Providence  
WLKW Providence  
WBRU-FM Providence  
WNR1 Woonsocket  
WKFD Wickford  
WPRO Providence  
WARV Warwick

### South Carolina

WBCU Union  
WABV Abbeville  
WIS-RADIO Columbia  
WBAW Barnwell  
WHSC Hartsville  
WQOK Greenville  
WACA Camden  
WMYB Myrtle Beach  
WYTC Rock Hill  
WBEU Beaufort  
WBFM Seneca  
WNOK Columbia  
WCRE Cheraw  
WSSC Sumter  
WSEN Seneca  
WLSE Loris  
WGSW Greenwood  
WATP Marion  
WFIS Fountain Inn  
WVNC North Charleston  
WAGL Lancaster  
WCKM Winnsboro  
WGIN Georgetown  
WVBC Bennettsville  
WYNN Florence  
WVDR Darlington  
WFGN Gaffney  
WPCP Clinton  
WELP Easley  
WLOW Aiken  
WANS Anderson  
WSPA Spartanburg

### South Dakota

KWAT Watertown  
KSDR Watertown  
KYNT Yankton  
KOTA Rapid City  
KFCB Redfield  
KEZU Rapid City  
KIMM Rapid City  
KCCR Pierre  
KABR Aberdeen  
KFGX Pierre  
WVAX Yankton  
KISD Sioux Falls

### Tennessee

WDXB Chattanooga  
WCOR-AM/FM Lebanon  
WVLO Memphis  
WKPT Kingsport  
WRKH Rockwood  
WNOX Knoxville  
WKDA Nashville  
WVJL Jackson  
WCRK Morristown  
WVMT-AM/FM Martin  
WBOL-RADIO Bolivar  
WGRV Greeneville  
WVSE Sevierville  
WBMC McMinnville  
WVNS Murfreesboro  
WVLC-RADIO Nashville  
WJZM Clarksville  
WVPO Chattanooga  
WVLL-AM/FM Lenoir City  
WVSN Elizabethton  
WVGM Nashville  
WDEH Sweetwater  
WATE Knoxville  
WVLR Athens  
WVOD-FM Chattanooga  
WVTP-AM/FM Paris  
WBNT Oneida  
WVGN Knoxville  
WVRI Athens  
WVIR Humboldt  
WVNO Chattanooga  
WVAC-RADIO Alcoa  
WVSG Greeneville  
WVDM McKenzie  
WVHN Gallatin  
WVJM Hartsville  
WVJK Jackson  
WVPT-AM/FM Cookeville  
WVFL Camden  
WVFN Lafayette

WVNR McMinnville  
WVXN-RADIO Clarksville  
WVOT Winchester  
WVSR Pulaski

### Texas

KBMF-FM Spearman  
KCNV San Marcos  
KSTB Breckenridge  
KNRO-FM Conroe  
KIBL Beeville  
WKWC-RADIO Abilene  
KXOX-RADIO Sweetwater  
KPLR Amarillo  
KWED Seguin  
KPDN Pampa  
KWEL Midland  
KPLT Paris  
KNIN Wichita Falls  
KERB Kermit  
KNFM Midland  
KCRS Midland  
KSIX Corpus Christi  
KEBE Jacksonville  
KTLW Texas City  
KPOS Post  
KTFB-RADIO Texarkana  
KMUL-AM/FM Muleshoe  
KDDO-AM/FM Dumas  
KRYC Corpus Christi  
KGLS San Angelo  
KGNL Laredo  
KTLU Rusk  
KKAL Denver City  
KTXN Victoria  
KINE-RADIO Kingsville  
KQXX McAllen  
KABH Midland  
KCAN Canyon  
KBYG Big Spring  
KEAN-AM Brownwood  
KFRN-FM Brownwood  
KBFM-FM Lubbock  
KWFR-AM/FM San Angelo  
KULP El Campo  
KEES Longview  
KBNO-FM Houston  
KPLR Amarillo  
KHFI-AM/FM TV Austin  
KATQ Texarkana  
KIUN Pecos  
KBOR Brownsville  
KIVY Crockett  
KTBC-AM/FM RADIO Austin  
KRAY Amarillo  
KQIP Odessa  
KVOZ Laredo  
KLIV-AM & KBPO-FM STEREO Beaumont  
KBAT San Antonio  
KRBC Abilene  
KNNN Friona  
KLBK-RADIO Lubbock  
KCBQ Lubbock  
KFPS-RADIO Eagle Pass  
KCTX Childress  
KZEE Weatherford  
KINT El Paso  
KDSX Denison  
KTEM Temple  
KFRO Longview  
KLUE-AM/FM Longview  
KRRV Sherman  
WDAI San Antonio  
KOLK-AM/FM Del Rio  
KYAL McKinney  
KKAS-RADIO Sillsbee  
KITE San Antonio  
KERV Kerrville  
KGAS-RADIO Carthage  
KWTX-RADIO Waco  
KODA Houston  
KGTN Georgetown  
KIXL-KIXL-FM Dallas  
KMAP Dallas  
KGLV Greenville  
KFTV Paris  
KMC Mineral Wells  
KBUD Athens  
KDOK Tyler  
KJIM Ft. Worth  
KNIT Abilene  
KMSC Houston  
KWBC-RADIO Navasota  
KSPA-RADIO Nacogdoches  
KEYE Pervinton  
KSEL-AM/FM STEREO Lubbock  
KFLD Floydada

### Utah

KLUB-AM Salt Lake City  
KMOR Salt Lake City  
KVMU Logan  
KRSP-AM/FM Salt Lake City  
KBUH-RADIO Brigham  
KEYY Provo  
KBLW Logan  
KLO Ogden  
KSWC Richfield  
KSP Salt Lake City

### Vermont

WDOT Burlington  
WJOY Burlington  
WHWB Rutland  
WIKI Newport  
WKVT Brattleboro  
WDEV Waterbury  
WSYB Rutland  
WVNO Berre  
WTVN-RADIO St. Johnsbury

### Virginia

WVLP Suffolk  
WLES Lawrenceville  
WVJJ Christiansburg  
WVNA Charlottesville  
WJMA Orange  
WVVA Blacksburg  
WVLS-FM Roanoke  
WVSG-RADIO Mt. Jackson  
WDDY Gloucester  
WODY Bassett  
WVHL-WEFG Winchester  
WVLR-FM Roanoke  
WVBT Danville  
WVRS Roanoke  
WKDE Altavista  
WVWS-AM-FM South Hill  
WVNA-AM-FM Gretna  
WVTR-RADIO Norfolk  
WVBO-AM/FM Galax  
WVNB Waynesboro  
WVRC Richmond  
WVBS Bristol  
WVMEK Chase City  
WVGE Leesburg  
WVAM Arlington  
WVHG Harrisonburg  
WVMA Lynchburg  
WVTE Zetwell  
WVSW Taxewell

### Washington

KEPR Pasco  
KALE Pasco  
KOMP Port Angeles  
KGM-AM/FM Bellingham  
KREM Spokane  
KBRC Mount Vernon  
KASY Auburn  
KFKF Bellevue  
KREW Sunnyside  
KRSC Othello  
KAGT Anacortes  
KBRO Bremerton  
KRKO Everett  
KAPS Mount Vernon  
KCVL Colville  
KAYE Puyallup  
KAPA Raymond  
KTWD-FM Spokane  
KNTN-AM/FM Tacoma  
KXLY Spokane  
KIT Yakima  
KGY Olympia  
KGOH-AM/FM Hoquiam  
KVI Seattle  
KOMO Seattle  
KNDX Yakima  
KDUX-FM Aberdeen  
KMEL Wenatchee  
KZUN Opportunity  
KODD Tacoma  
KIMA Yakima  
KBKW Aberdeen

### West Virginia

WBUC Buckhannon  
WKWK Wheeling  
WKNA-FM Charleston  
WRDS-RADIO South Charleston  
WCIR Beckley  
WKLP Keyser  
WTCS Fairmont  
WJLS Beckley  
WHJC Watawan  
WBTH Williamson  
WVVE Welch  
WEIR Weirton  
WHLL Wheeling  
WCST-AM/FM Berkeley Springs  
WSAZ Huntington  
WVXZ-FM Charles Town  
WVLC-AM/FM St. Albans  
WMTD Hinton  
WMMN Fairmont  
WVRC Spencer  
WVVO Pineville  
WKEE Huntington  
WHIS Bluefield  
WTAP Parkersburg

### Wisconsin

WVUB Manitowoc  
WVKS Sheboygan  
KFIZ Fond du Lac  
WVIR Lake Geneva  
WBEL Beloit  
WVCO Janesville  
WVWZ-AM/FM Monroe  
WVAV-AM/FM Fort Atkinson  
WVGL Port Washington  
WVTTN-AM/FM Watertown  
WVLP-AM/FM Kenosha  
WVAUK-AM/FM Waukesha  
WVMP Milwaukee  
WVRI Milwaukee  
WVGE Beloit  
WVOW Madison  
WVSM-AM/FM STEREO Madison  
WVOM Manitowoc  
WKTY La Crosse  
WVKB La Crosse  
WVBE Beaver Dam  
WVRCO-AM/FM Richland Center  
WVKAU Kaukauna  
WVTC Shawano  
WVTC Two Rivers  
WVCCN-FM/AM Neillsville  
WVST Stevens Pt.  
WVAT Antigo  
WVDMW Menomonie  
WVLDY-AM Ladysmith  
WVRC Racine  
WVDOOR-AM/FM Sturgeon Bay  
WVBA Madison  
WVCOV-AM/FM Sparta  
WVMMW-FM Menomonie  
WVDAQ-AM, WIAL-FM Eau Claire  
WVBIZ-AM/FM Eau Claire  
WVIG Wausau  
WVAX Kenosha  
WVNB Park Falls  
WVMTJ Milwaukee  
WVUX Waupaca  
WVAD Madison  
WVCL Eau Claire  
WVBY-FM Green Bay  
WVBY-AM/FM West Bend  
WVOK Milwaukee  
WVBL Marshfield  
WVSAU Wausau  
WVGM Medford  
WVBY Appleton  
WVMB-FM/AM Tomah

### Wyoming

KRAL-RADIO Rawlins  
KATI Casper  
KODI Cody  
KOWB Laramie  
KIML-RADIO Gillette  
KRTR Thermopolis  
KASL Newcastle  
KBBS Buffalo  
KMER Kemmerer  
KFCB Cheyenne  
KVCN Wheatland

# Rhythm & Blues

Billboard SPECIAL SURVEY For Week Ending 6/22/68

## SOUL SAUCE



**BEST NEW RECORD  
OF THE WEEK:  
"HUNKY FUNKY"  
DAVID MORRIS JR.  
(Philips)**

By ED OCHS

**SOUL SLICES:** James Brown, easier to put into pictures than words, returns from his 16-day Far East tour Thursday (20) re-named the "Little Giant" by the Japanese. Brown, who will appear on the "Johnny Carson TV Show" his first night back from Vietnam, has recently been praised in editorials and articles for his contribution to peace in Washington and Boston during the recent riots. WNEW-TV last week honored "Soul Brother No. 1" with an hour-long special, "James Brown: Man to Man," a show live from the Apollo Theatre in Harlem. Brown opens the National Soul Festival at Yankee Stadium, Friday (22) as his three singles, "Lickin' Stick," "America Is My Home" and "Shhhhh (For a Little While)" work their way up the charts.

★ ★ ★

**WHAT IS SOUL?** takes a vacation this week to read your mail before SOUL SAUCE qualifies as a national disaster area. And please, please, please if you have an opinion about soul, the world of r&b, or a deejay chart—send it to SOUL SAUCE, the r&b soul source.

★ ★ ★

**FILETS OF SOUL:** Double Shot celebrated birthday No. 2 this month with candles on the cake for Brenton Wood's "Some Got It, Some Don't," Bagdads' "Livin' in Fear" and Senor Soul's "Funky Favorites" LP. Shirley, former member of the "old" soul team of Shirley & Lee (remember "Let the Good Times Roll"), has recorded "Kid Games and Nursery Rhymes" as Shirley & Alfred on the Whiz label. And who d'ya think Alfred is? Hint: Alfred is the real first name of a current r&b artist. . . . Dave McAleer of Soul Survey in London is compiling a listing of every r&b record released since 1945. McAleer figures it will take years to catalog 50,000 records. Deejays interested in featuring their picks in England, send charts and local breakouts to Soul Survey, 'Lil Muscle Shoals, 10 St. Olaves Walk, Streatham, London S.W. 16. McAleer adds that despite little or no success in America, many U. S. artists have found a lot of fans in Europe, including Richard Fisher, Sam Hutchins, Kris Peterson, Diamond Joe, James Crawford, Lavell Hardy, Dolores Hall and Lee Jones & the Other Brothers. Thanks again, Dave. You are my official Soul & Crumpets man for good. . . . Archie Bell & the Drells cut the group's next single last week after picking up the gold for "Tighten Up." . . . The Hampton Jazz Festival, Thursday to Saturday (27-29) will feature Dionne Warwick, Nina Simone and Ramsey Lewis along with Wes Montgomery, Cannonball Adderley, Thelonious Monk, Count Basie and others—at the Hampton Institute, Hampton, Va. . . . Peaches & Herb, Date duo appear on Dick Cavett's ABC-TV show Friday (14), then open a week-long date at Washington's Howard Theatre. . . . Sly & the Family Stone will perform their new single "Life" at the Epic National Sales Convention in Las Vegas on Wednesday (19) followed by a three-day stint at Fillmore West in San Francisco. . . . Atlantic's Sweet Inspirations will try the Bee Gee's "To Love Somebody" for their next single. Meanwhile, the label's "Soul Together" show, co-sponsored by NATRA at Madison Square Garden on Friday (28) is booming in the ticket sales department for Aretha Franklin, Rascals, Sam & Dave, Sonny & Cher, Joe Tex and King Curtis. . . . The Impressions with Curtis Mayfield will have their new label Curton distributed by Buddah Records. . . . Motown's Martha Reeves and the Vandellas opened the Copa Thursday (6) in the company of Smokey Robinson, Diana Ross, Berry Gordy, deejay Hal Jackson and Arthur Prysock. Martha Reeves and the group are Motown's finest in-person act, and that includes the Supremes. . . . Chris Jones, Scepter promotion head, is riding Freddie Hughes' "Send Back My Baby" across the South and Midwest.

★ ★ ★

**TRAVELIN':** Capitol's Magnificent Men at New York's Cheetah Club for one week, beginning Saturday (22). . . . Date's Peaches & Herb for one week at the Howard Theatre in Washington, Thursday (14), then to the Beach Club, Myrtle Beach, S. C. (21-27). . . . Mercury's Junior Parker on a tour of California (14-29). . . . Bunky's Esquires to Davenport, Iowa (22). . . . Atlantic's Percy Sledge to the Circle Club, Vinton, La. (18), Dothan, Ala. (21) and the Surf Side Club, Pensacola, Fla. (21).

Atlantic's Eddie Harris to Shelly's Man Hole, Los Angeles (18-30). . . . Epic's Sly & the Family Stone to the Fillmore West in San Francisco (20) for three days. . . . Little Milton on a tour of Mississippi, Alabama and Florida (17-23). . . . Compass' Ohio Players to Youngstown, Ohio (22). . . . Atlantic's Rascals to the Salem Coliseum, Salem, Va. (21). . . . Atlantic's Wilson Pickett on tour with Arthur Conley at Shreveport Auditorium, La. (18), Lubbock, Texas (19) and Oklahoma City (21).

(Continued on page 20)

## BEST SELLING Rhythm & Blues Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	THINK Aretha Franklin, Atlantic 2518 (14th Hour, BMI)	5	25	25	UNITED Peaches & Herb, Date 1603 (Razor Sharp, BMI)	4
2	6	I COULD NEVER LOVE ANOTHER (After Loving You) Temptations, Gordy 7072 (Jobete, BMI)	6	26	40	I'LL NEVER DO YOU WRONG Joe Tex, Dial 4076 (Tree, BMI)	4
3	5	LICKING STICK James Brown & His Famous Flames, King 6166 (Toccoa/Lois, BMI)	5	27	29	WEAR IT ON OUR FACE Dells, Cadet 5599 (Chevis, BMI)	6
4	8	NEVER GIVE YOU UP Jerry Butler, Mercury 72798 (Parabut/Double Diamond/Downstairs, BMI)	7	28	32	A STONE GOOD LOVER Jo Armstead, Giant 704 (Colfam, BMI)	6
5	2	AIN'T NOTHING LIKE THE REAL THING Marvin Gaye & Tammi Terrell, Tamla 54163 (Jobete, BMI)	9	29	33	THE DOCTOR Mary Wells, Jubilee 5620 (Welwom, BMI)	5
6	4	TIGHTEN UP Archie Bell & the Drells, Atlantic 2478 (Cotillion/Orellia, BMI)	12	30	30	LOOK OVER YOUR SHOULDER O'Jays, Bell 704 (Ginrich, BMI)	4
7	9	THE HORSE Cliff Nobles & Co., Phil L.A. of Soul 313 (Dandelion/James Boy, BMI)	4	31	18	PAYING THE COST TO BE THE BOSS B. B. King, Bluesway 61015 (Pamco/LZMC, BMI)	12
8	3	SHOO-BE-DOO-BE-DOO-DA-DAY Stevie Wonder, Tamla 54165 (Jobete, BMI)	10	32	43	RIVER OF TEARS Gene Chandler, Checker 1199 (Jalynne, BMI)	3
9	7	DOES YOUR MAMA KNOW ABOUT ME Bobby Taylor & the Vancouvers, Gordy 7096 (Stein & Van Stock, ASCAP)	10	33	37	WHATEVER HURTS YOU Mad Lads, Volt 162 (East, BMI)	5
10	10	HAPPY SONG (Dum Dum) Otis Redding, Volt 163 (East/Pine/Redwal, BMI)	8	34	35	I'VE GOT TO HAVE YOU Fantastic Four, Ric Tic 139 (Mylo, BMI)	6
11	12	LOVER'S HOLIDAY Peggy Scott & Jo Jo Benson, SSS International 736 (Crazy Cajun, BMI)	10	35	24	DO YOU KNOW THE WAY TO SAN JOSE? Dionne Warwick, Scepter 12216 (Jac/Blue Seas, ASCAP)	7
12	21	GRAZIN' IN THE GRASS Hugh Masekela, Uni 55066 (Chisa, BMI)	2	36	44	SPREAD YOUR LOVE Jimmy Holiday, Minit 32040 (ASA, ASCAP)	2
13	46	HERE COMES THE JUDGE Shorty Long, Soul 35044 (Jobete, BMI)	2	37	39	OH BABY MINE O. V. Wright, Back Beat 591 (Don, BMI)	6
14	14	AMERICA IS MY HOME James Brown & His Famous Flames, King 6112 (Dynatone, BMI)	4	38	38	I GOT YOU BABE Etta James, Cadet 5606 (Cotillion/ Chris Marc, BMI)	4
15	16	I'M SORRY Delfonics, Philly Groove 151 (Nickel Shoe/Bellboy, BMI)	6	39	42	UNDERSTANDING Ray Charles, ABC 11090 (Metric, BMI)	2
16	31	YESTER LOVE Smokey Robinson & the Miracles, Tamla 54167 (Jobete, BMI)	2	40	36	A BEAUTIFUL MORNING Rascals, Atlantic 2493 (Slacsar, BMI)	5
17	19	FACE IT GIRL, IT'S OVER Nancy Wilson, Capitol 2136 (Irwin, ASCAP)	4	41	34	SUGAR (Don't Take Away My Candy) Jive Five, Featuring Eugene Pitt, Musicor 1305 (We Three, BMI)	4
18	15	SHE'S LOOKING GOOD Wilson Pickett, Atlantic 2504 (Veyfig, BMI)	10	42	41	A TOAST TO YOU Louis Curry, M-S 203 (Chetkay/Brohun, BMI)	4
19	11	(You Keep Me) HANGIN' ON Joe Simon, Sound Stage 7 2608 (Garpax/Alambo, BMI)	9	43	—	YOU SEND ME Aretha Franklin, Atlantic 2518 (Kags, BMI)	1
20	20	YOU DON'T KNOW WHAT YOU MEAN TO ME Sam & Dave, Atlantic 2517 (East/Cotillion, BMI)	4	44	—	HERE I AM BABY Marvelettes, Tamla 54166 (Jobete, BMI)	1
21	22	SAVE YOUR LOVE FOR ME Bobby Bland, Duke 435 (Sophisticates, BMI)	3	45	—	I AIN'T PARTICULAR Johnny Taylor, Stax 253 (East, BMI)	1
22	17	IF I WERE A CARPENTER Four Tops, Motown 1124 (Faithful Virtue, BMI)	7	46	47	YOURS UNTIL TOMORROW Vivian Reed, Epic 10319 (Screen Gems-Columbia, BMI)	2
23	23	I'M GETTIN' ALONG ALRIGHT Raelettes, Tangerine 984 (Fisher, BMI)	7	47	49	STONED SOUL PICNIC 5th Dimension, Soul City 766 (Tuna Fish, BMI)	2
24	13	COWBOYS TO GIRLS Intruders, Gamble 241 (Razor Sharp, BMI)	14	48	—	PEOPLE SURE ACT FUNNY Arthur Conley, Atco 6588 (Bob-Dan, BMI)	1
				49	—	BE YOUNG, BE FOOLISH, BE HAPPY Tams, ABC 11066 (Low-Twi/Low-Sal, BMI)	1
				50	—	STAY IN MY CORNER Dells, Cadet 5612 (Conrad, BMI)	1

## Oakland Back To Oakland

LOS ANGELES — Mrs. Ben Oakland has repurchased her husband's publishing company, Oakland Music, from Bonnie Bourne. The company lists around 300 copyrights including "I'll Dance At Your Wedding," "I'll Take Romance," "If I Love Again" and "Cool Tango."

The Oaklanders have also activated Beatrix Records with Billy Daniels as their first artist. Daniels' first two songs are "Maybe God Is Black," written by Oakland and Dan Shapiro, and "Our Own Living Love Song," with Paul Hampton's lyrics and Oakland's music.

Daniels' second Beatrix disk will be "Target for Tonight" by Oakland and Jack Elliott, and "In Rome Do As the Romans

Do" by Oakland and Mack David.

The label is setting up distribution and is seeking artists. It operates from the Oakland's Beverly Hills residence.

## Peer-Southern Signs 2 Artists

NEW YORK — Jackie Paris and Ann Marie Morse have signed contracts with Peer-Southern Productions. Paris, who has recorded for ABC Records, has won Downbeat, Playboy and Metronome awards. Miss Morse, a Canadian, has sung with Maynard Ferguson and Kai Winding. Del Serino, assistant professional manager, is setting

## Dunwich Move

CHICAGO—George Badonky has sold the stock he held in Dunwich Productions back to the corporation. The former vice-president of the independent production firm will announce his plans shortly.

Bill Traut continues as president, Eddie Higgins as musical director, and Paul Sampson as head of the management division, Windy City Artists. Ed Cleland has joined Dunwich as general manager.

Dunwich produces, among others, the American Breed, and also operates three publishing companies.

up a recording schedule for Paris and Miss Morse, who will perform individually and as a duo.

# PLAY DECCA 13



**DP-734, The Sarasota I.**  
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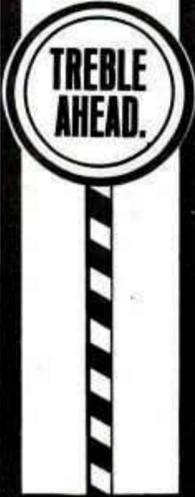
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**DTP-154.** Portable eight-track stereo cartridge player. Powerful solid state amplifier. Separate volume and tone controls for each channel. Removable speakers. Operates on flashlight batteries or house current. \$79.95\*



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**DECCA'S ELECTRIC WORKS.**



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Two detachable speakers and separate tone controls make the Logan I an outstanding buy for the price. Three-piece cabinet can be carried as a unit. Tan/brown tweed or blue tweed. \$24.95\*

## CONSOLE YOURSELF HERE.

**DP-699, The Norfolk V.** Solid state stereo automatic console with tilt-down front. Four-speed full size changer. Two side-firing speakers. Wood-grain finishes of walnut and mahogany. \$79.95\* (45 RPM spindle included)



## TRIPLE PLAY AREA.



**DP-151.** Solid state three-speed phonograph. Operates on flashlight batteries or house current. Lightweight. \$19.95\*



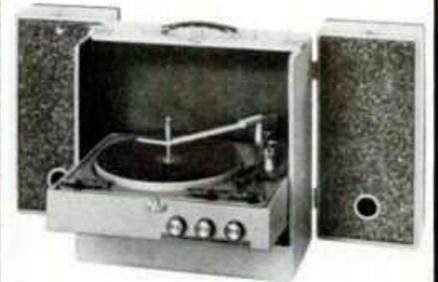
**DP-152.** Solid state three-speed AM radio/phonograph. Operates on flashlight batteries or house current. Slide rule dial. \$24.95\*



**DP-153.** Solid state AM/FM radio/phonograph. Built-in antennae. Uses batteries or house current. Black-and-white grained plastic case. \$34.95\*



**DP-336, The Montrose I.** Solid state stereo table model automatic phonograph and AM/FM radio. Four-speed spring mounted changer. Two side-firing speakers. Hand-rubbed oiled walnut cabinet. \$99.95\* (45 RPM spindle included)



**DP-684, The Anniversary XI.** Deluxe solid state stereo portable with tilt-down front. Four-speed, full size changer. Detachable speakers. \$59.95\* (45 RPM spindle extra)

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\*Suggested retail price. Prices slightly higher in Southwest and West.

# SOUL SAUCE

• Continued from page 18

**MAKIN' SMOKE:** Solomon Burke, "Save It" (Atlantic). . . . Dean Jackson, "I Need a Love Like Yours" (Carla). . . . Al Wilson, "The Snake" (Soul City). . . . Gene Chandler, "River of Tears" (Checker). . . . Freddie Hughes, "Send My Baby Back" (Wand). . . . Timothy Carr, "Gone" (Hot Biscuit). . . . Dionne Warwick, "Let Me Be Lonely" (Scepter). . . . Vivian Reed, "Yours Until Tomorrow" (Epic). . . . Hueys, "Coo-Coo Over You" (Instant).

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**MAKIN' FIRE:** Wilson Pickett's, "I'm a Midnight Mover" (Atlantic). . . . Arthur Conley, "People Sure Act Funny" (Atco). . . . Tams, "Be Young, Be Foolish, Be Happy" (ABC). . . . Precisions, "A Place" (Drew). . . . Bobby Bland, "Save Your Love for Me" (Duke). . . . Ray Charles, "Understanding" (ABC). . . . Billy Vera, "With Pen in Hand" (Atlantic). . . . Jimmy Holiday, "Spread Your Love" (Minit).

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**FIRE & SMOKE:** Dells, "Stay in My Corner" (Cadet). . . . Aretha Franklin, "You Send Me" (Atlantic). . . . Hugh Masekela, "Grazing in the Grass" (UNI). . . . Shorty Long, "Here Comes the Judge" (Soul). . . . Ray Charles, "Eleanor Rigby" (ABC). . . . Jean Wells, "Try Me & See" (Calla). . . . Fantastic Johnny C, "Hitch It to the Horse" (Phil-L.A. of Soul). . . . Smokey Robinson & the Miracles, "Yester Love" (Tamla). . . . Jo Armstead, "A Stone Good Lover" (Giant).



JAMES BROWN, now in Vietnam at the close of his 16-day Far East tour, waits for his flight to be called at Kennedy Airport, prior to his departure. At left is Gertrude Sanders, wardrobe co-ordinator. On Brown's right are dancer Ann Norman and singer Marva Whitney, part of Brown's 22-member revue on the USO-sponsored tour. Brown will return to New York Wednesday (19) for the National Soul Festival at Yankee Stadium.

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Dock Of The Bay  
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# BEST SELLING Rhythm & Blues LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	4	<b>TEMPTATIONS WISH IT WOULD RAIN</b> Gordy (No Mono); 7072 (S)	5	26	31	<b>THE PROMISE OF A FUTURE</b> Hugh Masekela, Uni (No Mono); 73028 (S)	3
2	1	<b>LADY SOUL</b> Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	18	27	25	<b>SWEET INSPIRATIONS</b> Atlantic 8155 (M); SD 8155 (S)	12
3	8	<b>DOCK OF THE BAY</b> Otis Redding, Volt 419 (M); S 419 (S)	14	28	30	<b>SMOKEY ROBINSON &amp; THE MIRACLES GREATEST HITS, VOL. 2</b> Tamla T 280 (M); TS 280 (S)	18
4	2	<b>VALLEY OF THE DOLLS</b> Dionne Warwick, Scepter (No Mono); SPS 568 (S)	16	29	35	<b>DOIN' OUR THING</b> Booker T & MG's, Stax (No Mono); 724 (S)	12
5	5	<b>PORTRAIT OF RAY</b> Ray Charles, ABC (No Mono); ABCS 625 (S)	10	30	29	<b>GROOVIN' WITH THE SOULFUL STRINGS</b> Cadet LP 796 (M); LPS 796 (S)	30
6	7	<b>STEVIE WINDER'S GREATEST HITS</b> Tamla (No Mono); 282 (S)	8	31	34	<b>A DAY IN THE LIFE</b> Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	35
7	3	<b>REFLECTIONS</b> Diana Ross & the Supremes, Motown (No Mono); 665 (S)	8	32	39	<b>TAKE TIME TO KNOW HER</b> Percy Sledge, Atlantic (No Mono); SC 8180 (S)	5
8	6	<b>ELECTRIFYING EDDIE HARRIS</b> Atlantic 1495 (M); SD 1495 (S)	15	33	19	<b>DANCE TO THE MUSIC</b> Sly & the Family Stone, Epic LN 24371 (M); BN 26371 (S)	9
9	11	<b>I GOT THE FEELIN'</b> James Brown & His Famous Flames, King (No Mono); 1031 (S)	6	34	37	<b>FOUR TOPS GREATEST HITS</b> Motown M 662 (M); S 662 (S)	39
10	13	<b>EASY</b> Nancy Wilson, Capitol (No Mono); ST 2909 (S)	4	35	33	<b>THE GREAT MARCH TO FREEDOM</b> Rev. Martin Luther King Jr., Gordy (No Mono); 906 (S)	7
11	12	<b>THERE IS</b> Dells, Cadet (No Mono); LP 804 (S)	6	36	38	<b>DIANA ROSS &amp; THE SUPREMES GREATEST HITS</b> Motown M2-663 (M); M2S-663 (S)	37
12	15	<b>TO RUSSELL, MY BROTHER, WHOM I SLEPT WITH</b> Bill Cosby, Warner Bros.-Seven Arts (No Mono); 1734 (S)	11	37	40	<b>IN SEARCH OF FREEDOM</b> Dr. Martin Luther King Jr., Mercury (No Mono); SC 61170 (S)	4
13	14	<b>DOWN HERE ON THE GROUND</b> Wes Montgomery, A&M (No Mono); LP 3006 (S)	7	38	42	<b>LOOK AROUND</b> Sergio Mendes & Brasil '66, A&M (No Mono); SP 4137 (S)	4
14	18	<b>FEELIN' BLUESY</b> Gladys Knight & the Pips, Soul (No Mono); S 707 (S)	5	39	41	<b>TEMPTATIONS GREATEST HITS</b> Gordy 919 (M); S 919 (S)	80
15	20	<b>LA-LA MEANS I LOVE YOU</b> Delfonics, Philly Groove (No Mono); LP 1150 (S)	4	40	44	<b>JIMMY SMITH'S GREATEST HITS</b> Blue Note (No Mono); BST 89901 (S)	3
16	9	<b>WE'RE A WINNER</b> Impressions, ABC ABC 635 (M); ABCS 635 (S)	17	41	45	<b>THE GRADUATE</b> Soundtrack, Columbia (No Mono); CS 3180 (S)	6
17	16	<b>FEELIN' GOOD</b> Lou Rawls, Capitol (No Mono); ST 2864 (S)	16	42	36	<b>ONCE UPON A DREAM</b> Rascals, Atlantic 8169 (M); SD 8169 (S)	15
18	10	<b>I HVE A DREAM</b> Rev. Martin Luther King Jr., 20th Century-Fox (No Mono); TFS 320 (S)	8	43	32	<b>SOUL SERENADE</b> Willie Mitchell, HI (No Mono); SHL 32039 (S)	8
19	24	<b>RIDIN' HIGH</b> Martha Reeves & the Vandellas, Gordy (No Mono); S 926 (S)	4	44	47	<b>JERRY BUTLER'S GOLDEN HITS LIVE</b> Mercury MG 21151 (M); SR 61151 (S)	2
20	23	<b>IN A MELLOW MOOD</b> Temptations, Gordy 924 (M); 924 (S)	27	45	48	<b>UP, UP AND AWAY</b> 5th Dimension, Soul City SCM 91000 (M); SCS 92000 (S)	12
21	21	<b>THE GOOD, THE BAD &amp; THE UGLY</b> Soundtrack, United Artists UAL 4172 (M); UAS 4172 (S)	12	46	46	<b>DIONNE WARWICK'S GOLDEN HITS, PART 1</b> Scepter SRM 565 (M); SPS 565 (S)	32
22	22	<b>HISTORY OF OTIS REDDING</b> Volt 418 (M); S 418 (S)	25	47	43	<b>I NEVER LOVED A MAN THE WAY I LOVE YOU</b> Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	59
23	17	<b>I CAN'T STAND MYSELF WHEN YOU TOUCH ME</b> James Brown & His Famous Flames, King (No Mono); 1030 (S)	14	48	50	<b>UP POPS RAMSEY LEWIS</b> Cadet LP 799 (M); LPS 799 (S)	3
24	26	<b>TIGHTEN UP</b> Archie Bell & the Drells, Atlantic (No Mono); SC 8181 (S)	5	49	49	<b>SOUL BAG</b> Mongo Santamaria, Columbia (No Mono); CS 9653 (S)	3
25	28	<b>FLIP WILSON YOU DEVIL YOU</b> Atlantic (No Mono); SC 8179 (S)	4	50	—	<b>THE MAGIC GARDEN</b> 5th Dimension, Soul City (No Mono); SCS 92001 (S)	1

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LOVE FOR ME"  
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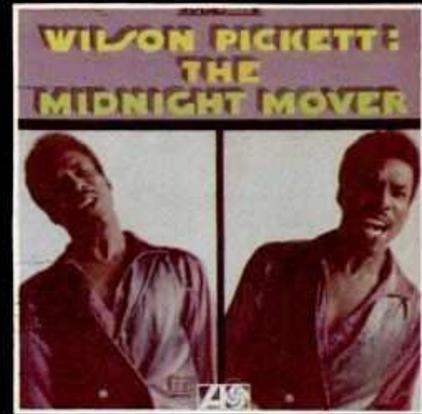
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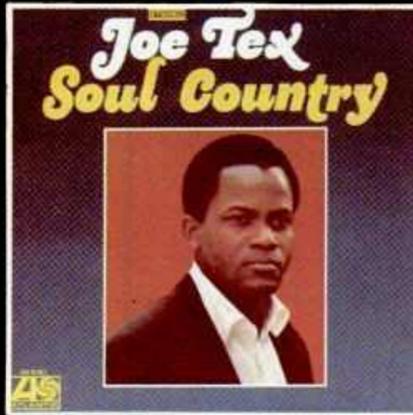
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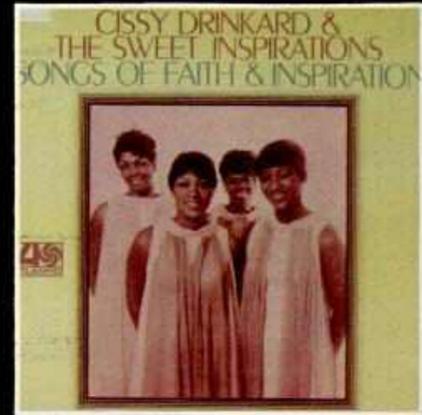
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THE MIDNIGHT MOVER  
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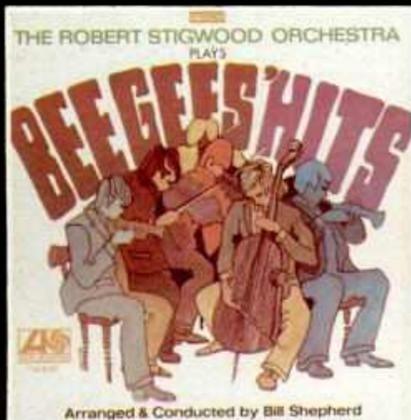
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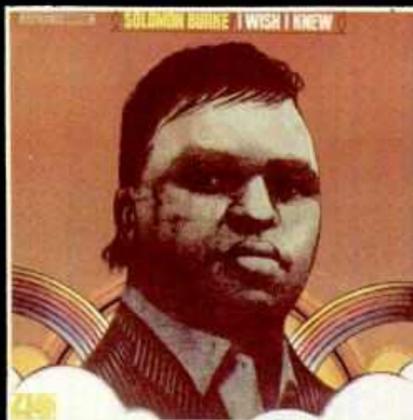
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PLAYS BEE GEES' HITS  
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I WISH I KNEW  
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\* MANDALA  
SOUL CRUSADE  
Atlantic SD 8184

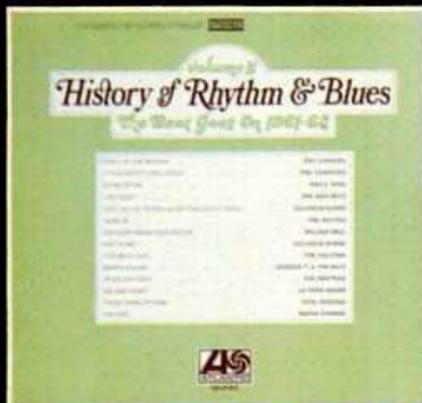


\* HERBIE MANN  
WINDOWS OPENED  
Atlantic SD 1507

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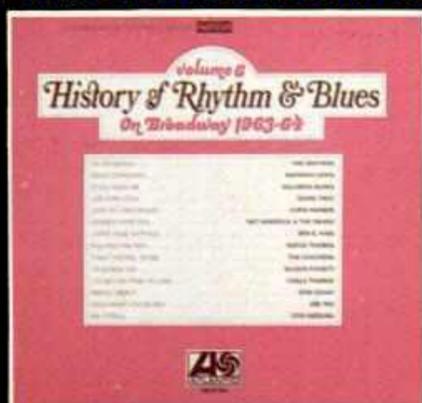
VOLUMES V & VI

\* -VOL. 5 THE BEAT GOES ON-1961-62 Atlantic SD 8193



EARLY IN THE MORNIN	RAY CHARLES
LITTLE EGYPT (YING-YANG)	THE COASTERS
STAND BY ME	BEN E. KING
LAST NIGHT	THE MAR-KEYS
JUST OUT OF REACH (OF MY TWO EMPTY ARMS)	SOLOMON BURKE
I'M BLUE	THE IKETTES
YOU DON'T MISS YOUR WATER	WILLIAM BELL
CRY TO ME	SOLOMON BURKE
I FOUND A LOVE	THE FALCONS
GREEN ONIONS	BOOKER T. & THE MG'S
UP ON THE ROOF	THE DRIFTERS
SEE SEE RIDER	LA VERN BAKER
THESE ARMS OF MINE	OTIS REDDING
THE DOG	RUFUS THOMAS

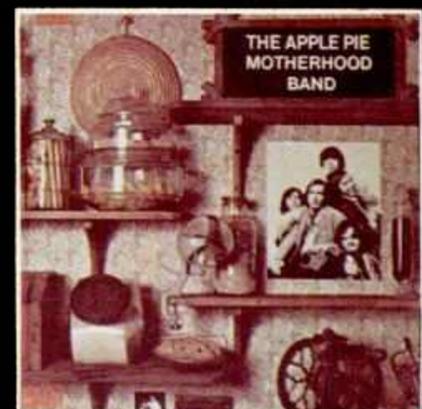
\* -VOL. 6 ON BROADWAY-1963-1964 Atlantic SD 8194



ON BROADWAY	THE DRIFTERS
HELLO STRANGER	BARBARA LEWIS
IF YOU NEED ME	SOLOMON BURKE
JUST ONE LOOK	DORIS TROY
LAND OF 1,000 DANCES	CHRIS KENNER
MASHED POTATOES	NAT KENDRICK & THE SWANS
I (WHO HAVE NOTHING)	BEN E. KING
WALKING THE DOG	RUFUS THOMAS
T AIN'T NOTHIN' TO ME	THE COASTERS
I'M GONNA CRY	WILSON PICKETT
I'VE GOT NO TIME TO LOSE	CARLA THOMAS
MERCY, MERCY	DON COVAY
HOLD WHAT YOU'VE GOT	JOE TEX
MR. PITIFUL	OTIS REDDING



\* BEACH BEAT - VOL. 2  
Atlantic SD 8191



\* THE APPLE PIE MOTHERHOOD BAND  
Atlantic SD 8189



\* ROLAND KIRK  
THE INFLATED TEAR  
Atlantic SC 1502



\* STARS OF VIRGINIA  
LIFT EVERY VOICE AND SING  
Atlantic SD R-016

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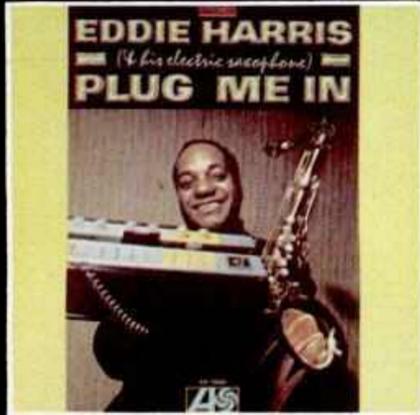
\* CREAM  
WHEELS OF FIRE (DOUBLE LP)  
Atco SD 2-700



\* THE IMMORTAL OTIS REDDING  
Atco SD 33-252



\* VANILLA FUDGE  
RENAISSANCE  
Atco SD 33-244



\* EDDIE HARRIS  
PLUG ME IN  
Atlantic SD 1506



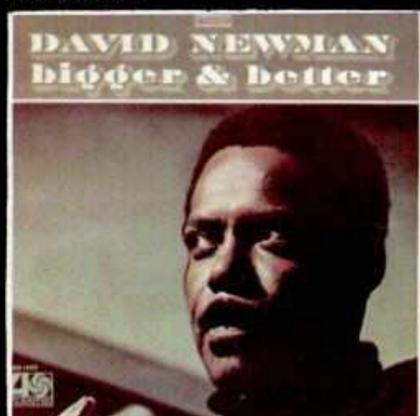
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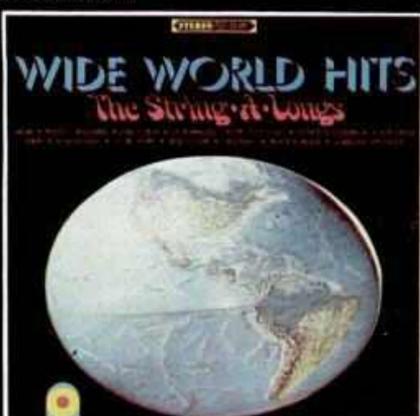
\* IRON BUTTERFLY  
IN-A-GADDA-DA-VIDA  
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BIGGER & BETTER  
Atlantic SD 1505



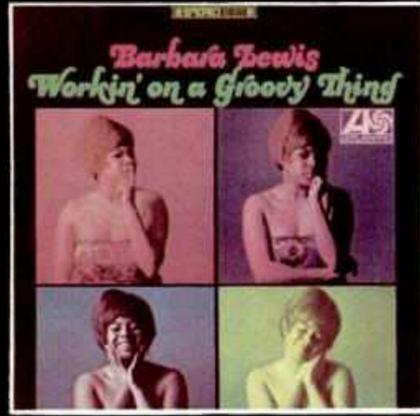
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WIDE WORLD HITS  
Atco SD 33-241



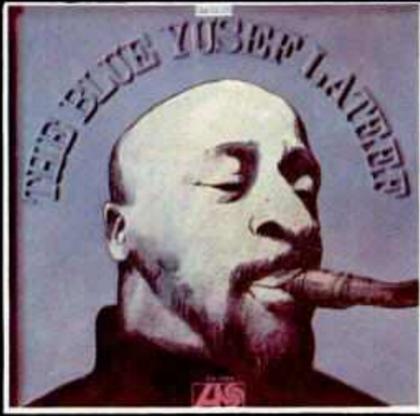
BO GRUMPUS  
BEFORE THE WAR  
Atco SD 33-246



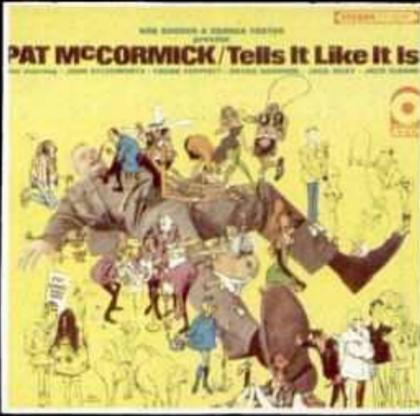
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SO FINE  
Pompeii SD 6000



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WORKIN' ON A GROOVY THING  
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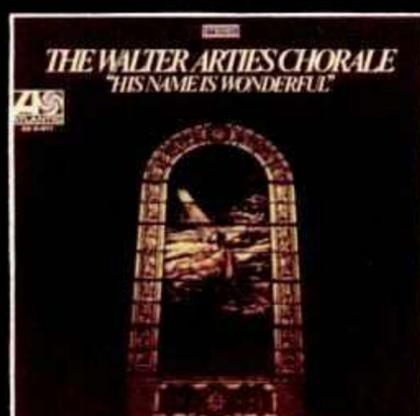
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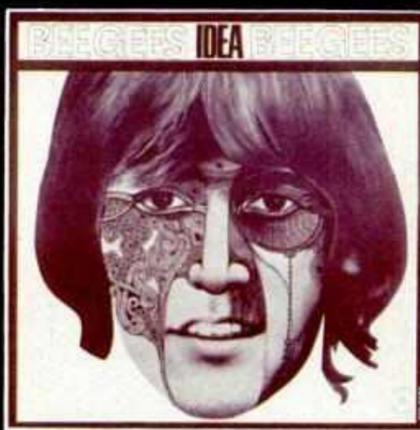


THE WALTER ARTIES CHORALE  
HIS NAME IS WONDERFUL  
Atlantic SD R-017

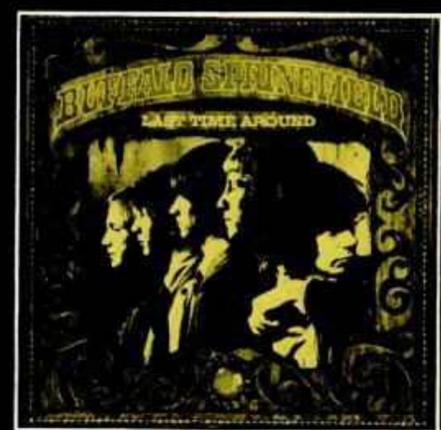


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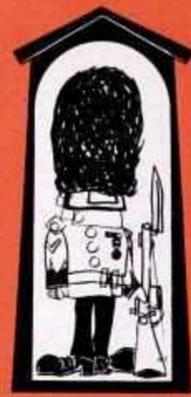
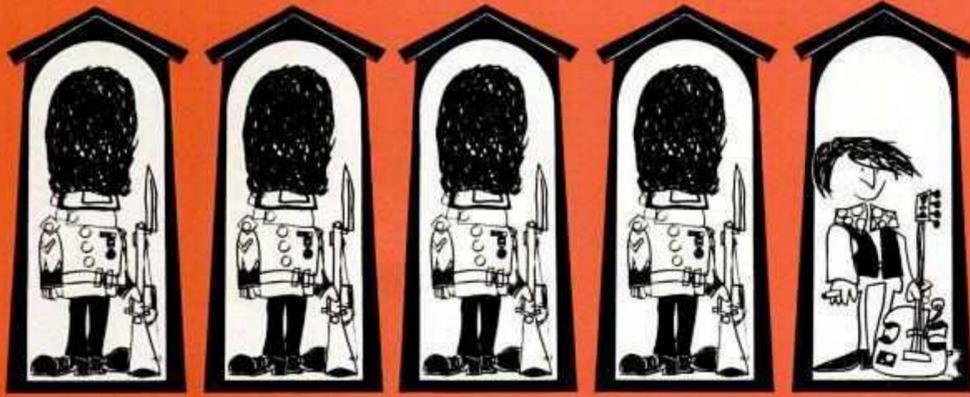


\* BEE GEES  
IDEA  
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**AD DEADLINES:**

Domestic, **JULY 15.**

International, **JULY 8.**

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**RED FOLEY'S** Greatest Hits; DL 75003  
**JAN HOWARD**—Count Your Blessings; Woman; DL 75012  
**LORETTA LYNN'S** Greatest Hits; DL 75000  
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**BILL MONROE'S** Greatest Hits; DL 75010  
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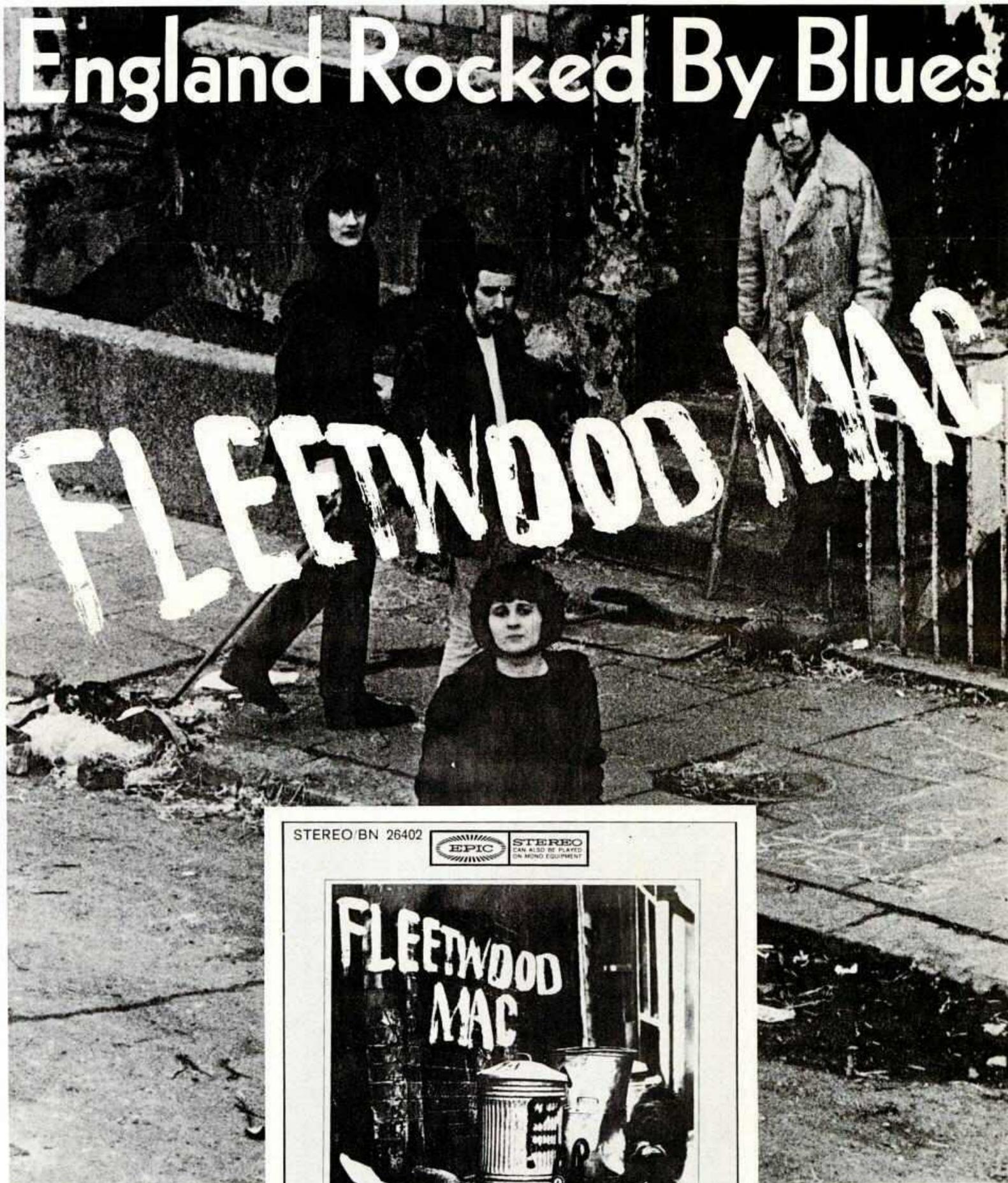
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STEREO/BN 26402



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"DREAM A LITTLE

A splendid

sung

MAMA



# DREAM OF ME"

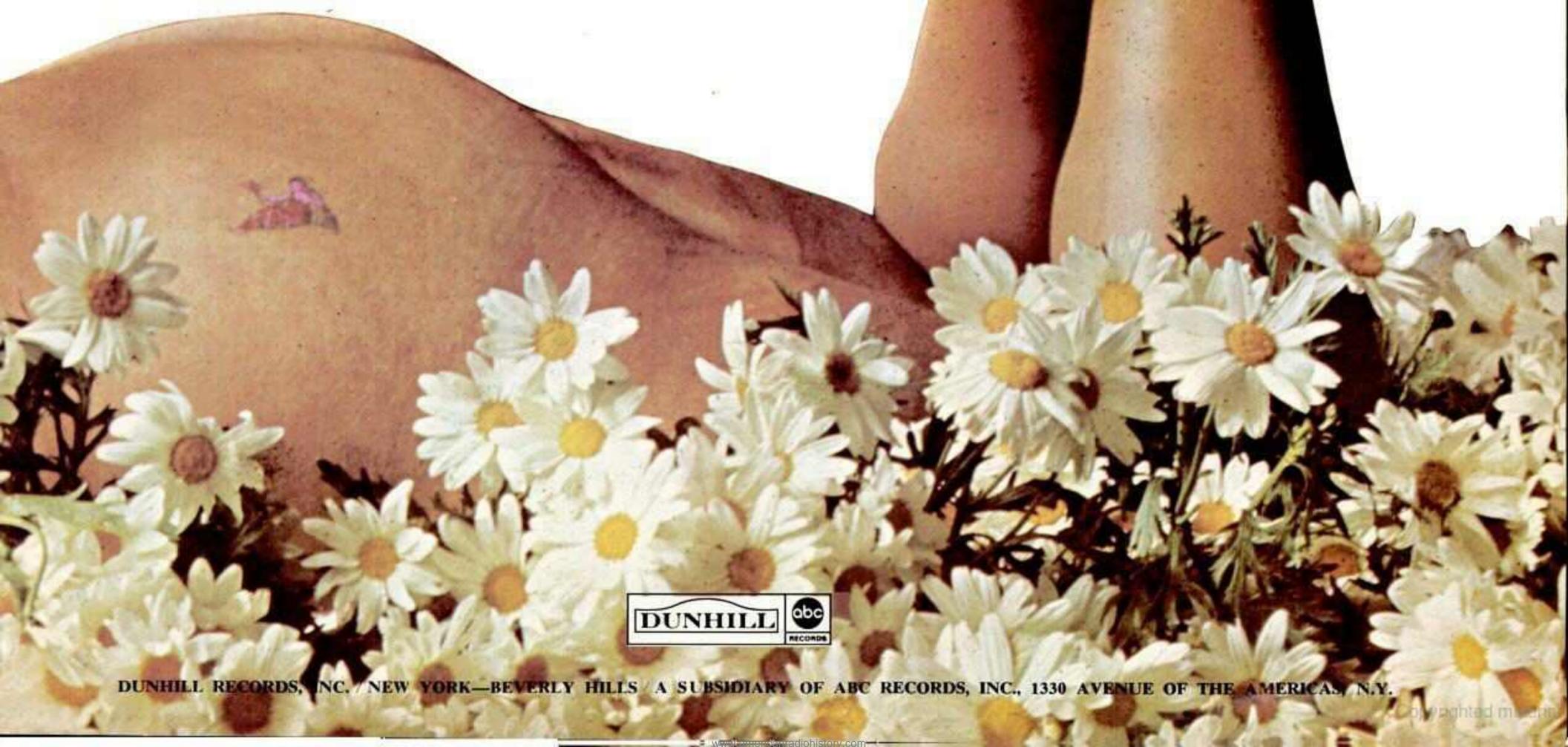
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## 'Summer Substitute' Campbell to Be a TV Star for All Seasons

NASHVILLE — Capitol artist Glen Campbell, who will host the Smothers Brothers summer replacement show, expects a CBS-TV show of his own in January.

In an interview (with Ralph Emery) recorded here, Campbell said he also will take time to do a western movie, and will do additional recordings with Bobbie Gentry for a duet album due out in the fall. Asked

if he would utilize country artists during his summer network stint, Campbell said that one show in August would be a "country special" featuring Johnny Cash and "several other Nashville artists." The singer said he was leaving the selection of the performers to the producers of the show.

Campbell said the opening and closing themes of the summer show would be "Gentle on

My Mind," and "Natural to Be Gone," both written by John Hartford, and performed by Hartford on the show. "The program will have the same basic format as the show which goes on in the winter," Campbell said. He indicated that he would even use the Smothers Brothers as guests.

Campbell said Miss Gentry is now in England doing some TV work, and that he would soon fly to London to do one of her shows, and she would reciprocate.

The Arkansas-born singer said he was selected for the summer work of the Smothers Brothers show after doing a guest appearance on the Joey Bishop program. Network officials later approached him, he said, on the idea of beginning his own series in January.

His recording of the John D. Loudermilk tune "I Wanna Live" twice has hit the top of the country chart this spring.

Prior to the taping of the TV show, Campbell's only previous "acting" role was that of playing the part of a guitar player on one episode of "The FBI." The movie he will make is in serialization in a national consumer magazine and will star John Wayne.

## Light President of Nashville NARAS

NASHVILLE — Don Light has been elected president of the NARAS chapter here, succeeding Buddy Killen of Tree Music. Light heads his own talent agency, dealing in gospel music.

Bob McClusky, Acuff-Rose, was named first vice-president; Jim Vienneau, MGM, second vice-president; John D. Loudermilk, Woodward Side Music, third vice-president; Roger Sovine, Show-Biz Music, secretary, and Cecil Scaife, Columbia, treasurer.

The elections were made by the board of governors who, earlier, were elected by the membership.

Newly named to the board of governors were Teddy Bart, named in the vocalist category; Kelso Herston, Capitol, named as conductor; Jim Stewart, Stax

& Volt Records, a&r; Billy Sherrill, Epic-Columbia, and Al Gallico Music, songwriter; Tom Sparkman, Columbia, engineer; Tupper Saucy, RCA Victor, musician; Don Tweedy, arranger; Bill Williams, Billboard, literary editor; Archie Campbell, RCA Records, spoken word; Danny Davis, RCA Victor, and Jimmy Key, Key Talent agency, governor-at-large. Each will serve for two years.

Light, who served the previous year as membership chairman, had boosted active membership in the Nashville chapter from about 350 to 500. Members of the board of governors who still have a year to serve are Merle Travis, Grady Martin, Felton Jarvis, Jack Clement, Glen Snoddy, Jerry Reed, Bill McElhiney, Tandy Rice and Minnie Pearl.

## Nesmith Cuts 6 Sides With A 'Triple-Header' Sound

NASHVILLE—A concept described as "folk-rock-country" was utilized by Mike Nesmith, the musically talented member of the Monkees, who cut six sides here under the guidance of RCA Victor's Felton Jarvis.

Jarvis handled the direction, although Nesmith is the producer of what is eventually to be a 24-cut double LP. Two other albums already are in the can and will precede this.

Each of the four members of the group will be featured on six of the cuts of the album,

and Nesmith chose to do his here.

"Nashville is the best place for music; it's that simple," Nesmith said. "I like the studio (RCA Victor), but the musicians are the greatest." Among those used were Sonny Osborne, Lloyd Green, Wayne Moss, Harold Bradley, Kenneth Buttrey, David Briggs, Bobby Dyson, Buddy Spicher and Jerry Carrigan.

All the material recorded by Nesmith was original. He has

(Continued on page 33)

## Fans Going to Mfr. for Disks

SHREVEPORT — Country music fans are forced to buy records directly from manufacturers in some cases because they are unable to buy them in retail shops, according to Don Logan, promotion director of Paula Records.

Logan said his firm is "exerting every effort" to increase the awareness of shops and one-stops to the financial potential of country music.

He accuses many of the shops of failing to check on the availability of country records, choosing instead to dismiss all requests. Logan said there could be a return to the era of million-selling country records if the shops and one-stops would co-operate. He said his firm is crusading in this regard. Logan also announced that Gene Wyatt, former Mercury artist, has cut his first release for Paula, and it is due for immediate distribution.

## Barbour Signs Homer Lee

DALLAS—Grover Barbour, Reading, Pa., producer, has signed mod country singer Homer Lee, of Dallas, to an exclusive recording contract for his Bee Productions, new label distributed by Amy-Mala-Bell. Long-term deal, which calls for Lee to record a minimum of four albums, was made between Barbour and Lee's Dallas agent, Charles Wright.

For the past three years Homer Lee has been featured attraction at the Aragon Ballroom, Dallas. He will jet to Camden, N. J., June 23 to cut his first album for Barbour.



NEWLY NAMED OFFICERS of the Nashville chapter of NARAS. Left to right, back row: John D. Loudermilk, vice-president; Bob McClusky, vice-president; Roger Sovine, secretary, and Cecil Scaife, treasurer. Front row: Jim Vienneau, vice-president, and Don Light, president.

## Lewis Scoring Successes on New Records, Country Style

MEMPHIS—Jerry Lee Lewis is selling more records as a country singer than he ever sold as a rock 'n' roll artist in the late 1950's, according to his manager, Ray Brown of National Artist Attractions. He said most of the Lewis popularity from his peak 10 years ago until now has been overseas. Suddenly, in the country idiom, he has recaptured the American audience.

His new album, all country,

reportedly sold more than 33,000 in less than two weeks. His new single already is a six-figure seller. A second album is in the works by Smash, and Brown said it would be a fold-out, the first such for the Memphis singer who records in Nashville.

Lewis will leave for London in July for a TV special with Jack Good, then will play concerts across the Continent. Lewis has worked a month in Europe each year.

## Loretta Lynn's Act Corrals Rodeo Fans

GOODLETTSVILLE, Tenn.—It was intermission, but the thousands in the stands weren't off in quest of the concessions. They were, instead, keeping watch on the portable stage at the end of the plowed ground in front of the corral which separated the Longhorns from the performer.

The performer was Loretta Lynn. It was her rodeo, and she was (literally) in her own back yard, and the show with a strong family flavor was unmistakably hers. So was the audience.

Dressed in skin-tight spangled cowboy outfit, she came on strong with "Blue Kentucky Girl," and followed this with her succession of hit songs such as "What Kind of a Girl Do You Think I Am," "Don't Come Home a Drinkin'" and "Fist City." She also teamed with Doyle Wilburn in "Sweet Thing."

Earlier the show had in-

cluded J. Lee Webb, a Decca artist and talented performer, who is Miss Lynn's brother; Peggy Sue Wills, a new and promising artist, who is Miss Lynn's sister; and Loretta's twin daughters, who appeared with "Uncle Doyle" Wilburn.

The show produced one big surprise: the Wilburn Brothers (Teddy and Doyle) appearing together on stage for the first time since their road break up of last year. It was a special "favor" for Miss Lynn, and it won't be repeated until next October in Monroe, La.

The Loretta Lynn appearance was fast-moving, too fast, in fact, and too condensed. It was difficult to tell whether people had really come to see the rodeo (it was a particularly good one) or to hear Miss Lynn sing. Each is a good reason, and the rodeo has been setting attendance records. On stage or in front of a cattle fence, Loretta Lynn is a crowd pleaser.

## Nashville Scene

The WWVA Jamboree is picking up performance tempo, with appearances scheduled in the weeks ahead by Hank Williams Jr. & the Cheatin' Hearts, the Drifting Cowboys, the Blue Ridge Quartet, Johnny Cash, June Carter & the Statler Brothers. . . . Pop Stoneman has undergone a third round of surgery, and still manages to hold his own. . . . Disk jockey Andy Hope of Wheeling, still hospitalized. . . . Billy Gee, of Stop Records, started his career in Pennsylvania and now lives in

the Chicago area. He is playing clubs in the midwestern area. . . . Dick Rich was one of the top 10 winners in a talent hunt by a national beverage producer. He will sing the product's jingle, and make personal appearances. He is managed by Jack Turner of J. B. Artist Management. . . . Cheryl Pool, Paula's pretty vocalist, has signed an exclusive personal management contract with Entertainment Associates, Inc. of Hollywood.

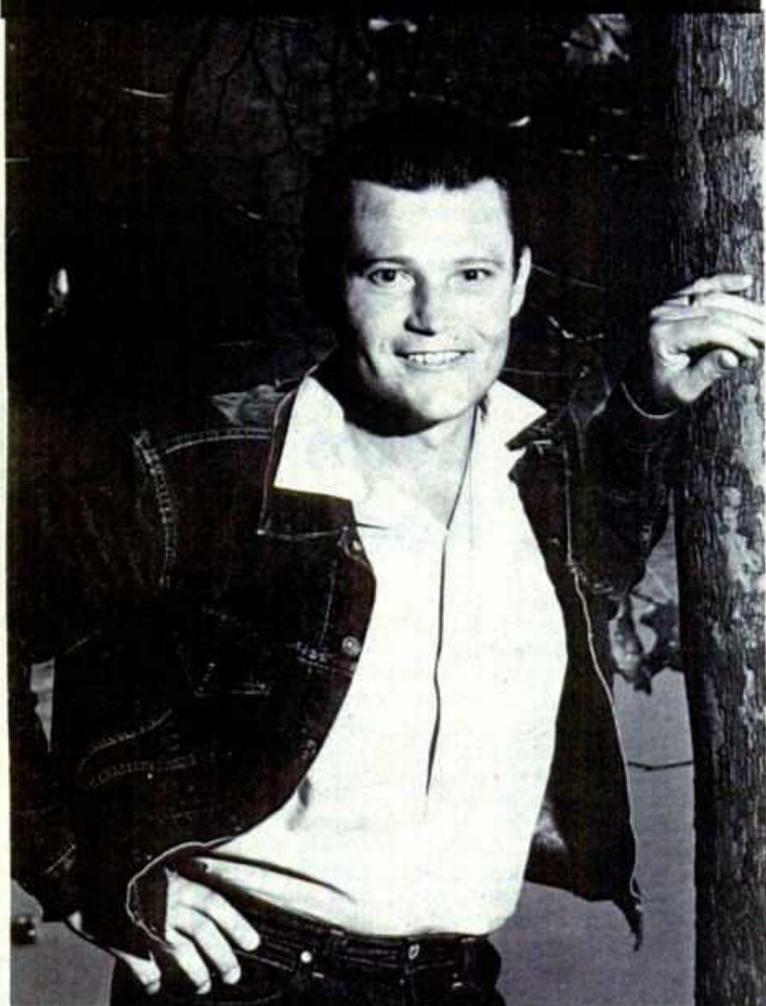
(Continued on page 32)



ELTON BRITT, third from the left, is flanked by top industry figures during the recent television presentation by RCA Victor's Britt of Country Music's first gold record to the CMA Hall of Fame. Left to right: Charlie Lamb; Juanita Jones, ASCAP; Britt; Frank Jones, Columbia; WSM's Ralph Emery, and writer Vaughn Horton.

Everybody believes in this hit!

'I BELIEVE IN LOVE'



Stonewall Jackson

COLUMBIA RECORDS



# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 6/22/68

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

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
<b>Billboard Award</b>	1	<b>I WANNA LIVE</b> Glen Campbell, Capitol 2146 (Windward Side, BMI)	11	39	56	<b>BE PROUD OF YOUR MAN</b> Porter Wagoner, RCA Victor 47-9530 (Forrest Hills, BMI)	3
2	3	<b>D-I-V-O-R-C-E</b> Tammy Wynette, Epic 10315 (Tree, BMI)	6	40	45	<b>I BELIEVE IN LOVE</b> Stonewall Jackson, Columbia 44501 (Turp, Ltd., BMI)	3
3	2	<b>SWEET ROSIE JONES</b> Buck Owens & his Buckaroos, Capitol 2142 (Blue Book, BMI)	10	41	70	<b>A NEW HEART</b> Ernie Ashworth, Hickory 1503 (Acuff-Rose, BMI)	5
4	7	<b>WITH PEN IN HAND</b> Johnny Darrell, United Artists 50292 (Unart, BMI)	9	42	42	<b>SMALL TIME LABORING MAN</b> George Jones, Musicor 1297 (Glad, BMI)	11
5	5	<b>THE IMAGE OF ME</b> Conway Twitty, Decca 32272 (Tree, BMI)	14	43	49	<b>YOU OUGHT TO HEAR ME CRY</b> Carl Smith, Columbia 44486 (Pamper, BMI)	6
6	8	<b>IT'S OVER</b> Eddy Arnold, RCA Victor 47-9525 (Honeycomb, ASCAP)	4	44	46	<b>HOW SWEET IT IS (To Be in Love With You)</b> Jack Reno, Jab 9015 (Tree, BMI)	7
7	12	<b>THE EASY PART'S OVER</b> Charley Pride, RCA Victor 47-9514 (Hall-Clement, BMI)	6	45	44	<b>WILD BLOOD</b> Del Reeves, United Artists 50270 (Passkey, BMI)	13
8	9	<b>I'M GONNA MOVE ON</b> Warner Mack, Decca 32308 (Page Boy, SESAC)	6	46	51	<b>I'M COMING BACK HOME TO STAY</b> Buck Owens' Buckaroos, Capitol 2173 (Blue Book, BMI)	3
9	13	<b>FOLSOM PRISON BLUES</b> Johnny Cash, Columbia 44513 (Hilo, BMI)	4	47	50	<b>EMPTY HOUSE</b> June Stearns, Columbia 44483 (Cedarwood, BMI)	9
10	6	<b>WILD WEEKEND</b> Bill Anderson, Decca 32276 (Stallion, BMI)	15	48	47	<b>CULMAN, ALABAM</b> Roger Sovine, Imperial 66291 (Cedarwood, BMI)	8
11	11	<b>ROW, ROW, ROW</b> Henson Cargill, Monument 1065 (Blue Crest, BMI)	9	49	43	<b>LIKE A MERRY-GO-ROUND</b> Liz Anderson, RCA Victor 47-9508 (Greenback, BMI)	7
12	4	<b>HONEY</b> Bobby Goldsboro, United Artists 50283 (Russell-Cason, ASCAP)	13	50	57	<b>I STILL DON'T HAVE THE SENSE TO GO</b> Johnny Carver, Imperial 66297 (Attache, BMI)	4
13	10	<b>SOMETHING PRETTY</b> Wynn Stewart, Capitol 2137 (Attache, BMI)	10	51	53	<b>IT'S MY TIME</b> George Hamilton IV, RCA Victor 47-9519 (Windward Side, BMI)	4
14	16	<b>REMEMBERING</b> Jerry Reed, RCA Victor 47-9493 (Vector, BMI)	11	52	62	<b>A REAL GOOD WOMAN</b> Jean Shepard, Capitol 2180 (Central Songs, BMI)	2
15	20	<b>HEAVEN SAYS HELLO</b> Sonny James, Capitol 2155 (4 Star, BMI)	4	53	64	<b>GOOD TIME</b> Willie Nelson, RCA Victor 47-9536 (Pamper, BMI)	2
16	17	<b>LOVE IS IN THE AIR</b> Marty Robbins, Columbia 44509 (Wildweed, BMI)	8	54	54	<b>WE'LL STICK TOGETHER</b> Kitty Wells & Johnny Wright, Decca 32294 (Wells, BMI)	7
17	32	<b>WHAT'S MADE MILWAUKEE FAMOUS (Has Made a Loser Out of Me)</b> Jerry Lee Lewis, Smash 2164 (Gallico, BMI)	3	55	67	<b>THE OLD RYMAN</b> Hank Williams, Jr., MGM 13922 (Audlee, BMI)	4
18	18	<b>RUN AWAY LITTLE TEARS</b> Connie Smith, RCA Victor 47-9513 (Blue Crest, BMI)	6	56	66	<b>BORN A FOOL</b> Freddie Hart, Kapp 910 (Jack O' Diamonds, BMI)	3
19	19	<b>I GOT YOU</b> Waylon Jennings & Anita Carter, RCA Victor 47-9480 (Music City, ASCAP)	13	57	58	<b>I'M EASY TO LOVE</b> Stan Hitchcock, Epic 10307 (Green Grass, BMI)	6
20	22	<b>I'VE BEEN THERE BEFORE</b> Ray Price, Columbia 44505 (Gramitto, BMI)	8	58	65	<b>WHY DO YOU DO ME LIKE YOU DO</b> Sammi Smith, Columbia 44523 (Glaser, BMI)	3
21	23	<b>THE ENEMY</b> Jim Ed Brown, RCA Victor 47-9518 (Window, BMI)	5	59	—	<b>I'LL BE YOUR BABY</b> Glen Garrison, Imperial 66300 (Dwarp, ASCAP)	1
22	15	<b>COUNTRY GIRL</b> Dottie West, RCA Victor 47-9497 (Tree, BMI)	9	60	61	<b>CUT THE CORNBREAD MAMA</b> Osborne Brothers, Decca 32335 (Sure-Fire, BMI)	2
23	29	<b>SOMETHING SPECIAL</b> Mel Tillis, Kapp 905 (Blue Echo, BMI)	7	61	—	<b>THERE'S A FOOL BORN EVERY MINUTE</b> Skeeter Davis, RCA Victor 47-9543 (Natson/Port, ASCAP)	1
24	24	<b>NO ANOTHER TIME</b> Lynn Anderson, Chart 59-1026 (Yonah, BMI)	13	62	—	<b>HOW IS HE</b> Jeannie Seely, Monument 1075 (Buckhorn, BMI)	1
25	25	<b>HOLDING ON TO NOTHING</b> Porter Wagoner & Dolly Parton, RCA Victor 47-9490 (Passkey, BMI)	11	63	—	<b>OUR GOLDEN WEDDING DAY</b> Johnny & Jonie Mosby, Capitol 2179 (Central Songs, BMI)	1
26	21	<b>ANOTHER PLACE, ANOTHER TIME</b> Jerry Lee Lewis, Smash 2146 (Passkey, BMI)	16	64	69	<b>IS IT LOVE?</b> Lucille Starr, Epic 10317 (Mayhew, BMI)	3
27	31	<b>AIN'T GOT TIME TO BE UNHAPPY</b> Bob Luman, Epic 10312 (Gallico, BMI)	7	65	—	<b>JACKSONVILLE</b> Cal Smith, Kapp 913 (Forest Hills, BMI)	1
28	30	<b>I PROMISED YOU THE WORLD</b> Ferlin Husky, Capitol 2154 (Tree, BMI)	5	66	74	<b>THE QUIET KIND</b> Mac Curtis, Epic 10324 (Wilderness, BMI)	2
29	14	<b>MENTAL JOURNEY</b> Leon Ashley, Ashley 2075 (Gallico, BMI)	13	67	68	<b>PARCHMAN FARM BLUES</b> Claude King, Columbia 44504 (Jazz Editions, BMI)	3
30	26	<b>JIMMIE RODGERS BLUES</b> Elton Britt, RCA Victor 47-9503 (Southern, ASCAP)	8	68	—	<b>COME ON HOME</b> Debbie Lori Kaye, Columbia 44538 (Central Songs, BMI)	1
31	33	<b>THE LATE AND GREAT LOVE (Of My Heart)</b> Hank Snow, RCA Victor 47-9523 (Combine, BMI)	3	69	—	<b>PHONE CALL TO MAMA</b> Joyce Paul, United Artists 50315 (Gallico, BMI)	1
32	37	<b>TAKE ME ALONG WITH YOU</b> Van Trevor, Date 1594 (S-P-R/Noma, BMI)	9	70	75	<b>I AIN'T GOT NOBODY</b> Dick Curless, Tower 415 (M.M. Cole, BMI)	2
33	38	<b>I BELIEVE IN LOVE</b> Bonnie Guitar, Dot 17097 (Ring-A-Ding/Vigilance, BMI)	3	71	—	<b>IF YOU DON'T LIKE THE WAY I LOVE YOU</b> Mary Taylor, Dot 17104 (Central Songs, BMI)	1
34	34	<b>MY BABY WALKED RIGHT OUT ON ME</b> Wanda Jackson, Capitol 2151 (Party Time, BMI)	8	72	73	<b>LOUISIANA MAN</b> Bobbie Gentry, Capitol 2147 (Acuff-Rose, BMI)	4
35	36	<b>NIGHT LIFE</b> Claude Gray, Decca 32312 (Pamper, BMI)	6	73	—	<b>LOCK STOCK AND TEARDROPS</b> Diana Trask, Dial 4077 (Tree, BMI)	1
36	27	<b>SHE WENT A LITTLE BIT FARTHER</b> Faron Young, Mercury 72774 (Gallico, BMI)	16	74	—	<b>GYPSY MAN</b> Buddy Knox, United Artists 50301 (Viva, BMI)	1
37	60	<b>YOU'VE JUST STEPPED IN (From Stepping Out on Me)</b> Loretta Lynn, Decca 32332 (Sure-Fire, BMI)	2	75	—	<b>TINY BUBBLES</b> Rex Allen, Decca 32322 (Granite, ASCAP)	1
38	72	<b>ALREADY IT'S HEAVEN</b> David Houston, Epic 10388 (Gallico, BMI)	2				

ANOTHER NUMBER ONE...

# 'Already It's Heaven'

5-10338

"HAVE A LITTLE FAITH"

"YOU MEAN THE WORLD TO ME"

"MY ELUSIVE DREAMS"

"WITH ONE EXCEPTION"

"A LOSER'S CATHEDRAL"

"ALMOST PERSUADED"



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# A new sound shape for country hits



A great deal of excitement is being generated by Hugo Winterhalter's idea of compiling some of the biggest country songs of the past and today and giving them to an orchestra such as The Nashville Strings. Hits like "Almost Persuaded," "Have a Little Faith" and "I Don't Wanna Play House."

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PLAY GREAT COUNTRY HITS  
ON COLUMBIA RECORDS

\*Also available in 4-track and 8-track stereo tape cartridges

## Country Music

# Nashville Scene

Continued from page 29

Columbia's Sammi Smith not only has been getting strong chart action, but is in active demand for TV appearances, road shows, etc. She's also junketing on a political swing. . . . Johnny Carver cutting new sides for Imperial, has been booked into Germany for next year in a repeat performance. . . . King Record's Don Reno & Bill Harrell wound up a busy week at Mr. Ed's here. . . . Charlie Louvin's LP, "Will You Visit Me on Sunday," will be out July 1, followed by another single, "Hey, Daddy." . . . Charlie Pride & Charlie Walker dropped in on Faron Young show at Randolph Air Force Base for guest appearances. . . . Wynne Campbell of WBRG Radio, Lynchburg, Va., has a new Epic release, "Night Time Rose," written by Curly Putman. It's produced by Glenn Suttan. . . . The WPLO Shower of Stars broke its previous spring show attendance records in Atlanta. . . . Jim Ed Brown and Dottie West sang a surprise duet at the Playroom in Atlanta during Johnny Paycheck's appearance there. . . . Hap Peebles has signed a group of acts for his summer fair dates. The show will feature Justin Tubb, the Dukes of Paducah, Gary Van & the Western Caravan, Wade Jackson & Jean Valli. The show will begin July 4, continuing through Sept. 30, through the Dakotas, Kansas, Nebraska, Iowa, Arkansas, Illinois, Missouri and Minnesota.

Buddy Starcher, in a drugstore promotion in Roanoke, Va., signed and sold more than 700 of his records. . . . In addition to Johnny Bond & Billy Mize, officers and directors of the Academy of Country and Western Music are Bill Ward, Harry Newman, Tex Williams, Hal Southern, Larry Scott, Robert McWhirter, Gordon Calcote, Bob Soccoro, Dean Kay, Jack Brumley, Cliff Crawford, Herb Eiseman, and Betty Azevedo. . . . Darrell Glenn, who has had success as an artist, songwriter and musician, has hit the charts with his first try as a producer. His initial effort was James Bell on Bell Records, "He Ain't Country." This was the first release for Bell Records in the country field, the first release for the artist, and the first release promoted by Armstead Associated Artists, a Dallas agency. . . . Johnny Seay is developing an identity of his own under the direction of Gene McCoslin. . . . Billy Gray, long-time member of the Ray Price band is leaving this show to enter the booking field on a full-time basis. His new company is Trans-World Talent, Dallas.

James Bell has signed a personal management contract with Billy Jean Horton of Shreveport. . . . Teenie Chenault is booked solidly for the balance of the month by Jim Gemmill. . . . 20-year-old Bob Miller, Ebb Tide

(Continued on page 33)



BUDDY KILLEN (left), Curley Putman and Jack Stapp kneel in the grass in front of Tree Publishing Co., Nashville, to observe formation of Green Grass Music, to be headed by Putman.

# Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 6/22/68

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	<b>FIST CITY</b> Loretta Lynn, Decca DL 4997 (M); DL 74997 (S)	5
2	2	<b>HONEY</b> Bobby Goldsboro, United Artists UAL 3642 (M); UAS 6642 (S)	7
3	4	<b>HEY LITTLE ONE</b> Glen Campbell, Capitol T 2878 (M); ST 2878 (S)	13
4	3	<b>TOUCH OF SADNESS</b> Jim Reeves, RCA Victor LPM 3987 (M); LSP 3987 (S)	7
5	5	<b>YOU ARE MY TREASURE</b> Jack Greene, Decca DL 4979 (M); DL 74979 (S)	9
6	8	<b>BY THE TIME I GET TO PHOENIX</b> Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	26
7	9	<b>PROMISES, PROMISES</b> Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	22
8	7	<b>BEST OF BUCK OWENS, VOL. 2</b> Buck Owens & His Buckaroos, Capitol (No Mono); ST 2897 (S)	9
9	6	<b>THE LEGEND OF BONNIE &amp; CLYDE</b> Merle Haggard, Capitol (No Mono); ST 2912 (S)	8
10	26	<b>THE ROMANTIC WORLD OF EDDY ARNOLD</b> RCA Victor LPM 4009 (M); LSP 4009 (S)	3
11	11	<b>TAKE ME TO YOUR WORLD</b> Tammy Wynette, Epic LN 24353 (M); BN 26353 (S)	20
12	12	<b>THE COUNTRY WAY</b> Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	27
13	14	<b>HERE'S CONWAY TWITTY AND HIS LONELY BLUE BOYS</b> Decca DL 4990 (M); DL 74990 (S)	8
14	15	<b>MAKE MINE COUNTRY</b> Charley Pride, RCA Victor LPM 3952 (M); LSP 3952 (S)	5
15	10	<b>TAKE ME JUST AS I AM</b> Ray Price, Columbia (No Mono); CS 9606 (S)	11
16	19	<b>I LOVE CHARLEY BROWN</b> Connie Smith, RCA Victor LPM 4002 (M); LSP 4002 (S)	3
17	24	<b>JOHNNY CASH AT FOLSOM PRISON</b> Columbia (No Mono); CS 9639 (S)	2
18	20	<b>SKIP A ROPE</b> Henson Cargill, Monument (No Mono); SLP 18094 (S)	16
19	25	<b>GENTLE ON MY MIND</b> Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	38
20	13	<b>EVERLOVIN' WORLD OF EDDY ARNOLD</b> RCA Victor LPM 3931 (M); LSP 3931 (S)	21
21	29	<b>BEST OF EDDY ARNOLD</b> RCA Victor LPM 3565 (M); LSP 3565 (S)	61
22	18	<b>WILD WEEKEND</b> Bill Anderson, Decca DL 4998 (M); DL 74998 (S)	4
23	36	<b>BY THE TIME I GET TO PHOENIX</b> Marty Robbins, Columbia (No Mono); CS 9617 (S)	3
24	27	<b>KING OF COUNTRY SOUL</b> Don Gibson, RCA Victor LPM 3974 (M); LSP 3974 (S)	3
25	43	<b>ANOTHER PLACE, ANOTHER TIME</b> Jerry Lee Lewis, Smash (No Mono); SRS 67104 (S)	2
26	17	<b>CHANGIN' TIMES</b> Lester Flatt & Earl Scruggs, Columbia CL 2796 (M); CS 9596 (S)	13
27	16	<b>WORLD OF OUR OWN</b> Sonny James, Capitol (No Mono); ST 2884 (S)	12
28	31	<b>NEW PLACE IN THE SUN</b> Glen Campbell, Capitol (No Mono); ST 2907 (S)	6
29	23	<b>THE STORY OF BONNIE &amp; CLYDE</b> Flatt & Scruggs, Columbia (No Mono); CS 9649 (S)	5
30	22	<b>JUST BECAUSE I'M A WOMAN</b> Dolly Parton, RCA Victor LPM 3949 (M); LSP 3949 (S)	8
31	—	<b>BOTTOM OF THE BOTTLE</b> Porter Wagoner, RCA Victor LPM 3968 (M); LSP 3968 (S)	1
32	32	<b>NIGHT ON THE TOWN WITH BUCK OWENS BUCKAROOS</b> Capitol (No Mono); ST 2902 (S)	7
33	28	<b>DEEP WATER</b> Carl Smith, Columbia CL 2822 (M); CS 9622 (S)	7
34	36	<b>ORIGINAL THEME FROM BONNIE &amp; CLYDE</b> Flatt & Scruggs, Mercury MG 21162 (M); SR 61162 (S)	6
35	21	<b>THE MANY COUNTRY MOODS OF WARNER MACK</b> Decca DL 4995 (M); DL 74995 (S)	5
36	35	<b>DAVID HOUSTON'S GREATEST HITS</b> Epic LN 24342 (M); BN 26342 (S)	14
37	42	<b>MR. NASHVILLE</b> Lloyd Green, Chart CHM 1006 (M); CHS 1006 (S)	2
38	41	<b>THE LAST GOODBYE</b> Dick Miles, Capitol (No Mono); ST 2925 (S)	3
39	34	<b>YESTERDAY, TODAY &amp; OSBORNE BROTHERS</b> Decca DL 4993 (M); DL 74993 (S)	4
40	40	<b>COUNTRY HALL OF FAME</b> Hank Locklin, RCA Victor LPM 3946 (M); LSP 3946 (S)	13
41	33	<b>SING ME BACK HOME</b> Merle Haggard, Capitol T 2848 (M); ST 2848 (S)	23
42	—	<b>ANOTHER TIME, ANOTHER WORLD</b> Jerry Wallace, Liberty (No Mono); LST 7564 (S)	1
43	—	<b>BODY AND MIND</b> Norma Jean, RCA Victor LPM 3977 (M); LSP 3977 (S)	1
44	—	<b>BEST OF BEN COLDER</b> MGM E 4530 (M); SE 4530 (S)	1
45	45	<b>SOUND OF A HEARTACHE</b> Johnny Bush, Stop (No Mono); SP 100029 (S)	2

# Nashville Scene

• Continued from page 32

Records, is getting strong air play in Texas with his "These Ole Hard Times." . . . Mike Stanton, 14-year-old steel player with the Jack Roberts' group in Tacoma, was allowed to back Charley Pride during a recent tour. . . . Jimmy Wakely has concluded a two-week run at the Crown Terrace Room of the Edgewater Inn in Seattle. . . . Sherwin Linton has a new label in Minneapolis called Black Gold Records. His first release is self-written, called, "The Children of Tobacco Road." . . . Wayne

Roberts has signed with Northland Records. Bright Star is handling his promotion. . . . Columbia's David Rogers has contrasting sides on his new release produced by Frank Jones. One is "I'm In Love With My Wife," and the other is "Tessie's Bar Mystery." Both were written by Hank Mills. . . . Pianist Jerry Whitehurst has married vocalist Bobbi Staff. . . . Ray Pillow has cut his first session on ABC, with Paul Cohen directing. He had just concluded playing a date at the Pillow Talk Lounge in Coca Beach, Fla.

## Gallico Into New Offices; Singleton in Centralization

NASHVILLE — The Al Gallico Music firm will move into the offices formerly leased to Shelby Singleton, with Singleton slated to take over his own building.

This marks expansion of the Gallico interests as well as centralization of the Singleton enterprises. Norris Wilson will continue to head the Nashville of-

fice, with Gallico spending one week of every month here.

Gallico, who brought Billy Sherrill and Glen Sutton together as writers and then re-teamed them on Epic, has come up with nine consecutive number one chart songs through this combination.

Gallico said the firm has had an average of six or seven songs on the charts all the time. He noted, too, that David Houston is going after his seventh consecutive top song, all of them published by Gallico.

He has also had success with tunes recorded by Tammy Wynette.

Gallico says that 60 per cent of the product published by his company now is country. And he sees an unlimited future for country music. "It is fantastic all over the world," he said. "In trips abroad we are now seeing young kids starting to write country songs."

The songs of today are better, and the lyrics are true now, according to Gallico, who first became familiar with country music through the late Steve Sholes.

## Nesmith Cuts Six

• Continued from page 29

penned several tunes recorded by other Nashville artists and is recognized as capable in all facets of music.

Nesmith said he planned to do his future recording here. "The rest of this album will be recorded in various places, though, including Houston," he said.

Jarvis said the sound obtained on this album would be difficult to describe other than to call it "folk-rock-country." Nesmith called it "wierd."

It will be up to Colgems to give it a name.

## Yesteryear's Country Hits

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

### COUNTRY SINGLES— 5 Years Ago June 22, 1963

1. Lonesome 7-7203—Hawkshaw Hawkins (King)
2. Still—Bill Anderson (Decca)
3. Act Naturally—Buck Owens (Capitol)
4. We Must Have Been Out of Our Minds—George Jones & Melba Montgomery (United Artists)
5. Sweet Dreams (Of You)—Patsy Cline (Decca)
6. Six Days on the Road—Dave Dudley (Golden Wing)
7. Take a Letter, Miss Gray—Justin Tubb (Groove)
8. Roll Muddy River—Wilburn Bros. (Decca)
9. Pearl, Pearl, Pearl—Lester Flatt & Earl Scruggs (Mercury)
10. Ring of Fire—Johnny Cash (Columbia)

### COUNTRY SINGLES— 10 Years Ago June 23, 1958

1. Oh, Lonesome Me/I Can't Stop Loving You—Don Gibson (RCA Victor)
2. All I Have to Do Is Dream/Claudette—Everly Bros. (Cadence)
3. Guess Things Happen That Way/Come in Stranger—Johnny Cash (Sun)
4. Just Married/Stairway of Love—Marty Robbins (Columbia)
5. Wear My Ring Around Your Neck—Elvis Presley (RCA Victor)
6. Secretly/Make Me a Miracle—Jimmie Rodgers (Roulette)
7. Send Me the Pillow You Dream On—Hank Locklin (RCA Victor)
8. Blue Blue Day—Don Gibson (RCA Victor)
9. It's a Little More Like Heaven/Blue Grass Skirt—Hank Locklin (RCA Victor)
10. Jacqueline—Bobby Helms (Dee)



BURL IVES, left, goes over plans for his new Columbia Records career, with Bob Cato, center, vice-president of creative services for CBS Records, and Bill Farr, CBS Records' marketing vice-president, at a luncheon last week at New York's 21 Club.

## From The Music Capitals of the World

### LOS ANGELES

The Beach Boys and Filmways, have jointly purchased Wally Heider's Hollywood recording studios, Heider continuing to operate the facilities. The new owners plan to invest cash in an expansion program. The Beach Boys recently moved their operation to a two-story building in Hollywood. They will use their new studios to record acts for their Brother label. . . . Valentine Recording Studios in North Hollywood, has devised see-through baffle separa-

tions. Placed on wheels, the baffles can be adjusted to any height or size to avoid visual impairment. . . . Kim Weston has been selected by Harry Belafonte to perform on his summer concert tour in seven U. S. cities and four Canadian locations. Belafonte signed the MGM vocalist after seeing her perform in Detroit. Belafonte usually signs a new vocalist to work on his summer personals. . . . The John Gary TV variety show is now being seen in 30 markets. Videotaped in Hollywood, it is (Continued on page 41)



RCA RECORDS' Latin artists, left to right, Pedro Vargas, Armando Manzanero, Marco Antonio Muniz and Jose Feliciano are on hand for the recent Puerto Rican Day Festivities in Central Park, New York.



BUENA VISTA RECORDS is sending out window displays to more than 2,000 retail accounts around the country to promote its soundtrack album for the Walt Disney movie, "The One and Only, Genuine Original Family Band."

## Washington Sets Concerts in N.Y.

NEW YORK — The Washington National Symphony's 1968-1969 Sunday afternoon subscription series at Philharmonic Hall gets under way Oct. 27 with pianist Mischa Dichter as soloist and Howard Mitchell, music director, conducting.

Also scheduled for the five-concert subscription series are pianist Eugene Istomin on Dec. 15 with Mitchell; Jan. 12, pianist Gina Bachauer, conductor Milton Katims; Feb. 16, Aaron Copland, pianist and conductor; and April 13, violinist Itzhak Perlman, Mitchell conducting.



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Honey (I Miss You)  
Skip a Rope  
Green Green Grass of Home  
Release Me

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# Classical Music

## Fest Casals Draws SRO Crowds—Serkin Ends Series on High Note

SAN JUAN — Rudolf Serkin performed brilliantly in three Beethoven piano concertos on June 11 at Festival Casals at the University of Puerto Rico and also was featured in Beethoven at the Festival's closing concert on June 12. A younger artist, 19-year-old Israeli violinist Pinchas Zukerman, showed a high degree of promise in an exciting performance of the Tchaikovsky "Concerto in D" in his first Festival appearance on June 5.

Serkin originally was slated to play the first three Beethoven piano concertos with Alexander Schneider and the Festival Orchestra on June 9, but the observance of a national day of mourning for slain Sen. Robert F. Kennedy caused the postponement.

### Mark RFK Death

The Senator's death was observed on June 10, when Pablo Casals conducted the orchestra in a special performance of Beethoven's "Symphony No. 3 (Eroica)." At the maestro's request,

there was no applause before or after the selection, which was movingly performed. The audience, however, rose as the 91-year-old performer entered. He motioned them to be seated. Only Casals' footsteps could be heard in the packed auditorium after the piece.

All seven concerts drew SRO audiences, but the house seemed especially large for Monday's program. The auditorium can seat more than 2,000. In addition, all concerts were televised in Puerto Rico on WIPR-TV live.

Casals returned to the podium for the evening's final selection, a taut performance of Bach's "Magnificat," with tenor Richard Lewis, soprano Olga Iglesias, mezzo-soprano Betty Allen,

bass Justino Diaz and the chorus of the Puerto Rican Conservatory of Music under Sergije Rainis. Rainis led the soloists and chorus in Schubert's "Mass in B" to open the closing concert. Wednesday's final work was Beethoven's "Fantasia in C Minor" with Casals conducting the chorus, Festival Orchestra, Serkin, Miss Iglesias, Lewis, Miss Allen, Diaz, soprano Thalia Forastieri and baritone Alejandro Vazquez.

### Tour de Force

Serkin's first Beethoven concert was a tour de force. The Columbia artist's fine program included dynamic allegros, gentle, refined adagio and largos, and breath-taking rondos. In all selections, the co-ordinator  
*(Continued on page 35)*

## EMI Fete Launches First Recording of Mozart Opera

LONDON — EMI launched the first-ever recording of Mozart's "The Abduction From the

Seraglio" in English with a press reception at EMI House attended by Yehudi Menuhin, who conducted the opera for the recording.

### Fischer-Dieskau to Open Philly Series

NEWARK — Baritone Dietrich Fischer-Dieskau will be soloist with Eugene Ormandy and the Philadelphia Orchestra to open the 1968-1969 subscription series at Symphony Hall here on Oct. 19. The series runs through April 27, when Seiji Ozawa and the Toronto Symphony perform. Also scheduled during the series are cellist Jacqueline DuPre; violinist Viktor Tretyakov; pianists Artur Rubinstein and Andre Watts; and the Israel Chamber Orchestra under Gary Bertini.

The three-record HMV-Angel set, a Phoenix Opera production featuring Mattiwilda Dobbs, Nicolai Gedda, Noel Mangin, Menifer Eddy, John Fryatt and David Kelsey (in the speaking part of Pasha Selim), the Ambrosian Singers and the Bath Festival Orchestra is the major release from EMI's June Classical Supplement.

The recorded production is based on the successful version the opera staged by the Phoenix Opera at last year's Bath Festival which was also conducted by Menuhin.

Speaking about this first complete recording of a Mozart opera in English, Yehudi Menuhin enthusiastically advocated the performance and recording of more European operas in English.  
*(Continued on page 50)*

## List Rockefeller Music Center

NEW YORK — Many grants to composers, orchestras, contemporary chamber groups and summer music activities were given by the Rockefeller Foundation last year, according to the foundation's President's Review and Annual Report.

The program in music criticism, which was instituted in 1964, is extended through 1971. Sixteen more critics will be trained during that time. All 20 graduates of the two-year course through last year are serving on large-city publications. The Foundation's grant to continue the training program at the University of Southern California's School of Performing Arts was \$280,000.

The report noted that 21 orchestras had participated in the university-orchestra program on 50 campuses with seminars involving students from more than 100 other institutions.

Receiving grants enabling orchestras to lengthen their regular seasons, spending the extra time on university campuses performing works primarily by less-known American composers were Goucher College of Baltimore, \$19,000 for the Baltimore

Symphony; Indianapolis Symphony in association with Indiana University and Indiana

### 1st Series Out By Cochereau

CHICAGO—The first of a series of albums by Pierre Cochereau, chief organist at the Cathedral of Notre Dame in Paris, is being issued by Philips Records this month. The album of Vivaldi-Bach organ concertos also has Kurt Redel conducting the Pro Arte Orchestra of Munich.

Colin Davis conducts the London Symphony in an Elgar program, while Quartetto Italiano plays Beethoven. Baritone Gerard Souzay sings Schumann lieder. Dalton Baldwin is Souzay's accompanist.

Two reissues are listed for the low-price Philips World Series line. The Roth Quartet, including violist Nicholas Harsanyi and cellist Janow Starker, performs Kodaly. Henryk Szeryng is heard in a program of favorite violin pieces.  
*(Continued on page 50)*

State University, \$19,200, and, in association with Butler University and Indiana State University, \$16,350; Oakland Symphony in association with the University of California at Berkeley, \$20,000; San Francisco Symphony, \$20,000; Southern Illinois University, \$12,500 for the St. Louis Symphony; Southern Illinois University Foundation, \$20,000 for the St. Louis Symphony; Seattle Symphony in association with the University of Oregon, the University of Idaho and the University of Montana, \$15,875; Spelman College of Atlanta, \$18,925 for the Atlanta Symphony; University of Utah, \$12,500 for the Utah Symphony; University of Washington, \$17,470 for the Seattle Symphony; and University of Wisconsin, \$8,000 for the Milwaukee Symphony.

### Other Grants

Contemporary chamber music grants were: \$233,000 to the North Carolina School of the Arts in Winston-Salem to the establishment of the Piedmont Chamber Players in conjunction with the Winston-Salem Symphony; for a five-year pe-  
*(Continued on page 50)*

## Archiv to Bow 6 Recordings

HAMBURG—Six new Archiv Produktion recordings will be released by Deutsche Grammophon this month.

The recordings include a selection from the madrigals and ricercare of G.P. da Palestrina by Rene Clemencic and his Viennese ensemble, Musica Antiqua and the Regensburg Cathedral Choir, and "Song of Solomon" and "German Sayings on Life and Death" by the 16th century composer Leonhard Lechner by the Capella Lipsi-Knothe.

Other releases include an album of works by Heinrich Schuetz, an album celebrating the tercentenary of Francois Couperin, an album of four concerti grossi by Handel and an album of two flute concerti by C. P. E. Bach.

## New Series On Heliodor

HAMBURG — Deutsche Grammophon is launching a new series of historic recordings on its cut-price Heliodor label. The first six albums in the Heliodor Historic Series will include recordings made by Wilhelm Furtwaengler with the Berlin Philharmonic and Victor de Sabata.

Also among the releases is a recording of Mozart's "Requiem," conducted by de Sabata in Rome with the combined orchestras and choirs of the Italian Radio. The soloists include some of the most celebrated Italian singers of the period—Pia Tassinari, Ebe Stignani, Ferruccio Tagliavini and Italo Tajo.

Reissues of recordings made by Furtwaengler with the Berlin Philharmonic will include symphonies by Schubert, Mozart, Haydn and Schumann, and Beethoven's "Egmont" and "Lenora No. 2" overtures.

# Call Low-Price Sales Gains Only Slight

*(Continuation of a series on classical music and recording as seen by leading figures in the classical records field who were interviewed separately.)*

NEW YORK—While classical buyers are price-conscious, the spread of low-price lines has not appreciably affected regular-price record sales, according to Joe Bott, director of the classical division of Philips Records and Mercury Records; Annette Smason, a partner and store manager for Smith's Record Center of New Orleans; and Peggy Menzy of the record department of Jordan Marsh in Boston. Their remarks are presented in discussion form.

**BOTT:** While the classical buyer has always been price-conscious, there's room for both regular and economy product. With regular price recordings, however, artists such as our Colin Davis, Henryk Szeryng, and Arthur Grumiaux, are especially important for the sale of regular-price albums.

**SMASON:** Budget lines are not making a serious dent in the sales of major artists and orchestras. We carry London Stereo Treasury and Seraphim low-price lines because we know what the original recordings of the performances were. Of course, the public is looking for bargains.

**MENZY:** There has been an upsurge in budget sales for lines such as Seraphim and Everyman. They're wonderful for students, including older people taking music courses. When these consumers come to us with lists of from 15 to 20 titles, they frequently turn to budget merchandise. Also, adults who feel they don't know enough about classical music are often interested in price.

**BOTT:** Mass merchandise firms are taking over many record accounts. Since many racks normally don't stock classical recordings, Mercury has come up with a two-LP "Greatest Hits" package on Tchaikovsky for rack sales. The set sells for the price of one.

**SMASON:** The public is going deeper into the catalog these days. A good catalog is the way to avoid loss of customers to rack as pop dealers have. To keep business up, you have to have stock and also have to know classics and how to sell them. Many dealers are afraid to try to sell classics. Customers know if dealers know their field.

**MENZY:** The public today is turning more towards contemporary and electronic music, including such composers as Messiaen, Stockhausen and Penderecki. Imported records also are selling well, including Deutsche Grammophon. The public is willing to pay more for quality.

**SMASON:** Interest in modern music has picked

up with Ives selling especially well. Two companies fighting with versions of Berg's "Lulu" (Angel and DGG) also is unusual.

**BOTT:** Local co-operative advertising is using newspapers and radio. There's a need for both, although we're dealing with an audio product. In addition, we're turning to underground publications. The same stations and newspapers that mention underground pop music are useful in advertising, such things as our Pierre Henry's electronic album. While sales of the three B's have not decreased, their percentage of rise has slowed down. Satie, Ginastera, Stockhausen and Legeti are becoming popular composers. There is a close relationship between electronic and pop music. We're also stressing the college market, including tours by artists such as Evelyne Crochet. Our kids have the money.

**MENZY:** The Mahler-Bruckner trend is still with us. Unfortunately, there's been a reduction in the number of classical radio outlets. Many FM stations have switched to semi-classical and pop. College stations, such as Boston University's WBUR, are helping to fill the gap. And there's so little classical music on television.

**SMASON:** We could use more pictures like "Elvira Madigan." The Mozart piano concerto used in the film has sold like pop, especially the Deutsche Grammophon recording (by Geza Anda), which is used in the soundtrack.

# Fest Draws SRO Crowds

• Continued from page 34

tion with the orchestra under Schneider was outstanding.

Zuckerman, the latest addition to the Columbia Masterworks artist roster, could become an important artist for that label based on the fine impression he made here. His Tchaikovsky was full of youthful enthusiasm and stressed the virtuosity he clearly possesses. Minor flaws didn't mar the over-all effect. His tone was good, including some superb high phrases. Zuckerman, however, let his enthusiasm run away with him as he took some passages at breakneck speed. The virtuosity display clearly won the audience. Victor Tevah, music director of the Chilean and Puerto Rican symphonies, ably conducted the evening's program, which included a sprightly performance of the overture to Mozart's "The Abduction From the Seraglio" and a spacious reading of Brahms' "Symphony No. 3."

Monday's program also maintained the Festival's high level. Following the "Eroica" movement, Schneider conducted a beautiful performance of Giacomini's arrangement of Albinoni's "Adagio for Strings." Isidore Cohen, the orchestra's assistant concertmaster, had some exquisite solo passages in this selection.

### Series of Arias

Then came a series of arias by the four vocal soloists with Schneider again conducting. Schneider, who has recorded for Columbia, Vanguard and Decca as a violinist, was the workhorse of the Festival. This excellent musician not only conducted, but served as concertmaster under other conductors, including Casais' two selections on Monday, and was first violinist in chamber works.

Jesus Maria Sanroma played piano continuo for Handel selections by Diaz and Miss Allen, and played organ continuo for the Bach work. His labels include Everest, Boston and Cook.

The best singing of the aria portion was turned in by Miss Allen and Lewis. The mezzo breezed through arias from "Semele" and "Theodora" with ease despite the natural difficulty of the material. And she was in excellent voice.

Lewis, one of the finest vocal artists around, was in rare form as he sang arias from Mozart's "Idomeneo" and "Don Giovanni." The latter, not announced in the program, was a near-perfect performance of the "Il mio tesoro" with outstanding breath control.

Miss Iglesias stunningly performed Mozart's "Ma speranza adorta! . . . Ah! non sai qual pena . . ." and "Vorrei spiegarvi, oh Dio! . . . Ah, conte, partite," despite some errant high notes. Diaz was in poor voice as he sang Handel's "Cuopre tal volta il cielo."

Errors early by the trumpets did not spoil the effect of the "Magnificat." Here, again, Miss Allen, Miss Iglesias and Lewis shone. The chorus performed capably.

FRED KIRBY

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BEST SELLING Classical LP's					Billboard Special Survey For Week Ending 6/22/68				
This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart		This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	
<b>Billboard Award</b>	1	<b>MOZART: CONCERTOS NOS. 17 &amp; 21</b> Anda/Camerata Academica of the Salzburg Mozarteum (Anda), DGG (No Mono); 138/783 (S)	20		21	22	<b>BELLINI: NORMA (2 LP's)</b> Suliotis/Cossotto/Del Monaco/Various Artists/Orch. L'Academia di Santa Ceceila (Varviso), London (No Mono) OSA 1272 (S)	3	
	2	<b>BERG: LULU (3 LP's)</b> Lear/Fischer-Dieskau/Various Artists/Deutsche Oper Berlin (Boehm), DGG (No Mono); 139 273/75 (S)	9		22	19	<b>SATIE: PARADE/GYMNOPEDIES NOS. 1 &amp; 3/RELACHE</b> Paris Conservatoire Orch. (Auriacombe), Angel (No Mono) S 36486 (S)	3	
	3	<b>LISZT: ARRANGED BEETHOVEN SYMPHONY NO. 5</b> Glenn Gould, Columbia (No Mono); MS 7095 (S)	6		23	23	<b>BEETHOVEN: SYMPHONY NO. 9</b> Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	42	
	4	<b>MAHLER: SYMPHONIES NOS. 6 &amp; 9 (3 LP's)</b> New York Philharmonic (Bernstein), Columbia (No Mono); M3S 776 (S)	5		24	25	<b>VERDI: RARETIES</b> Montserrat Caballe, RCA Victor LM 2995 (M); LSC 2995 (S)	20	
	5	<b>ROSSINI: RARETIES</b> Montserrat Caballe/RCA Italiano Opera Orch. & Chorus (Carlo Felice Cillario), RCA Victor LM 3015 (M); LSC 3015 (S)	3		25	29	<b>ORMANDY'S GREATEST HITS, VOL. 3</b> Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7072 (S)	17	
	6	<b>SATIE: PIANO MUSIC, VOL. 3</b> Aldo Ciccolini, Angel (No Mono); S 36485 (S)	5		26	26	<b>BERLIOZ: SYMPHONIE FANTASTIQUE</b> Moscow Radio Symphony (Rozhdestvensky), Melodiya/Angel (No Mono); SSR-40054 (S)	5	
	7	<b>WEST MEETS EAST</b> Yehudi Menuhin & Ravi Shankar, Angel 36148 (M); S 36148 (S)	50		27	30	<b>HISTORIC ORGANS OF SPAIN</b> E. Power Biggs, Columbia (No Mono); MS 7109 (S)	2	
	8	<b>MY FAVORITE CHOPIN</b> Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	116		28	35	<b>HOLST: THE PLANETS</b> New Philharmonia Orch. (Boult), Angel (No Mono); S 36420 (S)	42	
	9	<b>GOLDEN AGE OF OPERETTA (2 LP's)</b> Joan Sutherland/New Philharmonia Orch. (Bonyngel), London (No Mono); OSA 1268 (S)	13		29	21	<b>BERNSTEIN'S GREATEST HITS</b> New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	53	
	10	<b>VERDI: ERNANI (3 LP's)</b> Price/Bergonzi/Various Artists/RCA Italiano Orch. (Schippers), RCA Victor LM 6183 (M); LSC 6183 (S)	14		30	28	<b>VERDI: AIDA (3 LP's)</b> Nilsson/Bumbry/Corelli/Various Artists/Rome Opera House Orch. (Mehta), Angel (No Mono); SCL 3716 (S)	23	
	11	<b>LEONTYNE PRICE—PRIMA DONNA, VOL. 2</b> RCA Victor LM 2968 (M); LSC 2968 (S)	38		31	34	<b>BERG: LULU (3 LP's)</b> Rothenberger/Meyer/Brankenheim/Unger/Borg/Kusche/Hamburg State Opera Orch. (Ludwig), Angel (No Mono); SC 3726 (S)	2	
	12	<b>MAHLER: SYMPHONY NO. 1</b> New York Philharmonic (Bernstein), Columbia (No Mono); MS 7069 (S)	15		32	33	<b>STRAUSS: BLUE DANUBE</b> Berlin Philharmonic (Von Karajan), DGG (No Mono); 139 014 (S)	2	
	13	<b>SATIE: PIANO MUSIC, VOL. 2</b> Aldo Ciccolini, Angel (No Mono); S 36459 (S)	20		33	36	<b>SATIE: PIANO MUSIC, VOL. 1</b> Aldo Ciccolini, Angel (No Mono), S 36482 (S)	3	
	14	<b>CHOPIN NOCTURNES (2 LP's)</b> Artur Rubinstein, RCA Victor LM 7050 (M); LSC 7050 (S)	27		34	40	<b>MUSSORGSKY: PICTURES AT AN EXHIBITION</b> Ashkenazy/Los Angeles Philharmonic (Mehta), London (No Mono); OSA 6559 (S)	4	
	15	<b>GINASTERA: BOMARZO (3 LP's)</b> Novoa/Various Artists/Washington Opera Society (Rudel), CBS (No Mono); 32-31-0006 (S)	11		35	39	<b>VERDI: LA TRAVIATA (3 LP's)</b> Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Pretre), RCA Victor LM 6180 (M); LSC 6180 (S)	35	
	16	<b>GLORY OF GABRIELLI</b> E. Power Biggs/Various Artists/Columbia (No Mono); MS 7071 (S)	15		36	—	<b>BRAHMS: PIANO CONCERTO NO. 2</b> Watts/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7134 (S)	1	
	17	<b>TCHAIKOVSKY: CONCERTO NO. 1</b> Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	98		37	—	<b>BACH: ORGAN FAVORITES, VOL. 1</b> E. Power Biggs, Columbia ML 5661 (M); MS 6261 (S)	1	
	18	<b>PROKOFIEV: PETER &amp; THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE</b> New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	36		38	37	<b>MOZART: CONCERTOS NOS. 21 &amp; 23</b> Artur Rubinstein/RCA Symphony (Wallenstein), RCA Victor LM 2634 (M); LSC 2634 (S)	14	
	19	<b>MAHLER: SYMPHONY NO. 8 (2 LP's)</b> Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	72		39	32	<b>BACH: MASS IN B MINOR (3 LP's)</b> Various Artists/New Philharmonia Orch. (Klemperer), Angel (No Mono); SCL 3720 (S)	8	
	20	<b>MESSIAEN: TURANGALILA SYMPHONY/TAKEMITSU NOVEMBER STEPS (2 LP's)</b> Toronto Symphony (Ozawa), RCA Victor LM 7051 (M); LSC 7051 (S)	4		40	—	<b>GINASTERA: CONCERTO FOR PIANO AND ORCHESTRA</b> Joao Carlos Martins/Boston Symphony (Leinsdorf), RCA Victor LM 3029 (M); LSC 3029 (S)	1	

## Classical Notes

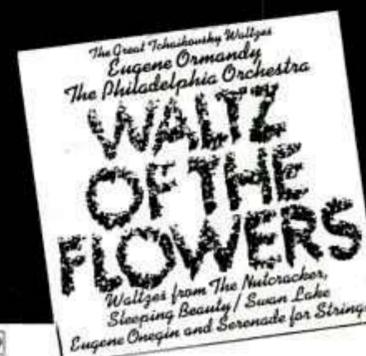
Andre Kostelanetz will close out the New York Philharmonic's sixth season of Promenade concerts with a "Grand" Promenade, Tuesday and Wednesday (18, 19) and an "American" Promenade Thursday through Saturday (20-22). The Promenades will feature Arthur Whittemore and Jack Lowe as duo-piano soloists and soprano Mary Costa. . . . The first Blossom Music Festival of 18 Cleveland Orchestra concerts beginning July 19, has opened ticket sales. . . . The Boston Symphony Orchestra will open its 88th season of concerts, Sept. 27-28, with Mozart's "Symphony in E Flat," Beethoven's concerto aria "Ah, Perfido" and excerpts from Wagner's "Die Gotterdammerung." Marilyn Horne will be soloist and Erich Leinsdorf conducts.

Henry Mancini will be guest conductor, Friday and Saturday (21-22), for the opening season of the Cleveland Orchestra summer pops concerts at the Public Auditorium. . . . The four-record set in honor of the Concertgebouw

Orchestra of Amsterdam will be released on the Philips label rather than Mercury. . . . William Steinberg will simultaneously serve as music director of two major U. S. orchestras when the Pittsburgh Symphony joins the "Big 3" out-of-town orchestras in presenting a regular annual series in New York. The Pittsburgh Symphony gave its first New York subscription series last season. Steinberg, also musical director of the Boston Symphony, will appear in New York next season only with the Pittsburgh Symphony.

John Ogdon, Susan Starr and Italian pianist Maurizio Pollini head the list of guest artists for the Chamber Symphony of Philadelphia's 1968-1969 season at the Academy of Music. Anshel Brusilow will conduct. . . . The Cleveland Board of Education will join with the Cleveland Orchestra to share music stands with 90 young instrumentalists chosen from the local school systems. A week of rehearsals will culminate in a joint concert, Sunday evening (16).

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Say You Saw It in the Billboard

# International News Reports

## Musicians' Strike Continues; Output Rolls French

By MICHAEL WAY

PARIS—As the French record industry began to pick up the pieces after the ravages of the three-week national strike, record manufacturers were further hit by a continuation of the musicians' walkout.

Many studio musicians, though not striking for themselves, were out in sympathy with fellow artists—some 400 in the Paris region—who are demanding new conditions of employment. These musicians work principally for the ORTF (the state radio and TV corporation), the national theaters and leading orchestras.

The French musicians' union is pressing for a ban on the broadcasting of recorded music for the duration of the strike, claiming that this is in defiance of the legal statute regarding strikes and is reducing the impact of the musicians' strike action.

### Seek New Laws

The union is also anxious to secure new legislation regarding airtime given to recorded music. A spokesman commented that the union, together with the song-

writers' association, felt it unjust that 80 per cent of the records broadcast on French state radio were of foreign origin. A large amount of money was going abroad in royalties and this money was vital to the French music scene.

The French musicians plan to stay on strike at least until the strike of journalists, artists and technicians in the ORTF is over. TV journalists are demanding greater freedom in reporting the news and a bigger hand in running the organization.

Already there have been several resignations, and a new TV director, Roland Dhordain, formerly head of variety programs, has been appointed.

Some record companies have been able to resume recordings — among them Philips, where sales director Jacques Caillart said musicians were working normally.

### Crash Program

Now record companies are planning a crash program of recording to make up for lost time. The four

main pressing factories of Pathe-Marconi, Philips, Vogue and Decca are back in operation but will not be back in full production until the recording deficit is made up.

Production is not expected to get into full swing until the end of this month when the holiday exodus will begin. No record company official was prepared to estimate the cost of the strike to the music industry but all agreed that the market will not be fully back to normal until October.

Meanwhile, the entertainment scene is gradually getting under way again with private theaters and music halls reopening. The Olympia Theater was set to reopen last Thursday (13).

First sign of threatening inflation in the record industry was a 10 cent to 40 cent rise in seat prices in the art cinemas. And the government's promised 10 per cent all-around wage increase, added to the vast cost of the general strike, is likely to result in price increases all around, including records.



WEST MEETS EAST in the EMI reception room, London, when Capitol executives join British EMI executives to congratulate Yehudi Menuhin on his Grammy award for the "West Meets East" album recorded with Ravi Shankar. Menuhin was presented with the award by Bob Myers, director of Angel repertoire, who had received it in the U. S. on his behalf. Left to right: Lloyd Dunn, vice-president of Capitol; Ken East, managing director of EMI Records; Bob Myers, Yehudi Menuhin; David Bicknell, manager of the international artists department, EMI, and Len Smith, EMI Records classical division general manager.

## Trans World Expanding on Distrib, Production Fronts

MONTREAL — Trans World Record Inc. is expanding operations in several directions, adding Canadian distribution rights of several labels, arranging U. S. release of its Canadian product, and stepping up production of Canadian talent releases.

### Canadian Sales Dip 2.8 Per Cent

TORONTO — In the first quarter of 1968, Dominion Bureau of Statistics figures on record sales in Canada show unit sales down 2.8 per cent and dollar sales down .4 per cent from the same period last year. However, DBS figures are based on sales to distributors, and general feeling in the industry is that sales to dealers and to consumers dropped considerably lower in the same period, though no figures are available. The reason most often cited for the drop in sales is the move to stereo only, and the resultant dumping of monaural product by some companies.

Unit sales of singles were down 8.2 per cent, monaural album sales dropped 48 per cent, while stereo albums gained 113.8 per cent. Total dollar sales (at distributor's net selling price) for the three-month period were \$8,519,278. Record sales showed a 9.9 per cent drop.

Trans World will distribute the French label, Disques President, with a catalog of some 200 titles. First release on President, 10 LP's, is planned for late July or early August. Trans World has also just acquired Canadian distribution for the new Skye label, and earlier this year added Douglas International, Conversaphone, Artia, Parliament, and Panda.

Roulette Records in the U. S. has just released "The Rabble," a Trans World album by the Montreal group of that name, whose second LP, "Give Us Back Elaine" has just been released here. Roulette will release a minimum of 12 singles and three albums from Trans World within the year. Other agreements are pending for international release of Canadian productions.

Stepping up production of Canadian releases, Trans World has signed over a dozen new single artists from across Canada and plans to release approximately 30 Canadian talent albums this year, plus some 35 albums on its French-Canadian label, Montagnard, and another 25 LP's in its French-Canadian children's lines. Supervising this production is a&r director Ken Ayoub, working in some cases with independent producers. Ayoub is visiting Los Angeles for two weeks from June 21 to consider cutting sessions there with Canadian talent.

## 'Summer' Contest Keeps Italian Tradesters Busy on Promo Front

By GERMANO RUSCITTO

MILAN—Italian record companies and music publishers have been busy this month promoting the "Record for the Summer" competition, sponsored by the Italian Radio Television Co. and the record companies. The radio-television contest, which started with 56 entries, goes down to the wire Saturday (15) with the selection of the top three songs.

When the "Record for the Summer Contest" ends, the Cantagiuro (singing tour of Italy) begins. Starting point is San Remo Wednesday (19). The tour ends at Recoaro July 6, with stops in 16 Italian cities. The Cantagiuro is operated by Ezio Radaelli, who recently acquired control of San Remo.

For the first time the cast includes three international artists, the French Antoine and

Dalida and British Shirley Bassey. Other leading artists are I Rokes (RCA-Italiana), Gianni Morandi (RCA-Italiana), Jimmy Fontana (RCA-Italiana), Caterina Caselli (CGD), I Camaleonti (CBS), I Kik Kik (Ricordi), Bobby Solo (Ricordi), and Claudio Villa (Fonit-Cetra). While the songs to compete in the "A Record for the Summer" contest must be unpublished, the songs for Cantagiuro have all been released on record and some of them are already chart leaders.

While the San Remo Festival and "A Record for the Sum-

mer" create hits, Cantagiuro strengthens the already existing hits or the bubbling titles, in most cases. The singers competing in the Cantagiuro are divided in two categories, "A" for the established artists and "B" for the new talent. Each night they will give a show, in amphitheatres and stadiums seating up to 60,000. Voting is by public juries. The June 19, 28 and July 6 shows will be televised live.

As an interlude between the June 13-15 "A Record for the Summer" and the July 6 Can-

(Continued on page 42)

## 14 Countries to Compete in Golden Clef Pop Song Fest

PRAGUE—Fourteen nations will compete in the Golden Clef Pop Song Contest in Karlovy Vary, Czechoslovakia, on Saturday (22). Entries for the contest, which is open to all TV companies in the Intervision and Eurovision networks, are:

Country	Song	Composers	Artist
Austria: "The South End of the Town"		Jack Grunski	Jack Grunski
Belgium: "Lily"		Paul Louka	Paul Louka
Bulgaria: "Bjala tisina"		Boris Karadimcer Bogomil Kudev	Georgi Mincev
Czechoslovakia: "Proc ptaci Zpivaji"		Jaromir Klempir Jiri Staidl	Karel Gott
East Germany: "Es fangt ja alles erst an"		Hans George-Schmiedecke Dieter Lietz	Rosemarie Ambe
Finland: "Pois kuinhtuu ruusu kaunein"		Aarno Raninen Jussi Raittinen	Irina Milan
Hungary: "Bocsanat, hogyha kerdem"		Ivan Szenes Gyorgy Aldobolyi Nagy I. Hajnal	Gyorgy Korda
Poland: "Jak cie mily zatrzymac"		Jerzy A. Marek Adam Kreczmar	Maria Rodowicz
Rumania: "Sa te iubesc si mai mult"		Nicolae Kirculescu Harry Negrin	Aurelian Andreescu
Spain: (Title not yet known)			Salome
Switzerland: "Fur alle Zeiten"		Ed Viller Fini Busch	Paola del Medico
U. S. S. R.: (Title not yet known)			Gjuli Ciocelli
West Germany: ARD TV: "Zigeunerjunge"		Hans Blum	Alexandra
ZDF TV: "Wer dich kennt, der muss dich lieben"		Joachim Helder Michael Holm	Rex Gildo
Yugoslavia: "Ako sada odes"		Stjepan Mihaljinac Drago Britvic	Vice Vukov

This third Golden Clef contest will be the first one open to both East and West European countries.

## Fest Malta Bid To Push Trade

VALETTA, Malta—The 11-nation Malta song festival — the Oscar Malta — to be held in Valetta July 27-29 (Billboard, June 1) is the first major step in a government-supported campaign to develop a domestic music industry on the island.

The Maltese government is currently negotiating with several foreign radio stations which are interested in introducing an international commercial radio station to Malta and plans are also under way to set up the first recording company.

Playing a key part in this development is Tourist Revues, in Rabat, a management agency which is staging the Oscar Malta.

About 60,000 records are sold annually in Malta in the proportion of 75 per cent popular and 25 per cent classical and operatic. Seventy per cent of sales are covered by singles, 20 per cent by EP's and 10 per cent by LP's, and three quarters of the records are of American or British origin. The remainder are principally Italian.

Biggest single importer of records is the Damato Record Stores. What little local recording there is is made on tape and pressed abroad.

## From The Music Capitals of the World

• Continued from page 33

syndicated by 20th Century-Fox TV. . . . **Jim Webb** has written the debuting songs for the **Waterproof Candle** and **Picardy**, with the latter group recording the title song for National General's film, "How Sweet It Is."

**Gregory Peck** narrates an album for London Records, "Lincoln Portrait," and is contributing his fee of \$1,000 to the Motion Picture and Television Relief Fund. . . . **Tommy Sands** resumes his singing career at the Outrigger Hotel in Honolulu, beginning Friday (21). Sands now lives in Hawaii. . . . Tetragrammaton Records has acquired recording rights in the U. S., Canada and Japan to a new English group, the **Deep Purple**. . . . The **Four Seasons**, at the Coconut Grove through July 2, signed autographs at the Singer Sewing Center in Costa Mesa. . . . **Peter and Gordon** were here for concerts and TV appearances, including the Mike Douglas Show, the Woody Woodbury Show and the Steve Allen Show. . . . **Herb Alpert and the Tijuana Brass** and the **Checkmates** will be at the Pittsburgh Arena, Sunday (16); Cobo Hall in Detroit, Monday (17); Dave County Memorial Coliseum in Wisconsin, Tuesday (18); Arlington Park in Chicago Wednesday (19); Roberts Municipal Auditorium in Indiana, Thursday (20); the HemisFair, Friday (21)-June 23. . . . **Vikki Carr** plays Disneyland for one week, opening July 8. . . . The **5th Dimension** at the Mrs. America Pageant show in St. Paul. . . . Miss **Vikki Carr** headlines the Illinois State Fair July 15.

The Hollywood Bowl will present a number of musicians conducting various orchestras during its summer season. William Steinberg makes his 40th appearance on July 23, conducting the Los Angeles Philharmonic in three concerts. **Carmen Dragon** conducts the Bowl Pops Orchestra July 13; **Duke Ellington** appears Aug. 3; **Percy Faith**, 10; **Henry Mancini**, 17; **Andre Kostelanetz**, 24; **Andre Previn**, 27 and 29, and **Skitch Henderson**, Sept. 7. . . . The **Comfortable Chair**, new Ode Records septet, sings in **Bob Hope's** forthcoming film, "How to Commit Marriage."

**TV Doings:** **Dimitri Tiomkin** scores "Aibolit." . . . **Lyn Murray** scores Universal's "World Premiere: Destination Mindanao," a NBC-TV special. . . . The **Irish Rovers** appear on "The Virginian" Sept. 18. . . . **Johnny Tillotson** did a guest appearance on "Happening '68." . . . **Ed Ames** emcees a Singer special on ABC-TV Aug. 20. **BRUCE WEBER**

### MANILA

American pianist **Malcolm Frager**, RCA Victor and London recording artist, played at the 779-seat Philamlife Auditorium June 14 with the accompaniment of the **National Philharmonic Orchestra**. Frager performed **Schumanna's** "Concerto in A" and **Beethoven's** "Emperor Concerto." He was presented by impresario **Redentor Romero**, head of the Celebrity Concerts. . . . Custom Fidelity Co. of Pasadena, Calif., signed up Cinema Audio, Inc., as its franchise holder in the Philippines in producing masters and processing plates. The contracting parties were **David W. Berkus**, president of Custom Fidelity, and **Francisco C. Gonzalez**, who represented **Jose Mari C. Gonzalez**, president and general manager of Cinema Audio. . . . Starting July, Home Industries Development Corp. will concentrate on the promotions of the **Savage Resurrection** (Mercury), the **Blue Cheer** (Philips), the **Herds** (Fontana), and the **Mobs** (Mercury). Their single debuts are as follows: **Savage Resurrection**, "Thing in E," Blue

Cheer, "Summertime Blues," the Herds, "The Underworld," and the Mobs, "Disappear." . . . London artists **Gary Hamilton** and the **Lollipop**s made their single debuts with the release respectively of "Let the Music Play" and "Loving Good Feeling." . . . **Danny Williams** is making his album debut with the release of "Danny Williams" on London. Williams' first single was "Love Me," released last April. . . . **Bobby Goldsboro's** album, "Honey," is due for release in July. His single of the same title has been a success. . . . On London Phase 4 Stereo, lined up for release are "Sousa Marches," by the **Band of the Grenadier Guards**, "Dimensions in Sounds," by **Stanley Black**, "Les Paul Now!" by **Les Paul**, and "For Young Lovers," by **Ronnie Aldrich**. . . . **Orly Ilacad & the Ramrods** (Top Tunes) have come up with their third album titled "15 Best Songs," with cover design done in psychedelic. The album carries four original songs, two by Ilacad, "Was I Right" and "Disappointment," one by **Joe Mari Chan**, "Here, in My Heart," and one by the Ramrods, "Send Me." It is being distributed exclusively by the Pioneer Record Sales. . . . The latest single of **Dave Dee, Dozy, Beaky, Mick and Tich** is "The Legend of Xanadu," on Fontana. . . . **Vicky** is making her album debut in July with the release of "A Taste of Vicky," on Philips. Her latest record is a version of "Love is Blue." . . . In late June, "Chain Gang," on Brunswick by **Jackie Wilson** and **Count Basie** will be released. **OSKAR SALAZAR**

### MILAN

**Alain Trossat** will be Phonogram's (Philips-Polydor) new general manager, effective Sept. 1. Trossat is of French origin and has been managing Philips' Brazilian affiliate, Companhia Brasileira do Discos, after a period with Philips' French company. . . . **Santo and Johnny** (Belldesic Italiana) will be in Italy in August for a summer resort tour. . . . **Ariston Music** general manager **Bob Lumbroso** and **Ariston Records** international manager **Pier Tacchini** will attend the Bratislava Song Festival, June 12-14. **Ariston** singer **Ornella Vanoni** will be guest of honor. . . . **Double Shot Records** singer **Brenton Wood** will be back in Italy in August to promote his new release here through Belldesic-Italiana, "Psychotic Reaction," and for club dates. . . . A big band has been formed by conductor and arranger of Argentine origin **Angel Pocho Gatti**, an Italian resident for some years, under the name "Angel Pocho Gatti With the Big Band dell'altro mondo" (Angel Pocho Gatti With the Big Band of the Next World).

The band counts 15 leading Italian Soloists, including **Basso Valdambri, Corvini, Lini, Tullio Gallo, Piana, Masetti, Rigon, Valenti, Bionda, Azzolini** and **Cenci**. Singers will be the American **Jimmy Browning** and **Minnie Minoprio**. This will be the only big band acting in Italy and will do an extensive tour in July and August. The band will record an album for **Gigi Gallo's** production company 3G, to be distributed by CMS. . . . **Ariston Records** will participate in the Venice International Festival of Light Music, Friday-Sunday (27-29), with singers **Ornella Vanoni, Alessandra Casaccia** and **Leonardo**, and in the Cantagiro (Singing Tour of Italy), Wednesday (19)-July 6, with **Mino Reitano, Rinaldo Ebasta** and **Mario Guarnera**. **GERMANO RUSCITTO**

### NEW YORK

The **Kasenz-Katz Singing Orchestra Circus**, Buddah Records (Continued on page 42)

## Brazilian-Portuguese Beachhead Is Established by Two Retailers

MOUNT VERNON, N. Y.—A pair of transplanted Brazilians have established a Brazilian-Portuguese record beachhead here. **Idalino Cavaco**, who operates Luso Stereo Co. (retailing radios, tape cartridge units and Portuguese and Brazilian records), has been joined by **Egon Martinovsky**, recently arrived from Rio de Janeiro. The pair have been marketing the Brazilian Portuguese records through newspaper advertisements, a radio program over WVOX and through New York dealers.

All the product is imported, mainly from Brazil, although some comes from Portugal. **Martinovsky**, a native of Yugoslavia whose family moved to Brazil when he was one year old, has his own record company in Rio de Janeiro, **Sideral Do Brazil, Ltd.** However, most of the product, manufactured and packaged in Brazil, is from

such labels as Philips, Elenco, CBS, Polydor, Festa, Entre, Forma and Fontana.

Despite the fact that the product is purely ethnic, **Martinovsky** says that 90 per cent of the records are sold to persons with non-Latin names. Albums on the Luso mailing list retail for \$4.38 through direct mail. Those sold in retail outlets generally go for less. Also, Luso will airmail from Rio de Janeiro any Brazilian record requested by a customer. The company charges \$6 a record for that service.

**Martinovsky** has a 9-9:30 a.m. Sunday program over WVOX. He plays Brazilian and Portuguese records, provides the narration, and produces the show.

The partners plan to open a retail store, probably in the Times Square area.

## Electrola-Teldec's Hoer Zu

COLOGNE — Hoer Zu, the German label, will offer a \$2.50 LP.

Electrola produces the label in partnership with Telefunken-Decca (Teldec) and the West German radio-TV magazine Hoer Zu.

Hoer Zu broke ground in West Germany for the budget LP with its \$4.75 disk.

Electrola reported that the Hoer Zu label has sold more than three million LP's since its founding in September 1963. The label was conceived by **Dr. Ladislaus Veder**, managing director of Electrola, with the aim of offering classical and pop product at an attractive price.

The record club system commands about 15 per cent of the German disk market. But Hoer Zu steers clear of the club entanglement. Rather, the label is distributed by open sale through the retail trade.

Hoer Zu operates a limited

mail order system for its LP's through its reader service, but the mail orders supplement distribution through normal retail channels.

In either case, the record buyer picks what he likes without the obligation of a club system. Hoer Zu publishes a weekly radio-TV guide with a circulation of nearly five million copies—the largest such publication on the European market.

Hoer Zu's staff works with Electrola and Teldec in selecting the repertoire. Distribution is handled jointly by Electrola and Teldec, with Hoer Zu supporting their efforts with marketing, sales promotion, publicity and advertising.

Hoer Zu also provides the cover designs.

The label gives theme treatment to top artists, and presents standout artists in most-acclaimed interpretations.

Hoer Zu produces three LP's

each month, with Electrola providing repertoire and artists for two and Teldec for one.

The label issues "Hits of the Year" album thrice annually with such top artists as the Beatles, Elvis Presley, Gilbert Beaud, Cliff Richard, and the Mamas and the Papas.

Hoer Zu also has been successful with grouping great artists in classical productions. For example, the Hoer Zu "Prima donna" LP featured **Callas, Tebaldi, Sutherland**, and **Rothenberger**; and its LP "The World's Most Expensive Concert," **Menuhin, Oistrakh, Karajan, Fischer-Dieskau, Gedda, Ghiaurov**, and **del Monaco**.

Other classical titles have included **Karajan** conducting the Beethoven symphonies, the New Year's concert of the Vienna Philharmonic, recitals with **Nathan Milstein**, and the concerts of **Belina** and **Siegfried Behrend**.

## CGD to Press Push in Italy

MILAN — CGD is planning more intensive promotion of American product in Italy and will expand its policy of having U. S. artists recording their hits in Italian and also recording new Italian copyrights.

The campaign follows a visit to the U. S. by CGD promotion manager **Johnny Porta** who had meetings with managers of artists on the A&M, Warner, Reprise, Scepter and Musicor labels.

CGD plans closer co-operation with licensors with the aim of achieving healthier sales of American product in Italy. Plans include more extensive TV and concert appearances by U. S. artists arranged in collaboration with other licensees in Europe on an expense-sharing basis.

Artists upon whom stronger promotion will be concentrated include **Lisa Minelli**, the **Sandpipers**, **Sergio Mendez**, **Herb Alpert** and the **Tijuana Brass**, the **Association**, **Trini Lopez**, the **First Editions** and **Miriam Makeba**. **Miss Makeba** is due to visit Italy next month.

## S. Bassey in Italy

MILAN — United Artists' singer **Shirley Bassey** was in Milan and Rome for five days to film segments for the Italian TV company, participate in radio interviews and cut three titles in Italian — "Pronto . . . Sono Io," "Un 'Ora" and

## Label Bowed by Jet's Wayne; EP Sells at Singles \$

MONTREAL — Don Wayne of Jet Records has launched a new label, **Lotta Soul**, which sells EP's at singles prices. One side features Canadian talent and the other side features American talent. The first release, "Lotta Soul 5001," bannered "Two Hits for the Price of One — 99c" on a picture sleeve, offers a Montreal r&b group, the **Persuaders**, paired with U. S. soul artist **Lotsa Poppa**, who has recorded for several American labels under various names (e.g., **Lucas Lollipop** on Warner Bros.) and recently played a number of Canadian centers.

The **Persuaders** do "With These Hands" and "Out of Left Field"; **Lotsa Poppa** does "Tennessee Waltz" and "She Ain't Gonna Do Right," all produced by the Professor, lead singer with the **Persuaders**.

Wayne's philosophy is that the pairing of U. S. and Canadian artists on one disk will give deejays, and the public, the opportunity to compare domestic and American talent. Wayne visited San Antonio recently and acquired masters by U. S. r&b groups for future **Lotta Soul** releases.

"Domani, Domani" — for a new album. The songs are all published by **Curci Music**, the company associated with UA's Italian licensee, **Carosello**.

## Sales Parley Held by MM

MILAN — At a four-day sales congress here, **Messaggerie Musicali (MM)**, distributor of CBS and CGD product and of foreign labels licensed to CGD (A&M, Reprise, Warner, Scepter, AF, Festival) announced plans for the coming season to its newly augmented force of 43 salesmen.

MM had 13 salesmen in 1966, then increased the force to 36, following acquisition of the CBS catalog. Now, with seven more salesmen, **Messaggerie Musicali** has divided Italy into three regions — north, center and south — each with a manager, and branch warehouses have been increased to 9, at **Turin, Milan, Padua, Genoa, Florence, Rome, Naples, Bari** and **Catania**. The MM network is completed by two music stores in Milan and Rome.

Present at the meeting were sales manager **Giuseppe De Gennaro**, CBS managing director **Giuseppe Giannini**, CBS promotion manager **Johnny Porta**, CBS classical a&r manager **Silvio Cerutti**, CBS-CGD production co-ordination manager **Cesare Brunelli**, CGD publicity manager **Sandro Delor** and CGD catalog manager **Franco Crepax**.



## From The Music Capitals of the World

• Continued from page 41

act, are set for a week (Aug. 19-24) at the Camden (N. J.) County Music Fair. . . . **Orphan Egg**, a new group, signed to Stigwood Fitzpatrick for management representation. . . . **The Duane Eddy** single, "Rebel Rouser," produced by **Lee Hazlewood**, is being re-released in England on the Decca label and in the U. S. on the Jamie label. . . . **Thelma Carpenter** begins a two-week stand at the Apartment Monday (17). . . . **Alan Eichler** has joined **Frank Goodman's** public relations firm. . . . Will Lorin and Associates is the new name for the music firm formerly known as Lorin-Frank Production. Composer-arranger **E. Alan Foust** has joined the firm as Lorin's creative assistant.

**Michael Goldstein's** publicity office has been retained by **Chris Blackwell**, head of his own management firm in England, to handle public relations in the U. S. for **Traffic**, **Spooky Tooth**, **Joe Cocker** and **Jimmy Miller**, among others. . . . Songwriter **Gladly Shelley's** "Clown Town" served as the title of a special colorcast on WPIX Saturday (15). . . . **Cheryl Pool**, Paula Records artist, signed with Entertainment Associates, Inc. . . . Avon Books has published the first paperback edition of "The Fantasticks," the **Tom Jones-Har-**

**vey Schmidt** musical. . . . The **Serendipity Singers**, United Artists group, will appear at the Newport Motor Inn July 4-17. . . . **Oscar Peterson** and the **Dizzy Gillespie Quintet** will be at the Village Gate July 9-14. . . . **E. B. Marks** has acquired three songs from South America: "Antes Que Tu," by **Luis Abanto Morales**, "Elrosario De Mi Madre," by **Mario Cavagnaro** and "La Primera Piedra" by **Mario Cabanero**. . . . **Connie Smith** (Mrs. Jack Watkins) became the mother of a boy in Nashville June 5. . . . **Al Calder** is touring the Midwest as advance man for the upcoming Columbia Pictures' musicals, "Funny Girl" and "Oliver!" **MIKE GROSS**

### SAN JUAN

**Carmen McRae** (Kapp) opened June 9 for a two-week engagement at La Concha Hotel. . . . **Freda Payne** (MGM) will be at the Caribe Hilton Hotel until Thursday (20). . . . **Lovelace Watkins** (MGM) is booked at the Americana Hotel for four weeks starting June 9. . . . **Felipe Rodriguez** (RCA) veteran recording artist, recently received in New York a trophy for the sales of his single "Gota a Gota" (Drop by Drop). Rodriguez lives in Puerto Rico where he also conducts a daily

radio program over station WITA. . . . **Ray Barreto** (Fania) is booked for a return trip after his recent tour of one-night stands and hotel work. **Jerry Massicci**, president of Fania Records, New York, was in Puerto Rico to promote the sale albums by Barreto and his boogaloo band.

Mexican composer-vocalist **Armando Manzanero** (RCA) will perform at one of the luxury hotels as main attraction with an augmented orchestra, dancers and singers. Manzanero's biggest current number is "Ayer yo vi Llover" (Yesterday I Heard the Rain) recently recorded by **Tony Bennett** for CBS.

**ANTONIO CONTRERAS**

### STOCKHOLM

EMI is giving special promotion to two Capitol albums by **Laurindo Almeida** and two by **Buck Owens**. . . . "Dalamanía," a 30-minute film by the Tages (Parlophone), produced by **Bosse Bilten** and **Peter Goldmann**, was shown on Danish, Finnish, Norwegian and Swedish TV May 31. . . . **Gilbert Beaud** appeared at Berns, Stockholm. . . . **Hans Collin** has made his debut on the new Mallwax label. . . . **Siw Malmkvist** promoted the single "Ole Oke" (Metronome) on the TV program "Studio B." . . . **Anna-Lena Lofgren** (Metronome) and **Siw Malmkvist** will represent Sweden in the German song festival. . . . **Gustav Winckler** (Sonet) has recorded "Honey," published by Sweden Music, and "Sa lange du alskar ar du ung," published by Ben's Music AB, in Denmark. . . . The **Melody Mixers** have recorded "Ahab the Arab" and "Spanish Flea," both published by Sweden Music, for Polyphon. . . . **Towa Carson** has recorded Swedish versions of "Thank You for Loving Me" and "By the Time I Get to Phoenix" for RCA.

Polar has released the first record of the new English duo, **Ranee and Ray** coupling "Rainbow Land" and "Feel Like a Clown." . . . **Bjorn Ulveaus'** Swedish version of "Honey" on Polar has been released in Norway by Phonogram. . . . **Group Bamboo** (Columbia) are negotiating a deal with the **Beatle-owned** Apple Corps in London. . . . Sonet is making a strong promotion drive for "Do You Know the Way to San Jose," by **Dionne Warwick**. . . . **Rupert Davies**, TV's Inspector Maigret, tours Sweden from July 5. . . . **Christopher P. Cooper** of Animal Farm visited Belgium and Holland to negotiate recording contracts for the Animal Farm groups the **Shakers** (Mallwax), **King George Discovery** (Haparanda) and **Pete Proud**. . . . Rock artists **Rock-Ragge**, **Little Gerhard**, **Rock-Boris** and **Little Kinch** will make a tour of Sweden promoted by Prisma Underhallnings AB. . . . **Maynard Ferguson** played Stockholm's Tivoli with an all-star big band. . . . **Meckl Mark Men** (Philips) have signed an American contract with Limelight. . . . **Marianne Kock** (HMV) has been signed for her own TV show in Sweden. **KJELL GENBERG**

### TORONTO

**Matt Helf**, general manager of the Canadian operations of the Peer-Southern Organization, is currently on a six-week cross-country tour promoting their extensive catalog. . . . The original sound track of the Academy Award winning film "A Place to Stand," also called "Ontar-i-ar-i-ar-i-o," created for the Ontario Pavilion at Expo 67, is being released by RCA Victor on an EP, in a four-color cover which includes the Oscar. . . . The Request, Cook, Bronjo, Tropical and Rumba labels are among recent additions to the lines represented in Canada by Almada Corp. Just available from Almada on Monitor is "Piano Music of Mendelssohn" by **Anton Kuerti**, who is pianist-in-residence at the University of Toronto. . . . "Introducing Cal Bostick" on RCA Records introduces U. S. singer **Cal Bostick**, now a resident of Fort William, Ont., and touring Holiday Inns in the U. S. . . . Fol-

lowing up the success of the **Irish Rovers'** "The Unicorn," Compo has a French version, "La Licorne," by a new group, four sisters called **Les Coquettes**, going strong in the French-Canadian market on Disques Apex. . . . Winnipeg's TCP label bows a Vancouver group, **Mother Tucker's Yellow Ducks**, with "I" and "Funny Feeling." . . . Calgary's **Gainsborough Gallery** have a new release, their second, on Apex, with "If You Knew." . . . "Give Me One More Chance," by **Wilmer and the Dukes**, on the Aphrodesiac label in the U. S., is on Compo's Apex label here.

RCA Victor has acquired Canadian distribution of the new Jad label from the U. S. . . . Symphola Ltd. in the U. K. has contracted with Rodeo Records for U. K. release of a minimum of 10 LP's from Rodeo per year. Five of the Canadian albums have already been released, including "16 Great Country and Western Hits," "16 Great Gospel Songs" and LP's by **Irwin Prescott** and the **Celts**. . . . "Say 'Shalom,'" by Montreal singer-composer-producer **Martin Martin**, is seeing world-wide release, just released in Japan by Toshiba (EMI), set for next month by Kama Sutra in the U. S., in several countries of Europe and South America by such companies as EMI and DGG. It's on Martin's Trax label here. . . . Also getting international release is a new Montreal artist, **Rainie Day**, whose debut single is "Koo-Koo-Looney" and "Under My Beach Umbrella," written by Martin Martin and produced by his Impact Productions, on Polydor in Canada, England, Europe and Japan. . . . The Spark label in England has released "Something's Coming Along" by the **Scepters**, a Montreal group, which was on the Allied label here. Peer-Southern in Canada, which negotiated the release, hope to place more Canadian talent recordings with Spark in future. . . . Vancouver folk and folk-rock singer **Eric Travers'** first single on the New Syndrome W7 label in the U. S. is two of his own compositions, "Agatha's Rag Doll" and "Alie Do This."

Rodeo Records founder and president **George Taylor** plans to move his 20-year old company's headquarters from Montreal to Toronto this September, leaving newly appointed A&R director **Dougal Trineer**, a Rodeo recording artist, in charge of the Montreal office. One reason for the move is that Rodeo's music publishing firms, headquartered in Toronto with Leeds Music, are attracting growing interest from U. S. artists and companies in their copyrights. Plans are that recording and production will remain centered in Montreal. . . . American composer **Bob Godfrey**, writer of several of brother Arthur's hit records, has taken up residence in Montreal and one of his new songs, "Let's All Join Hands Around the Christmas Tree," was picked up immediately by RCA Victor's Sunbury Music.

RCA is rush-releasing a new **Wilf Carter** LP, "Hittin' the Track" to coincide with the popular expatriate Canadian's appearance at the Calgary Stampede next month. Cover photo is of the Stampede's chuckwagon race.

The **Fifth Dimension** appear at The Cave in Vancouver June 26-July 6. **KIT MORGAN**

### ZURICH

Zurich music publishing company Edition Helbling launched its own label, Heco, with an album, "Party Sounds," by band leader **Bert Campell**. . . . Musikvertrieb (Teldec) is distributing the new **Les Reed** label Chapter One in Switzerland. . . . French singer **Francois Hardy** (Vogue) made a concert appearance at St. Gallen. . . . The **Jimi Hendrix Experience**, **Eric Burdon and the New Animals**, the **Move**, **Traffic**, **John Mayall's Bluesbreakers** and the **Koobas** appeared in pop concerts in Zurich May 30 and 31. . . . Zurich-based Austrian classical and jazz pianist **Friedrich Gulda** is moving to Munich this month. **ROBERT TREICHLER**

## Davison to N. Y. For Confab on Garner UK Tour

LONDON — Promoter Harold Davison flew to New York to confer with Erroll Garner's management regarding a possible concert tour of England in September.

Davison's trip followed a sell-out tour of Europe by Garner, which was climaxed by an SRO concert at the Salle Pleyel in Paris where he broke attendance records.

The pianist also played concerts in Switzerland and Austria, and wound up the tour by taping a BBC-TV one-hour special to be shown in England in the fall. He also taped a Startime TV segment to be shown in the U. K., Canada and the U. S. late this summer.

Garner, playing a three-week engagement at the Tropicana Hotel in Las Vegas, where he opened May 24, is considering offers for concerts in Germany, Italy, Poland, France, Czechoslovakia and Scandinavia.

Meanwhile, MGM is planning European release of the "Up in Erroll's Room" album Garner recorded with his augmented rhythm section of Jose Mangual, bongos; Ike Isaacs, bass, and Jimmie Smith, drums.

## Humperdinck Visits Italy in September

MILAN — Engelbert Humperdinck, the British Decca singer whose last single featured the San Remo Festival song "Quando M'Innamoro" (A Man Without Love), will visit Italy in September to promote Italian versions of "Am I That Easy to Forget" and "Pretty Ribbons" through TV appearances.

Both songs, whose respective Italian titles are "Dimenticarti Non Potrei" and "Piu Di Ieri," are sub-published by Ariston Music, whose manager, Bob Lombroso, was recently in London to supervise Humperdinck's Italian sessions.

In London, Humperdinck filmed a 15-minute TV slot for the Italian TV series, "Europa Giovane" (Young Europe), which starts in July.

## 'Summer' Contest

• Continued from page 36

tagiro finals, the third edition of the International Festival of Light Music will be held in Venice, June 26-29. Its cast is not known as yet, but will include top international singers. It will be televised.

The Venice Festival consists of two parts: A show by the established artists and a competition for new talent. Next year, an award, a "Golden Gondola," will be given to the established artists.

Venice Festival is organized by Gianni Ravera, who has also been the San Remo Festival artist director since 1961, succeeding Ezio Radaelli. The latter was back in the San Remo Festival management as major stockholder recently.



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- Stop smoking cigarettes
- Reduce if overweight
- Exercise regularly, moderately
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# HITS OF THE WORLD

## ARGENTINA

(Courtesy Escalera a la Fama)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	3	VIENTO DILE A LA LLUVIA	Los Gatos (RCA)—Fermata
2	2	ESTOY CELOSO/CORAZON CONTENTO	Palito Ortega (RCA)—Clanort
3	1	MI GRAN NOCHE/DIGAN LO QIE DIGAN	Raphael (Odeon)—Fermata
4	4	LA, LA, LA	Massiel (RCA); Caravelli (CBS); Franck Pourcel (Odeon); *News Mac Ke Macs (Ariola)—Edami
5	5	LA LLORONA	Raphael (Odeon); Cuco Sanchez (CBS); *Hugo Marcel (RCA)
6	6	CONGRATULATIONS	Cliff Richard (EMI); *News Mac Ke Macs (Ariola); Franck Pourcel (Odeon)
7	7	UNA MUCHACHA Y UNA GUITARRA	*Sandro (CBS)—Melograf
8	8	BALLAD OF BONNIE & CLYDE	George Fame (CBS); Johnny Hallyday (Philips); Franck Pourcel (Odeon); Barbra & Dick (RCA)—Edami
9	—	HONEY	Bobby Goldsboro (CBS); Tommy James (Groove); Grupo Cinco (EMI)—*Los Muneos (Polydor)
10	10	LADY MADONNA	Beatles (Odeon); Jose Limon (Polydor)—Fermata

## BELGIUM

(Flemish chart by courtesy of Humo magazine)

This Week	Last Week	Title	Artist
1	1	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)
2	2	CONGRATULATIONS	Cliff Richard (Columbia)
3	3	DELILAH	Tom Jones (Decca)
4	5	CRY LIKE A BABY	Box Tops (Stateside)
6	—	LAZY SUNDAY	Small Faces (Immediate)
7	10	ROCK AROUND THE CLOCK	Bill Haley (Brunswick)
8	8	KOM UIT DE BEDSTEE MIJN LIEFSTE	Egbert Douwe (Philips)
9	6	WHAT A WONDERFUL WORLD	Louis Armstrong (ABC)
10	—	IF I ONLY HAD TIME	John Rowles (Stateside)

## BRITAIN

(Courtesy Record Retailer)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	YOUNG GIRL	Union Gap (CBS)—MCPS (Jerry Fuller)
2	4	JUMPING JACK FLASH	Rolling Stones (Decca)
3	3	HONEY	Bobby Goldsboro (United Artists)—MCPS (Bob Montgos)
4	2	MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)—Valley (Peter Sullivan)
5	5	RAINBOW VALLEY	*Love Affair (CBS)—Cyril Shane (Mike Smith)
6	10	THIS WHEEL'S ON FIRE	*Julie Driscoll (Marmalade)—Feldman (Giorgio Comelsky)
7	17	BLUE EYES	Don Partridge (Columbia)
8	20	HURDY GURDY MAN	Donovan (Pye)
9	8	DO YOU KNOW THE WAY TO SAN JOSE	Dionne Warwick (Pye)—Blue Seas and Jac (Bacharach/David)
10	6	I DON'T WANT OUR LOVE TO DIE	*Herd (Fontana)—Lynn (Steve Rowland)
11	7	JOANNA	*Scott Walker (Philips)—Welbeck (John Franz)
12	11	WONDERFUL WORLD	Louis Armstrong (HMV)—Valando (Bob Thiele)
13	22	I PRETEND	*Des O'Connor (Columbia)—Maurice Patricia (Norman Newell)
14	19	BABY COMES BACK	Equals (President)—Kassner Music (Edward Kassner)
15	14	HELULE, HELULE	*Tremeloes (CBS)—Peter Walsh (Mike Smith)
16	13	SIMON SAYS	1910 Fruitgum Co. (Pye)—Mecolico (Katz/Kasenz/Chiprut)
17	12	SLEEPY JOE	Herman's Hermits (Columbia)—Carter Lewis (Mickie Most)
18	31	LOVIN' THINGS	*Marmalade (CBS)—(Gallico)—Mike Smith
19	16	WHITE HORSES	*Jacky (Philips)—Gerrard (Derek Lawrence)
20	30	SONS OF HICKORY HOLLER'S TRAMP	O. C. Smith (CBS)
21	9	LAZY SUNDAY	*Small Faces (Immediate)—Immediate (Marriott and Lane)
22	15	U. S. MALE	Elvis Presley (RCA)—Valley Music

23	18	IF I ONLY HAD TIME	*John Rowles (MCA)—Leeds (Mike Leander)
24	24	WHEN WE WERE YOUNG	*Solomon King (Columbia)—Donna (Peter Sullivan)
25	23	DELILAH	*Tom Jones (Decca)—Donna (Peter Sullivan)
26	21	CAN'T TAKE MY EYES OFF YOU	Andy Williams (CBS)—Ardmore/Beechwood (Nick de Caro)
27	26	THINK	Aretha Franklin (Atlantic)—(14th Hour)—Jerry Wexler
28	25	TIME FOR LIVING	Association (Warner Bros.)—(Tamerlane)—Bones Howe
29	27	HAPPY SONG	Otis Redding (Stax)
30	33	BOY	*Lulu (EMI)—Meteor Music (Mickie Most)
31	28	CONGRATULATIONS	*Cliff Richard (Columbia)—KPM—(Norrie Paramor)
32	35	TRIBUTE TO A KING	William Bell (Stax)
33	36	QUANDO M'INNAMORO	Sandpipers (Pye)—Leeds
34	29	FRIENDS	Beach Boys (Capitol)—Immediate (Beach Boys)
35	50	YUMMY, YUMMY, YUMMY	Ohio Express (Pye)—T.M. Music (Super "K")
36	32	AIN'T NOTHING BUT A HOUSE PARTY	Showstoppers (Beacon)—Milton Apple (Drew Stewart)
37	48	MONY, MONY	*Tommy James & Shondells (Major Minor)—Planetary-Nom (Bo Gentry & Ritchie Cordell)
38	37	RAINBOW CHASER	*Nirvana (Island)—Blue Mountain Music (Muff Winwood)
39	—	WHERE IS TOMORROW	*Cilla Black (Parlophone)
40	45	ANYONE FOR TENNIS	*Cream (Polydor)—Dratleaf (Felix Pappalardi)
41	34	SUMMERTIME BLUES	Eddie Cochran (Liberty)—Cimertonic
42	40	IT'S MY TIME	Everly Brothers (Warner Bros.)—Acuff-Rose (Larry Warkener)
43	—	AIN'T NOTHING LIKE THE REAL THING	Marvin Gaye & Tammi Terrell (Tamla-Motown)
44	44	ROCK AROUND THE CLOCK	Bill Haley (MCA)—Kassner
45	47	YOU AIN'T GOING NOWHERE	Byrds (CBS)—Feldmans (Gary Usher)
46	—	NOW	*Val Doonican (Pye)
47	—	I COULD NEVER LOVE ANOTHER	Temptations (Tamla-Motown)
48	41	NOTHING CAN STOP ME	Gene Chandler (Soul City)—MCPS (Bill Sheppard)
49	38	DEBORAH	*Tryannosaurus Rex (Regal Zonophone)—Essex (Tony Visconti)
50	—	MY NAME IS JACK	Manfred Mann (Fontana)

## CZECHOSLOVAKIA

(Courtesy Melodie)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	2	DOBRA ZPRAVA	*V. Neckar (Supraphon)—Supraphon
2	3	ARTISTA	*J. Laufer (Supraphon)—Supraphon
3	4	I'M COMING HOME	*K. Gott (Supraphon)—Donna Music—Supraphon
4	—	ZIT, JEN ZIT	*W. Matuska (Supraphon)—Supraphon
5	10	STUJ OBCANE	*K. Cernoch (Supraphon)—Supraphon
6	9	GLI OCCHI MIEI	*H. Vondracova (Supraphon)—Supraphon
7	7	THERE'S A KIND OF HUSH	*K. Gott (Supraphon)
8	1	LE ROSSIGNOL ANGLAIS	*W. Matuska (Supraphon)
9	—	ZIMNI KRALOVSTVI	*Y. Prenosilova (Supraphon)—Supraphon
10	8	HEJ PANE ZAJICI	*H. Vondracova, M. Kubisova (Supraphon)—Supraphon

## GERMANY

(Courtesy Der Musikmarkt)

This Week	Last Week	Title	Artist
1	1	DELILAH	Tom Jones (Decca)—Francis, Day & Hunter
2	2	MAMA	Heintje (Ariola)—Sikorski
3	7	LAZY SUNDAY	Small Faces (Immediate)—Immediate
4	4	DELILAH	Peter Alexander (Ariola)—Francis, Day & Hunter
5	5	JUMBO	Bee Gees (Polydor)—Slezak
6	3	CONGRATULATIONS	Cliff Richard (Columbia)—Gerig
7	—	DU SOLLST NICHT WEINEN	Heintje (Ariola)—Maxim
8	—	WHAT A WONDERFUL WORLD	Louis Armstrong (Philips)—Valanda/Chappell
9	9	SIMON SAYS	1910 Fruitgum Co. (Polydor/Buddah)—Aberbach
10	—	HONEY	Bobby Goldsboro (United Artists)—Phonix/M.d.W.

## HOLLAND

(Courtesy Radio Veronica and Platennleuws)

This Week	Last Week	Title	Artist
1	1	LAZY SUNDAY	Small Faces (Immediate)
2	2	IF I ONLY HAD TIME	John Rowles (Stateside)—Altona
3	3	LA FELICIDAD	Digno Garcia (Palette); Johnny and Rijk (Artone); Eddy Becker (Polydor)—New Music/Portengen
4	8	SUMMERTIME BLUES	Blue Cheer (Philips)
5	4	JLEST CINQ HEURES, PARIS S'VEILLE	Jaques Dutronc (Vogue)—Anagon
6	7	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)—IMC
7	—	I CAN'T LET MAGGIE GO	Honeybus (Imperial)—Ed Dayglow
8	5	CONGRATULATIONS	Cliff Richard (Columbia)—Basart
9	6	JUMBO/THE SINGER SANG HIS SONG	Bee Gees (Polydor)—Basart
10	—	YOUNG GIRL	Union Gap (CBS)

## ITALY

(Courtesy Musica e Dischi, Milan)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LA BAMBOLA	*Patty Pravo (Arc)—Mimo
2	2	IL VOLTO DELLA VITA	*Caterina Caselli (CGD)—R. R. Ricordi
3	3	CHIMERA	*Gianni Morandi (RCA)—RCA
4	5	IO PER LEI	*Camaleonti (CBS)—Suvini & Zerboni
5	4	AFFIDA UNA LACRIMA AL VENTO	Adamo (VdP)—VdP
6	7	GIMME LITTLE SIGN	Brenton Wood (Belldisc)—Telstar
7	9	LOVE IS BLUE	Paul Mauriat (Philips)—Alfiere
8	15	AZZURRO	*Adriano Celentano (Clan)—Clan
9	6	VENGO ANCH'IO... NO, TU NO	*Enzo Jannacci (Arc)—RCA
10	12	DELILAH	Tom Jones (Decca)—Francis Day
11	8	COME UN RAGAZZO	Sylvie Vartan (RCA)—Melody
12	10	PICCOLA KATY	*Pooh (Vedette)—Sciascia
13	14	SOGNO	*Don Backy (Amico)—El & Chris
14	—	PREGA PREGA	*Little Tony (Durium)
15	11	ANGELI NEGRI	*Fausto Leali (Ri Fi)—Southern

## JAPAN

(Courtesy Original Confidence Co., Ltd.)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	2	HOSHIKAGE NO WALTZ	*Sen Masao (Minoruphone)
2	1	HANA NO KUBIKAZARI	*Tigers (Polydor)—Watanabe
3	9	OTARU NO HITO YO	*Tokyo Romantica (Teichiku)
4	3	TENSHI NO YUWAKU	*Mayuzumi Jun (Capitol)—Ishihara
5	7	ISEZAKI-CHO BLUES	*Aoe Mina (Victor)—Ai Pro.
6	5	KAMISAMA ONEGAI	*Tempters (Philips)—Tanabe
7	8	BARA NO KOIBITO	*Wild Ones (Capitol)—Watanabe
8	6	KOI NO SHIZUKU	*Ito Yukari (King)—Watanabe
9	4	VALLERI	Monkees (RCA)
10	10	YUBE NO HIMITSU	*Ogawa Tomoko (Toshiba)—Berb
11	11	KANASHIKU YARIKIRENAI	(Unbearably Sad)—*Folk Crusaders (Toshiba)—Pacific
12	13	SHINJUKU SODACHI	*Tsyama Yoko/Ohki Hideo (Minoruphone)
13	12	SAKARIBA BLUES	*Mori Shin-ichi (Victor)—Watanabe
14	—	AI NO SONO	*Fuse Akira (King)—Watanabe
15	17	OMOIDE NO YUBIWA	*Village Singers (CBS)—TOP
16	—	KOI NO TOKIMEKI	*Ogawa Tomoko (Toshiba)—Berb
17	—	TASOGARE NO GINZA	*Kurosawa Akira and Los Primos (Crown)—Crown
18	16	SATSUMA NO HITO	*Kitajima Saburo (Crown)—Crown
19	14	MASSACHUSETTS	Bee Gees (Polydor)—Aberback Tokyo
20	15	HAKUCHO NO UTA	*J. Yoshikawa and Blue Comets (CBS)—Watanabe

## MALAYSIA

(Courtesy Radio Malaysia)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CONGRATULATIONS	Cliff Richard (Columbia)

2	3	JENNIFER ECCLES	Hollies (Parlophone)
3	2	SIMON SAYS	1910 Fruitgum Co. (Pye)
4	6	VALLERI	Monkees (RCA)
5	5	U. S. MALE	Elvis Presley (RCA)
6	4	LOVE IS BLUE	Paul Mauriat (Philips)
7	—	YOUNG GIRL	Union Gap (CBS)
8	—	LOVING YOU	*Henry Suriya (Decca)
9	—	RICE IS NICE	Lemon Pipers (Pye)
10	8	STORYBOOK CHILDREN	Sandra & Andres (Philips)

## PHILIPPINES

This Week	Last Week	Title	Artist
1	1	SIMON SAYS	1910 Fruitgum Co. (Buddah)—Mareco, Inc.
2	2	GREEN TAMBOURINE	Lemon Pipers (Buddah)—Mareco, Inc.
3	3	FREE AGAIN	Jack Jones (Kapp)—Mareco, Inc.
4	5	LOVE IS BLUE	Manny Kellern (Epic)—Mareco, Inc.
5	7	VALLERI	Monkees (RCA)—Filipinas Record Corp.
6	10	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro (RCA)—Filipinas Record Corp.
7	4	HARD TO BELIEVE	Monkees (RCA)—Filipinas Record Corp.
8	6	SUSAN	Buckingham (CBS)—Mareco, Inc.
9	—	SPOOKY	Lettermen (Capitol)—Mareco, Inc.
10	—	YOUNG GIRL	Union Gap (CBS)—Mareco, Inc.

## SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	2	SIMON SAYS	1910 Fruitgum Co. (Pye)
2	3	DELILAH	Tom Jones (Decca)
3	6	MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)
4	1	CONGRATULATIONS	Cliff Richard (Columbia)
5	7	JENNIFER ECCLES	Hollies (Parlophone)
6	8	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro (RCA)
7	5	VALLERI	Monkees (RCA)
8	9	CRY LIKE A BABY	Box Tops (Stateside)
9	—	YOUNG GIRL	Union Gap (CBS)
10	4	LADY MADONNA	Beatles (Parlophone)

## SOUTH AFRICA

(Courtesy Springbok Radio-EMI)

This Week	Last Week	Title	Artist
1	2	WHAT A WONDERFUL WORLD	Louis Armstrong (ABC-Paramount)—Valando Music (Teal)
2	1	SIMON SAYS	1910 Fruitgum Co. (Buddah)—Belinda (Teal)
3	3	LAZY LIFE	Quentin E. Klopjaeger (TRS)—Totem Pole Music (Troubadour)
4	—	LITTLE RED DONKEY	Troggs (Fontana)—Dick James (Gallo)
5	5	THE DOCK OF THE BAY	Otis Redding (Atlantic)—Otis Redding, Laetrec Music (Teal)
6	7	CAPTAIN OF YOUR SHIP	Reparata and the Delrons (Stateside)—C. Control (EMI)
7	9	YOUNG GIRL	Union Gap (CBS)—J. Fuller, Viva Music (GRC)
8	10	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)—Peter Sullivan, Valley Music/Biem (Gallo)

9	4	DELILAH	Tom Jones (Decca)—Peter Sullivan, Donna Music (Gallo)
10	—	JENNIFER ECCLES	Hollies (Parlophone)—Ron Richards, Galto Music (EMI)

## SPAIN

(Courtesy of El Gran Musical)

\*Denotes local origin

This Week	Last Week	Title	Artist
1	2	DELILAH	Tom Jones (Columbia Espanola)—Canciones del Mundo
2	1	CONGRATULATIONS	Cliff Richard (Odeon)—Canciones del Mundo
3	4	BRING A LITTLE LOVIN'	*Los Bravos (Columbia Espanola)—Canciones del Mundo (Ediciones Francis Day)
4	3	LA, LA, LA	*Massiel (Novola)—Southern Music Espanola/Ediciones Musicales Zafiro
5	5	LADY MADONNA	Beatles (Odeon)—Ediciones Gramofono Odeon
6	7	MANANA, MANANA	*Los Angeles (Hispanovox)—Ediciones Francis Day
7	6	ANDURINA	*Juan and Junior (Novola)
8	—	A MAN WITHOUT LOVE	Engelbert Humperdinck (Columbia Espanola)—Canciones del Mundo
9	10	I'M COMING HOME	Tom Jones (Columbia Espanola)—Canciones del Mundo
10	8	CINDERELLA	ROCKEFELLA—Esther and Abi Ofarim (Fonogram)—Ediciones Armonico

## SWEDEN

(Courtesy Radio Sweden)

This Week	Last Week	Title	Artist
1	1	CONGRATULATIONS	Cliff Richard (Columbia)—Thore Ehrling
2	3	SIMON SAYS	1910 Fruitgum Co. (Kama Sutra)—Robert Mellin
3	5	VI SKA GA HAND I HAND	Gunnar Wiklund (HMV)—Busch's
4	2	KRING DE SMA HUSEN	Anita Lindblom (Fontana

# Audio Retailing

## NAMM Show Drops Panel

• Continued from page 3

"NAMM paid the entire expense for bringing together record dealers from all over the country," said Andersen. "We were told how some of the ills existing in the phonograph record industry could be corrected, and recommendations were made for implementing these suggestions. The net result was that two of the 34 activists present actually joined NAMM, and I was one of them.

"My membership expires Oct. 31, but I do not plan to renew it. My reason is the apathy of the other record dealers who are not organization-minded.

"Since 1956, there have been 12 phonograph record meetings, and I have attended 10. I doubt there is any other record dealer who has attended four or more.

"At each meeting, the agenda of the previous year is reviewed and then shifted to the next year. The only thing changed is the dateline. At the same time, the rack merchandisers have emerged from a cut-throat, unorganized state into an organization which has made them favored by record manufacturers. For example, the current proposal for automatic inventory control, standardized sales aids of various types throughout the field, has saved the rack merchandisers millions of dollars in clerical and organizational expenses. Otherwise, they would have had to meet the cost."

Andersen was one of a few veteran dealers who turned down the chairmanship of the phonograph record committee this year "because of the apathy of the other members." At the same time, Andersen did not think NAMM had shirked its responsibility in this area:

"NAMM has done everything

possible and everything that could be expected of them. As for the future, I predict more of the same with more dire consequences toward the plight of the independent record dealer. They have not awakened, and it's already too late. The deadline for action was five years ago.

"The awakening of the dealers will never happen as a

dealer-inspired phenomenon. It will have to come from an outside force. For example, if record manufacturers were interested in the effective merchandising of recorded product, the franchising of stores wholly owned or organized by record manufacturers and/or distributors with sales aids and modern merchandising techniques could be the answer."

## EIA's Galvin Urges Group To Strive for Co-Operation

CHICAGO — Robert Galvin, concluding his second term as president of the Electronic Industries Association (EIA), proposed at the association's recent convention here that the EIA take the leadership in co-ordinating the efforts of the electronics industry and the government to develop compatible systems of communications.

Galvin, chairman of the board and chief executive officer of Motorola, Inc., Chicago, addressed the membership luncheon of EIA at the Hotel Ambassador. He took note of the varied technical developments and diverse association activities involving communications policies and standards.

"No other association has the facilities, the broad industry representation or the established reputation to assume a leadership role in the development of compatible government and industry policies, standards and techniques required by many and varied information systems.

"The communications systems now developing will bring the industry and the government closer together than ever before because both are becoming co-operative designers and users of integrated and hopefully compatible information communication systems.

"The expanding uses of information networks in banking, transportation control and reservation, hospitals, libraries, educational, transmission of scientific, legal, technical and crime detection data point to the ultimate growth of an industry equal to any by our defense and space market."

While conceding that it is hazardous to forecast future business without some qualification, Galvin said "present trends (for the electronics industry) are favorable although mixed." Total factory sales are expected to reach a new high of about \$23 billion in 1968 although the rate of industry growth will be less than in 1967.

According to Galvin, all major markets are expected to share in the industry sales rise, but in varying degrees. Industrial products are likely to show the greatest gains, with government purchases running second but subject to developments in Vietnam. Consumer products and components are both expected to increase moderately.

Looking to the future of the association, the retiring president said, "Today it (EIA) is at its peak in industry representation, income and prestige. While our numerical membership has been higher, its diversity is greater than ever before. It is truly the national association of electronic manufacturers.

"Growth and prosperity, as we have found in our private lives, create problems as well as benefits. EIA has its share. It would be strange indeed if such a vigorous industry as ours, with so many diverse interests and markets, did not have its differences. However, EIA's strength lies in the fact that it represents the total electronics industry and not just single sectors of it."

Elected as the new president of EIA was Mark Shepherd Jr., who in two decades has advanced from project engineer with Texas Instruments, Inc., to president of the Dallas-based firm. Long active in EIA affairs, Shepherd has served as member of the association's board of directors and chairman and vice-president of the semiconductor division.

## Exhibitors Await Kick-Off

CHICAGO — More than 15,000 music dealers from all 50 States and many foreign countries are expected to attend the five-day Music Show, set to begin here Sunday (23) at the Conrad Hilton Hotel.

Bill Gard, executive vice-president of the National Association of Music Merchants (NAMM), predicts the immense music market place will be "the most dramatic and exciting Music Show ever" in the 67 years since the founding of NAMM, the show's sponsor.

"This 1968 event is a new and different kind of Music Show that will spotlight in truly dramatic fashion the remarkable growth of the music industry and its increasing role in American culture," said Gard. "With creative displays moving into all of the big open exhibition halls, design and imagination will transform this Music Show into a vast pageant of the sounds and sights of music. Exhibitors are outdoing themselves to present their most

## Norelco Shaves Line; Preview Set for Show

NEW YORK — In a move to bolster its share of the American radio market, North American Philips Co. has revamped

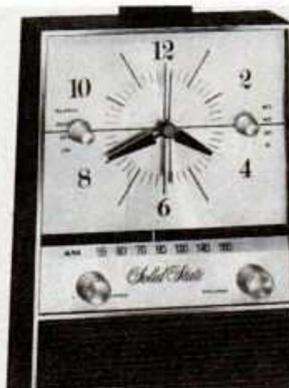
models, nine of which will be bowed at the Consumer Electronics Show here next week.

According to Bill Keepin, manager of the Norelco radio department, the company has combed the best selling lines from the world-wide affiliates of Philips of Holland for its own product catalog. In addition, Norelco has custom-designed its own radio models. "We have found," Keepin said, "that there is no need to feature 35 models in a product line. Our 11 models range in price from almost \$16 to \$200 so there certainly is a wide enough variety."

While the new product line includes high fidelity components such as a stereo four-band tuner-amplifier, the emphasis is on battery-AC portable models.

Two models have been retained from this year, but will sell at a lower price. The models are Norelco's 7-band World Receiver Deluxe and its AM-FM clock radio, model RS-274.

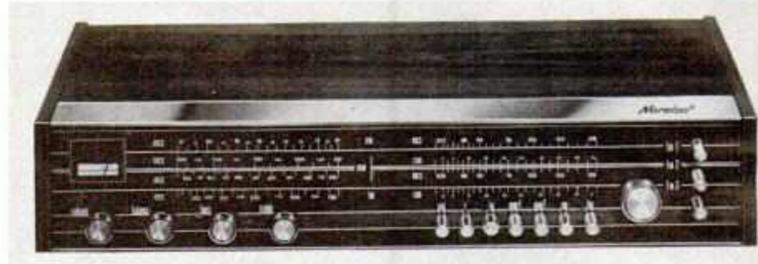
Included in the new product line are seven models with FM bands. Model RH-786 is a 10-watt per channel stereo tuner-amplifier designed for use with existing sound equipment. Model RR-482 is an AM-FM radio with a built-in cassette recorder. Retail cost of the tuner amplifier is suggested at \$159.95 without speakers (\$40 additional



NORELCO solid-state clock radio. Suggested list \$29.95.



NORELCO FM/AM dual speaker table radio. Suggested list, \$59.95.



NORELCO FM/AM/FM stereo SW tuner amplifier. Suggested list without speakers, \$159.95.

its marketing strategy for its fall product. The company, which sells its merchandise under the Norelco trade name, has shaved its radio line to 11

with speakers). Model RR-482 is an AM-FM radio with a built-in cassette recorder. Minimum retail price is \$125.

Other models are C-101, an AM portable powered by four "C" cells (\$15.95); L-209, a handsized AM-FM portable which is AC adaptable (\$19.95); RS-144, an AM clock radio (\$29.95); L-384, an FM-AFC-AM portable (\$49.95); L-395, an FM-AFC-AM with a short wave band (\$59.95); B-421, an AM-FM table model with dual six-inch speakers (\$59.95); and L-583, an AM-FM portable with two marine bands.

## Malek Death

CHICAGO — Veteran record dealer Miroslav (Mid) Malek died here recently after a long illness. The 51-year-old Malek, who once owned Marquette Records in Chicago, is survived by his wife, Molly, and son, Thor.

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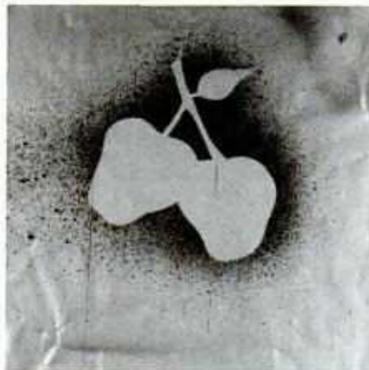
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# Album Reviews



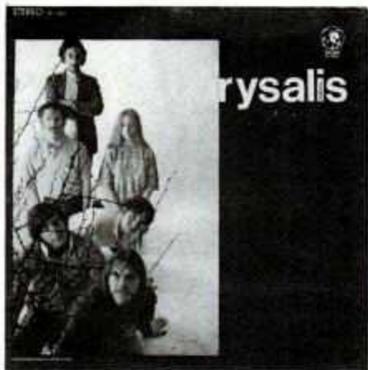
**POP**  
**L. DAVID SLOANE & OTHER HITS OF TODAY**—Michelle Lee. Columbia CS 9682 (S)

Michelle Lee bounced into the pop single spotlight recently with "L. David Sloane." The tune is now her springboard into the album market and since it's accompanied by some peppy versions of other pop hits, Miss Lee will make her mark in the LP field, too.



**POP**  
**SILVER APPLES**—Kapp KS 3562 (S)

Silver Apples, new Kapp duo featuring Dan Taylor & Simeon, tune in the twilight zone with a high-strung barrage of oscillations, vibrations and impulses that sound like the mating calls of two IBM machines. "Oscillations" and "Whirley-Bird" highlight the duo's electronic tribal rock blend, which also features percussion tantrums and twangs to delight the underground listener.



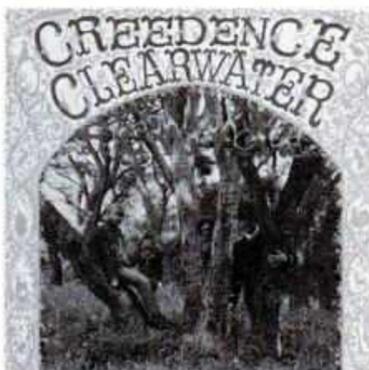
**POP**  
**CHRYSALIS**—MGM SE 4547 (S)

Chrysalis, destined for the FM family of progressive rock, is a group strong on harmony and the haunting psychedelic weave of church-like music. "Lake Hope," "Cynthia Gerome" and "April Grove" highlight the group's possessing Gregorian rock, haunting and hypnotically repetitious. With groups, such as the Chrysalis, forming the front for underground FM stations, this one should be a welcome addition.



**POP**  
**THE REAL PEARL BAILEY**—Project 3 PR 50225D (S)

Pearl Bailey never gives less than a fine performance. She gets in her sly little comic twists and the nuances that escape lesser performers. The material is varied, the numbers well paced, and the backing by the Louis Bellson orchestra A-OK all the way.



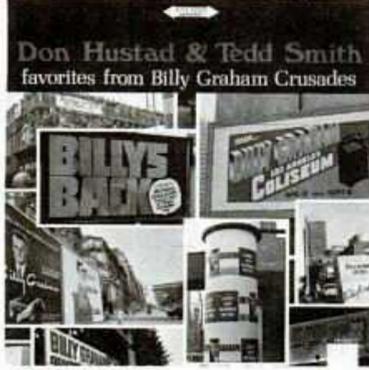
**POP**  
**CREEDENCE CLEARWATER REVIVAL**—Fantasy 8382 (S)

Out of the West comes the Creedence Clearwater Revival, a San Francisco group with a crunching r&b sound, a haunting way with blues and sturdy rock repertoire. Wilson Pickett's "Ninety-Nine and a Half," "I Put a Spell On You" and "The Working Man" are worked over with terrific soul by John Fogerty, whose voice could shred steel and chew out the blues with just the right amount of grit and polish. "Walk on the Water" and "Gloomy" also star.



**GOSPEL**  
**GOOD NEWS**—The Skylarks. Nashboro 7058 (S)

This is the Skylarks' first Nashboro album, and it's a good one. The original group began recording in 1950, and the personnel of the current group has changed completely. Their sound is a hard driving r&b beat, attuned to contemporary ears.



**GOSPEL**  
**FAVORITES FROM BILLY GRAHAM CRUSADES**—Word W 3410 (M); WST 8410 (S)

Billy Graham's organists play some of the hymns they have performed on the Billy Graham Crusade in the four corners of the world. They're the old fundamental hymns, delivered with feeling and devotion.



**CLASSICAL**  
**THE MUSIC OF ARNOLD SCHOENBERG, Vol. 8**—Robert Craft. Columbia M25 780 (S)

Columbia continues its marathon survey of Arnold Schoenberg with this eighth choice offering. Most noteworthy feature of this set is the first recording of his satirical "comic" opera Von Heute auf Morgen. Derrick Olsen and Erika Schmidt as the not-so-blissfully married couple are appropriately caustic.



**CLASSICAL**  
**RIMSKY-KORSAKOV: SYMPHONY No. 2 (Antar)**—Chicago Symphony (Gould). RCA Victor Red Seal LM 3022 (M); LSC 3022 (S)

Although the two Russian symphonies here are much different in nature, Gould shapes both with a simple detail that is charming and genuine. The power, the nationalism, the imagery are all captured beautifully in an over-all fine performance by the Chicago Symphony.



**CLASSICAL**  
**PHILIPPE ENTREMONT PLAYS & CONDUCTS MOZART**—Collegium Musicum of Paris. Columbia MS 7107 (S)

Philippe Entremont, talented young French pianist, makes his debut as a conductor. He's appeared as a soloist with major U. S. symphonies, and he plays as well as conducts in this first-rate Mozart album.



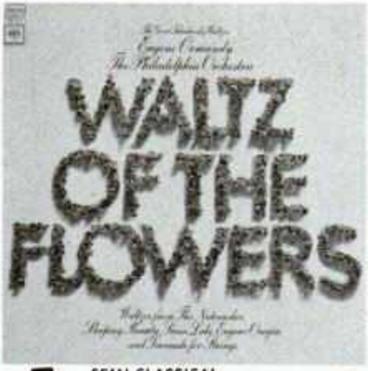
**CLASSICAL**  
**BEETHOVEN: SONATA No. 32 IN C MINOR, Op. 111**—Jacob Lateiner. RCA Victor Red Seal LM 3016 (M); LSC 3016 (S)

The "Op. 111" is given a striking performance by Lateiner as he smoothly and flawlessly deals out one sparkling display after another. His treatment of the third movement is especially outstanding. The pianist excels in the "Bagatelles," showing high quality and much understanding.



**CLASSICAL**  
**SIBELIUS: SYMPHONY No. 5 NIGHT RIDE & SUNRISE**—New Philharmonia Orch. (Pretre). RCA Victor Red Seal LM 2996 (M); LSC 2996 (S)

Known mainly for his opera readings, Pretre turns his baton with much vigor and vitality to the Mahler No. 5. He wastes little, giving it a direct, economical interpretation. "Night Ride and Sunset" is an exciting trip, expressed simply and movingly.



**SEMI-CLASSICAL**  
**WALTZ OF THE FLOWERS**—Eugene Ormandy/The Philadelphia Orch. Columbia MS 7133 (S)

The Tchaikovsky waltzes are familiar and beloved primarily because of Eugene Ormandy and the Philadelphia Orchestra who have been giving them sensitively romantic interpretations through the years. Six waltzes are presented here and they are all a joy to hear again and again.

## SPECIAL MERIT PICKS

### POPULAR

**PAUL SIMON INTERPRETED**—The Sound Symposium. Dot DLP 25871 (S)  
The name of Paul Simon of Simon & Garfunkel fame is enough to move listeners to visions of movies, music and poems. With singles and albums starring on the charts, Simon is enjoying his finest hour with music and lyrics, now restyled by the Sound Symposium for even easier listening. Minus the memorable lyrics "Sound of Silence," "I Am a Rock," "Scarborough" and others still remain the richest heritage of the musical '60's.

**CARMEN McRAE "LIVE" & WAILING**—Mainstream S 6110 (S)  
In a candlelight mood, Miss Carmen McRae deals out a very pleasant selection of torch songs. She's extremely listenable on a long version of "Love for Sale." Her "Miss Brown to You" is low and blue.

Other good cuts are "You Better Go Now" and "Love Is Here to Stay."

**SLAUGHTER ON 10th AVENUE**—Hugo Montenegro & His Orch. Mainstream S 6111 (S)  
This older material by Hugo Montenegro should get some attention. The LP contains "In a Persian Market," a Latin-flavored "Boo Qui, Woo Qui," and "Slaughter on 10th Avenue" and "I Concentrate on You."

**SENSATIONAL!**—Mario Said. Liberty LST 7562 (S)  
The classical piano of Mario Said is an unlikely mill for rock and rhythm favorites, such as "Walk Away Renee," "We Can Fly" and "Spooky," but the switch is made and with surprisingly pleasant results. Dressed up in formal technique and an elaborate design "Scarborough Fair" and "By the Time I Get to Phoenix" retain their personality and original persuasion, but add a certain classical charm and longevity with Said's restyling.

(Continued on page 50)

## ★★★★ 4 STAR ★★★★★

**SOUNDTRACK ★★★★★**  
2001 A SPACE ODYSSEY—Soundtrack MGM SIE 13 ST (S)

**POPULAR ★★★★★**  
THE BEST OF MORGANA KING—Mainstream S 6109 (S)  
10 YEARS OF GRAMMY AWARD WINNING SONGS—Pete King Chorale. Dot DLP 25869 (S)

**LOW-PRICE POP ★★★★★**  
ONE MORE TIME—Errol Garner. Harmony HS 11268 (S)  
SING SING SING—Benny Goodman. Harmony 11271 (S)

**COUNTRY ★★★★★**  
COUNTRY BLUES—Hank Thompson. Tower DT 5120 (S)  
BALLADS & BREAKDOWNS OF THE GOLDEN ERA—Various Artists. Columbia CS 9660 (S)

THE WORLD OF FARON YOUNG—Faron Young. Tower DT 5121 (S)

**RELIGIOUS ★★★★★**  
THE JIMMY OWENS SINGERS TURN ON THE WORLD OF YOUTH—Word W-3434 (LP)  
ANNIVERSARY ALBUM—Revival Time Choir. Word W-3442 (LP)

**GOSPEL ★★★★★**  
PROFILE OF A GREAT LADY—Esther Ford. Nashboro 7056 (S)  
I'VE BEEN DIPPED IN THE WATER—Brother Joe May. Nashboro 7057 (S)  
SPIRITUALS—Tuskegee Institute Choir (Dawson). Westminster WST 14989 (S)

**CLASSICAL ★★★★★**  
BLOCH: SCHELOMO/BRUCHL KOL NIDREI CANZONE—Phil. Symphony Orch, London (Rodzinski). Westminster WST 14985 (S)

COPLAND: APPALACHIAN SPRING/BILLY THE KID/FANFARE FOR THE COMMON MAN/EL SALON MEXICO—National Sym. Orch. of Wash., D. C. (Mitchell). Westminster WST 14284 (S)

**LOW PRICE CLASSICAL ★★★★★**

BACH: DOUBLE CONCERTO IN F FOR HARPSICHORD & ORCH.—Curtis/May/Collegium Aureum. RCA Victorola VIC 1343 (M); VICS 1343 (S)  
BLOCH: VIOLIN CONCERTO/SUITE HEBRAIQUE—Prague Sym. Orch. (Rohan). Crossroads 22 16 0212 (S)  
DOWLAND: LACHRIMAE OR SEVEN TEARES & FOURTEEN OTHER DANCES—Muller-Dombois/Viola da gamba Quintet. RCA Victorola VIC 1338 (M); VICS 1338 (S)  
ELGAR: ENIGMA VARIATIONS—Arturo Toscanini/NBC Symphony Orch. RCA Victorola VIC 1344 (M); VICS 1344 (S)  
CONCERTO FOR ORGAN—Haydn/Brixl/Auffmann/Lehrndorfer. Turnabout TV 34244 (S)  
HONEGGER: PACIFIC 231 — Philharmonic Sym. Orch. of London (Scherchen). Westminster WST 14486 (S)  
MENDELSSOHN: SYMPHONY No. 4/WEBER: OVERTURES—Arturo Toscanini/NBC Sym. Orch. RCA Victorola VIC 1341 (M); VICS 1341 (S)

## More Album Reviews on Pages 50 & 85

SCHUBERT: IMPROMPTUS Op. 90 & Op. 142 —Paul Badura-Skoda. Westminster WST 14988 (S)

STRAVINSKY: SYMPHONY OF PSALMS/MARTINU: PROPHECY OF ISAIAH —Czech Philharmonic (Ancerl). Crossroads 22 16 0214 (S)

THE ART OF LAWRENCE TIBBETT —RCA Victorola VIC 1340 (M); VICS 1340 (S)

**JAZZ ★★★★★**  
DUKE ELLINGTON'S GREATEST HITS —Columbia CS 9629 (S)  
NATURAL ESSENCE —Tyrone Washington. Blue Note BST 84274 (S)

**SPOKEN WORD ★★★★★**  
THE GREAT DEBATES 1960 —Kennedy/Nixon. Columbia D2L 372 (S)

**ORIGINAL CAST ★★★★★**  
NEW FACES OF '68—Original Cast. Warner Bros. BS 2551 (S)

## ALBUM REVIEW RANKING

**STAR PERFORMER SPOTLIGHT**  
Cream of the week's new releases in their respective categories. Albums which are expected to reach the upper half of the Top LP's chart, any position on Billboard's special survey charts, or have long term sales.

**CHART SPOTLIGHTS**  
Albums which are expected to have sufficient sales to reach the Top LP's chart or have long term sales.

**4-STARS**  
Moderate sales potential albums which may not reach Billboard's LP chart but which should have enough sales activity to warrant their being stocked by most dealers, rack jobbers and one-stops handling that category.

**SPECIAL MERIT**  
New releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

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**ALICE LONG**

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# SPECIAL MERIT PICKS

• Continued from page 48

## CLASSICAL

**MOZART: DIVERTIMENTO IN E FLAT MAJOR**—Grumiaux Trio, Philips PHS 900 173 (S)  
Belgian violinist Grumiaux, long-known for his idiomatic treatment of Mozart's violin sonatas and concerti, has formed a string trio. On this baptismal disk Grumiaux and his partners offer an elegant, moving, and technically flawless performance of one of Mozart's finest—yet infrequently played—chamber works.

**GUITAR MUSIC OF VILLA LOBOS & TORROBA**—Julian Bream, Westminster WST 14983 (S)  
Julian Bream maintains his credentials as one of the leading classical guitar soloists with this absorbing album of Brazilian and Spanish music by Villa-Lobos. It's in the best tradition of the Spanish classical guitar.

## LOW PRICE CLASSICAL

**BARTOK: 44 DUOS FOR VIOLINS**—Andre Gertler/Josef Suk, Crossroads 22 16 0208 (S)  
These 44 pieces consist of work songs, carols, children's tunes and songs adapted from dances. And all receive thorough and pleasant treatments by these two violin masters. Whether the folk songs are Ukrainian, Slovak or Romanian, their readings shine.

**BEETHOVEN: MOONLIGHT / PATHETIQUE / APPASSIONATA SONATAS**—Badura-Skoda, Westminster WST 14274 (S)  
Badura-Skoda sustains an emotional and energetic pace throughout these three turbulent sonatas. He is just at home in the subdued moods as he is in the dramatic and more spirited passages. His technique is full of character.

**PROKOFIEFF: THE FLAMING ANGEL**—Jane Rhodes/Paris Opera, Westminster WST 300 (S)  
Led by a scintillating portrayal by Jane Rhodes as the mystic, Renata, this is a powerful and towering three-LP package. All the passions are here, love, hate, despair, etc., and all told in equally passionate singing terms. Xavier Depraz, Irma Kolassi and Jean Giraudeau are some of the other leading contributors. But it's a tour de force for Miss Rhodes.

**GLIERE: ILYA MOUROMETZ RED POPPY BALLET SUITE**—Scherchen, conducting, Westminster WST 212 (S)  
The "Mourometz" symphony's fiery color gets a broad-ranging and highly charged reading by conductor Hermann Scherchen, from its brooding beginning to its grand and descriptive ending. "The Red Poppy," the ballet suite, literally dances with feeling. A fine two-record set.

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# Action Records

## Albums

### ★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK.

### ★ NEW ACTION LP'S

**JOHNNY RIVERS**—Realization . . .  
Imperial (No Mono); LP 12372 (S)

**ROGER WILLIAMS**—Amor . . .  
Kapp (No Mono); KS 3549 (S)

**GENE & DEBBE**—Here & Now . . .  
TRX LP 1001 (M); LPS 1001 (S)

**BERT KAEMPFERT & HIS ORK**—Love That . . .  
Decca DL 4986 (M); DL 74986 (S)

**JOHN DAVIDSON**—Goin' Places . . .  
Columbia (No Mono); CS 9654 (S)

**ORIGINAL CAST**—Hair . . .  
RCA Victor LOC 1150 (M); LSO 1150 (S)

**JERRY LEE LEWIS**—Another Place, Another Time . . .  
Smash (No Mono); SRS 67104 (S)

**LOADING ZONE** . . .  
RCA Victor LPM 3959 (M); LSP 3959 (S)

**MASON WILLIAMS**—Phonograph Record . . .  
Warner Bros. (No Mono); WS 1729 (S)

**JACK JONES**—Greatest Hits . . .  
Kapp (No Mono); KS 3559 (S)

**ANDRE KOSTELANETZ**—Scarborough Fair . . .  
Columbia (No Mono); CS 9623 (S)

**T.I.M.E.** . . .  
Liberty (No Mono); LST 7558 (S)

**CHRISTY MINSTRELS**—On Tour Through Motortown . . .  
Columbia (No Mono); CS 9616 (S)

**THE FOUR-SCORE PIANOS** . . .  
Ranwood RLP 18001 (M); RLP 8001 (S)

**EXOTIC GUITARS** . . .  
Ranwood (No Mono); RLP 8002 (S)

**ETERNITY'S CHILDREN** . . .  
Tower (No Mono); ST 5123 (S)

**ROBERT JOHN**—If You Don't Want My Love . . .  
Columbia (No Mono); CS 9687 (S)

## Singles

### ★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

### ★ REGIONAL BREAKOUTS

**JOURNEY TO THE CENTER OF MY MIND** . . .  
Amboy Dukes, Mainstream 684  
(Brent, BMI) (Detroit)

**SANDCASTLES** . . .  
31st of February, Vanguard 35066  
(Press, BMI) (Miami)

# Music Center List Rockefeller

• Continued from page 34

riod beginning in July University of Chicago, \$150,000 through 1971 for continuing and expanding the musical activities of the Contemporary Chamber Players under Leonard B. Meyer and Ralph Shapey of the university's Music Department; University of Pennsylvania, \$16,650 for maintaining the Penn Contemporary Players as a performing ensemble-in-residence; and University of Seattle, \$190,000 to support the activities of the Contemporary Performing Group of its School of Music for five years.

Grants to composers were \$4,500 to Luciano Berio to devote full time to creative activities in music during the summers of 1967 and 1968; Adolf Johannes (Dollar) Brand, \$5,500 to study composition under the direction of Hall Overton; and David Reck, \$12,400 for an 18-month period to continue musical composition and to study improvisational aspects of Indian music.

Stetson University of De Land, Fla., received \$11,000 to enable public school music teachers to participate in a summer institute in conjunction with the Florida International Music Festival and the London Symphony. Other summer grants included \$14,500 to the University of Illinois towards costs of the 1967 Summer Workshop for the Performance of Contemporary Music; and Oakland University of Rochester, Mich., \$7,500 toward costs of inviting Latin American choral conductors to participate in master classes at the Meadow Brook Music Festival under the direction of Robert Shaw.

Spelman College received \$5,000 in support of the founding of an intercollegiate chorus under Shaw's supervision from students and faculty from institutions in and around Atlanta.

Operatic grants were: \$150,000 for purchase and equipment, costumes and scenery for the Santa Fe Opera; \$100,000 toward the expenses of the expenses of the Santa Fe Opera's Apprentice Program for Young Singers over a three-year period; and \$25,000 to the Opera Company of Boston for the development, through its American National Opera Company, of nationwide programs for community support and audience education.

The New York Philharmonic received \$7,800 to enable Lester Trimble to serve as composer-in-residence. Other grants for contemporary music include \$50,000 to the Marlboro (Vt.) School of Music toward the costs of a contemporary music program through August, 1969; and Portland (Ore.) State College, \$24,000 to support a program of concert-demonstrations at academic institutions in Oregon by the college's Group for Contemporary Music under David Bloch. The University of Minnesota received \$13,700 toward the costs of the 1967 High School Teachers' Workshop in conjunction with the Minneapolis Symphony.

## EMI Fete Launches First Recording of Mozart Opera

• Continued from page 34

lish because the audience for opera among English-speaking people was growing.

EMI sees this recording as a "trailer," and if it proves a success, the policy will be continued with recordings of English translations of other operatic works.

At the reception to launch the recording, which was released in the U. K. on June 1, was Ronald Kinloch Anderson, Menuhin's producer and Wendy Toye, who was responsible for the dialogue production. Text of the musical numbers was translated by Joan Cross and Anne Wood and the English dialogue is by Hugh Mills.

During the reception a spe-

cial presentation was made to Menuhin—the NARAS Gram award for the HMV record "East Meets West" which the violinist made in collaboration with Ravi Shankar.

Lloyd Dunn, vice-president of Capitol Records and a founder member of NARAS, introduced Bob Myers, classical director of Angel repertoire, who presented the Grammy to Menuhin. Myers and Dunn were in London to attend the EMI annual International Classical Recording Conference, May 27 to May 30.

The same evening at the Wigmore Hall, the English-language version of "The Abduction From the Seraglio," conducted by Menuhin, was performed to a packed house.

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# PLAYBACKS & MUSIC LAUNCH CASSETTE SYSTEM INTO ORBIT

The story of any music playback system has to be told from two viewpoints—the equipment manufacturer's and that of the marketer of the music. It is for this reason that this special section is essentially in two parts.

While this cassette report is sponsored by Norelco, an equipment manufacturer, it cannot approach its peak effectiveness unless the software (music) is incorporated into the cassette story. For any system to reach the consumer with impact both types of manufacturers must work in the same directions. So while a tape duplicator is primarily concerned with tape retail sales, he must be certain of the availability of playback units for his product. And similarly, the hardware manufacturer is dependent upon the proliferation of music in the configuration which is compatible with his products.

Since its introduction into the U. S. in late 1964, the cassette system has grown considerably. From its debut as a battery-operated tape recorder/player, the system has adapted a great deal of sophistication. New models are now geared for the automobile, home and portable markets. The emphasis is now on the playback aspects of the cassette. Especially in the past year, vast libraries of cassette product have become available to the consumer. Massive advertising and educational programs have begun. What the ceiling of the market is, nobody knows. However, one thing is certain, the direction now is nothing but upwards.

Spearheading the growth of the cassette in America has been the North American Philips Co., whose products are marketed under the Norelco trade name. Norelco has been the chief spokesman of system.

Norelco's next move was in the quality component field. With a series of recorder/players for the home, Norelco shifted its almost total emphasis on the record features to equal stress on both record and playback.

At first, only Mercury Records, a cousin of Philips of Holland, duplicated its library in cassette form. Other labels soon, however, began licensing their catalogs to Mercury. Ampex entered the cassette derby with a heavy commitment to the configuration. General Recorded Tape did the same. Liberty Records became the first independent American record company to build its own cassette duplicating company and enter the field. Decca and Capitol Records recently announced their entry and now only a handful of American companies do not offer their product in cassette form.

As more equipment manufacturers shift to high quality cassette units, Norelco again has readjusted its thinking one step ahead. "While some consumers buy a cassette unit with the intention of doing their own recordings," Semmelink said, "they soon grow tired of the novelty. Much time doesn't elapse before they purchase prerecorded cassettes. Because these cassettes are recorded professionally they sound much better on playback." With this philosophy at hand, Norelco has introduced a series of player-only units. This shift serves a dual purpose in that it reduces the player's cost. Among the new units are a slot-load automobile unit specifically designed for the car, an automatic cassette changer which can accommodate up to six cassettes, a player deck designed for use with existing home equipment and a low-price portable Carry-Player geared to the youth market.

## Cassette Market Potential

The projection of the potential market for the cassette has shifted several times since the system's inception. "When Philips of Holland initially began its research and development program," said Wybo Semmelink, assistant vice-president of North American Philips Co., "it sought a system for a better way to handle tape. Its potential market consisted of people who would use the machine for tape recording. A market for pre-recorded tape was secondary.

"At that time," Semmelink explained, "the pre-recorded market didn't have much of an impact. Of course, the only system available was open reel. And with its complexities (tape handling, multi-control panels on the recorder, etc.), the system was mainly used by high fidelity music buffs or those with some electronics knowledge. The mass market, however, shied away from tape recording."

The public's introduction to the cassette system came with the debut of the Carry-Corder, Norelco's portable tape recorder/player. The compact unit bowed first in Europe and then was marketed here under the Norelco trade name by Philips' affiliate, North Amer-

ican Philips. Some 2,500,000 Carry-Corders have been sold around the world, according to Semmelink, with some 85 companies (more than 40 in the U. S.) marketing recorder/players similar to the Carry-Corder.

With the proliferation of cassette equipment through its record labels, Philips and other record companies began issuing pre-recorded tape cassettes for the consumer market. But, the only cassette product which accounted for a mass market were the Carry-Corders, battery-operated units which do not produce the same quality as a home entertainment cassette system.

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## THE CASSETTE COMES OF AGE

The advent of the popular-priced cassette player units, coupled with a rapidly expanding library of pre-recorded cassette music has opened up a mass market.

From the earliest days when North American Philips Company, Inc., pioneered the system in the United States with the Norelco Carry-Corder, we have had one major marketing objective: to broaden the sales base for tape machines by virtually carving a new market from those countless millions turned off by complicated and confusing tape equipment by offering the answer to a wide spectrum of consumer needs and desires.

To a large extent, we have realized this goal. The past three years since the cassette's inception have been devoted to introducing and refining, establishing and expanding the concept on these shores.

Last year, of the more than 5,500,000 tape recorders sold in the U. S., fully one-quarter—some 1,375,000 units—incorporated the cassette system. That figure represents a 20 per cent increase over 1966 and, for perspective, it is interesting to note that the total—for cassettes only—exceeds the number of tape recorders of all configurations sold just six years ago. We are projecting a further 25 per cent increase in sales of cassette equipment this year.

Several key factors contribute significantly to this

**By WYBO SEMMELINK**  
assistant vice-president and manager  
Norelco High Fidelity Products Department  
North American Philips Company, Inc.

forecast. For one thing, many economists predict a substantial rise this year in consumer disposable income. Technological advances have enabled us to expand our lines to where Norelco, for example, now offers a complete selection of cassette equipment, permitting the consumer to choose according to his taste and pocketbook. An example is our recently introduced Carry-Player. This latest innovation is a direct descendant of the Norelco Carry-Corder, the machine that already has broken all sales records for any single tape recorder model.

The Carry-Player is designed to appeal predominantly to the teen-age market. Accordingly, it has been priced to accommodate limited budgets, yet still offer an uncomplicated and dependable source of entertainment.

We also have brought out the Norelco 2500, the industry's first stereo cassette playback deck unit. Intended for use with an existing sound system, it enables listeners to add-on cassette's advantages.

These new units are quite typical of the comprehen-

sive array of quality cassette equipment now in the market place. Moreover, these products are supported by an extensive advertising and promotion program. Norelco's budget this year will approach \$2,000,000, a record expenditure and more than 30 per cent higher than last year's. Importantly, these efforts at getting the cassette message across are retail-oriented, containing provisions for dealer tags in both print and broadcast media.

A keen appreciation of the cassette's proliferation can quickly be gained at trade or consumer shows, where manufacturers assemble to display their wares. Almost without exception, at exhibitions across the country, cassette's penetration is readily apparent. More than 70 manufacturers produce cassette equipment—a total which has doubled in the last year alone, a testament to the system's popularity and acceptance.

It's significant to remember that much of these gains have been accomplished during the early period when the prerecorded cassette library was in its formative stages. In fact, sometimes it is difficult to realize that so much has been accomplished in less than four years. But with the continued growth and diversity of available selections in cassette configuration, it seems in order to say that tomorrow holds even greater promise



## Cassette Pioneer

North American Philips Co., through its assistant vice-president, Wybo Semmelink, pioneered the cassette configuration in America. It was under Semmelink's control that the cassette configuration rose to the stature it now maintains.

Semmelink joined North American Philips in 1946 as a salesman and has served in a number of marketing capacities. In 1953 he was named manager of the radio department and was responsible for introducing a new line of Norelco radio and phonograph combinations. Two years later he directed the introduction of the firm's high fidelity loudspeakers.

In 1957 he was named to head the newly-formed High Fidelity Products Department whose principal products are quality tape recorders.

Semmelink was elected assistant vice-president in March, 1965. He is a member of the Association of Electronic Manufacturers and has served as secretary and a director of the Institute of High Fidelity Manufacturers.

# CASH IN ON CASSETTES

By CHARLES B. BORGARD

National Sales Manager

Norelco High Fidelity Products Department  
North American Philips Company, Inc.

The Norelco Compact Cassette system takes the bother and mystery out of tape recording.

Housewives are discovering this fact of audio life; business executives are discovering it; similarly, so is virtually every segment of the American population. Teenagers, notably, have taken the cassette to heart. And now, with the arrival of the Norelco playback unit, the Carry-Player, cassettes will be making the teen scene even more. Add to all this the ever-expanding list of prerecorded cassette music, and the cassette scene appears exceptionally inviting to audio merchandisers.

Back in those early days, before anyone had ever heard the word cassette, tape was for specialists only—serious audiophiles or professionals. The average man? Forget it—he was having no part of bulky, complicated devices that called for threading tapes, adjusting reels, setting switches, monitoring dials, etc. As for his wife, her rejection of tape recording often was more emotional than logical. But nevertheless, her impassioned plea of "don't bring that luggage in my home" probably killed more tape recorder sales than any reasoned objection.

There the situation remained until 3½ years ago when the cassette system made its debut. Suddenly it was a new ball game; it became obvious to multitudes

that a Ph.D. in advanced electronics theory wasn't required to enjoy the benefits of tape. Norelco's Carry-Corder was the introductory vehicle. People admired the unit's versatility, its lightweight portability and its quality performance. But, most of all, it was the simplicity of operation that brought crowds flocking to sales counters.

Moreover, as technology progressed, it contributed to the still young cassette industry. Incorporated into production, these advances permitted manufacturers to improve the basic product and fill out a complete line while lowering prices.

With today's concentrated emphasis on the "mini-this" or the "mini-that" in everything from cars to clothing, cassette retailers are in the enviable position: offering the "maxi-sound" from a "mini-package."

From a merchandising point of view, this can be extremely profitable. Also, this position is further enhanced by an almost universal curiosity among consumers regarding electronic products that are truly portable as well as efficient. For verification, just recall the last time a customer—viewing a cassette for the first time—was astonished to learn "that small thing" could play so well, so long.

Demonstrations are the most effective tool ever devised to move cassettes from counter to consumer. Cassettes virtually sell themselves; it's as uncomplicated as that. Once the unit is in the customer's hands and he or she sees and hears the ease and quality of the machine, it's usually just a matter of writing the order—and perhaps suggesting the purchase of a few prerecorded musical favorites as well.

## Executive Outlines Recent Cassette Developments

A number of significant, recent developments point to a broadening market for cassettes. This is the opinion of Don Hall, vice-president in charge of tape products, Ampex Stereo Tapes in Chicago.

The developments include:

- Increasingly broader catalogs. Ampex, which duplicates product for many major labels, now has over 650 titles in its cassette line.
- New display techniques, important of which are pilfer-proof units such as AST's "lazy susan" circular stand. The recent AST unit, which won an award from the point of purchase Advertising Institute, accommodates 480 cassettes, each of which is secured by a pin running through holes drilled in the cassettes.
- Entry in cassettes by such major record companies as Capitol.
- More interest in cassettes by traditional record outlets.
- General recognition by the trade that consumer home recording of music off-the-air or from albums on cassette equipment is a smaller threat than originally thought.
- Significant use of cassette playback equipment in such units as Sylvania's new home entertainment center.
- More emphasis by auto-oriented tape equipment manufacturers in the cassette system (Hall pointed to the increasing availability of automotive hang-on cassette players).
- Indications that a certain segment of the reel-to-reel consumer market may be channeled to cassette products.

Inventory problems, particularly in the areas of product display, were pointed to by Hall as being one primary difficulty encountered in cassette marketing.

"Displays have not been adequate," said Hall, "either in terms of the space in existing display pieces, or in terms of the concepts used. We're going toward 1,000 titles by the end of this year. Displays that handle only 100 to 240 titles are not adequate.

Hall thinks that Ampex's own approach to the aspect of putting more titles on display has gone in the right direction, through development of its new circular rack. The display utilizes circular modules, each containing 40 cassettes. The modules can be stacked on top of each other.

"Another problem associated with inventoring, of course, has been the 'theftable' aspect of cassettes, if I can use a new term," Hall said. "We think our idea of drilling holes in the cassettes to accommodate a security pin is the right approach. Other duplicators of cassettes have also started fashioning packages with pre-drilled holes.

"We have never thought much of the locked-glass merchandising philosophy. If the product isn't readily available for consumers to handle and examine it won't sell. There are still merchandising approaches to a pilfer-proof display without drilling holes in the cassette package and we can expect more developments in this area," Hall said.

Hall said he is very much encouraged by Capitol's entry into cassettes. "This is a move many cassette people were waiting for and it should allay much of the fear that the cassette system is prone to home duplication of music. Capitol's release of cassettes should help. It is a great psychological boost for cassettes.

"We still face a handicap in that not enough traditional music outlets stock cassettes. We receive letters constantly complaining that customers just can't find cassettes in stores.

"The primary retailers of cassettes has been the photo dealer, but I think we're achieving a breakthrough in this area. There has not been a broad enough distribution base in the music and record retailing area.

Hall recognized that one area of reluctance on the part of record and music dealers has revolved around fear that the cassette system would lend itself to home duplication of music.

"More and more people are saying that the consumer won't go to the trouble of duplicating music when prerecorded cassette product is readily available.

"There is also talk of radio stations developing techniques to transmit an inaudible electronic beep signal that would jam recorders."

Another development Hall mentioned is the use of cassette playback units in console systems. "The new home entertainment unit by Sylvania that utilizes a cassette system is very significant I think," said Hall.

"This is an indication of a trend and it will give the cassette system more publicity and recognition."

Another difficulty the cassette system was faced with, Hall said, was the initial entry of the system through the home entertainment field, while endless loop tape had its impetus in the automotive field.

"The cassette system entered the market through the home. This was the same as with reel-to-reel product and the result was a relatively slow entry period. There are more and more car hang-on units now available. If more large manufacturers in the auto field go into the cassette system, this will make a tremendous difference.

"There are more and more portable cassette players, too. The popularity of Norelco's Carry-Corder is an example. This is another factor in influencing the market outside the home," Hall pointed out.

"The way the reel-to-reel market is breaking into two directions will have still further meaning for the cassette system," Hall said. "There are really two price fields now in reel-to-reel playback equipment.

"There are the under \$200 players, amounting to what might be called a 'low end' market. This is the area where consumers are more interested in popular music opposed to the traditional hi fi buff who will always want opera music and higher-priced equipment in the \$400 and up category, with expensive speaker systems.

"One of the most appealing features of the cassettes system is its small, convenient size. I think that the segment of the consumer now interested in the lower-priced reel-to-reel system could gradually be switched to the cassette."

## Pre-Recorded Tape: No Longer Audiophiles' Exclusive Domain

By DON HALL

Vice-President, Tape Products

Pre-recorded tape, once exclusively in the audiophile's domain, has evolved into new and convenient forms to suit everyone's budget and taste. From a product attractive to a narrow segment of the consumer public, pre-recorded tape has grown into a true mass market home entertainment product.

To be sure, ever increasing sales and distribution of tape recorders are helping to mushroom a \$45,000,000 market in 1966 to projected \$160,000,000 in 1968.

But, the major reason for this trebled growth in two short years is an increased awareness of pre-recorded tape by the average consumer, made possible by the new simple and convenient forms of pre-recorded tape.

Cartridges and cassettes are the names of the game. Although sales of open-reel tape are increasing, it has been the two enclosed formats that have made possible the phenomenal growth of the whole market.

About two years ago, cartridge tapes burst on the scene as entertainment for the motorist and his passengers. Cartridge recorders were provided as accessories in new cars and available as add-on units for other autos. Tapes were easy to use and the sound was surprisingly good. In a short time, home and portable units evolved. The public has now accepted them and last year tape cartridge sales accounted for 60 per cent of the total pre-recorded tape market.

Cassettes should equal or surpass cartridge sales. Newest of the tape formats, the cassette has caught on and really sparked consumer interest and demand. The appeal of the cassette comes with ease of equipment operation and economy. A full stereo system is available for less than \$200 and, perhaps more important, the pre-recorded cassette is competitively priced with records.

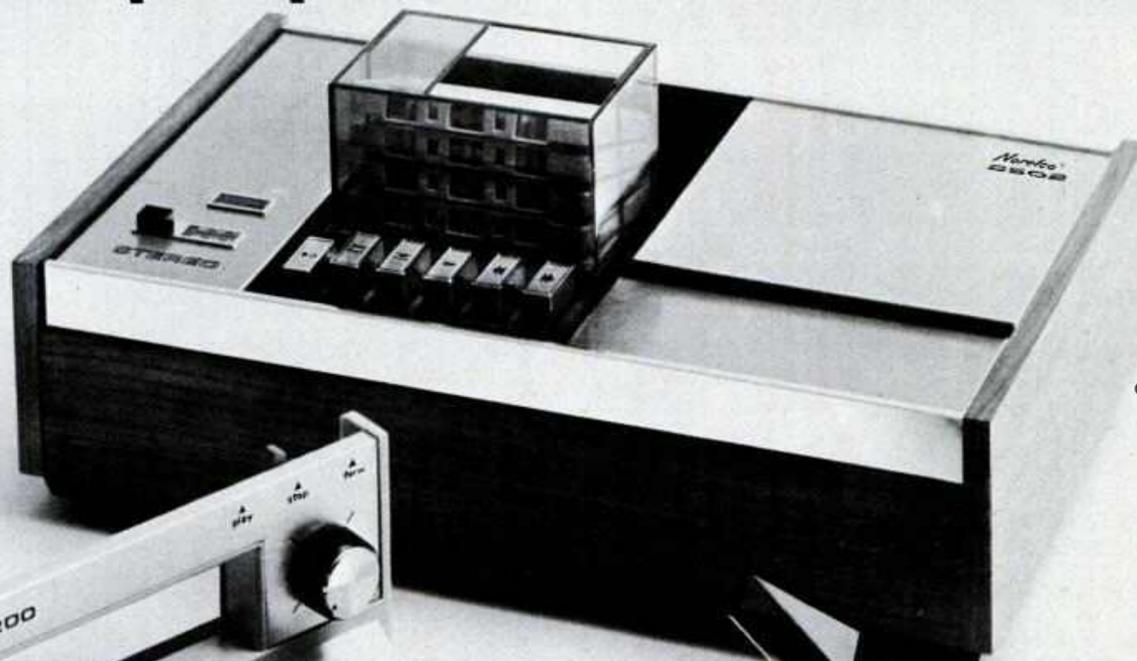
We estimate that \$64,000,000 in cassettes and open-reel tapes will be sold this year. This represents an increase in share of the market of about 7 per cent over the preceding year and can for the most part be attributed to cassettes.

I'm also pleased with the continuing sales increase of open-reel tapes. For the true audiophile, and increasingly for the average listener, open-reel tapes represent the ultimate in reproduced sound.

Over the past few years, Ampex Stereo Tapes has steadily increased its production of pre-recorded tape to keep pace with consumer demand. Our outlook is for this to continue. Ampex now has more than 2,500 selections on the market in all tape formats from more than 80 recording labels.

# The new cassette playback machines

From the people who invented cassettes.



**New Norelco 2502.** Automatic stereo cassette changer deck player. Plugs into existing stereo systems. Holds 6 cassettes at one time. Automatic stop after last cassette. 60-10,000 Hz. Walnut cabinet. Under \$130.



**New Carry-Player™ 2200.** Battery-operated playback portable. Letterbox cassette feed system. Integrated carrying handle. Fast forward for program selection. 100-7000 Hz. Under \$30.



**Norelco 2500.** Stereo cassette deck player. Plugs into external hi-fi system. Cassette ejector. Fully transistorized. Fast forward/rewind. 60-10,000 Hz. Under \$60.



Norelco introduced the Compact Cassette in the United States.

And then we introduced the first line of cassette recorders.

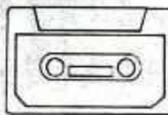
Now we're opening up the playback market with a brand-new line of cassette playback machines. A portable, and two decks that plug into existing stereo equipment.

The market is everywhere. From kids to grandparents. They're all looking for music that's easy to play. Easy to take care of.

And that's what the cassette is all about.

There are plenty available, too. And more coming in every day. From Rock to Pop to Bach.

Stock up on our playback line now. If it's cassette, we know more about it than anybody. And we sell more of it than anybody. (According to the latest data from Trendex, Norelco is number one in over-\$50 cassette machine sales.)

**Norelco®**   
The Re-inventor of Tape Recording

# NORELCO OFFERS INDUSTRY'S WIDEST SELECTION

Since North American Philips Company, Inc., introduced its first unit, the Norelco Carry-Corder, in late 1964, the company has continually expanded its line and now claims to offer the broadest selection in the industry.

Fitted with a capstan drive and a constant speed transistor regulated motor, it is contained in matte black polystyrene trimmed with brushed aluminum. The compact cordless portable comes equipped with a cone-shaped, omni-directional, moving coil microphone with lapel clip. An additional start/stop switch for recording and playback detaches from the microphone, permitting remote control operation. Powered by five flashlight batteries, the Carry-Corder provides complete compatibility and interchangeability between mono and stereo, fast forward and rewind for locating a specific point on tapes, and weighs only three pounds ready to play. It now retails for less than \$70.

The Norelco Continental 175 is a big brother to the Carry-Corder. This larger version features a four-inch patented "Ticonal VII" speaker to deliver full range sound quality. The unit includes separate volume, tone and recording level controls, and a built-in storage compartment for its microphone.

Also, the Continental 175 is fitted for use with external loudspeaker, microphone, radio, television, phonograph, amplifier and second loudspeaker. A recording level/battery voltage meter shows recording modulation as well as the conditions of the batteries. With its six batteries, it weighs under five pounds, and sells for under \$90.

The Norelco Continental 450 records and plays back both in stereo and mono and features twin satellite stereo speakers, microphones, and pop-out cassette operation. Frequency response is 60 to 10,000 cps, and the entire assembly, including speakers, is housed in teak.

The Continental 450A is the identical unit, but without speakers. Prices for the Continental 450 and the Continental 450A are under \$200 and \$144, respectively.

An important first developed by Norelco is the 2500, a stereo cassette playback deck, providing complete compatibility with existing sound systems. Uppermost is the development of a special new synchronous motor for increased reliability and speed control. The heart of the deck operation, the new motor is extremely compact and represents a major forward step in reducing size.

This AC unit weighs 2¾ pounds and measures 8 by 4½ by 2¼ inches. The 2500 has a single selector control switch for play, stop, fast forward and rewind, as well as cassette ejector and on-off pushbuttons. A heavy-duty clear acrylic dust cover protects the cassette assembly. Playback is through stereo or mono amplifiers with loudspeakers, or via radio or high fidelity system. The 2500 sells for about \$60.

The newest addition to the Norelco line is the Carry-Player 2200, a playback-only unit. This cordless cassette innovation was created especially for the youth market. Highlights are a completely integrated carrying handle and two controls—a switch for play and fast forward and a volume control dial. A letter-box slot is located under the handle for simple cassette insertion. The Carry-Player is housed in a two-tone polystyrene case and is powered by six 1½-volt flashlight batteries. The unit sells for under \$30.

Another addition is the Norelco 2502, an automatic stereo cassette changer playback deck for use with existing high fidelity equipment. Accommodating six cassettes, it is the industry's first cassette changer and provides up to six hours of continuous music.

The changer consists of a removable sleeve that fits

atop the machine. Cassettes stacked in the sleeve are automatically deposited into playing position and, as completed, stored within the cabinet. The unit automatically turns off when the final cassette has been played. The Norelco 2502 has pushbutton controls for fast forward and rewind, start, stop and pause; pilot light; digital counter and volume, tone and balance regulators. A low-profile cabinet of teak and brushed chrome houses the unit. Cost is about \$130.

Two new models will be introduced later this year. The 2401 adds the convenience of an automatic changer to a stereo record and playback system. The unit is, in effect, a combination of the 450 series with the 2502 changer playback deck. It will retail for about \$250.

And, for automobiles, Norelco will market the 2602, a new stereo playback unit featuring slot-loading for fast and safe operation. Designed to fit beneath the dashboard, it has a letter-box feed and a multi-purpose control for fast forward, rewind and stop. It has an off/on indicator, pause control and a cassette reject bar. When the cassette is inserted into the slot opening and snapped into place—a simple, one-handed task—the unit is activated. On completion, the cassette is automatically lifted, but not rejected. The Norelco 2602 car stereo playback system has a frequency response of 60-10,000 cps and will sell for less than \$130.

Additionally, Norelco already offers the Car Mount, another cassette sound system for automobiles. It plays back through the car radio and is powered by the ignition system—eliminating drain on the recorder's batteries. The Car Mount consists of a sliding tray which accepts the Carry-Corder. A built-in regulator assures proper voltage under varying driving conditions while a modulation control provides peak output with all types of AM or AM/FM car radios. The Car Mount sells for under \$30.



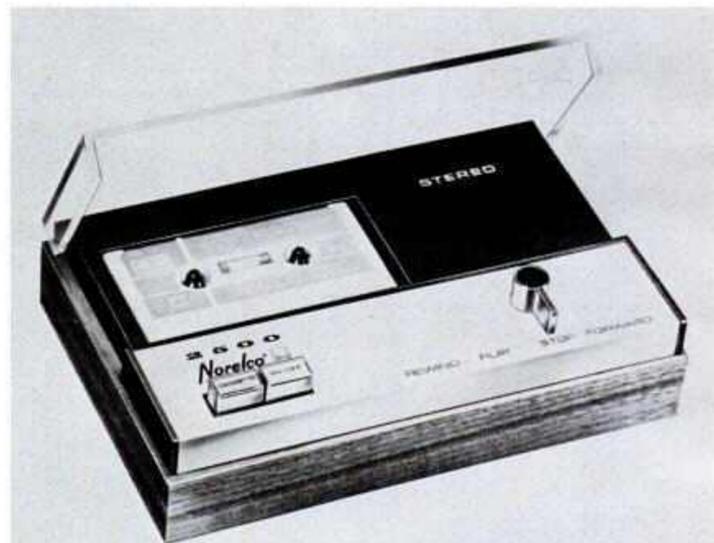
**FIRST OF THE BREED.** The Norelco Carry-Corder 150, which is claimed to be the best selling tape recorder ever made, was the equipment pioneer of the cassette system. Because of the high demand resulting in mass production for the model, its retail cost has dropped twice from almost \$90 to under \$65.



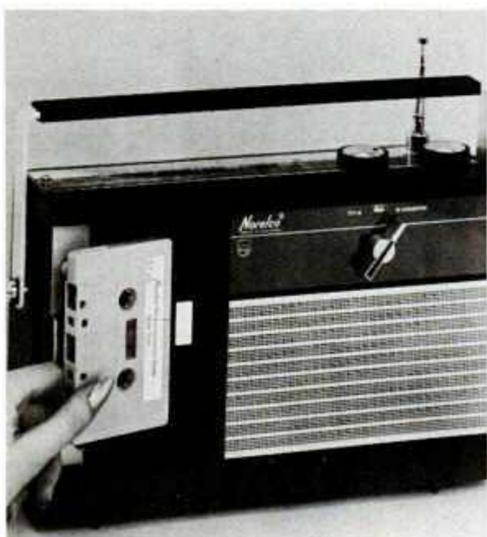
**DOUBLING** as an automobile entertainment system, the Carry-Corder can be used with Norelco's car mount, CMU 160. The unit plays through the car radio via the automobile electrical system and antenna connector. The Carry-Corder at any time can be easily removed from the stationary mount for portable use through its own batteries.



**FOR THE PORTABLE** market. One of Norelco's newest units, Model 2200 is named the Carry-Player. Aimed primarily at the youth market, this unit is a player-only, designed for the increasing availability of prerecorded cassettes. Cost of the player is under \$30.



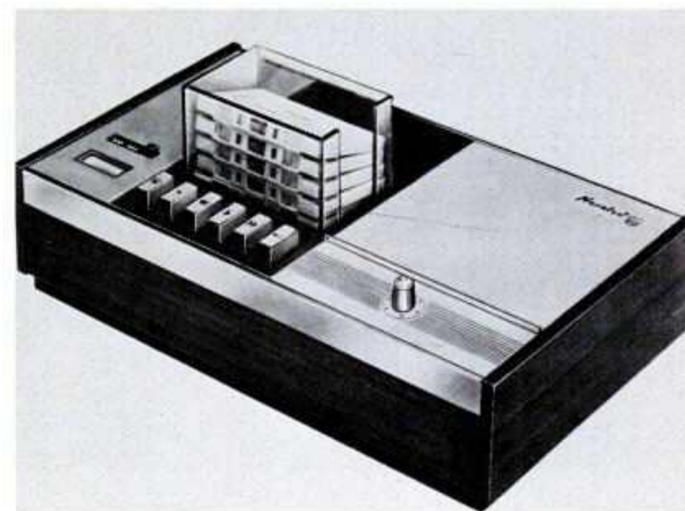
**NORELCO 2500**, an AC stereo cassette player deck utilizes an existing high fidelity system for playback. The compact unit, in a walnut and brushed aluminum cabinet, has push-button controls for on-off and cassette eject operations and a single selector switch for rewind, play stop and fast forward functions. A hinged cover protects the cassette assembly. Frequency response is 60-10,000 cycles.



**RADIO CASSETTE PLAYER** by Norelco features a vernier slide rule dial AM-FM radio with automatic frequency control. The cassette area is covered by a removable panel. Operating on five "D" cell batteries, the unit weighs six pounds. Suggested list price is \$119.95.

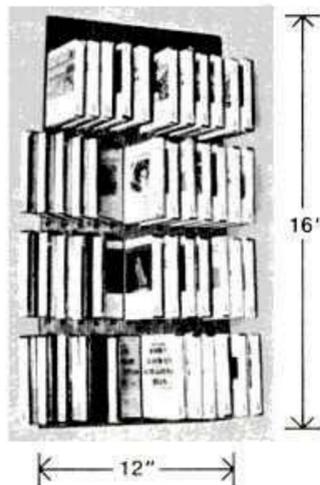


**THE CADILLAC** of the line is Norelco's Continental 450. Designed as a self-contained player/recorder, the unit is available with or without speakers. An index counter is included increased ease of program selectivity.



**SOON TO MAKE ITS DEBUT** is the Norelco 2502. The automatic stereo cassette changer plays up to six cassettes sides. Upon completion of each cassette side, the cassette is moved into a built-in storage compartment.

# The world's largest cassette display.



Sure it is. With that little module, and others like it, you can build a monster display, or a medium-sized one, or a small one, or whatever you want. Each display holds 48 cassettes; put together as many as you need. And that's not all! It's pilfer-proof—one lock opens and closes the unit. It's flexible—you can build your display on the floor, the counter or the wall. The GRT modular display holds brands X, Y and Z too. And to top it off, the world's largest display has one of the world's smallest prices.

For more information on GRT's new modular display, call (408) 734-2910, or write General Recorded Tape, Inc., 1286 N. Lawrence Station Road, Sunnyvale, California 94086.

8 track, 4 track,  
cassettes  
and reel to reel.

THE GREAT TAPES

# GRT

# Nation News Media Features Cassettes

As the popularity of the cassette system continues to gain, more and more editors are taking note of developments in the field.

By bringing this information before the general public, the mass media are further stimulating consumer interest and expanding sales.

A recent edition of *Look Magazine*, for example, featured a photographic essay, "Mini Music Boxes," which graphically pointed out that the "Stay-at home and take-along tapes spin everything from Bach to rock." Centering on a pair of "today's teens," the article depicted the new portable tape players in a variety of attractive and modern settings. The favorable treatment given the cassette system was typical of the many stories which are appearing with increasing frequency.

Viewing the cassette story from another angle, *Time Magazine* focused on two significant develop-

ments which bode well for audio retailers everywhere. For one thing, the influential weekly observed, cassettes are rapidly becoming valuable aids to professionals in the music field. It related how the conductor Herbert von Karajan employs cassettes to save rehearsal time by having his cast study pre-recorded operas to learn their roles. This use of cassettes, *Time* said, is only the latest in a long string by other professionals such as business executives, actors, medical personnel and teachers.

The business side of the cassette picture hasn't been neglected. In its typically thorough fashion, the *Wall Street Journal* detailed the history of the cassette, from its infancy to the present state where major manufacturers of home entertainment equipment are lining up behind the system.

Other indications of public awareness and acceptance of the cassette system abound. Daily newspapers

in hundreds of American communities have run stories and pictures. The *Atlantic* and *Saturday Review*, sophisticated magazines dealing with contemporary thought, have recognized the emergence of the unit. In another sphere, so has *House Beautiful Magazine*. Family-oriented *Changing Times* noted the surge in the availability of pre-recorded music titles in cassette configuration. Similarly, the many consumer specialty magazines written and edited for audiophiles and hi-fi hobbyists have been constantly alerting this particularly interested audience to the cassette's progress.

But perhaps the clearest documentation of the cassette's arrival appeared earlier this year in *Business Week*, an important journal of industry and commerce. In the first sentence of an article in its marketing section, *Business Week* flatly stated: "That expensive plaything of the audiophile, the tape recorder, is finally entering the mass market."

## Amazing Sound Quality

In "mile-high" country, "the great appeal of the cassette system is in the cassette itself," according to *Sunday Empire*, the *Denver Post's* weekly supplement.

"Unlike the endless-tape cartridge, however, the cassette operates on the reel-to-reel principle and there is no built-up tension or need for frequent lubrication," a lengthy feature article said.

Commenting on the system's fidelity, it continues: "Also remarkable is the amazing quality of sound at a speed of 1 7/8 inches per second that has been achieved through the Norelco-designed heads . . . it is without question the best sound that has been produced at the very slow speed that we have always assumed was good only for voice reproduction."

A *Denver Post* staff writer tested the Norelco Continental 450 and wrote:

"For somebody who wants an extremely compact, light, unobtrusive piece of equipment for a bookshelf and will be happy with reproduction that sounds considerably better than most radios," he wrote, "the Norelco Continental 450 is the answer."

"Anybody introduced to the Norelco without warning is always fascinated with the sound it produced, and is reluctant to believe that the speed is 1 7/8 inches per second."

## 'Guide': Cassette Tops CARtridge Derby

"The cassette concept has many advantages over CARtridge system," according to *Modern Hi-Fi & Stereo Guide*. To support this statement, it cites several telling factors. Among them: "Cassettes are more compact and easy to use than cartridges—less than one-third the size; individual selections in an album are easier to locate in the cassette; cassettes have the reliability and constant tape speed of reel-to-reel recorders."

The article, entitled "Where & How," discusses various tape configurations and observes that cassettes are cheaper than cartridges and cassette players will operate in any position.

During a product test, the magazine put the Norelco Carry-Corder through its paces and observed: "Although the Carry-Corder 150 has been around for a while, it has been constantly refined. However, its essential simplicity of operation and high quality has not been compromised."

A reviewer tested the compact cordless for several months and reported: "Heavy usage has proved its ruggedness and reliability." Taking measurements of frequency response, flutter and signal to noise ratio, he concludes: "Considering that this is a low-cost battery portable that operates at a single 1 7/8-i.p.s. speed, these are excellent specifications indeed."

## Miracle of Miniaturization Says American Record Guide

"Easily the most flexible of all cartridge systems," writes Miles Kreuger, "is the Norelco Cassette System . . . which plays for either 60 or 90 (and now, 120) minutes with a fidelity that belies the incredible fact that the tape is turning at only 1 7/8 i.p.s. Why such a slow speed should produce a frequency range and general quality . . . is simply beyond my comprehension."



## Cassette Deck Special Display

A brightly colored display, designed especially for the Norelco 2500, stereo cassette playback deck, is being made available at no cost to dealers by North American Philips Co. The counter or window display piece permits easy demonstration of the player deck.

The display unit features a circular "floating" base on which the deck rests and an awning-like panel in hot pink and vibrant orange stripes. Lettering is in the same two colors and also in brilliant turquoise. Designed as an "eye-catcher," the unit occupies a minimum of space. With its easel back, it measures 12 1/2 inches high, 10 1/2 inches wide and 12 inches deep.

A cut-out section in the display permits connection of the deck to amplifiers for demonstration purposes. The unit is available from Norelco manufacturer's representatives and comes packed flat.

## Columnist for High Fidelity Praises Quality

"Better than I expected," writes R. D. Darrell, columnist for *High Fidelity* magazine. He played one of the tiny cassettes first on the Norelco Continental 450 and then through his personal sound system. "In the first case performance certainly matched that of comparably sized open-reel tape equipment—and surpassed most of them in quietness of operation. In the second test, using the tape deck portion of the 450 to feed my usual rig, I found that the musicassettes sounded notably better than I had ever expected—indeed markedly better than the 1 7/8-i.p.s. open-reel tapes I have heard in the past."

"For their intended purpose," he writes, "it is hard to see how the cassettes could be more cleverly or economically designed."

The cassette's packaging impressed Darrell. "Even the problems of labeling, annotating and packaging have been brilliantly solved: a stiff paper folder printed with an album jacket illustration and list of contents on one side and brief notes on the other is wrapped around the tiny cartridge before its insertion in a handsome plastic box."

## Norelco Ad Budget Soars

Since introducing the cassette to America in 1964, Norelco has been the heaviest cassette advertiser in the industry. With an advertising budget of nearly \$2 million to promote its broad range of product, the company has been consistently in the newspapers and high-fidelity special interest magazines, and was the first company, two years ago, to use television behind its cassette machine, placing spot schedules in major markets across the country.

Norelco's advertising philosophy has been, first, to introduce and explain the unfamiliar cassette concept to the public, second, to show the advantages of Norelco products and third, through television tags and print listings, to tell people where to find Norelco dealers in their areas.

This fall, Norelco again expects to be the leading cassette advertiser, with its biggest advertising budget in the company's history. Television will again be the backbone of the campaign, supported by special interest magazine advertisements, local newspaper placements and large space in national mass audience publications such as *Life Magazine*.

## Cassette Offers Rx For Busy MD's

"Doctors are keeping up to date on recent medical research through a subscription to *Travel Tapes*, the *Audio Newsletter for Pathologists*," reports *Training in Business and Industry*, which said the research is available on cassettes suitable for the Norelco Carry-Corder.

In addition to providing extra time for the doctor (who listens in his car while driving), "the tape medium offers unique editorial and publishing advantages," the magazine says. "It is much more expedient for a busy research physician to record a brief interview on tape than to go through the time-consuming process of writing a formal paper."

Programs consist of interviews with experts in the field, excerpts from presentations at workshops and professional meetings, editorials and questions and answers from subscribers.

# No other cassette recorder stacks up.

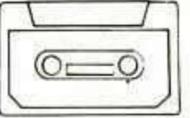


**New Norelco 2401.** Automatic stereo cassette changer. Record/playback 6 cassettes. Separate stereo speakers. Automatic stop after last cassette. Push button stop, fast forward/rewind, pause, reject. Walnut cabinet. Under \$250.

The new Norelco stereo '2401' is the only cassette recorder that stacks up 6 cassettes at one time. So you get up to 6 hours of non-stop music. Or 6 hours of recording. Flip them over and you get 6 hours more.

The '2401' is the first cassette machine to satisfy the "We want everything" market.

Stock the '2401' now and see how your profits stack up.

**Norelco**<sup>®</sup> 

**The Re-inventor of Tape Recording**

**New Norelco 2401.** Automatic stereo cassette changer. Record/playback 6 cassettes. Separate stereo speakers. Automatic stop after last cassette. Push button stop, fast forward/rewind, pause, reject. Walnut cabinet. Under \$250.

**Norelco Stereo '450.'** 4-track. Automatic pop-out cassette operation. Stereo or mono record and playback. Solid state. Pause, tone, balance and loudness controls. 60-10,000 Hz. Stereo mike. Digital counter. Teakwood speakers and cabinet. Under \$200.

**Norelco '175.'** Exclusive 4" Ticonal VII® speaker. Battery life up to twice as long as the smaller portables. Remote control mike that stores in the machine. Capstan drive and transistor regulated motor. Tone control. 60-10,000 Hz. Under \$80.

**Carry-Corder® '150.'** Capstan drive and transistor regulated motor. Speaker jack. One-button control. 80-10,000 Hz. Remote control mike, fitted carrying case. 3 lbs. Under \$65.

**Norelco 2500.** Stereo cassette deck player. Plugs into external hi-fi system. Cassette ejector. Fully transistorized. Fast forward/rewind. 60-10,000 Hz. Under \$60.

**New Carry-Player™ 2200.** Battery-operated playback portable. Letterbox cassette feed system. Integrated carrying handle. Fast forward for program selection. 100-7000 Hz. Under \$30.

**New Norelco 2502.** Automatic stereo cassette changer deck player. Plugs into existing stereo systems. Holds 6 cassettes at one time. Automatic stop after last cassette. 60-10,000 Hz. Walnut cabinet. Under \$130.

# We're still re-inventing.

Four years ago, we re-invented tape recording with the Compact Cassette.

But we didn't stop there. We kept developing and inventing and improving until today, Norelco knows more about cassette sound than anybody. In recording and playback.

First, we introduced the first line of cassette

recorders. And now Norelco has opened up the brand-new cassette playback market with a new line of playback machines and cassette changers.

Altogether, these Norelco machines give you something to sell to everybody. Whether they want portables or home units. Recorders or playback units. Decks or self-contained units.

But we're not just making a lot of sound. We're selling it, too. Norelco is number one in over-\$50 cassette machine sales.\* We should be. We re-invented tape recording in the first place.

Stock the Norelco line now. People will be asking for us.



## For complete information, contact the Norelco Manufacturer's Representative nearest you:

### Eastern Region:

#### Regional Manager:

Mr. John P. Lew, Jr.  
High Noon Rd.  
Weston, Conn. 06880  
Phone: 203-227-6698

#### Representatives:

Sam Little Company  
2396 Connally Dr.  
P.O. Box 308  
East Point, Georgia 30044  
Phone: 404-761-5353

The Newhope Corp.  
6 East 39th St.  
New York, New York 10016  
Phone: 212-LE 2-7372

Paston-Hunter Company, Inc.  
2002 Teall Ave.  
Syracuse, New York 13206  
Phone: 315-437-2992

Michael Scott Company, Inc.  
336 Washington St.  
Wellesley Hills, Mass. 02181  
Phone: 617-CE 5-0102

Morris F. Taylor Company, Inc.  
P.O. Box 111  
Silver Spring, Md. 20907  
Phone: 301-589-4002

Winfield Electronic Sales  
666 N.E. 125th Street  
North Miami, Fla. 33160  
Phone: 305-PL 1-5566

### Mid-West Region:

#### Regional Manager:

Mr. Donald Collins  
R. R. #6  
Springfield, Ill. 62707  
Phone: 217-546-1910

#### Representatives:

T. B. Allen & Associates  
4810 Excelsior Blvd.  
Minneapolis, Minn. 55416  
Phone: 612-WA 6-3861

Fishman Associates  
2060 East 54th St.  
Indianapolis, Ind. 46220  
Phone: 317-CL 1-2401

The Earl Goetze Company  
2381 Hampton Avenue  
St. Louis, Missouri 63139  
Phone: 314-MI 4-1841

The Earl Goetze Company  
4746 Rainbow  
Shawnee Mission, Kansas 66205  
Phone: 913-AD 6-7719

J. B. Parent Company  
21330 Center Ridge Rd.  
Cleveland, Ohio 44116  
Phone: 216-333-5520

George Petitt Company, Inc.  
Avondale Dr., CMR 156  
East Peoria, Ill. 61611  
Phone: 313-CO 1-0342  
FO 9-8940

George Petitt Company, Inc.  
928 E. Wisconsin Avenue  
Pewaukee, Wisc. 53072  
Phone: 414-691-1142

Shalco, Inc.  
23529 Woodward Ave.  
Ferndale, Mich. 48220  
Phone: 313-LI 7-4771

Shalco, Inc.  
5364 Kimball Avenue, S.E.  
Grand Rapids, Mich. 49508  
Phone: 616-243-7607

### Western Region:

#### Regional Manager:

Mr. Todd Karns  
729 Los Palos Dr.  
Lafayette, Calif. 94127  
Phone: 415-284-9324

### Representatives:

Bryan & Herbert Company  
1355 Market  
San Francisco, Calif. 94103  
Phone: 415-KL 2-2311

M. James Butler & Associates  
23314 Crenshaw Blvd.  
Suite #5  
Torrance, California 90503  
Phone: 213-325-9802  
325-9803

Richard Legg Company  
P.O. Box 25327  
Portland, Oregon 97225  
Phone: 503-292-8824

Lund & Company  
P.O. Box 35566  
2616 Manor Way  
Dallas, Texas 75235  
Phone: 214-358-4335

Mel Pearson & Company  
1860 S. Acoma Street  
Denver, Colorado 80223  
Phone: 303-777-7878  
777-8646

Dougherty Enterprises  
P.O. Box 3497  
1164 Waimanu St.  
Honolulu, Hawaii 96811  
Phone: 808-510-281  
504-987

\*According to latest Trendex data on cassette recorder sales.

# The Mercury Pre-Recorded Cassette Story

By HARRY KELLY

Product Manager of Mercury Record Corp.,  
Recorded Tape Division

Since the first industry prerecorded cassette tape release by Mercury Record Corp. in July 1967, we have built a cumulative catalog of approximately 375 musicassettes through a consistent regular release program. Mercury Record Corp. releases and distributes musicassettes from 22 different labels, including ABC, Audio Fidelity, Bluesway, Command, Crescendo, Dunhill, Fontana, Hickory, HiFi Tape, Impulse, Limelight, Mercury, Philips, Roulette, Smash, Starday, Tico, TRX, United Artists, Vanguard, Veep and 20th Century.

With three years of experience under our belts, we now can speak with some authority of the sales patterns which have developed and will develop in the future. Each month indicates more graphically to us through sales that the best-selling album is also the best-selling musicassette. We find that the cassette first leaned strongly in the direction of good music and mood music sales, with jazz a good percentage of the early sales. However, in the past 18 months, we find our sales going more and more in the general direction of the best-selling albums in the U. S. This indicates to us that what started as an adult consumer item has now developed into a teen-through-senior-citizen product. The last big facet of repertoire to make its mark for Mercury cassettes was the classical cassette. We find that the better-known warhorses in the classical field are now becoming established steady-selling catalog items. This indicates that the cassette now can claim patronage from every member of the prerecorded music buying family. It indicates a business maturity we all have been striving for.

To take full advantage of the radio play and the excitement that comes with the release of a new album, we will strive during the next year for closer and even simultaneous release of the musicassette with the album. While we intend to follow pretty much our successful pattern of a strong release of Mercury musicassettes every 60 days, we intend to project certain hot items as rush-as-ready so that we can meet the album release date.



Harry Kelly

We intend to maintain even a closer rapport with our manufacturers to secure information in advance of their album release which indicates that we should rush the musicassette of the same music to the market place.

An indication of the acceptance of the musicassette is the fact that in visiting wholesalers and retailers I find musicassettes are out of hiding. Where in the first two and a half years of our pioneering effort with cassettes, distributors and dealers usually stored the musicassettes in an area where they could not be touched by the consumer, because they feared pilferage, we now find that the musicassette is stocked in heavy traffic areas, where this growing tape concept belongs. The accessibility to the product, of course, has increased traffic and sales.

An equally important impetus to musicassette establishment has been the establishment of a unified music center at both the wholesale and retail level. Early in the history of the musicassette it was traditional to create separate album and musicassette departments. The very

fact that today musicassettes are stocked right in with records indicates that a greater awareness of their sales potential is present in the minds of the important wholesale and retail accounts. No longer does a separate executive helm the musicassette department in what I feel are the successful distributors of prerecorded music. One executive heads both musicassette and album product, as he knows that a best seller means sales in both albums and musicassette.

Mercury as a manufacturer-distributor is optimistic over sales potential. Photographic stores, record retailers and racks are handling musicassettes. We intend to support these outlets by creating larger and more improved pilfer-proof, self-merchandising counter and floor units for musicassettes. And, in the next year, we will offer the retail outlet more and better point-of-purchase materials to let the consumer who comes into the store know that musicassettes are available. The past year encouraged us to provide stronger sales tools. We feel that we have 85 per cent of the possible wholesale and retail co-operation in the present exposure given to musicassette. Of course, we are working to increase musicassette's portion of the recorded music mart. We intend to keep up our introduction of new musicassettes with a completely, new, up-dated catalog, as Mercury has pioneered.

A strong factor in the early history of musicassette marketing is that over a three-year sales history, we have found there is no falloff in musicassette sales as has always been the practice during the months from April through June in the record business. European and Asian marketing brass, who started selling the musicassette three years before we introduced the concept, found this to be true and we are glad to have confirmation here.

With more and more important electronics manufacturers producing a wider range of cassette recorders, we can see only greater penetration of the recorded music market by the musicassette.

## Balos: Pilferage Problem Exaggerated

George Balos, merchandising manager, Mercury Record Corp., Chicago, thinks the pilferage problem associated with cassettes has been exaggerated. Balos, who designed Mercury's carousel display rack for counter merchandising of cassettes, believes that dealers make a mistake by trying to lock cassettes behind glass.

"The theft problem has definitely been exaggerated. In checking around you can't find this much loss. Where you do find it the problem is often associated with the store's over-all security problems.

Balos cited as an example, a buyer at a Montgomery Ward store, who had not viewed cassettes favorably until he started using the carousel display. "This buyer said that he probably does lose four or six pieces a week but that he can stand this kind of shrinkage because he's selling 100 cassettes a week now.

"Even when a store does lock cassettes behind glass it still isn't the answer," Balos said. "I was in a store recently when the clerk opened a locked case and handed the customer a cassette.

"The man took the cassette and walked the entire length of the store to a check-out stand. It would have

been easy to simply put the cassette in his pocket and walk right out of the store. The clerk said she knew this but that it was the store's policy to keep cassettes under glass.

In designing the carousel rack, Balos said he had no intentions to make it 100 per cent pilfer-proof. "We could easily have created a locking mechanism but I think this runs contrary to the essential merchandising of cassettes.

"People need to examine cassettes in their hands. The feel of the product is very important. Also, they want to read the titles on the cassette and look closely at the art work and any other liner details.

"Our unit doesn't lend itself to easy pilferage, though," Balos pointed out. "You have to dial the ring around each tier until the one open area in the ring lines up with the cassette you want to pull out. This is a little work. If the display is located on a counter where clerks are at work there's very little chance of pilferage.

Balos also described other elements of his design, which allows for the open-face display of 80 cassettes and has a storage compartment for 40 packages inside.

"The carousel, of course, is not a new idea. But as a design concept it had a logical tie-in with music. The basic ingredient was to have it circular so it would accommodate as many packages as possible. A square shape was never considered because you can get so many more fronts displayed in a circular rack.

"The cassette is the smallest music package on the market and you have to utilize a display concept that will dramatize the cover as much as possible."

**CAROUSEL DISPLAY.** The unit, designed by George Balos, merchandising manager, Mercury Record Corp., displays 80 cassettes and has storage facility for 40 packages. The wire ring revolves around the tier and has one opening through which the selected cassette is pulled. Mercury gives one display rack free with each order of 100 tapes.



## Playing Time Is Selling Point

The small, convenient-size of the cassette is at once stimulating and mystifying to consumers, according to Robert Pancini and James Vasilou, Norelco Service, Inc., here. From their vantage point at the busy corner of State and Lake streets the two men have an opportunity to introduce the cassette to a wide cross-section of people.

"It's hard to get across to people that a whole album is contained on a cassette," said Pancini. "Most people, of course, aren't too aware of the actual minutes of music on the average album. I usually tell them there's between 18 and 22 minutes on each side and that this constitutes a full album like they're used to buying in the form of an LP."

Vasilou, the manager, carries a specially recorded cassette in his shirt pocket, and quickly demonstrates the music quality on a Carry-Corder plugged into a stereo playback system.

"We first try to size up the customer, musically," Vasilou said. "It only takes a question or two and we know if the person is a bopper or someone that likes Horst Jankowski."

The center, one of 13 Norelco has established in the U. S., was at first conceived as a service facility and not for sales purposes. This has changed, Vasilou said, and a wide selection of cassettes is being stocked as well as players.

Vasilou stocks cassettes according to music category behind the counter in open displays taking advantage of as much cover art as possible. The categories: male vocalist, female vocalist, classics, teen groups, jazz and a variety category.

"Our customers range in age from 16 to 50," he said. "We have a constant flow of new customers and people who have never heard of the cassette, but we have a surprising amount of repeat business, too."

Pancini told of one man recently who bought 10 cassettes at once. "This is not too unusual," he said.

Vasilou stresses the record feature in his sales presentations but said it is the music feature that usually cinches a sale. "If it's a businessman, he usually is interested in the record feature first. Then, as a kind of bonus, I show him what a beautiful sound the players have. This usually delights them."

# CATALOG OF AVAILABLE CASSETTE PRODUCT

(Continued from page N-18)

The Temptations/A Lot O'Soul X 5922  
The Temptations/In a Mellow Mood X 5924  
Martha & the Vandellas/Livel X 5925

## HI

Ace Cannon—Tuff Sax X 52602  
Bill Black/Mr. Beat X 52604  
Bill Black Combo/All-Times X 52605  
Ace Cannon/Sweet and Tuff X 52606  
Bill Black's Greatest Hits X 52612  
Bill Black Combo/Black Lace X 52633  
The Misty Sax of Ace Cannon X 52635  
Bill Black Combo—King of the Road X 52636  
Ace Cannon/Memphis Golden Hits X 52640  
Bill Black Combo/Bill Black's Beat Goes On X 52641  
Willie Mitchell/Livel X 52642

## IMPULSE

Ray Charles—Genius + Soul = Jazz X 50002  
John Coltrane—A Love Supreme X 50077  
Chico Hamilton—El Chico X 59102  
Gabor Szabo—Gypsy '66 X 59105  
Oliver Nelson Plays Michelle X 59113  
John Coltrane—Expression X 59120  
Gabor Szabo—Spellbinder X 59123  
Gabor Szabo—Jazz Raga X 59128  
Chico Hamilton—The Dealer X 59130  
The Kennedy Dream—A Musical Tribute to John Fitzgerald Kennedy X 59144  
Gabor Szabo Live at Jazz Workshop—The Sorcerer X 59146

## JAY JAY

Eddie and the Slovenes/No Beer in Heaven X 55088

## KAMA SUTRA

Lovin' Spoonful—Do You Believe in Magic? X 58050  
Hums of the Lovin' Spoonful X 58054  
Best of the Lovin' Spoonful X 58056  
The Innocence X 58059  
Sopwith Camel X 58060  
The Lovin' Spoonful/Everything Playin' X 58061  
The Best of the Lovin' Spoonful, Volume Two X 58064

## KAPP

Roger Williams' Greatest Hits X 53260  
Lewie Armstrong/Hello Dolly X 53364  
Roger Williams/I'll Remember You X 53470  
Jack Jones Sings X 53500  
Roger Williams/Born Free X 53501  
Jack Jones/Lady X 53511  
Roger Williams/Roger! X 53512  
Ruby and the Romantics X 53526  
Roger Williams—Great Golden Hits X 53530  
Jack Jones—Our Song X 53531  
Roger Williams/More Than a Miracle X 53550  
Jack Jones/What the World Needs Now, Is Love X 53551  
Man of La Mancha (Original Cast) M 55505

## LONDON

### VARIETY PAKS

Phase 4 Stereo Variety Pack M 66603

## POPULAR

Mantovani—Music from "Exodus" & Other Themes X 57042  
Mantovani—Latin Rendezvous X 57065  
Mantovani—The Incomparable Mantovani X 57088  
The Rolling Stones/12x5 X 57090  
Mantovani—The Mantovani Sound X 57093  
The Rolling Stones Now X 57095  
England's Greatest Hitmakers X 57097  
The Rolling Stones/Out of Our Heads X 57098  
The Rolling Stones/December's Children X 57105  
The Rolling Stones—Big Hits (High Tide and Green Grass) X 57110  
The Rolling Stones X 57111  
The Rolling Stones—Aftermath X 57114  
Marianne Faithfull—Faithful Forever X 57116  
Mantovani—Mr. Music . . . Mantovani X 57118  
The Rolling Stones—Got LIVE if You Want It X 57121  
Mantovani—Mantovani's Golden Hits X 57125  
The Rolling Stones—Between the Buttons X 57128  
The Rolling Stones/Flowers X 57135  
The Family Way (Soundtrack/McCartney) X 57136  
Mantovani/Hollywood X 57138  
The Rolling Stones/Their Satanic Majesties Request X 57141  
The Bluesbreakers/Crusade X 57142  
Mantovani/The Mantovani Touch X 57143

### POPULAR (PHASE 4)

Los Machucambos—Percussive Latin Trio X 84012  
Stanley Black—Spain X 84016  
Mantovani, Merrill, Resnik—The Music of "Kismet!" X 84043  
Frank Chacksfield—The New Ebb Tide X 84053  
Edmundo Ros—New Rhythms of the South X 84054  
Stanley Black—Music of a People X 84060  
Ted Heath—Music from "The Sound of Music" X 84063  
Frank Chacksfield—The New Lightmel X 84066  
Will Glabe—The New Beer Barrel Polka X 84069  
Ronnie Aldrich—That Aldrich Feeling X 84070  
Stanley Black—Broadway Spectacular X 84071  
Edmundo Ros—Latin Boss-Senor Ros X 84073  
Ted Heath—Charibusters X 84074  
Stanley Black—Russia X 84075  
Frank Chacksfield—Great TV Themes X 84077  
Stanley Black—Film Spectacular, Volume 3 X 84078  
Ted Heath—POW! X 84079  
Ronnie Aldrich—All-Time Piano Hits X 84081  
Eric Rogers—Vaudeville X 84083  
Los Machucambos/Caramba! X 84084  
Frank Chacksfield—Hawaii X 84087  
Ted Heath & Edmundo Ros—Heath vs. Ros, Round Two X 84089  
Stanley Black—France X 84090  
Ronnie Aldrich—Two Pianos in Hollywood X 84092  
Edmundo Ros/Latin Hits I Missed X 84094  
Ronnie Aldrich/Two Pianos Today X 84100

## CLASSICS

Mozart: Sym. No. 36/Concerto No. 15 (Bernstein) X 10199  
Gilbert & Sullivan: Highlights from "The Mikado" (D'Oyly Carte Opera Company) X 31099  
Bizet: Highlights of "Carmen" (Sutherland, Del Monaco, Resnik) X 31104

### CLASSICS (PHASE 4)

Tchaikovsky: 1812 Overture/Nutcracker Suite (Sharples) X 94001  
Grove: Grand Canyon Suite (Black) X 94002  
Rimsky-Korsakov: Capriccio Espagnol/Tchaikovsky: Capriccio Italien (Black) X 94004  
Rimsky-Korsakov: Scheherazade (Stokowski) X 94005  
Tchaikovsky: Highlights from Swan Lake & Sleeping Beauty (Stokowski) X 94008  
Gershwin: Rhapsody in Blue/American in Paris (Stanley Black, piano & conducting) X 94009  
Dvorak: "New World" Symphony X 94025

## MAINSTREAM

Morgana King/With a Taste of Honey X 56015  
Carmen McRae/Alfie X 56084  
Big Brother & the Holding Company X 56099

## MGM

### SOUNDTRACKS

How the West Was Won M 55  
Dr. Zhivago M 56  
Grand Prix M 58  
Gone With the Wind M 510  
Far From the Madding Crowd M 511  
The Wizard of Oz X 53996  
Born Free X 54368

### POPULAR GENERAL

Hank Williams' Greatest Hits X 53918  
David Rose—The Stripper & Other Fun Songs for the Family X 54062  
The Very Best of Connie Francis X 54167  
The Best of Herman's Hermits X 54315  
The Best of The Animals X 54324  
Errol Garner/A Night at the Movies X 54335  
Lainie Kazan—Right Now! X 54340  
Herman's Hermits/Hold On (Soundtrack) X 54342  
The Animals—Animalization X 54384  
Both Sides of Herman's Hermits X 54386  
The Best of Herman's Hermits, Vol. 2 X 54416  
The Best of Sam the Sham & the Pharoahs X 54422  
Eric Burdon & the Animals—Eric Is Here X 54433  
Herman's Hermits/There's A Kind of Hush X 54438  
Lainie Kazan—The Love Album X 54451  
Every Mothers' Son X 54471  
Connie Francis On Broadway—Happiness Is X 54472  
Roy Orbison—Songs from "Fastest Guitar Alive" X 54475  
Herman's Hermits—Blaze X 54478  
The Sam the Sham Revue X 54479  
Eric Burdon and the Animals/Winds of Change X 54484  
Connie Francis/My Heart Cries for You X 54487  
The Cowbills X 54498  
Every Mothers' Son's Back X 54504  
The Best of Herman's Hermits, Volume 3 X 54505  
The Best of Sandy Posey X 54509  
The Best of Hank Williams Jr. X 54513  
Ultimate Spinach X 54518  
Wayne Newton/Walkin' On New Grass X 54523  
Hank Williams With Strings, Volume 3 X 54529  
The Cowbills/We Can Fly X 54534  
Eric Burdon & the Animals/The Twain Shall Meet X 54537

## MONITOR

April in Portugal (Various Artists) X 51374  
The Feenjon Goes Greek X 51482  
The Feenjon Group/Jerusalem of Gold X 51488  
Yulya/Midnight in Moscow X 51597

## MONUMENT

The Knightsbridge Strings/Espana X 53000  
Roy Orbison's Greatest Hits X 58000  
Boots Randolph/Yakety Sax X 58002  
Jerry Byrd/Byrd of Paradise X 58009  
Boots Randolph/Hip Boots X 58015  
More of Roy Orbison's Greatest Hits X 58024  
Boots Randolph/Sax-Sational! X 58029  
Boots Randolph/Plays More Yakety Sax X 58037  
The Very Best of Roy Orbison X 58045  
The Very Best of Aznavour X 58052  
Boots Randolph With Strings X 58066  
Charles Aznavour/Canta en Espanol X 58076  
Jerry Byrd/Burning Sands, Pearly Shells, Steel Guitars X 58081  
Boots Randolph With the Knightsbridge Strings and Voices X 58082

## MOTOWN

The Supremes A Go-Go X 5649  
The Motown Sound: 16 Big Hits, Vol. 5 X 5651  
The Four Tops Live X 5654  
The Motown Sound: 16 Big Hits, Vol. 6 X 5655  
The Supremes Sing Rodgers and Hart X 5659  
The Four Tops/Reach Out X 5660  
The Motown Sound: 16 Big Hits, Vol. 7 X 5661  
The Four Tops' Greatest Hits X 5662  
The Supremes' Greatest Hits, Vol. 1 X 5663  
The Supremes' Greatest Hits, Vol. 2 X 5663  
The Motown Sound: 16 Big Hits, Volume 8 X 5666

## NONESUCH

J. S. Bach: Magnificat in D/Cantata No. 51—Stich-Randall/Saar Chamber Orchestra (Ristenpart) X 51011  
The Splendor of Brass (Concerti and Overture by Telemann & Vivaldi—Collegium Musicum of Paris (Douatte) X 51091

## PARROT

Tom Jones—Green Green Grass of Home X 79609  
The Greatest Hits from England X 79610  
Tom Jones/Funny Familiar Forgotten Feelings X 79611  
Engelbert Humperdinck—Release Me X 79612  
Tom Jones/Livel X 79614  
Engelbert Humperdinck/Last Waltz X 79615  
England's Greatest Hits, Volume Two X 79617

## PHILLES

The Righteous Brothers/You've Lost That Lovin' Feeling X 54007  
Enoch Light—Spanish Strings X 55000  
Bob & Phil—Hot Line for Sound X 55002  
Tony Mottola/Guitar/Heart & Soul X 55003  
Enoch Light's Action—It's Happening X 55004  
Enoch Light/Film On Film X 55005  
Bobby Hackett—That Midnight Touch X 55006  
The Kissin' Cousins/Listen to Your Heart X 55008  
The True Blues—Songs of 20s of 20's, 30's & Today X 55009  
Tony Mottola/A Latin Love-In X 55010

## PROJECT 3

Enoch Light/Film Fame X 55013  
Urbie Green & 20 of the World's Greatest/21 Trombones X 55014  
Guitars Underground X 55015  
Bobby Hackett/Time for Love X 55016

## REPRISE

Frank Sinatra—Ring-a-Ding-Ding! X 1001  
Frank Sinatra—Sinatra Swings X 1002  
Frank Sinatra—I Remember Tommy X 1003  
Frank Sinatra—Sinatra and Strings X 1004  
Frank Sinatra—Sinatra & Swingin' Brass X 1005  
Frank Sinatra—All Alone X 1007  
Frank Sinatra—Sinatra & Count Basie X 1008  
Frank Sinatra—The Concert Sinatra X 1009  
Frank Sinatra—Sinatra's Sinatra X 1010  
Frank Sinatra—Academy Award Winners X 1011  
Frank Sinatra & Count Basie—It Might as Well Be Swing X 1012  
Frank Sinatra—Softly As I Leave You X 1013  
Frank Sinatra—September of My Years X 1014  
Frank Sinatra—My Kind of Broadway X 1015  
Frank Sinatra—Strangers in the Night X 1017  
Frank Sinatra—Moonlight Sinatra X 1018  
Frank Sinatra—That's Life X 1020  
Francis Albert Sinatra & Antonio Carlos Jobim X 1021  
Frank Sinatra—The World We Knew X 1022

Frank Sinatra & Duke Ellington—Francis A. and Edward K. X 1024  
Trini Lopez/Trini At P. J.'s X 6093  
Dean Martin—Dream With Dean X 6123  
Dean Martin/Everybody Loves Somebody X 6130  
Dean Martin/The Door Is Still Open to My Heart X 6140  
Dean Martin Hits Again X 6146  
Count Basie—Pop Goes the Basie X 6153  
Frank Sinatra—Sinatra '65 X 6167  
Dean Martin—I'm the One Who Loves You X 6170  
Sonny & Cher—Baby Don't Go X 6177  
Dean Martin—Houston X 6181  
Charles Aznavour in Concert X 6193  
Trini Lopez/Trini X 6196  
Dean Martin—Somewhere There's a Someone X 6201  
Nancy Sinatra—Boots X 6202  
Nancy Sinatra—How Does That Grab You? X 6207  
Dean Martin—The Hit Sound of Dean Martin X 6213  
The Kink's Greatest Hits X 6217  
Trini Lopez' Greatest Hits X 6226  
Don Ho—Tiny Bubbles X 6232  
The Dean Martin Television Show X 6233  
Duke Ellington's Greatest Hits X 6234  
Sammy Davis Jr. Sings . . . Laurindo Almeida Plays X 6236  
Nancy Sinatra—Sugar X 6239  
Dean Martin—Happiness Is X 6242  
Don Ho—East Coast-West Coast X 6244  
Charles Aznavour & Gordon Jenkins X 6245  
The Electric Prunes X 6248  
Dean Martin/Welcome to My World X 6250  
Nancy Sinatra—Country . . . My Way X 6251  
The Live Kinks X 6260  
The Jimi Hendrix Experience/Are You Experienced? X 6261  
The Electric Prunes/Underground X 6262  
Sammy Davis Jr. Sings 'Doctor Dolittle' X 6264  
Jim Kweskin/Garden of Joy X 6266  
Alo Guthrie/Alice's Restaurant X 6267  
Nancy Sinatra and Lee Hazlewood/Nancy and Lee X 6273  
Electric Prunes/Mass in F Minor X 6275  
Nancy Sinatra—Movin' With Nancy X 6277  
The Jimi Hendrix Experience/Axis: Bold as Love X 6281  
Trini Lopez/It's a Great Life X 6285

## SCEPTER

The Shirelles' Greatest Hits X 5507  
Dionne Warwick in Paris X 5534  
Dionne Warwick—Here Where There Is Love X 5555  
Dionne Warwick—On Stage & in the Movies X 5559  
Dionne Warwick—Windows of the World X 5563  
Dionne Warwick's Golden Hits, Part One X 5565  
Dionne Warwick/Valley of the Dolls X 5568

## SHOUT

Freddie Scott/Are You Lonely for Me? X 5501

## SOUL

Jr. Walker and the All-Stars Livel X 5705

## STAX

Memphis Gold, Vol. 1 X 5710  
And Now! Booker T. & the MG's X 5711  
Sam & Dave/Double Dynamite X 5712  
Otis Redding & Carla Thomas/King & Queen X 5716  
Booker T. & the MG's/Hip Hug-Her X 5717  
Carla Thomas/The Queen Alone X 5718  
The Mar-Keys & Booker T. & the MG's/Back to Back X 5720  
Stax/Volt Revue, Vol. 1 (London) X 5721  
Stax/Volt Revue, Vol. 2 (Paris) X 5722  
Booker T. & the MG's/Doin' Our Thing X 5724  
Sam & Dave—Soul Men X 5725  
Memphis Gold, Vol. 2 X 5726

## TAMLA

Marvin Gaye's Greatest Hits, Vol. 1 X 5252  
The Marvelettes' Greatest Hits X 5253  
Stevie Wonder/Up Tight X 5268  
Smokey Robinson & the Miracles/Make It Happen X 5276  
Marvin Gaye's Greatest Hits, Vol. 2 X 5278  
Smokey Robinson and the Miracles/Greatest Hits, Vol. 2 X 5280

## 20TH CENTURY-FOX

Zorba the Greek (Soundtrack) X 54167  
Valley of the Dolls (Soundtrack) X 54196  
Doctor Dolittle (Original Soundtrack) M 55101

## VANGUARD

Schubert: "Trout" Quintet—Serkin/Schneider Chamber Group X 51145  
Joan Baez in Concert, Part One X 51653  
Joan Baez in Concert, Part Two X 51679  
Joan Baez—Five X 59160  
Ian and Sylvia/Early Morning Rain X 59175  
Joan Baez/Farewell, Angelina X 59200  
Buffy Sainte-Marie/Little Wheel, Spin & Spin X 59211  
Chicago—The Blues—Today, Vol. 1 X 59216  
Chicago/The Blues Today, Volume 3 X 59218  
Manitas de Plata/Ole! X 59224  
Jim Kweskin & the Jug Band/See Reverse Side for Title X 59234  
Eric Andersen/Bout Changes & Things, Take 2 X 59236  
Joan Baez/Joan X 59240  
Ian and Sylvia/So Much for Dreaming X 59241  
Jim Kweskin & the Neo-Passo Jazz Band—Jump for Joy X 59243  
Electric Music for the Mind & Body X 59244  
Country Joe & the Fish/I Feel Like I'm Fixin' to Die X 59266  
Manitas de Plata at Carnegie Hall X 59247  
The Siegel-Schwalm Band/Say Siegel-Schwalm X 59249  
Buffy Sainte-Marie/Fire & Fleet & Candlelight X 59250  
Country Joe & the Fish/I Feel Like I'm Fixin' to Die X 59266

## VERVE

The Blues Project/Projections X 53008  
Janis Ian X 53017  
Janis Ian—For All the Seasons of Your Mind X 53024  
The Blues Project at Town Hall X 53025  
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**CRESCENDO**

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 Billy Strange—In the Mexican Bag ACR4-5107  
 The Best of Joe & Eddie ACR4-5142  
 Billy Strange—The James Bond Theme ACR4-5143  
 Billy Strange—James Bond Double Feature—You Only Live Twice/Casino Royale ACR4-5200  
 The Seeds—The Seeds ACR4-5201

**DUNHILL**

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 The Mamas & the Papas—If You Can Believe Your Eyes and Ears ACR4-5184  
 The Brass Ring—The Dis-Advantages of You ACR4-5185  
 Mickey Finn—America's No. 1 Speakeasy ACR4-5186  
 The Mamas & the Papas—Farewell to the First Golden Era ACR4-5229  
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 The Mamas & the Papas—Book of Songs ACR4-5230  
 The Grassroots—Let's Live for Today ACR4-5231

The Brass Ring—The Now Sound of the Brass Ring  
 Steppenwolf  
 The Grassroots—Feelings

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New Vaudeville Band—Winchester Cathedral FCR4-67560  
 Gloria Lynn—Gloria FCR4-67561  
 New Vaudeville Band—On Tour FCR4-67568  
 Original Soundtrack—To Sir, With Love ACR4-67569  
 Various Artists—England's Greatest Its FCR4-67570  
 The Troggs—Love Is All Around FCR4-67576  
 Nana Mouskouri—The Girl From Greece Sings ACR4-69001  
 Original Soundtrack—Black Orpheus FCR4-69002  
 Gloria Lynn—Soul Serenade FCR4-79003

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Sue Thompson—Golden Hits ACR4-5158  
 Roy Acuff—King of Country Music ACR4-5159  
 Donovan—Catch the Wind ACR4-5160  
 Roy Acuff—Great Train Songs ACR4-5161  
 Donovan—Fairytale ACR4-5162  
 Bob Moore—Viva Bob Moore ACR4-5163  
 Frank Ifield—The Best of Frank Ifield ACR4-5164  
 Roy Acuff—Sings Hank Williams ACR4-5165  
 Donovan—The Real Donovan ACR4-5166  
 Frank Ifield—The Tale of Two Cities ACR4-5167  
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 Arthur Lyman—Love for Sale ACR4-5148

**IMPULSE**

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 Dizzy Gillespie—Swing Low, Sweet Cadillac ACR4-5224  
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 Shirley Scott & Clark Terry—Soul Duo ACR4-5244  
 John Coltrane—Om ACR4-5246

**LIMELIGHT**

Dizzy Gillespie—The New Continent LCR4-65201  
 Les McCann, Ltd.—But Not Really LCR4-65202  
 Oscar Peterson—With Respect to Nat LCR4-65203  
 Gerry Mulligan—Feelin' Good LCR4-65204  
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 Oscar Peterson—Blues Etude LCR4-86039  
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 Sil Austin Plays Pretty for the People MCR4-60096  
 Dinah Washington—What a Difference a Day Makes MCR4-60158  
 Various Artists—Million Seller Instrumentals MCR4-60249  
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 George Jones—Greatest Hits MCR4-60621  
 Sarah Vaughan—Golden Hits MCR4-60645  
 Erroll Garner Plays Misty MCR4-60662  
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 Dinah Washington—Greatest Hits MCR4-60788  
 Billy Eckstine—Greatest Hits MCR4-60796  
 Quincy Jones Plays Hip Hits MCR4-60799  
 Erroll Garner—The Best of Erroll Garner MCR4-60803  
 Quincy Jones—Mancini Song Book MCR4-60863  
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 Johnny Mathis—This Is Love MCR4-60942  
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 Faron Young—Greatest Hits MCR4-61047  
 Roy Drusky—Greatest Hits MCR4-61052  
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 H. Jankowski—Still More Genius of Jankowski MCR4-61076  
 Sarah Vaughan MCR4-61079  
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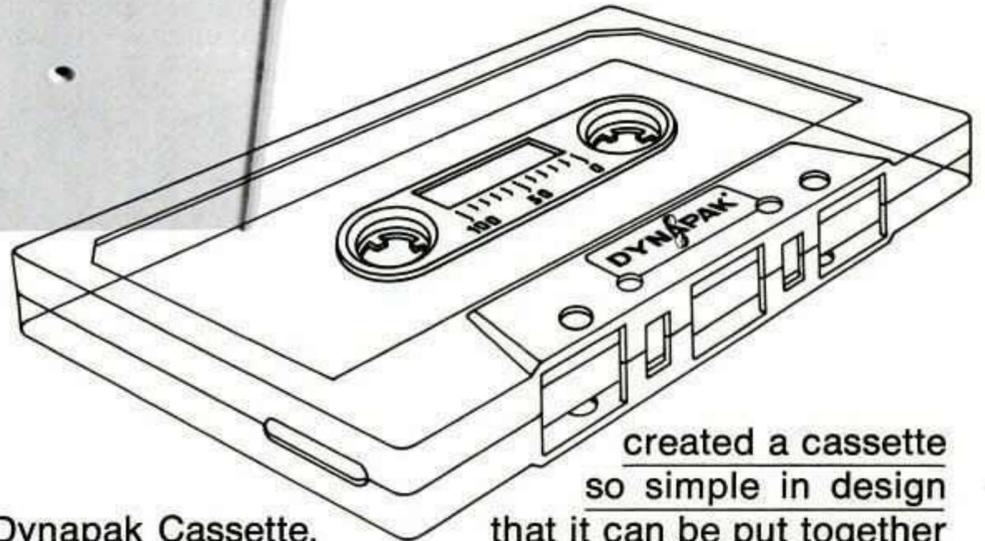
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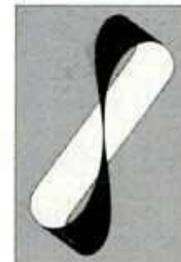
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EP 10—NASHVILLE WINNERS: Truck Drivin' Son Of A Gun/Livin' In A House Full Of Love  
EP 11—GUADALAJARA BRASS: Mama/Siesta/What Now My Love/Estasy  
EP 12—GUADALAJARA BRASS: Zorba The Greek/Barcarola/Hava Nagila/Mondo Cane (More)  
EP 13—GUADALAJARA BRASS: Work Song/Pachanga Gitana/Spanish Flea/El Toro Loco  
EP 14—GUADALAJARA BRASS: Moon River/After The Astores/Whipped Cream/Sombrero  
EP 15—PSYCHEDELIC DISCO-THEQUE: You Got Me Bugged/Why Can't You Love That Boy/Just One Look/Sassy Sus  
EP 16—G! G! DISCO-THEQUE: Monkey Mash/King Fish Drag/Blackbird Stomp/Baby Don't Weep No More  
EP 17—SOUNDS OF GREENWICH VILLAGE: Toby/10¢ Life/Bleeker St.

EP 18—ROCKIN' LIKE WOW!: 40 Miles Of Bad Road/When The Saints Go Rockin' In/Rockin' Like Wow-Dad!/Sugar Blues  
EP 19—FOLK FESTIVAL ON CAMPUS: California/Annabelle Lee/Wabash Cannonball/All My Sorrows  
EP 20—PSYCHEDELIC RHYTHM: Rollin' & A Rockin'/Guitars In The Road/Punkin' Plinkin'/Boogie/Cotton Candy  
EP 21—ORIGINAL GOLDEN OLDIES: Come Go With Me/Yours/Have Mercy Baby/Search Me  
EP 22—CHART BUSTERS: To The Riele/Clementine/Walkin' With Mr. Lee/Rockin' MacDonald  
EP 23—ORIGINAL MILLION SELLERS: This Is It/Shake A Hand/Rinky Dink/Story Untold  
EP 24—GREAT TV THEMES: Peyton Place/Gunsmoke/Batman/Bonanza  
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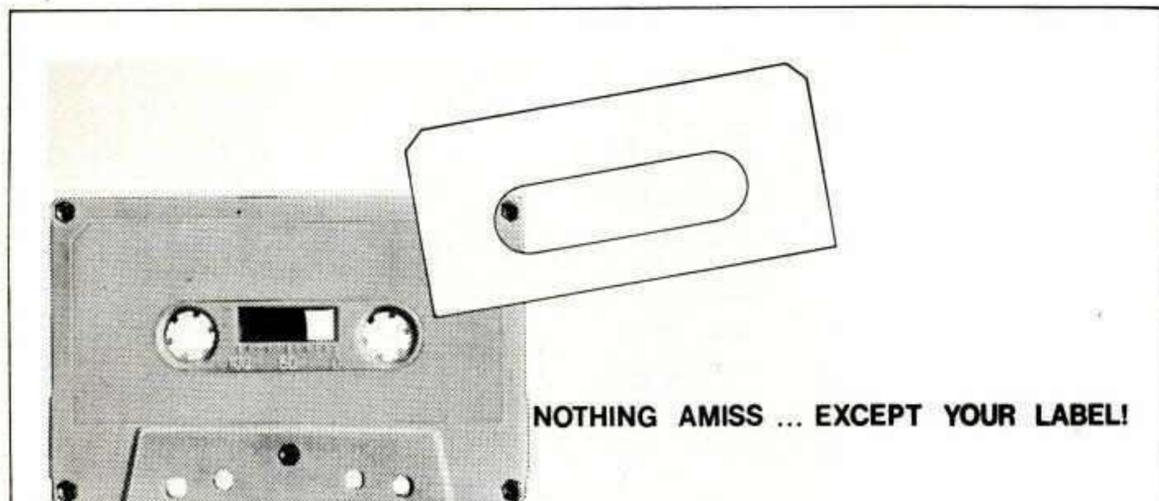
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## CATALOG OF AVAILABLE CASSETTE PRODUCT

(Continued from page N-25)

Big Bands Are Back!	55706
Ballads of America	55708
Big Band Boogie	55709
The Velvet Touch	55710
Dance Percussion	55711
Honky Tonk Piano	55712
Mame, The Work Song & Others	55713
What Now My Love & Others	55714
Zorba the Greek, Whipped Cream, A Taste of Honey & Others	55715
Around the World	55716
Golden Hits of Dinah Washington	55718
Golden Hits of Nat (King) Cole	55719
Holiday for Percussion	55720
Folk Festival on Campus	55721
Big Strings and Jazz	55722
Psychedelic Discotheque	55723
Go! Go! Discotheque	55724
Sounds of Greenwich Village	55725
Psychedelic Rhythm	55726
Night Full of Blues	55727

### SENTRY CLASSIC SERIES

Beethoven: Piano Concerto No. 5 (Emperor)—Brendel	55905
Tchaikovsky: Nutcracker Suite; Weber: Invitation to the Dance—Hollreiser, Perlea	55906
Rachmaninoff: Piano Concerto No. 2; Tchaikovsky: Piano Concerto No. 1—Blumenthal	55907
Schubert: Trout Quintet—Louis Kenter, Piano; Hungarian String Quartet	55908
Beethoven: Sonata No. 8 "Pathétique"—Sonata No. 14 "Moonlight"—Brendel	55909
Wagner: Tannhauser Overture; Lohengrin Preludes; Tristan Prelude & Liebestod—Hollreiser	55910
Vivaldi: Four Seasons—Gli Accademici	55911
De Falla: Three Corners Hat—Maderia Remoortel	55912
Tchaikovsky: Symphony No. 6 "Pathétique"—Hollreiser	55913
Mendelssohn: "Italian" Symphony; Tchaikovsky: Capriccio Italian—Remoortel	55914
Chopin Waltzes; Haebler	55915
Bach: Brandenburg Concerti No. 5 & No. 1—Rohden	55916
Bach: Brandenburg Concerti No. 6, No. 4, No. 2—Rohden	55917
Suppe Overtures: Light Cavalry (& Other Overtures)—Szoke	55918
Liszt: Hungarian Rhapsodies—Vazsonyi	55919
Grieg: Peer Gynt Suites—Perlea; Bizet; L'Arlésienne Suites—Couraud	55920
Strauss Waltzes and Polkas; Johann & Josef Straus—E. Straus	55921
Haydn: Surprise Symphony; Mozart: Jupiter Symphony—Ludwig Norddeutscher Rundfunk Orchestra	55922
Violin Encores; Rosand	55923
Liszt Piano Concerti No. 1 & No. 2—Brendel; Hungarian Rhapsody No. 15—Vazsonyi	55924
Chopin Polonaise (Op. 26—No. 1 & No. 2; Op. 40—No. 1 & No. 2; Op. 71—No. 1, No. 2 & No. 3)—Frankl	55925
Bartok: Concerto for Orchestra Rhapsody for Piano & Orchestra—Hollreiser—Sandor	55926
Brahms: Piano Concerto No. 2—Sandor	55927
Tchaikovsky: Excerpts From Sleeping Beauty, Swan Lake—Remoortel	55928
The Music of Franz Lehar; Hruby	55929

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# Musical Instruments

## Music Show to Spotlight Nearly 300 Exhibitors

• Continued from page 44

Musical Instrument Co., Inc.; A & P Irmischer Co.; Janssen Piano, Inc.; M. M. Meason, Inc.; Mirafone Corp.; Rocky Mt. Instruments; S. Sabathil & Son, Ltd.; Saville Organ Corp.; Vincent M. Sherwood—Music Publisher's Selling Agent; Tyson E. Sparer & Associates; Wolfe Tayne; Toby Music Systems, Inc.; Johnny Trezo T-X-5 Unbreakable.

Expected to take the spotlight at the 67th annual show will be new sounds that have been the increasing trend with rock 'n' roll groups either through electronic distortion and amplification devices or

### Turner Exhibit

CHICAGO — The Turner Microphone Co., Inc., will exhibit Balladier microphones and accessories at the 67th Annual Music Show. Four Balladier microphone models designed specifically for the music field will be featured.



THE SORKIN EXHIBIT at the Music Show will feature the new line of Ace Tone products, including the Auto Rhythm Ace (Model FR-3). Weighing 9½ pounds, the transistorized electronic unit is equipped with computerized circuitry and 10 preset rhythm keys with variation control equivalent to 10 additional preset rhythm patterns. The suggested list is \$225.



THE DORIC ORGAN CO. will be showing in rooms 519A and 520A of the Hilton its full line of Eminent Organs. While four models will be shown, the featured model is the Eminent 500 de luxe, which boasts 49 keys on each manual and 13 pedals. It contains an in-built Leslie that can be split four ways, and it divides between sets of voices two ways on each manual. Reverberation is featured, and the contacts are made of silver to prevent tarnishing or damage from dust. The organ is fully transistorized and boasts 70 watts of music power and has three loudspeaker units for stereophonic reproduction.

else through obscure, foreign or once-classic music instruments now employed for popular music. Lighting effects synchronized with music for psychedelic background will be shown by more exhibitors than ever before as "looking at music" becomes more and more a part of the rock 'n' roll scene.

New teaching methods with particular emphasis on mass music education in group classes rather than individual lessons will also be demonstrated and merchandised by several leading firms. The show will not only feature the most complete inventory of just about every musical instrument made today, but also will include a number of instructive marketing sessions directed at increasing store and school sales, top name talent performing at several musical events and concerts, practical consultations with advertising, labor and freight specialists, association meetings and elections of officers as well as social events scheduled throughout the five days.

Every association in every phase of the music business has scheduled business meetings at the show, starting with the new National Council of Music Importers, which will convene on Saturday (22), prior to the official opening of the show. Exhibits will open two hours earlier than usual on Sunday with dealers starting their rounds of

### Teacher Program

ROSLYN HEIGHTS, N. Y. —A multi-leveled program designed for nursery, kindergarten and elementary school teachers is being conducted here this summer at the Guitar Workshop. The seven-week syllabus provides 30 hours of intensive classroom and private instruction.

suppliers and displays at 10 a.m.

NAMM will sponsor three special marketing seminars for music stores on the opening day: a piano session in the Waldorf Room; organ meeting in the Grand Ballroom; and band and fretted instruments seminar in the Beverly Room. On the opening day of exhibits, a membership sales breakfast, annual meeting and reception have been set by the National Association of Young Music Merchants (NAYMM), the organization of youthful music men in the business. William Herleman, president of The Wurlitzer Co., will be the featured speaker.

The first big NAMM gathering of the show is the traditional opening luncheon on Monday in the Grand Ballroom. The speaker will be announcer Milton Cross, who for years has been identified with the network Metropolitan Opera broadcasts. In the evening, the Glenn Miller Orchestra will be featured in a reception and concert sponsored by G. Leblanc and Holton in the Grand Ballroom.

A guitar concert by stars Chet Atkins and Jimmie Webster is set for Tuesday night in the Waldorf Room under Gretsch sponsorship. On Wednesday night, trumpet star Al Hirt will perform at the annual Music Industry Banquet, which traditionally closes the social events at the show with presentation of officers.

## 'Gun-Tar' Takes Aim

• Continued from page 46

my mother wouldn't let me touch it." All autoharp players Null had seen lay the instrument across their knees and gently strummed chords while singing a hymn tune or mountain melody. It occurred to Null that a livelier style of autoharp playing could be obtained by moving the chord bars down near the bridge of the instrument, picking the autoharp up and cradling it in the arms like an infant, and picking melodies on it in guitar fashion.

The technique Null perfected has influenced many autoharp players, including the oft-recorded Maybelle Carter.

The only autoharp maker in the U. S.—Oscar Schmidt International—declined to make an instrument after Null's specifications, pointing out that their instrument was the best obtainable. So Null built his own autoharp, an acoustical model with chord bars repositioned, calling it the Music Harp.

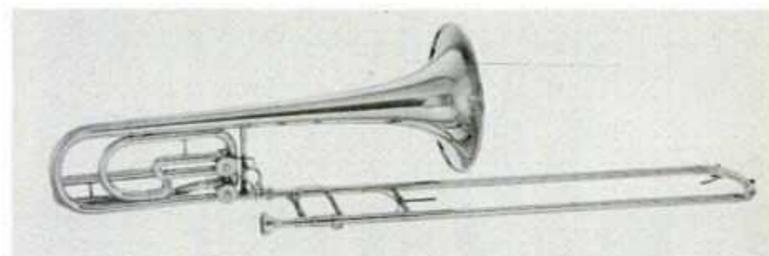
### Successful Album

In 1963 Null recorded a successful album for the Briar label, "New Sounds of Folk Music," using his new Music Harp. In a short time, Null recalled, Oscar Schmidt president Glenn Peterson contacted him and asked if he'd become a design consultant to the firm and demonstrate his new harp at the 1964 Music Show.

The company later introduced an autoharp of Null's design and promoted it as the Appalachian autoharp.



CUSTOM KRAFT SEMIACOUSTIC GUITARS will be among several new instruments and accessories which will be exhibited by St. Louis Music Supply Co., Inc., in the Continental Room of the Hilton. Also shown will be a new line of Alvarez classic guitars, Brute Power Magnatone amplifiers and satin flame Apollo drums.



CONN'S GREATLY EXPANDED exhibit area, including new space in the Hilton's West Hall, will carry out the theme Conn is Music. The company's complete line of wind instruments, string instruments and accessories will include new instrument models and an entirely new accessory packaging program. New wind instrument models to be introduced at the show include five bass trombones, two bass clarinets and a baritone saxophone. Among the trombones is Model 62H, a double rotor trombone featuring tuning in the slide and red brass bell.

"While I was working with Schmidt on the new autoharp, I even got some of the factory people interested in playing the new instrument," Null said. "Up to then they had hated the autoharp."

Null's experience with amplified autoharp dates to 1958, when, with Semie Mosely, founder of Mosrite Guitar Co., he developed the first such instrument. Later, with the co-operation of the Sho-Bud firm in Nashville, Null perfected his autoharp pick-up. Unlike autoharp pick-ups currently on the market, Null's device has a separate magnetic core for every string.

Installing his pick-up in a solid body autoharp he painstakingly carved with shards of glass, Null produced an amplified instrument that sounds like a large organ backed by a full-size string section. For Decca, Null has recorded an album, "Instrumental Country Hymns," using the amplified autoharp. Null was the only musician at the session, and there was no overdubbing; yet the album sounds as though an orchestra was in the studio.

"It was one of the cheapest sessions Decca ever scheduled," Null said.

He is now preparing an album of electric autoharp Christmas music for Decca.

Null's autoharp method is called "The Cecil Null Picking Style For Autoharp." Interested dealers may contact Nu Mojo Music, Box 23, Madison, Tenn. 37115.



Decca's DMI 235



DMI 749

# BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
2	1	<b>DOWN HERE ON THE GROUND</b> Wes Montgomery, A&M (No Mono); LP 3006 (S)	7
2	1	<b>A DAY IN THE LIFE</b> Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	38
3	3	<b>THE ELECTRIFYING EDDIE HARRIS</b> Atlantic 1495 (M); SD 1495 (S)	16
4	4	<b>PORTRAIT OF RAY</b> Ray Charles, ABC (No Mono); ABCS 625 (S)	8
5	5	<b>BEST OF WES MONTGOMERY</b> Verve V 8714 (M); V6-8714 (S)	29
6	8	<b>LOOK AROUND</b> Sergio Mendes & Brasil '66, A&M LP 137 (M); SP 4137 (S)	14
7	7	<b>JIMMY SMITH'S GREATEST HITS</b> Blue Note (No Mono); BST 89901 (S)	6
8	12	<b>BURT BACHARACH . . . REACH OUT</b> A&M LP 131 (M); SP 4131 (S)	23
9	9	<b>RESPECT</b> Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	37
10	10	<b>STAY LOOSE . . . JIMMY SMITH SINGS AGAIN</b> Verve (No Mono); V6-8745 (S)	4
11	11	<b>UP POPS RAMSEY LEWIS</b> Cadet LP 799 (M); LPS 799 (S)	14
12	14	<b>GROOVIN' WITH THE SOULFUL STRINGS</b> Cadet LP 796 (M); LPS 796 (S)	30
13	18	<b>NEFERTITI</b> Miles Davis, Columbia (No Mono); CS 9594 (S)	10
14	6	<b>GLORY OF LOVE</b> Herbie Mann, A&M LP 2003 (M); SP 3003 (S)	21
15	13	<b>MR. SHING-A-LING</b> Lou Donaldson, Blue Note (No Mono); BST 84271 (S)	18
16	16	<b>LADY SOUL</b> Aretha Franklin, Atlantic B176 (M); SD B176 (S)	16
17	15	<b>STICK UP</b> Bobby Hutcherson, Blue Note (No Mono); BST 84244 (S)	5
18	17	<b>EVERYWHERE</b> Gerald Wilson, Pacific Jazz (No Mono); ST 20132 (S)	7
19	—	<b>BACCHANAL</b> Gabor Szabo, Skye (No Mono); SK-3 (S)	1
20	20	<b>LIGHTHOUSE '68</b> Jazz Crusaders, Pacific Jazz (No Mono); ST 20131 (S)	13

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# TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	1 Wk. Ago	2 Wks. Ago	3 Wks. Ago	TITLE, Artist, Label & Number	Weeks On Chart
1	1	1	2	<b>THIS GUY'S IN LOVE WITH YOU</b> . . . 6 Herb Alpert, A&M 929 (Blue Seas/Jac, ASCAP)	6
2	3	5	6	<b>LOOK OF LOVE</b> . . . . . 8 Sergio Mendes & Brasil '66, A&M 924 (Colgems, ASCAP)	8
3	5	7	9	<b>A MAN WITHOUT LOVE</b> . . . . . 7 Engelbert Humperdinck, Parrot 40027 (Leeds, ASCAP)	7
4	4	6	8	<b>MRS. ROBINSON</b> . . . . . 8 Simon & Garfunkel, Columbia 44511 (Charing Cross, BMI)	8
5	2	2	1	<b>THE GOOD, THE BAD &amp; THE UGLY</b> . . 22 Hugo Montenegro, RCA Victor 47-9423 (Unart, BMI)	22
6	6	4	4	<b>DO YOU KNOW THE WAY TO SAN JOSE?</b> 10 Dionne Warwick, Scepter 12216 (Jac, ASCAP)	10
7	7	9	12	<b>LOVE IN EVERY ROOM</b> . . . . . 8 Paul Mauriat, Phillips 40530 (Northern, ASCAP)	8
8	9	14	18	<b>SWEET MEMORIES</b> . . . . . 5 Andy Williams, Columbia 44527 (Acuff-Rose, BMI)	5
9	10	11	16	<b>MY SHY VIOLET</b> . . . . . 7 Mills Brothers, Dot 17096 (Pincus, ASCAP)	7
10	11	12	13	<b>APOLOGIZE</b> . . . . . 7 Ed Ames, RCA Victor 47-9517 (Stone Canyon, BMI)	7
11	8	8	5	<b>HONEY</b> . . . . . 13 Bobby Goldsboro, United Artists 50283 (Russell-Cason, ASCAP)	13
12	13	13	14	<b>LOVELY IS THE NAME</b> . . . . . 9 Sammy Davis Jr., Reprise 0673 (Roosevelt, BMI)	9
13	12	3	3	<b>MASTER JACK</b> . . . . . 14 Four Jacks & a Jill, RCA Victor 47-9473 (Milene, ASCAP)	14
14	14	32	33	<b>HAPPY MAN</b> . . . . . 4 Perry Como, RCA Victor 47-9533 (Il Gatto, BMI)	4
15	15	17	24	<b>IT'S OVER</b> . . . . . 6 Eddy Arnold, RCA Victor 47-9525 (Honeycomb, ASCAP)	6
16	17	33	39	<b>QUANDO M'INNAMORO</b> . . . . . 4 Sandpipers, A&M 939 (Leeds, ASCAP)	4
17	16	15	7	<b>LILLI MARLENE</b> . . . . . 10 Al Martino, Capitol 2158 (Marks, BMI/GEMA, ASCAP)	10
18	21	22	23	<b>MENTAL JOURNEY</b> . . . . . 6 Trini Lopez, Reprise 0687 (Gallico, BMI)	6
19	22	—	—	<b>YES SIR, THAT'S MY BABY</b> . . . . . 2 Julius Wechter & the Baja Marimba Band, A&M 937 (Bourne, ASCAP)	2
20	20	—	—	<b>MacARTHUR PARK</b> . . . . . 2 Richard Harris, Dunhill 4134 (Canopy, ASCAP)	2
21	26	—	—	<b>DON'T BREAK MY PRETTY BALLOON</b> . 2 Vikki Carr, Liberty 56039 (McCoy, BMI)	2
22	—	—	—	<b>HANG 'EM HIGH</b> . . . . . 1 RCA Victor 47-9554 (Unart, BMI)	1
23	—	—	—	<b>VENUS</b> . . . . . 1 Johnny Mathis, Columbia 44517 (Rambled/Lansdale, BMI)	1
24	23	28	29	<b>LA-LA-LA (He Gives Me Love)</b> . . . 5 Raymond Lefevre, His Ork & Chorus, 4 Corners of the World 149 (James, BMI)	5
25	19	10	11	<b>YESTERDAY I HEARD THE RAIN</b> . . . 10 Tony Bennett, Columbia 44510 (Dunbar, BMI)	10
26	28	39	—	<b>WHAT A WONDERFUL WORLD</b> . . . . . 3 Robert Goulet, Columbia 44548 (Valando, ASCAP)	3
27	18	18	15	<b>I CAN'T BELIEVE I'M LOSING YOU</b> . 11 Frank Sinatra, Reprise 0677 (Vogue/Hollyland, BMI)	11
28	30	—	—	<b>MR. SANDMAN</b> . . . . . 2 Berf Kaempfert, Decca 32329 (Morris, ASCAP)	2
29	35	38	40	<b>TURN AROUND, LOOK AT ME</b> . . . . . 4 Vogues, Reprise 0686 (Viva, BMI)	4
30	27	29	30	<b>ZABADAH</b> . . . . . 5 Horst Jankowski, Mercury 72809 (Gallico, BMI)	5
31	31	31	32	<b>FACE IT GIRL, IT'S OVER</b> . . . . . 11 Nancy Wilson, Capitol 2136 (Irwin, ASCAP)	11
32	24	24	28	<b>LIKE TO GET TO KNOW YOU</b> . . . . . 6 Spanky & Our Gang, Mercury 72795 (Takya, ASCAP)	6
33	—	—	—	<b>INDIAN LAKE</b> . . . . . 1 Cowells, MGM 13944 (Pocket Full of Tunes, BMI)	1
34	34	37	37	<b>ONE LESS BELL TO ANSWER</b> . . . . . 5 Rosemary Clooney, Dot 17100 (Blue Seas/Jac, ASCAP)	5
35	—	—	—	<b>LITTLE GREEN APPLES</b> . . . . . 1 Patti Page, Columbia 44556 (Russell-Cason, ASCAP)	1
36	36	27	27	<b>TIME FOR LIVIN'</b> . . . . . 5 Association, Warner Bros.-Seven Arts 7195 (Tamerlane, BMI)	5
37	—	—	—	<b>(The Puppet Song) WHISKEY ON A SUNDAY</b> . . . . . 1 Irish Rovers, Decca 32333 (Essex, ASCAP)	1
38	39	40	—	<b>BY THE TIME I GET TO PHOENIX</b> . . 3 Harry Belafonte, RCA Victor 47-9542 (Rivers, BMI)	3
39	40	—	—	<b>THE TWO OF US</b> . . . . . 2 Steve Lawrence & Eydie Gorme, Calendar 1003 (Duchess, BMI)	2
40	—	—	—	<b>BOTH BLUES NOW</b> . . . . . 1 Harpers Bizarre, Warner Bros.-Seven Arts 7200 (Siquomb, BMI)	1

# Coin Machine World



PROGRAMMING CONFERENCE is being conducted here by Bill Kulick (right) and Ronnie Cazal, owner, Ronnie's Amusement Service, Wichita, Kan. Kulick finds he must spend hours listening to new releases in order to determine what category they come under and if they will generate play in more than one category. Cazal is secretary-treasurer, Kansas Amusement & Music Association.

## IS IT R&B OR TEEN?

# Blending of Music Categories Adds Emphasis to Jukebox Programming

By BEVERLY BAUMER

WICHITA, Kan.—Jukebox programmer Bill Kulick believes it is becoming increasingly more difficult to categorize records according to location preference or need. Kulick, programmer at Ronnie's Amusement Service here, also finds that the increased number of records that "crowd over" from one category to another means that programmers must listen to each record they plan to buy.

"We're still segmenting our locations into categories such as adult, c&w, teen and r&b, but teen music and r&b are often becoming combined into one category. "Of course, this blending of music types isn't making the programmer's job any easier," Kulick said. "For example, you can program r&b

records in teen-ager spots, but you cannot put a teen record in an r&b location.

"The r&b location will not accept a c&w record either, but many r&b records will get play in other types of locations. The same can be said for many c&w records.

### Must Listen

Kulick, who handles programming on a 100-location route owned by Ronnie Cazal, said it is increasingly more important to listen to records before buying and deciding where they are to be programmed. He spends from two to three hours each week at a one-stop here, selecting records.

"Western records account for 40 per cent of our needs, teen records is another 30 per cent, r&b is 10 per cent and about 20 per cent are adult or middle-of-the-road music," Kulick said.

Special requests are also a vital part of both profitable music programming and knowing what types of music various locations require, Kulick added.

"We do everything we can to get a request number," Cazal said. "We look through our library, consult a one-stop guide listing all artists, and we will even go to competition. We have done this two or three times. Special requests are better than giving the locations a new machine."

Ronnie's is not sampled by a title-strip company, doesn't buy a title-strip service and doesn't receive a title-strip mailing. The programmer receives title strips

from the one-stop when he purchases records.

### Little LP's

Programmer Kulick is contacted by Garwin Sales, Chicago, in regard to little LP's.

"We're contacted once a month, at least, and we've ordered two or three times from Garwin," Kulick said. "We've been contacted by other firms such as Kaco Enterprises of New York.

"Our attitude on little LP's depends on the location. About 10 per cent of jukeboxes will take little LP's. We change little LP's when we buy new ones from Garwin.

"Our whole philosophy is if a record is doing all right leave it alone. But we go by meters when we change, and we change the displays everytime we put an album on."

The firm isn't buying stereo singles and has received no word

(Continued on page 54)

## MUSIC ROUTE ACQUISITION

# Independent Vendors Joining Large National Firms in Quest for Routes

By EARL PAIGE

CHICAGO—The steady moves by national, public-owned operating companies to acquire music routes is causing smaller, independent vendors to reveal their interest in music, too.

Some background behind the increased interest in music among firms principally involved in vending was brought out last week by Meyer Gelfand, vice-president, The Macke Co., and Lewis Golden, president, American Automatic Vending.

Both firms are involved in music operating. The Macke Co. is a public-owned operating firm based in Cheverly, Md. In addition to his capacity as vice-president, Gelfand is also president of the National Automatic Merchandising Association. Golden's firm is based in Cleveland and is more typical of the independently owned operating firm.

Both men generally agreed: • Firms principally involved in vending are viewing street operating and plant operating "as two different animals."

• Where vending companies are "street minded," they find acquisition of music routes anchor their present involvement "on the street," since traditional music operators have long, steadily diversified into vending and present a competitive threat.

• Street locations are tending more and more to demand from the operator a total "package" of machines—music, games and vending—and prefer to deal with the operating firm.

• The cigaret machine, for various reasons, is less apt today to be the "anchor" piece in a street stop. More often, the jukebox is regarded as the key machine in holding street locations.

• Expansion into music by vendors must be through route acquisition and in most cases

management personnel of acquired companies are retained.

• Since expansion is through route acquisition, vending firms are less secretive about their interest in music and less fearful it will antagonize music operators they may now be sharing locations with.

• Music operating is a promising business offering profits "no better or worse" than pending, but often the profit picture favors music.

• Companies are no longer overly concerned about the so-called image of music operating. By the same token, the interest in music operating by large public corporations is steadily establishing music operating "as a business no different from hundreds of other businesses.

• Firms heretofore involved in vending will likely bring new

merchandising techniques to music operating.

### Music Profitable

"We do have an interest in acquiring music routes where it makes sense for us to do so," Gelfand said. "It's a good business."

Asked if Macke's interest in

(Continued on page 54)

## N. Y. Licensing Bill Vetoed

ALBANY, N. Y.—The amusement game licensing bill sponsored by the New York operator groups has been vetoed by Gov. Nelson Rockefeller. This marks the fifth time the long-fought-for legislation has been set back.

A stunned reaction to the veto was registered by Mrs.

Amelia (Millie) McCarthy, president of the New York State Coin Machine Association.

The purpose of the bill is twofold:

• It amends the general business law of the State to provide uniform regulations, control and supervision of amusement places in the same manner that 300,000 other businesses are regulated.

• It amends the State's penal law to specifically define an amusement game, using a definition drawn up and approved by the American Bar Association.



MUSIC-MINDED MAYOR might be one way to describe Duane Knutson, Automatic Sales Co., Fertile, Minn. Knutson has been mayor of his city the past three years. Other civic positions have included membership in the village council, past-president, Lions Club, past master, Masonic Lodge, and president, Fertile Community Club. In 1961, he was picked Man of the Year in Fertile. A member of the Music Operators of America (MOA), his civic participation came to light as a result of the trade group's efforts to spotlight members who made contributions in their communities.

## Kansas Assn. to Hear Outline on Pool Event

LAWRENCE, Kan.—The Kansas Amusement & Music Association (KAMA) may launch a Statewide coin-operated pool tournament this fall. The trade group has invited Leonard Schneller, U. S. Billiards, to its meeting here June 22-23 to explain tournament organization.

The meeting will be held at the Virginia Inn here June 22 and move the next day to the private lake cabin of local operator John Emick, host of the meeting.

Schneller, sales manager, U. S. Billiards, Amityville, N. Y., is

expected to relate the background of a highly successful billiard tournament recently concluded in Long Island. A total of 328 players from 82 locations and over 9,000 spectators were involved in the play-offs.

### Wide Interest

The U. S. Billiards sales manager has been involved in introducing the tournament idea at a number of State association meetings around the country. Recently he was in Omaha, where KAMA vice-president

(Continued on page 55)



BELGIAN INDUSTRIALISTS TOUR WURLITZER. The idea for a tour of U. S. businesses came from Marc Van Der Stichele (right), who first visited America under the Eisenhower Exchange Fellowship plan. The diversification of the tour group can be appreciated from the following identifications, from left: Charles J. Hull, plant production manager, Wurlitzer, North Tonawanda, N. Y.; Mme. Willy Lapere; Michel Cateeuw, a carpet and upholstery manufacturer; Gilbert Seynhaeve, manufacturer of hydraulic presses; Pierre Vanraes, manufacturer of chairs and lounges; Willy Lapere, owner of a road construction and engineering firm, and Egide Van Der Aa, a banker.

# Independent Vendors Joining Large National Firms in Quest for Routes

• Continued from page 53

music was defensive, because of the music operator's expansion into vending, Gelfand said: "At first, our thinking was defensive. Our thinking now is more positive. We see that music is a logical area for profitable expansion."

Gelfand agreed that it is difficult to find music routes not also involved in games. "We're more interested in music than in games. I'm not knocking games from a profit standpoint. We have just not been as interested in getting into games."

"Where we find a route with a few games it doesn't bother us. We would stay away from a route that was 50-50 games, or more games than music."

### Street Minded

Golden, who represents the

independent vending company, said American Automatic Vending had been in music for years. "We're a street-minded company. About 75 per cent of our operation is on the street."

Golden said that in many cases the locations have insisted that American Automatic handle "all the machines." We were actually forced to go into music because the location wanted us.

Both Gelfand and Golden indicated that pricing routes presented little problems. "There are various formulas," Golden said. "One we have found successful is to average out the net take from a route over a period of 20 or 30 weeks. To this the middle value of the equipment is added and you have the price. Golden said the "middle value" was the average between the low and high price established

by such trade paper lists as Billboard's and distributor price sheets.

Golden said that route acquisitions are not limited by a firm's geographical base. "In today's world you can pick up the phone and talk to your manager in San Diego to Boston as easily as if he were in the next town. You have the weekly reports from the routes. You can jump on a jet and be across the country in a couple or three hours."

"I'm interested in good music and cigaret routes anywhere they can be found," he said.



BILL KULICK sorts out records at the Wichita, Kan., headquarters of Ronnie's Amusement Service. He handles programming of over 100 jukeboxes.

## New Equipment



### Selectra-Stamp Vender

The above is Model S67-3, one of four units available from Selectra, Inc. The units dispense stamps from rolls and offer any profit margin the operator desires. The units are mechanical and have a dual roll mechanism which resets in seconds. The units will adjust for any future change in stamp pricing.

## Blending of Categories Aids Music Programming

• Continued from page 53

from one-stops informing personnel of the increasing availability of stereo singles.

### Two for Quarter

Ronnie's will not allow a location a new machine unless pricing is two for a quarter. Locations are permitted to keep old machines at three for a quarter pricing. Rare exceptions would be in teen locations. The go-go places are now priced one for a quarter.

When programmer Kulick puts on a new record, he plays it for his locations. He also puts a colored plastic sticker over the title strip, which shows that the record has been changed.

He keeps a master record of what's programmed at each location. The titles are held in plastic sheets. The location's name is given, along with the type of music used and the prices charged. The title strips in the master record sheets are

changed each time a record is changed at the location.

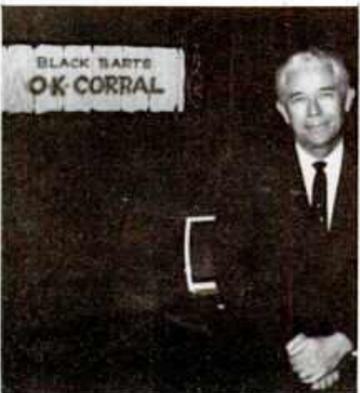
### Library

Kulick is getting ready to occupy a new wood-paneled, 15-square-foot record library room the firm added recently. The library is part of a 4-by-30-foot expansion program which includes a modern music and pool repair room and an enlarged route room. The enlargement is an addition to the new \$8,000 building Cazal put up 15 months ago.

The filing system in the new record library will allow Kulick to know within 15 seconds if a certain record is in stock. The arrangement is expected to save 20 per cent on the firm's record purchases.



HANDLING PHONE-IN requests at Ronnie's Amusement Service, Wichita, Kan., are Delores Tabor (right) and Janice Tracy.



"BLACK BART'S O. K. CORRAL" is the title given a special office space in Wurlitzer's San Francisco sales offices. Posing here is A. J. (Bart) Bartholomew, manager of the branch. The redesign of the offices includes space for storerooms, general offices and this special headquarters for Bartholomew.



CANDY FOR ENERGY was the theme Miss Candy of 1968 helped develop for the National Confectioners Association at its recent Boston convention. With her (from left) are John A. Buzzard, P. Lorillard Co.; Richard Gates, Charles N. Miller Co., and Henry J. Bornhofft, New England Confectionery Co.



NORTHWEST SALES adventures. Pictured above are members of a Mexico-to-Nassau international adventure tour sponsored by Northwest Sales, the Wurlitzer outlet in Seattle, Wash. The group included 78 operators and wives. Pictured here (from left) Estelle Palmer, Ron Pepple, Marshall and Alice McKee, Hazel Pepple and A. D. Palmer Jr., advertising and promotion director, Wurlitzer.

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# Long Island Tourney Attracts 328 Players, 9,000 Viewers



ONE OF THE PLAYERS competing for a cash prize in the eight-ball play-off tourney lines up a shot as the crowd looks on. The tournament was held in the Electricians' Union Hall, Melville, L. I., N. Y.



LEN SCHNELLER, left, sales manager of U. S. Billiards, co-sponsor of the Nassau-Suffolk tournament, signs checks for the winners, with U. S. Billiards president Al Simon.



LEN SCHNELLER, holding the book, receives the tourney rules with operator-referees, left to right, Walt Conde, Jimmy



AL SIMON, president of U. S. Billiards, presents the \$1,000 check and winner's trophy to Al Roche, holding his cue stick. Looking on, left, is Ben Spaulding, tournament commissioner and, right, Len Schneller of U. S. Billiards.



WALT CONDE, right, one of the participating operators in the eight-ball tournament, explains the rules to another referee.

## Kansas Assn. to Hear Outline on Pool Event

• Continued from page 53

Gus Prell, Breman, Kan., represented the Kansas group.

Chief reason for widespread interest in coin-operated pool tournaments on the part of State associations has been the steady increase in the number of locations that buy and operate tables. The tournaments are keyed to locations where an operator owns and services the tables.

KAMA secretary, Ronnie Cazal, Wichita, Kan., said last week that he anticipates no problem in obtaining at least 100 locations throughout Kansas as participants in the tournament. "There are over 50 locations right here in Wichita that can be counted as capable of meeting the requirements," he said.

### Insurance

Other matters to be discussed at the meeting here will include Cazal's suggestion that KAMA initiate an insurance and retirement program. KAMA presi-

dent, Harlan Wingrave, Emporia, Kan., said he was busily involved in contacting members and urging them to attend the meeting.

The Kansas group is less than a year old and now has achieved nearly half of its membership goal. "We have complete cooperation from distributors," Cazal said. The over-all operator-member potential in Kansas is 80, he concluded.

## Fischer Shipping Marquee Table

TIPTON, Mo.—Fischer Manufacturing Co. here is shipping its new Marquee eight-foot pool table featuring honeycomb construction. The playfield, constructed out of sheets of steel, is guaranteed five years. The new construction results in less freight, more ease in handling and a lower price.

Two models will be available, the eight-foot, being shipped now, and a seven-foot model available in mid-June. The finish is identical on both models and features a driftwood color.

## Miller-Newmark To Handle Rowe

GRAND RAPIDS, Mich.—Miller-Newmark Distributing Co. here has been appointed distributors for Rowe International, Inc., equipment in Michigan.

The firm has offices at 3767 E. 28th Street here and at 300 E. Milwaukee Avenue in Detroit, and recently purchased the Detroit operation from Shaffer Music Co.

All personnel connected with the former Shaffer Music operation have been retained. Shaffer Music Co. will continue as the Rowe distributor in Ohio and parts of West Virginia out of offices in Cleveland and Columbus, Ohio.

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BULL FIGHT	210			
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## Coinmen In The News

### CHICAGO

Joseph Schwartz, head of National Coin Machine Exchange here, and Mort Levinson hosted a Wurlitzer service school recently. Conducting the session was Robert Harding, Wurlitzer field engineer.

At the session: Frank Witteckl, Gary, Ind.; Sidney Bleiman, Ajax Music, Skokie, Ill.; Cy Kase, Kase & Blazer, Kankakee, Ill.; Edward Bukala, Bukala Music, East Chicago, Ill.; E. Crockett, Flash-Washington Music; E. Blakely, South Central Music Co., Chicago; H. Palge, Safeway Music; R. Kadles, J&T Service; John Stasi, Melody Music; Larry Brown and Paul Folk, Western Automatic Music; Sol Murrino, A. A. Swingtime Music; Edward Washington, Washington Music; Milo C. Marks and Steve Patoyla, National Coin Machine Exchange, and Leon Molnell, Star Music.

### WICHITA, KAN.

Ronnie Cazal, owner of Ronnie's Amusement Service, recently bought the Larry Salmon coin-operated amusement, pool and game route. The purchase gives Cazal 25 new locations. He is secretary-treasurer of the Kansas Amusement & Music Association. Salmon who has been in the business 25 years, will help out at Ronnie's part time and will work vacation routes. . . . Ronnie has purchased two new 1968 air-conditioned station wagons for his routemen. . . . Olan Barker has joined Ronnie's as a new mechanic. . . . Routeman J. C. Crumine became the father of a girl, Kelly, recently, and mechanic Richard Barnes' wife is expecting in August. . . . Bill Kulick, programmer for Ronnie's, is planning a vacation at home this year. His son Bret, 10, was recently released from the Institute of Logopedics at Wichita, Kan., and will start public school next year.

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## Distributor's Role in Operating Is Defined

KANSAS CITY, Mo.—Aware that most bulk vending distributors also operate routes, the national association of distributors now defines a bona fide member as one who "does the major portion of his business as a distributor." Last week, the trade group's secretary-treasurer, Bernard Bitterman, revealed why a distributor must operate in one fashion or another if he is to fulfill his role.

Bitterman, with his son Alan, own Bitterman & Son Distributing Co. here. The senior Bitterman is secretary-treasurer National Bulk Vendors Distributors Association. Bitterman is also a past-president, National Vendors Association.

### Points Developed

- The distributor is in a logical

position to start routes and sell them to operators.

- Financing is a greater problem today for operators and an area where the distributor plays an increasingly important role in backing operators.

- Distributors are in a better position to advise operators on new items if the distributor has tested them on his routes first.

- Even distributors that are minimally involved in operating, or not at all, often are required to test new equipment—an operating function.

- New locations are constantly being developed, such as recreation areas in high-rise apartment buildings, and the distributor learns of these new possibilities sooner if he is involved in operating.

- Distributors are in a logical position to train new operators.

Bitterman was quick to note that many operators try to buy direct today, and related an anecdote about an operator who started buying a fast-selling candy item.

"The operator called the company and told them he was a distributor. Then he started buying two barrels and 10 cases each week. When I contacted the company, we bought 10 barrels and 200 cases a week and it soon became clear who the distributor was."

Bitterman takes a positive view of the industry, and his en-

## Bitterman & Son Set Annual Party

KANSAS CITY, Mo.—Bitterman & Son, long-established distributors of bulk vending machines and supplies, scheduling the firm's annual open house June 30. The affair, which attracts more than 100 operators, will begin at 10 a.m. at the firm's 4711 East 27th Street address here.

A highlight of the event will be displays of Northwestern Corp. equipment, including the new UFO rocket vending unit and Northwestern's panel unit. W. R. (Ray) Greiner, Northwestern Corp. sales manager, will be among those attending.

Bernard Bitterman, who owns the firm along with his son Alan, said there will be prizes "every hour on the hour." Operators from several neighboring States normally attend the affair.

enthusiasm is contagious. The firm's annual open house normally attracts over 100 operators from several surrounding States.

"There's so much opportunity in this industry," he said. "So many operators drive past a chain grocery store and see machines and assume every store in the chain has been saturated. This isn't so."

"Last week the manager of a large Midwestern grocery chain said most of his stores do not have bulk vending machines."

### New Location

Bitterman is currently exploring what he feels is another untapped market in large high-rise apartment buildings. "Most of these have a recreation area and can use up to 10 machines. I suggest two 5-cent nut machines, two 5-cent ball gum machines and two 1-cent chiclet-type gum machines as a basic setup in this type of location," he said.

Other suggested installations:

- Filling stations: 10-cent cashew venders, 10-cent pistachio units and 5-cent ball gum machines.

- Hamburger places: Chiclet-type penny machines with two or three pieces per vend (six or eight pieces for 5 cents are too many to conveniently pop into the mouth).

- Hotels and motels: Nickel nut machines, 10-cent cashew machines, mixed nut units and 5-, 10- and 25-cent capsule charm units (bowling alleys prefer no gum machines because gum can become stuck to the alleys).

- Ice cream parlors: Jelly beans and Boston beans in 5-cent machines, jawbreakers at 5 cents and all types of candy.

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**60**  
**BULK-PAK**

New 60 Bulk Pak builds profits in supermarkets, drugstores, gas stations, shopping centers—any location! Operators all agree BULK PAK delivers greater profits because it vends nationally advertised merchandise—suitable for all locations. Service costs are held to a bare minimum. Just pour merchandise in machine—and take out the coins. Location tests prove Bulk Pak is a #1 Money Maker. Wire, write or phone for complete details.

**Northwestern**

2864 East Armstrong St.  
Morris, Ill.  
Phone: WHitney 2-1300



## EDITORIAL

## A Matter of Taste

America mourns the loss of the late New York Sen. Robert F. Kennedy and the Rev. Dr. Martin Luther King. It is also a fact that many persons in the U. S. and other nations around the world will purchase pictures and save mementos of the late leaders. There is, however, a point where the material objectives of purveyors of these souvenirs encroach on good taste.

An announcement on the heels of Senator Kennedy's death that a company is rushing production of Kennedy photo rings so that vendors can "get their share of extra sales in their vending machines" is crass commercialism of the lowest order, and so is a similar sales flyer for "Martin Luther King Flicker Rings."

When the sole thought of some industry leaders is to capitalize on assassinations, the industry might well be ashamed of itself.

The bulk vending industry appeals largely to the whims and fancies of children, who view the bulk trinkets as fun items. A Martin Luther King Flicker Ring is not a fun item to be traded with a friend for another charm in the "assassination series."

For years, the industry has fought to bolster its image through public relations. It's been a long, uphill battle. But the proliferation of products such as these will surely nullify every effort to date.

## New Equipment



### Selectra—Stamp Vender

The above is Model S67-3, one of four stamp venders available from Selectra, Inc. It is 22½ inches high, 19½ inches deep and 13 inches wide and weighs 49 pounds. Each Selectra cabinet has from one to three independent, slide-out Selectra units. Each unit is actually a machine in itself and will dispense from one or two rolls and up to 10 stamps simultaneously from one coin. Selectra will supply a replacement mechanism within 48 hours should service be necessary. The machine can easily be set to dispense stamps at any desired price.

## Coinmen In The News

### SAN FRANCISCO

Attending Wurlitzer service schools at Masters Music Co., Chico, Calif., the Wurlitzer Co. here, and Simpson Music, Red Bluff, Calif., were: Tex Aston, Bud Cartwright, Bob Williams, Elliot Lyman and Joan Teats, Chico Music; Walt Simpson, Ed Marshall, Simpson Music; Norm Young and Slim Kimery, T&N Music, and Bob Davis, Cascade Music Co.

Others: Richard La Bue, R&S Vending; Gary Stroh, Stroh Music; Waldemar Geiger and Bert Rainer, Federal Vending; Ed Engberg and Jerry Fyffe, San Francisco Operators; Hank Entilano, Wilson Music; Bobby Shaw, Sierra Music, and Tex Brown, J.T. Music.

The school, dealing with solid-state amplification, was conducted by Wurlitzer field service engineer Leonard Hicks.

## BARGAINS from KING'S One Stop

Psychedelic Pin-On Buttons \$12.00 M  
Rings for 1¢ Vending, 800 to bag 1.90  
Filled Capsule Mixes  
All 25¢ per bag

5¢ Economy Mix .....\$3.90  
5¢ De Luxe Mix ..... 5.00  
5¢ Ring Mix ..... 4.50  
10¢ Hippie or Swinger ..... 8.00  
10¢ Economy Mix ..... 7.00  
10¢ De Luxe w/Lighter ..... 8.00  
25¢ Jewelry Mix, 100 to bag V. 10.00

**T. J. KING & CO. INC.**  
2700 W. Lake St., Chicago, Ill. 60612  
Phone: 312/533-3302

when answering ads . . .

Say You Saw It in  
**Billboard**

**GUARANTEED USED MACHINES**

N.W. Model 49, 1¢ or 5¢ .....\$14.50  
N.W. Deluxe, 1¢ or 5¢ Comb. .... 12.00  
N.W. 10-Col. 1¢ Tab Gum Mach. 18.00  
Atlas 1¢ & 5¢ 100 Ct. Ball Gum 12.00  
Acorn 8 Lb. Globe..... 10.50

**MERCHANDISE & SUPPLIES**

**CAPSULES**  
250 PER BAG with MONEY MAKING DISPLAYS

5¢ All Rings Mix .....\$4.60  
5¢ Trick & Game Mix ..... 5.00  
5¢ Creepy Bugs ..... 5.00  
5¢ Northwestern Mix ..... 4.25  
5¢ Latest Assorted Mixes ..... 5.00  
10¢ Jewelry Mix ..... 8.00  
10¢ Lighter Mix ..... 8.00  
10¢ Big Dice Mix ..... 8.00  
10¢ Assortment Mix ..... 7.00  
10¢ Western Mix ..... 8.00  
Empty V-VI-V2 CAPSULES

Wrapped Gum—Fleers & Pal, 4M pcs. ....\$14.00  
Rain-Blo Ball Gum, 2100 per ctn. 7.25  
Rain-Blo Ball Gum, 1800 printed per carton ..... 6.65  
Rain-Blo Ball Gum, 5550 per ctn. 8.75  
Rain-Blo Ball Gum, 4300 per ctn. 8.85  
Rain-Blo Ball Gum, 3550 per ctn. 8.85  
Malfettes, 2400 per carton ..... 8.40  
15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.

Adams Gum, all flavors, 100 ct. .45  
Wrigley's Gum, all flavors, 100 ct. .45  
Beech-Nut, 100 ct. .... .45  
Hershey's Chocolate, 200 ct. .... 1.30  
Minimum order, 25 Boxes, assorted.

**CHARMS AND CAPSULES.** Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator.  
One-Third Deposit, Balance C.O.D.

**IMMEDIATE DELIVERY VICTOR PEN VENDORAMA**

Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

MEMBER NATIONAL VENDING MACHINE DISTRIBUTORS, Inc.

**NORTHWESTERN SALES & SERVICE CORP.**  
446 W. 36th St., New York N.Y. 10018  
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help your heart fund

help your heart

## TO PUSH QUARTER VENDING

# Sidney Eppy Acquires Eppy Charms

LYNBROOK, N. Y.—Sidney Eppy has become sole owner and president of Eppy Charms, Inc., the 31-year-old manufacturing firm founded by Sam, George and Sidney Eppy. While Eppy plans expansion in all price ranges of charm items, he said last week that the most promising area is in quarter vending.

The firm's manufacturing plant in Leominster, Mass., consists of 10 molding presses, three vacuum metalizing chambers and a mold shop. The plant encompasses 30,000 square feet. A warehouse and shipping facility here consists of 12,000 square feet.

While placing added emphasis on quarter vending items, Eppy said: "The penny item is still an important part of bulk vending. Too many manufacturers have run away from penny merchandise."

Eppy currently has the Swinger Ring and a combination

of the Swinger Bead and Love Link in its penny line of items. The Swinger Bead is also being used in a 5-cent capsule mix, and the firm has four other 5-cent pieces among its most promoted items.

In 10-cent vending, Eppy is promoting a Cockermaim Tatoo capsule item that is packaged three to a capsule. Auto emblems, a dangling monster Bat-Nik and a series of funny faces round out this area.

In quarter vending, Eppy is listing items such as necklaces, pot-it beads, bracelets, rubber animals, nail clippers, key chains and pearl necklaces. A combo bead with 32 pieces in a super capsule is another item Eppy is packaging for 25-cent merchandising.

Eppy said that in the next 30 days he plans a tour of distributors in several areas of the country.



SIDNEY EPPY, who recently assumed sole ownership, Eppy Charms, Inc.



VENDING MACHINE SANITATION was the subject being discussed when the above picture was taken during a convention of the Illinois Public Health Association recently. David E. Hartley, public health counsel, National Automatic Merchandising Association (left), is explaining sanitation procedures to delegates.

## New Products

### Penny King

Penny King Co. has added two new 5-cent mixes, one featuring Wallaby, do-it-yourself capsule animal, and the other a collection of puzzles and tricks. Also back in stock is the Giant Dice for 10-cent vending. The firm also has Link-It-Trinkets, the hippie-type beads, for 1-cent vending.

### Modern Coin

Flatfoot Fluggie is a new item from Modern Coin Manufacturing Co. for 10-cent capsule vending. The item is available in five colors. Modern Coin also has an entry in the hippie-bead category with its "S" shaped Hip Hippies links for making necklaces, bracelets and belts.



## Calif. Senate to Act On Cigaret Tax Bill

LOS ANGELES—The State Senate has received a bill to revise the formula for cigarette taxes to cities. The bill passed the Assembly by a vote of 68-2 last week.

The new formula will provide improved distribution, although chartered cities will lose some revenue, says Assemblyman Frank Lanterman, author of the bill.

It would provide for the allocation of the cities' share of cigarette taxes on the basis of one-half on population and one-half on taxable sales.



LOWELL W. PERRY, who has been appointed vice-president, personnel, Philip Morris, Inc. He was formerly corporate labor relations representative, Chrysler Corp.



WILLIAM S. FISHMAN (left), president of Automatic Retailers of America (ARA), Philadelphia, accepts the 32d annual Howard C. Ford award of the Sales and Marketing Executives of Philadelphia from Robert K. Scharff, chapter president. The choice of ARA for making "the most outstanding contribution in advancing the science of sales management, selling and distribution" was the first time a service company earned the honor. Previous recipients included General Motors, Eastman Kodak, General Foods, Campbell Soup, U. S. Rubber, Scott Paper, Proctor & Gamble, General Electric, Honeywell and Philco. More than 800 industry and association leaders attended the award dinner at the Warwick Hotel honoring the food service and vending management company.

## Vending News Digest

### 2,000 Attend Candy Convention

BOSTON—The National Confectioners Association has elected S. O. Maquire, president; Fine Products Co., Inc., Augusta, Ga., as board chairman. Robert L. Richards was re-elected president. Over 2,000 candy industry businessmen attended the association's recent convention here.

### More Than 60 NAMA Exhibitors Signed

PHILADELPHIA—More than 60 firms have reserved 20,000 square feet of exhibit space for the National Automatic Merchandising Association (NAMA) convention here at the Philadelphia Civic Center Sept. 14-17. NAMA trade show advisory committee chairman Ed Nieman has predicted all space will be sold out soon.

### Expect 8,000 at NAMA Show

CHICAGO—Over 8,000 operator and vending industry business people are expected at the National Automatic Merchandising Association (NAMA) convention and trade show in Philadelphia Sept. 14-17. More than 160 exhibitors are expected. This will be the first time since 1957 that the annual show has been held in the East. The Philadelphia Civic Center offers 60,000 square feet of exhibit area and facilities for all NAMA business meetings.

### Dolly Madison to Add Vending Firm

LOUISVILLE—Dolly Madison Industries, Inc., is reported to be acquiring eight companies, including U. S. Automatic Sales, Inc., Avenel, N. J., manufacturer of milk and ice cream vending machines.

### NAMA 1968 Directory Released

CHICAGO—The National Automatic Merchandising Association (NAMA) is now making available its 1968 directory of members. The 92-page directory lists more than 2,000 firms and is available for nonmembers at \$25 per copy.

### Canteen Earnings Up 32 Per Cent

CHICAGO—Canteen Corp. earnings increased 32 per cent for the second fiscal quarter ended March 16, 1968, as compared with figures for the same period in 1967. The sales gain was 7.5 per cent. Second quarter sales amounted to \$74,178,000 as against \$69,021,000 last year. Earnings were equal to 27 cents a share as compared with 20 cents a share the year before. Earnings for the period were \$1,865,000 compared with \$1,410,000 in 1967.

### Government to Aid Canadian Vendors

OTTAWA—Canada finance minister Edgar J. Benson said the Canadian government has recognized the "financial burden" of operators forced to change coin mechanisms for the country's new all-nickel coinage and will compensate vendors. The Canadian Automatic Merchandising Association estimates it will cost \$32 million to convert Canada's 500,000 machines. The government will pay part of the cost of new mechanisms, Benson said.

### Cigaret Firms Continue Diversifying

NEW YORK—American Tobacco Co. is reported to be expanding its nontobacco business through acquisition of Duffy-Mott

**NORTHWESTERN**  
model 60  
BULK-PAK

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEET'S DUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

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Get and hold the best locations with  
**Victor's Selectorama®**  
Console  
6 DIFFERENT STYLES

Save 50% to 75% servicing time. Unlock front door to fill & collect.

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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**

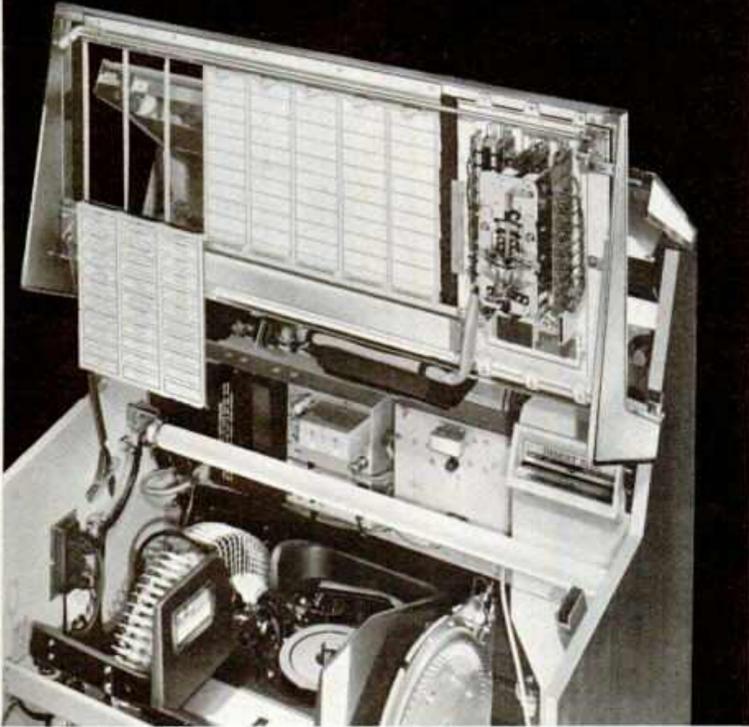
With six different combinations to select from to fit any of your locations. Will vend a variety of merchandise and coin combinations—1c, 5c, 10c, 25c.

Front door operation saves 50% to 75% service time. Bigger display, more profits. See your distributor for information and delivery date.

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5701-13 West Grand Ave.  
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**SUPER 77** in console holds 175-V2 capsules

# TOP BONANZA!



We've put everything  
**UP TOP**

on the new Rock-Ola  
Ultra Phonograph...for  
**ALL-OUT ACCESSIBILITY!**

Flip up the program dome and you'll see why the new 160-selection Rock-Ola Ultra makes sure the lion's share of those coins goes for profit...

### "EASY VIEW" PROGRAMMING

Everything up-top. No stooping, squinting, reaching. Hinged program holders flip down for fast title changes. Magazine has clearly visible record indicator numbers on top for faster loading. Easier for players, too—all controls grouped together, up-top, in one location.

### FLIP-TOP SERVICING

Selection panel at eye level. Album price changes made with electrical clips so they can't be accidentally changed. Up-top credit unit and free-play buttons.

### NEW PROMISE OF PROFITS

New, lighted animation, brilliant colors and sleek aluminum trim to keep the "action" going. New top-design ends spillage. Dollar bill acceptor, automatic tamper-proof coin counter and single cash box for coins and bills.

The new 160-play Ultra Model 437 plus its 100-play version, the new Centura Model 436...and the modestly priced, compact 100-play Princess Deluxe Model 435... make ROCK-OLA the only manufacturer that covers all locations, large or small, for maximum take.



ULTRA  
Model 437  
160 play

Look to

# ROCK-OLA

All-out, all the way, for profits!

Rock-Ola Manufacturing Corp., 800 North Kedzie Avenue, Chicago, Illinois 60651

# JUKEBOX RECORD REPORT

For the week ending June 22, 1968

## METRO MARKETS

Most played singles on jukeboxes in the 25 largest U. S. metropolitan markets, based on playmeter readings.

Last This Week	This Week	Weeks on Chart	Title	Label	Weeks on Chart	Last This Week	This Week
1	1	5	Mrs. Robinson, Simon & Garfunkel	Columbia 44511	6	6	A Man Without Love, Engelbert Humperdinck
—	2	—	This Guy's in Love With You, Herb Alpert	A&M 929	7	7	Stoned Soul Picnic, 5th Dimension
10	3	3	Yummy, Yummy, Yummy, Ohio Express	Buddah 38	8	8	May I Take a Giant Step, 1910 Fruitgum
2	4	10	Honey, Bobby Goldsboro	United Artists 50283	9	9	Folsom Prison Blues, Johnny Cash
—	5	—	Master Jack, Four Jacks & a Jill	RCA Victor 47-9473	10	10	The Good, the Bad, the Ugly, Hugo Montenegro & His Ork & Chorus

Most promising new record: D. W. Washburn Monkees, Colgems 66-1023

## 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

Last This Week	This Week	Weeks on Chart	Title	Label
3	1	2	This Guy's in Love With You, Herb Alpert	A&M 929
—	2	7	Honey, Bobby Goldsboro	United Artists 50283
—	3	—	A Man Without Love, Engelbert Humperdinck	Parrot 40027
—	4	—	She's a Heartbreaker, Gene Pitney	Muscor 1306
1	5	2	Here Comes the Judge, Shorty Long	Soul 35044

### MOUNTAIN

Last This Week	This Week	Weeks on Chart	Title	Label
1	1	2	Mrs. Robinson, Simon & Garfunkel	Columbia 44511
—	2	—	This Guy's in Love With You, Herb Alpert	A&M 929
—	3	—	Turn Around, Look at Me, Vagues	Reprise 0686
2	4	2	Yummy, Yummy, Yummy, Ohio Express	Buddah 38
—	5	—	The Look of Love, Sergio Mendes & Brasil '66	A&M 924

Most promising new record: Kansas City, Brenda Lee, Decca 32330

### CENTRAL

Last This Week	This Week	Weeks on Chart	Title	Label
—	1	—	This Guy's in Love With You, Herb Alpert	A&M 929
—	2	—	Mony, Mony, Tommy James & Shondells	Roulette 7008
2	3	4	Yummy, Yummy, Yummy, Ohio Express	Buddah 38
1	4	9	Mrs. Robinson, Simon & Garfunkel	Columbia 44511
—	5	—	Tighten Up, Archie Bell & the Drells	Atlantic 2478

Most promising new record: Understanding, Ray Charles, ABC 11090

### SOUTH

Last This Week	This Week	Weeks on Chart	Title	Label
—	1	—	Licking Stick, James Brown & the Famous Flames	King 6166
5	2	2	Mrs. Robinson, Simon & Garfunkel	Columbia 44511
—	3	—	Tighten Up, Archie Bell & the Drells	Atlantic 2478
—	4	—	(You Keep Me) Hanging On, Joe Simon	Sound Stage 7 2608
—	5	—	Oh Baby Mine, O. V. Wright	Back Beat 591

Most promising new record: It Should Have Been Me, Gladys Knight & the Pips, Soul 35045

### SOUTHEAST

Last This Week	This Week	Weeks on Chart	Title	Label
5	1	2	Mrs. Robinson, Simon & Garfunkel	Columbia 44511
1	2	2	Honey, Bobby Goldsboro	United Artists 50283
—	3	—	Tighten Up, Archie Bell & the Drells	Atlantic 2478
3	4	2	Yummy, Yummy, Yummy, Ohio Express	Buddah 38
—	5	—	Master Jack, Four Jacks & a Jill	RCA Victor 47-9473

Most promising new record: Let Yourself Go, Elvis Presley, RCA Victor 47-9547

### NORTHEAST

Last This Week	This Week	Weeks on Chart	Title	Label
1	1	2	Honey, Bobby Goldsboro	United Artists 50283
—	2	3	Beautiful Morning, Rascals	Atlantic 2493
—	3	—	A Man Without Love, Engelbert Humperdinck	Parrot 40027
—	4	—	Cab Driver, Mills Brothers	Dot 17041
—	5	—	Mony, Mony, Tommy James & Shondells	Roulette 7008

Most promising new record: Valley of the Dolls, King Curtis & His Kingpins, Atco 6582

# All-Tech Expansion Marks Leisure-Time Product Success

HIALEAH, Fla. — All-Tech Manufacturing, the leisure-time product division of All-Tech Industries, "is enjoying tremendous success and we're looking forward to a substantial increase in sales in the coming year."

This bright picture was presented by vice-president Aaron Goldsmith, who heads the leisure-time product division. Goldsmith explained All-Tech's structure:



JUSTIN GOLDSMITH, president.

"All-Tech is a publicly held company, incorporated since 1953. We began with the manufacturing of coin-operated kiddie rides and introduced billiard tables in 1963.

"During the past year, All-Tech has acquired six companies, which are completely separate from this operation. Justin Goldsmith, my father, is now president of this conglomerate—All-Tech Industries. He has divorced himself from the original All-Tech manufacturing operations."

With six recently acquired companies are Republic Metals Co. and Lead Fabricators, Inc., Brooklyn; Alsop Engineering Corp., Republic Seitz Filter Corp. and F. R. Hormann Co., Milldale, Conn., and Edward L. Sibley Manufacturing Co., Bennington, Vt. These companies are engaged in the production of nonferrous alloys, industrial filtration systems, precision components and hardware.

"All-Tech Industries employs more than 400 persons, and the leisure-time product division, which I am now in charge of, employs about 200," said Goldsmith. "Here in Hialeah, we have eight buildings which cover approximately 106,000 square feet. We're negotiating for another warehouse which would

By RON SCHLACHTER

provide 130,000 square feet.

"Last year, we shipped 3.8 million leisure-time products, and we're hoping to increase this number in 1968. We're shipping presently at a higher rate than last year. We manufacture the complete item. All of our products are manufactured from start to finish in our facilities."

### Pool Tables

More than 75 per cent of All-Tech's total sales for 1967 were in pool tables. Goldsmith explained: "We manufacture coin-operated tables, home tables and professional tables, in addition to coin-operated kiddie rides and other products such as hand-grip machines.

"Our newest coin-operated table is the Diplomat. What's unique about it is that it can be recovered on location without taking the slate out. The Diplomat has been on the market four months.

"Another new product is the Gold Crest, a coin-operated fibreglas table. We are the only manufacturer that makes fibreglas tables. The unique feature is that it never grows old. It can be out for years and never wear out—just put on a new cloth.

### Outdoor Table

"Presently we're developing  
(Continued on page 60)



ALL-TECH'S NEW DIPLOMAT can be re-covered on location without removing the slate. The cloth is laid down, feather strips are inserted on four sides and adhesive is applied on pockets only. No staples are involved. The Diplomat is available in wood-grained mica or white or black Fibreglas in all sizes.



ROBERT DESCHAMP, executive vice-president.



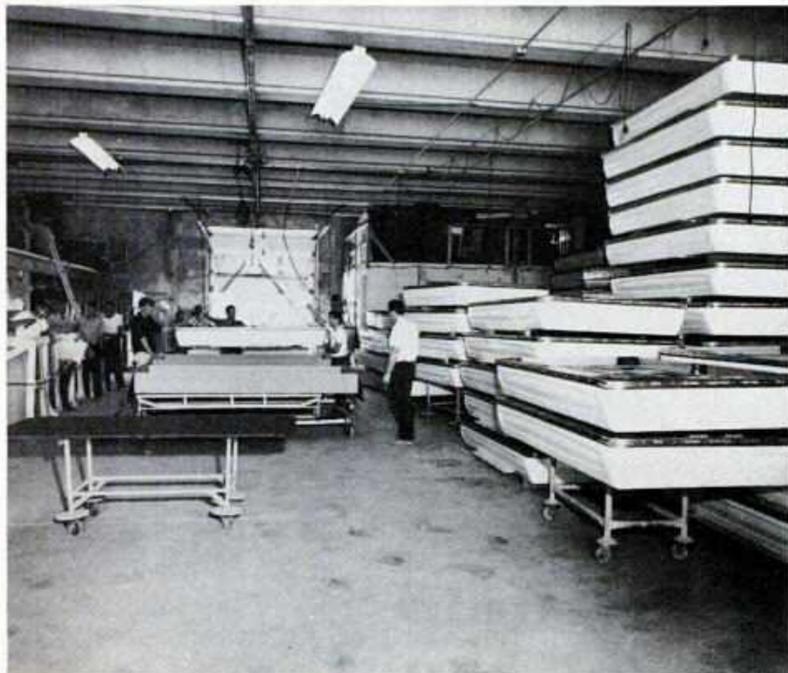
AARON GOLDSMITH, vice-president.



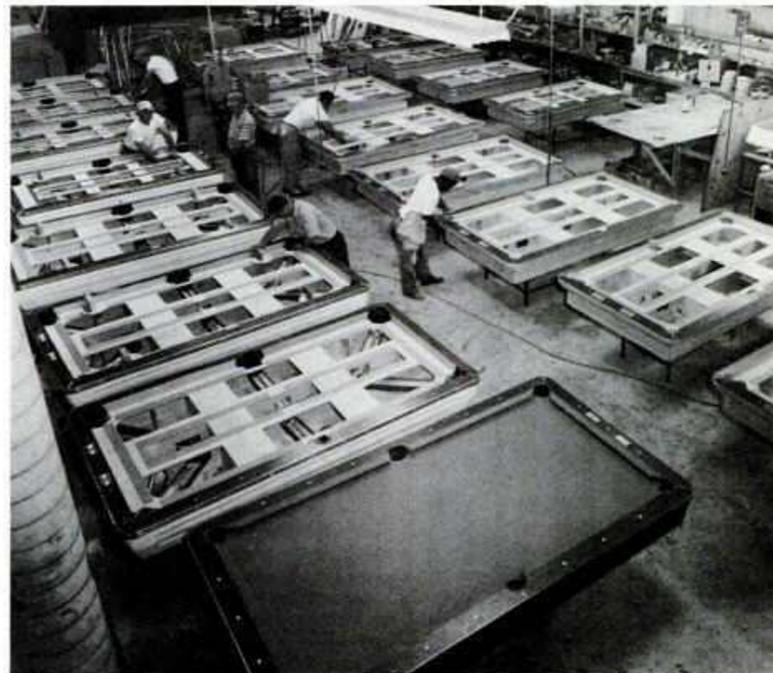
ALL TECH's Grip Test machine, one of many leisure-time products the Florida company is marketing. The unit features a multi-color dial and two bells set to ring at low and high stages. It is a nickel game.



ALL-TECH'S woodworking and cabinet manufacturing plant.



ALL-TECH MANUFACTURING's facilities are illustrated in the above photographs of the cabinet assembly plant. The firm has eight buildings covering approximately 106,000 square feet and is in the process



of acquiring another warehouse which would provide 130,000 square feet.

## Cinebox Converted To PEEP SHOWS



Be the First In Your Territory With the **HOTTEST** Money-Maker Ever

Exclusive Rowe AMI Distributor  
Ea. Pa. - S. Jersey - Del. - Md. - D.C.

**DAVID ROSEN inc**

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## All Machines Ready for Location

Rock-Ola 1468	\$ 95.
AMIG 120	75.
AMIG 200	95.
AMIH 120	110.
AMI Continental 2-100	165.
AMI JAL	265.
CC Champion Rifle	150.
Harvard Metal Typer	195.
AMI 100 & 200 Sel. Wall Boxes	15. ea.
Seeburg 200 Selection Wall Boxes	20.
Like New AMI Phono-View	395.
National/Candy with Gun	225.
50-50 2 Player	215.
Texas Ranger	325.
Bally Fun Cruise	165.
Bally Beauty Queens	185.

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**Proven Profit Maker!**



CHICAGO COIN'S  
**CARNIVAL**  
RIFLE GALLERY  
with  
SYNCHRONIZED  
SOUND—  
GUN FLASH—  
GUN RECOIL!

Oscillating Spinning Targets

Mfrs.  
of  
PROVEN  
PROFIT MAKERS  
Since  
1931

CHICAGO COIN MACHINE DIV.  
**CHICAGO DYNAMIC INDUSTRIES, INC.**  
1725 W. DIVERSEY BLVD., CHICAGO, ILLINOIS 60614

**Vending News Digest**

• *Continued from page 57*

Co., a New York food processor. A bid to purchase all outstanding shares of Duffy-Mott expires June 28. Nontobacco business now accounts for 23 per cent of American Tobacco's total sales. The firm owns Sunshine Biscuits, Inc. The percentages of nontobacco business by other major cigaret firms: R. J. Reynolds Tobacco Co., 12 per cent; Liggett & Myers, Inc., 25 per cent; Philip Morris, Inc., 18 per cent; Lorillard Corp., 5 per cent.

**Much Interest in Strickman Filter**

NEW YORK—The much-discussed cigaret filter invented by Robert Strickman is now in use by two Canadian manufacturers, and a U. S. firm, Hooker Chemical Co., has been licensed to produce the chemical material used in the device. Rothman's of Pall Mall Canada, Ltd., and Imperial Tobacco Co. are the only cigaret makers currently authorized to use the filter. American cigaret makers are said to be studying carefully the sales success of the Canadian brands using the device.

**Northwest Vendors Set Meeting**

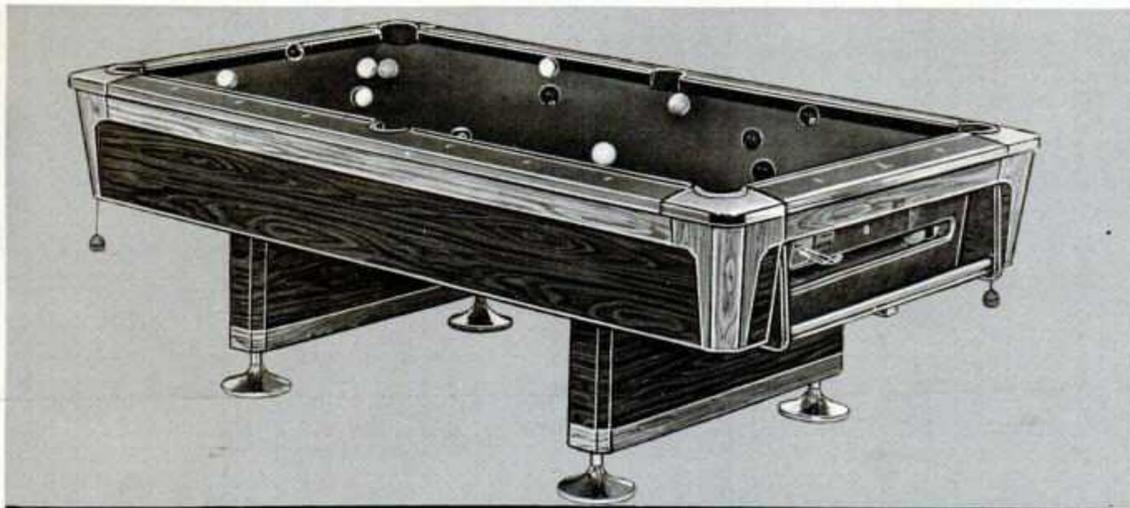
CHELAN, Wash.—The Northwest Automatic Retailers Council is scheduled to hold its annual meeting here June 21-23 at Campbell's Resort Motel. Committee meetings, election of officers and social activities are among items on the agenda.

**All Billboard Articles  
Are Available as Reprints**

**Operators everywhere report:**

**Fischer Tables**

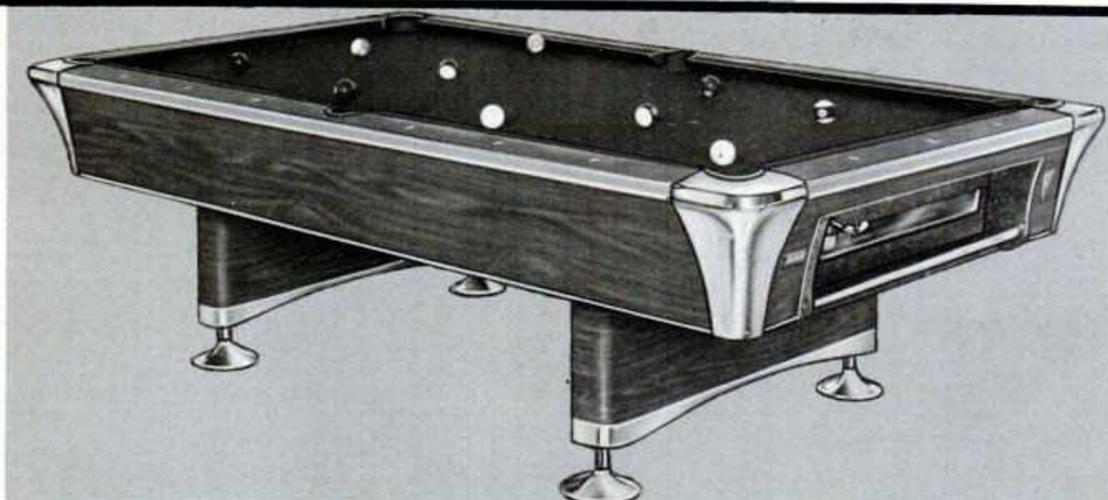
**Make ordinary locations look good!  
Make good locations look fantastic!**



**THE REGENT SERIES**

- Model 101-D 101" x 57"
- Model 91-D 91" x 52"
- Model 86-D 84" x 48"

Compact companion to Empress line. Long-lived beauty of Walnut-look vinyl, high-lighted by chrome plated cast pocket fittings.



**THE EMPRESS SERIES**

- Model 105-D 105" x 59"
- Model 92-D 91" x 52"

Available in: Walnut-grained finish. Luxuriously styled and precision crafted throughout to please even the most serious players. Durability—designed to provide many extra years of use.

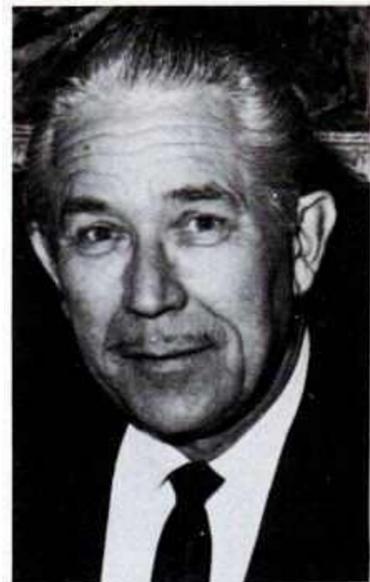
That's because Fischer tables have what it takes—solid quality throughout, advanced features and service problems a thing of the past. So to get the most out of your locations, take a tip from the boys who know—check FISCHER!



18 YEARS  
OF PROVEN  
SUPERIORITY



*Fischer* See your Distributor or write for further information and prices.  
MANUFACTURING CO., INC., TIPTON, MO. 65081



A. J. (BART) BARTHOLOMEW. He was host to a recent service school at Wurlitzer's San Francisco sales offices, 154 S. Van Ness Avenue. Leonard Hicks conducted the classes. Some of the service personnel attending were Stan Van and Stan Cantelli, A-1 Music, Oakland, Calif.; J. S. Stevenson, Stevenson Enterprises, Oakland; Ronald Clark, Stan Tessler Music; Oakland, and Jim Dawes. From San Francisco, Stu Brickley, Bob Shamback and Steve Stephenson, Wurlitzer Co.; Jerry Pyffe and Ed Engberg, Earl Jackson, H. F. Thompson and D. E. Watts. Also attending, Dale and Ernie Andrus, Hawthorne, Nev.; D. L. Grath, Herbert and John Haymen, Hayward, Calif., and Joe James and Kenneth James, James Music, Merced, Calif.

**Coming Events**

- June 21-23—Northwest Automatic Retailers Council, annual meeting, Campbell's Resort Motel, Chelan, Wash.
- June 22-23—Kansas Amusement and Music Association, Lawrence.
- July 26-27—Montana Coin Machine Operators Association, board and election meeting, site to be announced, Helena.
- Aug. 25-26—South Dakota Music & Vending Association, regular meeting, site to be announced, Aberdeen.
- Sept. 13-15—Illinois Coin Machine Operators Association, annual meeting, Leland Hotel, Springfield.
- Sept. 14-17—National Automatic Merchandising Association, annual convention and trade show, Convention Hall, Philadelphia.
- Sept. 15-16—National Vendors Association, board meeting, Franklin Motor Hotel, Philadelphia.
- Oct. 11-13—Music Operators of America, 18th annual convention and trade show, Sherman House Hotel, Chicago.
- Nov. 20-22—Music Operators of Virginia, annual convention, Hotel Roanoke, Roanoke.

**All-Tech Marks  
Leisure-Time  
Product Success**

• *Continued from page 59*

an outdoor table. This will be made of fiberglass, reinforced with steel. It will be made to withstand all types of weather. "As for other types of products, our arm wrestling machine is a new addition to our hand-grip machine. Both are made exactly the same and are made to sell to operators. They are economical and require little service." All-Tech has its own engineering department which is constantly researching products.

# TOP LP'S

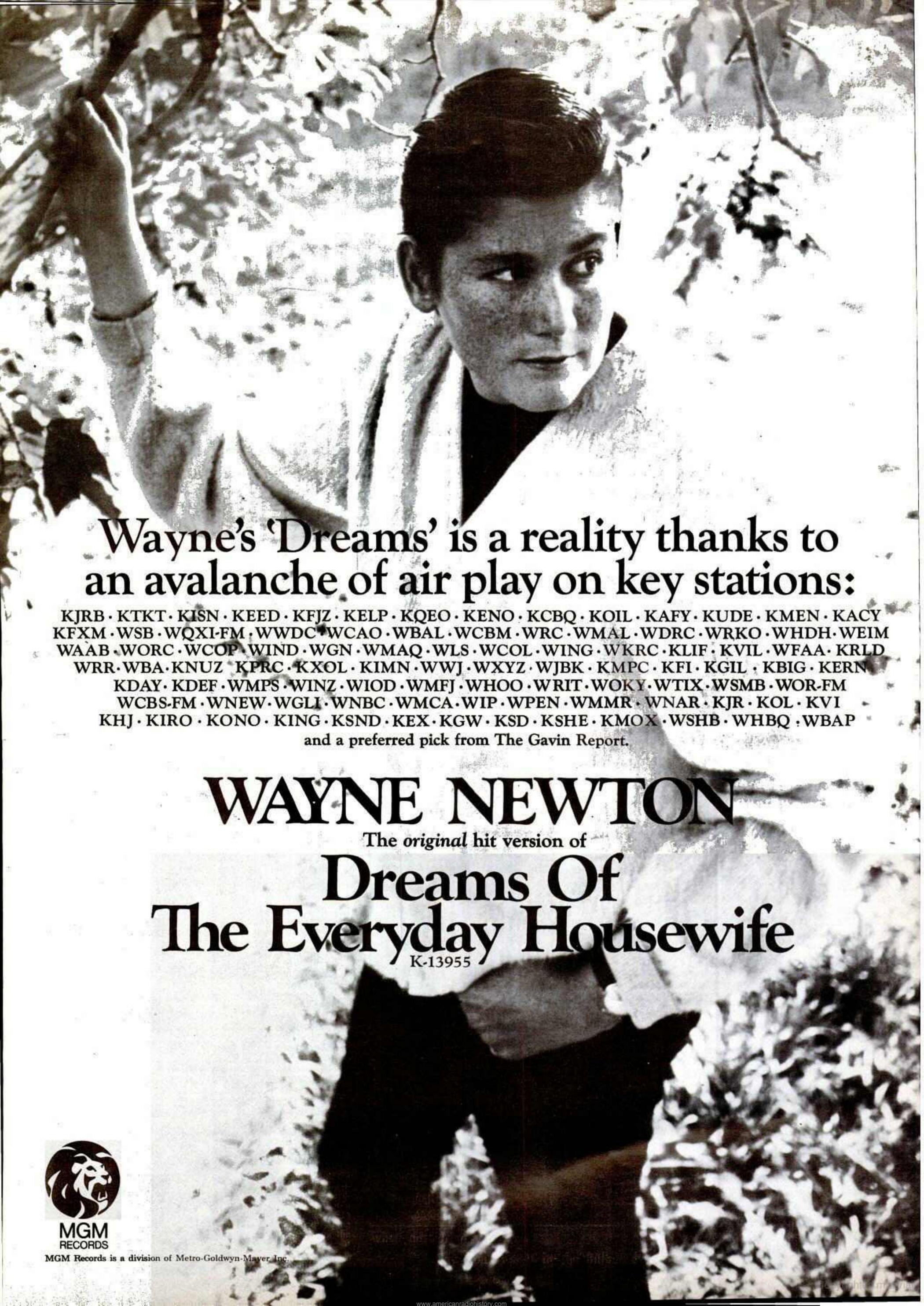
FOR WEEK ENDING JUNE 22, 1968

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
15	1	1			<b>SOUNDTRACK</b> —The Graduate Columbia (No Mono); OS 3180 (S)			NA	
9	2	2			<b>SIMON &amp; GARFUNKEL</b> —Bookends Columbia (No Mono); KCS 9529 (S)			NA	
7	3	3			<b>HERB ALPERT &amp; THE TIJUANA BRASS</b> —The Beat of the Brass A&M (No Mono); SP 4146 (S)				
7	4	4			<b>MONKEES</b> —The Birds, the Bees & the Monkees Colgems COM 109 (M); COS 109 (S)		NA	NA	NA
10	5	5			<b>BOBBY GOLDSBORO</b> —Honey United Artists UAL 3642 (M); UAS 6642 (S)			NA	
16	7	6			<b>SERGIO MENDES &amp; BRASIL '66</b> —Look Around A&M (No Mono); SP 4137 (S)				
44	9	7			<b>JIMI HENDRIX EXPERIENCE</b> —Are You Experienced Reprise (No Mono); RS 6261 (S)				
85	6	8			<b>SIMON &amp; GARFUNKEL</b> —Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)			NA	
29	11	9			<b>CREAM</b> —Disraeli Gears Atco 33-232 (M); SD 33-232 (S)				
19	10	10			<b>HUGO MONTENEGRO</b> —Music From "A Fistful of Dollars," "For a Few Dollars More," "The Good, the Bad & the Ugly" RCA Victor LPM 3927 (M); LSP 3927 (S)		NA	NA	
20	12	11			<b>SOUNDTRACK</b> —The Good, the Bad & the Ugly United Artists UAL 4172 (M); UAS 5172 (S)		NA		
18	8	12			<b>ARETHA FRANKLIN</b> —Lady Soul Atlantic 8176 (M); SD 8176 (S)				
11	14	13			<b>LETTERMEN</b> —Goin' Out of My Head Capitol (No Mono); ST 2865 (S)	NA		NA	NA
12	16	14			<b>BILL COSBY</b> —To Russell, My Brother, Whom I Slept With Warner Bros.-Seven Arts (No Mono); WS 1734 (S)				
28	15	15			<b>PAUL MAURIAT &amp; HIS ORK</b> —Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)				
★	6	19			<b>RICHARD HARRIS</b> —A Tramp Shining Dunhill (No Mono); DS 50032 (S)				
11	13	17			<b>NANCY SINATRA/LEE HAZLEWOOD</b> —Nancy & Lee Reprise (No Mono); RS 6273 (S)				
9	18	18			<b>DIANA ROSS &amp; THE SUPREMES</b> —Reflections Motown (No Mono); 665 (S)	NA	NA		
12	21	19			<b>SOUNDTRACK</b> —Bonnie & Clyde Warner Bros.-Seven Arts (No Mono); WS 1742 (S)				
16	24	20			<b>DIONNE WARWICK</b> —Valley of the Dolls Scepter (No Mono); SPS 568 (S)				
18	17	21			<b>ED AMES</b> —Sings "Who Will Answer" and Other Songs of Our Times RCA Victor LPM 3961 (M); LSP 3961 (S)		NA	NA	
26	22	22			<b>GLEN CAMPBELL</b> —By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)			NA	
★	8	32			<b>TINY TIM</b> —God Bless Reprise (No Mono); RS 6292 (S)				
12	28	24			<b>IRISH ROVERS</b> —Unicorn Decca DL 4951 (M); DL 74951 (S)				
39	25	25			<b>DIANA ROSS &amp; THE SUPREMES</b> —Greatest Hits Motown (No Mono); MS 2-663 (S)				
11	29	26			<b>JOHNNY MATHIS</b> —Love Is Blue Columbia (No Mono); CS 9637 (S)			NA	
69	27	27			<b>SIMON &amp; GARFUNKEL</b> —Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)			NA	
8	20	28			<b>MOBY GRAPE</b> —Wow Columbia (No Mono); CXS 3 (S)			NA	NA
★	11	36			<b>CLAUDINE LONGET</b> —Love Is Blue A&M (No Mono); SP 4142 (S)				
66	35	30			<b>DOORS</b> Elektra (No Mono); EKS 74007 (S)				
119	31	31			<b>SOUNDTRACK</b> —Dr. Zhivago MGM (No Mono); 15E-65T (S)				
27	30	32			<b>BEATLES</b> —Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)			NA	
14	33	33			<b>OTIS REDDING</b> —The Dock of the Bay Volt 419 (M); S 419 (S)				
53	38	34			<b>BEATLES</b> —Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)			NA	
17	37	35			<b>IMPRESSIONS</b> —We're a Winner ABC (No Mono); ABCS 635 (S)				
17	44	36			<b>RASCALS</b> —Once Upon a Dream Atlantic 8169 (M); SD 8169 (S)				
22	34	37			<b>BOB DYLAN</b> —John Wesley Harding Columbia CL 2804 (M); CS 9604 (S)			NA	
19	39	38			<b>RAY CONNIF &amp; THE SINGERS</b> —It Must Be Him Columbia CL 2795 (M); CS 9595 (S)			NA	
5	42	39			<b>TEMPTATIONS</b> —Wish It Would Rain Gordy (No Mono); 7072 (S)	NA	NA		
5	43	40			<b>MAMAS &amp; PAPAS</b> —Papas & Mamas Dunhill (No Mono); DS 50031 (S)				
8	23	41			<b>ASSOCIATION</b> —Birthday Warner Bros.-Seven Arts (No Mono); WS 1733 (S)				NA

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
★	6	81	42		<b>GARY PUCKETT &amp; THE UNION GAP</b> —Young Girl Columbia (No Mono); CS 9664 (S)				NA	NA
25	45	43			<b>JUDY COLLINS</b> —Wild Flowers Elektra (No Mono); EKS 74012 (S)					
32	49	44			<b>DIONNE WARWICK</b> —Golden Hits, Part 1 Scepter SRM 565 (M); SPS 565 (S)					
39	51	45			<b>FOUR TOPS</b> —Greatest Hits Motown (No Mono); MS 662 (S)					
20	48	46			<b>JIMI HENDRIX EXPERIENCE</b> —Axis: Bold as Love Reprise (No Mono); RS 6281 (S)					
9	47	47			<b>STEVIE WONDER</b> —Greatest Hits Tamla (No Mono); 282 (S)		NA	NA		
18	50	48			<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> —Greatest Hits, Vol. 2 Tamla (No Mono); TS 280 (S)					
31	46	49			<b>LETTERMEN</b> —"And Live" Capitol T 2758 (M); ST 2758 (S)			NA	NA	NA
12	26	50			<b>GLEN CAMPBELL</b> —Hey Little One Capitol (No Mono); ST 2878 (S)			NA	NA	
11	52	51			<b>RAY CHARLES</b> —A Portrait of Ray ABC (No Mono); ABCS 625 (S)					
33	63	52			<b>SOUNDTRACK</b> —Camelot Warner Bros.-Seven Arts (No Mono); BS 1712 (S)					
16	57	53			<b>RAMSEY LEWIS</b> —Up Pops Cadet LP 799 (M); LPS 799 (S)					
10	41	54			<b>ELECTRIC FLAG</b> —A Long Time Comin' Columbia (No Mono); CS 9597 (S)				NA	NA
171	54	55			<b>SOUNDTRACK</b> —The Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)			NA	NA	
15	40	56			<b>THE MILLS BROTHERS</b> —Fortuity Dot (No Mono); DLP 25809 (S)					
★	4	84			<b>DEAN MARTIN</b> —Greatest Hits, Vol. 1 Reprise (No Mono); RS 6301 (S)					NA
10	59	58			<b>AL MARTINO</b> —Love Is Blue Capitol (No Mono); ST 2908 (S)				NA	NA
17	55	59			<b>ELVIS PRESLEY</b> —Elvis' Golden Records, Vol. 4 RCA Victor LPM 3921 (M); LSP 3921 (S)			NA	NA	NA
★	8	71			<b>WES MONTGOMERY</b> —Down Here on the Ground A&M (No Mono); LP 3006 (S)					
30	58	61			<b>OTIS REDDING</b> —History of Volt 418 (M); S 418 (S)					
19	60	62			<b>UNION GAP FEATURING GARY PUCKETT</b> —Woman, Woman Columbia CL 2812 (M); CS 9612 (S)				NA	
21	64	63			<b>SOUNDTRACK</b> —Walt Disney Presents the Story & Songs of the Jungle Book Disneyland 3948 (M); ST 3948 (S)			NA	NA	
41	65	64			<b>VANILLA FUDGE</b> Atco 33-224 (M); SD 33-224 (S)					
11	53	65			<b>BLOOD, SWEAT &amp; TEARS</b> —Child Is Father to the Man Columbia (No Mono); CS 9619 (S)				NA	NA
16	61	66			<b>BLUE CHEER</b> —Vincebus Eruptum Philips PHM 200-264 (M); PHS 600-264 (S)					
16	73	67			<b>GLEN CAMPBELL</b> —Gentle on My Mind Capitol (No Mono); ST 2809 (S)			NA	NA	NA
★	9	79			<b>BOX TOPS</b> —Cry Like a Baby Bell (No Mono); 6017 (S)					
18	56	69			<b>ULTIMATE SPINACH</b> MGM (No Mono); SE 4518 (S)					
14	72	70			<b>VIKKI CARR</b> —Vikki Liberty (No Mono); LST 7548 (S)			NA	NA	NA
32	67	71			<b>ARLO GUTHRIE</b> —Alice's Restaurant Reprise (No Mono); RS 6267 (S)					
15	66	72			<b>MOTHERS OF INVENTION</b> —We're Only in It for the Money Verve (No Mono); V6-5045 (S)					
11	78	73			<b>EDDIE HARRIS</b> —Electrifying Atlantic 1495 (M); SD 1495 (S)					
9	77	74			<b>SPANKY &amp; OUR GANG</b> —Like to Get to Know You Mercury (No Mono); SR 61161 (S)					
80	75	75			<b>TEMPTATIONS</b> —Greatest Hits Gordy (No Mono); 919 (S)					
27	76	76			<b>HERB ALPERT &amp; THE TIJUANA BRASS</b> —Ninth A&M (No Mono); SP 4134 (S)					
21	80	77			<b>SOUNDTRACK</b> —Valley of the Dolls 20th Century-Fox (No Mono); S 4196 (S)					
26	69	78			<b>LALO SCHIFRIN</b> —Music From Mission Impossible Dot (No Mono); DLP 25831 (S)					
12	82	79			<b>ERIC BURDON &amp; THE ANIMALS</b> —The Twain Shall Meet MGM (No Mono); SE 4537 (S)					
19	62	80			<b>CHAMBERS BROTHERS</b> —The Time Has Come Columbia CL 2722 (M); CS 9522 (S)				NA	
38	87	81			<b>WES MONTGOMERY</b> —A Day in the Life A&M (No Mono); SP 3001 (S)					
17	74	82			<b>MANTOVANI &amp; HIS ORK</b> —Mantovani Touch London LL 3526 (M); PS 526 (S)					
54	83	83			<b>ENGELBERT HUMPERDINCK</b> —Release Me Parrot PA 61012 (M); PAS 71012 (S)					
★	4	106			<b>RAY CONNIF &amp; THE SINGERS</b> —Honey Columbia (No Mono); CS 9661 (S)					NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Continued on Page 63



**Wayne's 'Dreams' is a reality thanks to  
an avalanche of air play on key stations:**

KJRB · KTKT · KISN · KEED · KFJZ · KELP · KQEO · KENO · KCBQ · KOIL · KAFY · KUDE · KMEN · KACY  
KFXM · WSB · WQXI-FM · WWDC · WCAO · WBAL · WCBM · WRC · WMAL · WDRC · WRKO · WHDH · WEIM  
WAAB · WORC · WCOP · WIND · WGN · WMAQ · WLS · WCOL · WING · WKRC · KLIF · KVIL · WFAA · KRLD  
WRR · WBA · KNUZ · KPRC · KXOL · KIMN · WWJ · WXYZ · WJBK · KMPC · KFI · KGIL · KBIG · KERN  
KDAY · KDEF · WMPS · WINZ · WIOD · WMFJ · WHOO · WRIT · WOKY · WTIK · WSMB · WOR-FM  
WCBS-FM · WNEW · WGLI · WNBC · WMCA · WIP · WPEN · WMMR · WNAR · KJR · KOL · KVI  
KHJ · KIRO · KONO · KING · KSND · KEX · KGW · KSD · KSHE · KMOX · WSHB · WHBQ · WBAP  
and a preferred pick from The Gavin Report.

**WAYNE NEWTON**

*The original hit version of*

**Dreams Of  
The Everyday Housewife**  
K-13955



**MGM  
RECORDS**

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

# TOP LP'S

CONTINUED FROM PAGE 61

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
★	8	104	85	ANDY WILLIAMS—Honey Columbia (No Mono); CS 9662 (S)	NA	NA	NA	NA
	27	86	86	ENGELBERT HUMPERDINCK—The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)				NA
	4	92	87	NANCY WILSON—Easy Capitol (No Mono); ST 2909 (S)			NA	NA
	14	88	88	IRON BUTTERFLY—Heavy Atco LP 33-227 (M); SD 33-227 (S)				
	9	101	89	TRAFFIC—Mr. Fantasy United Artists UAL 3651 (M); UAS 6651 (S)	NA	NA	NA	
	66	90	90	ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS—The Sea Warner Bros.-Seven Arts (No Mono); WS 1670 (S)				
★	5	103	91	DELLS—There Is Cadet (No Mono); LP 804 (S)				NA
	37	93	92	SOUNDTRACK—Dr. Dolittle 20th Century-Fox (No Mono); DTCS 5101 (S)				
	33	94	93	MAMAS & PAPAS—Farewell to the First Golden Era Dunhill (No Mono); DS 50025 (S)				
★	2	160	94	JOHNNY CASH—At Folsom Prison Columbia (No Mono); CS 9639 (S)	NA	NA	NA	NA
	34	99	95	DOORS—Strange Days Elektra (No Mono); EKS 74014 (S)				
	17	97	96	VANILLA FUDGE—The Beat Goes On Atco 33-237 (M); SD 33-237 (S)				
	59	98	97	CREAM—Fresh Atco 33-206 (M); SD 33-206 (S)				
	27	95	98	TEMPTATIONS—In a Mellow Mood Gordy (No Mono); 924 (S)				
	18	96	99	CANNED HEAT—Boogie With the Liberty (No Mono); LST 7541 (S)	NA	NA	NA	NA
	3	105	100	DELPHONICS—La, La Means I Love You Philly Groove (No Mono); LP 1150 (S)				
	59	100	101	ANDY WILLIAMS—Born Free Columbia CL 2680 (M); CS 9480 (S)				NA
	59	108	102	BILL COSBY—Revenge Warner Bros.-Seven Arts (No Mono); WS 1691 (S)				
★	2	158	103	EDDY ARNOLD—The Romantic World of RCA Victor LPM 4009 (M); LSP 4009 (S)	NA	NA	NA	NA
★	3	152	104	HUGH MASEKELA—Promise of a Future Uni (No Mono); 73028 (S)				NA
	16	102	105	BEACON STREET UNION—Eyes of the MGM (No Mono); SE 4517 (S)				
	16	91	106	STEPPENWOLF Dunhill (No Mono); DS 50029 (S)				
	10	68	107	TOM RUSH—Circle Game Elektra (No Mono); EKS 74018 (S)				
	141	119	108	HERB ALPERT & THE TIJUANA BRASS—Going Places A&M (No Mono); SP 4112 (S)				
	6	110	109	TROGGS—Love Is All Around Fontana (No Mono); SRF 67576 (S)				NA
	31	109	110	MONKEES—Pisces, Aquarius, Capricorn & Jones, Ltd. Colgems COM 104 (M); COS 104 (S)	NA	NA	NA	NA
	8	70	111	REV. MARTIN LUTHER KING, JR.—I Have a Dream 20th Century-Fox (No Mono); TES 3201 (S)	NA	NA	NA	NA
	16	107	112	LOU RAWLS—Feelin' Good Capitol T 2864 (M); ST 2864 (S)	NA	NA	NA	NA
	69	116	113	ED AMES—My Cup Runneth Over RCA Victor LPM 3774 (M); LSP 3774 (S)				
	60	114	114	ASSOCIATION—Insight Out Warner Bros.-Seven Arts (No Mono); WS 1696 (S)				
	64	132	115	SOUNDTRACK—A Man & a Woman ("Un Homme Et Une Femme") United Artists UAL 4147 (M); UAS 5147 (S)				
	47	113	116	VARIOUS ARTISTS—Super Hits Atlantic 501 (M); SD 501 (S)				
	44	115	117	BEE GEES—First Atco 33-223 (M); SD 33-223 (S)				
	27	117	118	ROLLING STONES—Their Satanic Majesties Request London NP 2 (M); NPS 2 (S)				
	10	124	119	SPIRIT Ode Z12-44003 (M); Z12-44004 (S)	NA	NA	NA	NA
	44	123	120	FLIP WILSON—Cowboys & Colored People Atlantic 8149 (M); SD 8149 (S)				

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.  
NA Not Available

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	24	127	121	NANCY SINATRA—Movin' With Reprise (No Mono); RS 6277 (S)				
	43	126	122	DEAN MARTIN—Welcome to My World Reprise (No Mono); RS 6250 (S)				
	111	112	123	HERB ALPERT & THE TIJUANA BRASS— What Now My Love A&M (No Mono); SP 4114 (S)				
	31	118	124	TURTLES—Golden Hits White Whale WW 115 (M); WWS 7115 (S)				
★	2	159	125	TOM JONES—Fever Zone Parrot (No Mono); PAS 71019 (S)				
	45	128	126	YOUNG RASCALS—Groovin' Atlantic 8148 (M); SD 8148 (S)				
	248	137	127	ORIGINAL CAST—Camelot Columbia OL 5620 (M); COS 2031 (S)				NA
	3	139	128	JIMMY SMITH—Greatest Hits Blue Note (No Mono); BST 89901 (S)	NA	NA	NA	NA
	163	129	129	HERB ALPERT & THE TIJUANA BRASS— Whipped Cream & Other Delights A&M (No Mono); SP 4110 (S)				
	18	125	130	EDDY ARNOLD—Everlovin' World of RCA Victor LPM 3931 (M); LSP 3931 (S)				NA
	94	130	131	SERGIO MENDES & BRASIL '66 A&M (No Mono); SP 4116 (S)				
	8	138	132	MOODY BLUES—Days of Future Past Deram DE 16012 (M); DES 18012 (S)				NA
	122	131	133	BILL COSBY—Is a Very Funny Fellow, Right? Warner Bros.-Seven Arts (No Mono); WS 1518 (S)				
	28	133	134	BOBBY VINTON—Please Love Me Forever Epic LN 24341 (M); BN 26341 (S)				NA
	46	136	135	FOUR TOPS—Reach Out Motown (No Mono); S 660 (S)				
	127	134	136	ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)				
	13	120	137	RAYMOND LEFEBRE & HIS ORK—Soul Coaxin' 4 Corners of the World (No Mono); FCS 4244 (S)				NA
	54	140	138	5th DIMENSION—Up, Up & Away Soul City SCM 91000 (M); SCS 92000 (S)				
	36	122	139	VIKKI CARR—It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)				NA
	6	135	140	JAMES BROWN & HIS FAMOUS FLAMES— I Got the Feelin' King (No Mono); 1031 (S)				NA
	33	149	141	WILSON PICKETT—The Best of Atlantic 8151 (M); SD 8151 (S)				
	29	143	142	WES MONTGOMERY—The Best of Verve V 8714 (M); V6-8714 (S)				
	20	121	143	BEE GEES—Horizontal Atco 33-233 (M); SD 33-233 (S)				
	38	111	144	MARVIN GAYE & TAMMI TERRELL—United Tamla (No Mono); TS 277 (S)				
	32	144	145	ANDY WILLIAMS—Love Andy Columbia CL 2766 (M); CS 9566 (S)				NA
	13	145	146	PAUL MAURIAT ORK—More Mauriat Philips PHM 200-226 (M); PHS 600-226 (S)				
	14	148	147	PERCY FAITH HIS ORK & CHORUS— For Those in Love Columbia CL 2810 (M); CS 9610 (S)				NA
	5	153	148	PERCY SLEDGE—Take Time to Know Her Atlantic 8180 (M); SC 8180 (S)				
	5	142	149	ARCHIE BELL & DRELLS—Tighten Up Atlantic (No Mono); SC 8181 (S)				
	25	155	150	BURT BACHARACH—Reach Out A&M LP 131 (M); A&P SP 4131 (S)				
	22	163	151	SIMON & GARFUNKEL—Wednesday Morning, 3 AM Columbia CL 2249 (M); CS 9049 (S)	NA	NA	NA	NA
	4	156	152	FLIP WILSON—You Devil You Atlantic (No Mono); SC 8179 (S)				NA
	3	150	153	DR. REV. MARTIN LUTHER KING, JR.—In Search of Freedom Mercury (No Mono); SR 61170 (S)	NA	NA	NA	NA
	138	141	154	BILL COSBY—Why Is There Air? Warner Bros.-Seven Arts (No Mono); WS 1605 (S)				
	2	157	155	JOHN MAYALL—Blues Alone London (No Mono); PS 534 (S)				
	4	166	156	LEROY HOLMES & HIS ORK— The Good, the Bad & the Ugly United Artists UAL 3633 (M); UAS 6633 (S)				NA
	2	161	157	MANTOVANI & HIS ORK—Tango London (No Mono); PS 532 (S)				
	2	164	158	GABOR SZABO—Bacchanal Skye (No Mono); SK-3 (S)				NA
	3	165	159	GLADYS KNIGHT & THE PIPS—Feelin' Bluesy Soul (No Mono); S 707 (S)				NA
	2	162	160	STEVE MILLER BAND—Children of the Future Capitol (No Mono); SKAO 2920 (S)	NA			NA
	3	167	161	FLATT & SCRUGGS—Original Theme From Bonnie & Clyde Mercury MG 21162 (M); SR 61162 (S)				

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE

## TOP LP'S A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass . . . . . 3, 76, 108, 123, 129, 200	Johnny Cash . . . . . 94	Aretha Franklin . . . . . 12, 167	Brenda Lee/Pete Fountain . . . . . 187	Wes Montgomery . . . . . 60, 81, 142	Lalo Schifrin . . . . . 78	Temptations . . . . . 39, 75, 98
Amby Dukes . . . . . 176	Chambers Brothers . . . . . 80	Marvin Gaye & Tammi Terrell . . . . . 144	Raymond Lefevre & his Ork . . . . . 137	Moody Blues . . . . . 132	Simon & Garfunkel . . . . . 2, 8, 27, 151	Tiny Tim . . . . . 23
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# TOP LP'S

CONTINUED FROM PAGE 63

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	3	154	162	<b>DR. MARTIN LUTHER KING, JR.</b> — In the Struggle for Freedom & Human Dignity Unart (No Mono); S 21033 (S)	NA	NA	NA	NA
	14	89	163	<b>JAMES BROWN</b> —I Can't Stand Myself When You Touch Me King (No Mono); 1030 (S)				
	15	85	164	<b>ROTARY CONNECTION</b> Cadet Concept (No Mono); LPS 312 (S)				NA
	7	151	165	<b>WILLIE MITCHELL</b> —Soul Serenade Hi HL 12039 (M); SHL 32039 (S)			NA	
	4	170	166	<b>ORIGINAL CAST</b> —George M! Columbia (No Mono); KOS 3200 (S)	NA	NA	NA	
	74	168	167	<b>ARETHA FRANKLIN</b> —I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)				
★	2	184	168	<b>DON RICKLES</b> —Hello Dummy! Warner Bros.-Seven Arts (No Mono); WS 1745 (S)				NA
	41	175	169	<b>OTIS REDDING</b> —Live in Europe Volt 416 (M); S 416 (S)				
	486	173	170	<b>JOHNNY MATHIS</b> —Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)			NA	NA
	4	177	171	<b>MARTHA REEVES &amp; THE VANDELLAS</b> —Riding High Gordy (No Mono); 7070 (S)	NA	NA	NA	
	15	172	172	<b>VARIOUS ARTISTS</b> —This Is Soul Atlantic 8170 (M); SD 8170 (S)				
	17	171	173	<b>PAUL REVERE &amp; THE RAIDERS</b> —Goin' to Memphis Columbia CL 2805 (M); CS 9605 (S)			NA	
	41	174	174	<b>RIGHTEOUS BROTHERS</b> —Greatest Hits Verve (No Mono); V6-5020 (S)				
★	1	—	175	<b>QUICKSILVER MESSENGER SERVICE</b> Capitol (No Mono); ST 2904 (S)		NA	NA	NA
	2	189	176	<b>AMBOY DUKES</b> —Journey to the Center of the Mind Mainstream 56112 (M); S/6112 (S)	NA	NA	NA	NA
	2	180	177	<b>BOBBY VINTON</b> —Take Good Care of My Baby Epic (No Mono); BN 26382 (S)	NA	NA	NA	NA
	2	179	178	<b>O. C. SMITH</b> —Hickory Holler Revisited Columbia (No Mono); CS 9680 (S)	NA	NA	NA	NA

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.  
NA Not Available

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	19	181	179	<b>PETULA CLARK</b> —The Other Man's Grass Is Always Greener Warner Bros.-Seven Arts (No Mono); WS 1719 (S)				
	3	182	180	<b>FRANCIS VINCENT ZAPPA</b> —Conducts Lumpy Gravy Verve V 8741 (M); V6-8741 (S)	NA	NA	NA	NA
	63	188	181	<b>YOUNG RASCALS</b> —Collections Atlantic 8134 (M); SD 8134 (S)				
	4	176	182	<b>MANFRED MANN</b> —Mighty Quinn Mercury (No Mono); SR 61168 (S)	NA		NA	
	1	—	183	<b>GLEN CAMPBELL</b> —A New Place in the Sun Capitol (No Mono); ST 2907 (S)			NA	NA
	22	—	184	<b>5th DIMENSION</b> —The Magic Garden Soul City SCM 9100 (M); SCS 92001 (S)	NA	NA	NA	NA
	7	185	185	<b>MARTIN LUTHER KING</b> —The Great March to Freedom Gordy (No Mono); 906 (S)	NA	NA	NA	NA
	27	195	186	<b>COUNTRY JOE &amp; THE FISH</b> — I Feel Like I'm Fixin' to Die Vanguard VRS 9266 (M); VSD 79266 (S)				
	2	187	187	<b>BRENDA LEE/PETE FOUNTAIN</b> —For the First Time Decca DL 4955 (M); DL 74955 (S)			NA	NA
	8	186	188	<b>UNITED STATES OF AMERICA</b> Columbia (No Mono); CS 9614 (S)	NA	NA	NA	NA
	12	183	189	<b>LAWRENCE WELK</b> —Love Is Blue Ranwood (No Mono); RLP 8003 (S)				
	3	190	190	<b>PAUL MAURIAT &amp; ORK</b> —Mauriat Magic Philips (No Mono); PHS 600-270 (S)				
	33	178	191	<b>SOULFUL STRINGS</b> —Groovin' With the Cadet LP 796 (M); LPS 796 (S)				
	7	193	192	<b>BOBBY VEE</b> —Just Today Liberty (No Mono); LST 7554 (S)				
	6	197	193	<b>FEVER TREE</b> Uni 3024 (M); 73024 (S)				NA
	6	192	194	<b>JONI MITCHELL</b> Reprise (No Mono); RS 6293 (S)				
	5	169	195	<b>VENTURES</b> —Flights of Fantasy Liberty (No Mono); LST 8055 (S)	NA	NA	NA	
	3	196	196	<b>LENNY DEE</b> —Gentle on My Mind Decca DL 4994 (M); DL 74994 (S)	NA	NA	NA	NA
	88	—	197	<b>RAY CONNIFF</b> —Somewhere My Love Columbia CL 2519 (M); CS 9319 (S)			NA	
	3	198	198	<b>SERGIO MENDES</b> —Favorite Things Atlantic (No Mono); SD 8177 (S)			NA	NA
	1	—	199	<b>FOUR JACKS &amp; A JILL</b> —Master Jack RCA Victor LPM 4019 (M); LSP 4019 (S)			NA	NA
	81	200	200	<b>HERB ALPERT &amp; THE TIJUANA BRASS</b> —S.R.O. A&M (No Mono); SP 4119 (S)				

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

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International, JULY 8.

# Tape CARtridge

## EIA Sets Speakers For Pre-Show Meet

NEW YORK—The Electronic Industry Association has lined up its roster of speakers for its first annual tape equipment conference to be held one day prior to the Consumer Electronics Show.

The day-long conference, which will take place Saturday (22), will consist of 10 topics. All the sessions are non-concurrent and will be held at both the Princess Ballroom and the Versailles Terrace of the Americana Hotel. The \$15 registration fee includes all sessions, a buffet luncheon and a tape equipment merchandising guide.

9:30 A.M.-10:00 A.M. REGISTRATION

MORN'NG SESSION: REEL-TO-REEL '68 10:00 A.M.-1:00 P.M.

Moderator: Jack Trux, Vice-President, General Manager, Tape Product (Bell & Howell Co.), Chairman, EIA Magnetic Tape Equipment Subdivision

10:00 A.M.-11:00 A.M. AUDIO TAPE EQUIPMENT

Howard P. Ladd, President

Concord Electronics Corp.

Jack Doyle, General Sales Manager

Craig Products Div., Craig Corp.

John S. Chamberlin, Manager, Tape Product

Business Section, Consumer Electronics

Division, General Electric Co.

(Continued on page 66)

## Ampex Adds 4 Models to Its Micro Cassette Series

CHICAGO — Ampex Corp. has added four new models to its Micro series of cassette recorder and players, bringing the total number in the series to seven.

Price ranges in the series vary from \$30 suggested list for a portable unit to a \$200 suggested list on a stereo recorder-player system. Deliveries are to begin in August.

The Micro 1, a monaural playback unit, is powered by 6 penlight batteries and is available with an optional AC adaptor. Its suggested list is \$29.88. The unit is available in either grey or blue.

The Micro 5 is a solid-state stereo cassette playback deck in a walnut-enclosed case with a smoked plastic lid that covers the player when in use. Features include separate on-off controls and cassette reject. The suggested list is \$59.90.

Another solid-state unit, the Micro 12, is a portable monaural cassette player and recorder. The machine is powered by 5 "C" type batteries and an AC adaptor is available as an optional feature. Stops, starts, rewind and fast wind and controlled by single control. A record VU meter and remote on-off switch are other features. The unit lists for \$59.90.

Rounding out the release is the Micro 30, a portable AM-FM radio and cassette player with record feature. It is battery operated and can be used on AC house current. The unit lists for \$129.90.

## Transcriber's 3 Head Cleaners

ATTLEBORO, Mass.—Transcriber Co. is introducing three head-cleaning CARtridges for 4 and 8-track and cassette players, and loaded cassette cartridges in the C-60, C-90 and C-120 lengths.

The cassette cartridges come individually packed in a mailer, with a perforated header for display. List prices include \$2.75 for the C-60, \$3.85 for the C-90 and \$4.95 for the C-120.

Transcriber's head-cleaning cartridge, added to its line of tape recorder accessories, is individually blister-packaged on a display card. The cleaning cartridges will list for \$2.49.

JUNE 22, 1968, BILLBOARD



PHILIPS IN CANADA reports excellent dealer reaction to this new merchandiser which displays 60, 90 and 120-minute blank cassettes in 12-pack dispenser cartons which illustrate different uses for the blank cassettes. The C-120 container shows use of the cassette recorder in interviewing; the C-90 illustration demonstrates use in the classroom; the C-60 carton shows teen-agers recording the music of a live group at a dance party. The topper sign shows a blank cassette being loaded into a Philips cassette recorder. The new wood-and-metal display rack is free to dealers ordering a 12-pack dispenser carton of each of the three types of blank cassettes it displays.

## Bell & Howell to Zoom to Cassette

By HANK FOX

CHICAGO—Bell & Howell, one of the leading photographic equipment manufacturers, will enter the cassette field, Billboard has learned. Bell & Howell is expected to announce a complete line of cassette recorder/players this week.

Observers see the Bell & Howell entry as significantly

broadening the cassette's market by activating camera stores as major outlet for both equipment and pre-recorded cassette product. Camera stores presently account for a minor percentage of tape sales, according to several industry leaders. Bell & Howell's move could open

(Continued on page 66)

## New Tape CARtridge Releases

### CAPITOL

#### Capitol

STEVE MILLER BAND—Children of the Future; (8) 8XT 2920  
QUICKSILVER MESSENGER SERVICE; (8) 8XT 2904

### MOTOWN

#### Gordy

MARTHA REEVES & THE VANDELLAS—Ridin' High; (8) G 8 1926, (4) G 4 926  
THE TEMPTATIONS—Wish It Would Rain; (8) G 8 1927, (4) G 4 927

#### Motown

CHUCK JACKSON Arrives!; (8) M 8 1667, (4) M 4 667  
DIANA ROSS & THE SUPREMES—Reflections; (8) M 8 1665, (4) M 4 665

#### Soul

GLADYS KNIGHT & THE PIPS—Feelin' Bluesy; (8) S 8 1707, (4) S 4 707

#### Tamla

STEVIE WONDER—Greatest Hits; (8) T 8 1282, (4) T 4 282

### ITCC

#### Buddah

LORD BURGESS & HIS SUN ISLANDERS—Calypto Au Go Go; L 1-5005, F 1-5005  
ORIGINAL SOUNDTRACK—Treasure of San Gennaro; L 1-5011

#### MGM

THE BEACON STREET UNION; F 13-4517  
WAYNE NEWTON—Walkin' On New Grass; F 13-4523  
ORPHEUS; F 13-4524  
The Best of JOHNNY TILLOTSON; F 13-4532  
THE COWSILLS—We Can Fly; F 13-4534

#### Verve

BOBBY HACKETT & BILLY BUTTERFIELD—Bobby/Billy/Brasil; F 14-8723  
WALTER EANDERLY—Kee-Ka-Roo; F 14-8739  
OSCAR PETERSON—Night Train, Vol. II; F 14-8740  
JIMMY SMITH—Stay Loose; F 14-8745

#### Command

BENNY GOODMAN . . . Paris Listen to the Magic; L 30-921, F 30-921

#### ABC

THE CANDYMAN; L 33-616, F 33-616  
RAY CHARLES—A Portrait of Ray; L 33-625, F 33-625  
THE IMPRESSIONS—We're a Winner; L 33-635, F 33-635

#### A&M

PHIL OCHS—Pleasure of the Harbor; L 51-133, F 51-133  
TOMMY BOYCE & BOBBY HART—I Wonder What She's Doing Tonight; L 51-143, F 51-143  
BILL DANA—The Mashuganisi Yogi; L 51-144, F 51-144  
PETE JOLLY—Herb Alpert Presents Pete Jolly; F 51-145  
WES MONTGOMERY—Down Here on the Ground; L 51-3006, F 51-3006

#### Kapp

BOB WILLS—Here's That Man Again; L 52-3542, F 52-3542  
MEL TILLIS—Let Me Talk to You; L 52-3543, F 52-3543  
CAL SMITH—Travin' Man; L 52-3544, F 52-3544  
FREDDIE HART—Togetherness; L 52-3546, F 52-3546  
JACK JONES—What the World Needs Now is Love; L 52-3551, F 52-3551

#### Starday

VARIOUS ARTISTS—Opry Time In Tennessee; L 55-177, F 55-177  
VARIOUS ARTISTS—The Big Stars & The Big Hits of Country Music; L 55-407, F 55-407  
JOHNNY BOND—Drink Up and Go Home; L 55-416, F 55-416  
RED SOVINE—Tell Maude I Slipped; L 55-420, F 55-420  
LESTER FLATT & EARL SCRUGGS—Songs & Sounds From the Bonnie & Clyde Era; L 55-423, F 55-423

#### Musicor

VARIOUS ARTISTS—A Quartet of Soul Vol. 3; L 56-3152  
THE PLATTERS—Sweet, Sweet Lovin'; L 56-3156

#### Verve/Forecast

RICHIE HAVENS—Somethin' Else Again; F 75-3034

#### Project 3

MEL DAVIS/THE RICKY TICKY BRASS—Music for Weight Watchers; L 76-5017, F 76-5017  
DINAH SHORE—Songs for Sometime Losers; L 76-5018, F 76-5018  
THE FREE DESIGN; L 76-5019, F 76-5019  
TONY MOTTOLA—Lush, Latin & Lovely; L 76-5020, F 76-5020

#### Bell

THE DELFONICS—La-La-Means I Love You; F 78-1150  
THE BOX TOPS—Cry Like a Baby; L 78-6017, F 78-6017

#### 4 Corners of the World

RAYMOND LEFEVRE & ORCH.—Soul Coaxing; F 80-4244

#### Dynamo

INEZ & CHARLIE FOXX—Inez & Charlie's Greatest Hits; L 88-8002, F 88-8002

#### Scepter

ALLAN JONES Sings for a Man & a Woman; L 91-566, F 91-566

#### ITCO

ORIGINAL SOUNDTRACK—Planet of the Apes; L 98-5023, F 98-5023



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## Facility Opened By Queens Litho

NEW YORK—Queens Lithographing Corp., supplier of graphics to the record industry, has opened a facility to manufacture specialized graphic materials for tape packages.

The new 40,000-square-foot plant in Maspeth will produce reel-to-reel box wraps, reel labels, 4 and 8-track cartridge labels, slipcases and cassette labels and box covers.

In addition to 4-color presses the plant has specialized die cutting equipment to produce die-cut cassette labels, box covers and cartridge slip cases. Queens Lithographing also will provide a special art and design service to convert record album art into any tape format.

## EIA Sets Speakers For Pre-Show Meet

• *Continued from page 65*

**Raymond A. Gates**, Vice-President  
Consumer Sales Panasonic

11:00 A.M.-11:30 A.M. VIDEO TAPE EQUIPMENT

**N. M. Marshall**, Vice-President  
Industrial and Educational Products, Ampex Corp.  
**Bruce L. Birchard**, Vice-President  
VTR Div., Sony Corp. of America

11:30 A.M.-12 Noon MAGNETIC TAPE ACCESSORIES

**Dan Denham**, General Sales Manager  
Magnetic Products Div., 3M Co.  
**Robert A. Cohen**, Sales Manager  
Robins Industries Corp.

12 Noon-1:00 P.M. RETAIL MERCHANDISING PANEL AND AUDIENCE PARTICIPATION SEMINAR

4 of the nation's representative retailers of reel-to-reel tape equipment

1:00 P.M.-1:45 P.M. BUFFET LUNCHEON

Royal Box (Lobby Floor), Americana Hotel

**AFTERNOON SESSION: TAPE CARTRIDGE '68 2:00 P.M.-5:00 P.M.**

Moderator: **Oscar P. Kusisto**, Vice-President and General Manager, Automotive Products Div., Motorola, Inc.

2:00 P.M.-3:00 P.M. CONTINUOUS LOOP CARTRIDGES

**James R. Gall**, Vice-President, Marketing  
Lear Jet Industries, Inc.  
**Earl Muntz**, President  
Muntz Stereo Pak  
**Frank Stanton**, President  
PlayTape, Inc.

3:00 P.M.-3:30 P.M. THE CASSETTE

**Wybo Semmelink**, Assistant Vice-President  
North American Philips Co., Inc.

3:30 P.M.-4:00 P.M. PRERECORDED TAPE CARTRIDGES AND CASSETTES

**Donald V. Hall**, Vice-President  
Ampex Stereo Tape  
**Norman Racusin**, Vice-President and General Manager  
RCA Victor Record Div., Radio Corp. of America

4:00 P.M.-5:00 P.M. RETAIL MERCHANDISING PANEL AND AUDIENCE PARTICIPATION SEMINAR

4 of the nation's representative retailers of tape cartridge equipment

## Bell & Howell

• *Continued from page 65*

these outlets to distributors of



**AMPEX MICRO 1** cassette tape player. The unit is battery-powered and weighs two and one-half pounds, providing up to 120 minutes of music from a single cassette. A monaural machine, it is compatible with stereo cassettes.



**AMPEX MICRO 12** cassette player and recorder. The unit is powered by standard flashlight batteries and with an optional adaptor will work from AC house current. Microphone and carrying case are included.

pre-recorded product. There are some 12,000 camera outlets in the U. S.

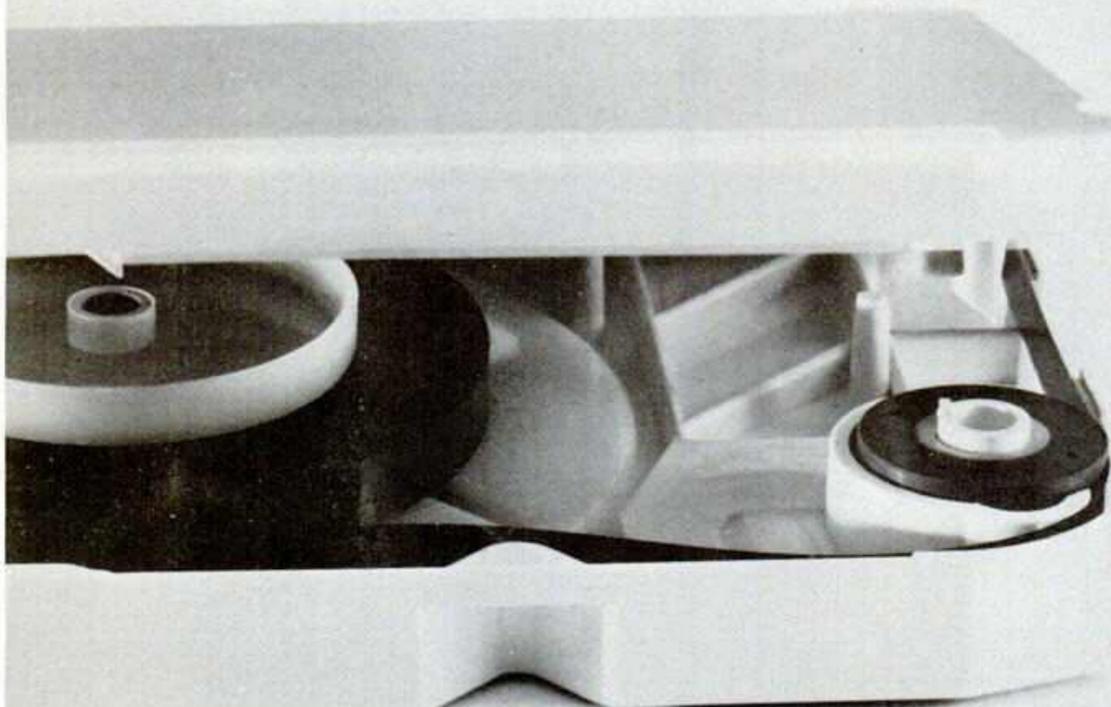
In addition to manufacturing camera equipment, Bell & Howell also produces a line of quality open reel recorders. It is expected that the company's line will feature machines with a broad range of prices.



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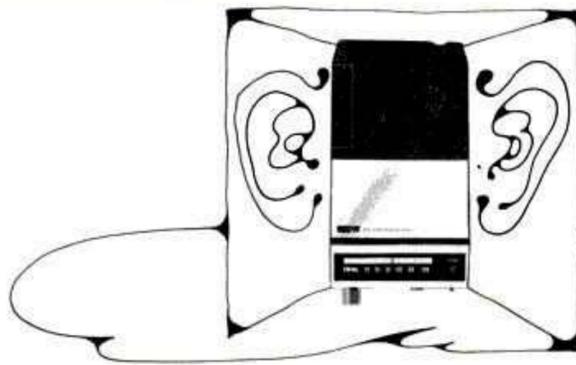
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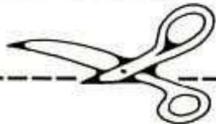
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Merchandising Week (Jr. Pg.) — June 17  
Discount Store News (Jr. Pg.) — June 17  
Page (7 x 10") B/W

STAR PERFORMER—Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

Table with columns: THIS WEEK, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Includes Billboard Award and star performer indicators.

Table with columns: Rank, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Continuation of the Hot 100 chart.

Table with columns: Rank, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Continuation of the Hot 100 chart.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Table listing songs and artists under the 'HOT 100' banner.

Table listing songs and artists under the 'HOT 100' banner.

Table listing songs and artists under the 'HOT 100' banner.

Table listing songs and artists under the 'BUBBLING UNDER THE HOT 100' banner.

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.

"Soul Serenade" was just a  
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Soul  
Top 40  
M.O.R.  
Hit  
R & B  
Soul  
Top 40  
M.O.R.  
Hit  
R & B

Willie Mitchell

Prayer  
Meetin

#2147



# Radio-TV programming

## FORUM REPORT



NEARLY 500 OF THE NATION'S leading broadcasters, program directors and disk jockeys gather July 7 for the opening session of the First Annual Radio Programming Forum. Lauded as the most successful, helpful meeting of its kind ever held in the music programming field, radio men are already creating a groundswell for the next Forum. At right, Billboard publisher Hal B. Cook gets the Forum under way. To left,



on the speaker's platform is chairman Harvey Glascock, general manager of WNEW, New York, who is taking over Metromedia's new entertainment division. At right, on stage, are speakers Elmo Ellis, general manager of WSB, Atlanta; Ed Bunker, vice-president of Interpublic, who is slated to take over as general manager of KFI, Los Angeles, and Gordon McLendon, president of McLendon Broadcasting.

## Radio Forum a Programming Milestone

The First Annual Billboard Radio Programming Forum was covered by Editor-in-chief Lee Zhito, Music Editor Paul Ackerman, Radio-TV Editor Claude Hall, Hank Fox, Bruce Weber, Herb Wood and Ed Ochs. This week, the Radio-TV Programming section has been expanded to report on the Forum in detail.

### 500 Trade Leaders Attend Packed-With-Action Event

• *Continued from page 1*

their FM formats to something more successful and more profitable. Many program directors and deejays were there to find out how to do their jobs better.

#### Sharp Speeches

The two-day meeting was highlighted by sharp "tell it like it is" speeches from 44 outstanding experts in their formats and fields. The sessions were capably guided by outstanding leaders in the radio and music industries, including Harvey Glascock, general manager of WNEW in New York and new chief of Metromedia's entertainment division; air personality Murray the K; Howard Kester, vice-president and general manager of KYA, San Francisco; William Meeks, president of PAMS Inc., Dallas; programming consultant Ted Randal, Los Angeles; programming consultant Frank Ward, New York; and Robert Wogan, vice-president, programs, NBC Radio Network. Billboard personnel also participated.

In general, there seemed to be a thrust to make country music stations more modern.

There was a hue and cry among Negroes attending the Forum toward better salaries and better working conditions. But also, there was a strong indication that it's time more Negroes were considered for management positions in Negro radio . . . that, if given the chance, Negroes can do the job well.

One of the topics that gained wide interest was progressive rock. All the sessions were jammed, and the consensus is that progressive rock is a growing factor in modern young adult radio, especially on FM.

Speeches ran the gantlet of topics, ranging from payola to ratings to advertising and community involvement.

## ABC's Schwartz Sees Research Key to Determining FM Format

In deciding which format is best suited for FM broadcasting, Walter A. Schwartz, president of the ABC Radio Network, suggested that the FM operator must research his market, and to fill that void with the format not found in that city.

One method suggested by Schwartz in locating the weak or missing format in the market is the "Music Continuum" approach, "envisioning one long scale along which the music

formats of each station in the market can be placed. At one end of the spectrum, Classical Music. At the other, Rock. In between these two formats, Wall to Wall, Easy Listening and Underground." In this way, any gap in the prevailing formats in a market is readily detected.

Schwartz pointed out that a corresponding method of market evaluation is the "Audience Continuum," in which an age scale is employed. "Certain mu-



FATHER NORMAN O'CONNOR, a music authority, gave invocation to open the Forum.

### How to Succeed—Know the Trade From Ground Up

Practical experience, only found in small stations even in smaller towns, is the initial need in moving up in a radio career. Gene Taylor, vice-president and general manager of WLS, Chicago, urged budding radio personnel to involve themselves completely in the radio operation.

"Knowledge of the complete operation, from selling time to

*(Continued on page 74)*

## P. D. Derrick: Negro Gets Short-Shrifted

A speech by Charles Derrick, program director of WOIC, Columbia, S. C., sparked a flurry of comment from an enthusiastic audience, and the majority of opinion was that Negroes are generally underpaid and held under by management.

Derrick's speech had actually painted a hopeful picture for the Negro deejay. "We're sitting on a boiling pot," he said. "We must — white and black — join forces and cool it. If a deejay doesn't belong to at least one civil rights organization, he shouldn't be on the station." He said that he wanted to see the

radio business as respected as any other business and that deejays and management should reach back and train young minds.

"The last two decades have seen the evolution of the r&b personality from dialect-sprouting Daddy Cools and Mister C's into a whole new breed of ambitious professionals. The certain impact of this evolution has been felt in every area of the communications industry — and perhaps in every area of our American way of life."

He attacked the complaints of both sides — the Negroes that

*(Continued on page 75)*



RADIOMEN GATHERED at the Billboard office Friday evening (7) for open house and an opportunity to see how the magazine works. Many also gathered above on the rooftop garden to discuss programming.

# Disk Pitchmen 'Sock It' to Stations



LUCKY CORDELL, assistant general manager of WVON, Chicago, relates details on the format that he used to take the station to No. 1 in the market.

In the face of a day's comment and criticism aimed at the recording industry by radio station personnel, record companies had their chance to air at the record promotion seminar.

Neil Bogart, general manager of Buddah Records blasted the "demographic and statistic-oriented programmer." Lenny Salidor, national director of promotion for Decca, criticized program directors for using their personal tastes as the sole criteria for airing a record. And Don Graham, national promotion director of A&M Records, asked programmers to pay at-

tention to what local promotion men say and guide them if they're moving in the wrong direction.

Bogart cited several recent instances where stations would not pick up his company's singles only because they weren't satisfied with how the records were doing in other markets. In each case, Bogart said, the stations subsequently aired the disks, "Green Tambourine" and "Simon Says," after they had passed the million record mark.

### 'Too Involved'

"Programmers are too involved in chart numbers of

stations in other markets, sales figures and the number of other outlets picking up the single," Bogart said. "Maybe we ought to have a panel like the ones that censors books and movies—for kids only. If you're over 18, you're not supposed to like this record."

Salidor, on the other hand, questioned programmers for using their own tastes as the sole guideline. Using the Irish Rovers recording of "The Unicorn" and "Love Is Blue" by Paul Mauriat as examples, Salidor said, "if we base our plays on personal opinions, we'll all be in trouble very soon."

A&M's Graham asked programmers to guide the local promotion man. "Give the local man five minutes of your time," Graham said. "Don't relegate him to that of a messenger boy."

Sit down with him. If he is hyping you, tell him so and tell him what type of product you want. He can be an excellent tool in promoting and aiding your station."

Because of the harsh treatment given to promotion men by station personnel, many of them are looking to the smaller and middle-sized stations as outlets for their product. "We have no time for games," Bogart said. "This is our career. Forget about Mr. Big if he won't give you the shot. We've heard that statement, 'We're not in business to sell records for you.' Well, we can take the opposite stand. Let's help the radio station who wants to play hit records because they are hit records. We can really be of service to him. Let's say we're going into business to make you 'radio station No. 1.'"

## Drake Format: An Inside View

In a sharply delivered speech Ron Jacobs, program director of KHJ in Los Angeles, erased some of the mysticism surrounding the Drake format. Pointing out that "85 per cent of what we put on the air is music," he said that every tune, whether on wire or vinyl, was judged on its own merit. To determine the playlist position of records, "we're still doing what radio stations were doing in 1958," he said, "—calling record stores."

The major drive of the station is to get as large an audience as possible, Jacobs said, and, in this regard, the station was playing all records that it felt would help build this audience. This included the Cream. But, concerning the playlist, he felt that a station had to set up outside limits—records that it would not play—in order to achieve a coherence of sound. He spoke of certain experiments in records carried out by the

station several months ago when the station was trying out the policy of playing certain kinds of records during the day and other kinds in the evening. This idea, he said, they soon dumped as "hypocritical."

The KHJ playlist contained over 50 titles, he said, and "we're trying to adapt to what new records are being thrown at the station." In all, there were 108 records being played on the 10 stations that the Drake Chennault programming consultant firm guides. "Thus the Drake stations are exposing 20-to-30 records at any one time." He felt there was no holding back a good record... no keeping it from becoming a hit.

But one of the key assets of a station such as KHJ is that everyone is contributing to the total effect. "A prime factor is that you have the support of management." The systems that are used enable everything—promotion, records, commercials, jingles—to get on the air in a "fluid manner." Through discipline, Jacobs likes to feel "everything about our station is our best foot forward."

In the question-and-answer session following his speech, he said there was an exchange of information between the Drake stations, but that no one was told to play or not to play any given record. Each individual station was responsible for picking their own music. In regards to a banning of certain records by the Monkees and Beatles, he stated that no artist was banned, merely records that the station felt were not appropriate.

One question from the audience alluded to the station's restricting deejays to be personalities. Jacobs strongly defended the deejays as being among the best personalities in radio. He pointed out that the concept of KHJ programming had also paid off extremely well financially for the deejays.



RON JACOBS, program director of KHJ, Los Angeles, unveiled some of the mysteries of the herald "Drake Format" and Russ Barnett, right, program director of KMPC in Los Angeles spoke on creativity of air personalities as opposed to a standard playlist. Introducing the speakers at left is Billboard Radio-TV Editor Claude Hall.

## The Payola Evil: Study of Its Cause

No one likes to admit it, but payola is a part of record promotion today. L. David Moorhead, national program director for Bartell Broadcasters, Inc., declared during a seminar devoted to programming and record promotion.

"For our own good, broadcasters must police themselves since the stigma is upon us all, not just the few who accept the slices of payola pie," Moorhead said.

Just as the art of record promotion itself has become far more sophisticated, Moorhead said, so has "pay-for-play" become more refined, and more difficult to prove.

Moorhead reminded everyone that Section 508 of the Communications Act makes it a crime for any employee of a station to accept or agree to accept "any money, service or other valuable consideration for the broadcast of any matter" unless this gratuity is disclosed in advance of the broadcast to the station's management.

What is causing payola today? Moorhead listed several factors.

First, he said, is greed among some program directors and deejays. "I've known several of the highest paid deejays in the country to put the arm on a promo man," Moorhead said.

### Second Reason

The second cause Moorhead offered is the promotion man who is either too lazy to work properly or lacks the ability to do his job. This type of promotion man, according to Moorhead, is the one most likely to corrupt the young medium market disk jockey.

Moorhead blamed poor station management as the third factor causing payola. "Too many stations have the people who pick, screen or schedule their music working for coolie wages," Moorhead charged. He mentioned one station in a top

market whose music director was working for less than \$100 a week, "with a wife and three kids and a large mortgage on his back." Still, that station was surprised when the taint of payola blemished its operation, Moorhead said.

In some cases, Moorhead said, deejays are competing with their station management for a form of payola such as free acts for hops, among other sundry favors. "You all know the pitch," Moorhead said. "Make the record a hit, and the kids'll be glad to come up and do a few hops for you."

Moorhead stressed the fact that only a few promotion men and station personnel are involved in the payola evil, but they are the ones who risk the industry's good name.

In treating the sophistication of today's legitimate promotion man, Moorhead pointed to the complexities of radio now and how the resourceful promotion man is meeting the challenge.

### Walking Computer

"Today's successful promotion man is a walking computer able to spout sales figures in not only in your market but in six

*(Continued on page 77)*

## Pitches Woo Teens to Country

How can a country station sell itself to teen-agers? Bill Bailey, in charge of programming and promotion for KKK AM-FM in Houston, offered some ready answers.

His emphasis is on outside promotions. Bailey has staged a series of highly successful promotions aimed directly at the teen-ager. The station's programming remains country, and in no way is altered to lure a teen listenership. The promotions, however, are designed to attract teens by making them

aware of the station, and pulling them into the station's ranks of listeners.

As a result, Bailey said, his station enjoys a high rating among teen listeners without programming directly for them. Some of the station's most rewarding promotions include beach parties aimed at the surfing set. These usually are presented in conjunction with a sponsor, thereby lending sponsor and station identity to the affair. The station also has used T-shirt giveaways bearing its call

letters, providing a follow through on its call letter penetration among teens. Bailey's promotions have enjoyed wide attention from TV and the local press, thereby furthering the station's cause.

According to Bailey, combining country programming with teen promotions, offers the teen-ager a new and refreshing listening experience when eventually he is spurred to tune to the station. "He finds our station is an island of calm in a sea of psychedelia."

a pure science and "research alone cannot provide all the answers."

The KMPC playlist includes all kinds of records, even good country music records. The biggest problem facing easy listening stations, he felt, was the new breed of disk jockey who, having grown accustomed to time and temperature type of deejay work, is unable to meet the demands of personality radio. Thus, easy listening stations are facing a difficult time in finding tomorrow's personalities, he said.



GENE TAYLOR, general manager of WLS in Chicago, painted a pathway of advice on how deejays can prepare themselves to move up into management.

# Sklar Calls for Method To Select Cuts From LP

Rick Sklar called on the record industry to develop a method for radio stations to select cuts from album product. The program manager of WABC, New York, related how his station, with one of the largest audiences in the nation, limits album programming to less than 10 per cent of total music airtime.

"A record album is inherently inferior to the 45 as a music market research tool," Sklar said. "Where the single is sharp, absolute and factual, the album is vague, blurry and open to interpretation on many levels.

"The actual impulse, emotion or thought that causes a person to buy an LP," he continued, "may have little or nothing to do with the thought or impulse that motivate that same person to tune in a music radio station."

## Complex Commodity

Sklar said that the album is a complex commodity in that extraneous factors such as cover art and lyrics will frequently motivate LP sales. "There is an increasing inventory of album product whose strongest appeal may rest in the lyric content," he said. "Radio programmers may be tempted to air a 'clean' cut from an underground album—but what assurances do we have that this cut is ever played by the LP's purchaser—the person we hope to attract as a listener."

## Design of Albums

In describing the creativity now used in de-

signing and producing albums, Sklar said, "Albums are sold with posters, cut-outs and three-dimensional covers. The disks themselves may start with a 20-second cut, followed by a 13-minute cut, followed by two cuts run together as one, followed by a cut at 78 r.p.m. Any day now, I expect to receive a new album with a cover that changes color, opens into a sculptured mobile that can be displayed in the home and rotates slowly under its own power, but has no record inside. I cannot show the cover on the radio. And although it helps to sell the product, it further confounds the programmer who has to ask 'Why is that album selling?'"

The solution, Sklar said, was to develop tools other than sale data to judge the air value of the albums and the cuts they contain. "Some product is great for home listening, but not on the radio. Certain songs are good for one format but not for another."

For a possible solution, Sklar suggested that record manufacturers develop printed information data indicating suggested cut for airplay. "Of course there will be differences in opinion," he added, "but a consensus of judgment can be indicated. And cuts can be marked to indicate preferences for various formats."

# DJ's Stevens & Berlin Beam in On What Makes the Personality Click

Two of the brightest air personalities in Top 40 radio aired their views on the status of the disk jockey in today's radio scene, and commented provocatively on the future of the personality in radio. Both Gary Stevens, of WMCA in New York, and Paul Berlin, of KNUZ in Houston, felt strongly about the role of the personality in radio and expressed their opinions on characteristics common to the successful deejay.

A well-known air personality, Berlin has been with the same station for 18 years and maintained top rating in the market, all in a business noted for its impermanence. Berlin recommended five steps to becoming a successful deejay.

Berlin emphasized the importance of the following

formula for becoming a successful deejay. First, "don't kill yourself off the air." He said that many deejays are "good guys" on the air, but once the red light is off they become monsters, and problems for management. Second, Berlin said that "a disk jockey should visit accounts with the salesmen," explaining that aiding the sales staff and building sales increases the value of the personality to the station. Third, the deejay "can secure his spot by selling his products with believability." Fourth, Berlin addressing his remarks to the deejays in the audience, "associate yourself with a community charity. Find one you believe in and work at it." The fifth recommendation was to "be informative, be humorous and be quiet."

In answering the question "Should the deejay control his own show?", Berlin said yes and no, declaring that there was "such a thing as choking a deejay to death," alluding to the fact that some program directors tend to over-control the programming and smother the personality of the disk jockey. But in the final analysis, on the question of the deejay controlling his own show, Berlin commented that "the inmates can't run the asylum."

## Strong Personality

Gary Stevens, one of the nation's most successful deejays, observed that "for lasting success, it is necessary to be a strong personality." He noted that many of these air personalities have lasted in the same markets, regardless of changing music trends and have still maintained a rapport with their listening audience. "They (the lasting successes) possess a particular ability to be more than just an innocuous voice acting as a catalyst between records and commercials," Stevens said.

In establishing the personality as "a unique entity in his market," Stevens felt that the prerequisite was the "ability to spontaneously create something." Stevens also cited community involvement as an important step in developing a strong air personality. "The one thing I have found which gets 'em every time," he said, "is an identity with the community, that is to say, letting the audience know that you know what's going on in the market . . . (that) perhaps you've been there."

Stevens stressed the fact that "if we (disk jockeys) are to survive as an art form, we must make creativity synonymous with our profession. We cannot and must not allow our profession to be downgraded to the extent that we accept formats which make mediocre performers sound good and good performers sound mediocre."

# Communication Role Stressed by David

Miles David, president of the Radio Advertising Bureau Inc., urged broadcasters to use their skills in redirecting and rebuilding the nation. He said, "On your ability in your chosen craft as communicators may rest whether there will be a future for any of us."

David's point of reference was the recent assassination of Sen. Robert Kennedy. He pointed out that he had intended in his talk to range widely over the creative and research trends now reshaping radio, but that this subject did not seem appropriate at a time of national mourning. He added, "The question for today is: How can we in radio and all media help to put this country back together?" He stressed the enormous power of radio, stating, "We are a more important communications force than even any of us comprehend."

David pointed to the importance of radio as a means of

disseminating the truth instantly, and as a means of giving outlet to overwhelming national emotion. David then posed the question of what else can be done to make radio communication more meaningful to the national need. He urged that his listeners at the Forum, as leaders in American popular communication, use the same leadership they used in revolutionizing American advertising. He said, "I urge you to put that same leadership to work in helping to bind up our American communities."

He asked his listeners to avoid ponderous speeches and added, "Use the same range of ingenuity which you have put to work on behalf of both informing and entertaining the consumer and selling for the advertiser. Use ideas, production showmanship, bright talk, music, phone show ingenuity—the whole range of program skills. Stay true to your own style. Communicate."

# TAKE STRONGER PUBLIC ROLE: BB'S PRESIDENT

Bill Littleford, president of Billboard Publications, raised the question at a Forum Luncheon of whether public service programming is receiving fullest attention. He asked, "Are we truly concerned that we are not giving sufficient attention to public service programming—to learning how we might better fulfill our responsibilities to our community and country—how we might better profit by our unique opportunity to help 'cool it' in the ghettos this summer?"

He added: "Have we given too much emphasis to building audiences and not enough consideration to how we might serve audiences in these critical times? Is our only mission to report news and entertain? Or are we obligated to stimulate thought as well as entertain?"

Littleford stated his belief that social responsibility already has a place in the majority of listeners' homes, and that there is a noticeable swing toward becoming involved in solving the nation's urban problems.

"I firmly believe radio . . . can stimulate and hasten this trend by making it easy, in the words of Leo Burnett, for people to 'do something.'"

Littleford noted that Billboard's radio department was functioning as a clearing center for ideas on solving urban problems. He noted that a series of Billboard stories was keyed to the theme of "pick a problem and do something." He urged the broadcasters to take heed and similarly "do something."



PAUL BERLIN OF KNUZ in Houston and Gary Stevens, right, of WMCA in New York, were two of the leading air personalities speaking during the Forum.

# Winning Promotion, Mgr. Draper Style

A station's promotion has to be complete and broad in its appeal if it is to be successful, Ken Draper, general manager of Chicago's WCFL radio, said in prefacing an impressive array of his station's campaigns. Draper offered a series of recordings as samples of WCFL's promotions.

Noteworthy among these was the station's "Think Green" campaign, which was launched during the dead of Chicago's winter supposedly to speed spring on its way. WCFL captured the attention of its audience with a series of well-produced "Think Green" promotions and plugged oldies on the air with "green" in the title or lyrics. Random phone calls were made in the area, and only those who answered "Think Green" were eligible to enter.

Another contest, "Born to Win," was staged to keep listeners tuned to the station throughout the day. Each hour, the station would announce a different month and day, and a responded with the announced

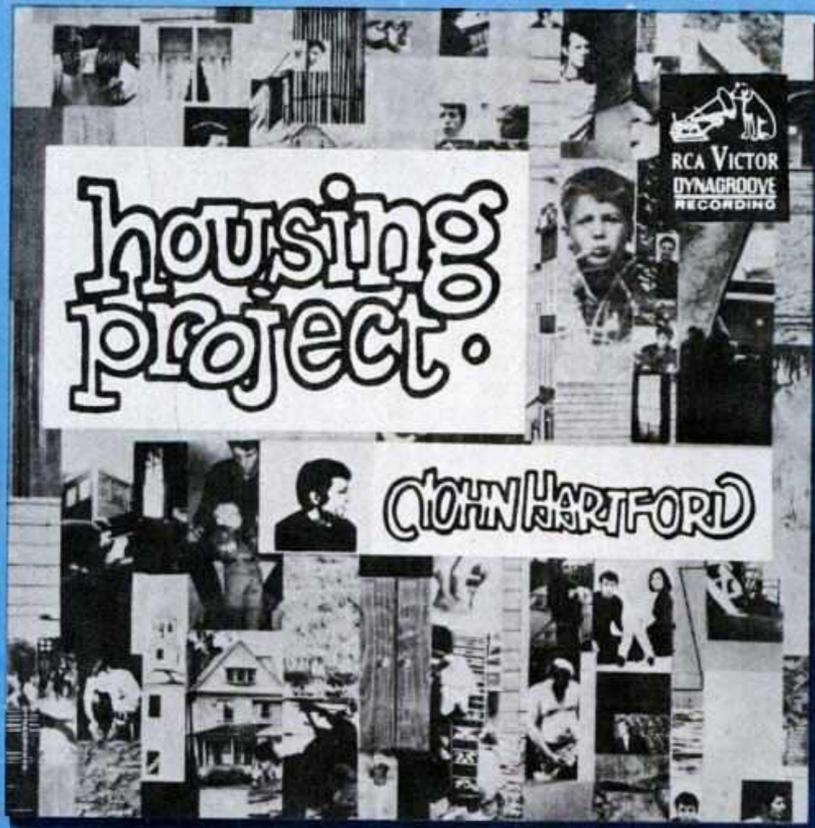
date, became eligible to enter the contest.

The humorous touch was evident in many of the promotions. A laugh-getting campaign was the station's "Chicken Man" series designed as a take-off on "Bat Man" during the TV show's popularity peak.

Draper presented other campaigns designed on behalf of public service, to promote the station's personalities, and the station's call letters. A unique public service promotion was Jim Stagg's 50-mile march on behalf of muscular dystrophy. The aim was to recruit 50,000 volunteers to walk a few blocks to solicit funds for MD. As part of the promotion, the station's news department cut in with reports of Stagg's progress along his 50-mile march. The station was able to get more than 80,000 Chicagoans to participate in the MD-soliciting drive.

According to Draper, all successful promotions are talk-provokers, attention-getters, and at the same time prove entertaining to the listener.

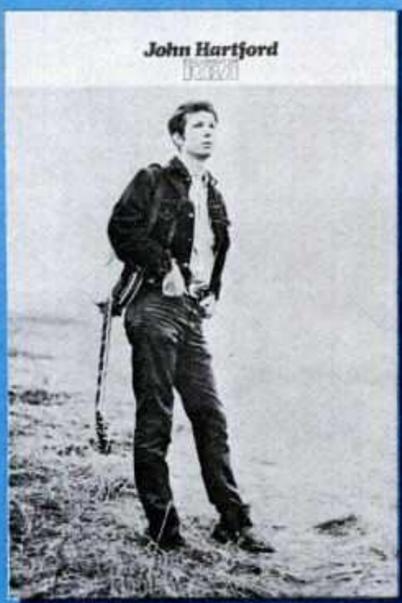
# The move is on to the John Hartford Housing Project.



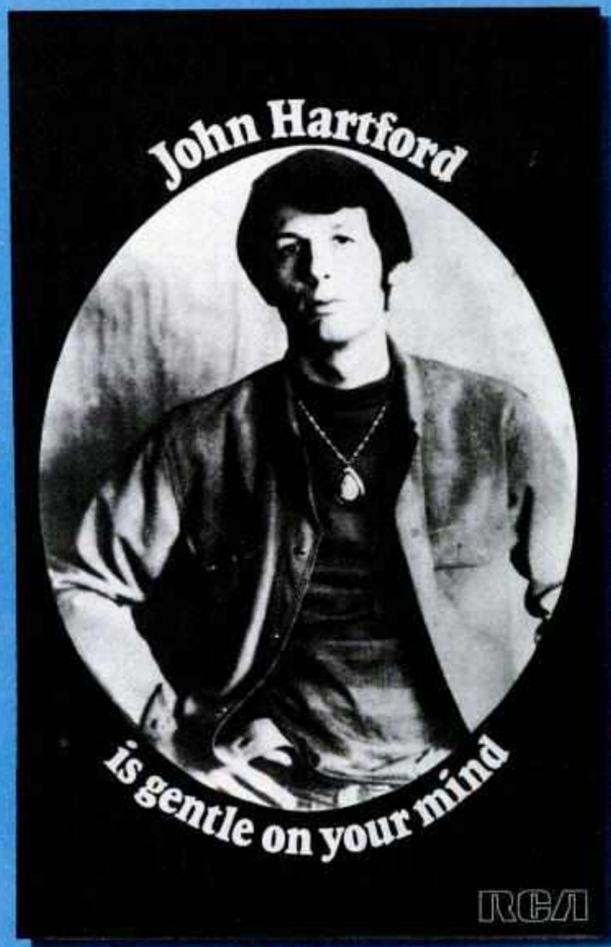
His new Victor album  
"Housing Project" LPM/LSP-3998  
is available now

This complete mailing  
piece, along with  
these shopper-stoppers,  
will be sent to  
major music markets.

Striking counter poster,  
20"x30", is a store  
traffic-stopper.



John will be  
starring on The Summer  
Brothers Smothers Show  
weekly on network TV



Fold-out poster backed with  
advertised product appears  
in COUNTRY Magazine

Now it's your move.

**RCA**

# FM Explosion in Power & Popularity

Abe J. Voron, serving his third consecutive term as president of the National Association of FM Broadcasters, cited several impressive growth statistics of frequency modulated radio in his talk, "The Explosion Called FM." Voron indicated that there are 1,600 FM stations catering to a weekly listening audience of more than 32 million, that many FM stations have price tags well into six figures and that two major market FM outlets recently sold for more than \$1 million each.

In pointing out the status of FM broadcasting in 1968, Voron said that the industry presents both problems and opportuni-

ties to management. In describing its advantages, and widespread use, Voron stated that it is a "highly superior electronic communications system" that is utilized in TV sets, Intercontinental Radio sets and in Armed Forces communications systems. "FM is the power in radio today."

## Another Indication

Another indication of the power and popularity of FM stations is the fact that many of these outlets have switched from the traditional easy listening or wall-to-wall formats to hard rock, psychedelic rock of underground music aimed at the 18-29 age market. Voron noted that several stations, struggling

to maintain the music edge they enjoy over their AM counterparts in major markets, have actually turned down advertising contracts that would mean more interruptions per hour in the programming of music.

Several FM stations have also turned away advertisers they felt did not have commercial messages complementary to the station's format or aimed at the station's target audience. The formula of more music, very few hard-sell messages and no contest gimmicks have endeared the FM stations to their listeners and made FM outlets formidable competitors for the advertising dollars in their respective markets.

Voron pointed out that FM would truly reach the explosive stages when and if Congress passes HR 16523, the "All-Channel" radio bill, that would require all radio receivers to be equipped for FM as well as AM listening. The bill, in the House Interstate Commerce Committee, will probably receive action in the next session of Congress.

In summation, Voron offered four suggestions that FM owners can utilize to improve station operation. He emphasized that the FM stations should "transmit in stereo, program actively, play more music and promote aggressively."



IN ORDER TO keep their audiences, r&b-formatted radio stations have to become aware of demographics and learn how to use them, William E. Summers, general manager of WLOU in Louisville, tells his audience.



FM RADIO COMES under critical study in session chaired by Howard Kester, left, general manager of KYA, San Francisco, and featuring Abe Voron, president of the National Association of FM Broadcasters, and Walter Schwartz, president of ABC radio, right.

## 'Popular Music-Popular Station'

Research has proved a thousand times that no radio or TV station is loved per se . . . it should go without saying that when the music that station is playing is no longer popular, the station itself will no longer be popular.

This is the view of Gordon McLendon, president of McLendon Broadcasting. McLendon added that continuing research by every station into the popularity of its music can produce enormous dividends. "The reward, in fact, can be to keep your audience."

McLendon stated that for

years he has maintained the belief that "popular music stations will always retain 50 per cent of the total audience regardless of changing musical tastes." This theory, McLendon explained, is as true today as ever.

With regard to the future of radio, the executive said that its potential depends on it doing "what TV either cannot do or cannot do as well as radio. I feel doubly strong today that the future of radio rests largely in areas of those two commodities it can handle the best. They are music and news."

McLendon emphasized that a

new point is necessary to be made: "Top 40 stations are no longer playing all the popular music. They are, instead playing only that portion which is chart music and that means top 40, 50, 100 or whatever. . . ."

He added: "To put it another way, the pop music radio station leaders of yesterday have proliferated themselves into two parts—the chart pop music stations and the non-chart." He went on to add that "A void had been created; through economic law, a new type radio station, the adult pop music station, the non-chart station, the non-Top 40 station, was born and given life sustenance in that moment of void."

McLendon elaborated: "No chart music radio station in America has completely escaped the ravages of this audience revolt and what I have chosen to term audience mitosis." He quoted percentage figures illustrating the point that 72 per cent of all Top 40 stations declined in share of audience in 1967 as against 1966.

McLendon predicted a modification of Top 40 radio "to try to reach a sound acceptable to an adult audience. No station can exist on teen-agers alone. But it is going to be a long road back, and the middle-of-the-road stations are going to fight hard to hold their newfound position."

## Progressive Rock Defined

Ron Elz, operations and program director of KSHE-FM, St. Louis, described progressive rock in his speech "How to Program Progressive Rock Full Time," as a "natural evolution of rock 'n' roll of the '50's, part of a new morality and reality." Elz said that progressive rock, formerly called "experimental," should be aimed at both AM and FM radio, in order "to balance your music ingredients to fit your market."

The change to full-time progressive rock, according to Elz, can be financially successful with the advertising that comes from serving the under-30 age group. Pleasing the listener will eventually lead to a successful program.

## How to Succeed—Know the Trade From Ground Up

• Continued from page 70

broadcasting, eventually will lead to advancement on the radio ladder, although it may take considerable time struggling at small stations," says Taylor.

He blamed lack of intern programs at the university level for the apathy that exists among young broadcasters. "The only successful way of climbing the radio ladder," he says, "is perseverance and learning how to break down closed doors."

## Guidelines on Picking Records

What is a hit record? "It depends primarily on audience make-up," said Bob Paiva, music director of WPOP in Hartford, Conn., at "The Record Problem" session.

Paiva advocated complete demographic analysis for a radio station to be right on the beam. "What is a hit on one station may differ radically from a hit on another."

"When a record promotion man talks hits," Paiva continued, "he bases it on the artist. The record itself, play on other stations, the support the company will give the product, or his own ear. But none of these guarantee that he has a hit in our market."

The two main guidelines Paiva uses in selecting records are (1) is the record within the context of the station's sound and (2) is the record suited for the Hartford market?

"One of the characteristics of the radio business," he said, "is that we are all carpetbaggers. We move from market to market rather freely and very often cross the country into markets with very different musical likes and dislikes from one we just left."

"It is an inherent part of the music director's job," Paiva said, "to be directly concerned with the ethnic and demographic make-up of the market."

"Discovering a hit record is a matter of being aware—aware of your station's aims, the market composition, industry trends and available information. Being first to recognize a record as a hit is not necessarily the best programming. Playing a good record may not necessarily attract an audience, but playing a bad one will cost you listeners."

## Public Involvement: How & Why

Radio stations should have a love affair with their communities—if they're interested in developing a solid community reputation and in increasing revenue.

Dan McKinnon, president of KSON, San Diego, Calif., stresses community involvement for two reasons:

"My experience has been that when you get yourself and your station involved in the community," says McKinnon, "you develop pride from your accomplishments. You not only benefit your community through your involvement, but another residual benefit is increased advertising schedules."

It doesn't take a high budget to get involved in your community. KSON, a modern country outlet with 11 employees, manages with creative promotions and eager personnel. The station recently won the Freedom Foundation Medal and the Country Music Association award as the most promotion-minded radio station.

### Salesmen Aid

McKinnon urges management

and sales personnel to be involved with service clubs, associations and community civic organizations. Speeches are often taped at luncheons and city functions for re-broadcast later in the day.

Community involvement also means opening KSON's doors to the public. Tours are frequent, and the station's personnel are available for speeches to service organizations.

"The simplest and most effective way to get involved in a community is through editorials," claims McKinnon. "Goody-goody editorials without some action indicated are meaningless."

McKinnon's community involvement guidelines are:

- Don't be afraid to be controversial.
- Don't be afraid to oppose those in power, or those with advertising influences.
- Don't be afraid to promote your community and your station.

KSON is active in trying to "cool" the summer months with

a program set up to assist the minorities and the underprivileged.

### Other Causes

The station also is involved with the Boys' Club, raising money to assist youth; the Greater San Diego Sports Association, which spearheaded a drive to build a \$27 million stadium; the U. S. Navy, programming music for ships bound for Vietnam.

All KSON community involvement promotions plug the station, but all are sans commercials. It took an active interest in the Vietnam war, with McKinnon traveling to Southeast Asia to interview San Diego servicemen.

McKinnon's Vietnam trip led to Operation SOS—Send Over Soap. The campaign was designed to collect soap, and more than 10,000 bars were shipped to the war zone via the U. S. Navy.

KSON believes in community involvement, and its ratings and reputation prove how valuable its program is.

## Gregory Chants Negroes Eye Other Fields

Lack of good wages and proper treatment is causing many Negroes to seek other careers than radio, believes Enoch Gregory, morning air personality at WWRL in New York. Gregory, until recently, was program director of WCHB in Detroit.

"As things get better . . . and they are getting better not just on a year-to-year basis, but on a day-to-day basis . . . the deejay has to represent the station. But many qualified people are moving to non-ethnic stations. And many Negroes who want to make a good living are not considering radio. This problem wouldn't be as great if deejays had better salaries."

Gregory also lashed out at the need for better equipment  
(Continued on page 77)

# Underground Music Finds A Home At FM Stations

The only important form of music emerging today is the "so-called underground music . . . the new frontier music," Felix Pappalardi told a meeting of 150 radiomen. The independent record producer also stated that FM radio stations were now growing as the home for this type of music. Pappalardi produced the Cream and the Kensington Market, among others.

Pointing out that there were two vague categories in rock music — the type produced by Tommy James and the Shondells and the Lemon Pipers, and the kind created by groups like the Cream and the Jimi Hendrix Experience — Pappalardi said that the former groups are characterized by, and stress, singles. The latter progressive rock groups are epitomized by albums, out of which singles appear inadvertently and naturally.

He said the groups he works with don't have to be the best, but "they have to want to be constantly better." They must also be saying something which will sustain regardless of singles success.

He said that he doesn't even think about singles when he produces an artist. "If I agree to produce an artist, it is to give him an opportunity to say what he has to say musically . . . and also for me to become involved

completely." The groups he works with spend anywhere from six months to a year in preparation, plus additional time preparing to record. Then he spends as much as four weeks, as many as 12 hours a day working with them in the studio in recording. "It doesn't always take that long," he pointed out. "Disraeli Gears" by the Cream was recorded stem to stern in four exhilarating days.

Groups like Bo Grampus and Kensington Market, "my latest projects," write almost everything themselves. They do most of the arranging and play nearly every part. He fills in where needed, on an instrument, conducting or arranging, or just producing. If strings or other textures are needed, he writes the arrangement after recording the basic track and vocals. But with the Cream, it's a different story, he said. "Everything is entirely spontaneous . . . from the playing down to the method of producing the particular record we're working on. We do the basic track to a tune which most of the time the boys have never heard before . . . usually written by one of the members of the band and, in some cases, by myself." He said that between Jack Bruce of the Cream and himself "there's an almost endless combination of instruments to draw upon."

One of his major aims in producing a record is to make a record that "I can listen to countless times . . . and I do."

Progressive rock is spreading fast, but "naturally, with the sales picture changing so quickly . . . and so favorably . . . the record companies have all tried to jump on the album-only bandwagon. Consequently, the market is glutted with mediocrity, some of it heavily promoted. I can't tell you what's good. The only way to find out if it's an artistic achievement or simply commercial trivia is to listen."



THE WAYS AND MEANS of record promotion were discussed by, from left: Neil Bogart, vice-president and general manager of Buddah Records; Lenny Salidor, national promotion and publicity director of Decca Records, and Don Graham, national promotion director of A&M Records.

## Scheduling Part-Time Country Gives WHO Full-Time Harvest

Programming country music part time can be successful on a diversified station, according to Mike Hoyer, WHO, Des Moines. He is the host of WHO's all-night "Country Music, U.S.A.," and the harvest reaped by this program more than proves his point.

Prior to starting the show in 1965, the station programmed easy listening music after midnight. Bob Gifford, the program

director, impressed with the rising popularity of country music, decided to go country after midnight. He asked Hoyer, then on KMA (Shenandoah, Ia.) to handle the show. The response in both listeners and billing was immediate. Within several months, the show moved up its starting time. The show now runs from 10:30 p.m. to 5:30 a.m., Monday through Friday, and from midnight to 5:30 a.m. on Sundays. He handles the longest one-man show on the air.

According to Hoyer, country music gives his station a nighttime commercial load which at times is almost as heavy as during prime drive time. The all-night all-country format is contrasted with the station's daytime programming which includes easy listening, phone shows, news and sports, and farm programs. Thus, Hoyer, stressed, country can fit into the programming spectrum of a diversified station.

The best way to achieve this, according to Hoyer, is to get a disk jockey who understands country music, and who enjoys it himself. There are too many on the air who claim to be country specialists, Hoyer said, who really don't like the music, and that fact soon becomes obvious to the listeners.

A country fan never gets

enough country music, Hoyer told the programmers. They want it 24 hours a day, he said, supporting his recommendation that broadcasters use country music wherever they have a programming problem.

### 'Consider Country'

"If you're doing lazy programming during the evening hours, consider programming country music," Hoyer said. "I think you'll be quite surprised. The sound of country and the sound of pop doesn't differ as much as it used to. The shock wouldn't be as great when you make the transition from pop to country at a certain hour. If you're on the air 24 hours, consider programming country for an all-night show. If you have problems with your FM operation, programming country could very well make your FM facility a paying operation if it isn't now. If he doesn't own an FM receiver, the country fan will gladly buy one to hear his favorite music.

"I urge you to look over your schedule, and your ratings. Do you have an hour or two that looks sick? Put country music in there, and promote the fact that you're doing it. I think you'll find that in a few months those ratings will improve, and in some cases, may surpass what's programmed on either side."

## What's in Name? Holiday: A Lot

Jon A. Holiday, program director of KMBZ, Kansas City, believes the ideal way to program an easy listening station is to play nothing but hits by "name" artists.

His programming philosophy stresses class artists and avoids "fringe" acts. KMBZ plays Andy Williams, Frank Sinatra, Ed Ames, Ray Conniff and Ray Charles. It avoids the Box Tops, Glen Campbell, the Intruders, the 5th Dimension, the Troggs, Bobbie Gentry, the Blue Cheer, the Monkees and the Strawberry Alarm Clock.

Very often, Holiday avoids the original hit version, and instead waits for a class artist to record the hit tune before it makes the KMBZ playlist.

"There are some who feel I should program the original hit versions; that I discriminate in selection of artists, and that programming some fringe artists wouldn't hurt the station's playlist," explains Holiday. "But I like to play the percentages," he says, "and the percentages are with you when you couple hit tunes with class artists."

### Cut Out Tunes

Holiday's rigid programming standards eliminated Glen Campbell's "By the Time I Get to Phoenix" and instead, programmed the Jack Jones version. The Johnny Mann Singers made the playlist singing "Up, Up And Away," but not the 5th Dimension's. And Bobbie Gentry's "Ode to Billie Joe" never made the playlist.

"I also feel that class acts can be counted upon for musically good performances, without the use of electronically augmented psychedelic sounds," said Holiday. "Augmented sounds are a tribute only to the recording engineer."

He tries to select music that

will appeal to the broadest possible audience base. "With that philosophy," says Holiday, "you must reach the conclusion that the listener is primarily interested in the tune. Of some importance, but secondarily, the listener is interested in the performance."

How long do you continue to play a tune? "In today's pressure cooker there is always the tendency to rush new music on the air and to bomb off older material," believes Holiday. "The listener enjoys hearing tunes that we think of as old."

Another measurement of the popularity of a tune is the number of times it is recorded by other artists, explains Holiday. Many of the industry's a&r men are pretty savvy. They know the

odds on public acceptance of an album relates to the number of hit tunes they can cram in.

With few exceptions, the KMBZ playlist is easy to recognize — standard hits by class artists. "There isn't an album in our library older than 1964, and few of those," says the program director.

There are other facets to putting together a "musical sound" on the air. "While many big hits are slow in tempo," he says, "our air personalities must work to keep our sound alive. We never play two slow tunes back-to-back. We also avoid playing similar arrangements back-to-back. Thus, the music balance ebbs and flows by tempo, sound, current hits, recent hits and standards — all by class artists.

## P. D. Derrick: Negro Gets Short-Shrifted

• Continued from page 70

they are being exploited by white bosses and the management that they can't find qualified Negro personnel. It's true, he felt, that it's difficult to find qualified Negro personnel, but that "management has not done enough in co-operating with schools and colleges in helping to promote broadcasting as a career for young graduates.

"And then we must, as businessmen, face the fact that in some areas of this country Negro deejays and announcers are notoriously underpaid . . . and, in addition to that sad comment, they have been held down. By that, I mean that they are not encouraged to look upon their jobs in radio as careers. A lot of these fellows have been given to understand that all they are wanted for is to be soul brothers on the air — deejays and nothing else. Well,

I say to you that you must commit yourselves to helping them look higher — and both of you will benefit from the step.

"There is no reason why Negroes of good experience and radio background should not be pushed into sales and engineering, program direction, production, and managerial positions. The station and the community most often times find themselves the better for it."

More and more deejays are concerned with community projects and not just their radio show and record hops, he said. Managers and station owners should insure this kind of wholesome growth by affording deejays better working conditions, salaries commensurate with their positions and training and abilities, better fringe benefits, and real opportunity for advancement . . . "make it possible for them to look upon radio as a career and not just a job."

Pointing out that many r&b radio stations are now dominant factors in their markets, Derrick said, "The public today is going to demand more from you and from your stations than ever before." And Negro radio stations face the responsibility to lead listeners to take advantage of the many community services available to them.

One of the major areas of concentration — and achievement — at WOIC, he said, is in employment. "We have actually gotten the leading business, industry, and professional men in the white community, as well as members of State, county, and municipal government, to come on our station on a regular basis and talk about job opportunities in their various areas. Programs of this kind have a two-pronged purpose. They make qualified young Negro job applicants realize that they are being encouraged to apply at the busi-

nesses of these men, and it gives white citizens of good will an opportunity to express their willingness to lend a hand to the Negro community.

"The time has come for all of us to realize that Negro radio has a bigger and better future in America today than ever before. Our audiences are ready and, in fact, demanding tighter programming, more news, more public affairs, more qualified talent and more solid commitment to the community. It is up to us to work together to give them what they need and want."

Air personality Rocky G commented that he felt the current problem in Negro radio was lack of qualified managers and owners . . . and lack of respect for the Negro. "Our radio is made up of managers who have been in the general market and found it difficult." He said the whole pattern had to be changed.

## Public Service in Programs Stressed

"Community involvement should be a strong part of your station's programming," believes Mark Olds, general manager of WWRL, New York.

And community involvement programs should be geared to meaningful results and probed in a concrete manner, he says. "The public knows when you are merely glossing over the surface and playing lip service to an ideal without really becoming involved."

Stations need to move beyond the notion that public service means nothing more than programming spots for the United Fund, says Olds.

WWRL broadcasts training opportunities, health care, job information, legal facts and consumer education — all effective keys to community involvement.

Olds' philosophy is to ensure that minority radio stations are genuine forums of the air, for all spokesmen and for all sentiments which represent the interests and attitudes of the minority community.

Community involvement also means attempting to build a community with all the skill and refinement we have devoted to the task of moving goods, according to Olds.

WWRL involves itself in at least five distinct ways: job opportunities, advisory committee, editorials, phone talk-back and a community calendar.

"The advisory committee keeps the station informed of problems and approaches in the community," explains Olds.

"The phone talk-back device is quite effective, and we use

it widely as a community involvement program. Also effective is the community bulletin board, announcing community meetings, socials, etc."

Before getting involved in community relations, says Olds, ask yourself these questions: What is your intent? What do you wish to accomplish? How much time and money can you afford? How much importance will you place on it? Where, in the order of priorities, does community involvement rank?

"A good station gains prestige and listeners by scheduling community involvement programs," claims Olds. "It is fundamental to both the station and the community the station serves."

## Radio's Vitality Lures Spenders

The vitality of contemporary radio has lured the big national advertisers into spending more and more dollars on radio and less and less on TV.

Louis C. Perullo, advertising manager for the Thom McAn Shoe Co., stresses three points to radio stations attempting to get additional national advertising: ratings, format, sound.

"In formulating both the creative and media strategies for Thom McAn's youth-oriented merchandiser, more and more national advertising is going into Top 40, Hot 100, contemporary and hard rock programmed stations.

### Ahead of Trend

Like many national advertis-

# Communication the Business Of Radio, WAYS' Kaplan Says

"The basic business of radio is communication," according to Stanley N. Kaplan, president, WAYS Radio, Charlotte, N. C. Kaplan stressed that radio's prime function "is not to entertain, not to inform, not to sell, and is not engineering," but to communicate with its listeners.

If radio can achieve its one air of relating with its audience, it automatically satisfies these other purposes, Kaplan said. The topic of his speech was "What's Rocking Rock Ratings and What to Do About It?"

A serious problem in radio today, according to Kaplan, is the broadcaster's failure to know

how to reach his audience. According to him, the broadcaster's solution to this has been "the rescue specialist." The management of a radio station, realizing that his station is unsuccessful, finds a specialist.

"These magicians have different kinds of wands," Kaplan said. "Some are management magicians. Some are disk jockey magicians, and now there are program consultant magicians."

### Authority

These individuals are given far more authority than anyone on the station, including a free hand over personnel, and control over budgets, advertising, promotion and programming

make-up, Kaplan said. Their success usually is short-lived, Kaplan said, lasting as long as the "magician" remains on the scene, or is pushed out of the market by the greater success of a "magician" hired by a competing station.

Kaplan called on the broadcaster to remember that radio is a highly personal medium of communications from the listener's standpoint. It's a mass audience, but it's one which is loyal to its favorite station, and responds to it because he believes in it, Kaplan said. A station can't be successfully dishonest with its audience for long, any more than a person can be dishonest with a friend and hope to retain that friendship.

The answer to radio's honest communications can be found in its programming of rock music, according to Kaplan. Kaplan feels that rock establishes a direct relationship with the mass audience because it reflects the contemporary scene far better than any existing art form. It is the one form of music programming which communicates with the mobile, perceptive audience of today, he said.

Kaplan pointed to the fact that some stations are going to all news, or talk formats, or are seeking other solutions to the programming problem. They are forced to do this, Kaplan said, because they cannot find any other way to communicate.

According to him, "the communicators are going to take over this business, those who have the determination and ability to shape their message to the medium so that it communicates to the audience as no other message, no other medium, can."

To Kaplan, the message is rock.

### Listeners

"Normally, the type of music or rock that a station is playing is not a prime factor in our analysis of what station to buy," explains Perullo. "The important thing is that the kids are listening, and it rocks. Also, that our commercials are produced to be compatible with the station's on-the-air sound," he says.

By trying to stay just ahead of the current trend, Thom McAn attempts to produce a sound that is compatible with all types of rock programming.

Programming to most national advertisers, says Perullo, is more than just the musical product on the playlist. We look at the aspects of the station's personality, from its DJ's to its promotions.

National advertisers eye two factors when looking for time: the promotion be compatible with the format and promotional personality of the station, and can the station generate traffic into the retail outlet.

ers, Thom McAn is deeply involved in not only defining what is the latest sound, but staying ahead of the trends, believes Perullo. "The idea of advertising on the radio is to put your product on stations most directly programmed — musically — toward your consumer," he says.

Often, national advertisers will use a fad, a trend or a new sound to promote its product. During its commercial campaigns, Thom McAn promoted shoes through predominantly rock sounds by Chubby Checker, two campaigns with the Monkees and a Ravi Shankar-oriented commercial selling Bombay Buckle shoes.

## 'Howdy, Neighbor' Country Radio Gets Fond Goodbye

The "howdy, neighbor" approach to country music radio closes more doors, according to Jay Hoffer, vice-president of operations for KRAK, Calif., and Bill Hudson, president of Bill Hudson & Associates, than any other a country music broadcaster can make.

Speaking at the modern country music session, Hoffer said, "We want to sell more than chicks and snake ointment. We have been suffocating in stereotypes . . . hillbilly, no shoes, low income . . . a guy sitting with a guitar in his lap and making some nasal gesticulations is what a number of people think

when you give them a free-word association for country music."

### Sophistication

The main point made at the session was that country music radio must attain a level of sophistication if it is to survive. New listeners are needed for a country station to lift its rating. And those listeners, according to Hudson, will not come from the country music traditionalist.

" . . . Only 19.3 per cent of country music men are over 50, compared to 31 per cent for the total radio market average." Hudson, in presenting these Pulse demographic figures, emphatically stressed that country

music radio must draw young adults for its audience.

### A Business

"Country radio is a business," Hoffer said, "and we are businessmen whether we care to admit it or not." The two speakers constantly reiterated the importance of production and a big-city approach. "Don't forget the traditionalist," Hudson said, "but the bulk of the audience has to be composed of cosmopolitan listeners."

Hudson warned, however, that a station can become too slick in its presentation. "Where does modern country music end and pop music begin?" one broadcaster in the audience asked. The consensus agreed that minimal exposure should be given to pop artists such as Dean Martin and the Byrds, etc., but that an element of pop was needed to lure a younger audience.

When a hillbilly approach is used, Hudson said, it must be in a "fun" connotation. "In a promotion," he said, "disk jockeys can walk through town with 10-gallon hats and boots. But at all other times, he should be dressed as the sharpest guy in town."

Both Hudson and Hoffer explained methods of programming, together with the various types of formats such as Mex-Tex, traditional, modern, folk-country and bluegrass.

## High Ratings—More Nat'l Ads

Want to get more national advertising? "Get your ratings up," claims Ted Hepburn, general manager of WSAI, Cleveland.

Although there has been a trend toward tightening up major market advertising lists, says Hepburn, an ambitious sales manager and sales department can achieve success with national accounts by playing the ratings game.

"You don't have to be the top-rated station in your market to gain national advertising, but it certainly helps," says Hepburn. WSAI also stresses the need to work on the local marketing level with district managers and local retailers.

"Often," explains Hepburn, "the local representative of a national account can open doors that are otherwise closed."

Another important facet in gaining additional national advertising, he feels, is to prepare surveys, research and studies of your station's market. "When you approach advertising directors, come armed with facts and figures."

Close co-operation between programming and sales also can achieve results. Hepburn allows the station's programming director to become involved with the national advertiser via promotion ideas and merchandising tips.

## 'Reaction, Not Action, Byword of Future'

"For the next 20 years," said Elmo Ellis, general manager of WSB radio in Atlanta, "we must become a fast reaction medium" rather than the "fast action medium" of the past 20 years. "A radio station manager must be aware of and sensitive to" today's changes, added Ellis in his speech on "Management's Involvement in Radio."

Ellis cited a need to re-establish a respect for basic human values and recommended a "programming philosophy based on knowledge, flexibility and authoritative adaptability," plus a creative involvement in community affairs. Specifically, Ellis advises radio stations to "recruit, train and motivate staff members," and to compensate for a programming paradox: "Generally, stations program music rationally. Yet, virtually 100 per cent of the audience listens to music emotionally."

"Radio has the potential to out-perform other media because ours is a sound-oriented world," said Ellis. But, he added, this potential is being held back because everyday: Announcers show bad habits and poor training, significant community affairs go unreported, program ideas go unsold and large portions of the audience remain untapped by the station's reach and influence.

To Ellis, management involvement in programming means: listening to their own station, pioneering good news service, programming music for the public and being aware of audience response. The essence of management's responsibility in radio programming, concluded Ellis, is "to believe and preach and practice a radio of awareness and ever-changing adaptability. The public wants and we must supply a confident and competent radio that recognizes its ability to entertain and inform . . . for the better . . . of all mankind."

# Closer Tie Between NAB & RIAA a Must: Tannen

A closer relationship must be established between the NAB and RIAA. So said Erny Tannen, head of MEDIAmerica Co., which operates stations WDMV and WYRE (Maryland), WEEZ (Pennsylvania), and WCCC (Connecticut).

Tannen asked, "What has the record industry and the radio industry done to develop a formal relationship at any level?" "Very little, as far as I know. And yet, were there ever two industries more dependent on each other?"

Both industries depend upon one another, and yet a wall seems to divide the two, Tannen said. Many problems which concern both industries could be settled to the advantage of both if only better communications could exist between the managements of radio stations and record companies.

## An Advantage

One issue of advantage to the record industry, Tannen said, is that of getting records into a market after a station creates a demand for them. Hardly a day goes by, Tannen said, without his station, WEEZ, receiving listener inquiries as to where certain records can be purchased. The station has brought this problem to the attention of distributors, the broadcaster said, "but we're told the country

market isn't big enough, that pop records have bigger sales, and that the distributor has to go where the money is."

The money is there, Tannen said. "The market is there. You just haven't made a large enough effort to exploit that market." Tannen used this as an example of the type of problems that could be solved to the mutual advantage of broadcaster and record company if a dialog can be established between the two.

"Shall I tell you how many times I have been personally

contacted by a top executive of any record company or distributor?" Tannen asked. "Never. And I control four radio stations. I tell you now — loud and clear — I will be happy to meet with anybody of authority in the record business to talk about what my stations' needs are, and how we can mutually benefit each other. I operate one contemporary music station, two easy listening stations and one which programs country music. I think I can help you sell more records."

# Promotion's the Thing to Glaser

Listeners often tend to remember a station more by its promotional stunts than by anything else it does, according to Jerry Glaser, general manager of Nashville's WENO. Glaser presented stimulating examples of his successful promotions, and illustrated these with slides. He also urged his audience to avoid some promotions which had backfired.

Glaser is a strong believer in outside promotions, as opposed to on-the-air campaigns. He listed as the aims of his promotions:

- Make people aware that your station is doing something.

- Stimulate, not only your present audience, but non-listeners.

- Make money, and if handled properly, your client will help pay for the promotion.

Among some of the interesting outside stunts he presented was an application of the crane promotion staged on behalf of a tire merchant. An automobile, held aloft by a crane, served as the originating point for a deejay show. The stunt resulted in a considerable share of local newspaper space.

One stunt, a tie-in with the contemporary scene, was a "Country a-Go-Go" presentation complete with go-go girls staged on behalf of a sponsor. Another promotion tied to a current fad was a staged bank holdup with the "criminals" in Bonnie and Clyde costumes.

## Easter Egg Hunt

The station holds an annual "Easter Egg Hunt" in which adults participate for important prizes. To enter, listeners must present tickets which are available from the station's sponsors. This builds dealer traffic, and proves to the sponsors the station's pulling power.

Glaser told of his winning stunts in a humorous way. One of the top laugh-getters concerned mailing a load of

# WVON Tells Why It's a 'Happening'

Without changing the format of WVON — only trying to "enhance it," Lucky Cordell was able to boost the station to the top in audience rating surveys. The assistant general manager of the r&b station related how he set out to get white listeners with r&b music, but without giving up his Negro audience.

A previous station in Chicago that he'd worked on, he said, had failed at this because it played "polka-dot radio." An r&b station striving to be a market leader should always keep foremost in mind its Negro audience, "but don't chase the

other people away." He spoke of hearing a deejay remark on the air: "No offay can sing that way." Cordell chastised the deejay, telling him that "they're the people who made you number one."

WVON programs for people "who like the kinds of music we play. Happily, we're in lucky because r&b is more popular than ever before."

One of the methods that the station uses to keep close tabs on what the people want is an open phone 6 a.m. to 6 p.m. when all calls are recorded. "If you get 25-30 calls about a particular topic or item, then you'd better be aware of it."

In regard to blue-eyed soul records, he said that he used to look for these and played them when the sound was right. He named the Beatles on a given record and the Rascals. He has had as high as seven of these records on the playlist.

Integrated radio personnel, at the moment, is becoming a problem, he thought, and spoke of one community where the audience became aroused because a music director was white. Personally, he didn't think color should make any difference, but many listeners felt only a Negro could properly pick the type of music they wanted to hear. Prompted by the audience, Bill Summers, another speaker at the session, said that he felt many Negroes in radio today could become excellent program directors if they were given the chance in more than in name only.

frightening moment the kids who thronged the place were certain that Santa had been killed.

transistor radios, each of which was tuned at top volume to the station. The sound of a mailbox loaded with radios, or of a postman walking down the street with several packages broadcasting the station's signal must have been an attention-getter, and drew a hand from those listening to Glaser's talk.

Among those not to try, Glaser included the baby-chick stunt. This called for some 10,000 live chicks to be given away to children as part of a shopping center grand opening. ("The sound of 10,000 chicks is worse than a jet plane.") Misfortune befell the project when a cold snap the night before killed most of the chicks. Mothers were not receptive to their children getting dead chicks, Glaser said.

Another stunt that backfired called for Santa Claus to land in a shopping center parking lot. The wind shifted, Santa missed his landing spot, and for a

# WHK Makes Adults Swing and be 'Swayed'

Seven months ago, WHK, Cleveland, was in a ratings tug-of-war with three rock stations. Today, the station enjoys a lofty rating with an easy listening format.

By breaking the programming into five categories, Ken Gaines, program director, went after the 18-49-year-olds with an "easy listening Top 40 format."

To sway listeners away from the rock beat, Gaines programmed music for the young adult, the older adult and contemporary oldies, good music oldies and albums.

In selecting songs for the young adult, WHK picked music that would not offend the "above 30" listener.

Familiar artists make up the young adult playlist, including the Supremes, Simon and Garfunkel, the Lettermen, Pat Clark, the Beatles and Glen Campbell.

The playlist for the older adult includes Tony Bennett, Frank Sinatra, Andy Williams, etc. "These two categories allow WHK to expose new singles with an occasional album cut," says Gaines.

Contemporary oldies include the best of the Top 40 former hits with an adult appeal, including "Cherish," "Windy," "Never My Love" and "What the World Needs Now." "Good music oldies represent standard hits in the past 10 years,

including "People," "The Good Life," "The Girl From Ipanema" and "Misty."

The album category features old and new popular artists singing vintage and recent popular and familiar tunes.

"I believe 'familiar' is the key word to easy listening programming," claims Gaines. "Listeners can identify with the song, the artist, or the song and the artist—each complementing the other."

"Beside all the basic elements of programming, there are special areas that deserve attention: selections from live performances, comedy and special artist performances," says Gaines.

Personalities play a major role at WHK, with DJ's receiving a certain amount of on-the-air freedom. Gaines, however, selects the playlist.

Promotions, talk shows, additional newscasts and contests all play a role in programming an easy listening station, says Gaines.

## Gregory Chants

• Continued from page 74

at most Negro stations. He spoke of news and public affairs as a method of building a better image for Negro radio and stated that every station should be behind the current march on Washington.

# Hip Rock Stations Termed 'Pioneers'

"Stations that have pursued progressive rock as a total format are the pioneers of a new type of programming," said George Brewer, WIXY program director in Cleveland. Speaking on "Progressive Rock in a Hot 100 Station," Brewer added, progressive rock stations are pioneers because "few direct parallels can be drawn. Nearly every innovation must be done on a trial and error basis."

The programming, quantity and future of progressive rock were also discussed by Brewer, who said, "to a Top 40 station there is no such thing as progressive rock—or underground. There is only music of an immediate general appeal to your potential audience." Brewer added that, although all stations are individuals and should program individual formats, motivation is the determining factor of music played. Some motivations for singles play and sales are: "Musical merits and

artist following," exposure and unusual mannerisms and broad audience appeal. Brewer also cited Leonard Bernstein's unusual endorsement of Janis Ian's "Society's Child" that, coupled with a controversial lyric line, gave the record a strong sales impetus. Programming can also be aided by listening to promotion men, following record sales and studying live performances and reviews in trade papers. Local rock shows and TV shows provide additional information on artists.

Brewer concluded by saying that progressive rock, a new "individual program art," can have a mutually beneficial relationship with format radio. Progressive rock is not out to replace Hot 100 radio, but to co-exist with it, he said. Still one guideline for progressive rock, according to Brewer, should be, "the harder the material is, the more it should be confined to evening play."

# Payola Evil; A Study of Its Cause

• Continued from page 71

satellite markets," Moorhead said. "He can tell you how many records a market demographically similar to yours sold last week. He can spew chart figures from every radio station within a 900-mile radius, and tell you its position on the Hot 100 chart next week."

To break a record in Los Angeles, the promotion man tries to saturate the region, and cover the city "like a giant amoeba ingesting a hard-to-surround morsel." By igniting interest in the record in surrounding markets, he is able to create enough furor to attract attention of the programmers in Los Angeles.

Today's promotion man is a professional, knowledgeable music man whose integrity is beyond question, Moorhead said, and who is accomplishing the impossible task of serving as liaison between two independent industries—and serving both of them well.

# There's No Media Like Radio Media: Bunker

Edward Bunker, vice-president of Interpublic, Inc. of New York City, spoke about a dynamic marketing concept: "successful advertisers schedule their media to reach the heavy users of their products and services." Added Bunker, "No media offers the economy and pin-point accuracy of radio."

What has helped radio to grow, said Bunker, is the "talent to isolate and motivate" a selective audience. Radio commercials are also geared to Bunker's specialized programming concept, as "radio messages are created and produced to blend with the sound and format of the station." In his speech "Radio Programming as a Force in Moving Consumer Goods," Bunker also mentioned that radio today is not only for the youngsters, but for the adults as well, because creative people discovered that "radio advertising was fun to create, marvelous to execute and gratifying to accomplish."

## PROGRAMMING AIDS

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

### HOT 100 RADIO

#### TALLULAH, LA.

**Dave Sturm, program director & deejay**  
**KTLD**

**Best Pick** is "Nice to Be With You," by the Monkees, Colgem; **Best Leftfield Picks** are "You Got Style," by Jon and Robin, Abnak; and "Get in the Wind," by the Illinois Speed Press, Columbia; **Biggest Happening** is "Here Comes the Judge," by the Magistrates, MGM; **Biggest Leftfield Happening** is "Hangin' From Your Lovin' Tree," by the In Crowd, Abnak. ("Five by Five" could go all the way, KTLD previews spins: Diana Ross and the Supremes, Montenegro, Paul Revere, Mitch Ryder, and the Coasters.)

#### FT. WAYNE, IND.

**Bob Chase, program/music director**  
**WLYV**

**Leftfield Pick** is "Hanging From Your Lovin' Tree," by the In Crowd, Abnak. ("You Got Style," by Jon and Robin, is going on the playlist and it is a gas.)

#### SAN ANTONIO, TEX.

**Kahn Hamon, program director**  
**KTSA**

**Best Picks** are "Lady Willpower" by the Union Gap, Columbia, and "Eleanor Rigby," by Ray Charles, ABC; **Best Leftfield Happening** is "Me and You," by Brenton Wood, Double Shot; **Biggest Leftfield Happenings** are "United," by Peaches and Herb, Date; and "Pictures of Matchstick Men," by the Status Quo, Cadet.

#### LYNCHBURG, VA.

**Jerry Rogers, music director**  
**WLL**

**Best Pick** is "You Got Style," by Jon and Robin, Abnak; **Best Leftfield Pick** is "I Need Love," by the Third Booth, Independence; **Biggest Happening** is "Hang 'Em High," by Hugo Montenegro, RCA; **Biggest Leftfield Happening** is "Sealed With a Kiss," by Gary Lewis, Liberty.

#### WINDSOR, CANADA

**Marian McLaughlin, record librarian**  
**CKLW**

**Best Pick** is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; **Best Leftfield Pick** is "Give Me One More Chance," by Wilmer Alexander and Dukes, Aphrodisiac; **Biggest Leftfield Happening** is "Journey to the Center of the Mind," by Amboy Dukes, Mainstream.

#### DAYTON, OHIO

**Jim Bennett, station manager**  
**WING**

**Best Pick** is "The Story of Rock & Roll," by the Turtles, White Whale; **Best Leftfield Pick** is "Summer Wine," by Helen Aberth, Decca; **Best Leftfield Happening** is "Folsom Prison Blues," by Johnny Cash, Columbia. (Getting good requests for new Lettermen "Where Were You When the Lights Went Out," and "The Boy I Left Behind," by Tommy Faia and the Blue Facts, A&M.)

#### GRAND RAPIDS, MICH.

**M. D. Frizbee, music director**  
**WLAV**

**Best Pick** is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; **Best Leftfield Pick** is "Walkin' on This Road to My Town," by Merrie Motor Co., Decca; **Biggest Leftfield Happening** is "Journey to the Center of the Mind," by Amboy Dukes, Mainstream.

#### JACKSONVILLE, FLA.

**Ike Lee, program director**  
**WAPE**

**Best Pick** and **Best Leftfield Pick** is "Saturday's Father," by the 4 Seasons, Philips; **Biggest Leftfield Happening** is "Here Come Da Judge," by Finky Fuzz, Epic.

#### JACKSONVILLE, FLA.

**Mike Reineri, program director**  
**WPDQ**

**Best Pick** is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; **Best Leftfield Pick** is "Rainbow Valley," by Robert Knight, Rising Sons; **Biggest Happening** is "Lady Willpower," by the Union Gap, Columbia; **Biggest Leftfield Happening** is "Mechanical World," by the Spirit, Epic.



#### DETROIT, MICH.

**Paul Cannon, program director**  
**WKNR**

**Best Pick** is "With Pen in Hand," by Billy Vera, Atlantic; **Best Leftfield Pick** is "Classical Gas," by Mason Williams, Warner Bros.; **Biggest Happening** is "Jumpin' Jack Flash," by the Rolling Stones, London; **Biggest Leftfield Happening** is "Here Come Da Judge," by Buena Vistas, Marquee.



#### RALEIGH, N. C.

**Ron Fraiser,**  
**program/music director**  
**WRNC**

**Best Pick** is "People Sure Act Funny," by Arthur Conley, Atco; **Best Leftfield Pick** is "The Modley," by the Angels, RCA; **Biggest Happening** is "Here Comes the Judge," by Shorty Long, Soul; **Biggest Leftfield Happening** is "She's a Heartbreaker," by Gene Pitney, Musicor. (New Elvis Presley record—"Your Time Hasn't Come Yet, Baby" could be top 10 with good exposure. Best for Elvis in some years.)

#### SPOKANE, WASH.

**Jim Sims, program director & deejay**  
**KGA**

**Best Leftfield Pick** is "Light My Fire," by Jose Feliciano, RCA.

#### GAYLORD, MICH.

**Bill Scott, program director**  
**WATC**

**Best Pick** is "Quando M'Innamoro," by the Sandpipers, A&M; **Best Leftfield Picks** are "Hang 'Em High," by Hugo Montenegro, RCA; and "California Dreamin'," by Jose Feliciano, RCA; and "Grazing in the Grass," by Hugh Masakela, Uni; **Biggest Leftfield Happening** is "Mr. Spoons," by Steve Lawrence and Eydie Gorme, Calendar.



#### LUBBOCK, TEX.

**Michael B. Anthony,**  
**program director**  
**KLBK**

**Best Pick** is "Some Things You Never Get Used To," the Supremes, Motown; **Best Leftfield Pick** is "Jumpin' Jack Flash," by the Rolling Stones, London; **Biggest Happening** is "I Love You," by the People, Capitol.

#### SPRINGFIELD, VT.

**Ron Bastone, program director**  
**WCFR**

**Best Pick** is "D. W. Washburn," by the Monkees, RCA; **Best Leftfield Pick** is "Sinbad the Sailor," by the Tidal Wave, Buddah; **Biggest Happening** is "Here Comes the Judge," by Shorty Long, Soul; **Biggest Leftfield Happening** is "Baby You Come Rolling Across my Mind," by the Peppermint Trolley Co., Acta.

#### SAN FRANCISCO, CALIF.

**Dick Starr, program director**  
**KYA**

**Best Pick** is "Just Like Tom Thumbs Blues," by West, Columbia; **Best Leftfield Pick** is "Folsom Prison Blues," by Johnny Cash, Columbia; **Biggest Happening** is "Sky Pilot," by Eric Burdon and the Animals, MGM; **Biggest Leftfield Happening** is "Competition Ain't Nothin'," by Little Carl Carlton, Back Beat.

#### ST. CLOUD, MINN.

**Ronald P. Michaels, music director & deejay**  
**WJON**

**Best Pick** is "The Shape of Things to Come," by the Third Rail, Epic; **Best Leftfield Pick** is "Miss Anne (Ain't That Kind of Man)," by the Zebra, Philips.

#### INDIANOLA, IA.

**Rick O'Shea, music director**  
**KBAB**

**Best Pick** is "It's Nice to Be With You," by the Monkees, Colgems.

#### FLINT, MICH.

**Peter J. Flanders, music director & air personality**  
**WAMM**

**Best Pick** is "Sealed With a Kiss," by the Toys, Musicor; **Best Leftfield Pick** is "Grazing in the Grass," by Hugh Masekela, Uni; **Biggest Happening** is "You Send Me," by Aretha Franklin, Atlantic; **Biggest Leftfield Happening** is "Lovers Holiday," by Peggy Scott and JoJo Benson, SSS International.

#### LAS CRUCES, N. M.

**Mike Reynolds, program/music director & deejay**  
**KGRT**

**Best Pick** is "D. W. Washburn/flip," by the Monkees, Colgems; **Best Leftfield Pick** is "Your Mind and We Belong Together," by Love, Elektra; **Biggest Happening** is "I Love You," by the People, Capitol; **Biggest Leftfield Happening** is "Me and You," by Brenton Wood, Double Shot.

#### MUNCIE, IND.

**Tom Cochrun, associate program director & deejay**  
**WERK**

**Best Pick** is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; **Best Leftfield Pick** is "Why Need They Pretend," by Lewis and Clark Expedition, Colgems; **Biggest Happening** is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; **Biggest Leftfield Happening** is "Walking in Different Circles," by the Peppermint Rainbow, Decca. ("Iron Butterfly" theme, greatly requested, but not available at record stores.)

#### ASHTABULA, OHIO

**Big Lou Massey, air personality**  
**WREO**

**Best Pick** is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; **Best Leftfield Pick** is "Band Dang in Time," by Woody Gunther and the Cheaters, Shout. (Shout's Woody Gunther and the Cheaters packed them in for a "Bang Dangin' Time" at the Castaway, one of the Swingin' local spots this past week. A great group, their record could be a big hit.)

#### HANOVER, N. H.

**Paul Gambaccini, survey director & deejay**  
**WDCR**

**Best Pick** is "The Story of Rock and Roll," by the Turtles, White Whale; **Best Leftfield Pick** is "Mary on the Beach," by Hank Shifter, Steed; **Biggest Leftfield Happenings** are "Classical Gas," by Mason Williams, Warners; and "Folsom Prison Blues," by Johnny Cash, Columbia.

## Progressive Rock Radio

#### PHILADELPHIA, PA.

**Hy Lit, program/music director, deejay & station manager**  
**WDAS-FM**

**Best Pick** is "Time" LP by T.I.M.E. on Liberty; **Best Leftfield Pick** is "Pictures of Matchstick Men," by the Status Quo, Cadet; **Biggest Happening** is "Time Has Continued Today," by the Chambers Brothers, Columbia; **Biggest Leftfield Happening** is "Something New Under the Sun," by Randy Newman, Reprise.

#### DETROIT, MICH.

**Paul Cannon, music director**  
**WKNR-FM**

**Best Picks** are "Open," by Julie Priscoll and Brian Auger, Atco (finest LP you will ever hear in your whole life) and "Orchestral Circus" LP, by Kasenetz Katz, Buddah. (Just two cuts worth mentioning are "We Can Work It Out" and "Hey Joe! Open," by Julie Driscoll and Brian Auger—Entire album is fantastic.)

#### LAS CRUCES, N. M.

**Mike Reynolds, program/music director**  
**KGRD-FM**

**Best Pick** is "Groovin' Is Easy," by the Electric Flag, Columbia; **Best Leftfield Pick** is "Morning Glory," by Blood, Sweat and Tears, Columbia; **Biggest Happening** is "Sunshine of Your Love," by the Cream, Atco; **Biggest Leftfield Happening** is "Don't Kick Me," by John Mayall, London. (The above starred cuts are from LP's. "A Long Time Comin'," by the Electric Flag and "The Child Is a Father to the Man," by Blood, Sweat and Tears, and "The Blues Alone," by John Mayall.)

# Radio-TV programming

## Country Radio



### LUBBOCK, TEX.

Ralph Paul, operations manager  
KDAV

**Best Pick** is "What's Made Milwaukee Famous," by Jerry Lee Lewis, Smash; **Best Leftfield Pick** is "This Little House," by Larry Trider, Amy; **Biggest Leftfield Happening** is "He Ain't Country," by James Bell, Bell.

### MACON, GA.

Jack Rodgers, program/music director & deejay  
WDEN

**Best Pick** is "Already It's Heaven," by David Houston, Epic; **Best Leftfield Pick** is "Late and Great Love of My Heart," by Hank Snow, RCA; **Biggest Leftfield Happening** is "Still Didn't Have the Sense to Go," by Johnny Carver, Imperial.

### DENVER, COLO.

Con Schader, music director & deejay  
KLAK

**Best Pick** and **Best Leftfield Pick** is "Phone Call to Mama," by Joyce Paul, United Artists; **Biggest Leftfield Happening** is "What a Way to Live," by Johnny Bush, Stop.

### FLINT, MICH.

Jim Harper, program/music director & deejay  
WKMF

**Best Pick** is "You've Just Stepped In," by Loretta Lynn, Decca; **Best Leftfield Pick** is "Tie a Tiger Down," by Sheb Wooley, MGM; **Biggest Leftfield Happening** is "You Can't Got a Home No More," by Donna Odom, Decca.

### CHARLOTTE, N. C.

Cloyd A. Bookout, music director & air personality  
WWOK

**Best Pick** is "Just Because I'm a Woman," by Dolly Parton, RCA; **Best Leftfield Pick** is "Peace on Earth Begins Today," by Dave Rich, Stop; **Biggest Leftfield Happening** is "I Talked About You," by Bill Phillips, Decca.

### COLUMBUS, GA.

Larry James, music director  
WPNX

**Best Pick** is "Tell It Like It Is," by A. Campbell and L. Mann, RCA; **Best Leftfield Pick** is "Buffalo Nickel," by Rusty Draper, Monument; **Biggest Leftfield Happening** is "Your Time Hasn't Come Yet Baby," by Elvis Presley, RCA.

### BURBANK, CALIF.

Larry Scott, music director  
KBBQ

**Best Pick** is "Tie a Tiger Down," by Sheb Wooley, MGM; **Best Leftfield Pick** is "You'll Be My Last Love," by Jimmie Davis, Decca; **Biggest Leftfield Happening** is "That's What I Shoulda Said," by Leon McAuliff, Cimarron.

### VICTORVILLE, CALIF.

Mark Robinson, music director  
KCIN

**Best Pick** is "What's Made Milwaukee Famous," by Jerry Lee Lewis, Smash; **Best Leftfield Pick** is "Everybody Wants to Be Somebody Else," by the Harden Trio, Columbia; **Biggest Happening** is "Lock, Stock and Teardrops," by Diana Trask, Dial; **Biggest Leftfield Happening** is "Baby Don't Cry," by Jimmy Payne, Epic. ("Baby Don't Cry" is No. 10 on our survey and is the flip side of the record.)

### GREENSBORO, N. C.

Tom Miller, program director & deejay  
WGBC

**Best Pick** is "I'm in Love With My Wife," by David Rogers, Columbia; **Best Leftfield Pick** is "Tell It Like It Is," by Archie Campbell/Lorene Mann, RCA; **Biggest Leftfield Happening** is "I Really Go for You," by Jean Chapel, Challenge.

### LYNCHBURG, VA.

Bob White, music director  
WBRG

**Best Pick** is "Night Time Rose," by Wayne Campbell, Epic; **Best Leftfield Pick** is "In Another World," by Webb Pierce, Decca; **Biggest Leftfield Happening** is "Remembering," by Jerry Reed, RCA.

### TEXAS CITY, TEX.

Bill Vance, music director & deejay  
KTLW

**Best Pick** is "As Long as I Live," by George Jones, Musicor; **Best Leftfield Pick** is "The Proper Mrs. Brown," by Loy Clingman, Capitol; **Biggest Leftfield Happening** is "Born a Fool," by Freddie Hart, Kapp. (Really a toss-up to which side to pick on the new George Jones item. The flip side, "Your Angel Steps Out of Heaven," is also very strong.)

### ALBANY, N. Y.

Glenn C. Lewis, program/music director & deejay  
WOKO

**Best Pick** is "Already It's Heaven," by David Houston, Epic; **Best Leftfield Pick** is "Tell Me a Lie," by Louis Johnson, Epic. (The Decca June release of 15 country albums has given us a tremendous up-to-date catalog of great country material. Carl Smith, Jimmy Dickens, appear here on June 25 to headline a show.)

### PHILADELPHIA-CHESTER, PA.

Lowell Howard, program director & deejay  
WEEZ

**Best Pick** is "War Is Hell," by Hugh X. Lewis, Kapp; **Best Leftfield Pick** is "Texas Tea," by Dee Mullins, SSS International; **Biggest Happening** and **Biggest Leftfield Happening** is "Fool of the Year," by Linda K. Lance, Wayside.

## R&B RADIO

### COLUMBUS, GA.

Ernestine Mathis, music director & deejay  
WOKS

**Best Pick** is "Never Found a Girl," by Eddie Floyd, Stax; **Best Leftfield Pick** is "Competition Ain't Nothing," by Carl Carlton, Backbeat; **Biggest Happening** is "Slip Away," by Clarence Carter, Atlantic; **Biggest Leftfield Happening** is "Oh, Baby Mine," by O. V. Wright, Backbeat. (Clarence Carter's "Slip Away" continues to be the No. 1 seller this week. An upsurge in sales this week, too, on Johnny Taylor's "I Ain't Particular," Stax.)

### GREENVILLE, S. C.

Big Gem Mack, music director & deejay  
WHYZ

**Best Pick** is "Here Comes the Judge," by Pigmeat Markham, Chess; **Best Leftfield Pick** is "Shanty Butterfly," by Randolph Walker; **Biggest Leftfield Happening** is "Get My Baby," by Mighty Sam, Amy.

### SAN FRANCISCO, CALIF.

Lee Wilson, program director  
WAME

**Best Pick** is "United," by Peaches and Herb, Date; **Best Leftfield Pick** is "Be Young, Be Foolish, Be Happy," the Tam, ABC; **Biggest Leftfield Happening** is "Your's Until Tomorrow," by Vivian Reed, Epic.

### HUNTSVILLE, ALA.

Sugar Daddy and Crew, air personalities  
WEUP

**Best Leftfield Pick** is "I Can't Go On," by Deon Jackson, Carla; **Biggest Happening** and **Biggest Leftfield Happening** is "I Never Do You Wrong," by Joe Tex, Dial.

### BEAUMONT, TEX.

William Roy Brown, program director  
KJET

**Best Pick** is "Hitch It to the Horse," by Johnny "C." Phil-L.A. of Soul; **Best Leftfield Pick** is "You're Losing Me," by Barbara Lynn, Atlantic; **Biggest Happening** is "It's You for Me," by the Amazers, Thomas. (The No. 3 record in New Orleans, now becoming a stone monster in Texas. "Coo-Coo Over You," by the Hueys, Instant.)

### CHICAGO, ILL.

McKie Fitzhugh, music director  
WVON

**Best Pick** is "You Send Me," by Aretha Franklin, Atlantic.

### SPARTANBURG, S. C.

WHCQ

**Best Pick** is "Here Comes the Judge," by Pigmeat Markham, Chess; **Best Leftfield Pick** is "Cry Baby Cry," by Van and Titus, Elf; **Biggest Leftfield Happening** is "Girl Watcher," by the O'Kaysions, ABC.

## EASY LISTENING RADIO



### HOLLYWOOD, CALIF.

Russ Barnett, program director  
KMPC

**Best Pick** and **Best Leftfield Pick** is "Don't Leave Me," by Nilsson, RCA; **Biggest Happening** and **Biggest Leftfield Happening** is "Mrs. Robinson," by Ricardo Ray, Allcore.



### SAN DIEGO, CALIF.

Dick Roberts, program director  
KOGO

**Best Pick** is "With Pen in Hand," by Billy Vera, Atlantic; **Best Leftfield Pick** is "Until You Happened to Pass By," by Glenn Yarbrough, RCA; **Biggest Leftfield Happening** is "Quando M'innamoro," by the Sandpipers, A&M.

### ATLANTA, GA.

Bob Van Camp, music director & deejay  
WSB

**Best Pick** is "Hang 'Em High," by Hugo Montenegro, RCA; **Best Leftfield Pick** is "Santa Monica Pier," by Noel Harrison, Reprise.

### SAN FRANCISCO, CALIF.

Mike Button, music director & production co-ordinator  
KNBR

**Best Pick** is "Buffalo Nickel," by Rusty Draper, Monument; **Best Leftfield Pick** is "Eleanor Rigby," by Ray Charles, ABC; **Biggest Happening** is "Time for Livin'," by the Association, Warner Bros.; **Biggest Leftfield Happening** is "D. W. Washburn," by the Monkees, Colgems. (Album of note: "With a Little Help From My Friends," by Sue Raney, Imperial.)

### DALLAS, TEX.

Charlie Van, program director  
WFAA

**Best Pick** is "Dreams of the Everyday Housewife," by Wayne Newton, MGM; **Best Leftfield Pick** is "With Pen in Hand," by Johnny Darrell, United Artists; **Biggest Leftfield Happening** is "Sometimes You Just Can't Win," by the Mouse and the Traps, Fraternity.

### WASHINGTON, D. C.

Larry Sealfon, music director  
WWDC

**Best Pick** is "Hang 'Em High," by Montenegro, RCA; **Best Leftfield Pick** is "You Got Style," by Jon and Robin, Abnak.

### SAN FRANCISCO, CALIF.

Mike Button, production co-ordinator & music director  
KNBR

**Best Pick** is "The Dream of the Everyday Housewife," by Glen Campbell, Capitol; **Best Leftfield Pick** is "I'll Be Your Baby Tonight," by Burl Ives, Columbia; **Best Leftfield Happening** is "It's Up to Me," by Ella Fitzgerald, Capitol.

## COLLEGE RADIO

### EAST LANSING, MICH. MICHIGAN STATE UNIVERSITY

Dennis Blyth, music director  
WMSN

**Best Pick** is "It Should Have Been Me," by Gladys Knight and the Pips, Soul; **Best Leftfield Pick** is "Journey to the Center of the Mind," by Amboy Dukes, Mainstream; **Biggest Leftfield Happening** is "Born to Be Wild," by Steppenwolf, Dunhill.

# Vox Jox

Johnny Kellogg, who'd been producing jingles for radio and TV stations, is back in radio, and working at WAIR in Winston-Salem, N. C. . . . Larry Kenney, who'd been at WIRL, Peoria, Ill., is now host of "The Larry Kenney Show," 7-11:30 p.m., on WOWO, Fort Wayne, Ind. . . . KARK in Little Rock, Ark., is celebrating its 40th anniversary.

★ ★ ★

J. Paul Emerson, former deejay at KRZY in Albuquerque and WLL in Lynchburg, Va., is now on WIMO in Winder (Atlanta area), Ga., and wonders where are Dave Diamond and Bob Scott (former KIMN deejay). Diamond is now with one of the Bill Drake West Coast stations; Scott will have to speak for himself because I'm not sure where he's at right at the moment. . . . Noble V. Blackwell has been appointed vice-president

and general manager of WVOL, Nashville, effective July 1. He spent 10 years in programming and sales with the station and also owns a production company—Noble Blackwell Productions, producer of "Night Train Review," syndicated variety TV program.

★ ★ ★

Juan Angel Bras has been upped to director of programming of WNJU-TV, the New York UHF station that devotes a large portion of its programming to Latin-American music shows. . . . Jerry Halasz, music director of WLBK, 711 North First Street, De Kalb, Ill. 60115, needs Hot 100 and r&b singles and especially oldies.

By CLAUDE HALL  
Radio-TV Editor

The station has a good signal and influences the Chicago market. . . . Wallace R. Westphal, who has just been promoted to director of advertising and promotion for WOR-FM, New York, will serve as producer-consultant for "Operation Sound Search," the city-wide talent competition conducted under the auspices of Mayor John V. Lindsay's Summer Talk Force.

★ ★ ★

Tom Crane, formerly with WCMB, Harrisburg, Pa., has joined WMMR-FM in Philadelphia in a 3-7 p.m. slot. . . . John C. Soller has been named station manager of WKRC-FM; he'd been associated for 10

SOLLER years with WKRC in Cincinnati in positions ranging from announcing to promotion and merchandising. . . . Carroll Ward, host of "Top Ten Dance Party" that originates from WJBF-TV, Augusta, Ga., has celebrated the 10th anniversary of the show. The show has been on the air 52 weeks a year since 1958.

★ ★ ★

Bob Belz, an old buddy who'd been program director of WREO in Ashtabula, Ohio, is now holding down the 7-11 p.m. Sunday slot at WKYC, Cleveland. . . . Murry

Stewart, Michigan State University graduate, is now host of WJW-TV's "It's Happening Here" show in Cleveland. . . . Elliot Katz collects playlists as a hobby. Address is: 291 Hartford Avenue, Winnipeg 17, Manitoba, Can., and if anybody can send him some, he'd appreciate it.

★ ★ ★

Ron Abernathy, formerly at KDWB, Minneapolis, is now with WEAM, Washington. . . . Dee W. (Dee Gee) Galiffa, who'd been a staff announcer with WESA in Charlerio, Pa., and KLFM in Long Beach, has joined KJLH-FM in Long Beach as general manager. The station features a middle-of-the-road format. . . . Lou Emm, Ted Ryan, and Andy Cassells of WHIO, Dayton, Ohio, are now hosting the "Conversation Piece" show remote from Henrici's Roof Top Restaurant each Wednesday.

★ ★ ★

Willis P. Duff has been appointed director of radio for WHDH in Boston; he'd been program manager of KLAC, Los Angeles. He's responsible for AM and FM and reports to president Harold E. Clancy. . . . The new line-up at Ashland, Ky., country music station WTCR runs like this: program director Mike Todd 6-10 a.m., Ron Mastin 10 a.m.-2 p.m., Gregg Elliott 2-6 p.m., Wayne Bowman 6-sign-off. . . . Program director Bob Reich has taken WMOC to a No. 2 rating in Chattanooga with a country music format.

## Empathy Keys Easy Listening: Sanders

What makes a good easy listening show? "Empathy, that's what," explains Bill Sanders, program director at WWDC, Washington.

The stations with empathy—getting yourself involved with your listener, or letting your listener get involved with you—are those that beat the competition in the rating game, according to Sanders.

Sanders believes the kind of music a station programs, or how much, is unimportant.

"When programming, a station must determine if the audience is listening for the music or to the music. If your audience depends on you only for music, they must be considerably more fickle than the audience which listens to the music, because it fits in with the empathic nature of the station," claims Sanders.

He feels there is no such thing as bad radio—only unsuccessful radio. "And it has been

proven to me," says Sanders, "that music—in a music-oriented format—is perhaps the very least significant element in successful programming.

"The ultimate answer in programming is not that the music itself is important, but what music is important to what element of your total listening audience. Then what music to play to reach the element."

Sanders' formula is simple: "The changing expression of radio and its commitment to its listeners require that you know more about your audience. For example, it simply isn't enough to have high shares of audience. It has become a matter of what kind of audience; and even more difficult is the problem of knowing which program element attracts which audience."

As far as Sanders is concerned, talk plays a vital part in the over-all concept of a radio station. He says: "talk is something I advocate, because it puts the people in radio."

WWDC exposes the disk jockey, and urges the personality to "talk." "Why must talk be the single most neglected element in a music station?" questions Sanders. "Explore the possibility of not increasing your present talk, but rather making it people-oriented. Start with the thing radio stations generally overdo most of all: record introductions and post introductions. Is there more to them than just titles? Take a look and you'll discover there is."

Easy listening, feels Sanders, is not more music than your competitor. It's not what kind of music, and it's not just talk or promotion. It's empathy—the creative projection of a station's own consciousness into a listener.



WILLIAM B. WILLIAMS, of easy listening-formatted WNEW, New York, speaks on the role of the personality in music while Bill Sanders, right, program director of WWDC in Washington waits his turn at the mike.

## Yesteryear's Hits

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

### POP SINGLES—5 Years Ago June 22, 1963

1. Sukiyaki—Kyu Sakimoto (Capitol)
2. It's My Party—Lesley Gore (Mercury)
3. Hello Stranger—Barbara Lewis (Atlantic)
4. You Can't Sit Down—Dovells (Parkway)
5. Blue on Blue—Bobby Vinton (Epic)
6. Da Doo Ron-Ron—Crystals (Philles)
7. Those Lazy-Hazy-Crazy Days of Summer—Nat King Cole (Capitol)
8. Still—Bill Anderson (Decca)
9. I Love You Because—Al Martino (Capitol)
10. One Fine Day—Chiffons (Laurie)

### POP SINGLES—10 Years Ago June 23, 1958

1. Purple People Eater—Sheb Wooley (MGM)
2. All I Have to Do Is Dream/Claudette—Everly Bros. (Cadence)
3. Secretly/Make Me a Miracle—Jimmie Rodgers (Roulette)
4. Yakety Yak—Coasters (Atco)
5. Witch Doctor—David Seville (Liberty)
6. Return to Me—Dean Martin (Capitol)
7. Do You Wanna Dance?—Bobby Freeman (Josie)
8. Looking Back/Do I Like It?—Nat King Cole (Capitol)
9. Jennie Lee—Jan & Arnie (Arwin)
10. Endless Sleep—Jody Reynolds (Demon)

### R&B SINGLES—5 Years Ago June 22, 1963

1. It's My Party—Lesley Gore (Mercury)
2. If You Need Me—Solomon Burke (Atlantic)
3. The Love of My Man—Theola Kilgore (Serock)
4. Another Saturday Night—Sam Cooke (RCA Victor)
5. Hello Stranger—Barbara Lewis (Atlantic)
6. Da Doo Ron-Ron—Crystals (Philles)
7. Pushover—Etta James (Argo)
8. Prisoner of Love—James Brown & His Famous Flames (King)
9. If You Wanna Be Happy—Jimmy Soul (S.P.Q.R.)
10. You Can't Sit Down—Dovells (Parkway)

### POP LP'S—5 Years Ago June 22, 1963

1. Days of Wine and Roses—Andy Williams (Columbia)
2. Moving—Peter, Paul & Mary (Warner Bros.)
3. West Side Story—Soundtrack (Warner Bros.)
4. Vaughn Meader & the First Family, Vol. II—(Cadence)
5. Surfin' U. S. A.—Beach Boys (Capitol)
6. I Wanna Be Around—Tony Bennett (Columbia)
7. Peter, Paul & Mary—(Warner Bros.)
8. Lawrence of Arabia—Soundtrack (Colpix)
9. Songs I Sing on the Jackie Gleason Show—Frank Fontaine (ABC-Paramount)
10. It Happened at the World's Fair—Elvis Presley (RCA Victor)

## Key to Determining FM Format

• Continued from page 70

good as it is true to its format." He remarked that the outlet must have an easily identifiable and meaningful format. Everything said or left unsaid, all music played and the general operation of the station on the air "must give your call letters without your having to voice them."

As to the most successful FM formats, Schwartz noted that the three top FM stations in each market (with one exception) are currently programming one of three formats: Wall to Wall Music, that which features the lush instrumental sound and is well suited to stereo operations; Easy Listening, that which features vocalists and instrumentals and an

occasional Top 40 tune in careful balance and Underground Music, which features the "new sound" in music with compositions that draw heavily from traditional Folk, Classical and Blues idioms. Schwartz remarked that this latter format is strongest when broadcast in stereo because "the excitement and poetry in this music can really be appreciated through the medium of stereo sound."

Schwartz stated that all three stations in each market surveyed displayed one feature that was common to all: their format "consistency." He stressed this as the byword to success in the FM field. "All (stations) had highly consistent programming over their broadcast day and broadcast week . . . and they all played the music without superfluous interruptions or clutter."

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# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED

THIS WEEK  
146

LAST WEEK  
133

\*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### \*BOBBY GOLDSBORO—AUTUMN OF MY LIFE

Prod. Bob Montgomery (Writer: Goldsboro) (Unart, BMI)—Following up his two million seller "Honey," Goldsboro bounces back with another poignant piece of ballad material with much of the sales potency of that hit. Beautiful Goldsboro writing and performance. Flip: "She Chased Me" (Unart, BMI). United Artists 50318

### THE ROYAL GUARDSMEN—SNOOPY FOR PRESIDENT

(Prod. Gernhard Ent.) (Writer: Holler-Shapiro-Gernhard) (Roizique, BMI)—Snoopy hits the political scene with the sales potential of their past hits. Loaded with enough novelty sales appeal to go right to the top. Flip: "Down Behind the Lines" (Roizique, BMI). Laurie 3451

### \*GLEN CAMPBELL—

#### DREAMS OF THE EVERYDAY HOUSEWIFE

(Prod. Al de Lory) (Writer: Gantry) (Combine, BMI)—This one could easily prove Campbell's biggest sales item to date. The beautiful and compelling Chris Gantry ballad material starting to make noise via the Wayne Newton version should prove a giant. Flip: "Kelli Hoedown" (Campbell, BMI). Capitol 2224

### WORLD OF OZ—THE MUFFIN MAN

(Prod. Wayne Bickerton) (Writer: Oz) (Cheshire, BMI)—Infectious British import should hit hard and fast here. Clever material set to a strong dance beat, well-performed, has all the ingredients of an out and out smash. Flip: "Peter's Birthday (Black and White Rainbows)" (Cheshire, BMI). Deram 85029

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### GEORGIE FAME—KENTUCKY CHILD

(Prod. Mike Smith) (Writers: Callender-Murray) (Blackwood, BMI)—That "Bonnie and Clyde" man strikes back with a clever and infectious rhythm item that will have no trouble climbing the chart in rapid fashion. Flip: "Hideaway" (Duchess, BMI). Epic 10347

### THE SWEET INSPIRATIONS—TO LOVE SOMEBODY

(Prod. Tom Dowd) (Writers: Gibb-Gibb) (Nemperor, BMI)—Hot off their "Sweet Inspiration" hit, group moves and grooves with some more soulful and powerful blues ballad material... a hit by the Bee Gees last year. Flip: (No Information Available). Atlantic 2529

### SLY & THE FAMILY STONE—LIFE/M'LADY

(Prod. Stone Flower Prod.) (Writer: Stewart) (Dale City, BMI)—Following up their initial hit "Dance to the Music," group swings with two potent sides. First is a pulsating rocker while the flip rocks in the bag of their recent hit. Epic 10353

### TOMMY BOYCE & BOBBY HART—

#### ALICE LONG (You're Still My Favorite Girl)

(Prod. Boyce & Hart) (Writers: Boyce/Hart) (Screen Gems-Columbia, BMI)—Driving swinger that never lets up from start to finish. Powerful topper for the duo's recent "Goodbye Baby." Flip: "P.O. Box 9847" (Screen Gems Columbia, BMI). A&M 948

### THE DELLS—STAY IN MY CORNER

(Prod. Bobby Miller) (Writers: Miller-Strong-Flemings) (Conrad, BMI)—Fast follow-up to "Wear It On Our Face" is this bluesy ballad, performed in a top emotional and soulful performance. Should prove a big one. Flip: (No Information Available). Cadet 5612

### THE FOUNDATIONS—

#### ANY OLD TIME (You're Lonely and Sad)

(Prod. Tony Macaulay) (Writers: Macaulay-Macleod) (January/Welbeck, BMI)—Solid beat rhythm entry for a strong follow-up to their recent "Baby Now That I've Found You." Should prove equally successful. Flip: (No Information Available). UNI 55073

### CHER—TAKE ME FOR A LITTLE WHILE

(Prod. Sonny Bono, Harold R. Battiste Jr. & Denis Prognolato) (Lollipop, BMI)—Easy beat rhythm ballad from the pen of Trade Martin is a powerful and commercial piece of material for Cher. Big sales here. Flip: "Song Called Children" (Harral, ASCAP). Imperial 66307

### PICARDY—5:30 PLANE

(Prod. Jimmy Webb) (Writer: Webb) (Canopy, ASCAP)—Written and produced by Jim Webb, new group sound has all the earmarks of becoming top chart winners in rapid fashion with this strong rhythm ballad material. Flip: "In the Name of You" (Canopy, ASCAP). Dunhill 4140

### KASENETZ-KATZ SINGING ORCHESTRAL CIRCUS—DOWN IN TENNESSEE

(Prod. Super K Prod.) (Writers: Resnick-Levine) (Peanut Butter-Kaskat, BMI)—Featuring some of the hottest acts on the label such as the Ohio Express and the 1910 Fruitgum Co., this rocking item, culled from their concert LP, is loaded with sales and discotheque appeal. Flip: "Mrs. Green" (Kaskat, BMI). Buddah 52

### \*FRANKIE LAINE—TAKE ME BACK

(Prod. Bob Thiele) (Writer: Garisto) (Music, Music, Music, ASCAP)—Change of pace material for Laine is this rhythm entry, his most commercial market disk. Should skyrocket him to a high spot on the Hot 100 in short order. Fits all types of programming. Flip: "Forsaking All Others" (Feist, ASCAP). ABC 11097

### THE BANDWAGON—

#### BREAKIN' DOWN THE WALLS OF HEARTACHE

(Prod. Denny Randell & Sandy Linzer) (Writers: Linzer-Randell) (Screen Gems-Columbia, BMI)—Group hit it big in several areas with their "Baby, Make Your Own Sweet Music," and this raucous rocker with strong dance beat should prove the item to put them high on the national charts. Flip: "Dancin' Master" (Screen Gems-Columbia, BMI). Epic 10352

### THE SHIRELLES—DON'T MESS WITH CUPID

(Prod. Randy Irwin) (Writers: Floyd-Cropper-Parker) (Redwal/East & Time, BMI)—New label, a division of Mercury, should fast re-establish the winning group of a few years ago as top disk sellers once again. Wild blues rocker is performed in top wailing performance. Flip: "Sweet Sweet Lovin'" (MRC/Ranlu, BMI). Blue Rock 4051

### SHIRLEY & ALFRED—

#### KID GAMES AND NURSERY RHYMES

(Prod. Hooven-Winn) (Writers: Smith-Rodgers) (Big Shot, ASCAP)—Shirley, formerly half of Shirley and Lee, teams with a new partner who has a recognizable built-in hit sound. This rocker should prove a solid sales winner. Flip: "Too Much, Too Soon" (Underwood, BMI). Whiz 605

### WEST—JUST LIKE TOM THUMB'S BLUES

(Prod. Bob Johnston) (Writer: Dylan) (Witmark, ASCAP)—New group, which includes former We Five member Michael Stewart, comes on strong with the familiar Bob Dylan rhythm material. Watch this one... it should hit big! Flip: "Baby You Been on My Mind" (Witmark, ASCAP). Epic 10335

### THE STRAWS—OR AM I DREAMING

(Prod. Gus Dudgeon) (Writer: Cousins) (Irving, BMI)—Compelling folk-rock material with an exceptional and fresh group sound debuts on the label. Should prove a hot chart item. Flip: "Oh How She Changed" (Irving, BMI). A&M 944

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**BILLY STEWART—Tell Me the Truth** (Chevis, BMI) (Prod. Gene Barge) (Writer: Stewart)—Funky rock beat and wailing vocal workout lend support to the top material in this hot Stewart entry. Chess 2053

**PARLIAMENTS—Good Ole Music** (LeBaron, BMI) (Prod. Clinton & Taylor) (Writers: Clinton-Funadelics)—Group keeps this groovy rhythm item moving with their top-notch vocal workout. Revilot 223

**TERESA BREWER—A Woman's World** (Singleton, BMI) (Prod. Shelby S. Singleton Kr.) (Writer: Peters)—Miss Brewer is in a new pop-country-flavored groove with this easy rhythm entry that should prove a much programmed item. SSS International 744

**JACK BEDIANT & THE CHESSMEN—The Pleasure of You** (Viva/Blackwood, BMI) (Prod. Jerry Fuller & Bill Silva) (Writers: Fuller-Puckett)—With the feel and flavor of the Union Gap hits, group could prove a hot leftfielder with this Jerry Fuller-Gary Puckett rhythm outing. Columbia 44565

**\*BARRY MANN—I Just Can't Help Believin'** (Screen Gems-Columbia, BMI) (Prod. Barry Mann) (Writers: Mann-Weill)—Exceptional lyric material, penned by the performer along with Cynthia Weill, should garner much airplay and sales. Capitol 2217

**THE SERENDIPITY SINGERS—Rain Doll** (Serendipity, BMI) (Prod. Mike Brovsky & Bryan Sennett) (Writer: Holmes)—Smoothly blended group offers an intriguing piece of ballad material that should prove a hot programmer with sales to follow. United Artists 50317

**LEN BARRY—4-5-6 (Now I'm Alone)** (Double Diamond, BMI) (Prod. John Madara) (Writers: Madara-Barry-Renzetti)—The "1-2-3" winner of a few years back counts up a bit and changes pace with this exceptional ballad debut on Amy, complete with sound effects. Amy 11026

**FOUNTAIN OF YOUTH—Take a Giant Step** (Screen Gems-Columbia, BMI) (Prod. Richard Podolor) (Writers: Goffin-King)—The recent Monkees' hit gets a new workout and could easily prove a sales winner the second time out. Colgems 66-1024

**DAVID KERSHENBAUM—White Velvet Cat** (Barton, BMI) (Prod. Bob Summers) (Writer: Carson)—Fine new voice and top Wayne Carson material blend beautifully in this exceptional Bob Summers production ballad. Capitol 2191

**BOBBY GOSH—853 10th Avenue** (Gramitto, BMI) (Prod. T. H. Kidd) (Writers: Kidd-Gosh)—Newcomer Gosh has a beautiful original ballad with much of the feel of the Bobby Goldsboro smash "Honey." Roulette 7013

**DINO, DESI & BILLY—Tell Someone You Love Them** (Dino, Desi & Billy, BMI) (Prod. Martin & Hinsche) (Writer: Hinsche)—Trio takes on a Sergio Mendes rhythm effect and makes this easy beat entry one of their most commercial items to date. Reprise 0698

**MAXINE BROWN—Seems You've Forsaken My Love** (Tairi, BMI) (Writers: Bridges-Eaton-Knight)/**Plum Outa Sight** (Detnew, BMI) (Writers: Bridges-Eaton-Knight) (Prod. Mike Terry)—Marking her debut on Epic, Miss Brown offers a top easy blues number backed by a solid and groovy rocker. Epic 10334

**\*FRANKIE AVALON—But I Do** (Arc, BMI) (Prod. Jimmy Bowen) (Writers: Guidry-Gayten)—Avalon makes his debut on Reprise with a relaxed, easy rhythm ballad that's loaded with sales potential. The Jimmy Bowen production work is tops. Reprise 0697

**THE SPIRAL STAIRCASE—I'll Run** (Trousdale, BMI) (Prod. Gary Usher) (Writer: Page)—Group attracted attention with their "Baby, What I Mean" and this latest rock outing should prove even more successful. Columbia 44566

**BOBBY SKEL—Sheila Ann** (LeBill/Duchess, BMI) (Prod. Major Bill Smith) (Writer: Skelton)—Powerful and original rhythm ballad gets a smooth vocal workout by Skel, and could easily prove a leftfield winner. UNI 55071

**GLORIA LORING—Chelsea Morning** (Gandolf, BMI) (Prod. Bob Morgan) (Writer: Mitchell)—Compelling Joni Mitchell material is given a top-notch vocal workout by Miss Loring and has much sales potential. MGM 13942

**GREGG SHIVELY—It's All Right (The World Will Keep Spinning Around)** (Duchess, BMI) (Prod. Dick Jacobs) (Writer: Shively)—Young Shively offers a powerful treatment of his own intriguing ballad material that must be heard. Decca 32341

**THE WILDWEEDS—I'm Dreaming** (Trod Nossel, BMI) (Prod. Trod Nossel) (Writer: Anderson)—Solid rocker with a driving vocal workout and top production work should prove a discotheque smash. Cadet Concept 7004

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### DAVE DUDLEY—I KEEP COMING BACK FOR MORE

(Prod. Jerry Kennedy) (Writer: Dudley) (Newkeys, BMI)—Powerful ballad material penned by the performer will fast top the sales of his recent "There Ain't No Easy Run" hit. Flip: "Where Does a Little Boy Go" (Newkeys, BMI). Mercury 72818

### NORMA JEAN—YOU CHANGED EVERYTHING ABOUT ME BUT MY NAME

(Prod. Bob Ferguson) (Writers: Seely/Cochran) (Pamper, BMI)—The fine stylist is at her best with this clever rhythm entry written by the successful team of Hank Cochran and Jeannie Seely. Top sales for this one! Flip: "A-11" (Pamper, BMI). RCA Victor 47-9558

### GEORGE JONES—AS LONG AS I LOVE

(Prod. (Pappy) Dailey) (Writer: Zanetis) (GULAD/Zanetis, BMI)—Currently on the chart with his "Small Time Laboring Man," Jones has a powerful sales item in this strong and compelling ballad material. Flip: "Our Angel Steps Out of Heaven" (Glad, BMI). Musicor 1298

### KITTY WELLS—GYPSY KING

(Writer: Mackay) (Bevis/Wells, BMI)—Two potent sides from Miss Wells. First is a poignant ballad of broken love while the flip is an infectious rhythm number with a Tex-Mex flavor. Decca 32343

### SONNY CURTIS—THE STRAIGHT LIFE

(Prod. Snuff Garrett) (Writer: Curtis) (Viva, BMI)—The exceptional composer-performer had a big winner in "Atlanta Georgia Stray" and this well-written and infectious rhythm outing has all the ingredients for a top country and pop chart item. Flip: "How Little Men Care" (Viva, BMI). Viva 630

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

HUGH X. LEWIS—With These Hands (Ben Bloom, ASCAP). KAPP 921

THE STONEMANS—Christopher Robin (Jack, BMI). MGM 13945

BRUCE MULLEN—Love and the Auctioneer (Ensign, BMI). DOT 17112

TRINA LOVE—Cotton Pickin', Chicken Pluckin', Sheep Shearin', Shifty Eyed Mind (Gallico, BMI). CHART 59-1040

## TOP 20 R&B

### R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

### LITTLE MILTON—AT THE DARK END OF THE STREET

(Prod. Billy Davis & Gene Barge) (Writers: Penn-Morman) (Press, BMI)—With equal potential for both the pop and r&b market, this blockbuster bluesy ballad entry should hit hard and fast. Exceptional performance. Flip: "I Who Have Nothing" (Milky Way/Cotillion, BMI). Checker 1203

## CHART

Spotlights Predicted to reach the R&B SINGLES Chart

THE AMAZERS—It's You for Me (Camad, BMI). THOMAS 1638

JUNIOR WELLS—You're Tuff Enough (Jadan/MRC, BMI). BLUE ROCK 4052

MITTY COLLIER—Everybody Makes a Mistake Sometime (Falart, BMI). CHESS 2050

EARL GAINES—Three Wishes (Tarheel/Champion, BMI). HOLLYWOOD 1131

VAN TITUS—Cry Baby Cry (Sons of Ginza, BMI). ELF 90016

LEE WILLIAMS—I Need You Baby (Sanavan, BMI). CARNIVAL 538

MAJOR HARRIS—Just Love Me (Spite-N-Dival, BMI). OKEH 7314

BEN AIKEN—Baby You Move Me (Ragmar, BMI). LOMA 2100

JACKIE MOORE—Dear John (Block Buster, BMI). SHOUT 232

JACKIE & THE UMPIRES—Cool Party (Leandre, BMI). SEW CITY 107

BARBARA WEST—Oh Little Boy (Su-Ma/Toupat, BMI). RONN 22

THE EMOTIONAL UPSETS—Maintain Your Cool (Rice Mill, BMI). JAMIE 1356

CLIFF SAAB — Mix It Up (Peterson & Principato/Big Seven, BMI). ROULETTE 7014

LONETTE—Stop! (Don't Worry About It) (Chetkay/Theo-Coff, BMI). M-5 208

BILLY LaMONT—Sweet Thang (Cudda Pane, BMI). 20TH CENTURY-FOX 6707

TONY ASHLEY—I Can't Put You Down (Jec, BMI). DECCA 32342

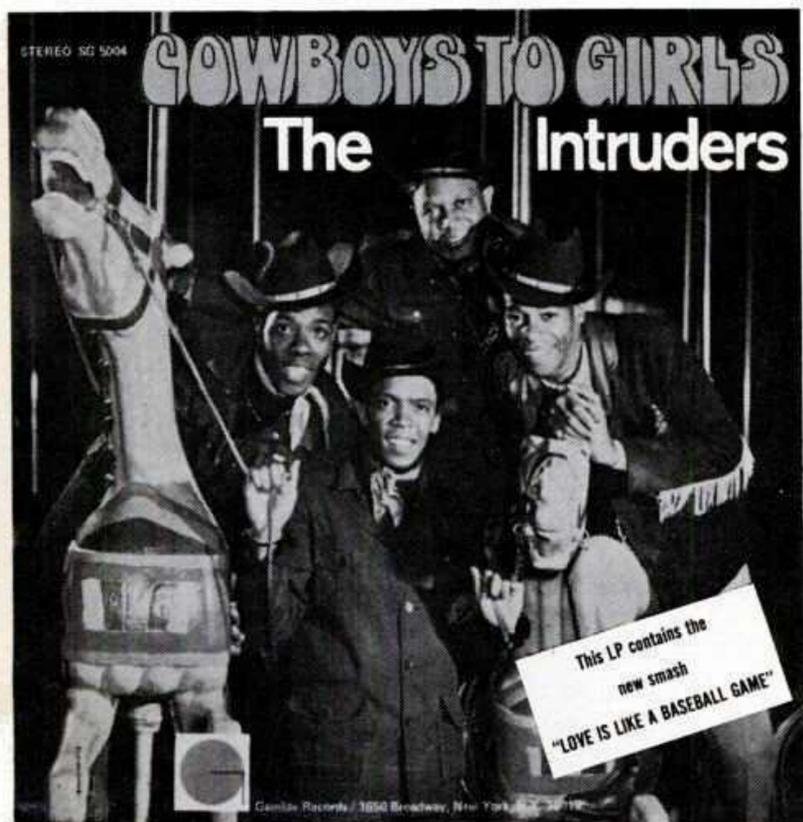
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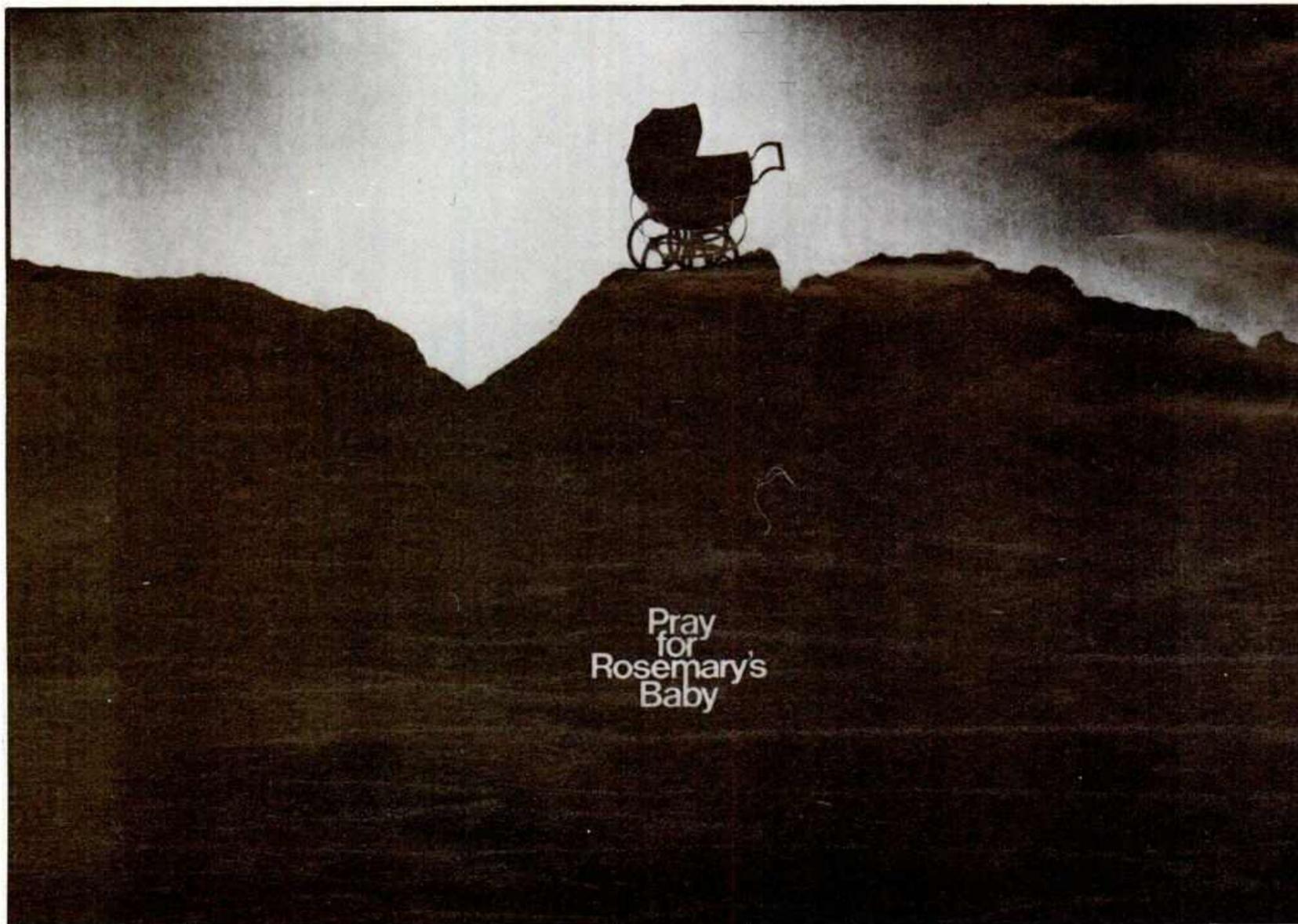
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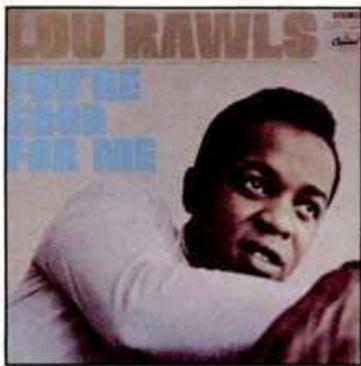


# Album Reviews



**POP**  
**FRIENDS—The Beach Boys.**  
Capitol ST 2895 (S)

The Beach Boys need no introduction to dealers across the nation. With their proven salability, the group should score high on the charts with this, their latest album. Included is their current single, the title tune, plus several other good songs. "Anna Lee, the Healer" is a catchy number as is "Transcendental Meditation."



**POP**  
**YOU'RE GOOD FOR ME—**  
Lou Rawls. Capitol  
ST 2927 (S)

Lou Rawls, Grammy-winner and owner of a classy blues style, follows up his "Feelin' Good" LP with another lush performance. Ragged and rich, Rawls' night club voice bounces between pop ballads and r&b versions of "I'm Satisfied," "Soul Serenade" and "Down Here on the Ground." His classy vocal ballet with a beat and smooth blues way with sensitive songs will assure Rawls' room at the top.



**POP**  
**FREE AT LAST—**  
Dr. Martin Luther King, Jr.  
Gordy 929

The latest tribute to Dr. Martin Luther King is Gordy's collection of what is probably King's greatest sermons. The LP, endorsed by the Rev. Ralph David Abernathy, King's successor, features "I've Been to the Mountain," "I Have a Dream," including "Free At Last" and "Drum Major Instinct Sermon," which contains Dr. King's desired eulogy. This "official" version will star on the charts.



**POP**  
**WILD IN THE STREETS—**  
Soundtrack. Tower 5099 (S)

American International Pictures has joined with the songwriting team of Barry Mann & Cynthia Weil for the score to the film "Wild in the Streets." The movie, about a generation gap that explodes into a new "under 25" society, features "Shape of Things to Come," by the 13th Power, and "Fifty-Two Per Cent" and three other songs by the group, all scored by Les Baxter.



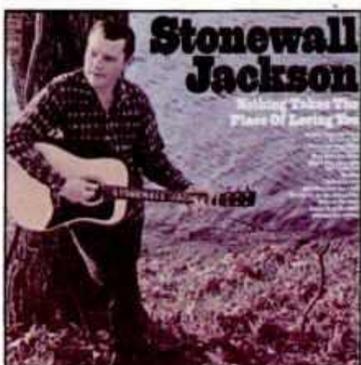
**COUNTRY**  
**WE'LL STICK TOGETHER—**  
Kitty Wells & Johnny Wright.  
Decca DL 75026 (S)

Kitty Wells and Johnny Wright, Mr. and Mrs. in real life, are coupled on records for the first time on this album. They raise the tradition of the country duet to a high art. Included are "We'll Stick Together," "One By One," "My Elusive Dream," etc. Top merchandise.



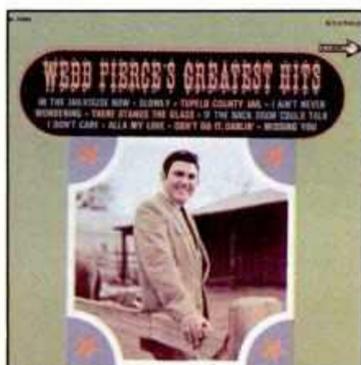
**COUNTRY**  
**LORETTA LYNN'S GREATEST HITS—**  
Decca DL 75000 (S)

A powerhouse package containing the biggest hits of this great artist. Included are "Don't Come Home A-Drinkin'," "Dear Uncle Sam," "You Ain't Woman Enough" and others. Will move right up the charts.



**COUNTRY**  
**NOTHING TAKES THE PLACE OF LOVING YOU—**  
Stonewall Jackson. Columbia CS 9669 (S)

The virile sound of Stonewall Jackson really proves compelling in this well-produced package. Included are "Nothing Takes the Place of Loving You," "Mary Don't You Weep," "Drinking and Driving" and others.



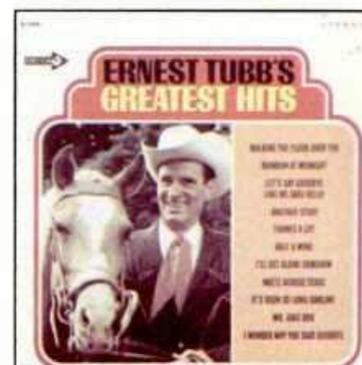
**COUNTRY**  
**WEBB PIERCE'S GREATEST HITS—**  
Decca DL 74999 (S)

"Here's the Wondering Boy" doing his biggest songs, and they are truly great. Included are "In the Jailhouse Now," "Slowly," "There Stands the Glass" and many more. A gas.



**COUNTRY**  
**KITTY WELLS' GREATEST HITS—**  
Decca DL 75001 (S)

A great package by the one and only Kitty Wells. Here are her greatest hits, including "It Wasn't God Who Made Honky Tonk Angels," "Making Believe," "Release Me" and many more. A buff will find it hard to pass this one up.



**COUNTRY**  
**ERNEST TUBB'S GREATEST HITS—**  
Decca DL 75006 (S)

Here are the greatest sides of the Daddy of them all. No need to elaborate other than to state this is must merchandise—a powerhouse package with those great performances including "Walking the Floor Over You," "Waltz Across Texas," "Thanks a Lot" and more.



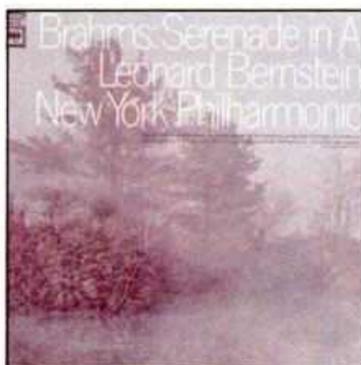
**COUNTRY**  
**COUNT YOUR BLESSINGS, WOMAN—**  
Jan Howard.  
Decca DL 75012 (S)

This one will melt off the shelves, for Miss Howard's performances are loaded with sincerity and heart. Included are "Count Your Blessings, Woman," "Promises, Promises" and "It's Over."



**COUNTRY**  
**SET ME FREE—**Charlie Rich.  
Epic BN 26376 (S)

"Set Me Free" sparks Charlie Rich's latest LP, a showcase for the artist's skill with country, rhythm or rock styles. "Try a Little Tenderness," "By the Time I Get to Phoenix" and "Very Much Alone" also provide the choice cuts benefited by Rich's smooth ballad voice, capable of switching to rhythm numbers or into a beat. "H2O" is a sure chartwinner for the versatile singer.



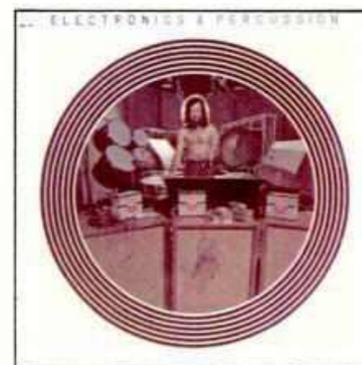
**CLASSICAL**  
**BRAMS: SERENADE IN A—**  
N. Y. Philharmonic (Bernstein).  
Columbia MS 7132 (S)

Bernstein and the New York Philharmonic come through with another brilliant recording. The delicate and intricate "Serenade in A Major" has seldom been performed with more clarity and understanding.



**CLASSICAL**  
**SONGS OF POULENC—**  
Gerard Souzay/Dalton Baldwin.  
RCA Victor LM 3018 (M);  
LSC 3018 (S)

Souzay and Baldwin, baritone and pianist, are outstanding interpreters of French song repertoire. Their package here is made up of songs of Poulenc, based on French poetry. It is a superb album and will delight connoisseurs. "Chansons Gaillardes"



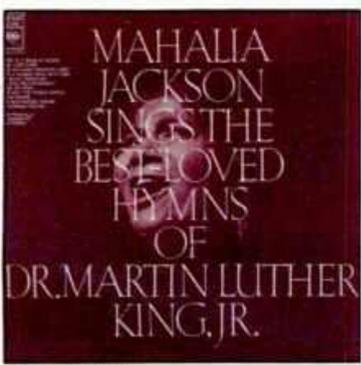
**CLASSICAL**  
**ELECTRONICS & PERCUSSION FIVE REALIZATIONS BY MAX NEUHAUS—**  
Columbia MS 7139 (S)

Percussionist Neuhaus prepares a brain-tling collection of contemporary statements by five important avant-gardists. Superbly engineered, this panorama of electronic and percussive sounds should catch one with a rapidly expanding audience. Morton Feldman's soft-edged "King of Denmark"—subdued and evocative—is quite beautiful.



**SEMI-CLASSICAL**  
**GILBERT & SULLIVAN: MIKADO/H.M.S. PINAFORE/PATTER SONGS—**  
(3 LP's) Various Artists/Pro Arte Orch. (Sargent).  
Angel SCB 3724 (S)

A delightful package of highlights from Gilbert & Sullivan's light operas ably performed under the direction of Sir Malcolm Sargent. With imaginative cover art, this collection also includes "The Pirates of Penzance," "Iolanthe," "The Gondoliers" and "The Yeomen of the Guard." An excellent buy.



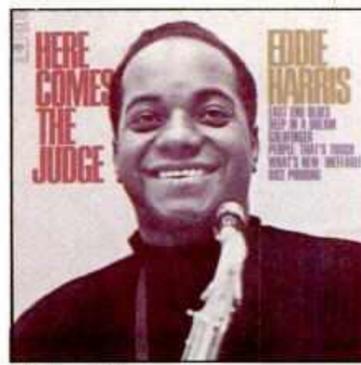
**GOSPEL**  
**MAHALIA JACKSON SINGS THE BEST-LOVED HYMNS OF DR. MARTIN LUTHER KING, JR.—**  
Columbia CS 9686 (S)

The greatest of the gospel singers performs the favorites of the late Dr. Martin Luther King Jr. Of course, there's "We Shall Overcome," and there's also such classics as "The Old Rugged Cross" and "Rock of Ages."



**R&B**  
**HERE COMES THE JUDGE—**  
Pigmeat Markham. Chess  
LPS 1523 (S)

This veteran comedian, alleged to be the originator of the phrase, "Here Comes the Judge," has here what could be his best seller to date. The fast talking Markham pulls punchline after punchline, as this album should also find a broad-based pop appeal. All of the routines are back slappers.



**JAZZ**  
**HERE COMES THE JUDGE—**  
Eddie Harris. Columbia  
CS 9681 (S)

Harris' previous LP, recorded on Atlantic, scored a mighty feat by scoring on the pop, jazz and r&b charts, and is still going strong. His work on the tenor sax is a prescription for the best of jazz, always enlightening, classy and pirased with eloquence. Harris' newest sampler comes from Columbia and features "East End Blues," "Deep In a Dream" and "What's New" besides other attractive cuts.



**POP**  
**QUIETLY WILD—**Billy Vaughn.  
Dot DLP 25857 (S)

Billy Vaughn's instrumental technique is a continuous listening treat. Once again, his arrangement brings the twin saxes to the forefront giving the tracks a contagious musical lilt. The repertoire is varied but the Vaughn imprint stands out through it all.

# UA & Liberty in Operational Tie-- Make Distrib, Sales, Staff Shifts

• *Continued from page 1*

Music operation plus the development of Liberty's Minit r&b line. Ed Wright, formerly the promotion a&r administrator here, has been transferred to New York to work on both Minit and Veep. Jimmy Holiday will pick up his Hollywood a&r assignments.

## Jerome in N. Y.

Continuing in New York as over-all a&r administrator is Henry Jerome.

UA's Solid State jazz line is being placed under the direction of Blue Note executives Francis Wolff and Mel Fuhrman in New York, with Irv Bagley remaining as Solid State's sales manager.

UA's budget lines — Unart, True Action and the 99-cent Tale Spinners line, will be consolidated into Ed Barsky's Sunset Records operation in Hollywood.

In seeking a marriage in as many areas as possible, two of UA's former regional sales managers are being given broader responsibility. Charlie Goldberg, formerly a regional man, is now Western regional manager for all the labels. Lee Levine, formerly UA's Eastern man, is now functioning in a similar broadened concept.

UA's headquarters sales/promotion staff, operating under Lipton, remains intact. Operating from UA's Manhattan base are Dave Skolnick, tape and Unart sales; Dave Greenman, national album sales; Sonny Kirshen, national single sales; Eddie Levine, national singles promotion; John Davies, national LP promotion and Danny Drystal, East Coast artist relations.

## Weiser to Lib.

Norm Weiser, UA's contact man between the picture-record-publishing wings, who has been operating out of a Sun-

set Boulevard office here, will shortly be switched to the Liberty complex.

UA's Nashville office will become a corporate country outpost, with Bob Montgomery continuing as UA's man on the scene and Ed Hamilton retained as c&w promotion man. Liberty's country efforts have been on the Imperial line, which will continue to create and sell country music autonomous of UA's own strong country identification.

Bennett and Skaff will become involved in the area of artist negotiations and will function on a corporate level, offering assistance to the division managers. Each Liberty label has its own manager-sales-promotion chief. A common art and advertising department run by Liberty's Al LaVinger is being formulated for all the labels, but UA will retain its own graphic identification and operate a pre-production office in New York.

## Lib. Plants Busy

Liberty's pressing plants, under manufacturing chief Irv Kessler, have begun handling some UA product, but Bennett stresses that "we have no immediate desire to get all manufacturing in our own plants."

Liberty's tape CARtridge firm, Liberty Tape Duplicators, in Omaha, has begun producing all UA's 4 and 8-track titles. The line was formerly with A&B, a Bell Sound division. UA's cassettes are tied to Philips.

## International Level

On the international level, UA will be brought into Liberty's own English and German companies, subject to existing licensee agreements. In the other countries pacts will be allowed to run out before any consolidations.

Bennett admits that the U. S. Government's recent decree in foreign investment will limit

Liberty's direct company-owned expansion. Liberty had been exploring the opening of a Paris publishing office before the Transamerica negotiations began. UA already has an office there, so that facility will now service all the publishing companies.

UA also has a building in London, with Noel Rogers handling the publishing firm. Still to be decided is whether Liberty moves into this UA facility. Also to be settled is a replacement for Ron Kass, who recently resigned as Liberty's overseas director.

# 'Old' Rockers in Bid To Span Sound Gap

• *Continued from page 1*

album and single product that is more viable for the present market. He said, "Junior has changed from a blues artist to a true r&b artist. Today he can fit into all r&b areas, and he is being adopted by the more hip, underground audiences."

## Plan Transition

Other groups, some involved in the rock 'n' roll revival and some who are not, are either planning to make the transition or else are retaining much of their old style in changing over. The Everly Brothers, whose latest albums reflect a different, more lavishly produced sound than their earlier recordings, are still performing their Cadence Records hits of close to a decade ago in their in-person appearances.

Promoter Ron Delsener, who has booked such oldie acts as Fats Domino and Little Richard for the Schaefer Central Park

# Merc. Inks Sahn To Triple Role

CHICAGO — Dough Sahn, leader of Sir Douglas Quintet plus Two, has been signed as an artist, producer and songwriter for Mercury Record Corp. A Texan, now working out of San Francisco, Sahn is known for two hits, "She's About a Mover" and "The Rains Came."

Mercury Records president Irving Green said Sahn will do production work for all corporate labels, including, Blue Rock, an r&b label. The group will record on Smash.

industry's dollar volume is generated between mid-June and mid-September. Excluding Christmas, the highest 12-week period is the year's first (Jan. 2-Mar. 26), in which 22.88 per cent of the industry's product is sold. (These figures are 10-year averages and, of course, fluctuate, depending on hit product availability.)



SILVER APPLES, Kapp Records new electronic rock group, perform at a press party for the group on a silver-painted New York rooftop. The open-air debut of the duo, Dan Taylor and Simeon, coincided with the release of their "Silver Apples" LP on Kapp.

# Plug Pocket Disc as Theft, Stocking Cure

• *Continued from page 1*

tween 1953 and 1967 a total of 8,105,729 units were exported to the U. S. from Japan alone, and that the projected Japanese export figure for 1968 to the U. S. is 3,750,000. In addition, many American manufacturers are now in the field, including Philco, RCA and others.

The great number of compatible players now in consumers' hands is an important consideration for record manufacturers who are now signing simultaneous release pacts with Ameri-

com. Already signed are Capitol, Atlantic, ABC, Warner-Reprise, Roulette and the various subsidiaries of these companies. Many more signings are imminent. Record manufacturers who sign a release pact with Americom have the choice of distributing through their normal channels or licensing their repertoire to Americom.

## Test Period

Fred Hyman, Americom president, and Larry Kanaga, member of the board, stated that in the test period "we hope to prove that if youngsters have a player they can buy records all over . . . in many locations—very easily. It is the same principle as pocket books in the publishing field. You take the product to the consumer rather than the consumer to the product."

In connection with this view, the Pocket Disc is expected to be available in many outlets which do not handle singles now.

Aids to help accomplish this will be the vending machine and the specially designed racks. The machine is a slide-out mechanical, non-electronic device of the type used to vend stamps and postcards. By being non-electronic, many service problems are eliminated. It is 26 inches wide by 18 inches high by eight inches deep. It contains 10 selections in a total quantity of 600 records. The machine may be banked, one on top of another, or placed side by side. It is made by the L. Steiner Mfg. Co. The chief rack also contains 600 records which may be examined but not removed from the rack by the consumer. In the event of a purchase, the dealer takes the record out of the rack by opening a door on its back surface. The size approximates the size of the vending machine. In addition there is a much smaller rack or receptacle for a 10 Top Hits concept. This can be placed alongside the cash register.

## Other Attempts

Previous attempts to vend 45 rpm singles records have run into difficulties. These were: 1) Few people had four quarters readily available; 2) the grooves of the 45 had to be protected, and this necessitated a bulky vending machine with too few selections, and 3) service problems of electronic vending.

Americom feels it has overcome these obstacles with its mechanical device, which will dispense disks for two quarters. These disks are scratch resistant.

Finally, and implicit in the concept of the 33 rpm Pocket Disc, is the idea of minimal space requirements and speed of delivery. The record can be manufactured 40 times as fast as conventional disks and can be airmailed.

# Executive Turntable

• *Continued from page 8*

manager. Chester L. Riddell has joined Capitol's Jacksonville plant as account manager. He was previously with Swift & Co. Oskar Ruutel has transferred from Capitol's Scranton, Pa., plant, where he was manufacturing engineer, to Jacksonville as plant engineer.

★ ★ ★

Ray Allen, formerly Western States division manager of RCA's magnetic tape products division, has been appointed director of marketing at Audio Magnetics, blank tape manufacturer.

# Mercury Forms Int'l-Aimed Pub

CHICAGO—Mercury Record Corp. has formed a separate, New York-based, international-oriented publishing company. Heading the new operation will be Al Beckover, former general manager, Big Seven Music Corp., and Bob Reno, who headed Kama Sutra Music Publishing.

The new firm will create copyrights through domestic and foreign writers and will offer completed recordings to other record companies.

Beckover, with Big Seven Music for 13 years, has been associated with such songs as "Lullaby of Birdland," "Secretly," "Swinging Shepherd Blues," "Who Do Fools Fall in Love" and "Uh, Oh, I'm Falling in Love."

Reno came to Kama Sutra last year and was Cameo-Park-

way director of publishing, and general professional manager of Mills Music. He was responsible for Buddah Records' "Green Tambourine," "Leaning on the Lamp Post," by Herman and the Hermits and "Green Grass," by Gary Lewis and the Playboys. Both men will headquarter at 110 West 57th Street, New York. Mercury's MRC publishing arm, headed here by Eddie Mascari, a West Coast office headed by John Rose, will be merged into the new publishing company.

Mercury President Irving Green said, "The doors will be open for all writers and producers to come and meet with Beckover and Reno." The New York firm will offer everything writers and producer need, including recording and production facilities, Green said.

A cross-license agreement between Mercury and Philips Phonographic Industries in Baarn, Holland, will provide world-rights. Beckover and Reno will travel abroad soon to line up international ties for the new publishing firm.

## GRT to Release Request Products

• Continued from page 3

ence. This information gives a picture of the ethnic groups throughout the country.

Lengsfelder has just signed long-term pressing agreements with Teal Record, Ltd., for South Africa; Georgio Orphanidis for Greece, and an import agreement with B. Minnikendam's Groothandel, N. V. in Holland. Contracts with companies in a dozen other countries are in the negotiating stage.

## Atl.'s Bay Ridge in Cancer Society Cut

NEW YORK—The American Cancer Society, in co-operation with Atlantic Records' group the Bay Ridge, has cut a commercial scheduled for airplay by the end of June. The commercial is in the form of a song, "Watch for the Warning on the Pack," and was written by Joey Carbone and Richie Zito of the Bay Ridge.

## Madara Wraps Up Distrib Deals With ABC, Bell, Cap.

NEW YORK — John Madara Productions Inc. is swinging into high gear. The firm, which was formerly Madara and White Productions, recently closed production deals with ABC Records, Bell Records, and Capitol Records. The deals were handled by Madara's administrator, Harry Chipetz, founder of Chips Distributing Corp. in Philadelphia.

The Capitol deal calls for a minimum of three artists to be recorded and released in the first year. ABC Records has released Madara's first effort with the Upsetters, "Tossin' and Turnin'" b/w "Always in the Wrong Place at the Wrong Time." Madara also will produce three acts for ABC.

Len Barry, who had been signed by Madara to an artist-writer-producer contract, will have his first record released by Larry Uttal's Amy label. The title of the release is "4-5-6 (Now I'm Alone)." Barry had a hit on Decca a couple of years ago titled "1-2-3."

## Coast 'Cool It' Group to Call Itself RICR

LOS ANGELES — Sixteen record companies attended the first membership meeting Monday (10) of the newly formed Recording Industry Community Relations (RICR) group, aimed at developing entertainment programs for ghetto residents.

Named to RICR's temporary steering committee were Joe Smith, Warner Bros.-Seven Arts; Ron Bledsoe, Liberty; Dave Anderle, Elektra; Bob Franze, Capitol, and Dick Peirce, Dot.

The key topic of how to develop a financial "war chest" to get the organization under way was discussed, with each company deciding individually how much money it would contribute.

Liberty lawyers Sy Zucker and Bob Rosene are presently drafting a constitution and will file a petition with the State as a nonprofit organization.

In addition to the steering committee members, other attending the gathering were from Disney, Atlantic, MGM, RCA, Venture, Dunhill and White Whale. A Columbia representative is being designated.

## In-Store Spots Pushes Atlantic

• Continued from page 3

bums, 5 jazz and 4 gospel. The Atco distributors were introduced to 12 albums on the Atco line and one carrying the Pompeli logo.

Two albums introduced at the meetings, but not scheduled for release until July are the Bee Gees' "Idea" and the Buffalo Springfield's "Last Time Around." They are scheduled to be shipped to Atco distributors about July 10.

## Light in Who's Who

NEW YORK—Enoch Light, president of Project 3 Records, is listed in the 1968-1969 edition of "Who's Who in America."

Also under exclusive contract to John Madara Productions is Leon Huff. Huff has been co-producing records with Kenny Gamble.

Madara and members of his staff are currently producing the Intruders, Jerry Butler, Peaches and Herb, Dee Dee Warwick, Bobby Hebb, Freddy Scott, the Soul Survivors and the Formations, in addition to Len Barry and the Upsetters.

The buildup of the production operation is going hand-in-hand with Madara's music publishing firm, Double Diamond Music.

## Stereo Tape Sets Cassette Line

• Continued from page 8

minute sampler being made available at a list price of \$3.95.

This is Stereo Tape's initial venture into direct sales with its own brand. The firm had previously sold to private brand users.



BOB ALLEN AND RAY ELLIS (left) go over production plans for the RCA album, "Three-Ring Circus."

## Bob Allen in Production Tie

• Continued from page 3

on the Sunshine" is also being planned.

The seven musicians and five singers who make up the Three Ring Circus will also be used to promote the new product. They will appear in live presentations wearing the white make-up of the mime, and will not be identifiable.

Among Allen's pop song credits on records which have sold more than 30 million are "Chances Are," "It's Not for Me to Say," "Moments to Remember," "No, Not Much" and "Everybody Loves a Lover."

The deal between RCA and Allen is a long-term one and involves Allen's Dynamor Productions.

## Buddah Receives

• Continued from page 3

tion set-up will be introduced at the NATRA convention in Miami in August.

Speakers in the afternoon session included George Lorenz, WBLK, Buffalo; Dick Starr, KYA, San Francisco, and Al Herscovitz, WPRO, Providence.

That evening, Buddah distributors were taken to Roosevelt Raceway. The tote board flashed "Welcome Buddah Records Distributors," and one of the races was dedicated to Buddah Records. Kass and Bogart presented a Buddah trophy to the winning jockey. The evening wound up at the Rolling Stone, where Buddah's new group, the 14-Bridge, was performing.



BUDDAH BRASS, Marty Thau, left, director of pop activity; Neil Bogart, general manager, and Artie Ripp, president of the parent Kama Sutra company, show solidarity at the label's first convention.

## NARM'S GELDBART PRAISES WILLIAMS ON RFK TRIBUTE

NEW YORK—Jack J. Geldbart, president of the National Association of Record Merchandisers (NARM), sent an appreciative letter to Andy Williams last week after the funeral services for Sen. Robert F. Kennedy.

The letter read: "All too often our music industry has been accused of being contributory in the apparent 'breaking down' of our society. It is true, I suppose, that a great deal of contemporary popular music seems fragmented and disoriented.

"How heartening then, particularly in the light of this adverse assessment, was your rendition of 'The Battle Hymn of the Republic' at Senator Kennedy's funeral. I realize, as you do, that we can never hope to really soften the tragedy of Senator Kennedy's death but the 'Battle Hymn' summed up in a moving fashion the enormity of America's loss."

## Audio Fidelity to Widen Its Vistas

NEW YORK — Audio Fidelity Records is going after a bigger slice of the market with a blueprint for diversification of product. According to Mort Hillman, AF's newly appointed vice-president in charge of sales, the company will enter the area of contemporary sounds working with young independent producers and will set up new labels for distribution with those producers.

One of the first of these arrangements has been the establishment of a distribution agreement with Don Litwin's Elec-

tric Renaissance Co., for the Parallax label. Also, talks are in progress with several independent firms to work out other agreements.

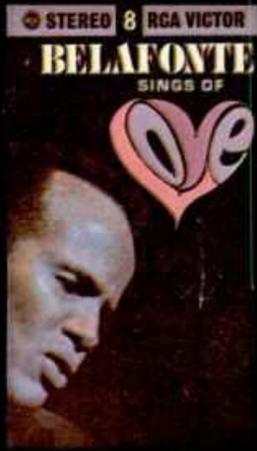
Hillman pointed out that though AF heretofore had been basically a "sound" label, a larger share of effort will be put into the promotion of all product including the promotion of the contemporary field whether they be singles or albums.

Hillman's plans call for the release of 60 albums a year, which will include an expansion of the classical library, sound effects library, and the jazz catalog.

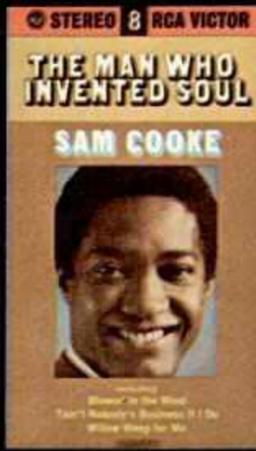
The company will be working on such artists as Tony Middleton, Jerri Jackson, the North Atlantic Invasion Force and the Declaration of Independence. New artists recently signed to the label and whose LP's will be released within the next several weeks are Tony Martin and Fran Warren. Deals for other additions to the artist roster are in the works.

Hillman, who will be making several trips around the country to strengthen the company's distribution network, is also planning to embark on a major advertising schedule with moneys put aside for in-depth co-op advertising for distributors and dealers. An independent promotion set-up will be inaugurated throughout the country with the appointment of a sales and field force.

# The Stereo 8 Story (June)



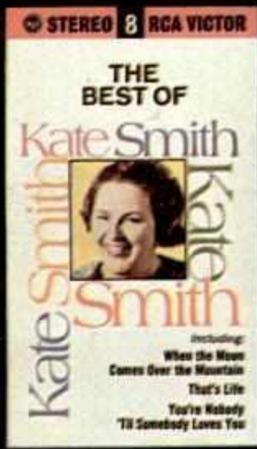
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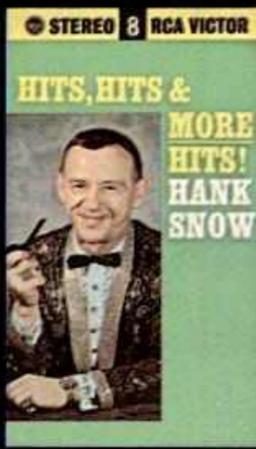
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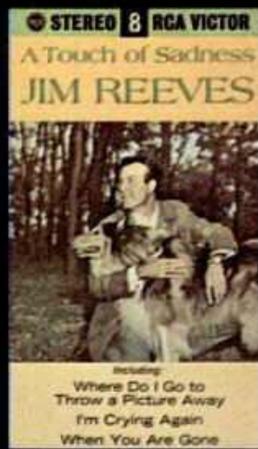
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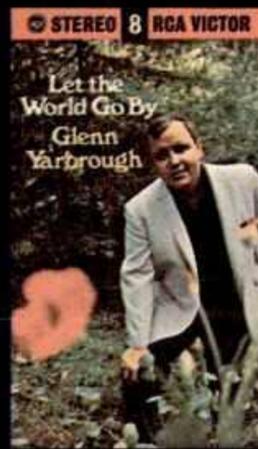
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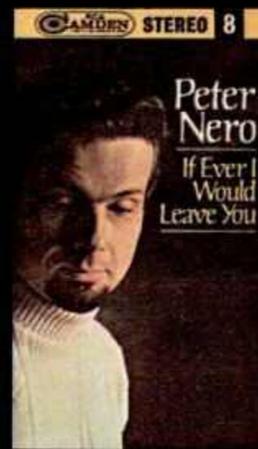
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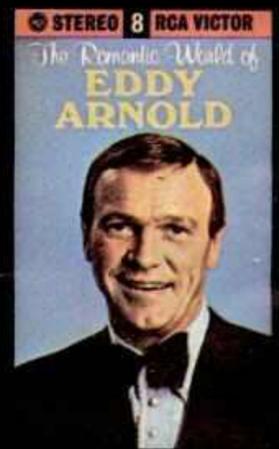
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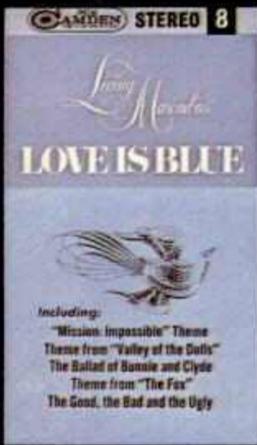
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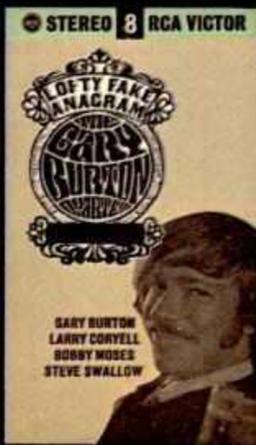
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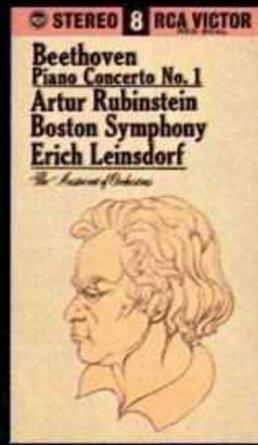
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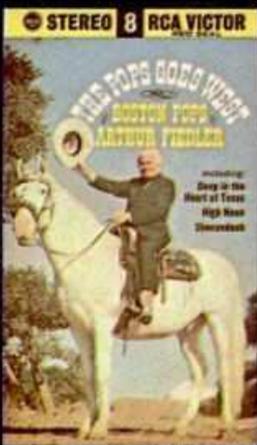
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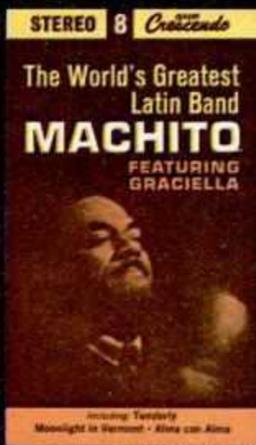
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P8GN-1008\*

# RCA

## Stereo 8 Cartridge Tapes

\*Manufactured and Distributed by RCA