

Billboard

MAY 25, 1968 • SEVENTY-FOURTH YEAR • \$1.00

COIN MACHINE SECTION BEGINS OPPOSITE P. 44

The International Music-Record Newsweekly

Registrations Pour in For BB Radio Forum

By CLAUDE HALL

NEW YORK — Registrations for the Billboard Radio Programming Forum June 7-8-9 here are pouring in from all parts of the United States and Canada, representing a total cross-section of the radio field. One broadcasting chain—Storer Broadcasting Co.—has even registered 10 of its major executives. Registrations include program directors, deejays, and station managers.

The Forum, which shapes up as the major radio event of the year, will be held at the New

York Hilton Hotel. Many radio executives are taking advantage of the opportunity, to schedule meetings with their reps and time buyers.

Topics at the Forum will range from how to make money with an FM station (a problem that many broadcasters are now beginning to face) to an in-depth evaluation of the radio station playlist and its role in building an audience. Bill Drake, programming consultant who has under his wing such

(Continued on page 24)

Mattel Toys Into Records With Capitol as Distributor

By BRUCE WEBER

LOS ANGELES — Mattel Toys, toy manufacturer, has entered the record business in conjunction with Capitol Records. According to a Capitol spokesman the tie-up will begin with Capitol distributing records by the Bath-House Brass, the first group cut by Mattel.

Capitol and Mattel will launch a two-month, \$300,000 nationwide promotional campaign centered in more than 30 key markets.

Capitol will release the group's initial single June 10,

and will tie in with the June-July campaign aimed at the TV, top 40 radio and department store markets.

The Bath-House Brass consists of five youths—9-14 years of age—and their initial single, "It's a Gas" "Davy," will appear with a Capitol logo. "Gas" was written and a&r'd by independent producer Ken Handler. "Davy" was written and produced by Fred Rice, Capitol's merchandising director.

The promotion program, put

(Continued on page 74)

Roberts Distrib Flying High

ST. LOUIS, Mo.—Roberts Record Distributing Co. has set sales highs in the fiscal period just completed and is now negotiating for larger quarters. Chief gains in Bob Hausfater's operation were in the rack jobbing and one-stop area, which scored an increase of 30 per cent over the preceding year. Billings from the distributing segment of company equalled last year's figures.

The Roberts one-stop is now the busiest here, handling all-

label service for the F. W. Woolworth chain, the Sears, Roebuck stores, the Famous Barr, Stix Baer & Fuller, and Vandervoort's department stores and regular record dealers. The rack jobbing gains have been accelerated by the growing university and high school book store volume. To service the needs of these campus outlets, Roberts has set up a special order staff to assure service on all albums active in manufac-

(Continued on page 74)

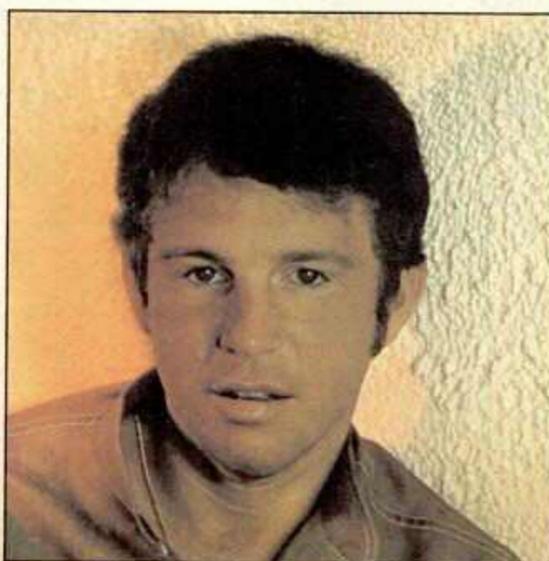
Pocket Disc to Debut Sept. 15 —Simulrelease Pacts Set Up

By PAUL ACKERMAN

NEW YORK—The Pocket Disc, a 3 7/8-inch diameter flexible vinyl record with current pop hit material provided by key labels, will be introduced by the Americom Corp. on Sept. 15.

The company, on that date, will also introduce a two-speed player, a transistor radio-phonograph combination, which will be manufactured by Toshiba of Japan. One month after its introduction in the United States, the Pocket Disc system will be unveiled in France, with the promotion and planning spearheaded by Eddy Barclay, French record executive. In the Far East, Toshiba is aiming for a starting date of spring, 1969. Meanwhile, plans are being set to introduce the system

(Continued on page 74)



From a teenage big band leader in Pittsburgh to one of America's most consistent and best-selling vocalists... that's the unparalleled success story of Bobby Vinton. Epic Records has just announced the release of his latest album, "Take Good Care of My Baby," based on his most recent best-selling single. Bobby's personal appearance activity is in full swing. He has just completed a successful engagement at the Twin Coaches, Pittsburgh, and May 29 headlines the famous Latin Quarter in New York.

(Advertisement)

Boost New Artist, Col. Monthly Goal

By MIKE GROSS

NEW YORK—Columbia Records promotion department, under the direction of Tom Noonan, has set a goal of "breaking through" with a new artist every month. The pattern was established a few months ago when Noonan's promotion team helped pull the Union Gap's "Woman Woman" into the winner's circle, and it has been followed successfully with several other artists new to the Columbia roster.

The promotion department's pitch on "a new artist a month" is executed simultaneously with its efforts for the label's catalog artists. At the same time that the promotion department has been pulling singles by Simon & Garfunkel, Barbra Streisand, Tony Bennett, Jerry Vale, Robert Goulet and the Byrds into the forefront, new artists are being brought into the national spotlight.

Following the promotion pull on the Union Gap's "Woman Woman," Noonan and his team of 31 promotion men (25 local and six regional) zeroed in on Michelle Lee, O. C. Smith and Robert John. Miss Lee scored with "L. David Sloan," Smith was brought home with "The Son of Hickory Holler's Tramp" and John clicked with "If You Don't Want My Love." Noonan's

(Continued on page 74)



Charlie and Inez Foxx recently came off the charts with their big hit record on "Count the Days." Their new Dynamo record, "Vaya Con Dios," looks like another winner. Dynamo #119.

(Advertisement)

'Fearless' Artists Stump for Politicos

By ELIOT TIEGEL

LOS ANGELES—Music personalities are asserting their political preferences this year more than ever.

In the past, show business personalities tended to shy away from backing political figures, fearing detrimental affect on their box office.

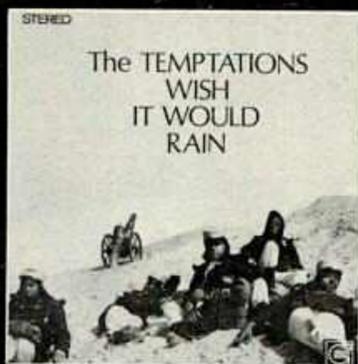
This year a new twist to show business politics has been added: Eugene's nightclubs in New York, Beverly Hills and San Francisco. For a \$5 minimum donation, the public is treated to top stars performing nightly.

Frank Sinatra leads the Vice-President Hum-

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SPECIAL FEATURE
Spotlight on London
See Center Section

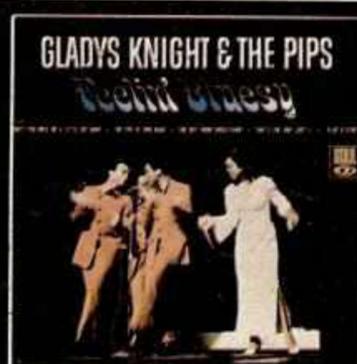
GROUPS GOING GREAT!



GORDY GS-927



GORDY GS-926



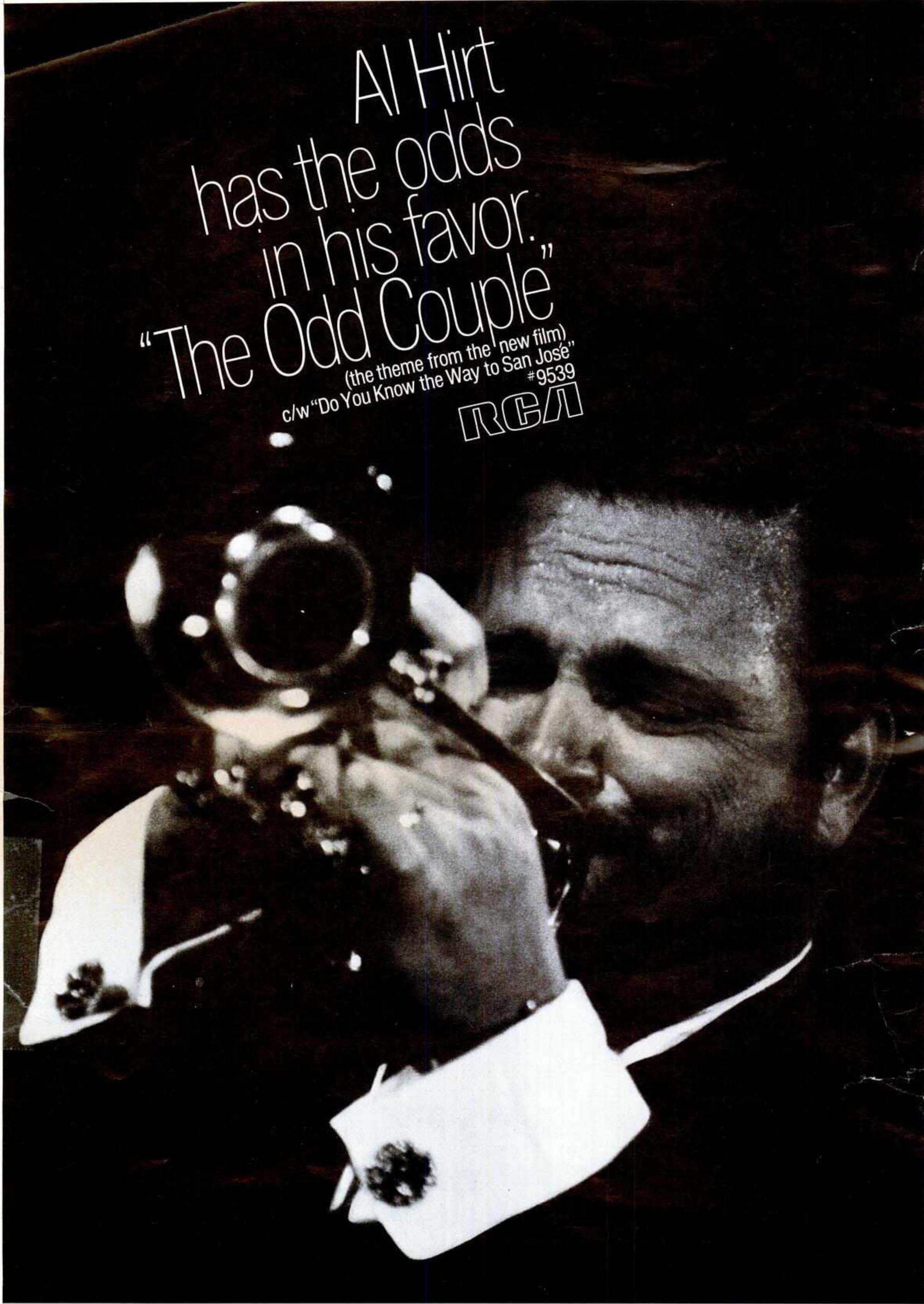
SOUL SS-707

MOTOWN RECORD CORPORATION
The Sound of Young America

(Advertisement)

Al Hirt
has the odds
in his favor.
"The Odd Couple"
(the theme from the new film)
c/w "Do You Know the Way to San José"
#9539

RCA



Executive Turntable



BRODERICK

Richard L. Broderick has been named vice-president in charge of international operations of the Entertainment & Leisure Time Marketing Division of MCA, Inc. Broderick, who had been international merchandising director for RCA Records, will report to **William P. Gallagher**, vice-president in charge of the MCA division, which includes Decca, Coral, Brunswick, Kapp, Uni, and their subsidiary labels. At RCA, Broderick was in charge of international market development statistics which enabled him to measure the pulse of the record business of Europe, South America and the Far East. For the past 13 years, he has been involved in the development of American music around the world, with particular emphasis on country music.

Sy Warner has been named national promotion manager for London Records. In addition to his new assignment, Warner will continue to exercise his present responsibilities as assistant singles sales manager. He will report to **Walt Maguire**, London's national single sales and a&r chief. Warner will co-ordinate planning and execution of promotion of all London and London Group singles efforts with the firm's field promotion team. Warner has been with London 14 years.



WARNER

... **Ronald S. Kass**, formerly with Liberty Records overseas, has been set as head of Apple Music, a division of Apple Corp., Ltd. Apple Corp. is the entertainment enterprise set up by the Beatles.

Donald Van Gorp has been appointed regional manager of Columbia Records' New York sales office. In his new position, Van Gorp will be responsible for distribution, sales and promotion of the Columbia, Date, Ode and Immediate labels, and also Masterwork Audio Products. He will operate out of Columbia's new distribution center in Elmhurst, N. Y. He has been with Columbia since 1963. ... **Jeanne Wheaton** has been named vice-president and executive director of Firebird Records, a subsidiary of Invincible Records, where she is executive vice-president. Miss Wheaton's new post places her in charge of all new talent, promotion, bookings and auditions for the firm on the West Coast.



VAN GORP

Norio Ohga has been appointed executive managing director of CBS/Sony Records, Inc. Prior to his new appointment Ohga was general manager of the products planning division for all of Sony's consumer products. He has been with Sony since 1959. According to Ohga, the new CBS/Sony company's first product are scheduled for release in September. ... **Linda Wartman**, formerly of the accounting department of Mercury Records' Chicago office, has been appointed royalty and accounting department manager for the Lissauer Group of Companies.



OHGA

David Heneberry has been promoted to manager of the RCA Record Club. He takes over June 1, at which time **Donald H. Kunsman**, division vice-president, RCA Record Club, will retire. Heneberry, currently marketing manager of the RCA Record Club, joined RCA in that capacity in May, 1967. Prior to joining RCA he had been with the home study division of Crowell Collier and MacMillan Publishing Co. ... **Lewis Amiel** has resigned his post as national sales manager for Abnak Records to return to Los Angeles.



HENEBERRY

Hal Charm has been appointed vice-president in charge of sales and promotion for Heritage Records and Jerry Ross Productions. Charm will work closely with Irv Stimler, head of MGM's Metro Group, which distributed the Heritage label, and will co-ordinate all activities of Heritage and Jerry Ross Productions with MGM Records. For the past seven years, Charm had been in sales and promotion with Mercury Records, capping his stint there with the manager's spot at Mercury's Baltimore-Washington branch.



CHARM

Earl Shelton, former a&r co-ordinator for Cameo-Parkway Records in Philadelphia and more recently general manager of Rice Mill Productions, has joined Gamble-Huff Productions in Philadelphia. He will head the administrative and licensing department.

Rick Willard has been appointed assistant sales manager of Atlantic Records, reporting to **Bob Kornheiser**, Atlantic-Atco national sales manager. Willard has been with Atlantic since the beginning of the year, working in the promotion department under Atlantic-Atco vice-president **Henry Allen**. Before joining Atlantic, Willard was promotion chief for Malverne Distributing Corp. in New York. He was also music director for WNEW, New York.

(Continued on page 12)

Recorded Music (Disks & Tape) Up

NEW YORK—The recorded music industry as a whole—records plus all configurations of tape—is in an upward spiral. According to Billboard's Record Market Research Division, indications are that 1968 sales for records and tape will substantially exceed 1967 sales. (Plans for the measuring of tape sales, by specific configurations, are now being developed by RMR.)

The full year dollar volume

of over-the-counter retail record sales this year, however, is likely to be behind 1967 by a small margin. This projection, by RMR, is based on the first 12 weeks of 1968 versus the corresponding period of 1967 and does not include jukeboxes, record clubs and mail order.

According to RMR, the projection is made from data derived from 10-year study of record sales by four-week sales pe-

riods. RMR's non-racked retail record sales statistics from 1958 point up that the first 12 weeks of the year accounts for 22.88 per cent of the year's total dollar volume. Measuring on that, 1968 will show about a 2 per cent loss as against the 12-week loss of 10 per cent (reported as 19 per cent in last week's Billboard, but currently adjusted to reflect the blending of sales data from a newly re-stratified sample during the first quarter of 1967).

In dollars, of record sales, LP's and singles combined, the projection indicates a decrease of about \$15 million for a total 1968 volume of \$683 million at manufacturers' suggested list price. The total is made up of a projected LP sales figure of \$581,000,000, down 0.9 per cent and projected singles volume of \$102,000,000, down about 8.9 per cent from 1967.

Time Replayed as Reprise Bows Series on 78-Speed

LOS ANGELES — Citing sonic advantages and new merchandising avenues, Reprise has launched a 78-rpm series of 10-inch singles. The idea for returning to the 78-speed belongs to vocalist-writer Randy Newman, whose composition, "The

Beehive State," initiates the 78 program.

"It makes sense from a qualitative standpoint to step backwards and look at the 78-speed," says Reprise general manager Mo Ostin. The vinyl single offers a broader canvas for graphic expression than is presently available on 45 r.p.m. sleeves, Ostin adds.

Although the first Newman 78 is being released in a plain white sleeve because of a speed factor in getting the product out to tie in with a broad artist merchandising campaign, Reprise plans designing colorful sleeves for future 10-inch 78's.

The Warner Bros.-Seven Arts label plans continuing the release of 45 singles in addition to the 78's. Ostin says that product and artists of special quality will be best displayed on 78's. "If there's any market for 78's we'll certainly find out," Ostin says.

The song, which relates to a political convention, was culled from Newman's recently released debut LP. Ostin says its old time flavored arrangement seemed appropriate for the 78 speed.

In deciding to return to the old singles speed, Reprise discovered that it had to go to Columbia's Pitman, N. J., pressing plant to get the product mastered and manufactured. "The price on a 78 is almost like an album," Ostin says.

Pickwick to Buy Complex

NEW YORK — Pickwick International, Inc., a leading economy-priced record merchandiser, has agreed in principle to buy a large St. Louis-based record sales complex for an undisclosed amount of Pickwick common stock.

The companies to be acquired, exceeding \$11 million in combined sales, include Record Merchandisers, Rak Sales, the Original One-Stop, Commercial Music and Mid State, all of St. Louis. The firms specialize in record service merchandising, distribution and retailing.

The acquisition is an expansion of activities of Heilicher Brothers, Inc. of Minneapolis, which has recently signed a letter of intent toward purchase by Pickwick. Pickwick's latest acquisition is subject to approval by the Pickwick board of directors.

WB Moves Underground to Break Mod Ground Overseas

LOS ANGELES — Warner-Reprise has learned that breaking avant-garde pop performers in certain countries in Europe is going to be difficult. "It will be more difficult to develop new avant-garde recording stars in

the foreign language countries," reports Phil Rose, recently returned from a three-week jaunt to visit European licensees.

The reason, Rose explains, is the difficulty in transferring the American lyrics to other languages. One way to help open the market for avant-garde material will be to have the songs popularized by local artists in their own language, he says.

Pye Records, the company's England licensee, has hired Tony Cox to devote all his time to promoting underground acts, which is the first step any Warner foreign distributor has taken to help pave the way for the avant-garde wave.

While the company's relationship with the underground is a new factor overseas, its posture with standard artists offers a stable financial sales base in Europe, Rose says.

On the Continent, he met with 11 licensees, many of whom expressed enthusiasm over the arrival of the Frank Sinatra TV special series.

Among the licensees scheduled to attend Warner's 10th anniversary convention in Hawaii in July are representatives from England, France, Australia, Finland, Germany, Italy, Japan, New Zealand, South Africa, Sweden and Canada.

TOPS 'TRAIN' STEAMS ALONG

NEW YORK — Riding the crest of the demand for the new Box Tops single "Choo Choo Train," Bell Records shipped more than 400,000 singles during the week of May 6-10, breaking all previous sales marks of the firm. Larry Utal, president, said "Choo Choo Train" accounted for 150,000 of the sales, but action was also hot on Marrilee Rush's "Angel of the Morning." An album by the Box Tops featuring their "Cry Like a Baby" million-seller has sold more than 100,000 copies in seven weeks, he said.

The previous sales record set by Bell was during the first week of August 1967 when the Box Tops' first hit—"The Letter"—was breaking; the label shipped 300,000 singles that week.

Singles Spark Atl. Peak Wk.

NEW YORK—Atlantic Records racked up the biggest sales week in its history last week with sales of more than 1,250,000 singles. It marked the third week during 1968 that Atlantic-Atco has sold more than one million singles in a single week's period.

Sales last week at Atlantic-Atco were sparked by Aretha Franklin's "Think," Sam & Dave's "You Don't Know What You Mean to Me," Archie Bell & the Drells' "Tighten Up," the Rascals' "Beautiful Morning," Wilson Pickett's "She's Lookin' Good," Percy Sledge's "Take Time to Know Her," the Sweet Inspirations' "Sweet Inspirations," Arthur Conley's "Funky Street," Otis Redding's "Happy Song" on Volt; William Bell's "Tribute to a King" on Stax, and Joe Tex's "I'll Never Do You Wrong" on Dial.

Master to London

MINNEAPOLIS — London Records has acquired the master of "Twenty Years Ago (In Speedy's Kitchen)," by T. C. Atlantic, which formerly was available on the Candy Floss label in the Minneapolis-St. Paul area. The disk will be issued on London's Parrot label.

CAP'S PLANTS SCRAP MONO

LOS ANGELES — Capitol's pressing plants are scrapping monaural albums in a move to support the company's policy of no monaural dumping and to help smooth transition into an all-stereo inventory.

Last December, Capitol announced its no-dump policy under the aegis of the then president of the distributing wing, Stan Gortikov. Now with Bob Yorke, CRDC's vice president and general manager, and Gortikov, president of the over-all record company, the policy is to prevent a "panic" and adhere to a smooth changeover from monaural to stereo.

"We art trying to be fluid; we are not dumping records we are scrapping them," says Yorke. He feels the summer months carry the greatest potential for a monaural price reduction dumping program by "independent companies who take a short range view of the situation."

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Billboard Published Weekly by Billboard Publications, Inc. 2160 Patterson St., Cincinnati, O. 45214 Tel.: Area Code 513, 381-6450

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MPA ABP SCMP ABC Vol. 80 No. 21

'Skipper' Capitol Takes Its Sales Award Crew on 1st-Class Cruise

By LEE ZHITO

HAIFA—The luxury liner MTS Jason docked here May 9 with 164 passengers aboard, all members of Capitol's Mediterranean Odyssey. They arrived here for a three-day tour of the Holy Land after completing their first week of an all-expense-paid, 19-day Mediterranean cruise. (Pictures on Page 10.)

The Jason's passenger list included Capitol's customers who won its annual sales incentive contest, the fourth of its kind conducted by the company, and Capitol Records Distributing Corp. salesmen who won an internal sales contest. Executives of Capitol Records and CRDC also participated in the cruise as did several other invited guests, including press representatives and their wives.

The odyssey kicked off May 1 from New York's JFK airport when the full entourage boarded a plane for Venice. It started a day earlier for those living south of Washington, D. C., and west of Chicago. To facilitate their New York departure, Capitol brought them to JFK the day before and housed them at the airport's International Hotel.

Top Treatment

All cruise members were given the red carpet treatment from start to finish. At Venice, all 164 were housed in one of that city's top hotels. Tours, including gondola rides, were arranged during the three-day stay there. Cruise members then boarded the Jason for visits to Dubrovnik (Yugoslavia), and for the Greek islands of Corfu and Crete prior to their arrival here. Organized tours were conducted at each port of call. After three days of touring Israel (Haifa, Tel Aviv, Jerusalem, and numerous points of historic and Biblical significance) the Jason will continue to Rhodes, Delos, Mykonos and Athens. Cruise members will leave the ship there and move into the Athens Hilton. After three days of sightseeing in and around Athens, the voyagers will be flown back to their home towns.

Each year's Capitol sales incentive trip abroad is a meticulously organized affair, and represents a full year's planning and preparation. In each case, a Capitol executive personally takes the trip to scout accommodations before plans are crystalized. He tests tours for interest, and samples all elements of the prize journey before it is offered to contestants. This year's scout was Bill Tallant, former CRDC vice-president and general manager, and now Capitol Records, Inc. vice-president of the International Division. The company's previous award trips were to Hawaii, Spain and the Far East.

Here is how the sales incentive contest works: Each account is given a quota based upon that customer's previous year's purchases of Capitol product. (In cases where a customer's potential has changed, those changes are taken into

consideration in fixing the quota for the forthcoming year.)

A CRDC salesman personally calls on each account and presents him with the contest entry form showing that customer the quota to be used as a base in figuring his opportunity to win the trip. The customer signifies his interest in participating in the contest and his acceptance of the quota by signing the entry blank.

All customers are divided into groups according to the size of the quota so that accounts within a given sales volume classification can compete with one another on an equitable basis.

The contest period covers sales to a customer from August through February, and includes all Capitol product (phonographs, guitar strings, tape and tape CARtridges, etc.) as well as singles and albums.

Winners are chosen on a basis of percentage of dollar increase performance within a classification. For example, a small dealer who shows a greater percentage increase in dollar volume over other dealers within his classification will emerge the winner.

Dealers represented 40 per cent of this year's winners, while the remainder was divided between sub-distributors (rack jobbers, one-stops, etc.).

Trips Pay Off

A third of this year's winners had won one or more of Capitol's previous trips, revealing a whole-hearted acceptance on the part of Capitol's customers for these trips as a sales boosting incentive. Thus, Capitol itself is a winner in both sales and customer goodwill as a result of its trip contests.

This year, Capitol added a new wrinkle to its contest. In addition to the regular August through February plan, it offered three "stowaway" contests, giving its accounts the option to either enter both the regular and "stowaway" contest, or select only to compete in the "stowaway" derby. The "stowaway" plans calls for figuring sales increases during a specified two-month period: September and October; November and December; January and February. Out of the 16 "stowaway" winners (covering the various dollar volume classifications), two were double winners.

They won both the regular August through February contest, and one of the "stowaway" contests. Double winners brought along a cruise mate, a member of their firm or close relative. Wives of the double winners were also welcomed aboard.

Capitol Records President Stan Gortikov and his wife, Judy, headed the list of hosts. Others serving as hosts included John and Bonnie Jossey, Pete and Mary Goyak, Wad and Jane Pepper, and Roger Kunz. In addition to greeting winners and guests, the hosts devoted their time and attention to keeping the cruise running smoothly.

Beasley Smith Dies at Age 66 -Hit Composer

NASHVILLE — Beasley Smith, composer of many hit songs, died here Tuesday (14) at age 66, of a cerebral hemorrhage.

He attended Middle Tennessee Normal School, Peabody College and Vanderbilt University. In 1922, he left school and formed his own orchestra, his first booking being at the Andrew Jackson Hotel, followed by dates all over the country.

In 1933, Smith became musical director for WSM Radio and director of the WSM Orchestra. In 1953, he left the station and, with Randy Wood, formed his own publishing firm, Randy-Smith Music Corp. He won the Freedoms Foundation Award in 1952 for "God's Country." His other works included such hits as "The Old Master Painter," "Lucky Old Sun" and "Night Train to Memphis."

Smith was a member of the Nashville, Los Angeles and Chi-



THE JEFFERSON AIRPLANE are loaded with gold after receiving an RIAA citation for their million-selling RCA album, "Surrealistic Pillow." Ernie Altschuler, RCA division vice-president and executive producer of pop a&r, enjoys the scene from below.

cago musicians unions, ASCAP and the Musicians Guild. Survivors include his widow, Elizabeth; a daughter, Mrs. H. P. Minton Jr.; two sisters, Mrs. J. E. Crain and Mrs. Fred Murff, and four grandchildren, all of Nashville.

Cap.'s Distrib Net to Handle New Pop Lines

LOS ANGELES — Capitol is planning several pop labels which will be handled by the company's distribution corps. First new label out under this program is Crazy Horse, with the debuting product a rhythm and blues master, "I'm Down So Low" by David and the Giants. The record was produced by the Muscle Shoals, Ala., firm of Fame Productions.

At present clearing Capitol's legal department are two other names which will be assigned to new labels.

The Crazy Horse line will be open to all forms of pop products, explains Jim Winfree, whose a&r department job is to co-ordinate independent label business.

Already set and functioning are distribution deals with two Koppelman and Rubin labels: Hot Biscuit Disk and We Make Rock 'N' Roll Records, the latter recently releasing its first product.



Sometimes it takes years to become an overnight success.

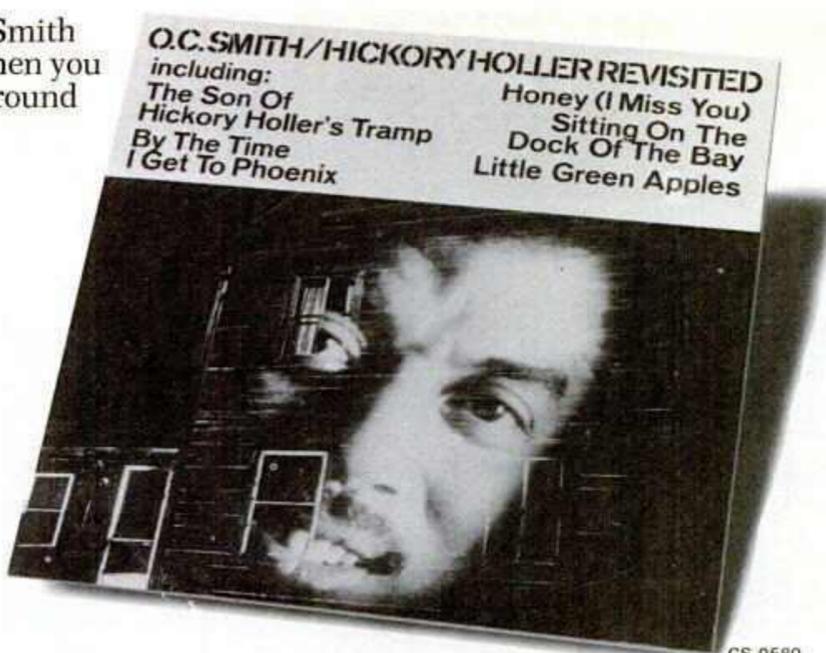
O.C.'s that kind of singer. He becomes an overnight success and you ask how come you didn't know about him.

Except his kind of overnight is three years as Count Basie's lead singer. Club dates where the people who know singing pay attention. (Tony Bennett calls him a singer's singer.) A very solid first album. A Top-40 hit named "The Son of Hickory Holler's Tramp."

Now the big album that makes O.C. Smith look like an overnight success. Except when you listen close you discover O.C. had to be around to get that good.

Listen to "Hickory Holler Revisited." Especially to cuts like "Main Street Mission," "Long Black Limousine" and "Little Green Apples." Listen to what O.C. does with "Dock of the Bay" and "Honey" and "By the Time I Get to Phoenix." Then when the word starts spreading, remember that we *did* tell you about O.C.

O.C. SMITH ON COLUMBIA RECORDS 



CS 9680

This One



3YBF-YC7-A82W

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Weigh Setting Up One MSQ

LOS ANGELES—Heavy album sales of the Midnight String Quartet may force Snuff Garrett Productions and Viva Records to form a group to tour college campuses and hit the concert trail.

Garrett has used studio pick-up musicians to make up the Midnight String Quartet. But in two years five MSQ albums have appeared on the Top LP charts, including the current release, "Love Rhapsodies."

The albums have sold more than 1 million copies, and a special Billboard report ranked the MSQ recordings among the top 10 instrumental albums sold on college campuses.

Plans call for an initial single released, followed by formation of a "traveling" Midnight String Quartet.

Ed Silvers, operational head of Snuff Garrett Productions, attributes the success of the Midnight String Quartet to in-store promotions and airplay. When a group is formed, he believes, it will be aimed at the college market.

WNEW and BB Golf: Swinger All the Way

HARRISON, N. Y. — Ed Barsky, Liberty Records, and London Lee, comedian, shared one of golfdom's top honors when they tied for the low gross award at the annual WNEW/Billboard Invitational Golf Tournament at the Westchester Country Club here May 13.

More than 200 luminaries of the record-music world gathered at the classic.

Pushing Barsky and Lee for the coveted trophy were Lou Klayman, who won the low net, while Lucky Carle and Joe Broderick tied for second.

In the Caloway division, Mark Cosmedy scored a one-stroke win over Lew Anderson, while Dan Collins, Mickey Glass and Sol Schildhouse drew for third.

Other trophy winners were Al Bennett and George Siravo in the nearest-to-the-pin competition, and Charles Stouffer

Perry to Speak

LOS ANGELES — Alfred Perry, vice-president of music operations at Four Star International, speaks at the Hollywood Plaza Hotel Tuesday (21) to the California Copyright Conference on the "Relationship Between Lyrics and Music and Their Creators."



AMY-MALA-BELL RECORDS president, Larry Uttal, left, presents a gold disk representing a million sales of "Cry Like a Baby," to Alex Chilton, lead singer for the Box Tops. Occasion was a reception for the group at Arthur, New York.

Ad Agency Is All 'Hipped' Up

NEW YORK — In some respects, Madison Avenue, when it comes to hip sounds, is ahead of the record field, believes Keith Textor and Alan Scott, half of the creative minds behind Scott-Textor Productions. The other two creative minds—and all four are partners—belong to Mrs. Sylvia Textor and Mrs. Marilyn Scott. The firm is considered one of the outstanding music commercials producers in the business. And there's good reason why. Textor is not only a singer, but also writes music. His wife is a singer. Mrs. Scott is a composer. Scott, a lawyer, is a lyric writer.

Another contributing factor to their business, said Scott, "is that music does help sell . . . it has been proven beyond any doubt." And Scott-Textor music is working quite effectively for Chevrolet, Alcoa, Nabisco, United Airlines, L&M, Mercury, Oldsmobile, Cheerios, Owens-Corning, and even the National Association of Broadcasters (the firm just produced NAB jingles that will probably be aired on every member station in the nation).

To illustrate how hip Madison Avenue advertising agencies are, Textor pointed out that the harpsicord, the calliope, the flugelhorn and electronic sounds are in vogue now for commercials. "In some respects," he said, "advertising agencies are accepting this type of experimental music faster than it's happening in pop music. The reason is that novelty is very important in a commercial. So, in some ways Madison Avenue is a leader and fresh minds are intrigued by new sounds. In some respects, Madison Avenue is ahead of the record field in developing these sounds. It's about neck-and-neck with movie scores with developing music," and he pointed to the soundtrack of the movie "Planet of the Apes" as being progressive in nature.

Orders Synthesizer
In its own drive for freshness and new sounds, Scott-Textor has just ordered a Moog Synthesizer, an instrument that changes the character of sounds from tapes and can even create new sounds. Scott-Textor was formed about 13 years ago, largely as an outgrowth of the work of Marilyn Scott. She was established as a lyric and melody writer for commercials while Scott was attending Columbia University law school. He eventually began to help her write lyrics for commercials. In the meanwhile, the two Textors were singing with Fred Waring. Textor, incidentally, had founded the Honeydreamers that recorded for RCA Victor and Capitol Records and starred on the old "Kay Kaiser TV Show." Scott said he used to watch the Honeydreamers on TV and "buy all of their records." When Sylvia and Keith

son Avenue advertising agencies are, Textor pointed out that the harpsicord, the calliope, the flugelhorn and electronic sounds are in vogue now for commercials. "In some respects," he said, "advertising agencies are accepting this type of experimental music faster than it's happening in pop music. The reason is that novelty is very important in a commercial. So, in some ways Madison Avenue is a leader and fresh minds are intrigued by new sounds. In some respects, Madison Avenue is ahead of the record field in developing these sounds. It's about neck-and-neck with movie scores with developing music," and he pointed to the soundtrack of the movie "Planet of the Apes" as being progressive in nature.

Orders Synthesizer

Textor decided to retire from the road, the Scotts and Textors formed the new production company.

Rock Sounds

Rock sounds are used almost exclusively now in commercials, Textor said. Scott pointed out that in any five different arrangements, at least three will be rock in nature and another might feature the Herb Alpert sound. But the rock is "Madison Avenue Rock," meaning that you can understand the words.

The quality of music on commercials is constantly improving, the team felt, "but if you spent the amount of time on a record as we do on most commercials scores, the economics would mean that you'd never finish an album." What happens is that advertising agencies usually ask three or four firms to submit demonstration commercials. The firms receive retainers for this work, but the payoff really only comes when the winning firm receives the go ahead for the final commercial. Among the studios used by Scott-Textor are those of A&R, 6 West and Aura.

Stigwood, Fitzpatrick Set Up 2 U. S. Firms

NEW YORK — The Robert Stigwood organization, which headquarters in London, has formed two U. S. corporations in partnership with Los Angeles attorney, Robert Fitzpatrick. The new corporations are called Stigwood-Fitzpatrick, Inc., and Casserole Music. The firms will

Seek Woman In Missing \$\$

LOS ANGELES — The Los Angeles district attorney's office is conducting an investigation into alleged misappropriation of \$52,000 from last year's Monterey Pop Festival.

The D. A. is seeking the festival's bookkeeper, hired several weeks after the event, who allegedly wrote checks totaling \$52,000 and disappeared.

The woman formerly had worked in Liberty Records accounting department. Festival director Lou Adler said that \$95,000 of the festival's \$211,000 profit has been donated to charity. A program started by Paul Simon in conjunction with New York City received \$50,000 to establish musical workshops in Harlem; \$25,000 was given to the Sam Cooke memorial scholarship fund; \$5,000 was given to the Los Angeles Free Medical Clinic, with another \$5,000 pledged; and \$10,000 was pledged to a similar clinic in San Francisco.

headquarter in Los Angeles, but a New York office is expected to be opened shortly. Casserole Music will act as sub-publisher for all existing Robert Stigwood music publishing.

The Stigwood organization and its associated companies handle the Bee Gees, Cream, Frankie Howerd, Golton and Simpson, the Foundations, Spike Milligan, and about 40 other writers, directors and music acts.

Apart from serving the Stigwood and Associated London Scripts clients in the U. S., the new corporation will concentrate on developing American talent and will act as personal managers, independent record producers and music publishers.

The Buckingham, who record for Columbia, are the first major U. S. act to be signed directly to the new corporation by Fitzpatrick.

The corporation will coordinate its activities with the existing Stigwood office and Stigwood-A.L.S. offices around the world. The firms have offices in Hamburg, Paris and

(Continued on page 74)

Bruce LP to Get A Wide Display

NEW YORK—Douglas Records' forthcoming Lenny Bruce album will be merchandised in bookstores and other retail outlets that do not normally carry disks, as part of a campaign by Douglas International Corp. and two of its multi-media distributors, Laurie Records and Ballantine Books.

The campaign follows Ballantine's distribution of the book, on which the album is based. Alan Douglas, president of Douglas International, said his firm also was direct-mailing copies of the book to rack-jobbers in each market and also to persons responsible for ordering albums at key retail outlets. He said, "Both underground and overground political clubs will be contacted and worked with."

Hungry Beatles Form Apple in Bid for Slice of Trades' Pie

NEW YORK — The Beatles have formed Apple Corps. Ltd., from Beatles, Ltd., for projects in films, recordings, electronics and merchandising. The company, with headquarters in London's Savile Row, also has been established in West Germany, Italy, France, Switzerland, Sweden, the Netherlands, the U. S., and Canada.

Ronald Kass, head of Apple's international music division, told a Lennon-McCartney press conference at the Americana Hotel on Tuesday (14) that the firm's first project would be a soundtrack recording of "Wonderwall," a forthcoming film with score and arrangements by George Harrison of the Beatles.

The Beatles will produce disks and write material for Apple, but will not sing on them, since the group records for EMI. Beatles disks are released on Capitol in the U. S.

Denis O'Dell and Brian Lewis, who run Apple Films, said "The Jam," based on a short story by Julio Cortazar, will begin filming in Britain in July with John Barry as producer. "Yellow Submarine," an animated feature film with music by the Beatles and caricatures of the group is listed for a July 18 release in London. Filming on "Walkout" by Edward Bond is slated to begin in November in Australia.

ABC Gets 2 Gold Records in Week

NEW YORK — ABC Records was awarded two gold records last week for "Songs I Sing on the Jackie Gleason Show," by Frank Fontaine, and for "Persuasive Percussion," by Enoch Light on the Command label. The awards, certified by the RIAA, were ABC's fifth and sixth this year.

Jones' Sample LP's Break London's Shipping Record

NEW YORK—London Records has shipped the largest number of sample LP's in the firm's history for the "Tom Jones Fever Zone" album on the Parrot label, according to Herb Goldfarb, London's national sales and distribution manager.

Attached to each sample is a miniature plastic container of "Tom Jones fever pills," candy-coated pellets, which duplicates a gimmick used by the Flamingo Hotel in Las Vegas when Jones played there.

Also being distributed with each promotional album are a letter, and a special flyer of reprints from newspaper, trade paper, and magazine reviews of Jones' recent stints at New York's Copacabana and the Flamingo.

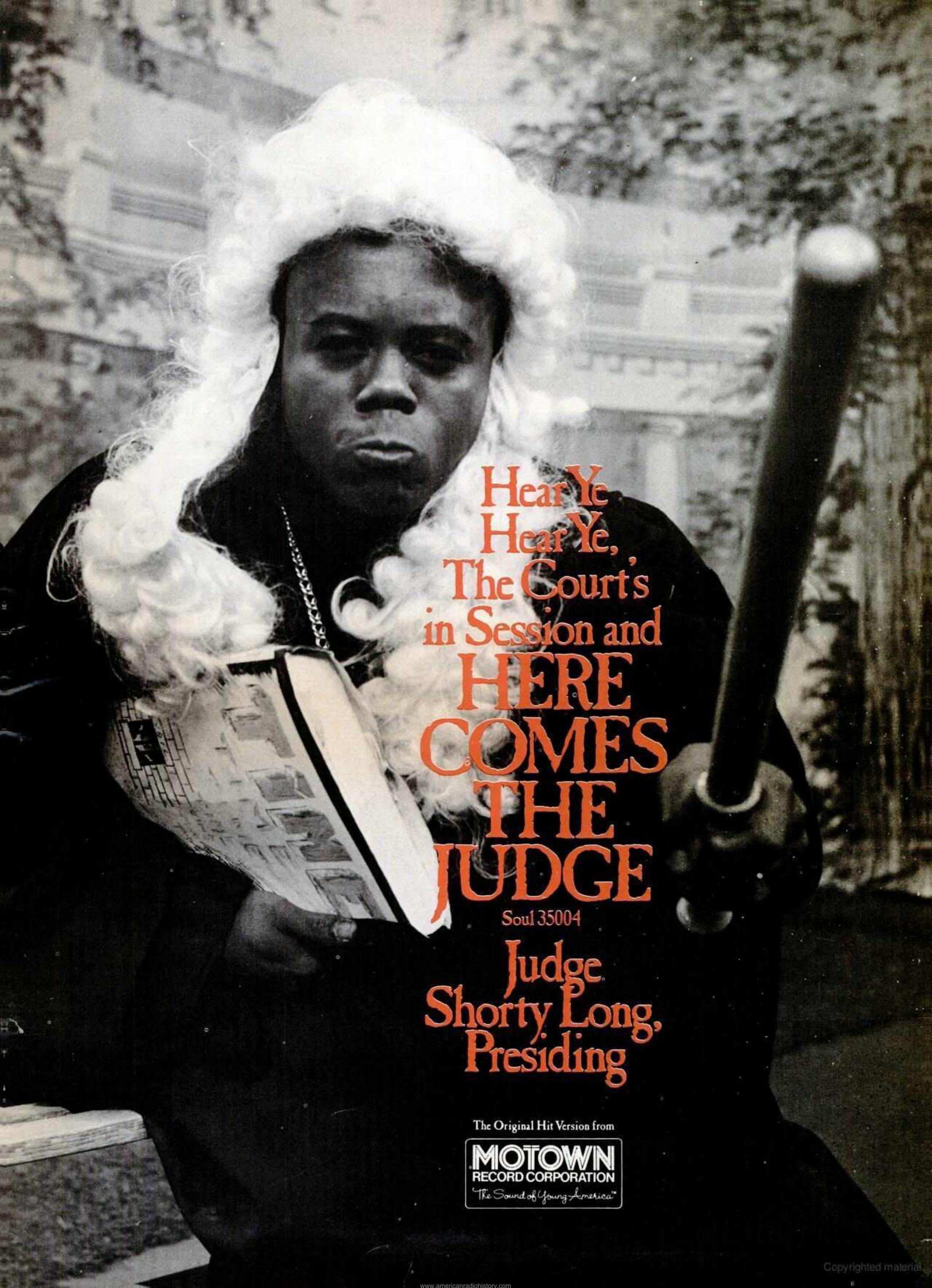
The samples are being distributed to Top 40, r&b, good music, country and FM stations; one-stops, racks, trade papers, teen magazines, and daily newspaper and consumer magazine reviewers.

Radio contests also are slated, including one with a predetermined number of men named Tom Jones receiving promotional albums if they call the station. Glossy photos also will be distributed. Jones has been signed for return engagements at the Copa and the Flamingo.

NARAS SUING GRAMMY LABEL

LOS ANGELES — The National Academy of Recording Arts and Sciences has taken Grammy Records to court over the label's name. Suit filed May 9 in L. A. Superior Court seeks to enjoin the label from "capitalizing" on the Grammy Awards name.

In the first suit ever filed by NARAS, the organization seeks to further prevent the company from using the Grammy image on its label.



Hear Ye
Hear Ye,
The Court's
in Session and
**HERE
COMES
THE
JUDGE**

Soul 35004

Judge
Shorty Long,
Presiding

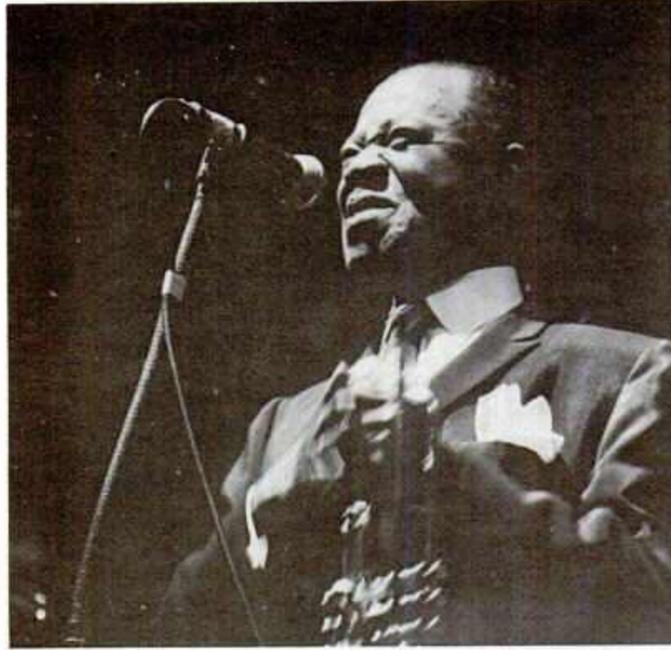
The Original Hit Version from



Dixieland Comes to Monterey



NEW FACE: Barbara Kelly, a bright new performer, interprets evergreen Dixieland torch songs.



THE KING: Louis Armstrong charms his audience with a grinning "Hello, Dolly!"



SWINGING OLD-TIMERS: Clarinetist Barney Bigard solos behind the swift brushes of Ben Pollack.



YOUTHFUL VETERANS: Bassist Ed (Tutti) Garland, of Kid Ory fame, and Barney Bigard, of Duke Ellington heritage, romp.

Dixieland Comes Out Swinging And Ringing at Monterey Fest

By ELIOT TIEGEL

MONTEREY, Calif.—The first annual Monterey Dixieland Festival (10-11), playing under rain threats and bone chilling weather at the Fairgrounds, proved that Dixieland music, hardly recorded, hardly discussed within the jazz milieu, is very much alive.

The emphasis was on traditional New Orleans two-beat, but performers ranged all the way from the vintage days to a number of 13-year-old upstarts.

California's love for Dixieland was evidenced by the large number of musicians from the State who performed. A startling good 10-piece band, led by Bill Erickson from the area reminded of Billy May's brand of big band Dixieland. The festival's seven-piece house band led by clarinetist Phil Howe, and ragtime pianist Rog Snell, both excellent presenters, also call the State Capital home.

The excitement generated by these unknowns, plus that of Louis Armstrong's all-stars, the Firehouse Five Plus Two, the new Dukes of Dixieland and Turk Murphy-Clancy Hayes, helped generate foot-tapping enthusiasm from the small audiences which attended the Friday night, Saturday matinee, Saturday evening concerts.

Plans for 1969

Festival general manager Don Lewis acknowledged that bad weather hurt the box office, but spoke of plans for a 1969 festival. Approximately 1,500 attended the first two concerts; 3,000 shivered through the closing bash. Lewis, a local banjo player, reported a talent budget of \$27,000. Festival officials tapped 200 local businessmen for \$100 loans to obtain their working capital.

While Lewis was able to book the Dixieland establishment, which performed expertly as expected, the festival's major contribution was in exposing "new young life blood" which has every intention of keeping Dixieland alive.

Brilliant Ensemble

A brilliant seven-piece ensemble, the South

Market Street Jazz Band, from San Diego State College, displayed a strong awareness of how to blend solos within the framework of a small band. The young men displayed a musicianship remarkable in its precision and erudition. Also very much in evidence was a "fun ingredient," which host Phil Elmwood, emphasized was a key factor in the music. Critic Elmwood, in making his debut as a Monterey master of ceremonies, was excellent.

And accomplishments there were: a Los Angeles all-star band representing the Southern California New Orleans Dixieland Club, offered fine solo work by clarinetist Barney Bigard, pianist Alton Purnell, bassist Ed (Tutti) Garland, drummer Ben Pollack, trumpeters Dick Carey and Wingy Manone and trombonist Bob Havens.

Bigard, a former Duke Ellington sideman, and Pollack, a pioneering bandleader, teamed on Bigard's "Rose Room" solo, to create a warm, flowing mood. Pollack, now a nightclub owner in Palm Springs, Calif. was sharper on brushes than he was on sticks. Bassist Garland, in his 80's was the senior commander from New Orleans on the program. He was remarkable, offering full rounded tones and keeping up with the "Younger" members of the band. Garland played on the first recording made by Kid Ory in 1921. Of the band members assembled by Dixieland Club president Bill Bacin, Bob Havens (presently with Lawrence Welk) was the youngest member, although he has a stint with the Pete Fountain-Al Hirt band to his credit.

While the emphasis was on instrumental music, two vocalists provided impressive changes of pace. Barbara Kelly, a local singer and member of ABC-TV's "Hurdy Gurdy" show, braved the elements twice to sock out a number of blues tunes in a skimpy roaring 20's costume. Miss Kelly's excellent performance indicates that

(Continued on page 12)

TIC Into Production, Pub: Buys Sidewalk

LOS ANGELES—The Transcontinental Investing Corp., which has been buying major rack jobbing operations over the last year, has entered the record production and music publishing fields. The holding company will buy Mike Curb's Sidewalk Productions for about \$3 million in TIC stock, with payments spread over the next six years.

Sidewalk produces soundtrack albums and publishes the scores, mostly for film aimed at the teen market. According to a Sidewalk spokesman, the company has just signed a production deal with MGM and is negotiating a publishing deal with United Artists. Plans call for the release of 73 Sidewalk albums this year, 35 of them soundtracks.

Curb, who heads Sidewalk, has created rock music for American International films. Tower distributes these soundtracks.

The Transcontinental-Sidewalk deal calls for the former acquiring 80 per cent of the latter's common stock, with Sidewalk becoming a Transcon-

tinental subsidiary. Curb will stay on as president.

Sidewalk has produced masters for such labels as Capitol, MGM and United Artists. It's publishing affiliate has more than 400 copyrights.

TINY TIM INTO THE BIG TIME

LOS ANGELES—Tiny Tim's skyrocketing popularity has thrust the tall, long-haired performer in the \$5,000-\$7,000 appearance class. The Reprise artist's debut single, "Tip Toe Thru the Tullips," has begun its climb up the national singles chart with a corresponding LP, also a new sales mover, according to the company.

Tim, who previously worked in Greenwich Village, was placed by Reprise with Roy Silver for personal management. Tim's career in recent weeks has taken him to the Fillmore Auditorium in San Francisco—and to the Johnny Carson and Rowan and Martin TV shows.

Market Quotations

As of Closing Thursday, May 16, 1968

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Set Change
Admiral	38	16½	672	22½	20¼	21½	+ ½
American Broadcasting	102	43¾	502	60½	56	57¾	- ½
Ampex	40¾	22¾	1047	31¾	30½	31	+1
Automatic Radio	35¾	3¼	527	22	19½	19½	-1
Automatic Retailer Assoc.	92	51¾	91	90¾	89¾	89¾	- ¾
Avnet	55	12¾	1924	58½	52¾	52½	-1¾
Canteen Corp.	29½	19¾	301	27¾	26½	26¾	-1¼
Capitol Ind.	37½	20	1560	37½	31¾	33¾	-1¾
CBS	76¾	43¾	155	56¾	55¾	56¾	- ½
Columbia Pic.	38¼	13	812	38¼	34½	37½	+3¾
Consolidated Elec.	57¾	34¾	483	43¾	40	40¼	- ¼
Disney, Walt	63	37½	351	59½	57	58	+ ¾
EMI	7¼	3½	475	6¾	6¾	6¾	- ¼
General Electric	115¾	82½	1233	93	89½	92¼	+ ¾
Gulf + Western	66¾	30¾	4295	52¾	49¾	52	+1
Handleman	58	11½	701	25½	24½	25¼	+ ¾
Harvard Ind.	34	4	219	25¾	20¾	24¼	+1½
Kinney Services	71	26¼	193	67¾	66	67½	+2½
Macke Co.	23	16¾	582	23	20½	23	+2¾
MCA	74	34¾	136	71½	69¾	71½	+ ¾
Metromedia	70¾	40¾	113	70¾	68½	69	- ¾
MGM	64¾	32¾	450	46½	42¾	43	-2½
3M	112¼	75	1138	112¼	101¾	109¾	+8¾
Motorola	146¾	90	268	146	139¼	139¾	-3½
RCA	65½	42¾	1619	53½	50½	50½	-2
Seeburg	30¾	15	482	24¾	23	24	+ ½
Servmat	51½	35	408	51	49½	50¾	+ ¾
Trans Amer.	58½	28½	1058	58½	54¾	56¾	+1½
Transcontinental Invest.	23	1½	3634	23	19½	20½	- ½
Triangle	43	35	105	42½	41	41	- ¾
20th Century	37	11	990	35¾	33¾	33¾	-1¼
Vendo	29¾	23¼	114	29¼	27¾	27¾	- ¾
WB-7 Arts	42¾	19½	669	36¾	34¼	34½	-1¾
Wurlitzer	36	18½	58	22¾	21¾	22¾	+ ¾
Zenith	72¼	47¾	736	59	56	57¾	+ ¾

OVER THE COUNTER*

As of Closing Thursday, May 16, 1968

	High	Low	Close
GAC	22¾	18	22¾
ITCC	6¾	5¾	6¾
Jubilee Ind.	23	21	23
Lear Jet	34¼	30	34¼
Merco Ent.	14	12	13
Mills Music	35½	34	34
NMC	8¾	8½	8¾
Orrtronics	Market	Not Available	
Pickwick Int.	25¼	22½	22½
Telepro Ind.	3¾	1¾	3¾
Tenna Corp.	13	12½	12½

*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.

Electrifying!

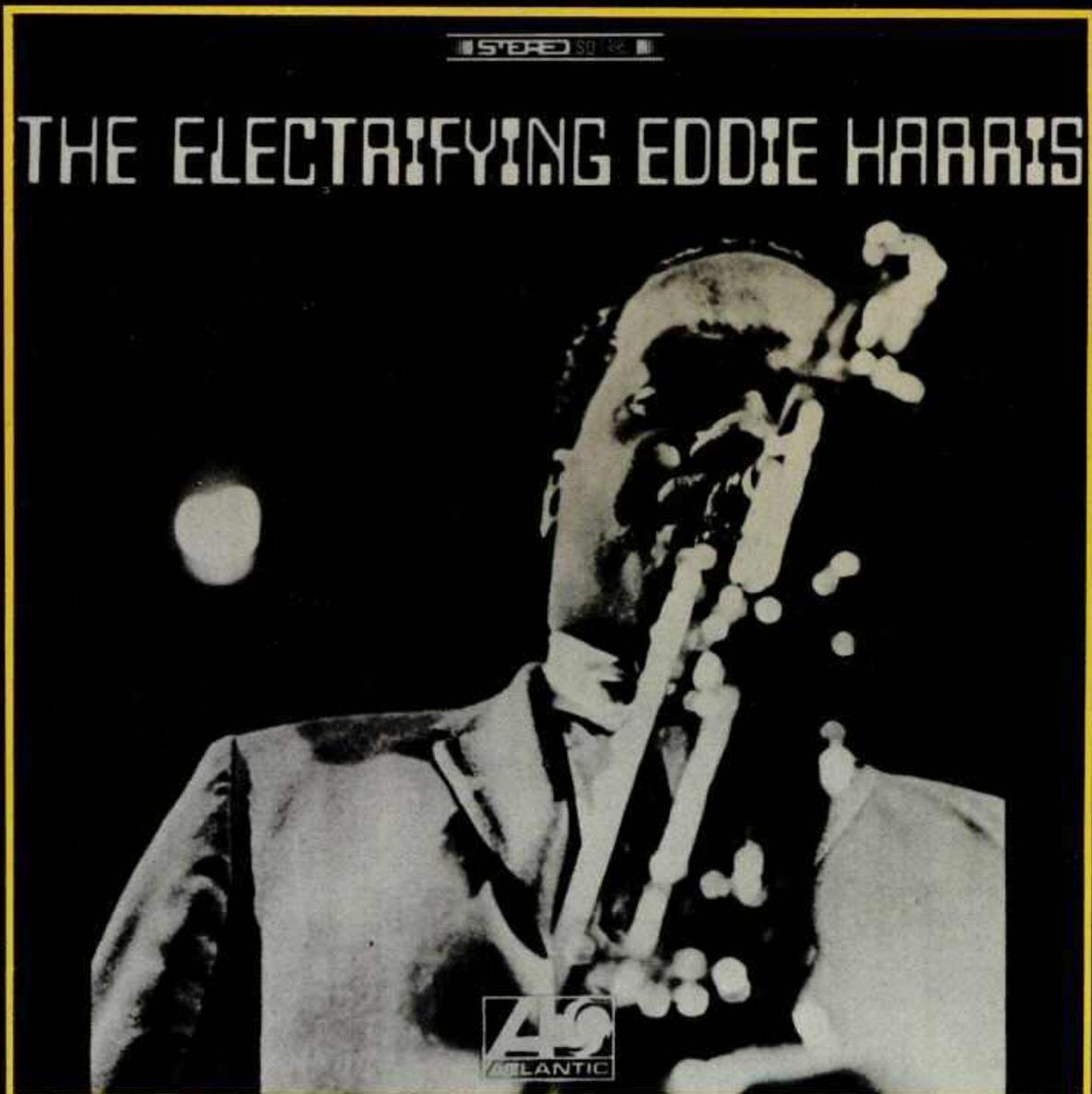
EDDIE HARRIS

new hit single...

"LISTEN HERE"

Atlantic #2487

**...from his
best-selling
album**



THE ELECTRIFYING EDDIE HARRIS
Atlantic 1495



Scenes From Capitol's Mediterranean Odyssey

Contest winners and other guests enjoy the sun, fun and sightseeing during cruise given by Capitol Records.



DAVE STROME IS INTRODUCED to Capt. Spyros Kolytas, of MTS Jason, by Stan and Judy Gortikov, right, during Captain's Reception, first night aboard.



ENJOYING RECEPTION, left to right, are (back row), Sylvia and Harold Brown, Julius and Rhoda Mufson, Mary Goyak, Rita Shichman; foreground, Monroe Goodman, Ty Tessler and Peter Goyak.



FAMILY ENJOYS EVENING in lounge as Ron and Joanne Ricklin and Sam and Becky Ricklin relax after dancing.



JOHN JOSSEY, with Billboard publisher Hal B. Cook and his wife, Caroline, relax in lounge.



DURING FIRST MORNING'S life preserver drill, Milt and Molly Bereson, Rose and Sam Stolon are among those on deck.



SIGHTSEERS ON CORFU include Anna Anderson, John and Rita Billinis, Andy Anderson, Barbara Rasmussen, Nora and Clyde Wallichs.



CORFU'S ACHILLEION PALACE of Empress Elizabeth of Austria forms backdrop for tour guide and sightseers Marcia Ellison, Jack Grossman, Eunice Rappaport, Andrey and Eugene Reske and Nancy Turner.



ART MASTERPIECES ON PALACE grounds at Corfu flank Harold Brown, tour guide Mrs. Harries Andreopoulou, Jules Mufson, Hy Tessler, Jeannette and Merrill Rosenbloom and Dorothy and Fred Silvey.



THERE'S NOTHING LIKE LEARNING Greek dancing in Greece aboard ship, and those participating include Miriam Zhitto, Lloyd and Priscilla Dunn, ship's instructor Chris Papadoulos, Shirley Schlang, Mrs. Papadoulos, Patsy Moore, Dorothy Veremis, Mary Souvall, Mrs. Harris Andreopoulou, Dave Schichman and Paul Buttler.



ENJOYING SEA BREEZES are Jeanne Hansen, June Jones, Molly Bereson, Hal Cook and Mike Victor.



FANCY DANCE STEPS are displayed by Cy and Barbara Leslie aboard ship. In background other pastimes are enjoyed by Stan Gortikov, Bebb Freedman, Rose Strome, Gertrude Dozoretz and Priscilla Dunn.

**RONNIE DOVE HAS A 2-
SIDED HIT**

"MOUNTAIN OF LOVE"

Produced by Phil Kahl

B/W

"NEVER GONNA CRY"

Produced by Lee Hazlewood

D-244

Watch Ronnie Dove
on Ed Sullivan on June 9

DIAMOND
RECORDS INC

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Dixieland Comes Out Swinging And Ringing at Monterey Fest

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there is more to her personality than merely interpreting warhorse ("St. Louis Blues," "Bill Bailey") Dixieland tunes.

The second vocalist, Jewel Brown, sang two funky blues songs—"That's Life" and "There'll Be Some Changes Made"—as part of the Louis Armstrong revue, which was not nearly as Dixielandish as it's been in the past. Miss Brown performs in the Della Reese tradition of deep-voiced belting.

Bill Erickson's band, presented as Sugar Willie and his 10 Cubes, Phil Howes' small unit, plus a band of 13-year olds from Pleasanton, Calif., called Pawnticket and the Hockshop Four, lent credence to the feeling that musicians of all ages are interested in propagating Dixieland. The youngsters, working the Saturday matinee, showed a grasp for the rudiments of Dixie music, while San Francisco trombonist Turk Murphy, strenth-

ened his posture as a leading exponent of traditional styles on the same bill.

The Dukes of Dixieland, led by trumpeter Frank Assunto, the remaining member of his family in the band, extended the sound of Dixieland to include rather modern solo patterns.

Armstrong's hour-set was a surprise in that it, too, offered a wide variety of styles. He gave much of the spotlight to his quintet. Pianist Marty Napoleon's solo of "Girl From Ipanema," without Danny Barcelona's swift brush work, may have surprised the crowd with its bossa nova flavor, but it was a delight. A Tyree Glenn vibes solo on "It's All Right With Me," gave a softly modern flavor to what was certainly a subdued set.

The South Market Street Jazz Band's up-tempoed, driving set of evergreens ("St. James Infirmary" and "South Rampart Street Parade") combined with several originals and proved a crowd pleaser. Both acts drew cheers from a partisan crowd, eager to dig Dixieland regardless of its age.

Cherry People Gets Peachy Pitch by Heritage and MGM

NEW YORK—Heritage Records and MGM Records, which distributes Heritage, this week announced a major promotional effort on behalf of the Cherry People, to be kicked off Monday (20) with a press reception at Arthur here. Wednesday (22) the group flies to Chicago for another press party at two personal appearances, then to Los Angeles Monday (27) for more of the same.

While in Hollywood, the Cherry People shoot a promotional film, then continue to San Francisco, Seattle, San Diego and Denver this month, with June dates set in Dallas, Detroit, Cleveland, Pittsburgh, Baltimore and Philadelphia.

Also on tap is a tie-in with the Hullabaloo discotheque chain. Each discotheque will feature Cherry People dance contests, with winners getting a cherry tree, the new Cherry People album and a free

subscription to the Hullabaloo magazine. Hullabaloo is owned by Transcontinental Investing, a diversified holding company which owns several major rack jobbing operations. In each serviced store in these operations, drawings will be held for the best psychedelic renderings of cherry tree branches. Winners will receive portable TV sets, cherry trees and Hullabaloo subscriptions. Participating stores are eligible to get Playtape machines from MGM.

The deal was made by Mort Nasatir, MGM president, and the editor and publisher of Hullabaloo.

The special publicity campaign will be directed by Richard Gersh Associates, working with MGM and Hullabaloo.

Hal Charm, newly appointed sales and promotion vice-president for Heritage Records, will accompany the Cherry People on their national tour.

Happening Bonus for BB Forum Attendees

NEW YORK — Disk jockeys, program directors and station managers attending the June 7-8-9 Billboard Radio Programming Forum will be treated to a historic June 7 Carnegie Hall music occasion by Buddah Records. The record company is sponsoring the debut of the

new show as a promotion for an album featuring eight groups combined into an orchestra.

On June 9, the full 46-member rock 'n' roll orchestra will debut on "The Ed Sullivan Show" on CBS-TV.

The album, produced by Jerry Kasenetz and Jeffrey Katz, features such groups performing as one major orchestra as the 1810 Fruitgum Company, the Music Explosion, the Ohio Ex-

(Continued on page 74)

THEY SAY
THEY HAVE
SEEN
CHRISTOPHER
ROBIN!!!

London's First Phase Four Single Out to Distributors

NEW YORK — "Sunny," the first single on London's Phase 4 label, was shipped to distributors last week. The disk, a cut from British pianist Ronnie Aldrich's latest London Phase 4 album, was the first Phase 4 single release.

Phase 4 singles, which are being issued in monaural and stereo versions, are intended to promote the albums they're pulled out of, as well as being marketed on their own. More Phase 4 singles are due shortly.

Recently, a single was pulled from Les Paul's Phase 4 album and released on the London label. Walt Maguire, London's national singles sales and a&r head, explained that future releases of a similar nature will appear on Phase 4. Maguire explained that expanded interest in stereo FM prompted formation of the new singles line.

A Monumental Sales Period For Monument

NASHVILLE — Monument Record Corp. sales for the first quarter of this year topped any previous quarter in the company's 10-year history, according to Fred Foster, Monument president.

Foster credited the increased sales to the diversity of product available on Monument and its subsidiary labels, Rising Sons and Sound Stage 7, an intensified sales effort led by Steve Pancio, Monument vice-president and sales manager, and increased promotional activity under Mike Shepherd, national promotion director; Tex Davis, in charge of country product; and Allen Orange, whose responsibility covers r&b product.

Top sellers for the company include Hensen Cargill, Boots Randolph, Billy Walker, Jeannie Seely, Rusty Draper, the Nashville Guitars, Charles Aznavour and Don Cherry on Monument; Joe Simon on Sound Stage 7, and Robert Knight on Rising Sons.

SHOW'S DISKS TO CONGRESS

NEW YORK — Full-cast recording of three Hallmark Hall of Fame TV shows are being released to 35 regional libraries serving blind and handicapped readers through the Library of Congress. The soundtracks of "Time Remembered," "Magnificent Yankee" and "Abe Lincoln in Illinois" were transferred directly from videotape to Talking Book records.

Smak Formed

LOS ANGELES — James and Angelo Spezze have formed Smak Record Co. and have set up distribution in 35 cities. Initial single is "Lets Go, Lets Go, Lets Go" by the Soul Believers. Other artists on the roster are the Sparklers and Johnny Angel.

Executive Turntable

• Continued from page 3

Solly Loft has joined the professional department of Edward B. Marks Music Corp. Loft's past activities include his own publishing firm and stints with Hill & Range, as well as Bobby Darin's TM Music. He will co-ordinate his contact activities at Marks with Stanley Mills, firm's general professional manager.

George Richey, long-time disk jockey for KGBS, Los Angeles, has joined the production staff of Columbia Records under the direction of Billy Sherrill. Richey, who has produced virtually all of the Bonnie Guitar sessions for Dot Records, joins Frank Jones in the a&r department of the label.

Bud Dain, general manager of the Liberty-Imperial-Minit lines, has been given the added responsibility of a&r for all three labels. Dain picks up the area held by Ron Bledsoe, now shifted over as executive assistant to Al Bennett, Liberty's president.

Carl Deane, Warner Bros.-Seven Arts promotion manager, named Eastern artist relations manager. He now functions in both categories.

Al Schmitt, Hollywood a&r producer for RCA, has resigned to form his own production company. His initial independent project will be to produce the next Jefferson Airplane album for RCA.

Chuck Ward has joined A&M as production manager. He was formerly with Ivy Bill Printing in New York.

Bill Casady, promotion director for Warner Bros.-Seven Arts Records in Chicago, has been named national promotion manager. He will headquarter in Los Angeles.

Bill Craig has joined Dot Records as a regional promotion man, covering Oklahoma, Texas and New Orleans. He'll work out of Dot's Dallas branch. Before taking the assignment, he was music director for WKDA, Nashville.

Jack Bernstein has been named manager of Mercury Records' Merrec Distributing branch in Dallas. He had been a salesman at Merrec in Philadelphia since 1965.

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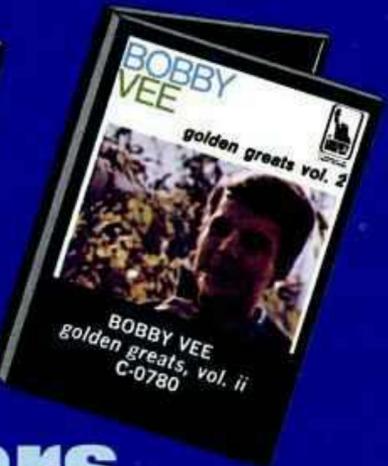
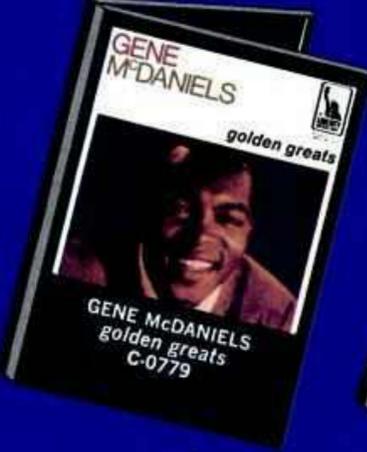
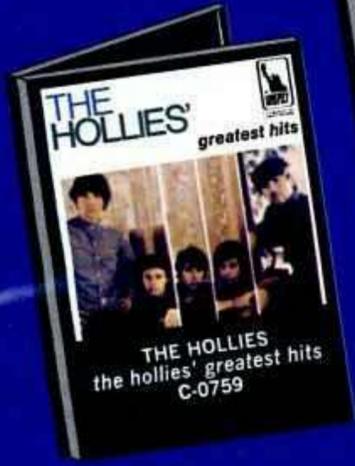
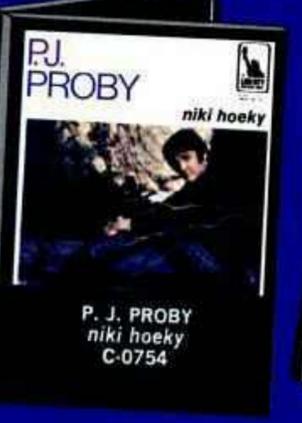
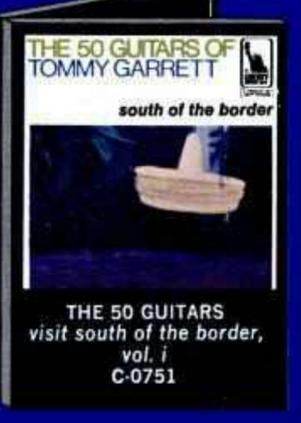
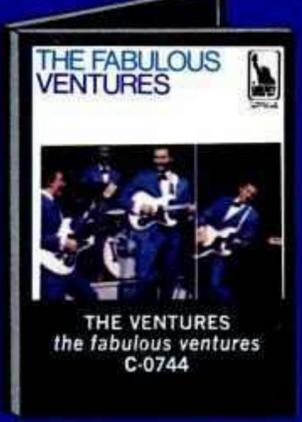
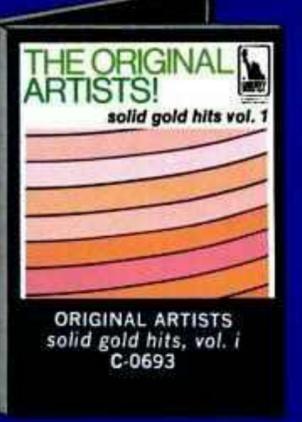
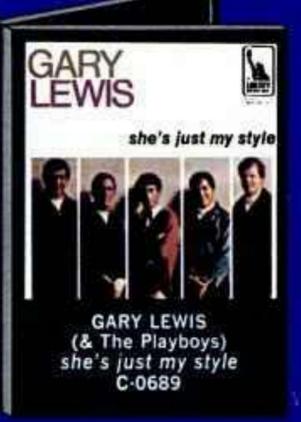
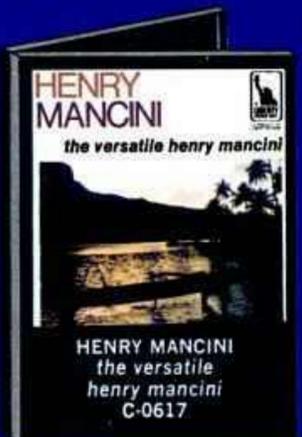
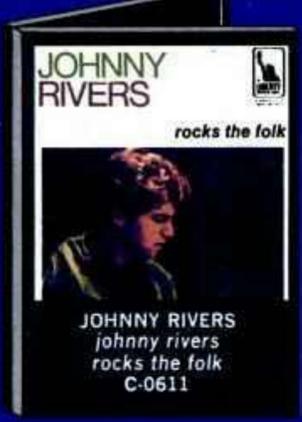
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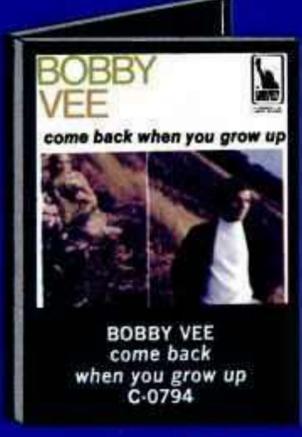
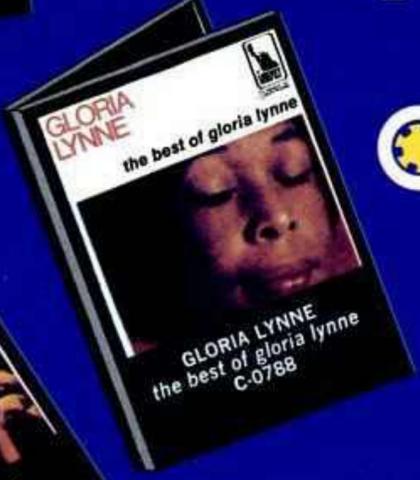
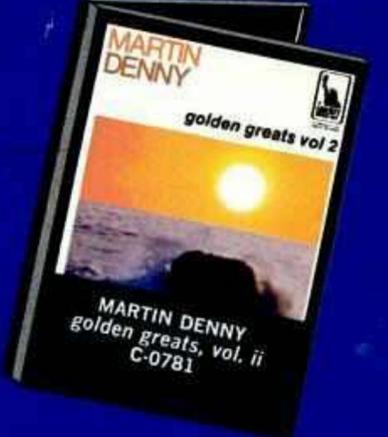
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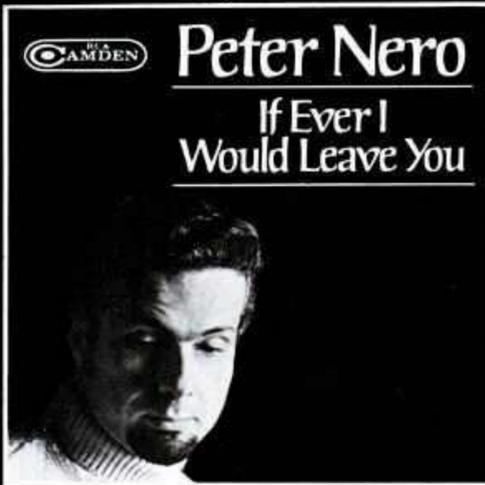
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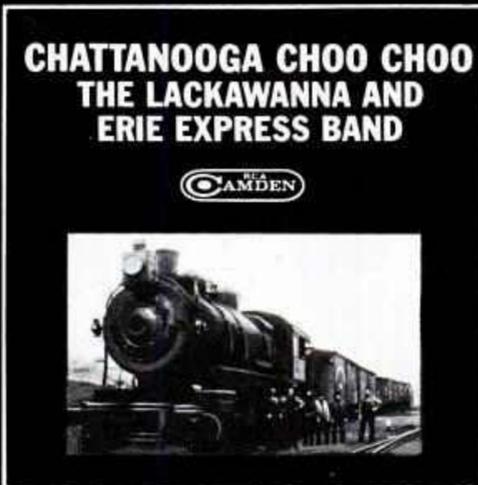
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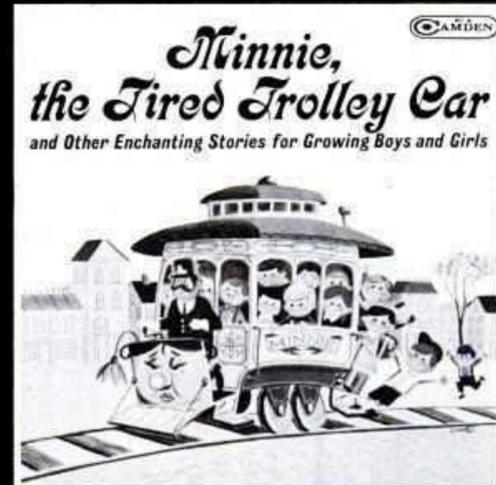
13 songs from "Fiddler on the Roof." *Matchmaker, Fiddler on the Roof, Tradition, If I Were a Rich Man, Sunrise, Sunset, To Life, Miracle of Miracles.* CAL/CAS-2234



Whispering, Easter Parade, Honey, Charmaine, Shine On Harvest Moon, Mister Lullaby, My Buddy, For Me and My Gal, April Showers, Ramona. CAL/CAS-2229



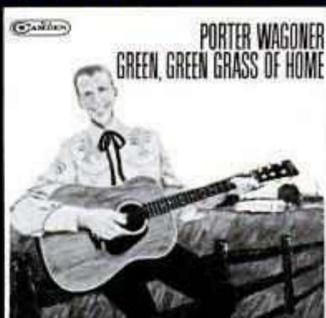
Detroit City, Chattanooga Choo Choo, I Say a Little Prayer, Okolona River Bottom Band, Lappland, Down by the Riverside. CAL/CAS-2227



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Like Someone in Love, When I Fall in Love, It's a Good Day, Red Sails in the Sunset, For Me and My Gal. CAL/CAS-2201(e)



A Little Bitty Tear, Your Elusive Dreams, What Locks the Door, A Woman in Love, Don't Put Your Hands on Me. CAL/CAS-2218



Love Is Blue, In the Heat of the Night, The Ballad of Bonnie and Clyde, Mission: Impossible Theme. CAL/CAS-2253



Lara's Theme, Born Free, A Man and a Woman, All That I Am, Allie, Theme from "The Bible." CAL/CAS-2133

Talent

The Home of Rock 'n' Roll Plays Host to Solid Show

CLEVELAND — This is where rock 'n' roll got its name and its fame. This is where the late deejay Alan (Moondog) Freed named it in 1951.

3N Productions tried to bring it back May 5 at the Arena with an "I Remember Rock 'n' Roll Show." Unfortunately not enough people remembered, but those that did were enthusiastic and vocal.

The Shirelles scored with their "Dedicated to the One I Love" and "Soldier Boy." The Coasters, with originals Carl Gardner and Billy Guy, rung in the old with "Searchin'," "Poison Ivy," and "Charlie Brown."

But it was Chuck Berry, the

old "Maybelline" man, who stole the show. His famous guitar strut was there, along with his splits, and "Days of Rock 'n' Roll."

Berry, now involved in Chuck Berry Music Corp. and Chuck Berry Country Club in Wentzville, Mo., told the audience in song what 3N Productions head Norm N. Nite had been dreading to relate, that the show's star Fats Domino had missed his plane and couldn't make it.

Berry was hired for 45 minutes but stretched his show to 80. "I'd like to leave you like I found you, swinging," he said, just before his "Johnny B. Goode." The ovation lasted 10 minutes. **JANE SCOTT**

5th Dimension Gives Superb Performance

NEW YORK—In what probably was the classiest performance to hit this city in many a day, the 5th Dimension pulled out all stops as they frolicked through a non-stop set of highly polished tunes at the Hotel Americana's Royal Box Tuesday (14).

The 5th Dimension, who record for Soul City Records, are professionals in every sense of the word. From the instant they set their fast-paced show in motion, the program whirled with excitement. The group coupled a slick presentation with outstanding arrangements.

Showstopper was their rendition of Bobbie Gentry's "Ode to Billie Joe." Because of the lyrical content and style which is needed to click with "Billie Joe," most performers fail to measure up to the original. But the 5th Dimension, staging the song as a play, with all the

characters present, received thunderous applause for their vibrant and stunning recreation of the family dinner.

Using a similar technique, the 5th Dimension set the stage for a husband-wife argument as they moved in "Respect."

Every number was a stand-out. "On Broadway" flaired with an alive and robust performance, as did their hit song, "Carpet Man." Their spritely rendition of "Monday Monday" sparkled with a refreshingly bright gospel intonations.

The group constantly moved about, displaying absolute control of their audience. Each of the quintet could have been the lead singer as their performance overwhelmed with smoothness. "Up, Up and Away," the group's Grammy Award-winning number, was another gem in the group's dazzling performance. **HANK FOX**

Comets Fly, Rocks Too, at Rock Concert in London

LONDON — Bill Haley and the Comets' recent concert at the Royal Albert Hall proved the much-discussed rock revival has solid foundations.

The vast, echoing auditorium was near capacity, and the drape suits, velvet lapels and bootlace ties of 1958 were well in fashionable evidence once more. A large part of the audience was past their teen days, too, proving that Haley

still commands interest and loyalty from his original fans and curiosity from the present teen generation.

The first half of the concert proved also that rockers have lost none of their bad habits. The Quotations, an excellent rhythm & blues group, somewhat miscast on this occasion, had a rough passage, including several invasions of the stage. *(Continued on page 20)*



KING RICHARD AND HIS FLUEGEL KNIGHTS performing at New York's Town Hall Friday (10).

Groupquake Plays Up a Storm

NEW YORK—Group Therapy was the most enthusiastically received act at RCA's Groupquake program at Fillmore East on Saturday (11) as the quintet proved the most exciting of the four new groups. A second group, Joyfull Noise, also proved promising with an inventive set containing some of the evening's best original material.

Autosalvage, the hardest rock unit of the show, contained some good musicianship, including an excellent lead guitarist. The fourth group, Status Cymbal, a folk-oriented trio, seemed better suited to smaller intimate clubs.

The East Village concert was part of RCA's Groupquake promotion in which the company is plugging eight young groups through intensive advertising. RCA took over the 2,600-seat theater and gave out the reserved tickets on a free basis. The fine Joshua Light Show backed the acts. Placed on each seat was a promotion album "The Groupquake" containing selections by each of the eight groups. Posters of the performing groups also were available. The promotion also covers the Youngbloods, the Family Tree, Loading Zone, and Stone Country.

If Ray Kennedy's lungs hold out, Group Therapy could make quite an impact. His full voice cut through the instrumentation in "Yours Until Tomorrow," "The Exodus Song" and others. But, he was not the only vocal asset of the quintet as Tommy Burns and guitarist Art Del Gudico also showed they could belt. The latter was the lead in a fine version of "Hey Joe," but all three often contributed vocally.

Group Therapy also has two superior musicians in organist Jerry Guida and drummer Michael Lamont, who used padded mallets for "Exodus." The set included good versions of "Foxy Lady," "Uptight" and "People Get Ready," one of the

high spots of the entire evening.

The many other qualities of this intense group included their animation and their cleanliness of performance as they switched from loud to soft or to complete cut-off without any loose ends.

Joyfull Noise was a very different story, although that quintet also had a top vocalist. John Rowe, without having to battle loud instrumental sound, probably had the best voice of the evening in good soul style. It was difficult to determine how much of the unit's performance was put on, but much of it obviously was.

David Hanni, the New England group's poet laureate, recited several verses in monotone, frequently leading into songs. Also, the outfit's name indicates a cross between the serious and the lighter. But, the line-up of songs, such as "People Get Together," "Animals, Flowers and Children," "Mirrors" and "Make a Joyfull Noise Tonight" were not put-ons: they were good numbers well performed.

Joyfull Noise really showed its mettle when a blown organ failed to throw them off and showed its ability with a remarkable "Function at the Junction." This selection began and ended with Rowe, Hanni and bass guitarist David Rowe singing a capella. Organist Walcott Pugh and drummer Eric von Ammon also contributed to the set as the group, which, despite rough edges, made a good impression.

Autosalvage is a unit whose words are important, but are inaudible. In such material as "Burglar Song" and "Auto Salvage" the New York City artists showed musical ability and also a fine guitarist. But, their attempts at banter fell flat as the quartet seemed to be having an off night.

Status Cymbal from Macon, Ga., showed considerable promise, but seemed out of place at

Fillmore East. The trio sang "Mr. Thompson," "In the Morning" and "I've Got Troubles Too" and other numbers prettily, but the intimacy their material requires was lacking. The back-up group frequently made it difficult for Status Cymbal to be heard and selections were not cut off cleanly. **FRED KIRBY**



Wes Montgomery's newest album "Down Here on the Ground"—NM LP 3006-(S)—joins two of its predecessors—"A Day in the Life" and "The Best of Wes Montgomery"—on the best selling jazz LP list. Together they form an outstanding trio of easy-listening jazz guitar. "Down Here on the Ground" is a free and easy collection of lesser known tunes, all with a fresh, homespun sound. This album should be another best seller for Wes—it's a perfect showcase for his versatile, demanding, yet subtle guitar styling—the kind few guitars can produce. That's why Wes plays a Gibson—the outstanding choice of professional musicians. **(Advertisement)**

Hendrix Powerful Experience —Sly and Stone Royal Family

NEW YORK—Serious amplifier problems couldn't diminish the excitement generated by the powerful piercing sounds of the Jimi Hendrix Experience in one of the trio's two shows before packed houses at Fillmore East on Friday (10). Sly & the Family Stone also were exciting as the program's other top act.

An act that depends on a large volume of sound for effect, the Jimi Hendrix Experience was hampered by almost continuous static although sometimes this was drowned out by the volume, especially as Hendrix reached high pitches with his electric guitar. The Reprise Records' artists performed a lengthy second set, which included an overpowering performance of "Hey Joe" and two of the trio's earliest singles "Purple Haze" and "Foxy Lady."

"Red House" and "Baby Please Don't Fall Out of Your Window" were other good numbers. In the unit's encore "Wild Thing," Hendrix was at his wailing best, while bass guitarist Noel Redding and drummer Mitch Mitchell continued the powerful support they had given all evening.

Epic's Sly & the Family Stone, essentially a combination

of r&b, jazz and rock, was in good form, vocally, instrumentally and choreographically. Stone's expert organ playing and blues singing was a feature of the rhythmic program. He also danced up a storm as did his two guitarists, Freddie Stone and Larry Graham, who accompanied him up the aisle in one number.

Sly's blues vocal style was at its best in "Try a Little Tenderness," which he dedicated to the late Otis Redding. The seven-member group, whose animation fitted the danceable nature of their material, moved themselves and the audience with their single "Dance to the Music," "Higher," and "If This Room Could Talk." After their trip up the aisle, Sly and the two guitarists added a humorous touch in "I'm an Animal."

Sly and the Family Stone also did two jazz-like instrumental selections: "Riffs" and "Into My Own Thing." In both sax player Jerry Martini, trumpeter Cynthia Robbins and drummer Greg Ericco had opportunities to display their talents along with Sly. Rosie Stone sang and played a smaller organ for the promising sextet. **FRED KIRBY**

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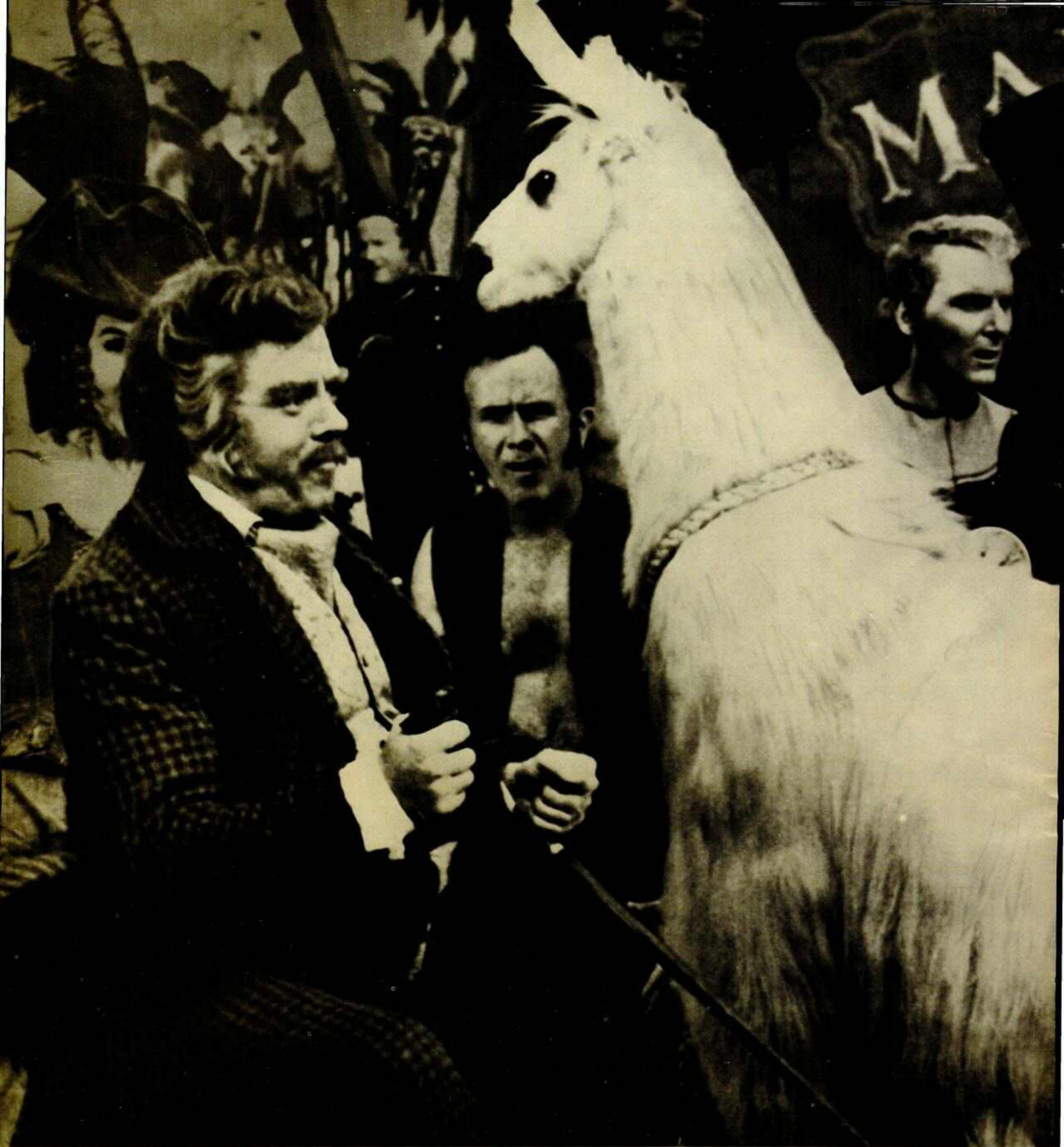
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1964; "Chim Chim Cheree," Best Motion Picture Song of 1964; and "Born Free," Best Original Score and also Best Motion Picture Song of 1966.

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Newport Jazz Sets Artists

BOSTON — The artists for the 15th annual Newport Jazz Festival, which will be held July 4-7 at Festival Field, Newport, R. I., has been set by impresario George Wein.

The Thursday opening concert will feature Cannonball Adderley, Gary Burton, Nina Simone, Count Basie and, making their first Newport appearance, Barney Kessel, Jim Hall and the Afro-Cuban Septet of Mongo Santamaria. For the second successive year the Jos. Schlitz Brewing Co. will sponsor the Friday program, Schlitz Salute to the Big Bands, with Dizzy Gillespie, Duke Ellington, Woody Herman and others.

Dionne Warwick will make her debut at the festival, backed by Duke Ellington. Alex Welsh from England will be augmented by Pee Wee Russell, Ruby Braff and Bud Freeman. Hugh Masekela and his group also will make its first appearance at Newport. Sunday will see Ray Charles return in an afternoon concert. Wes Montgomery, Ramsey Lewis, Horace Silver, Roland Kirk, the Don Ellis Band and vocalist Vi Redd will close the Sunday evening show. Comedian Flip Wilson will emcee along with Father Norman O'Connor.

16,000 at Rally To Aid Blinstrub

BOSTON — Nearly 16,000 packed the Boston Garden Sunday (5) to honor and give financial aid to Stanley Blinstrub, whose 1,700-seater Blinstrub's Village was destroyed by fire three months ago. The Boston Garden, which ordinarily seats 13,909, was equipped with more chairs.

Jess Cain of WHDH-TV and radio emcee the first half and Mike Douglas, who was supposed to have played the spot the week of May 5, took over the second half. Among the headliners were Wayne Newton, Connie Francis, Al Martino, John Davidson, the Three Degrees, Arthur Godfrey, Bobby Vinton, Pat O'Brien, Norm Crosby, the Righteous Brothers, Brenda Lee, Bobbi Baker, the Jack D'John Trio, D'Aldo Romano, Patti Delaney, Joe Mauro and Ronnie Martin.

Proceeds of the show will be turned over to Blinstrub to help in establishing another nightclub.

Signings

The Collectors to Warner Bros.-Seven Arts, where their debut album will bear their name. . . . **George Jones** re-signed with Musicor. . . . **Dean Jones** joined Dot Records. . . . **ESP-DISK** signed **Seventh Sons**, whose first album will be "4 a.m. at Frank's." Also joining ESP-DISK are **All That the Name Implies**, whose first single is "Black Tuesday" and first album will be "Side 1," and **Lou Killen**, whose first album is being produced by **Patrick Sky**. . . . **World Pacific** re-signed **Gerald Wilson**. New artists for the label, all of whom will have albums shortly, are **Terry Ber**, **Ralph Black** and **Zone 26**.



ENOCH LIGHT, right, head of Project 3 Records, greets, from left to right, Doc Severinson, Louis Bellson and Cab Calloway at New York's Riverboat.

Producer Miller Finds Gold In Them Thar Stones Hills

By ED OCHS

NEW YORK—When Jimmy Miller, producing Traffic for United Artists in England, received a phone call from Mick Jagger, Rolling Stone, Miller was stunned to instant idolatry. "Me?" he questioned. "The Rolling Stones? Mick Jagger?" Miller recovered in time to say yes to Jagger's invitation to a small gathering. The next day, Miller was asked to produce the Rolling Stones, and with their next single, "Jumping Jack Flash," will be working off the pleasant shock of joining England's rock aristocracy.

"It all seemed so simple," said Miller. "Jagger said, 'I like the work you've done with Traffic and I wonder if you'd like to record us.' That was all there was too it." Miller, 26-year-old independent producer, was already in England producing Traffic for UA, so he only had to say "I'll do it." The opportunity, like finding buried treasure in the backyard, boosted his career with the speed of light. "You can tell when you have a good relationship with people. I get along well with the Stones and they seem to like what I'm doing." Miller now produces, besides the Stones, Traffic and a new group, Spooky Tooth, and ultimately looks to his own United Artists recording contract.

"At one time I wanted to be a rock 'n' roll star," said Miller. "I even made a few records that didn't go anywhere. Now, even though I have a contract to record myself, I get more pleasure from getting the most out of other talent, like Steve Winwood of Traffic." Miller says about Winwood, formerly of the Spencer Davis Group, "He was playing blues on the guitar when he was 11 that most peo-

ple don't understand till they're adults."

As a singer, Miller lived in and around studios, hoping. Weary from waiting for the stubborn break that never materialized, Miller began to produce other artists, passing on to them his tough luck and failure. But Chris Blackwell discovered Miller through some demos, and asked him as Mick Jagger did some months later, to produce a group, Traffic, in London. "I like London," said Miller, his speech now brushed with a touch of cockney. "We chose England because it's away from the bustle and we can collect ourselves in an atmosphere where we're all happy."

In Spooky Tooth, Miller has the means of growth, giving the young group the benefit of his experience, while they, in turn, supply the foil to his ideas by turning them into music. Miller has secured a confidence out of the confusion for supremacy among the proliferation of rock groups. "Everybody says 'Hey, that a great bass or that's the sound I want; without really knowing. They just say it because they aren't sure, and saying it out loud makes it sure. So now I say 'Isn't that a great bass?' and they say 'Yeah.' After all, what is a good bass? I think I know. I use what I think is a good bass and it seems to do the job okay."

Should Miller ever record on his own again it won't be because that old "rock 'n' roll star" dream is nagging at his ego. "Just imagine," he says. "I have a contract to write a song for myself, produce myself and record myself." All that's left is for Miller to sell his own records door-to-door, and he might get around to that someday as well.

Rock Concert in London

• Continued from page 17

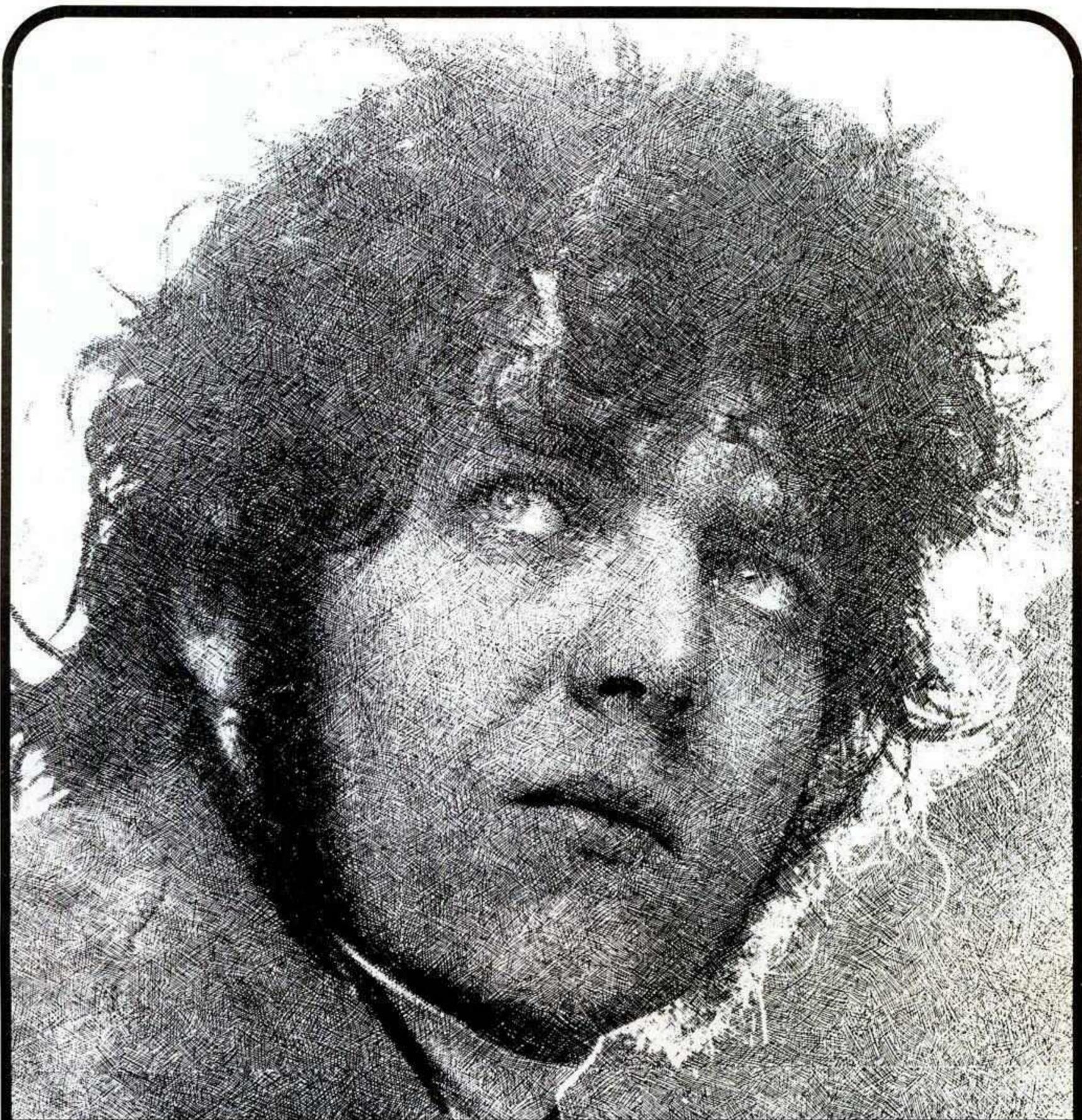
ostentatious walk-outs, and a soda siphon emptied in the piano. The mood was ugly when Duane Eddy came on, and an object knocked out the Quotations drummer for several minutes. Eddy appealed for calm and sensible appreciation of the proceedings, and finally got it, rewarding the audience with some good twanging guitar on favorites like "Cannonball."

Emcee Rick Dane warned at the outset of the second half that Haley and his group would not come on until the stage was cleared, and would go off if it

was invaded again. The warning worked, and the bill-toppers played their spot to a tumult of clapping and stomping appreciation from an audience on its feet with excitement, singing along with all the words and roaring approval of Rudy Pompilli's grating sax and Al Rappa's acrobatic bass performance.

The sight of a mature quintet dressed normally with conventional hair styles, playing 10-year-old hits to such a rapturous reception, made the concert a unique event in the annals of pop music. IAN HUNTER

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Europe SRO For Aretha

NEW YORK—Aretha Franklin's first European tour, which wound up in London Saturday (11) drew turnaway crowds at every performance in the six countries she visited.

In Rotterdam, where Miss Franklin gave two concerts at the Concertgebouw, she played to standees at both shows. In Montreaux, Switzerland, she topped the bill at the Casino for the Golden Rose Festival (Eurovision). She drew thousands of fans to the Jahrhunderthalle in Frankfurt, Germany, and set a house record.

Miss Franklin's two performances at the Olympia Theater in Paris were among the high spots of her tour. She filled the auditorium for both shows, playing to more than 15,000. She also packed Bene's Solanger in Stockholm, performing before more than 12,000.

Miss Franklin wound up her tour with two concerts in London; one at the Astoria, the other at the Odeon-Hammersmith.

She was accompanied on her tour by Frank Fenter, Atlantic Records' European representative.



RCA RECORDS ARTIST ED AMES hosts a special luncheon for 35 ladies who won a contest on KEX, 50,000-watt station in Portland, Ore. In the back, from left, Tom MacAffrey of RCA Victor, KEX program director Mark Blinoff; Ames; Ames' road manager Ted Weems and KEX morning personality Barney Keep. In foreground are KEX personalities Art Smart, left, and Dick Cross.

Folk Festival to Fill Smoky Mountains' Air With Music

GATLINBURG, Tenn.—The hillsides here will ring with the sounds of traditional mountain music and clog dancing during the first annual Smoky Mountain Folk Festival Thursday through Saturday (23-25).

Amateur and professional folk musicians will flock to this tourist center for a series of concerts, instrumental workshops and even instrument-making demonstrations.

Performers scheduled to appear include John Jacob Niles, Cecil and Annette Null, the Blue Ridge Mountain Cloggers, the Odes, Jim Cope, Anne Romaine, Dave Watson, the Country Cousins, Mountain Travelers, Peter Gott and Bill and Jean Davis.

The Davises, who are directors of the festival, make and play the dulcimer. They have recorded an album of dulcimer music on the Traditional label, and they appear throughout the country at fiddler conventions, folk festivals and art and craft shows. Davis is the 1967-1968 Tennessee State champion dulcimer player, and his wife is North Carolina ballad singing champion for 1967-1968.

Festival sessions will be held at the Civic Auditorium and Exhibition Hall. Information about the event may be obtained from Bill and Jean Davis, Box 515, Gatlinburg, Tenn. 37738.

SHOWS WIND UP GARNER'S TOUR

LONDON — Erroll Garner wound up his European tour with two TV shows here last week after concert dates in Paris and Vienna. The shows were an hour BBC special and a "Star-time" taping. Tentative plans call for performances on the French Riviera in July, Copenhagen in August, and a British tour in September. Garner opens at the Tropicana Hotel in Las Vegas on Friday (24) for three weeks.

Big Band Festival Set by Disneyland

LOS ANGELES — Disneyland will hold its seventh annual Big Band Festival in the amusement park, beginning Memorial Day and continuing through June 1. The Festival is the first of Disneyland's summer entertainment programs.

The three-day event features the bands of Lionel Hampton, Harry James, Stan Kenton and Wayne King. Supporting the bands will be the Mustangs, the Elliott Brothers and the Young Men from New Orleans, a Dixieland group.

Arranging Factory Set Up by Three

NEW YORK — Arrangers Ronnie Roullier, John Weed and Frank Bruno have set up "The Arranging Factory" to provide charts for singers, commercials, recordings, TV and films. Departments in the new firm will include creative, sales, research, production, and custom.

The firm will have offices at 1595 Broadway.

RECORD REVIEW

Monmouth Fires on-Target, 3-Album Salute to Berlin

NEW YORK — Monmouth-Evergreen Records celebrated Irving Berlin's 80th birthday on May 11 with a happy three-LP salute. The three albums cover Berlin's work from 1921 through 1933 with 50 songs presented artfully by singers Annette Sanders, Steve Clayton, the Jack Manno Singers and the Rusty Dedrick Orchestra.

A jazz motif dominates the rendering and it fits the Berlin compositions perfectly. The soloists, the chorus and the orchestra keep it clean, lilting and simple, which is the essence of Berlin's style.

"All By Myself" is the cover title of the series. Volume I (MES 6809) covers the years 1921-1926; Volume II (MES 6810) covers 1926-1930, and Volume III (MES 6811) covers 1930-1933. Musical theater historian Stanley Green has supplied liner notes that are enlightening and entertaining.

MIKE GROSS

Coffeehouse Meet Perks June 17, 18

NEW YORK — The second annual Coffeehouse Circuit Talent Showcase and Meeting is scheduled for June 17-18 at the Bitter End with Bryan Sennett, Marilyn Lipsius and Fred Weintraub as hosts.

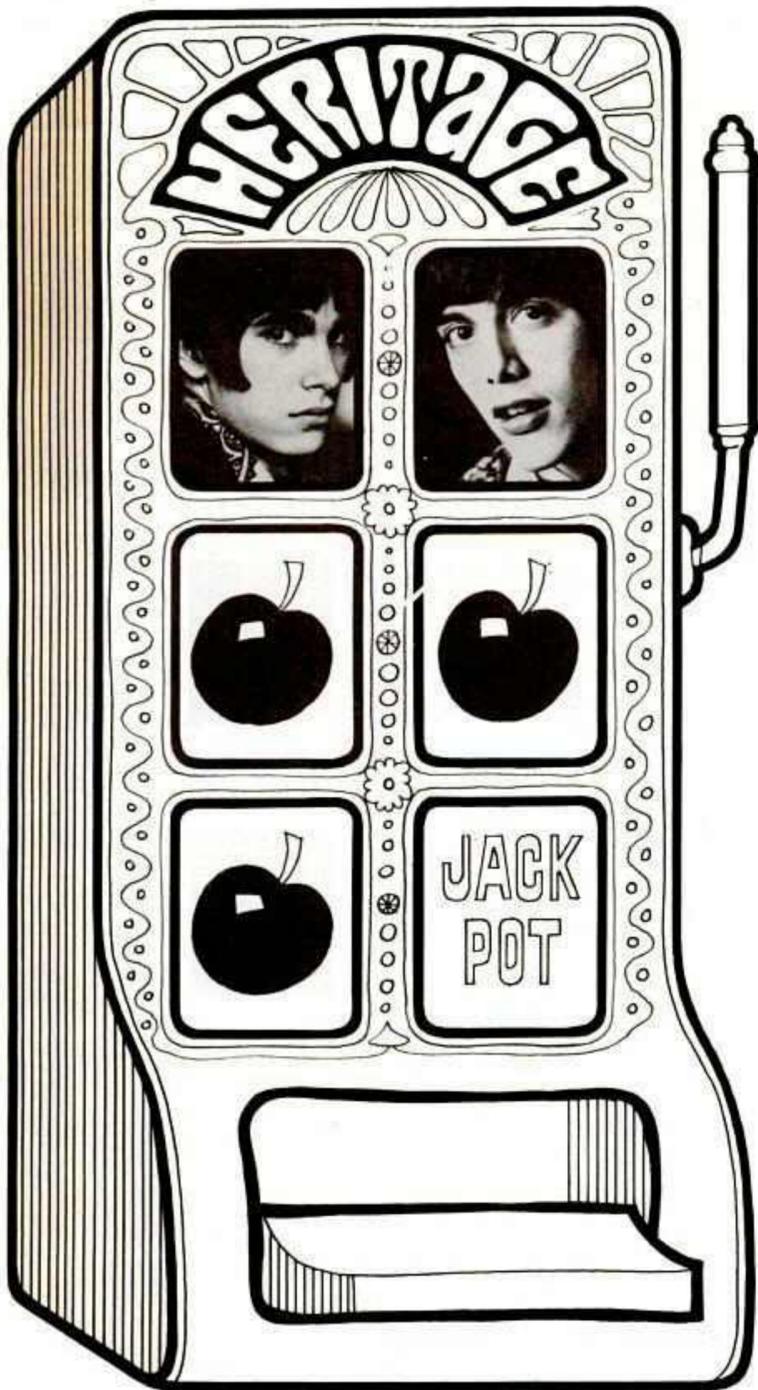
Among the acts slated to appear are Mortimer, Patchett and Tarsus, the Dickens, Brian Carney, the Grimm Brothers, the Saxons, Jerry Jeff Walker, Sounds Unlimited, David Pangelly, and Tommy and Susan Doyle. About 140 schools are expected to attend, of which 100 are committed to participate in the circuit in September.

Talent Lineup for Forest Hills

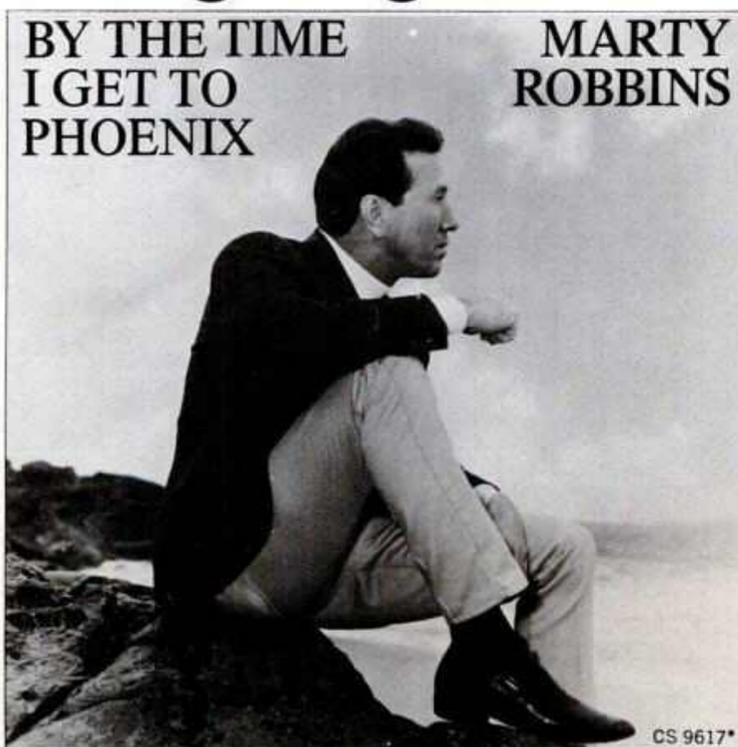
NEW YORK—Leonard Ruskin has completed the talent lineup for his 1968 Forest Hills Music Festival which opens June 22 with Nancy Wilson and the Fifth Dimension.

Judy Collins and Arlo Guthrie are set for June 29; Peter, Paul and Mary are due July 13; Trini Lopez and Lainie Kazan will share the bill July 20; the Four Seasons and Bob-

bie Gentry are penciled in for July 27; Diana Ross and the Supremes and Stevie Wonder are due Aug. 3; the Bee Gees, Spanky and Our Gang, and the First Edition take over on Aug. 10; Simon and Garfunkel headline on Aug. 17, and the Four Tops, Marvin Gaye, and King Curtis and his Kingpins will share the spotlight on Aug. 24. The date for the Monkees' concert is still to be set.



It's going to be a big album.



Look at what he's singing.

There's a lot of hit material in Marty Robbins' new album.

It's got the title song, "By the Time I Get to Phoenix." It's got "Love Is Blue." It's got "Yesterday."

It's got "Am I That Easy to Forget." And it's got his current hit single, "Love Is in the Air." Which alone is worth the price of admission. Get in on it. Marty Robbins' new album By the Time I Get to Phoenix. It's going places.

And make sure you're getting in on the singles action with **"Love Is in the Air."** 4-44509.

Marty Robbins on COLUMBIA RECORDS 

Radio-TV programming

BB Forum Causing Registration Flood

• Continued from page 1

audience leaders as WRKO in Boston, KHJ in Los Angeles, CKLW in Detroit, and KFRC in San Francisco, will represent the top 40 side of the playlist story. Russ Barnett, program director of KMPC, the easy listening station in Los Angeles, will speak on the playlist as it concerns stations who aim their programming at adults and young adults.

A new speaker just added to the Forum is L. David Moorhead, national program director of Bartell Broadcasters who is in charge of the programming at such stations as WOKY, Milwaukee. Moorhead will speak on the changing scene in record promotion and how it affects both the radio station and the record company. Hal Moore, program director of WKYC, Cleveland, has been added to the list of chairmen.

Chairmen of the event now includes such outstanding radio men as Harvey Glascock, general manager of WNEW, New York; Murray (the K) Kaufman, TV personality; Howard Kester, vice-president and general manager of KYA, San Francisco; Harold Krelstein, president, Plough Broadcasting, Memphis; William Meeks, president, PAMS Inc., Dallas; Hal Moore, program director, WKYC, Cleveland; Don Owens, director of reviews and charts, Billboard, New York; Ted Randall, pro-

gramming consultant, Los Angeles; Frank Ward, programming consultant, New York; Robert Wogan, vice-president, programs, NBC Radio Network, and Lee Zhito, editor-in-chief, Billboard, New York.

New Statistics

Without doubt, the Forum will have some fireworks. Several of the speeches will concern new statistics, released for the first time. A major radio network is expected to announce new programming policies. In addition, the Forum will serve an educational role; to update those attending on what's happening in modern music will be Danny Davis, head of RCA Victor Records' a&r operations in Nashville, the home of country music, and Felix Pappalardi, a classical music authority who produces records by such progressive rock groups as the Cream.

But the scope of the Forum is all-embracing. Paul Drew, programming consultant to rock 'n' roll-formatted WIBG in Philadelphia, for example, will speak on how to hire good disk jockeys and how to build them in the community; Bill Bailey, program director of top-rated country music formatted KIKK in Houston, will speak on how to get more teen listeners with country music; Bill Summers, general manager of WLOU, Louisville, Ky., will talk on the reason why r&b stations are now

having to worry about demographics.

Report on Ratings

Stan Kappan, president of rock-formatted WAYS, Charlotte, will report on what's rocking rock ratings and how to combat it.

The opening day of the Forum packs a lot of impact. Elmo Ellis, general manager of WSB, Atlanta, will speak on management's involvement in radio programming... detailing why a manager should be aware of every record played on his station if he wants to be successful. Ellis' station, which fea-

tures easy listening records, has been No. 1 in the market for years.

Edward Bunker, vice-president of Interpublic, New York, will speak on "Radio Programming as a Force in Moving Consumer Goods." Gordon McLendon, president of McLendon Broadcasting, Dallas, will talk on "Radio Station-Record Company Relations."

Workshops

Saturday will be devoted to workshop sessions and question-and-answer periods will follow the speeches. Speaking will be

some of the major names in the radio field—station managers, as well as program directors and disk jockeys.

Interest in the three-day forum continues to mount. Registration fee is \$100 per person and should be sent to producers of the Forum for Billboard—James O. Rice Associates, Radio Programming Forum, 9th Floor, 300 Madison Avenue, New York, N. Y. 10017. Scholarships are being provided by Billboard to pay for most of the registration fees of college students interested in attending the Forum.

KSAN-FM to Progressive Rock—Donahue DJ & Operations Mgr.

SAN FRANCISCO—KSAN-FM, Metromedia stereo operation here, will switch to a progressive rock format Tuesday (21). The station has hired Tom Donahue as air personality and operations manager. Other air personalities include Bob Prescott, Bob McClay, Ed Baer and Tony Bigg—all former staffers of KMPX-FM, one of the pioneers in a progressive rock format. The other air personality on KSAN-FM will be Stefan Ponek; Ponek has been hosting four hours of progressive rock each Saturday night on the station.

Reid Leath, vice-president and general manager of KSAN-FM, a 70,000-watt horizontal and vertical station, said that he firmly believed progressive rock formats are "the next big thing on FM. I firmly believe—and the company is now a believer—that this is where FM is going to end up." The station has acquired also the top three salesmen of KMPX-FM, a radio station that has been under strike for several weeks.

Like Sister

With the new format, KSAN-FM follows in the footsteps of WNEW-FM, sister-station in New York that Leath said was "now solidly in the black."

KSAN-FM, brought by Metromedia in Nov. 1966, has not been in the black with a classical music format. Leath had altered the format somewhat, although it was still basically a

fine arts station. Progressive rock began some weeks back as an experiment on Saturday night only. There is considerable speculation in the industry that other Metromedia FM operations may go the same programming route as WNEW-FM and KSAN-FM.

With just the announcement of the new format, KSAN-FM business has already come in. The station is increasing its rate card 75 per cent right away and Leath said that the card will be up a full 100 per cent within 90 days.

Deejays will be allowed to pick their own music, but lists will be submitted in advance to station management.

"Nothing has really turned me on for a long time as has this new progressive rock format," Leath said. He said the first project of the new operation will be to tape a live spectacular featuring a name group at the Fillmore Auditorium. The spectacular will be presented for the benefit of advertising agency people, much the same as does WNEW-AM in New York with easy listening artists.

One of the major attributes of a progressive rock format, Leath felt, was that it offers much more scope to potential advertisers in that the audience ranges from college-age adults to 50-year-old doctors and lawyers. And they're a loyal, devoted audience.

WMIL-FM Shifts to Polkas; AM, Country

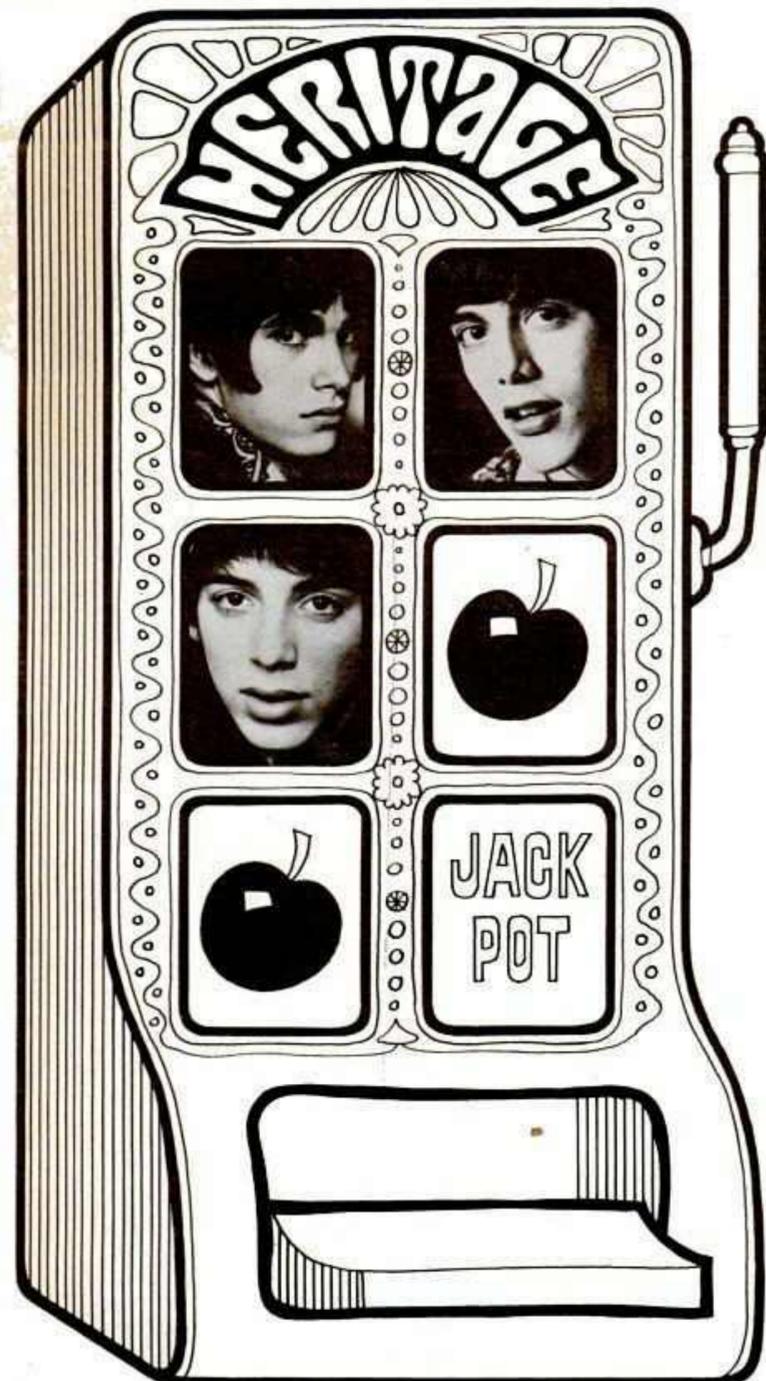
MILWAUKEE — At high noon May 12 WMIL here shifted its polkas and ethnic programming over to WMIL-FM, and the daytime, 1,000-watt AM operation bowed a modern country music format. Making the changeover was Dave Woodling, vice-president in charge of programming for Malrite Broadcasting. Morgan Hill has been brought in from WMIN in Minneapolis to become program director of the

up-dated country music operation.

WMIL was previously about 60 per cent country music. Shifted to FM were Fritz the Plummer and Herb Wittka, known for their polka disk spinning. The two are on the air on WMIL-FM now 10-12:30 p.m. and 12:30-2 p.m., respectively; the rest of the time, the FM simulcasts the AM programming.

The modern country music programming at WMIL was introduced with a phone reaction contest on-the-air, plus very heavy promotion through TV, newspaper ads, and bus signs. Woodling referred to the venture as "100 per cent integration of promotion and programming. It's not just a question of putting a batch of records on the air."

The station, both Sunday and Monday, featured mostly oldies in the country music field, but will work into a fairly tight country music playlist operation. Woodling said that the playlist would include records by Dean Martin, Nancy Sinatra, Bobbie Gentry, Engelbert Humperdinck, and similar records... "as long as the artist is doing country-flavored material. For example, our pick-hit this week is a new record by Priscilla Mitchell called 'Natch-illy Ain't No Good.' It's a pretty hip song, and the sound is definitely a modern sound. But she's a country music artist."



WILLIAM B. WILLIAMS, one of the major air personalities, congratulates writer-producer Burt Bacharach on award from Scepter Records for producing three gold albums featuring Dionne Warwick. Looking on are Lee Jordan of CBS radio, and lyricist Hal David, right, who received a similar award. Williams will be one of the several leading air personalities speaking at Billboard's Radio Programming Forum in New York June 7-9.

T·I·M·E* IS NOW

SINGLE:

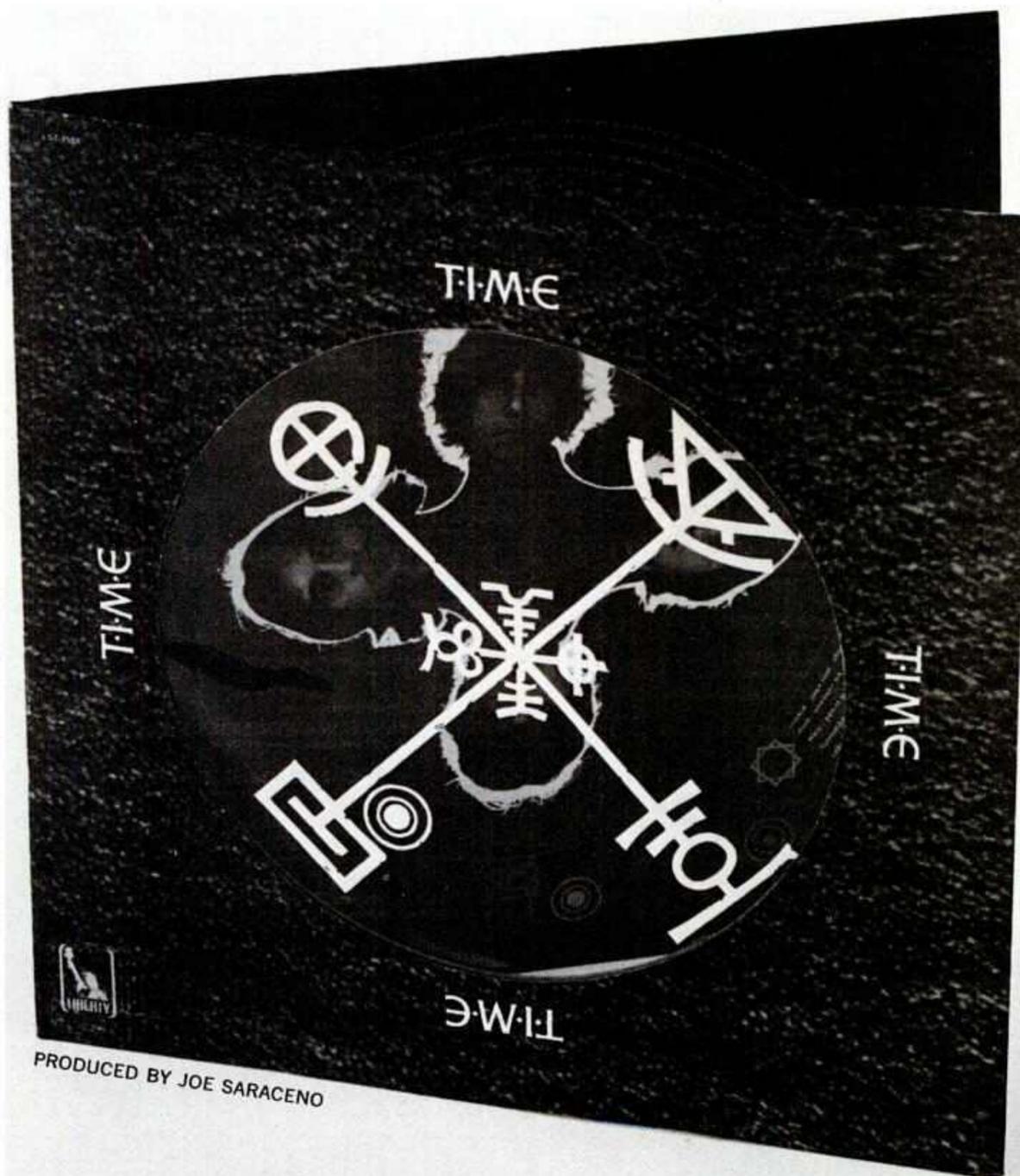
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KGRT-FM in Format Shift

LAS CRUCES, N. M. — KGRT-FM stereo will switch from an automated middle-of-the-road format June 1 to Hot 100 records and, late at night, will play mostly progressive rock tunes. Mike Reynolds, program director for both KGRT, 5,000-watt daytimer Hot 100 format station, and the FM affiliate, said programming on the 18-hour KGRT-FM would be especially progressive at night. The AM operation features a tight playlist.

"I'm not sure what progressive rock music will do in this area, but people keep saying I'm behind the times," Reynolds said. The FM will feature live programming and personalities, probably simulcasting most of the day. The station is a Chaparral Broadcasting operation. President is W. G. Gindell.

WKSP to Hot 100 During the Day

KINGSTREE, S. C.—WKSP, a Williamsburg County Broadcasting station here, is dropping all easy listening programming the end of May, and will program strictly Hot 100 records throughout the day, according to program director Rick Lane. The station previously played easy listening records about three or four hours each day, but will capitalize on the vacationing school children this summer as it did last summer, said deejay Bobby Epps.

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

LYNCHBURG, Va.: WLLL music director Jerry Rogers—Best Pick is "This Guy's in Love With You," by Herb Alpert, A&M; Best Leftfield Pick is "I Protest," by Tony Joe White, Monument; Biggest Happening is "Please Stay," by Dave Clark Five, Epic; Biggest Leftfield Happening is "Soul Serenade," by Lou Rawls, Capitol (We've flipped this record and it's had a great reaction; Capitol might want to do the same).

EL PASO: KELP program director Charlie Russell—Best Pick is "Think," by Aretha Franklin, Atlantic; Best Leftfield Pick is "You Don't Temple Curls," by Mike Kelly, Megaphone; Biggest Happening & Leftfield Happening is "Let Me Love You" by Sunny & Sunliners, Keyloc.

DAYTON: WING music director Karen Cunningham—Best Pick is "Think," by Aretha Franklin, Atlantic; Best Leftfield Pick is "You Don't Know What You Mean to Me," by Sam & Dave, Atlantic; Biggest Happening is "Theme From Bonnie & Clyde," by Flatt & Scruggs, Columbia/Mercury; Biggest Leftfield Happening is "Let It Be Me," by Nino Tempo & April Stevens, White Whale.

SAN FRANCISCO: KYA program director Dick Starr—Best Pick is "Rock & Soul Music," by Country Joe & the Fish, Vanguard; Best Leftfield Pick is "The Horse," by Cliff Nobles & Co., Phil-L.A. of Soul; Biggest Happening is "Sky Pilot," by Eric Burdon, MGM; Biggest Leftfield Happening is "Bring a Little Lovin'," by Los Bravos, Parrot.

CHICAGO: WCFL music director John Wellman—Best Pick is "Think," by Aretha Franklin, Atlantic; Best Leftfield Pick is "Safe in My Garden," by Mamas & Papas, Dunhill; Biggest Leftfield Happening is "How'd We Ever Get This Way," by Andy Kim, Steed.

SOUTH HILL, Va.: WJWS music director and deejay Bob Snowden—Best Pick is "The Doctor," by Mary Wells, Jubilee; Best Leftfield Pick is "Ain't Nothing But a House Party," by Showstoppers, Heritage; Best Happenings are "Jelly Jungle," by Lemon Pipers, Buddah, "Randy," by the Happenings, B.T. Puppy and "Ready, Willing, and Able," by the American Breed, Acta; Biggest Leftfield Happenings are "With Pen in Hand," by Johnny Darrell, UA and "Spring Fever," by the Music Makers, Gamble.

TRENTON, N. J.: WAAT program/music director & air personality Len Murray—Best Pick is "Finders Keepers," by Salt Water Taffy, Buddah; Best Leftfield Pick is "Goin' to California," by the Boys From N.Y.C., Laurie; and "Goin' Back to Denver," by Gentrys, Bell; Biggest Happening is "I'm Sorry," by Delfonics, Philly Groove; Biggest Leftfield Happening is "Bring a Little Lovin'," by Los Bravos, Parrot.

GRAND RAPIDS, Mich.: WGRD air personality Jay Walker—Best Pick is "Competition Ain't Nothin'," by Little Carl Carlton, Back Beat; Best Leftfield Pick is "Competition Ain't Nothin'," by Little Carl Carlton, Back Beat; Biggest Leftfield Happening is "Don't Hurt Me No More," by Al Greene, Hot Line.

DELAWARE, Ohio: WDLR music director & deejay John Bowles—Best Pick is "Pictures of Matchstick Men" by the Status Quo, Cadet Concept; (the hottest album is "Rotary Connection," on Cadet Concept).

JACKSONVILLE, Fla.: WAPE music director Ike Lee—Best Pick is "Think," by Aretha Franklin, Atlantic; Best Leftfield Pick is "Mechanical World," by the Spirit, Ode; Biggest Happening is "This Guy's in Love With You," by Herb Alpert, A&M; Biggest Leftfield Happening is "Tip Toe Thru the Tulips," by Tiny Tim, Reprise.

MILWAUKEE: WOKY music director Bob Barry—Best Pick is "Be Young, Be Foolish, Be Happy," by the Tams, AC; Best Leftfield Pick is "The Look of Love," by Sergio Mendes & Brasil '66, A&M; Biggest Happening is "MacArthur Park," by Richard Harris, Dunhill; Biggest Leftfield Happening is "I Recommend Her," by the Sunks, World Pacific.

RICHMOND, Va.: WGOE music director Bill James—Best Pick is "Brooklyn Roads," by Neil Diamond, UNI; Best Leftfield Pick is "14th Annual Fun and Pleasure Fair," by the Guild Light Gauge, We Make Rock and Roll Records; Biggest Happening is "MacArthur Park," by Richard Harris, Dunhill.

BABYLON, L. I., N. Y.: WGLI music director Dave Knight—Best Pick is "Stoned-Soul Picnic," by the Fifth Dimension, Soul City; Best Leftfield Pick is "Step Inside Love," by Cila Black, Bell; Best Leftfield Happening is "It Can't Be Too Light," by the Snubbs, Spring.

WICHITA: KLEO music director E. Alvin Davis—Best Pick is "She's a Heartbreaker," by Gene Pitney, Musicor; Best Leftfield Pick is "Turn Around, Look at Me," by the Vogues, Reprise; Biggest Happening is "Tip Toe Thru the Tulips," by Tiny Tim, Reprise; Biggest Leftfield Happening is "Angel of the Morning," by Merrilee Rush, Bell. (Wichita's top five best selling albums: "Honey," by Bobby Goldsboro, UA; "Beat of the Brass," by Herb Alpert, A&M; "Bookends," by Simon & Garfunkel, Columbia; "Birthday," by the Association, Warner Bros.; "Lady Soul," by Aretha Franklin, Atlantic).

HANOVER, N. H.: WDCR survey director and deejay Paul Gambaccini—Best Pick is "Reach Out of the Darkness," by Friend and Lover, Verve; Best Leftfield Pick is "The Horse," by Cliff Nobles and Co., Phil-L.A. of Soul; Biggest Happening is "I Love You," by the People, Capitol; Biggest Leftfield Happening is "How'd We Ever Get This Way," by Andy Kim, Steed.

FLINT, Mich.: WAMM program/music director Tony King—Best Pick & Leftfield Pick is "Get Ready," by the Iron Gate, Mobile; Biggest Happening is "Wonder Woman," by Lee Dorsey, Amy; Biggest Leftfield Happening is "Back in Love Again," by the Buckingham, Columbia.

RICHMOND, Va.: WLEE air personality Randy Scott—Best Pick is "Love-Iris," by Mandala, Atlantic; Best Leftfield Pick is "Maintain Your Cool," by the Emotional Upsets, Jamie; Biggest Leftfield Happening is "The Horse," by Cliff Nobles, Phil-L.A. of Soul.

ASHTABULA, Ohio: WREO air personality Dave Allen—Best Pick is "You Don't Know What You Mean to Me," by Sam & Dave, Atlantic; Best Leftfield Pick is "Reach Out of the Darkness," by Friend and Lover, Verve; Biggest Happening is "This Guy's in Love with You," by Herb Alpert, A&M; Biggest Leftfield Happening is "MacArthur Park," by Richard Harris, Dunhill.

COUNTRY RADIO

SACRAMENTO, Calif.: KRAK program/music director, station manager Jay Hoffer—Best Pick & Best Leftfield Pick is "The Old Ryman," by Hank Williams, MGM.

CHARLESTON, W. Va.: WCAW program director John Potts & music director Bill Jeffers—Best Pick is "Heaven Says Hello," by Sonny James, Capitol; Best Leftfield Pick is "Tall Trees," by Fred Boyd, ABC; Biggest Leftfield Happening is "The Unicorn," by the Irish Rovers, Decca.

FLINT, Mich.: WKMF program/music director & air personality Jim Harper—Best Pick is "The Easy Part's Over," by Charley Pride, RCA; Best Leftfield Pick is "World," by Larry Heaberlin, K-Ark; Biggest Happening is "Row, Row, Row," by Hensen Cargill, Monument; also "With Pen in Hand," by J. Darrell, U.A.; Biggest Leftfield Happening is "Standing in the Rain," by the Chaparral Brothers, Capitol.

BURBANK, Calif.: KBBQ program director Bill Ward—Best Pick is "I Believe in Love," by Bonnie Guitar, Dot; Best Leftfield Pick is "The Bed," by Eddie Rabbit, Date; Biggest Leftfield Happening is "The Jimmy Rodgers Blues," Elton Britt, RCA.

FARMVILLE, N. C.: WFAG program director Gene Gray—Best Pick is "A Heart Needs a Heart," by Country Johnny Mathis, Little Darlin'; Best Leftfield Pick is "Is It Love," by Lucille Star, Epic.

NORFOLK, Va.: WCMS program director & air personality, Joe Hoppel—Best Pick is "What's Made Milwaukee Famous," by Jerry Lee Lewis, Smash; Best Leftfield Pick is "I Believe in Love," by Bonnie Guitar, Dot.

SIERRA VISTA, Ariz.: KHFH deejay Gordy Rider—Best Leftfield Pick is "He Ain't Country," by James Bell, Bell; Biggest Happening is "Row, Row, Row," by Henson Cargill, Monument; Biggest Leftfield Happening is "Culman, Alabama," by Roger Sovine, Imperial.

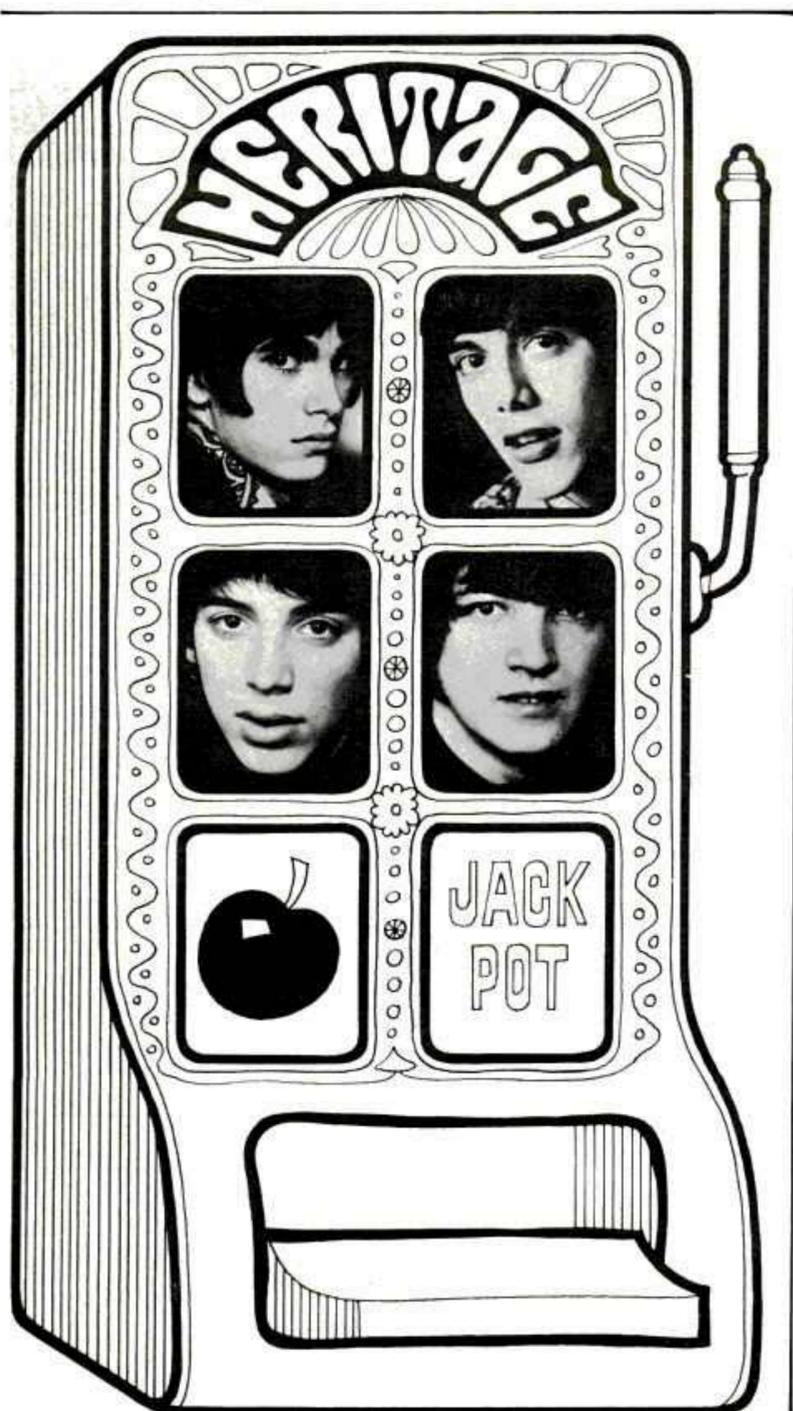
TEXAS CITY, Tex.: KTLW program director Bill Vance—Best Pick is "Heaven Says Hello," by Sonny James, Capitol; Best Leftfield Pick is "It's My Mind That's Broken," by Benny Barnes, Kapp; Biggest Happening is "With Pen in Hand," by Johnny Darrell, United Artists; Biggest Leftfield Happening is "A New Way of Life," by Mickey Gilley, Paula.

EASY LISTENING RADIO

SAN FRANCISCO: KNBR production co-ordinator Mike Button—Best Pick is "Sweet Memories," by Andy Williams, Columbia; Best Leftfield Pick is "My Shy Violet," by the Mills Brothers, Dot; Biggest Leftfield Happening is "A Man Without Love," by Engelbert Humperdinck, Parrot.

HOUSTON: KPRC music director Lynn Sauer—Best Pick is "My Shy Violet," by the Mills Brothers, Dot; Best Leftfield Pick is "Venus," by Johnny Mathis, Columbia; Biggest Happening is "The Two of Us," by Tony Hatch and Jackie Trent, Reprise; Biggest Leftfield Happening is "The Two of Us," by Tony Hatch and Jackie Trent, Reprise.

(Continued on page 28)



Vox Jox

By CLAUDE HALL
Radio-TV Editor

Perry Bascom, general manager of WBZ, Boston, has been appointed a vice-president of Westinghouse and will work out of New York; replacing him at WBZ will be James R. Lightfoot, who has been general manager of KFWB in Los Angeles, the Westinghouse outlet that just switched to all news. What this will do to WBZ's format is debatable. Gordon Davis, Group W vice-president in Los Angeles, takes over KFWB. . . . In Minneapolis, WDGY program director Scott Burton had an accident on a motorcycle and will be laid up for some time; Johnny Canton, music director, is taking over the programming chores meantime.

★ ★ ★
Jim Scott, alias Don Knight, former program director at WIRE in Indianapolis, has joined KJEM in Oklahoma City as program director. . . . Clayton Brace, general manager of KOGO in San Diego, has been elected president of the Chamber of Commerce. . . . Roland Bynum has been upped to program director at WGIV, Charlotte, N. C., and Jim Witter has been named production chief.

★ ★ ★
WABQ's first blue-eyed soul brother, Ken Mavrick, 21, is in its noon-3 p.m. slot on the Cleveland r&b station. Mavrick is formerly of WJLB, Detroit. . . . WIXY, two-year-old Top 40 station in Cleveland, will sign with AFTRA. . . . Bob Vernon, Monday to Saturday morning deejay at WPVL in Painesville, Ohio, is now doing the 8 p.m. to 1 a.m. Saturday show at WGAR, Cleveland. Production director Joe Mayer had been doing this spot.

★ ★ ★
WIXY, Cleveland, program director George Brewer is father of
(Continued on page 28)

ATTENTION!

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PROGRAMMING AIDS

• Continued from page 26

ATLANTA: WSB music director Bob Van Camp—Best Pick is "Sweet Memories," by Andy Williams, Columbia; Best Leftfield Pick is "Come Rain or Come Shine," by Greg Morris, Dot.

HOLLYWOOD: KMPC program director Russ Barnett—Best Pick & Best Leftfield Pick is "Menoal Journey," by Trini Lopez, Reprise; Biggest Happening is "Look of Love," by Sergio Mendes, A&M.

POTISTOWN, Pa.: WPAZ music director & deejay Bill Campbell—Best Pick is "It's Over," by Eddie Arnold, RCA; Best Leftfield Pick is "Bless You (My Love)," by Al Kent, Ric Tic; Best Happening is "Sock It to Me Baby," by Senator Bobby, RCA; Best Leftfield Happening is "Hermie's Prayer," by Hermie, U.S.A.

SPRINGFIELD, Ill.: WTAX music director Bob Foster—Best Pick is "Folsom Prison Blues," by Johnny Cash, Columbia; Best Leftfield Pick is "Sweet Blindness," by Laura Nyro, Columbia; Biggest Leftfield Happening is "A Man Without Love," by Engelbert Humperdinck, Parrot.

SAN DIEGO: KOGO program director Dick Roberts—Best Pick is "The Guy's in Love With You," by Herb Alpert, A&M; Best Leftfield Pick is "Quando M' Innamoro," by the Sandpipers, A&M; Biggest Leftfield Happening is "Sock It to Me Baby," by Bill Minkin, RCA.

SOUL RADIO

RALEIGH, N. C.: WRNC music director Ron Fraiser—Best Pick is "I Got You Babe," by Etta James, Cadet; Best Leftfield Pick is "Angel of the Morning," by Merrilee Rush, Bell; Biggest Happening is "I Could Never Love Another," by the Temptations, Gordy.

CHICAGO: WVON program/music director Lucky Cordell—Best Pick is "United," by Peaches and Herb, Date; Best Leftfield Pick is "You Name It," by Willie Walker; Biggest Leftfield Happening is "It's You for Me," by the Amazers.

MEMPHIS: WDIA program director Bill Thomas—Best Pick is "Think," by Aretha Franklin, Atlantic; Best Leftfield Pick is "All My Love," by Major IV, Venture; Biggest Leftfield Happening is "Stone Good Lover," by Jo Armstead, Giant.

MIAMI: WAME program director Lee Wilson—Best Pick is "Stone Good Lover," by Jo Armstead, Giant; Best Leftfield Pick is "I'm in Need of You," by Jesse Boone, Bruboon; Biggest Happening is "You Keep Me Hangin' On," by Joe Simon, SSS International; Biggest Leftfield Happening is "The Horse," by Cliff Nobles, Phil-L.A. of Soul.

SEATTLE: KYAC music director Lloyd Jones—Best Pick is "Look Over Your Shoulder," by the O'Jays, Bell; Best Leftfield Pick is "Why Can't I Stop," by the Esquires, Bunky; Best Leftfield Happening is "Believe in Me," by Floyd Henley, Kas-Mo.

GREENVILLE, S. C.: WHYZ music director & air personality, Big Gem Mack—Best Pick is "The Horse," by Cliff Noble & Co., Phil-

(Continued on page 28)

RADIO-TV JOB MART

RADIO-TV JOB MART
This column is published for people seeking positions as well as station managers seeking personnel. Rate is \$5.00 per one half inch (app. 40 words). A box number will be used to protect the identity of the advertiser. Send copy along with payment to:

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Versatile air personality, all format, draft free, wishes position with growth potential. Willing to relocate from New York if the offer is right. Will have first ticket in September. Write today for resume and tape. Write: Box 027, Billboard, 165 West 46th St., New York, N. Y. 10036. je8

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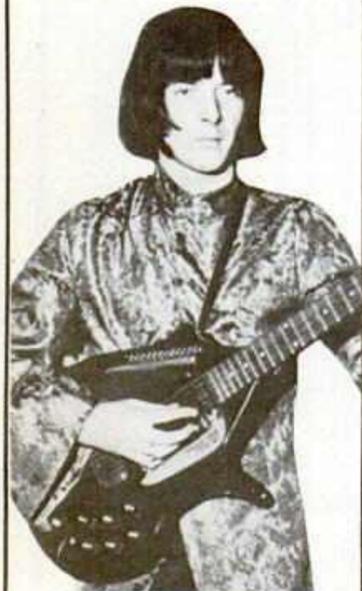
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PROGRAMMING AIDS

• Continued from page 28

L.A. of Soul; **Best Leftfield Pick** is "A Toast to You," by Louis Curry, M-S; **Biggest Happening** is "Lover's Holiday," by Peggy Scott & Jo Jo Benson, SSS International; **Biggest Leftfield Happening** is "Be Young, Be Foolish, Be Happy," by the Tams, ABC.

COLUMBUS, Ga.: Music director, air personality Ernestine Mathis—**Best Pick** is "United," by Peaches & Herb, Date; **Best Leftfield Pick** is "Tomorrow," by Lonnie Youngblood, Loma; **Biggest Happening** is "The Horse," by Cliff Nobles, Phil-L.A. of Soul; **Biggest Leftfield Happening** is "The Horse," by Cliff Nobles, Phil-L.A. of Soul (one of the most exciting sounds around Columbus this week is Cliff Nobles' "The Horse"—taking a giant step upward on the Sizzling 60 Survey. According to our weekly sales survey Ollie & Nightingales are No. 1 in Columbus; Ron Mosely has high hopes for Lonnie Youngblood's "Tomorrow" . . . sounds good . . . we'll see! Hit makers James Brown and Aretha Franklin have done it again! Johnnie Taylor's "Particular," Jerry Butler's "Never Give You Up," Mary Wells' "Doctor" and the Sandpebbles' "If You Didn't Hear Me" are a few of the disks making it in Columbus).

KNOXVILLE, Tenn.: WJBE music director & air personality Arnel Church—**Best Pick** is "You Don't Know What You Do to Me," by Sam & Dave, Atlantic; **Best Leftfield Pick** is "A Toast to You," by Louis Curry, M-S; **Biggest Leftfield Happening** is "Does Your Mama Know Me," by Bobby Taylor & Canvouer, Gordy.

COLUMBIA, S. C.: WOIC program director Charles Derrick—**Best Pick** is "The Horse," by Cliff Nobles, Phil-L.A. of Soul; **Best Leftfield Pick** is "Can Lou Dig It?" by Ural Thomas; **Biggest Happening** is "Tribute to a King," by William Bell, Stax; **Biggest Leftfield Happening** is "The Doctor," by Mary Wells, Jubilee.

BEAUMONT, Tex.: KJET program director William (Boy) Brown—**Best Pick** is "Licking Stick," by James Brown, King; **Best Leftfield Pick** is "I've Got to Hold On," by the Ohio Players, Compass; **Biggest Happening** is "Think," by Aretha Franklin, Atlantic.

PROGRESSIVE ROCK RADIO

HOUSTON: KFMK-FM music director Jay Thomas—**Best Pick** is "Lumpy Gravy," by Frank Zappa, Verve; **Best Leftfield Pick** is "A Child's Guide to Good and Evil," by the West Coast Pop Art Experimental Band, Reprise; **Biggest Happenings** are "Days of Future Passed," by the Moody Blues, Dream; **Biggest Leftfield Happenings** are "The Time Has Come," by the Chambers Brothers, Columbia, and "Rock and Soul Music Pt. One," by Country Joe & the Fish, Vanguard.

DETROIT: WABX-FM program/music director, air personality, station manager John Small—**Best Pick** is "Men & Doors," by the Hobbits, Decca; **Best Leftfield Pick** is "Should I Say," by the Mojo, Reprise; **Biggest Happening** is "MacArthur Park," by Richard Harris, Dunhill.

COLLEGE RADIO

NOTRE DAME, Ind.: WSND (Notre Dame) music director Peter M. Nardi—**Best Leftfield Pick** is "MacArthur Park," by Richard Harris, Dunhill; **Biggest Leftfield Happening** is "Here's to You," by Hamilton Camp, WB-7.

PITTSBURGH: WPPJ (Point Park College) music director Jay B. Stricklett—**Best Pick** is "Think," by Aretha Franklin, Atlantic; **Best Leftfield Pick** is "Turnaround, Look at Me," by the Vogues, Reprise; also "Does Your Mama Know About Me," by Bobby Taylor, & the Vancouvers, Gordy.

COLUMBIA, Mo.: KCCS (University of Missouri) music director Jeff Mint—**Best Pick** is "Uncle Jack," by the Spirit, Ode; **Biggest Happening** is "MacArthur Park," by Richard Harris, Dunhill (best album cuts this week; "Dear Mr. Fantasy," Traffic, from Mr. Fantasy album on United Artists, "So Much Love," by Blood Sweat & Tears, from their album Child Is Father to the Man, on Columbia; "Born to Be Wild," by Steppenwolf, Dunhill; "Urge to Going," by Tom Rush, from "Circle Game" album on Electra; and "I Feel Like I'm Fixin' to Die," by Country Joe and the Fish from the same album, Vanguard (this one is getting good request action).

BRIDGEWATER, Va.: WGMB (Bridgewater College) program director, DJ Wayne Rexrode—**Best Pick** is "Time for Livin'," by the Everly Brothers, Warner Bros.; **Biggest Happening** is "Legend of Xanadu," by Dave Dee, Dozy, Beaky, Mich & Tich, Imperial; **Biggest Leftfield Happening** is "Softly Whispering I Love You," by David & Jonathan, Amy.

PEORIA, Ill.: WRBU (Bradley University) program manager Mark Stulberger—**Best Pick** is "I Can Remember," by James & Bobby Purify, Bell; **Best Leftfield Pick** is "I Wish I Knew," by Solomon Burke, Atlantic; **Biggest Leftfield Happening** is "Reach Out in the Darkness," by Friend & Lover, Verve; **Biggest Happening** is "You Keep Me Hangin' On," by Joe Simon, Sound Stage 7.

TROY, N. Y.: WRPI (Rensselaer Polytechnic Institute) survey director Steven B. Levy—**Best Pick** is "Birthday Morning," by the Associations, Warner Bros.; **Best Leftfield Pick** is "Unconscious Power," by Iron Butterfly, Atco; **Biggest Happening** is "San Francisco," by the Fever Tree, Uni; also "Imitation Situation," and "Filigree & Shadows," Uni; **Biggest Leftfield Happening** is "Time Has Come Today," by the Chambers Brothers, Columbia.

LOWELL, Mass.: WLTI-FM (Lowell Technological Institute) survey director Curt Roemer—**Best Pick** is "You Don't Know What You Mean to Me," by Sam and Dave, Atlantic; **Best Leftfield Picks** are "Sock It to Me Sunshine," by the Curtain Calls, Dot; "Tip Toe Thru the Tulips With Me," by Tiny Tim, Reprise; **Biggest Leftfield Happening** is "Reach Out in the Darkness," by Friends and Lover, Verve.

WASHINGTON SQUARE, N. Y.: WNUY (New York University) chief announcer Marty Steinberg—**Best Leftfield Pick** is "Indian Lake," by the Cowbills, MGM; **Biggest Leftfield Happening** is "My Little Boy," by Matteo, Ford.

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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	TIGHTEN UP Archie Bell & the Drells, Atlantic 2478 (Cotillion/Orellia, BMI)	8	26	31	I'M GETTIN' ALONG ALRIGHT Raelettes, Tangerine 984 (Fisher, BMI)	3
2	2	COWBOYS TO GIRLS Intruders, Gamble 241 (Razor Sharp, BMI)	10	27	26	DANCE TO THE MUSIC Sly & the Family Stone, Epic 10256 (Daly City, BMI)	18
3	4	SHOO-BE-DOO-BE-DOO-DA-DAY Stevie Wonder, Tamla 54165 (Jobete, BMI)	6	28	21	I GOT A SURE THING Ollie & Nightingales, Stax 245 (East, BMI)	7
4	7	AIN'T NOTHING LIKE THE REAL THING Marvin Gaye & Tammi Terrell, Tamla 54163 (Jobete, BMI)	5	29	38	LOVER'S HOLIDAY Peggy Scott & Jojo Benson, SSS International 736 (Crazy King/Cajun, BMI)	6
5	3	I GOT THE FEELIN' James Brown and His Famous Flames, King 6155 (Toccoa-Lois, BMI)	10	30	30	IN THE MORNING Mighty Marvelows, ABC 11011 (Pamco-Yvonne, BMI)	10
6	6	TAKE TIME TO KNOW HER Percy Sledge, Atlantic 2490 (Gallico, BMI)	9	31	32	AS LONG AS I GOT YOU Laura Lee, Chess 2041 (Chevis, BMI)	5
7	8	SHE'S LOOKING GOOD Wilson Pickett, Atlantic 2504 (Veytig, BMI)	6	32	34	I WISH I KNEW HOW IT WOULD FEEL TO BE FREE Solomon Burke, Atlantic 2507 (Duane, BMI)	4
8	5	FUNKY STREET Arthur Conley, Atco 6563 (Redwal, BMI)	9	33	35	WHAT IS THIS Bobby Womack, Minit 32037 (Metric/Tracebob, BMI)	10
9	12	DOES YOUR MAMA KNOW ABOUT ME Bobby Taylor & the Vancouvers, Gordy 7096 (Stein & Van Stock, ASCAP)	6	34	39	HE DON'T REALLY LOVE YOU Delfonics, Moon Shot 6703 (Grocalla, BMI)	4
10	10	PAYING THE COST TO BE THE BOSS B. B. King, Bluesway 61015 (Pamco/LZMC, BMI)	8	35	36	HOLD ON Radiants, Chess 2037 (Chevis, BMI)	6
11	25	I COULD NEVER LOVE ANOTHER (After Loving You) Temptations, Gordy 7072 (Jobete, BMI)	2	36	41	I PROMISE TO WAIT MY LOVE Martha Reeves & Vandellas, Gordy 7070 (Jobete, BMI)	2
12	9	AIN'T NO WAY Aretha Franklin, Atlantic 2486 (14th Hour/Cotillion, BMI)	8	37	42	I'M SORRY Delfonics, Philly Groove 151 (Nickel Shoe/Bellboy, BMI)	2
13	14	(You Keep Me) HANGIN' ON Joe Simon, Sound Stage 7 2608 (Garpax/Alambo, BMI)	5	38	—	THINK Aretha Franklin, Atlantic 2518 (14th Hour, BMI)	1
14	13	SWEET INSPIRATIONS Sweet Inspirations, Atlantic 2476 (Press, BMI)	12	39	—	THE DOCTOR Mary Wells, Jubilee 5621 (Welwom, BMI)	1
15	11	SOUL SERENADE Willie Mitchell, Hi 2140 (Kilyn, BMI)	13	40	47	WEAR IT ON OUR FACE Dells, Cadet 5599 (Chevis, BMI)	2
16	16	TRIBUTE TO A KING William Bell, Stax 248 (East, BMI)	5	41	37	CHAIN GANG Jackie Wilson/Count Basie, Brunswick 55373 (Kags, BMI)	4
17	19	WE'RE ROLLING ON Impressions, ABC 11076 (Caman, BMI)	4	42	43	I CAN REMEMBER James & Bobby Purify, Bell 721 (Big Seven, BMI)	2
18	23	HAPPY SONG (Dum Dum) Otis Redding, Volt 163 (East-Time-Redwal, BMI)	4	43	46	A STONE GOOD LOVER Jo Armstead, Giant 704 (Colfam, BMI)	2
19	33	NEVER GIVE YOU UP Jerry Butler, Mercury 72798 (Parabut/Double Diamond/Downstairs, BMI)	3	44	44	OH BABY MINE O. V. Wright, Back Beat 591 (Don, BMI)	2
20	17	IF YOU CAN WANT Smokey Robinson & the Miracles, Tamla 54162 (Jobete, BMI)	12	45	—	WHATEVER HURTS YOU Mad Lads, Volt 162 (East, BMI)	1
21	22	IF I WERE A CARPENTER Four Tops, Motown 1124 (Faithful Virtue, BMI)	3	46	49	(I Love) LUCY Albert King, Stax 252 (East, BMI)	2
22	24	FUNKY WALK, PART I Dyke & the Blazers, Original Sound 79 (Drive-In/Westward, BMI)	6	47	50	I'VE GOT TO HAVE YOU Fantastic Four, Ric Tic 139 (Myto, BMI)	2
23	33	DO YOU KNOW THE WAY TO SAN JOSE? Dionne Warwick, Scepter 12216 (Jac/Blue Seas, ASCAP)	3	48	—	LICKING STICK—LICKING STICK James Brown & the Famous Flames, King 6166 (Toccoa/Lois, BMI)	1
24	15	(Sweet, Sweet Baby) SINCE YOU'VE BEEN GONE Aretha Franklin, Atlantic 2486 (14th Hour/Cotillion, BMI)	13	49	—	A BEAUTIFUL MORNING Rascals, Atlantic 2493 (Slacсар, BMI)	1
25	20	WOMAN WITH THE BLUES Lamp Sisters, Duke 427 (Don, BMI)	8	50	—	FUNKY FEVER Clarence Carter, Atlantic 2508 (Fame-Beaik, BMI)	1

SOUL SAUCE



BEST NEW RECORD
OF THE WEEK:
"HERE COMES
THE JUDGE,"
SHORTY LONG
(Soul)

By ED OCHS

SOUL AND CRUMPETS: Dave McAleer, of Soul Survey in London, writes: "There are many U. S. groups touring here under misleading names, like the **Original Platters**, **Fabulous Little Anthony** and the **Imperials**, **Fabulous Ronettes**, **Fabulous Marvelettes**, **Fabulous Temptations**, **Fabulous Impressions** and even the **Isley Brothers**, none of them even slightly connected with their famous namesakes." Meanwhile, McAleer tells us about the real people making English soul: **Zilla Mayes**, **Mighty Marvelows**, **Oscar Toney Jr.** and the **Four Sonics**. Makin' fire are **Oscar Mack**, **Spencer Wiggins**, **Dixie Drifter**, **Joe Valentine** and **Jimmy and Louise Tig**. Says McAleer: "Together we can make it a soul world."

★ ★ ★

WHAT IS SOUL? Says **Robie Lauser**, KMEN deejay in California: "Rhythm and blues is a more commercial form of the true Negro blues. It incorporates orchestration and/or choral work, whereas blues is elementary in form. 'Soul,' however, is a term that is not restricted to the Negro or blues singer. It is an inner feeling in the listener or the performer. A singer either has it or he doesn't have it."

Pat Lundy, Columbia artist, agrees, but—"Soul doesn't depend on where you live. Soul is a feeling you get across, a sense of rhythm that is really part of the Negro heritage. Soul, once r&b, and really the blues—goes back a long, long way with the Negro. Most of the white singers with 'soul'—**Frank Sinatra**, **Tom Jones**—have been around Negroes and the feeling for soul has rubbed off." Lauser names the **Buffalo Springfield**, **Cilla Black** and **Dusty Springfield** as white artists with "soul."

But not **Ron Barnett**, manager of the **Loading Zone**. Barnett tells us that "**Sam and Dave** complimented the **Loading Zone** on their heavy r&b sound. The Zone, a West Coast group, has no black members save vocalist **Linda Tillery**." Added Barnett: "It's equally possible for some white musicians to be as totally committed to r&b as for others to be on the hippie-rock trip." Barnett mentions **Steve Cropper**, white guitarist for **Booker T. and the M.G.'s**, who wrote **Otis Redding's** "Dock of the Bay" and "The Happy Song."

Barnett's testimony was in answer to music critic **Ralph J. Gleason** who in a magazine article said that "it won't rub off. You (white musicians) can't become what you are not and it's not for sale." Thanks Ron, Robie and Pat. **Soul Sauce** wants to know. What is soul? Is it a word or a way of life? Black or white, or both? Write us at **Soul Sauce** and end this confusion!

★ ★ ★

SOUL SLICES: **Bobby Freeman**, whose "Do You Wanna Dance" is old gold, is back and recording for Gemini Star Records. . . . **Ray Charles** and **Dionne Warwick** will highlight the Newport Jazz Festival July 4. . . . The **Preparations**, managed by **Bud Carroll**, wrote the dance as well as the music to the "Get-E-Up." The record, a long-timer on the charts, is winning play in the East and still climbing in the South on the Heart & Soul label. What'll happen when the "Get-E-Up" meets the "Tighten Up"? A soul explosion? . . . At Harlem's Apollo Theater till Friday (24) are **Tommy Hunt**, the **Mighty Marvels**, **Billy Vera** and **Judy Clay**, **Mabel John**, the **Radiants**, **Timothy Wilson**, **Linda Jones** and the **Four Sonics**. . . . The **Magnificent Men**, the best of blue-eyed soul, will let go with their latest LP, "World of Soul," in July.

While acts like **Booker T. and the M.G.'s**, **Ike and Tina Turner** and the **Chambers Brothers** are freshening up backstage at Space, the new Broadway club, a painted dancer will perform underwater in a lighted pool dressed only in . . . **Soul Sauce**. . . . The National Entertainment Conference Newsletter rated the performances of various artists playing at Southern schools and said about **Dionne Warwick**: "Performed 50 minutes of a one-hour to one-hour 15-minute contract specification. Leader of the band, road manager and wardrobe missed New York flight. University negotiating for refund of \$816.76. The **Shirelles**, **Buffalo Springfield** and **Glen Yarbrough** won passing grades from the block bookers. . . . **Pat Lundy**, Columbia artist, has the sound of another **Nancy Wilson** with "Does She Ever Remind You of Me?"

Memo to **Aki Aleong**: You spoke the truth. **Jimmy McCracklin's** "Pretty Little Sweet Thing" on Minit, now a Billboard pick, is moving up the charts with muscle. . . . Thank you, deejays, for your charts 'n' chatter. **Soul Sauce** digs your mail.

★ ★ ★

TRAVELIN': Capitol's **Magnificent Men** at the Sugar Shack in Boston June 4-9. . . . Stax' **Booker T. and the M.G.'s** at New York's newest, Space (18-19). . . . Columbia's **Pat Lundy** at Lenny's on the Turnpike, Boston (20-27), and the Pall Mall (27-10). . . . RCA's the **Loading Zone** at Shasta College, Redding, Calif. (25), and the University of California (29). . . . Okeh's **Vibrations** at

(Continued on page 34)

Cultural Fest June 30-Sept. 6

NEW YORK — The Second Annual Harlem Cultural Festival, nine events to be staged on Sundays, June 30 through Sept. 6, will feature Count Basie, Herbie Mann, Mahalia Jackson, Olatunji African Drummers and Dancers, and the Tito

Puente Band, among other talent. The Festival, co-sponsored by WNEW-TV, will be held in Mount Morris Park, 124th Street and Fifth Avenue.

The Festival will be co-ordinated by Tony Lawrence, nightclub personality, in conjunction with the Department of Parks, the Park Association of New York City and WNEW-TV, which will tape several of the shows and present them on TV during the summer. Lawrence and actress Diana Sands will host the Festival, and Sidney Poitier and Lee Remick will make guest appearances.

The Harlem Cultural Festival will also feature a Miss Harlem Contest, and all kinds of music, including soul, Latin Calypso, blues, jazz and gospel.



DIONNE WARWICK thanks Scepter Records for an award given to her in honor of her gold records for the label, at a party, Tuesday (7), at the Pierre Hotel, New York. Presenting the award are Florence Greenberg, president of Scepter; NATRA board chairman Jack Walker, and Del Shields, NATRA's executive secretary.

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Billboard Award	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		LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	14	26	31	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	26
	2	3	VALLEY OF THE DOLLS Dionne Warwick, Scepter (No Mono); SPS 568 (S)	12	27	27	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	33
3	6		ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	11	28	28	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	31
4	4	4	WE'RE A WINNER Impressions, ABC ABC 635 (M); ABCS 635 (S)	13	29	24	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	28
5	5	5	REFLECTIONS Diana Ross & the Supremes, Motown (No Mono); 665 (S)	4	30	13	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); M2S-663 (S)	33
6	9		PORTRAIT OF RAY Ray Charles, ABC (No Mono); ABCS 625 (S)	6	31	41	THERE IS Dells, Cadet (No Mono), LP 804 (S)	2
7	7	7	I CAN'T STAND MYSELF WHEN YOU TOUCH ME James Brown & the Famous Flames, King (No Mono); 1030 (S)	10	32	29	BEAT GOES ON Vanilla Fudge, Atco 33-238 (M); SD 33-238 (S)	12
8	8	8	IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	23	33	30	COWBOYS AND COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	28
9	2	2	DOCK OF THE BAY Otis Redding, Volt 419 (M); S 419 (S)	10	34	40	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	55
10	11	11	FEELIN' GOOD Lou Rawls, Capitol (No Mono); ST 2864 (S)	12	35	32	TELL MAMA Etta James, Cadet LP 802 (M); LPS 802 (S)	11
11	12		I HAVE A DREAM Rev. Martin Luther King Jr., 20th Century-Fox (No Mono); TFS 320 (S)	4	36	39	DOIN' OUR THING Booker T & MG's, Stax (No Mono); 724 (S)	8
12	16		STEVIE WONDER'S GREATEST HITS Tamla (No Mono); 282 (S)	4	37	42	DOWN HERE ON THE GROUND Wes Montgomery, A&M (No Mono); LP 3006 (S)	3
13	17		DANCE TO THE MUSIC Sly & the Family Stone, Epic LN 24371 (M); BN 26371 (S)	5	38	36	DIONNE WARWICK'S GOLDEN HITS, PART 1 Scepter SRM 565 (M); SPS 565 (S)	28
14	10	10	THE GOOD, THE BAD & THE UGLY Soundtrack, United Artists UAL 4172 (M); UAS 5172 (S)	8	39	34	TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	76
15	25		I GOT THE FEELIN' James Brown & His Famous Flames, King (No Mono); 1031 (S)	2	40	37	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	35
16	15	15	ONCE UPON A DREAM Rascals, Atlantic 8169 (M); SD 8169 (S)	11	41	33	THIS IS SOUL Various Artists, Atlantic 8170 (M); SD 8170 (S)	9
17	19		TO RUSSELL, MY BROTHER, WHOM I SLEPT WITH Bill Cosby, Warner Bros.-Seven Arts (No Mono); WS 1734 (S)	7	42	43	OH, HOW IT HURTS Barbara Mason, Arctic ALPM 1004 (M); ALPS 1004 (S)	2
18	18	18	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	21	43	21	AXIS: BOLD AS LOVE Jimi Hendrix Experience, Reprise (No Mono); RS 6281 (S)	15
19	14	14	SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)	14	44	45	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	26
20	20	20	SWEET INSPIRATIONS Atlantic 8155 (M); SD 8155 (S)	8	45	38	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	40
21	35		THE GREAT MARCH TO FREEDOM Rev. Martin Luther King Jr., Gordy (No Mono); 906 (S)	3	46	—	TIGHTEN UP Archie Bell & the Drells, Atlantic (No Mono); SC 8181 (S)	1
22	22	22	SOUL SERENADE Willie Mitchell, HI (No Mono); SHL 32039 (S)	4	47	—	TAKE TIME TO KNOW HER Percy Sledge, Atlantic (No Mono); SC 8180 (S)	1
23	—	—	I WISH IT WOULD RAIN Temptations, Gordy (No Mono); 7072 (S)	1	48	48	GRADUATE Soundtrack, Columbia (No Mono) CS 3180 (S)	2
24	26		MANUFACTURERS OF SOUL Jackie Wilson & Count Basie, Brunswick BL 54134 (M); BL 754134 (S)	2	49	—	FEELIN' BLUESY Gladys Knight & the Pips, Soul (No Mono); S 707 (S)	1
25	23	23	I'M IN LOVE Wilson Pickett, Atlantic 8175 (M); SD 8175 (S)	15	50	—	CHUCK JACKSON ARRIVES Motown (No Mono) 667 (S)	1

SOUL SAUCE

• Continued from page 32

the Apollo Theater in Harlem (24-30), and the Sahara Club, Richmond, Va. (31).

Atlantic's **Sweet Inspirations** at the Norfolk Arena, Norfolk, Va. (25), and Leo's Casino, Cleveland (29-June 1). . . . Bell's **O'Jays** at the Apollo Theater (31-June 6). . . . Bell's **James and Bobby Purify** tour England (17-June 9). . . . Atlantic's **Patti LaBelle and the Blue Belles** tour Canada (13-26). . . . **Timothy Wilson** at Harlem's Apollo Theater (17-23). . . . **Spyder Turner** in Augusta, Ga. (24) and Athens, Ga. (25). Send Soul Sauce your artists' itineraries.

★ ★ ★
MAKIN' SMOKE: Ohio Players, "I've Got to Hold On" (Compass). . . . **Johnnie Taylor**, "I Ain't Particular" (Stax). . . . **Preparations**, "Get-E-Up (the Horse)" (Heart & Soul). . . . **Andy Kim**, "How'd We Ever Get This Way" (Steed). . . . **Joe Tex**, "I'll Never Do You Wrong" (Dial). . . . **Younghearts**, "I'll Never Be the Same" (Minit). . . . **Etta James**, "I Got You Babe" (Cadet).

★ ★ ★
MAKIN' FIRE: Marvelettes, "Here I Am Baby" (Tamla). . . . **Showstoppers**, "Ain't Nothing but a House Party" (Beacon). . . . **Cliff Nobles and Co.**, "The Horse" (Jamie). . . . **Jimmy McCracklin**, "Pretty Little Sweet Thing" (Minit). . . . **Jean Wells**, "Try Me" (Calla). . . . **Inez and Charlie Foxx**, "Vaya Con Dios" (Dynamo). . . . **Sam and Dave**, "You Don't Know What You Mean to Me" (Atlantic). . . . **Fantastic Four**, "I've Got to Have You" (Ric Tic). . . . **O. V. Wright**, "Oh Baby Mine" (Back Beat).

★ ★ ★
FIRE & SMOKE: Peaches and Herb, "United" (Date). . . . **James Brown**, "Lickin' Stick" (King). . . . **Barbara Lynn**, "You're Losing." . . . **Edwin Starr**, "I Am the Man for You" (Gordy). . . . **Dells**, "Wear It on Our Face" (Cadet). . . . **Jo Armstead**, "A Stone Good Lover" (Giant). . . . **James and Bobby Purify**, "I Can Remember" (Bell).

Temptations: Army of Trained Harmonists

By ED OCHS

NEW YORK — Motown's finest, the Temptations, wear their look-alike suits and patent leather half-boots like a five-man honor guard. Charter members of the Motown school, the Temptations have been scaling the charts with military efficiency ever since "Way You Do the Things You Do" in 1964, to their current winner, "I Could Never Love Another." Today, the Temptations are another word for rhythm & blues.

No longer do the Temptations worry about record sales or beat the well-worn promotional trail so painfully familiar to most artists. In fact, the Temptations aren't even curious. "We never even know what's on our albums till they come out," said Mel Franklin, the group's spokesman, in a recent interview. To prove it, Franklin tore the cellophane from a fresh copy of the group's latest LP, "I Wish It Would Rain," and played it. As each tune came on, Franklin twitched, grinned and remembered, adding a footnote to the song's history. He joined in the singing, punching at the beat, like a loyal fan of the Temptations—which he is.

"We all love the group," he said. "There's nothing else we'd rather be doing." For Franklin and the rest of the group—David Ruffin, Paul Williams, Eddie James Kendricks and Otis Williams—their allegiance to the Temptations and Motown is devotion to a cause, loyalty to family, and a tribute to the Motown regimen. "The thrill of representing the group, of hearing the Temptations introduced to an eager audience, and seeing hundreds of smiling faces—that's everything."

The Temptations are professionals. "Longevity, that's what we're aiming for," said Franklin. "We'd like to be an institution—like the Mills Brothers—and sustain a quality of performance that we can be known for."

On stage, the Temptations move like quicksilver, flowing in and out of carefully plotted routines, choreographed in Motown studios and polished to the point of drill-team perfection. Musically, their harmony is a vintage blend, honed by nine years of togetherness and work. Their harmony has turned to gold many of the compositions by Norman Whitfield, Smokey Robinson and Holland & Dozier.

"We are all lead singers," said Franklin. "Any of us can take the lead, and any one of us can be absent without losing any part of our act." The Temptation recently worked the Apollo, appeared on the "Ed Sullivan Show" and the "Rowan & Martin Laugh-In," and are considering network bids for an all-Motown TV show with the Supremes next season. Franklin, the group's bass, is a member of Pro Enterprises, along with basketball star Dave Bing, and Willie Horton of the Detroit Tigers.

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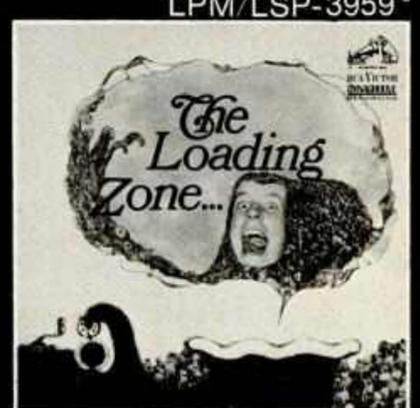
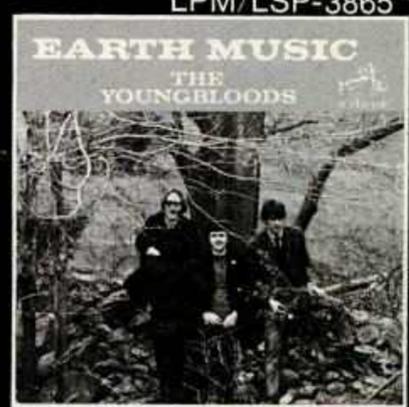
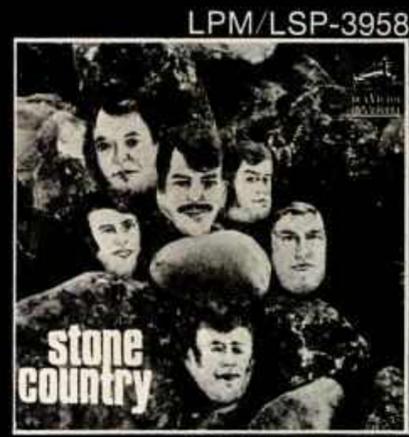
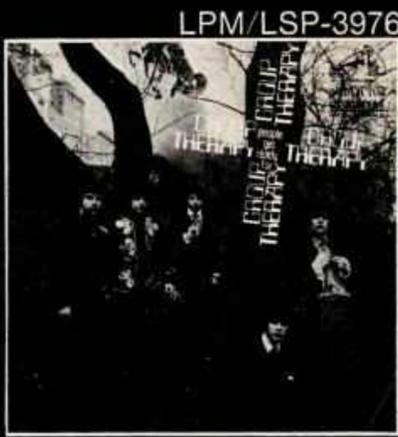


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Country Music

Nashville Scene

MGM Records is expanding its country music activities, and independent record producer Jack Clement is doing a lot of the work. He just cut a session with Mac Wiseman and the record should be out soon. . . . One of the impromptu "historic" occasions in country music show business occurred a few nights ago when Bob Luman, working in Nashville's Black Poodle nightclub, saw Dottie West in the audience and asked her to come up and do a song. Dottie saw Jeannie Seely also in the crowd and invited her. The two girls duetted several numbers and created a sensation. They later repeated this type of "sister" act when Dottie West was performing

at the Playroom in Atlanta.

George Hamilton IV appeared at the HemisFair in San Antonio May 7-13. . . . Jim Ed Brown was at the Sahara Hotel, Tahoe, Nev., May 10-16. . . . Aud-Lee Attractions will represent Jean Shepard exclusively for all bookings. . . . Hank Williams Jr. will be on a "Joey Bishop" TV show Thursday (23). . . . Billy Walker has been set for a two-week return engagement in August at the Golden Nugget in Las Vegas be-
(Continued on page 39)

Calif. Firm to Manage Acts

HOLLYWOOD, Calif. — A new company—Entertainment Associates Inc.—has been formed here to specialize in personal management for the country music field. Besides supervising the activities of exclusive-contract artists, the firm will work with radio stations in producing country music shows live. Vern Carstensen is vice-president of the firm; he has been associated with Dale Robertson for the past five years in various management capacities and prior to that had been with Alan Ladd Enterprises. Will H. Voeller, veteran Hollywood producer, is also affiliated with Entertainment Associates. Voeller has supervised Nashville recording sessions. The firm, presently in Glendale, will soon move to Hollywood offices.

Deejays, Artist Meet Planned

LAS VEGAS—One of the key changes in the annual country music convention this year in Nashville—the October WSM "Grand Ole Opry" birthday celebration—is that disk jockeys will get an opportunity to visit country music artists. This was just one of the projects discussed here prior to an official meeting of the Country Music Association board of directors and officials. Heading up the committee that is working on the project are George Hamilton IV and Mike Hoyer, deejay with WHO, Des Moines.

Hubert Long, president of the CMA, said that the committee is seeking to establish a "place in the sun" for the deejay at the convention . . . a chance for the deejays to meet and talk with artists and to tape special interviews if they wish. "It is proposed to make a specific time, two or

three hours, when deejays will meet with artists at a special site. Full information of the occasion will be sent to deejays later, Long said.

One of the reports made during the CMA board meeting was that exposure of country music on radio has grown nearly 20 per cent, Long said, "both in radio stations programming country music full time and those playing country music part time. Long also reported to the directors and officers that CMA membership has grown by 128 since February 8, and now numbers 2,192. In other action by the board, Chet Atkins was named by the CMA to fill the vacant post of member of the Music City Pro-Celebrity Golf Tournament Committee. The committee will oversee activities of the October golf tournament (see Billboard May 4).

Topeka's Fair Gives Country Music 2 Nights

TOPEKA, Kan.—For the first time in its 88-year history the Mid-America Fair here will offer country music for two nights as the grandstand feature, it was announced last week by Marie McKinney, fair manager.

The two-night show, Sept. 9-10, will be produced by Harry (Hap) Peebles, of the Harry Peebles Agency, Wichita, Kan., who has supplied country music attractions here the past four seasons.

Heading the cast of talent this season will be Red Foley, Loretta Lynn, Doyle Wilburn and the Nashville Tennesseans, George Morgan, Linda Flanagan, Red Murphy, Kathy Perry, along with Billy Thompson and the Melody Ramblers.

Alan King will head the grandstand show at the Mid-America Fair Sept. 6-8, Miss McKinney said.



DATE ARTISTS EDDIE RABBITT, left, and Van Trevor, right, survey their current country successes with Bruce Hinton, Date sales and promotion manager. Rabbitt's current single is "The Bed" b/w "Holding On," and Trevor is on the country charts with "Take Me Along With You."

ASCAP Adds Nine Writers in Nashville

NASHVILLE — Nine songwriters added to the ASCAP roster here include Glenn Douglas Tubb, Billy Graves, James Throckmorton, Tommy Floyd, Bobby Harden, Ralph N. Davis, Johnny MacRae, Bob Dyson, and Sonny Moore. Moore wrote such songs as "You've Got a Good Thing Goin'," Tubb wrote "Skip a Rope," Davis wrote "Home Is Where the Hurt Is."



JOHNNY CASH signs a long-term contract with Columbia Records as CBS Records president, Clive J. Davis, looks on. Cash's latest Columbia LP, "Johnny Cash at Folsom Prison," features his single, "Folsom Prison Blues." The album was recorded live at Folsom Prison in California.

Heard Moves Firm

NASHVILLE — Dick Heard, who manages such artists as Johnny Dollar, Van Trevor and Lynda K. Lance, has moved his management - production - publishing firms here to 806 16th Avenue S. He recently headquartered in New York.

THOMPSON ON OVERSEAS TRIP

NASHVILLE—Hank Thompson is on a two-week tour overseas that includes appearances in Madrid, Wiesbaden, Frankfurt, Rome and Tripoli. He and his band will return to the U. S. in time for a June 1 date in Tulsa, Okla. Thompson, managed by Jim Halsey, is also slated for a June 23 appearance at Disneyland.



BOBBY RUSSELL, writer of Bob-bly Goldsboro's chart success, "Honey," chats with Juanita Jones, of ASCAP, at a party hosted by ASCAP in Nashville for Russell and his publishing firm, Russell-Cason Music.

★64—BILLBOARD C & W CHART

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ROY ACUFF AND ERNEST TUBB, both Country Music Hall of Famers, join with Granny, of the popular "Beverly Hillbillies" TV show, at "Grand Ole Opry" recently. Granny, Irene Ryan in reality, was in Music City, U. S. A., to record her newly released Nashwood record, "Granny's Mini-Skirt."

Nashville Scene

• Continued from page 38

cause his April stint proved so successful. . . . Jim and Jessie and the Virginia Boys are now being represented for bookings by the Bob Neal Agency, Nashville. . . . **Hugh Cherry**, country music deejay, has been named president of the Friends of the John Edwards Memorial Foundation, a voluntary, non-profit association dedicated to aiding research in all aspects and forms of rural American music.

Ohio's **Ethel Delaney** has a new single just out titled "The Shining Medal" b/w "Ridin' Down the Trail Together." Her nine-year-old son, **Rusty**, also has a release, "Stake Me a Claim, Dad" and "Act Naturally." . . . **Art Sutton and the Bluegrass Gentlemen** have a new Twin-D record that is moving well in the northeast. It is the company's first venture into the bluegrass area.

The **Lonzo and Oscar** show, according to the AP, was caught in an ambush in Vietnam. The entire cast escaped injury. . . . In the first of many scheduled foreign junkets, **Glen Campbell** has departed for TV shows and personal appearances in England. . . . In just a few weeks, **Bobby Bobo** and **Fred Carter** have Nugget Records moving. They came up with two releases, signed three new artists, and have booked some sellout road shows. . . . The **Four Guys**, regular members of the "Grand Ole Opry," now are appearing as backup for virtually all of the Opry acts, lending the voice support which gives it the recorded sound. In essence, the group is doing what the **Jordanaires** once did. . . . **Bobbi Staff's** new release, "Back Away," is moving strong in the Midwest. . . . RCA Victor's **Vernon Oxford** has, in the first four months of 1968, exceeded his 1967 total bookings. He is handled through Wil-Helm, and managed by **Bill Crawford**. Crawford Enterprises has signed two new artists to the talent roster, **Barbara Herald** of MGM, and **Debra Kay**. . . . **Harold Lee**, **Jimmie Peters** and his band, the **Habits**, off to Puerto Rico for a two-week engagement.

THEY SAY
THEY HAVE
SEEN
CHRISTOPHER
ROBIN!!!

THE 4 BLAZERS

"A LITTLE BIT OF HEAVEN" B-135

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 5/25/68

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
11		HONEY Bobby Goldsboro, United Artists UAL 3642 (M); UAS 6642 (S)	3
2	1	THE COUNTRY WAY Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	23
3	2	HEY LITTLE ONE Glen Campbell, Capitol T 2878 (M); ST 2878 (S)	9
4	3	PROMISES, PROMISES Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	18
5	6	BEST OF BUCK OWENS, VOL. 2 Buck Owens & His Buckaroos, Capitol (No Mono); ST 2897 (S)	5
6	4	SKIP A ROPE Henson Cargill, Monument SLP 18094 (S); No Mono	12
7	5	TAKE ME JUST AS I AM Ray Price, Columbia (No Mono); CS 9606 (S)	7
8	8	WORLD OF OUR OWN Sonny James, Capitol (No Mono); ST 2884 (S)	8
9	10	THE LEGEND OF BONNIE & CLYDE Merle Haggard, Capitol (No Mono); ST 2912 (S)	4
10	7	CHANGIN' TIMES Lester Flatt & Earl Scruggs, Columbia CL 2796 (M); CS 9596 (S)	9
11	15	YOU ARE MY TREASURE Jack Greene, Decca DL 4979 (M); DL 74979 (S)	5
12	9	EVERLOVIN' WORLD OF EDDIE ARNOLD RCA Victor LPM 3931 (M); LSP 3931 (S)	17
13	12	TAKE ME TO YOUR WORLD Tammy Wynette, Epic LN 24353 (M); BN 26353 (S)	16
14	19	TOUCH OF SADNESS Jim Reeves, RCA Victor LPM 3987 (M); LSP 3987 (S)	3
15	13	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	22
16	17	LIZ ANDERSON SINGS HER FAVORITE SONGS RCA Victor LPM 3908 (M); LSP 3908 (S)	10
17	—	FIST CITY Loretta Lynn, Decca DL 4997 (M); DL 74997 (S)	1
18	18	GEORGE JONES SINGS THE SONGS OF DALLAS FRAZIER Musicor MM 2149 (M); MS 3149 (S)	14
19	16	SING ME BACK HOME Merle Haggard, Capitol T 2848 (M); ST 2848 (S)	19
20	14	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	34
21	20	DAVID HOUSTON'S GREATEST HITS Epic LN 24342 (M); BN 26342 (S)	10
22	28	WHAT I'M CUT OUT TO BE Dottie West, RCA Victor LPM 3932 (M); LSP 3932 (S)	8
23	23	SOUL OF COUNTRY MUSIC Connie Smith, RCA Victor LPM 3880 (M); LSP 3880 (S)	18
24	29	HERE'S CONWAY TWITTY Decca DL 4990 (M); DL 74990 (S)	4
25	27	GENTLE COUNTRY SOUND OF GEORGE HAMILTON IV RCA Victor LPM 3962 (M); LSP 3962 (S)	6
26	26	ORIGINAL THEME FROM BONNIE & CLYDE Flatt & Scruggs, Mercury MG 21162 (M); SR 61162 (S)	2
27	24	IT TAKES PEOPLE LIKE YOU (To Make People Like Me) Buck Owens & His Buckaroos, Capitol T 2851 (H); ST 2851 (S)	19
28	22	COUNTRY HALL OF FAME Hank Locklin, RCA Victor LPM 3946 (M); LSP 3946 (S)	9
29	30	JUST BECAUSE I'M A WOMAN Dolly Parton, RCA Victor LPM 3949 (M); LSP 3949 (S)	4
30	21	IN LOVE THE WHITMAN WAY Slim Whitman, Imperial (No Mono); LP 12375 (S)	8
31	31	GEEZINSLAW BROTHERS & CHUBBY Capitol (No Mono); ST 2885 (S)	2
32	38	DEEP WATER Carl Smith, Columbia CL 2822 (M); CS 9622 (S)	3
33	39	NASHVILLE UNDERGROUND Jerry Reed, RCA Victor LPM 3978 (M); LSP 3978 (S)	3
34	36	WHY SO LONELY Skeeter Davis, RCA Victor LPM 3960 (M); LSP 3960 (S)	3
35	—	RIDING WILD Del Reeves, United Artists UAL 3643 (M); UAS 6643 (S)	1
36	35	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	57
37	—	THE MANY COUNTRY MOODS OF WARNER MACK Decca DL 4995 (M); DL 74995 (S)	1
38	—	THE STORY OF BONNIE & CLYDE Flatt & Scruggs, Columbia (No Mono); CS 9649 (S)	1
39	33	BOTTLE, BOTTLE Jim Ed Brown, RCA Victor LPM 3942 (M); LSP 3942 (S)	8
40	40	NIGHT ON THE TOWN WITH BUCK OWENS' BUCKAROOS Capitol (No Mono); ST 2902 (S)	3
41	42	NEW PLACE IN THE SUN Glen Campbell, Capitol (No Mono); ST 2707 (S)	2
42	45	AN ORDINARY MIRACLE Bobby Lewis, United Artists (No Mono); UAS 6629 (S)	2
43	—	MAKE MINE COUNTRY Charley Pride, RCA Victor LPM 3952 (M); LSP 3952 (S)	1
44	—	ALL NEW JUST FOR YOU Bobby Helms, Little Darlin' (No Mono); SLD 8088 (S)	1
45	—	TOMMY COLLINS ON TOUR—HIS MOST REQUESTED SONGS Columbia (No Mono); CS 9578 (S)	1

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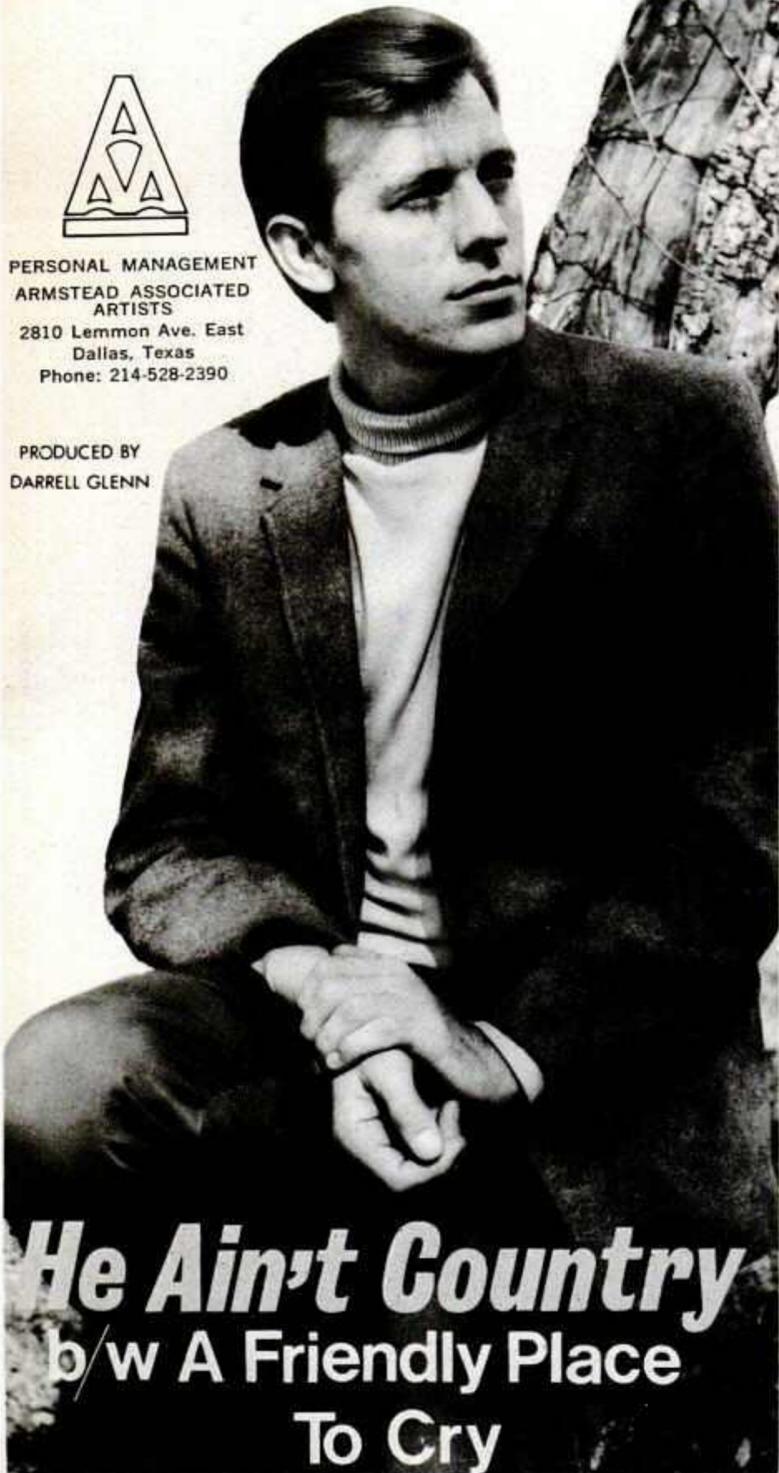
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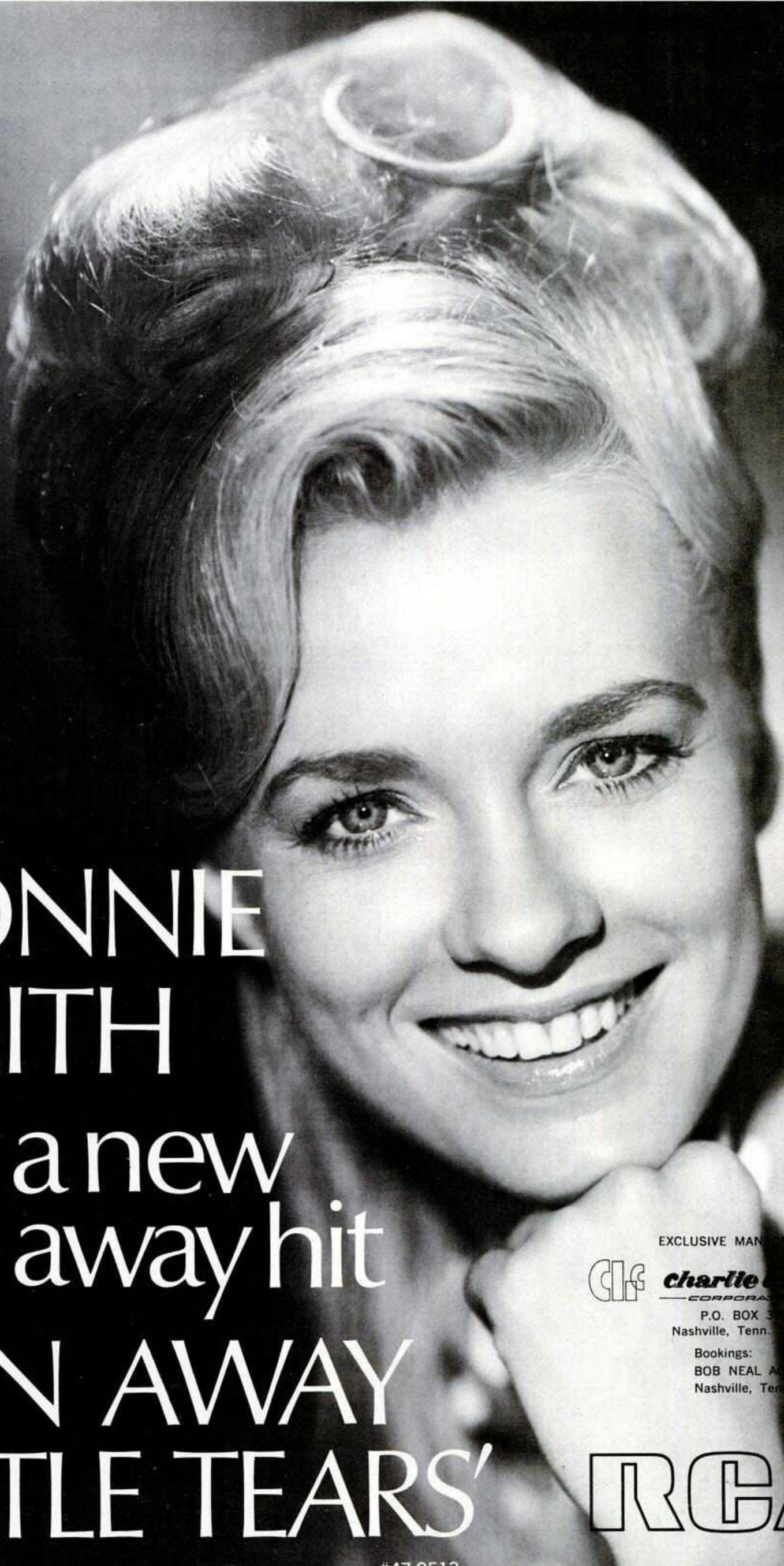
He Ain't Country
 b/w A Friendly Place
 To Cry

Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/25/68

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

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
Billboard Award	2	HONEY Bobby Goldsboro, United Artists 50283 (Russell-Cason, ASCAP)	9	39	35	SMALL TIME LABORING MAN George Jones, Musicor 1297 (Glad, BMI)	7
	2	I WANNA LIVE Glen Campbell, Capitol 2146 (Windward Side, BMI)	7	40	50	RUN AWAY LITTLE TEARS Connie Smith, RCA Victor 47-9513 (Blue Crest, BMI)	2
	3	WILD WEEKEND Bill Anderson, Decca 32276 (Stallion, BMI)	11	41	36	EVOLUTION AND THE BIBLE Hugh X. Lewis, Kapp 895 (Cedarwood, BMI)	10
	4	I GOT YOU Waylon Jennings & Anita Carter, RCA Victor 47-9480 (Music City, ASCAP)	9	42	18	YOU ARE MY TREASURE Jack Greene, Decca 32261 (Forrest Hills, BMI)	15
	5	ANOTHER PLACE, ANOTHER TIME Jerry Lee Lewis, Smash 2146 (Passkey, BMI)	12	43	44	SUNSHINE OF MY WORLD Dallas Frazier, Capitol 2133 (Blue Crest, BMI)	7
	6	THE LEGEND OF BONNIE & CLYDE Merle Haggard, Capitol 2123 (Blue Book, BMI)	12	44	46	JIMMY RODGERS BLUES Elton Britt, RCA Victor 47-9503 (Southern, ASCAP)	4
	7	THE IMAGE OF ME Conway Twitty, Decca 32272 (Tree, BMI)	10	45	47	MY BABY WALKED RIGHT OUT ON ME Wanda Jackson, Capitol 2151 (Party Time, BMI)	4
	8	HAVE A LITTLE FAITH David Houston, Epic 10291 (Gallico, BMI)	12	46	49	LIVE YOUR LIFE OUT LOUD Bobby Lord, Decca 32277 (Contention, SESAC)	8
	9	SWEET ROSIE JONES Buck Owens & his Buckaroos, Capitol 2142 (Blue Book, BMI)	6	47	48	SUNSHINE AND BLUEBIRDS Jimmy Newman, Decca 32285 (Newkeys, BMI)	7
	10	NOT ANOTHER TIME Lynn Anderson, Chart 59-1026 (Yonah, BMI)	9	48	55	I'M GONNA MOVE ON Warner Mack, Decca 32308 (Page Boy, SESAC)	2
	11	FIST CITY Loretta Lynn, Decca 32264 (Sure-Fire, BMI)	14	49	45	MAMA SEZ Marion Worth, Decca 32278 (Central Songs, BMI)	9
	12	HOLDING ON TO NOTHING Porter Wagoner & Dolly Parton, RCA Victor 47-9490 (Passkey, BMI)	7	50	51	SUGAR FROM MY CANDY Ray Griff, Dot 17082 (Blue Echo, BMI)	5
	13	SOMETHING PRETTY Wynn Stewart, Capitol 2137 (Attache, BMI)	6	51	52	AIN'T GOT TIME TO BE UNHAPPY Bob Luman, Epic 10312 (Gallico, BMI)	3
	14	SHE WENT A LITTLE FARTHER Faron Young, Mercury 72774 (Gallico, BMI)	12	52	53	HE AIN'T COUNTRY James Bell, Bell 710 (Belldale, BMI)	4
	15	ROW, ROW, ROW Hanson Cargill, Monument 1065 (Blue Crest, BMI)	5	53	54	EMPTY HOUSE June Stearns, Columbia 44483 (Cedarwood, BMI)	5
	16	WITH PEN IN HAND Johnny Darrell, United Artists 50292 (Unart, BMI)	5	54	64	SOMETHING SPECIAL Mel Tillis, Kapp 905 (Blue Echo, BMI)	3
	17	MENTAL JOURNEY Leon Ashley, Ashley 2075 (Gallico, BMI)	9	55	56	LIKE A MERRY-GO-ROUND Liz Anderson, RCA Victor 47-9508 (Greenback, BMI)	3
	18	WILD BLOOD Del Reeves, United Artists 50270 (Passkey, BMI)	9	56	58	I FEEL YOU, I LOVE YOU Bobby Helms, Little Darlin' 0041 (Mayhew, BMI)	6
	19	THAT'S WHEN I SEE THE BLUE (In Her Pretty Brown Eyes) Jim Reeves, RCA Victor 47-9455 (Four Star, BMI)	12	57	57	LIVING George Morgan, Starday 834 (Starday, BMI)	5
	20	D-I-V-O-R-C-E Tammy Wynette, Epic 10315 (Tree, BMI)	2	58	60	CULMAN, ALABAM Roger Sovine, Imperial 66291 (Cedarwood, BMI)	4
	21	RAINBOWS ARE BACK IN STYLE Slim Whitman, Imperial 66283 (Four Star, BMI)	11	59	59	(It Won't Be Long) AND I'LL BE HATING YOU Johnny Paycheck, Little Darlin' 0042 (Mayhew, BMI)	5
	22	LITTLE GREEN APPLES Roger Miller, Smash 2148 (Russell-Cason, ASCAP)	12	60	61	HOW SWEET IT IS (To Be in Love With You) Jack Reno, Jab 9015 (Tree, BMI)	3
	23	THERE AIN'T NO EASY RUN Dave Dudley, Mercury 72779 (Newkeys, BMI)	13	61	71	YOU OUGHT TO HEAR ME CRY Carl Smith, Columbia 44486 (Pamper, BMI)	2
	24	REMEMBERING Jerry Reed, RCA Victor 47-9493 (Vector, BMI)	7	62	63	YOU'LL NEVER BE LONELY AGAIN Leon Ashley & Margie Singleton, Ashley 3000 (Gallico, BMI)	3
	25	A THING CALLED LOVE Jimmy Dean, RCA Victor 47-9454 (Vector, BMI)	12	63	73	NIGHT LIFE Claude Gray, Decca 32312 (Pamper, BMI)	2
	26	LOVE IS IN THE AIR Marty Robbins, Columbia 44509 (Wildweed, BMI)	4	64	75	LEAVE THIS ONE ALONE Nat Stuckey, Paula 300 (Stuckey, BMI)	2
	27	COUNTRY GIRL Dottie West, RCA Victor 47-9497 (Tree, BMI)	5	65	65	STANDING IN THE RAIN Chaparral Brothers, Capitol 2153 (Central Songs, BMI)	3
	28	WILL YOU VISIT ME ON SUNDAYS? Charlie Louvin, Capitol 2106 (Blue Crest, BMI)	12	66	66	WORLD THE WAY I WANT IT Tom T. Hall, Mercury 72786 (Newkeys, BMI)	3
	29	COUNT YOUR BLESSINGS WOMAN Jan Howard, Decca 32269 (Stallion, BMI)	12	67	67	I'D LOVE TO LIVE WITH YOU AGAIN Darrell McCall, Wayside 1011 (Back Boy, BMI)	5
	30	WHAT A WAY TO LIVE Johnny Bush, Stop 160 (Pamper, BMI)	11	68	69	WE'LL STICK TOGETHER Kitty Wells & Johnny Wright, Decca 32294 (Wells, BMI)	3
	31	SUNDOWN MARY Billy Walker, Monument 1055 (Combine, BMI)	13	69	70	ANOTHER TIME, ANOTHER PLACE, ANOTHER WORLD Jerry Wallace, Liberty 56028 (Byrdshire, ASCAP)	2
	32	GOIN' HOME FOR THE LAST TIME Kenny Price, Boone 1070 (Pamper, BMI)	5	70	62	NOTE IN BOX #9 Stu Phillips, RCA Victor 47-9481 (Port/Natson, ASCAP)	6
	33	I'VE BEEN THERE BEFORE Ray Price, Columbia 44505 (Gramitto, BMI)	4	71	74	I'M EASY TO LOVE Stan Hitchcock, Epic 10307 (Green Grass, BMI)	2
	34	YOU BETTER SIT DOWN KIDS Roy Drusky, Mercury 72784 (Crismarc/Cotillion, BMI)	9	72	72	TENNESSEE Jimmy Martin, Decca 32300 (Champion, BMI)	2
	35	HE'S A GOOD OLE BOY Arlene Harden, Columbia 44461 (Wilderness, BMI)	8	73	—	THE ENEMY Jim Ed Brown, RCA Victor 47-9518 (Window, BMI)	1
	36	THE EASY PART'S OVER Charley Pride, RCA Victor 47-9514 (Hall-Clement, BMI)	2	74	—	A NEW HEART Ernie Ashworth, Hickory 1503 (Acuff-Rose, BMI)	1
	37	AN ORDINARY MIRACLE Bobby Lewis, United Artists 50263 (South Town, BMI)	10	75	—	I PROMISED YOU THE WORLD Ferlin Husky, Capitol 2154 (Tree, BMI)	1
	38	TAKE ME ALONG WITH YOU Van Trevor, Date 1594 (S-P-R/Noma, BMI)	5				



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Classical Music

Westminster Rechannels 34

NEW YORK—Westminster, which has discontinued monaural releases, is issuing 34 albums in rechanneled stereo this month. All 34 previously were available in monaural versions. Other suitable titles will be out in rechanneled stereo in the future.

Included are a three-record set of Prokofiev's "The Flaming Angel," an only recording, and seven albums of Mozart symphonies with Erich Leinsdorf and the London Philharmonic. The Prokofiev opera features soprano Jane Rhodes, basses Xavier Depraz and Andre Vessieres, mezzo-sopranos Janine Collard and Irma Kolassi, baritone Bernard Cottret, and tenors Gerard Friedmann, Paul Finel and Jean Giraudeau. Charles Bruck conducts L'Orchestre du Theatre National de l'Opera de Paris.

Mahler and Gliere

In two-record sets, Herman Scherchen conducts the Vienna State Opera Orchestra in Mahler's "Symphony No. 7" and in a Gliere album featuring the "Symphony No. 3." Scherchen also conducts the orchestra in a Haydn symphonic album and a Bach cantata album with soprano Magda Laszlo, alto Hilde Roessel-Majdan, tenor Waldemar Kmentt, and bass Alfred Poell. Scherchen and the London Philharmonic perform Honegger in another set.

Pianists Paul Badura-Skoda and Joerg Demus

play two albums of Mozart and two of Schubert. Badura-Skoda also is heard in LP's of Chopin, Beethoven and Schubert, and plays Rimsky-Korsakov, Franck and Scriabin in a pressing with the London Philharmonic under Artur Rodzinski and the Vienna Symphony under Henry Swoboda. Rodzinski conducts the London Philharmonic in a Shostakovich LP.

Four by Bream

Guitarist Julia Bream is heard in four albums: one of Bach; one of Sor, Turina and Falla; one of Villa-Lobos and Torroba, and a lute album of Dowland. Another Rodzinski album with the London Philharmonic features cellist Antonio Janigro in Bloch and Bruch. Howard Mitchell and the Washington National Symphony perform Copland, while organist Marcel Dupre is heard in Widor.

Swoboda conducts the Vienna Chorus and Vienna Symphony in Kodaly with soprano Sena Jurinac, alto Sieglinde Wagner, tenor Rudolf Christ, and Poell. Nicholas Afonsky directs the Cathedral Choir of New York's Holy Virgin Protection Cathedral in an Archangel's album, and one featuring music of Glinka, Rachmaninoff, Tchaikovsky, Gretshaniyoff and others. Afonsky also leads the Capella Russian Male Chorus in a Russian liturgical disk. Rounding out the release is a spiritual LP with the Tuskegee Institute Choir under William L. Dawson.

MARTINELLI, ANSELMINI ON EDISON FOUNDATION LP'S

SYRACUSE, N. Y.—Tenors Giovanni Martinelli and Giuseppe Anselmi are featured in the first of a series of albums being issued by the Thomas Alva Edison Foundation. The stereo LP's listing for \$5 each, are being transferred from Edison cylinders with the co-operation of the Edison National Historic Site of West Orange, N. Y., under the terms of a grant to Syracuse University from the Charles and Rosanna Batchelor Memorial.

In addition to "An Edison Memorabilia: Vol. I," which features the two tenors, a second volume presents ragtime from the Edison blue Amberol cylinders of 1912 and 1913.

Prof. Walter Welch, director of the foundation's re-recording laboratory at Syracuse University, explained, "By using stereo disk-cutting techniques it is possible to free the artists of the acoustical and electrical recording era from the effects of singing into a recording horn or an early microphone."

Vanguard Shifts Several Only Cuttings to Everyman

NEW YORK — Several only recordings of modern works are being switched by Vanguard Records to its low-price Everyman line this month. Included are Varese's "Ameriques" and Milhaud's "L'Homme et son Desir," which appear with Honegger's "Pacific 231" on an album by Maurice Abravanel and the Utah Symphony.

Abravanel and the Utah perform the only pressing of Gottschalk's Symphony, "A Night in the Tropics" and the Gottschalk-Kay "Grand Tarentelle for Piano and Orchestra," which appear with a Morton Gould selection.

BACH CONTEST SET JUNE 5-20

LEIPZIG, East Germany—The third International Johann Sebastian Bach Contest will be held in Leipzig from June 5 to 20. One hundred and seventy-four contestants from 25 countries will compete in the contest and will be judged by a panel of 48 musicologists and artists from 20 countries. Strongest participation is in the violin (52 contestants) and piano (51 contestants) sections. The other two categories are organ and singing.

The first budget listing for Kurt Weill's "Die Dreigroschenoper" (The Threepenny Opera) also is on tap as Liane sings Poly Peacham. F. Charles Adler conducts the chorus and chamber orchestra of the Vienna State Opera in the re-channeled LP.

Antonio Janigro conducts "I Solisti di Zagreb" in a two-record set of works by Rossini, Albinoni, Boccherini, Paradis, Haydn and Corelli. Organists Anton Heiler, Franz Eibner, Herbert Tachezi and Rene Clemencic are featured in a Gabrieli disk with the choir and orchestra of the Gabrieli Festival under Edmond Appia. Rounding out the release is a Beethoven album with pianist Lili Kraus and the Vienna State Opera Orchestra under Victor Desarzens.

Patane, 60, Is Killed In Auto Accident

FLORENCE — Franco Patane, who was to have made his conducting debut with the New York City Opera in the fall was killed on Monday (13) in an auto accident between Florence and Bologna. He was 60. Patane spent the last 15 years mainly conducting opera in Africa, Britain, the European Continent and America.



JOHN WILLIAMS, left, confers with Peter Barnett, store manager, during a recent visit to London's Tillet and Holt Record Store. The guitarist's recordings appear on CBS in Britain, and Columbia in the United States.

Classical Notes

The Royal Philharmonic makes its West Coast debut July 22 at the Greek Theater in Los Angeles with Antal Dorati conducting and pianist Menahem Pressler as soloist. Another concert is listed for the following night. . . . The New Wind Quintet gave a Queens (N. Y.) College concert at 1 p.m. Tuesday (7). . . . William L. Denton has been named general manager of the Atlanta Symphony after resigning a similar post with the San Diego Symphony, where he had been manager of the orchestra since 1964 and the opera company since last August. . . .

(Continued on page 43)

'A Waltz Dream' Will Open Little Orchestra's Season

NEW YORK — Oscar Straus' "A Waltz Dream" will open the Little Orchestra's 21st season on Oct. 15 at Philharmonic Hall. Soprano Teresa Stich-Randall and tenor Richard Lewis will be featured.

Soviet pianist Grigory Sokolov, winner of the 1966 Tchaikovsky International Competition, makes his New York debut with the orchestra on Jan. 21 in a program of Beethoven and Saint-Saens.

Larry Berthelson's Pickwick Puppet Theater will be featured in Ravel's "L'Enfant et les Sortilèges" on Feb. 25, which will be presented with Kleinsinger's "Archy & Mehi-

Mark Plans LP's by Saxophone 4, Choir

BUFFALO—Mark Records is preparing releases of music by the New York Saxophone Quartet and a brass choir album as well as a disk with jazz arrangements. The label, which was formed about a year ago, has issued nine albums, which are designed for educational and esthetic purposes.

The previous albums, which are being listed for the first time this month, include one featuring alto saxophonist Donald Sinta in first listings of Walter S. Hartley's "Duo," Bernhard Heiden's "Sonata," and Warren Benson's "Farewell" and "Aeolion Song." Completing the pressing is a first stereo version of Paul Creston's "Sonata, Op. 19."

Hartley, who is receiving his first catalog listings also has his "Sonatina" and "Suite for Unaccompanied Tuba" in an LP featuring Peter Popiel in recital music for tuba with pianist Henry Fuchs. Benson's "Arioso" also receives a first recording in this disk, which also contains music of Bach, Handel, Mendelssohn, and Semler-Colery.

Harry Moskovitz plays the six members of the flute family from piccolo to bass flute in an album that includes first recordings of Kuhlau's "Adagio from Grand Solo, Op. 57, No. 2"; Ferroud's "Jade"; Anderson's "Etude in E Minor, Op. 33, No. 6"; Doppler's "Hungarian Pastoral Fantasy"; and Donjon's "Will-O-the-Wisp," "Le Tambour" and "Song of the Wind." Other selections are by J. S. Bach, C. P. E. Bach, Handel, Couperin, and Debussy.

Oboist Don Jaeger is featured in an album containing first listings of Hindemith's "Sonata," Nicholas Amani's "Minuet," Bartok's "Country of Csik," and Benson's "Recuerdo" as well as a selection of Locatelli. Nellie True accompanies on piano.

Hindemith's "Trombone Sonata," Marcello's "Sonata III" and Barat's "Andante et Allegro" receive debut recordings in an album featuring trombonist Richard Fote. The collection also has works of Bach and Guilmant. Bassoonist Robert Quale is soloist in first listings of Hindemith's "Bassoon Sonata," Galliard's "Sonata VI," Cervetto's "Sicilienne," and Bozza's "Recitativo, Sicilienne et Rondo." A Mozart concerto completes the album.

The Interlochen Arts Quintet performs first versions of Fine's "Partita for Wind Quintet," Arnold's "Divertimento for Flute, Oboe and Clarinet," Grainger's "Dublin Bay," Hartley's "Two Pieces for Wind Quintet," and Barthe's "Passacaille." Works of Stravinsky and Reicha complete the album.

The clarinet choir of the New York State University at Fredonia perform Mozart, Tchaikovsky, Handel, Pacheibel, Bach, Palestrina and Klaus. Rounding out the company's initial titles are music of Mozart, Gould, Khachaturian, Debussy, and John Barnes Chance performed by the Ithaca College Concert Choir.

Kubelik, Bavarian Unit To Open Int'l Festival

NEW YORK—Rafael Kubelik and the Bavarian Radio Orchestra open Carnegie Hall's sixth annual International Festival of Visiting Orchestras on Oct. 17. They also will open the festival's Series B the following night.

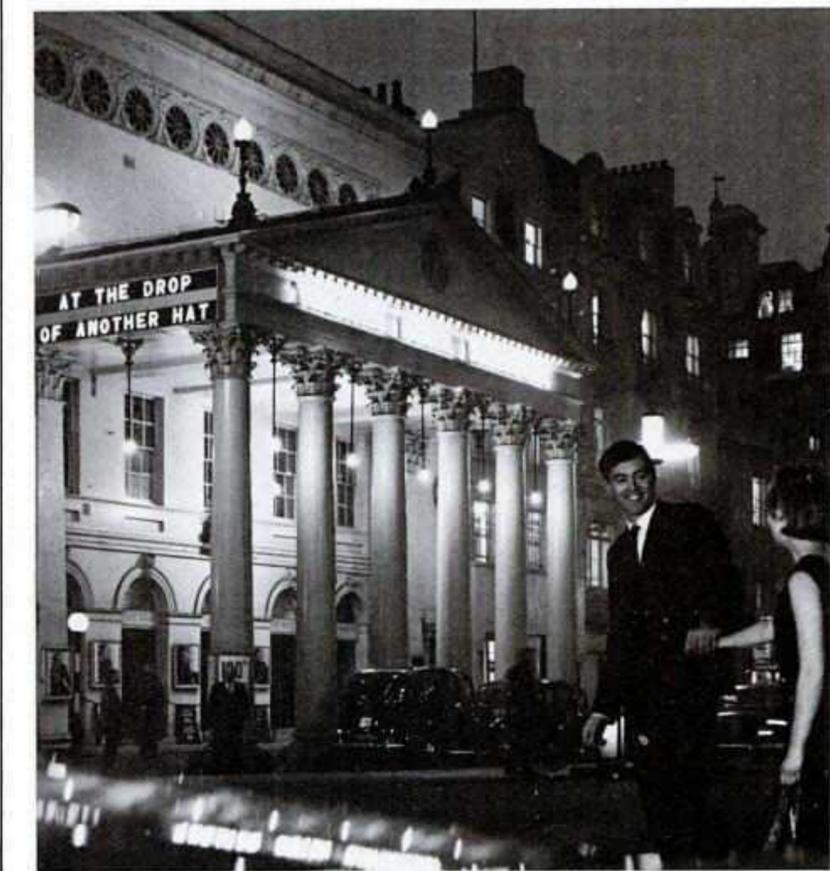
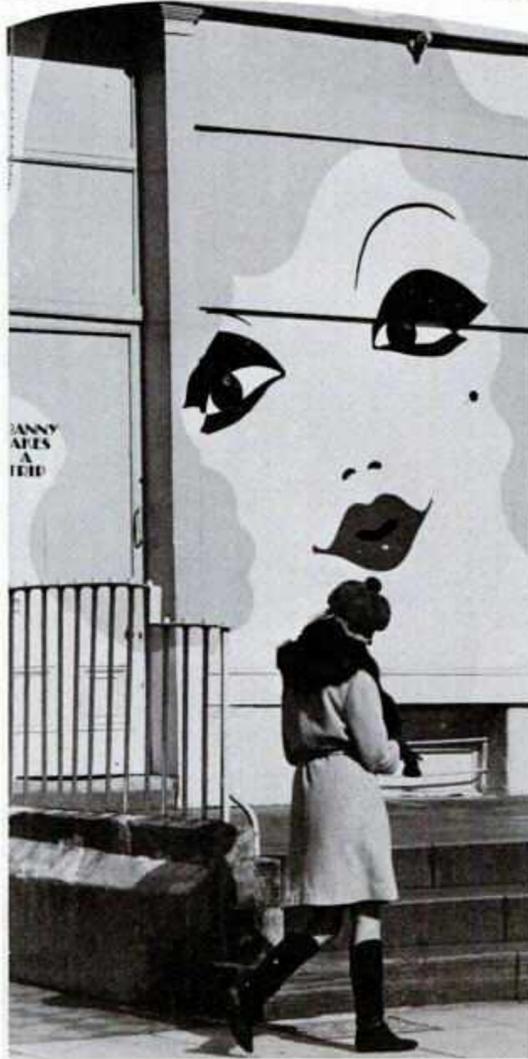
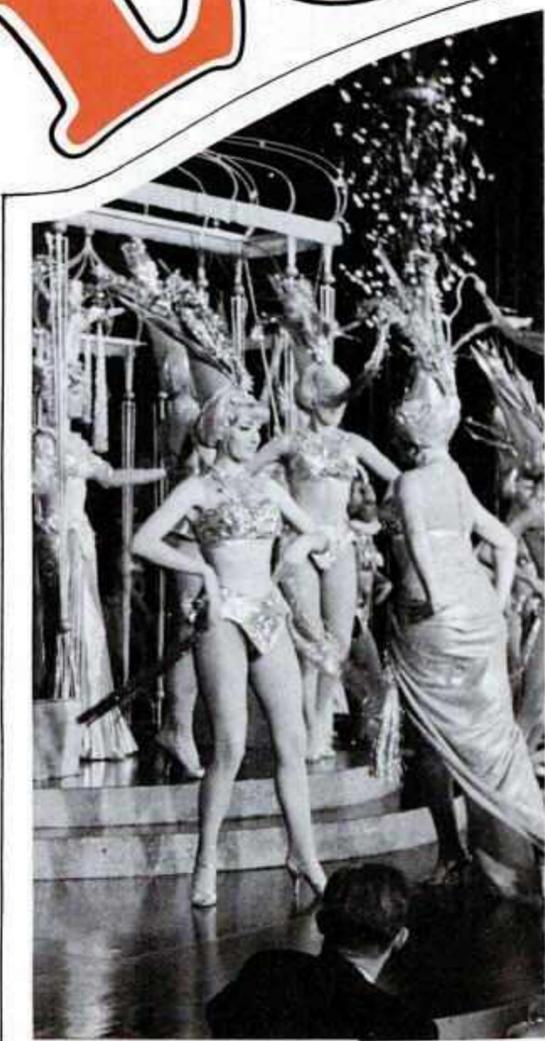
Also performing in Series A will be Charles Munch and L'Orchestre de Paris; Sixten Ehrling and the Detroit Symphony with pianist Maurizio Pollini; Erich Leinsdorf and the Boston Symphony, Claude Frank, pi-

ano soloist; Willem van Otterloo and the Hague Philharmonic with baritone Yi-Kwei-Sze; George Szell and the Cleveland Orchestra, Gary Grabbman, piano soloist; Stanislaw Skrowaczewski and the Minneapolis Symphony, Philippe Entremont, piano soloist; and Andre Previn and the Houston Symphony.

The other Series B concerts will be Jean Martinon and L'Orchestre de Paris; Walter Susskind and the St. Louis Symphony, Malcolm Frager, piano soloist; Van Otterloo and the Hague, Leonard Pennario, piano soloist; Szell and the Cleveland, James Oliver Buswell IV, violin soloist; Izler Solomon and the Indianapolis Symphony, Hilde Somer, piano soloist; Seiji Ozawa and the Toronto Symphony; and Lukas Foss and the Buffalo Philharmonic, Evelyn Crochet, piano soloist.

A four-concert subscription series is also scheduled for Leinsdorf and the Boston. Vocal soloists will include Claire Watson, Marilyn Horne, Beverly Sills, Saramae Endich, Sherrill Milnes and Robert Nagy. Soloists for a three-concert series with William Steinberg and the Pittsburgh Symphony will include pianist Robert Casadesu, contralto Janet Baker, and baritone Hermann Prey. Baritone Dietrich Fischer-Dieskau will perform in a three-concert song recital series.

SPOTLIGHT ON LONDON



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ENGLAND! ON



London Official Sends Greetings

Welcome to Swinging London! I am delighted that Billboard has given me the opportunity to introduce their special supplement on my native city and its new role at the heart of the entertainment world.

For, if nothing else, the range of delights we provide for everyone, from the serious theatergoer and music-lover to the admirer of the avant-garde experimental theater, is really worthy of note. There are now over 50 live theaters in London alone, with two opera houses of international repute, and the world's finest ballet company, the Royal Ballet, the lover of classical music can be sure to find something to his taste.

And what of the other arts? You will know that British stars, directors and technicians are among the leading film-makers of the world, and export of television productions in-

creases every year. In fact London has become one of the great entertainment capitals of the world, catering for the fans of the Beatles or the Philharmonic Orchestra with equal efficiency and impartiality.

And of course there are always the groups. Folk, pop, canned-live, we've got it all in London. From the Palladium to the recording studios, the constant development of new techniques, new sounds and new names attracts overseas visitors to a new Mecca of entertainment. Come and see for yourselves, learn more about us. And remember—we'll be delighted to see you. Billboard—we send you our warmest greetings—and thanks, on behalf of London.

Mrs. Gwyneth Dunwoody
Parliamentary Secretary
London Board of Trade

London: Capital of the Music World

By GRAEME ANDREWS

London has many claims to the title of capital of the music world. The world's largest city is the home of the world's largest record company. London is the leading city for production of topflight classical recordings and the recording center for the world's leading record sellers, the Beatles.

Since 1964 no other city in the world can claim to have had such a vast and lasting influence on the trends in popular music throughout the world.

But although London has been the originator of more strong selling recorded product throughout the world than any other city, it is not merely its global influence that makes it so important.

For London is also the nerve center of the largest record market in the world outside the United States.

Last year nearly 100 million records were pressed in this market pulling in a total turnover in the shops of \$120 million, of which the British Government took a \$20 million slice.

British manufacturers exported records worth \$10 million during 1967. As a result of these exports and the earnings of British talent plus the revenue from the purchase tax on records—now levied at 50 per cent—the London-based record industry is making a major contribution to Britain's balance of payments, to government income and at the same time giving Britain world stature in the spheres of entertainment and culture.

The growth of the vital British market appears to

have shown no hold-backs since the devaluation of the pound and the tough domestic economic measures that followed. Indications already are that 1968 will be another record year for the British music industry.

The importance of the success of this industry centered in London can be gauged by the growing number of records—not only by British artists—which achieve sales success in world markets, including America, only after they have scored in the British chart.

This gives a vastly increased value to what is a profitable record market in its own right.

Of the British population of 55 million, 50 per cent are aged under 35. Over eight million homes have record players—and consumer expenditure on records has grown at an annual average of over 5 per cent in the last 10 years.

Records are sold primarily through 5,000 record shops. There are two record clubs and a growing number of budget labels which are sold in racks through outlets in addition to record shops. EMI and Decca currently have 100 racks selling full-price albums and singles and this chain will be expanded to 1,000 outlets over the next three years.

Exposure is restricted to two government-backed BBC music stations—one primarily pop, the other middle of the road—and Radio Luxembourg broadcasts a commercial pop service in English at night only.

TV exposure is limited to the BBC's two channels and one commercial channel in each region of the country.

Records are subject to resale price maintenance as a result of which there is no discounting except with deleted product. Next year, however, the British record industry will have to put its case in the Restrictive Practices Court for manufacturers to be allowed to continue to maintain minimum prices on records. If the manufacturers fail to prove that this policy is in the public interest, price fixing on records will be declared illegal and record companies will not be allowed to restrict the supply of records to outlets they choose.

The potential of record operations headquartered in London receives ample testimony from the fact that the major American companies, CBS and RCA, have both invested in the last three years in their own pressing plants and distribution services, CBS having gone independent three years ago while RCA becomes a self-sufficient record company in Britain in 1969.

In addition MGM, Liberty, MCA, United Artists and Disney all have independent record companies with London headquarters, using the manufacturing and distribution services only of British record companies. Pickwick is also independent, using outside pressing facilities but handling its own distribution. This substantial and growing transatlantic investment is convincing evidence that London is the key to a market potential that is even greater than the present turnover in an industry in which EMI, Decca, Pye, Philips, CBS and Polydor all have a vast investment.

EMI: World's Largest Record Co.

EMI Records is the domestic leader on the British record market with an estimated 33 per cent of sales and an even bigger slice of estimated profits.

As the home unit of the world's largest record company, the decisions and actions taken at EMI Records' Manchester Square headquarters and Hayes manufacturing plant are often reflected in sales and trends throughout the world.

EMI Limited is headed by chairman Sir Joseph Lockwood, who is currently actively expanding his company by takeovers creating a multiple-faceted entertainment complex ranging from records through movies and cinemas and talent agencies to ownership of the Blackpool Tower Co. with a big stake in the valuable real estate of the fun spots on the 'Golden Mile' at the premier seaside resort of Blackpool—Britain's answer to Coney Island.

Sir Joseph is accompanied on the Board of EMI by the company's group director, records, L. G. Wood, and EMI Records managing director Ken East, who is responsible for the running of the British company.

The size of EMI's British operation can be gauged by the fact that the company has four domestic labels,

His Master's Voice and Columbia (whose merger created the Gramophone Co. from which the EMI colossus grew) and Parlophone and Regal Zonophone. The company releases under licensing deals Tamla-Motown, Dot, Bell, Command and Impulse on their own label identification but appear on the State-side label launched by EMI specifically for U. S. licensors' product.

In addition, EMI releases its American label Capitol and a Scottish label Waverley in Britain. The company also has a half stake in the budget record company Music for Pleasure, whose albums it presses in addition to providing the bulk of the catalog for the label, but EMI takes no part in the marketing of MFP.

Finally, EMI Records distributes CBS product in Britain and manufactures and distributes for Disney, MGM and United Artists, who have all set up independent record companies here to schedule their own releases and promote them. EMI also presses and distributes the British independent, Immediate.

EMI has its recording studios at St. John's Wood, London.

The company owns a growing chain of record shops

and has a joint rack-jobbing company set up this month with Decca which aims to put product from all the labels distributed by the two companies in a thousand racks throughout the British Isles during the next three years alongside Britain's 5,000 conventional record dealers.

To cope with this vast range of activity and product, which is without equal on the more competitive American market, EMI Records has eight division managers reporting to Ken East.

They are Ron White (popular repertoire and marketing services), John Fruin (sales and distribution), A. Mackenzie Smith (international), Len Smith (classical repertoire), Reg Palmer (financial), Wally Rand (manufacturing), Alan Stagg (recording) and Bob Boast (retail).

Under Ron White is popular repertoire marketing manager Roy Featherstone and marketing services division manager Colin Hadley. This team has been very successful in the British charts during the last nine months. For example, they selected the last two Four Tops' singles from album tracks creating major hits

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SPOTLIGHT ON LONDON



KEN EAST

(Continued from page L-3)

here, which were then followed by similar success in America—an outstanding example of how other countries can follow after a record has achieved a vital breakout on the British market. More recently the company has launched Larry Uttal's Bell label here, scoring instant hits with the Box Tops and Reparata and the Delrons with the result that the latter's hit, "Captain of Your Ship," is being rescheduled to dealers in America.

Sales and distribution chief John Fruin has been the architect of a revolutionary overhaul of record distribution in Britain and has played a leading role in the introduction of rack jobbing in Britain.

In July 1966 EMI went direct with its distribution, cutting out other majors' product from its distribution service and at the same time withdrawing distribution rights for its product from other companies. This switch to 100 per cent control of distribution of EMI product coupled with the elimination of duplicate stocking and distribution by rival record companies and independent distributors although unpopular with dealers, is considered by most manufacturers to have been a vital rationalization of the costs of record distribution in Britain.

Since then, Fruin has been systematically closing down EMI's regional warehouses to provide a centralized distribution service from the Hayes plant. The last provincial depot in Manchester closes this month.

Fruin's division initiated the 18-month experiment with rack jobbing in 100 test outlets in England that lead to the formation of the Record Merchandisers rack company with Decca. Fruin has personally studied racking in America and Capitol's distribution and this is widely considered to be reflected in the policies his division pursues.

Ken East became managing director of EMI Records in February 1967 after rising up on the international side of EMI. An Australian, he has a reputation for being tougher than his predecessors.

The present management structure inside EMI Records was set up in July 1967 after a number of internal shuffles which culminated in the departure of popular repertoire chief Rex Oldfield and promotion manager Peter Prince, who quit together to set up MGM's independent British company.

At the same time EMI's sales force was streamlined to tie in with Hayes' direct distribution system and the country was divided into seven sales zones each with its own district manager and five salesmen.

EMI views the future with the same apprehension over rising costs as other British manufacturers but stresses that this is not the reason for its involvement in rack jobbing which the company is using as an exposure tool to widen the demand for disks.

But so far the company has not found any substantial drop in demand for records since the purchase tax went up in March to 50 per cent.

Comments East: "It would appear at the moment that there has been no great change. The tax has not stopped 350,000 people from buying Louis Armstrong's "Wonderful World," for example. We thought the top-price classical records might have been affected. There may perhaps have been a little drop, but nothing like as drastic as we might have had."

He stresses that EMI has gone into racks as a result of its own policies to push up sales and not because of any potential innovations from American record companies. "It is perhaps convenient that these new developments have occurred at the same time as other developments in the record business, but we are intent on running our own affairs and the possible activities of other companies in the future have not been a consideration," he comments.

The racks would not have achieved their full potential if limited to the repertoire of one company, he explains, and this is the reason for the tie with Decca. "I hope other companies will also allow us to rack their product," adds East.

He forecasts that the vast increase in sales of budget albums will not slow down in 1968, but considers the tape market has been the hardest hit by the government economic restrictions which resulted in tax being imposed for the first time on tapes—at the same rate as disks. "But they will recover. The time it will take will depend on a number of factors, particularly on how long the standard of living in Britain remains static."

In addition to a "bright future" for budget LP's, East also sees that Britain's belated swing to stereo (partly due to the slow rate of replacement of older record players) is really beginning to happen.

The company introduced stereo-only classical albums last July "because we had seen what had happened on the Continent with some success for some time. We thought we had to take a lead in Britain. By making the move with our classical product, if there had been an adverse reaction, it would have only affected a smallish segment of our business. We also believed, however, that classical record collectors tended to be more discerning and would therefore be conscious of the change and would be a better test market.

It has in fact worked out well and this is reflected by the fact that our competitors have followed us."

East revealed that EMI's domestic sales of stereo are now running at about 40 per cent of total album output.

He also foresees a continuing and growing importance for British product and the British charts in relation to other world markets, and cites the American success of such artists as the Four Tops and Vikki Carr after they had broken through in Britain as evidence of the world power of a U. K. hit.

EMI's policy will continue to be to seek the best recordings from all sources, but despite the growing number of independent producers, the company will still cultivate and develop its own recording activities via staff producers. "After all," concludes East "we claim to be the world's greatest recording organization and it's in the studios that greatness is created."



ROLAND RENNIE

Polydor in Global Market

By ROLAND RENNIE

Managing Director, Polydor Records, Ltd.

The United States is without doubt the largest record market in the world. From this powerful base came the strength to dominate the world, at least as far as popular music, jazz and so on was concerned.

But the one-way traffic stopped at the end of 1963 when the Beatles rocketed to the top of the Hot 100. Suddenly British pop was craved for in the most important market in the world. The days of the isolated hit were over.

Based in New York at the time and intimately concerned with the licensing arrangements for the Beatles and many of the other British acts which obtained American success at the time, it was clear to me that the missed opportunities were never going to be repeated.

British pop was very acceptable in America as it had become earlier almost everywhere else in the Western world.

At last there really was a world-wide music scene. Opportunity for creative music people was unlimited—wherever they lived and worked.

The global possibilities of our future activities was in the forefront of our minds when Polydor Records, Ltd., was formed at the end of 1965. There hasn't been a day since when international affairs haven't played an important part in our planning.

Of course, we in Britain have special opportunities. We share the same language as America. At the same time, Europe is on our doorstep, the nearer parts listening to our radio stations.

London is in a unique position to interpret Europe to America and vice versa. Not only Europe but much of the rest of the world too.

Not much more than a year ago, a publisher submitted a record by an Australian group. We felt it had something, both in the performance and the writing. We obtained the release rights and scheduled it.

The British release wasn't known to the group. And we were quite unaware that they were on their way here by sea, drawn by the greater possibilities of London.

The group was the Bee Gees. The record, "Spicks and Specks," sold reasonably well without hitting the charts. Robert Stigwood became their manager and Polydor became their outlet.

Their next record, "New York Mining Disaster 1941," made the charts in Britain, the U. S. and many other countries. Their fourth release, "Massachusetts," became one of the hits of the year. In fact world sales now exceed three million copies.

Barry, Robin and Maurice Gibb were of course English-born but began their professional careers in Australia. Colin Petersen and Vince Mahoney were Australians who teamed with them.

They came to London to find world fame. Another who took the same road was Jimi Hendrix—except that he hailed from New York!

Being a member of one of the world's greatest record groups, Deutsche Grammophon, automatically gave us a strong network of sister companies and affiliates in every corner of the globe. This meant powerful promotion and distribution.

It helped establish the Hendrix Experience, the Bee Gees, the Who, Cream and more recently Julie Driscoll and Brain Auger as leading international artists.

These examples from Polydor's own experience show

what can be done when creative people get the opportunity to develop. In part at least, this can be attributed to the acceptability of British pop recordings in the U. S.

The British market alone had been a highly stable and profitable one for decades. The widening of the competition, in which we have played our part, has extended it further.

Together they have brought unprecedented opportunities to artists, writers and producers, plus the creative marketing man, too.

We have been singularly fortunate to be able to recruit such formidable talents as for instance Alan Bates, who heads the Polydor marketing operation. His wide experience in everything from retailing to producing Ornette Coleman, gained in Britain, America and on the Continent, is a great strength.

All the industry excitement of recent years spread the interest in records among British consumers. Far wider sections of the population are reached than ever before.

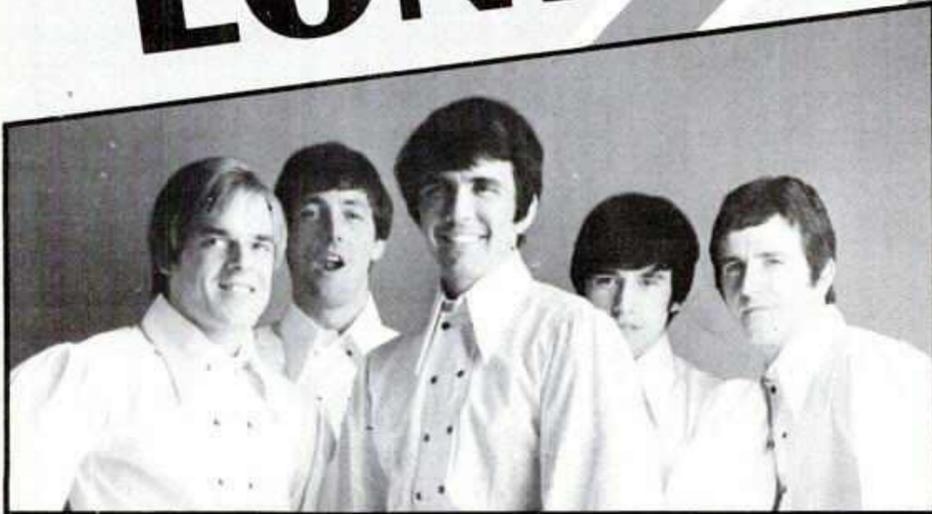
This has shown particularly in album sales, across the market and particularly at Polydor. Most types of repertoire have shared in this expansion in our experience.

Apart from the artists we have been able to develop ourselves, we have been able to make such substantial progress in such a relatively short time because of our association with powerful licensors, all of whom have benefited from the expansion of album business.

Deutsche Grammophon, of course, has one of the world's great classical catalogs and we have been able

(Continued on page L-8)

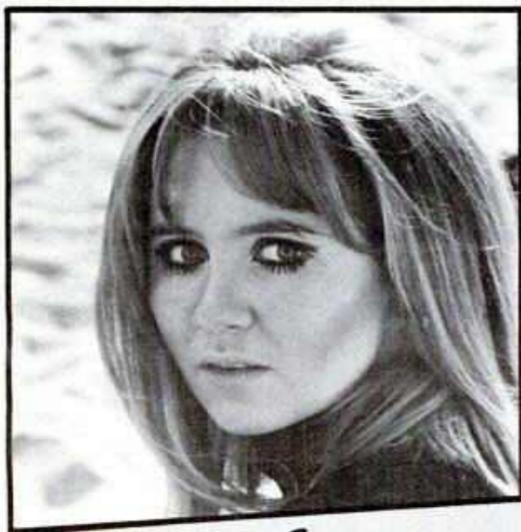
People Who Make LONDON SWING...



The Dave Clark Five



The Hollies



Lulu



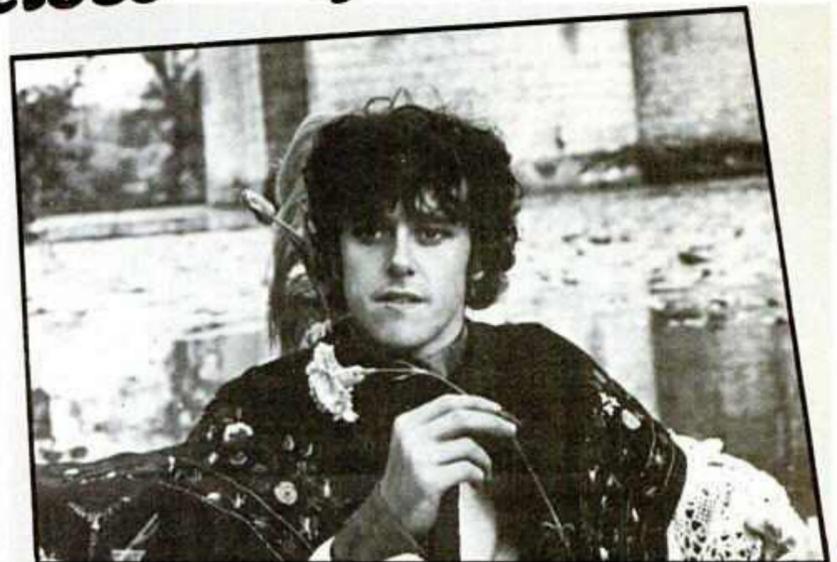
The Tremeloes



Georgie Fame



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Thanks for your continued loyalty.

Mary Reeves

RCA

BRITAIN'S TOP 40 ALBUMS
record retailer and music industry vote

Rank	Artist	Album	Rank	Artist	Album
1	THE BEATLES	THE BEATLES (1966)	21	THE BEATLES	THE BEATLES (1966)
2	THE BEATLES	THE BEATLES (1966)	22	THE BEATLES	THE BEATLES (1966)
3	THE BEATLES	THE BEATLES (1966)	23	THE BEATLES	THE BEATLES (1966)
4	THE BEATLES	THE BEATLES (1966)	24	THE BEATLES	THE BEATLES (1966)
5	THE BEATLES	THE BEATLES (1966)	25	THE BEATLES	THE BEATLES (1966)
6	THE BEATLES	THE BEATLES (1966)	26	THE BEATLES	THE BEATLES (1966)
7	THE BEATLES	THE BEATLES (1966)	27	THE BEATLES	THE BEATLES (1966)
8	THE BEATLES	THE BEATLES (1966)	28	THE BEATLES	THE BEATLES (1966)
9	THE BEATLES	THE BEATLES (1966)	29	THE BEATLES	THE BEATLES (1966)
10	THE BEATLES	THE BEATLES (1966)	30	THE BEATLES	THE BEATLES (1966)
11	THE BEATLES	THE BEATLES (1966)	31	THE BEATLES	THE BEATLES (1966)
12	THE BEATLES	THE BEATLES (1966)	32	THE BEATLES	THE BEATLES (1966)
13	THE BEATLES	THE BEATLES (1966)	33	THE BEATLES	THE BEATLES (1966)
14	THE BEATLES	THE BEATLES (1966)	34	THE BEATLES	THE BEATLES (1966)
15	THE BEATLES	THE BEATLES (1966)	35	THE BEATLES	THE BEATLES (1966)
16	THE BEATLES	THE BEATLES (1966)	36	THE BEATLES	THE BEATLES (1966)
17	THE BEATLES	THE BEATLES (1966)	37	THE BEATLES	THE BEATLES (1966)
18	THE BEATLES	THE BEATLES (1966)	38	THE BEATLES	THE BEATLES (1966)
19	THE BEATLES	THE BEATLES (1966)	39	THE BEATLES	THE BEATLES (1966)
20	THE BEATLES	THE BEATLES (1966)	40	THE BEATLES	THE BEATLES (1966)

A Touch of Sadness
JIM REEVES

RCA VICTOR
 DISC JAZZ
 RECORDING

LPM/LSP 3987

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SPOTLIGHT ON LONDON

Pye Operating Philosophy

By LOUIS BENJAMIN
Managing Director, Pye Records

(Continued from page L-4)

to enlarge its volume in Britain and that of the Archive Production series too.

In the last year we launched Heliodor as a budget line drawing on the vast resources of the group to which we belong.

From the same source we were able to develop a rich catalog of middle-of-the-road material. The success of James Last and Bert Kaempfert in particular has probably ended for all time the British resistance to Continentally recorded music.

Frew Continental artists had previously made a lasting mark in Britain, despite the traffic in the other direction. Increasing attention to the needs of world markets in recording and production, as well as repertoire, arrangements and performance, have opened new vistas for the Polydor International label.

Activity on the Atlantic labels has reached new peaks, particularly in the soul field. Such artists as Aretha Franklin, Sam and Dave, Arthur Conley, Percy Sledge, the Rascals, Vanilla Fudge, Eddie Floyd and Wilson Pickett have gained considerable following in Britain.

Otis Redding's death was keenly felt not only by us at Polydor but by multitudes throughout Britain.

Since last summer we have also been marketing Elektra product. Some outsiders doubted whether Britain was ready for much of the avant garde output of Jac Holzman's team.

But it is the sort of situation Polydor has learned to handle and indeed thrive on, even though Britain's restricted radio exposure makes life extra difficult in pioneering areas. Already we have had chart success with the Doors, Love and the Incredible String Band.

The Incredibles are a British group, of course, produced by Joe Boyd, an American resident in London. Currently he is with them in the U. S. on a concert tour.

For so many artists, transatlantic flying is now commonplace. The Bee Gees, the Who, Cream and the Jimi Hendrix Experience, have all made the round trip at least twice already this year.

The airlines and the telephone companies are not the only ones to benefit. There is a world record scene and London is a keystone of it.

A natural point from which to trace the growth and development of Pye Records in Britain is from the acquisition of a stake in the company by Associated Television in 1959. Today Pye is wholly owned by ATV. Each year from then the company has progressed and in the financial year ended March 31 we attained the best ever performance in our history. This has continued despite the advent of major opposition by way of new companies that are being formed.

We think the key to what we are doing presently has been based primarily on the fact that we pay more attention to our own affairs than anybody else's. Although always interested to see the various changes in musical trends and distribution negotiations that take place with other companies, it has never as yet violently affected our own methods of work. While we are trying to get with what everybody is doing we still consider we are running a company and will run it the way we feel is right for the industry. This in turn means we may sometimes do the wrong thing, but the indications are that we must have done something right!

The future on the same basis is going to be even more difficult but I still feel as with any industry where one tends to reach saturation there are going to be a number of losers which could possibly outweigh the winners.



LOUIS BENJAMIN

As far as winning is concerned it is not a direct matter of hits in the charts. It depends on the way contracts are negotiated, it depends on the amount of capital that can be injected by the parent—the companies with a major backing can withstand the troughs of the business, whereas a one-man band could well have to fold if its first few months of operation are not successful.

This makes it harder on the under-capitalized companies but that regrettably is a fact of life.

I think the key to any successful "complete" record company is selling in depth and unless a company can contrive to be viable without any records in the Top 50 singles charts it is in a dangerous area. The basis of how successful a company may be with singles is weak for the business notoriously goes in cycles and if you can not sustain your business when you're on the down trend with singles then considerable problems will evolve.

To be financially successful with singles therefore means the catalog has to be sold as against distributed and in this the sales and distribution system of any company is going to be the keynote for the future.

In this particular company our distribution has been built up through salesmen and we believe this to be one of the reasons that we have been able to progress.

The reasons for new companies forming are: 1) To make more profits than under licence, and 2) to get more product released. On point 1 there appears to be a severe management shortage in this industry which tends to give increased overheads by acquiring more than the necessary number of people in order to compensate for top-line executive management. Regarding the second point the economic conditions of this country do not allow a retailer to take some of everything that is available, particularly when he is limited to a 5 per cent returns allowance.

This brings you to a chicken and egg situation where certain retailers will not buy singles until they

(Continued on page L-14)

Decca: Conservatism Pays Off

The Decca Record Co. is the enigma of the British record industry. In many ways a traditional and rather conservative company, Decca nevertheless manages consistently to hold second place close behind EMI despite the attempts of innovation-conscious competitors to overtake Decca.

The company has a strong reputation with record dealers largely as a result of this traditionalism, which has included resistance to American licensors' demands for their own labels, avoidance of the budget album and cartridge markets, and the continuance of a distribution system using depots in four regional centers, London, Leicester, Manchester and Glasgow.

The company is headed by one of the leading elder statesmen of the world record industry, Sir Edward Lewis, a former stockbroker who rescued the company from financial ruin nearly 30 years ago. Sir Edward shuns publicity and tends to discourage his senior executives from being quoted in the press.

Decca, through all the changes that have transformed the British record industry in the last five years, has repeatedly come up with consistent selling artists, such as the Rolling Stones, Tom Jones and Engelbert Humperdinck while leading the world with many of its classical recordings.

The company took a strong role in the development of the teen-age market in the late 1950's during the emergence of rock 'n' roll, through its own domestic artist Tommy Steele and several key licensing deals with American companies. These resulted in the company capturing the RCA catalog and its vital Elvis Presley recordings under a 12-year deal which is only now expiring. In addition, the company released several U. S. labels at that time on its London label in Britain, giving the label a strong teen-age appeal with hits acquired from Atlantic, Dot, Jamie, Liberty and a host of other

labels. At the same time, the company handled American Decca's product here on the Brunswick and Coral labels, the Decca banner being reserved as it is throughout the world outside North America, Japan and the Pacific for the product of British Decca.

But as Decca's strength with British product has grown, its previous stronghold on American repertoire has been gradually loosened. One by one labels such as Dot, Liberty and Atlantic left for other licensees and their own label identification—previously easier to acquire from EMI and Pye than Decca or Philips.

Following Decca's launch of the RCA label, Decca in 1960 in a rare move also gave Warner Bros. its own label, but later Warners joined Reprise with Pye here.

This January, American Decca set up independently here using the name MCA, but retaining Decca's manufacturing and distribution services. And from the end of this month RCA becomes independent for promotion and release scheduling only, using Decca for pressing and distribution for one more year before setting up its own manufacturing and delivery facilities.

However, in 1966 Decca broke every precedent it had set over the launching of new labels and introduced its first new domestic label since Decca itself was launched in 1929. Named Deram, the new label had one big advantage over Decca—it could be used globally unlike the parent label name which clashed with American Decca.

The company which had spurned innovation showed that when it chose to move it could outpace any label in England. Deram was an immediate success and in its first year dominated the charts with releases entirely restricted to new talent including Procol Harum, Cat Stevens, the Move, Whistling Jack Smith and Amen Corner. While the parent label continued to score heavily with Tom Jones and Engelbert Humperdinck the company

was the envy of its competitors.

More recently, Decca appears to have mollified its policy against proliferation of labels (disliked by dealers who have to cope with extra record numbering systems and prefixes).

The company has given Monument its own logo and has set distribution deals with Major-Minor, Southern Music's new label Spark, Les Reed's new label Chapter One and is negotiating with other independent British labels besides setting distribution deals for the MCA and Uni labels and other American product.

Decca is based typically away from the rest of Britain's major record companies, which are in London's West End. The Decca House office block on the Albert Embankment overlooks the Thames almost opposite the Houses of Parliament. The staff is renowned for its loyalty and executive turnover in the company is usually lower than in other majors, although Decca has not been untouched by the game of inverse musical chairs in which another executive position is created every time there is a shuffle because of the increasing number of independent British and American record companies that are setting up.

Decca's only concession to the importance of London's West End is a promotion office in Great Malborough Street headed by Selwyn Turnbull. His predecessor, Tony Hall, left last year to set up his own promotion company, Tony Hall Enterprises.

The only other exodus of any consequence that has occurred at Decca recently has been the departure of its two principal classical executives, John Culshaw to head BBC-TV's music activities, and Jack Boyce, who joined Philips to handle the company's classical operations.

(Continued on page L-10)



is for Apple



Beatles Film, Television, Electronics,
Retail Records, Publishing.

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SPOTLIGHT ON LONDON

(Continued from page L-8)

There are, however, signs that Decca is preparing to accept some market changes.

For example, the company is studying the budget record market following the increase in purchase tax in March. It is the only British major not to have a \$1.67 budget label even though the company pioneered low price labels in Britain with the introduction of the Ace of Clubs line priced at the time at \$3 and deliberately named to combat the emergent record clubs.

Meanwhile, Decca alone of the majors does not allow its product in Britain to appear on any tape configuration, despite the fact that in America and in the rest of Europe Decca group product is available on cartridge and cassette. Sir Edward has long been an opponent of tape which he considers a potential threat to the disk and for this reason his company has stayed out of this market even though it could grant duplication and distribution rights to a tape company without incurring any risks or costs itself—a cause taken by both Pye and CBS in Britain.

But the innovation, which took the entire industry by surprise, was the decision in April to join up with EMI in the formation of the Record Merchandisers rack-jobbing company.

The company that had a reputation for protecting and helping dealers and sticking to established trading methods appeared to have veered right away from its previous policies.

Decca, besides inculcating loyalty in its staff from directors, such as W. W. Townsley who heads the day-to-day running of the record company, downward, is also the epitome of an unfortunate British habit—failure to blow one's own trumpet.

As a result, senior executives generally seek to remain anonymous when interviewed, in a way reminiscent of another great British institution, The Times, which until its take-over by the Thomson Organization insisted on anonymity for its correspondents and contributors.

One prominent executive explains why the company went into racks: "We have seen what has happened elsewhere and we thought we should get in and keep racking clean and stable. Decca has not altered its policy. We still believe in the dealer. We have gone into racks to ensure the dealer is not cut up. We had been thinking about this for over a year. We thought we must go in with a reputable company and be able to have a say in the running of the racks."

"We hope racks will be an introduction to the record shop for new buyers. This is a year of constriction as a result of the purchase tax increase and this may help overcome this. There has been a lack of outlets for exposure and introduction of product."

"But what a rack can't do is give people a selective service and this is why we believe the record dealer has nothing to fear from racks."

Another industry change which Decca is currently resisting is the tendency to issue stereo-only recordings. "We do not think you can have the best of both worlds. There is a compromise at the moment. We are catering for the public so we insist on giving them a choice of both mono and stereo. The mere fact that you fit a new head to a machine does not make it a stereo player."

Decca was not slow to innovate 18 years ago when the company was the second in the world to introduce the long player after CBS and led Europe with this introduction several months ahead of EMI. "We started to become a major force in the record world as a result of three ingredients—out artists, our recording techniques and our marketing," he said.

Decca has avoided record clubs, "because we thought that our low price Ace of Clubs and more recent Ace of Diamonds labels catered for this market. The lines were conceived by the chairman who was once a student and realized that not everyone could or wanted to spend the money on full-price LP's and he realized the potential of giving them product whose costs had been amortized before deletion from a higher price label."

"We have steered clear of budget records but don't make the mistake of thinking we haven't looked at everything. We don't panic—we put a great deal of forethought into everything we do but you cannot run a record business without being flexible."

The Decca man added, "The new purchase tax has been put on with one reason—to restrict buying and the cake will not be as big as it was. There is tremendous competition for artists and in other aspects of the business and someone is going to the wall. When there is more competition the dealer gets confused, and there is not enough room for everybody."

He continued, "We resisted putting out new labels because a label is only as strong as its last hit. If you have a tough time with a label it's harder to get future product on it away because dealers remember the records that are left on their shelves."

"We have been accused of being stuffy and conservative and not moving with the times but it is not true. People want their own identification but they forget that sales are what makes a label. We always ask someone seeking his own label 'What are you trying to do, put a label on the market or sell records?'"

As a company that has invested heavily in classical recording Decca feels strongly about the 50 per cent purchase tax—"Records are not just any commodity, they are often cultural and the industry, particularly Decca, has done more to promote this than any government. Take for example the record set of Wagner's 'Ring' or the Churchill set. 'It's iniquitous that a tax should be put on works like these but not on books. We have popularized English artists throughout the world and it's very wrong that there should be a tax differential between the eye and the ear.'"

Decca's policy on tape is explained, "We are not in tape because we feel that a player can give you better sound from a record than from the tape players available. We have no interest in a tape factory or in making tape recorders but we believe in making good records which will give you a much better sound."

He explains of the Deram launch, "It was no accident. It was a careful team effort. There was so much product coming in to us that we felt if we had another label we could get exposure plus an image internationally for releasing something different, but strong."

Decca's attitudes are summed up: "Decca cannot stay back and we know we have to get the product and market it. We cannot ignore competition. We know it's there but we think some people will catch an awful cold. We have gone into racking because we were not prepared to put our product into racks in a way that would harm the dealer. We wanted to have a say rather than let American companies start racks and carve up the dealers. Nothing could be more damaging than for new people to come in and disrupt the market."

"Decca is the one company that has believed in the dealer to its own expense. For example, it would be ideal to have a single distribution point but we have four plus a factory. This means carrying five stocks and a tremendous investment to help the dealer. We didn't set up a depot in Scotland because we liked the heather. We went there to give the dealer service."

"We are all going to find it tough and an even bigger effort will be needed but in two years' time there will be a reversal of what is happening now, for the Americans will not be prepared to trade for losses."

The Marquee Club: Talent Showcase

Two million customers in 10 years. That's the record of the Marquee Club in London's Wardour Street, attained at Easter time last month. The reason for its long-lived success has been its policy of giving the public what they want by being abreast of the trends, plus setting a few of its own from time to time.

The Marquee was born in April 1958 as a home for the National Jazz Center and scene for a weekly modern jazz session. In that capacity it featured names like Kenny Baker, Dill Jones, Joe Harriott, Ronnie Ross, Don Rendell, the Johnny Dankworth Orchestra, Cleo Laine, Tubby Hayes and Ronnie Scott.

In 1959 the club expanded to take in traditional (New Orleans) and mainstream jazz with Otilie Patterson and the Chris Barber band resident, with regular appearances by Humphrey Lyttelton, Wally Fawkes, Cob Kaye and others. In the summer of 1961 Barber invited rhythm and blues ace Alexis Korner to sit in on the Wednesday sessions, and Korner was later joined by harmonica player Cyril Davies, thereby forming the basis of Blues Incorporated which began playing blues nights on Thursday in May 1962.

March of that year marked the return of the Ted Heath Orchestra to the club scene with a job at the Marquee, and on All Fools Day 1963 the Mann-Hugg Blues Brothers made their debut at the club, and later became Manfred Mann.

The Marquee has become famous as an early stamping ground for internationally known hit paraders of the caliber of the Rolling Stones, the Who, Manfred Mann, the Yardbirds, the Cream, the Spencer Davis

Group, Long John Baldry, the Herd, the Move, and the Moody Blues. Lulu, the Alan Price Set, the original Animals, Georgie Fame, the Small Faces, the Pink Floyd, Cat Stevens, Jimi Hendrix, Traffic and the Bonzo Dog Doo Dah Band all starred at the Marquee in the initial days of their careers.

There's an illustrious roster of American talent that has trod the Marquee stage too, among them Red Allen, Stan Getz, Mark Murphy, Bill Evans, Jimmy Witherspoon, Inez and Charlie Foxx, Mose Allison, Ben Webster, the Lovin' Spoonful, Simon and Garfunkel, Muddy Waters and Roland Kirk.

BBC-TV filmed its "Jazz 625" series from the Marquee in 1964, and the club has been frequently visited by TV and movie crews from many parts of the world. Two Radio Luxembourg series were recorded on the premises, and the pirate Radio London staged its famous Saturday afternoon shows at the club.

The Marquee has recording facilities beneath its roof, and several "live" recordings have been made there, featuring Eric Burdon, the Move, Long John Baldry, Manfred Mann and the Bonzo Dog Doo Dah Band. The Moody Blues' famous hit "Go Now" was cut in the Marquee studio.

Parallel operations with the club itself are the Marquee Artists Agency and Management, two limited companies, which have represented Chris Barber, Kenny Ball, the Yardbird, the Vagabonds, the Moody Blues, the Move and the Action, among others.

A leading light in the Marquee set-up is John Gee, who has been associated with it for the past eight years and has been manager and secretary for the last five. He regards the Marquee as "truly the home of good popular music in this country."

Ad-Rhythm: Small, But Enterprising

The importance of London as an international music center was underlined again at the beginning of the year when the Scandinavian company Olga Records opened an office here.

The latter rates second only to the company's headquarters in Stockholm, and its purpose is twofold. It aims to establish the Olga label in Britain, and also act as a cleaning house and liaison link for the company on a world-wide basis.

Phil Karson is in charge of the British operation itself, involving supervision of pressing, distribution, copyright and production arrangements. He is also going to concentrate on the American angle as liaison middleman, seeking American material for European release with special emphasis on the British and Scandinavian territories.

Jan Olofsson is Olga's press and promotion man in London, with additional responsibilities of European liaison. He recently set up French distribution for the label through the company co-owned by the Europe No. 1 radio station. Olga is already operating its own offices in Amsterdam and Hamburg as well as London.

The plugging and promotion of Olga product released in the U. K. is in the hands of Nilla Lindberg, who started in the London office as secretary. Like all new disk venture, a local hit is something that will open many useful doors, and facilitate the company's ambitions in the international field.

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SPOTLIGHT ON LONDON

Philips Has Diversified Bag

By **LESLIE GOULD**
Managing Director

Popular musical tastes are diversified. All types of records are in the hit parade, and the market is wide open to practically every aspect of pop music. We at Philips consider this to be a healthy situation.

We have had the first, second and third positions in the hit parade simultaneously with Manfred Mann's "Mighty Quinn," Dave Dee's "Legend of Xanadu" and Esther and Abi Ofarim's "Cinderella Rockefella," all of which attained a No. 1 rating.

The Ofarims were outstanding among the foreign artists we found and established on the British market during the past year or so. They were well known in Europe but not here beforehand. "Cinderella Rockefella" was top for a month, selling over half a million copies, and the duo's album "2 in 3" has been a consistent chart topper.

Other new talent reaching stardom on our labels has included the Herd, now scoring their third hit with "I Don't Want Our Love to Die"; Eurovision winner Massiel from Spain with "La La La," Paul Mauriat's "Love Is Blue," and Madeline Bell's "I'm Gonna Make You Love Me." Another artist rapidly climbing the hit parade at present is Jacky with her recording of "White Horses."

Our established favorites continue to go from strength to strength. Artists such as Scott Walker, Dusty Springfield, John Walker, Harry Secombe and the New Vaudeville Band are immensely popular. Unfortunately their popularity can be a handicap in some respects because tours overseas prevent them being in the recording studios as often as we would like or they are not always available for promotional purposes.

Other artists on our labels who are gaining increasing acceptance with the British public are Kiki Dee, Chaquito, Wayne Fontana, Spanky and Our Gang and Kaleidoscope.

We launched our new budget line, Fontana Special, in April with great success which is being maintained by the second release this month. In June we will launch the new Living Presence Stereo series, and there will be regular releases of this specially recorded repertoire throughout the year. We also began releasing Vanguard material under its own logo on May 1 with an issue of 18 records.

Our musicasset business has developed well in recent months, notwithstanding the imposition of the new 50 per cent tax in the March budget which we consider to be completely unwarranted. We predict that musicassetes will really come into their own with the introduction later this year of the new playback ma-



LESLIE GOULD

chine. Musicasset sales are now practically double what they were last year, and interest is building throughout the musical and equipment trade. After the tax shock has died down, we predict an upsurge in sales.

In terms of marketing, the current situation in the music industry is little different. Obviously there are new developments over the horizon, but they have not asserted sufficient impact yet to change present methods. Rack jobbing, budget lines and other so-called "new" ways of marketing have been around for a long time, and cannot be called innovations.

The growth of rack jobbing, of course, could exert some effect on the existing outlets, but this has yet to be seen as the racking of top-price material is as yet in its infancy.

So far we haven't experienced the effect of the recent budget on single sales, but there has been a slight downward trend on top-price LP catalog repertoire. New LP's by our top artists are losing no ground, however, which shows that the public will go on spending money on records as before, but will be more selective in what they spend it on, and only the very best will get big sales.

(Continued from page L-8)

can they reach the 30 if the dealer won't buy them? reach the Top 30, and the imponderable question: how With albums this problem is even more aggravated.

Some fine albums in content have been lost and will continue to be lost because of poor sales and distribution and at times bad packaging.

It is my firm belief that as with American hit singles that don't happen in England so be it with other American systems within the record industry.

A prime example is that there are at least three successful record clubs in the United States, whereas the only record club which has run for some years without any opposition so far does not appear to have captured anything like the percentage of the public as it would have Stateside.

By the same token, it therefore falls that if rack-jobbing does come into England in a big way there is certainly no sign to say it would be as successful as it is in America, but equally it could be more successful; the point being that American patterns do not automatically follow in this country.

The method of production of singles again is unsettled. We firmly believe that the house recording manager is the best basis for a record company to sustain reasonable profitability and having said that the highly successful independent producers certainly cannot be ignored—it would be fatal to do this.

Sega Builds International Market

By **MARCEL RODD**
SAGA Managing Director

SAGA World-Wide, our trade-mark, which is actively displayed in 45 countries, means what it says, but remains a slight exaggeration. We export directly to 45 different countries, but there are more than 45 countries in the world, though by the end of this year we will be into more than 50 countries.

SAGA is the only budget-priced record company in the U. K. which presses all its own product, prints its own sleeves, records the majority of its own music, and manufactures all of its own raw materials.

Our labor force in the U. K. is now more than 200, and in the Common Market we have 12 employees.

We employ six full-time artists in our art studio, and we run our own camera room, our own platemaking department, and we are ready to print all our own labels.

In our blending and extrusion block we can make six tons of granules per day, and 12 tons of dry blend.

SAGA exports because it has to export, as well as because it chooses to. We have pressed for C.B.S., Pye, and others too, but we have never solicited pressing work, and on the rare occasions we have custom pressed, we have done so as a good neighbor only. The essential foundation of our policy is that we consume our own product all the way down the line.

Except for our print shop, which is only running a 16-hour day, our press shop, our raw materials block, and our chemical department run 24 hours a day.

For SAGA, right now, it is the Common Market which has caught more than our conscience. Three years ago we opened in Germany—Deutsche Saga is in Dusseldorf, and we work vigorously and well with Metronome of Hamburg, who sell 55 per cent of the country, our own sales force selling the other 45 per cent.

As well as our German and Australian companies, we will open in five other countries this year.

Right now we are trying to buy two more Common Market companies—both small, but both vigorous and well established. This is often the cheapest way of doing the trick—there is no simple formula. There is no rule of thumb. But one adage can be deducted from my experience—the right man is far more important than the right money.

(Continued on page L-18)

Olga Invades Britain

A small but enterprising outfit that is rapidly establishing an international trade and reputation is Ad-Rhythm. The company is run by John and Malcolm Jackson, the sons of Jack Jackson, doyen of British disk jockeys who now resides in the Canary Islands.

The Ad-Rhythm label itself specializes in modern pop organ music. Keith Beckingham is the instrumentalist currently featured with an LP entitled "Hi-Flying Hammond" and a stereo single coupling "Love Is Blue" and "She Wears My Ring."

Ad-Rhythm is also aiming at the international album market with its productions leased to British majors. Recent LP's produced by the company include "Love Is Blue" by the Second City Sound, "Music for Meditation" by the Mellow Fruitfulness and "Sallies Forth" by the Rainbow Folly.

Malcolm Jackson is the company's recording and repertoire manager, and his brother John handles publicity and promotion. Their studio is located at Rickmansworth in Hertfordshire not far from London, and their sales office is in Harrow, from where the associated publishing company, Jackson Music, is also operated.

Ad-Rhythm has already achieved sales and affiliations on a world-wide basis, and is developing its activities in this direction with emphasis on album production.

Both large and small record companies are tending as an alternative to licensing deals to enter into distribution deals. This subject is one that has to be studied in great depth, because if this system was extended too far then what was known as a recording company previously could today be nothing more than a glorified wholesaler.

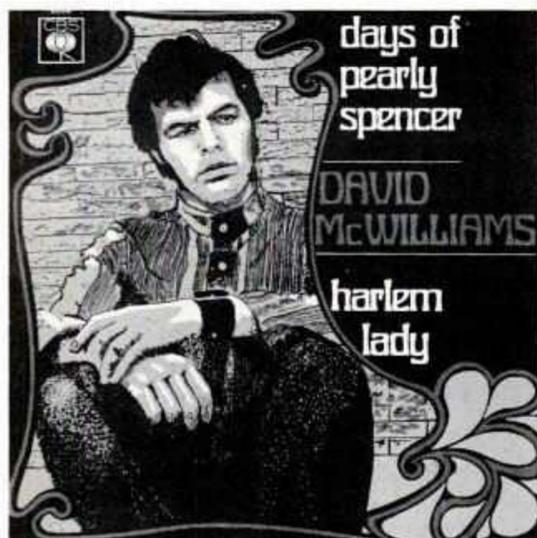
Although, as a policy, we are not against distribution deals, one must still produce one's own product at the same time; therefore, the ratio must be carefully analysed.

The international field of selling, British product is going to play a more and more significant part in the welfare of our business. And with the possibility of the entry of Britain into the Common Market, this point becomes doubly meaningful.

A comprehensive record company must base its business on ancillary profits from such things as recording studio revenue, music publishing and all the other associated businesses including retail shops connected with the industry.

Another major issue confronting the industry is resale price maintenance. We are fighting with the rest of the industry to retain price maintenance but should it be abolished we feel quite competent to deal with any new situation that arises. It should be borne in mind because this is certainly being lost sight of at the moment that we were the innovators of budget lines as such and we were the innovators of direct distribution.

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SPOTLIGHT ON LONDON

(Continued from page L-14)

At present we are recording in Holland, Germany, and London.

The U. K. is the prime mover of European exports throughout the world. This will continue to be so for the foreseeable future. The Treaty of Rome has many provisions which will, step by step, ease the burden of entering the Common Market. The most important provision is the Common Market's members' mutual obligation to achieve a common added value tax, which until January this year in Germany was nil, but in France was 33½ per cent. Today Germany is up to a 10 per cent added value tax, and France is down to a 25 per cent level. All will unify this tax, which applies equally to the local manufacturer as to the importer. More and more, therefore, the importer will find himself on an equal footing with the local manufacturer.

You next have to look at the Kennedy Round. From year to year the duty hurdle which you must jump will be reduced. As the added value tax has to be paid on the duty as well, it follows that as the duty

decreases, so will the added value tax decrease proportionately, at the port of entry. And the added value tax is always finally recouped from the ultimate retailers and wholesalers.

London exporters, therefore, with an aggressive frame of mind (plus right product, right price) have the benefit of a weather chart for the next few years, which, although not without clouds, appears to be without storms.

My next projected trips are West Africa, East Africa, South Africa, Australia. You've got to keep moving. You've got to have the right team at home. You've got to be able to deliver not next week, but this morning. The diversity of your product must be a world-wide diversity, or you might just as well stay in bed.

Next year I will be in Japan and perhaps the U. S. We are diversifying heavily in our business—a record company should not limit itself to records only. We have a small but good research and development department.

Our 60,000-square-foot premises are now free and ready for development into 100,000 square feet.



Marcel Rodd, managing director.

British Budget Marketing Scene

By RICHARD BALDWIN

Managing Director of Music For Pleasure

Over the last 30 months the whole pattern of record retailing in the United Kingdom has undergone radical change.

To a great extent this has been brought about by the advent of budget-priced records, mass-marketed in a wide variety of retail outlets.

The success and general acceptance of budget-priced LP's will unquestionably continue to have far-reaching effects on the whole of the British record retailing scene.

In 1967, approximately 34 million LP's of all types were sold in the U.K. Of these, 10-12 million were budget records, totaling over £5 million (\$12 million) in retail sales. With the recent arrival of Fontana and the CBS-backed Hallmark label, the figure will probably increase to 13-15 million in 1968, accounting for possibly 35 per cent of the total U.K. LP market. By 1970, sales of budget LP's will be running at the rate of half a million a week, or 25 million a year. They will then account for well over 40 per cent of the total LP market, in terms of unit sales.

In general terms there has been a very marked trend over the past few years towards increased LP sales at the expense of singles. LP's of all types now account for 40 per cent of the U.K.'s total market, in unit sales—five years ago it was under 25 per cent. In terms of pound turnover, the figure is well over 50 per cent.

This trend has, without doubt, been accelerated by the success of the budget labels which have in effect opened up an entirely new and expanding market.

At 35/- or £2 an LP is an expensive luxury item, 10 per cent of an average weekly pay packet. At 13/11d, 3 per cent of an average pay packet, budget LP's have become a fast-moving, high-turnover, impulse-bought product.

A major factor in the success of Music for Pleasure is that we treat our records as just that—a high-turnover, impulse product that has to compete on equal terms in the marketplace with hundreds of other products.

Music for Pleasure records are sold from specially designed sales-and display units, available free to retailers. The successful retailers keep their records in the maximum traffic area, frequently on the sidewalk. The busier the outlet is, the more records it will sell—the great majority of them on impulse.

Our team of sales representatives carry out a non-stop merchandising job to keep the racks serviced and topped-up. Our sale-or-exchange terms mean that a dealer's rack can always be kept stocked with the right titles for his outlet, as well as eliminating much of the risk for the dealer. Frequent promotions, often with dealer or consumer incentives, are a feature of our

marketing strategy and are undoubtedly successful in selling large quantities of records "in" to the retailers as well as "out" to the consumer.

Through our policy of retail diversification, Music for Pleasure has without question been instrumental in bringing records to large numbers of consumers who would never enter a record shop. Our records are sold in newsagents, stationers, department chain stores and supermarkets—even in motorway service areas and wine stores—in addition, of course, to the conventional record retailers. We are also successful in selling our records direct, through a number of mail order houses.

The right range of repertoire is one key to high sales. At Music for Pleasure we are now reaching the right repertoire mix, which seems to be very different from the right full-price mix. We are recording an increasing amount of our own material, specially created for the rather special requirements of the budget market. We obtain repertoire from a variety of sources, including MGM of America and Walt Disney, in addition to EMI and other British sources.

Classical music is a vitally important sector of our list which accounts for the surprisingly high figure of 26 per cent of our total sales. Show music continues to be our most successful category of music, with titles such as "The Sound of Music" and "Mary Poppins" constantly topping our best-seller list.

Pickwick in Budget Markets

Pickwick International, Inc. (Great Britain), Ltd., an 80 per cent home-owned subsidiary of New York-based firm, features the Hallmark line of budget recorded, headed in London by managing director, Monty Lewis. Lewis is also on the board of directors of Pickwick International in Long Island City.

Last October, in conjunction with CBS Records Limited, Pickwick International initiated Hallmark Records, the first budget label in the United Kingdom. The first release of 36 LP's included records from CBS' UK and American catalogs and a well-known classical label. The success of the budget-priced Hallmark line has forced pressing of Pickwick's Allegro line out of CBS' Aylesbury factory and into five additional factories.

Said Lewis, "The whole object of Hallmark is a multi major budget label. It draws upon the resources of CBS Great Britain and Columbia USA. It is in fact a major label at budget price."

Hallmark Records are distributed in the United Kingdom by: Clyde Factors, Ltd., Glasgow, Scotland; H. R. Taylor, Ltd., Birmingham; CBS Records, Ltd., London; Keith Prowse, Ltd., London; Lugtons, Ltd., London; Harris & Goldring, Ltd., Harlesden; Silcocks, Ltd., Bristol; Messrs. Demesne Record Co., Dublin, and Messrs. Murphy & Stevenson, Ltd., Belfast.

Voice of the Publishers

By ARCHIE MONTGOMERY

Secretary, The Music Publishers' Association, Ltd.

The Music Publishers' Association was incorporated under the Companies Acts in 1915. Generally referred to as the MPA, it is the trade association and the political arm of the music publishing industry of the United Kingdom.

It was founded in 1881. Previous to 1881, it had been the custom of a few music publishers to meet socially in a room in New Bond Street in the West End of London. Gradually, it became apparent that if their property was to be preserved, joint action should be taken to stop the misuse of their copyrights. The first task to be faced was infringement of copyright in this country and in the dominions, and the music publishers had to tackle the organized outbreak of musical piracy in the early days of the Twentieth Century which threatened to put the bona fide music publishers out of business. Despite difficulties, the first positive steps were taken towards the ultimate stamping out of wholesale infringements. The Musical Copyright Act 1906, together with the application of the Conspiracy Act, effectively put paid to the freebooters.

During this period the gramophone record was being developed and the establishment of mechanical rights required some form of control so that the Statutory Royalty could be protected and collected. This led to the formation of a number of societies abroad and in this country, and the Mechanical-Copyright Licences

Company (now the Mechanical-Copyright Protection Society) was the first of these in this country, and acted for many years as Agent for the European Society.

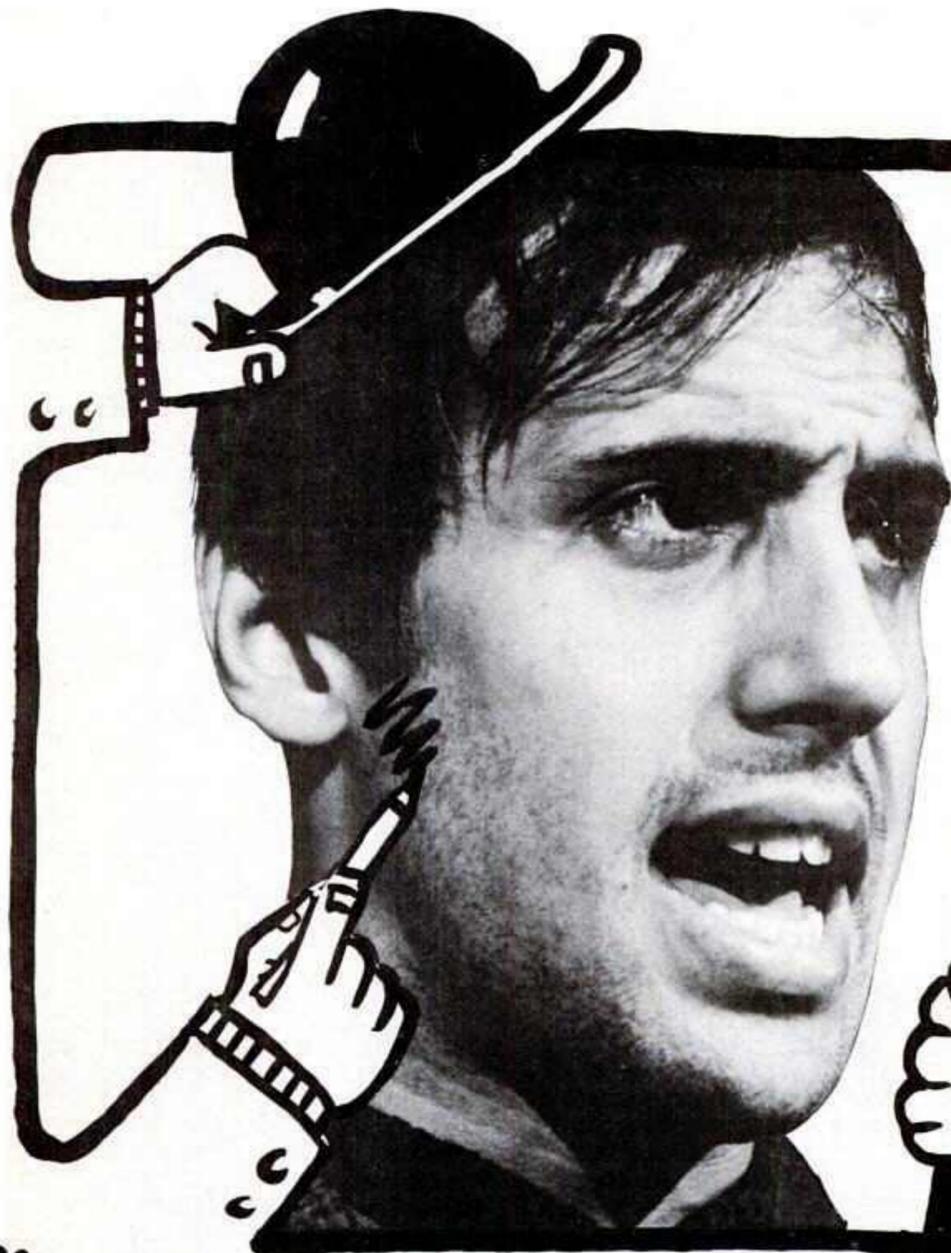
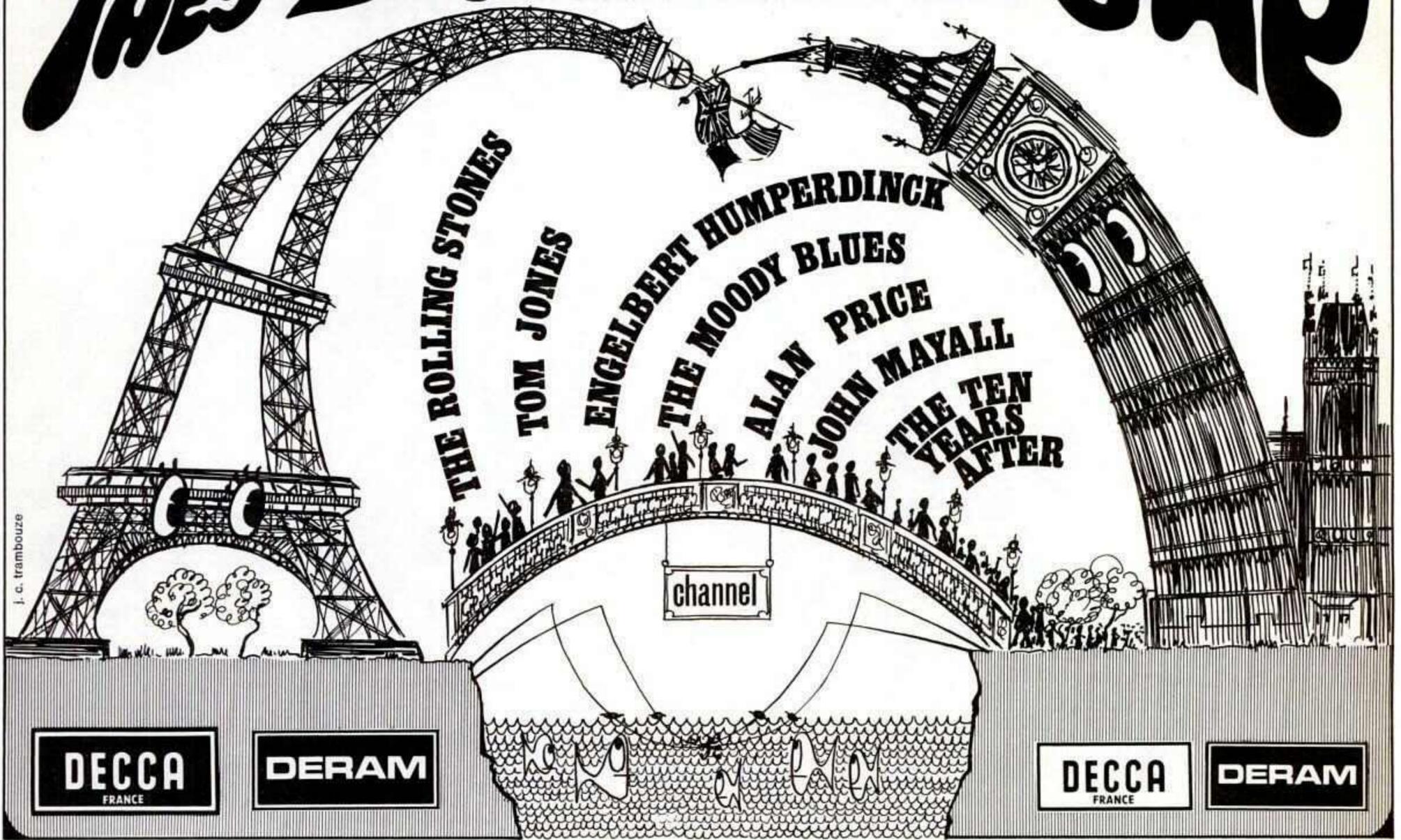
In 1912 the Association considered the question of reserving its Public Performing Rights. This had been in practice for some time on the Continent but not in Britain. For months, publishers, composers and authors considered the question of forming a society on the lines of those abroad, but as there was opposition from some publishers no unanimity was reached. Eventually William Boosey decided to form such a society; he was backed by a small number of publishers and the now powerful Performing Right Society was formed in 1913. Gradually other publishers, composers and authors joined, and today it represents practically all their interests in the Performing Right.

The next important development in the music industry was broadcasting. And the British Broadcasting Company, as it then was, received in 1927 its Charter from the government and became the British Broadcasting Corporation.

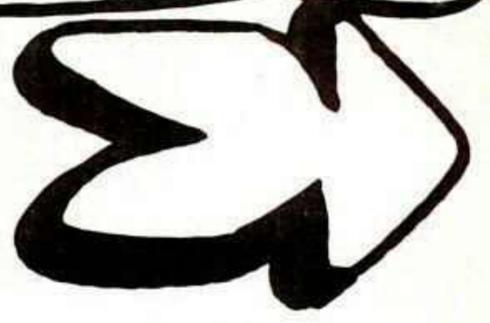
Such is the background. The framework of the MPA was revised in 1959 and the Association moved from Sackville Street, London, W.1., to its present address at 73-75 Mortimer Street, London, W.1. Its field of activities has increased tremendously, and it has a

(Continued on page L-22)

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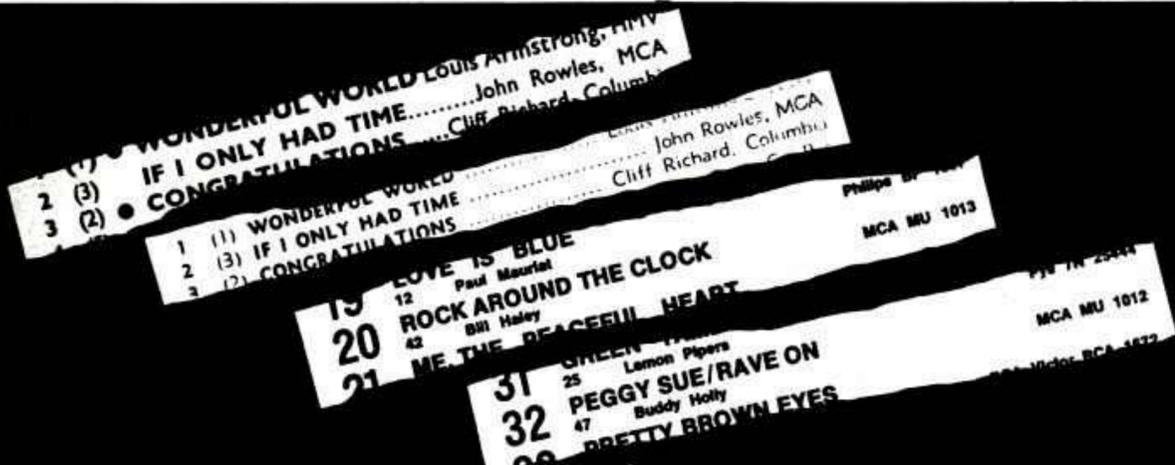
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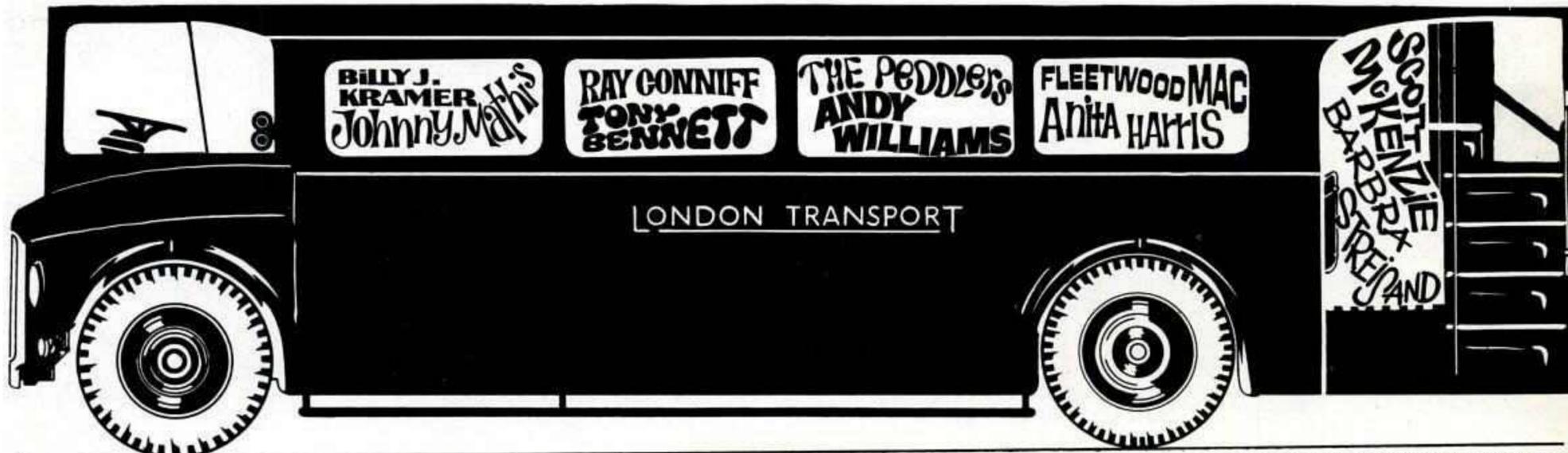
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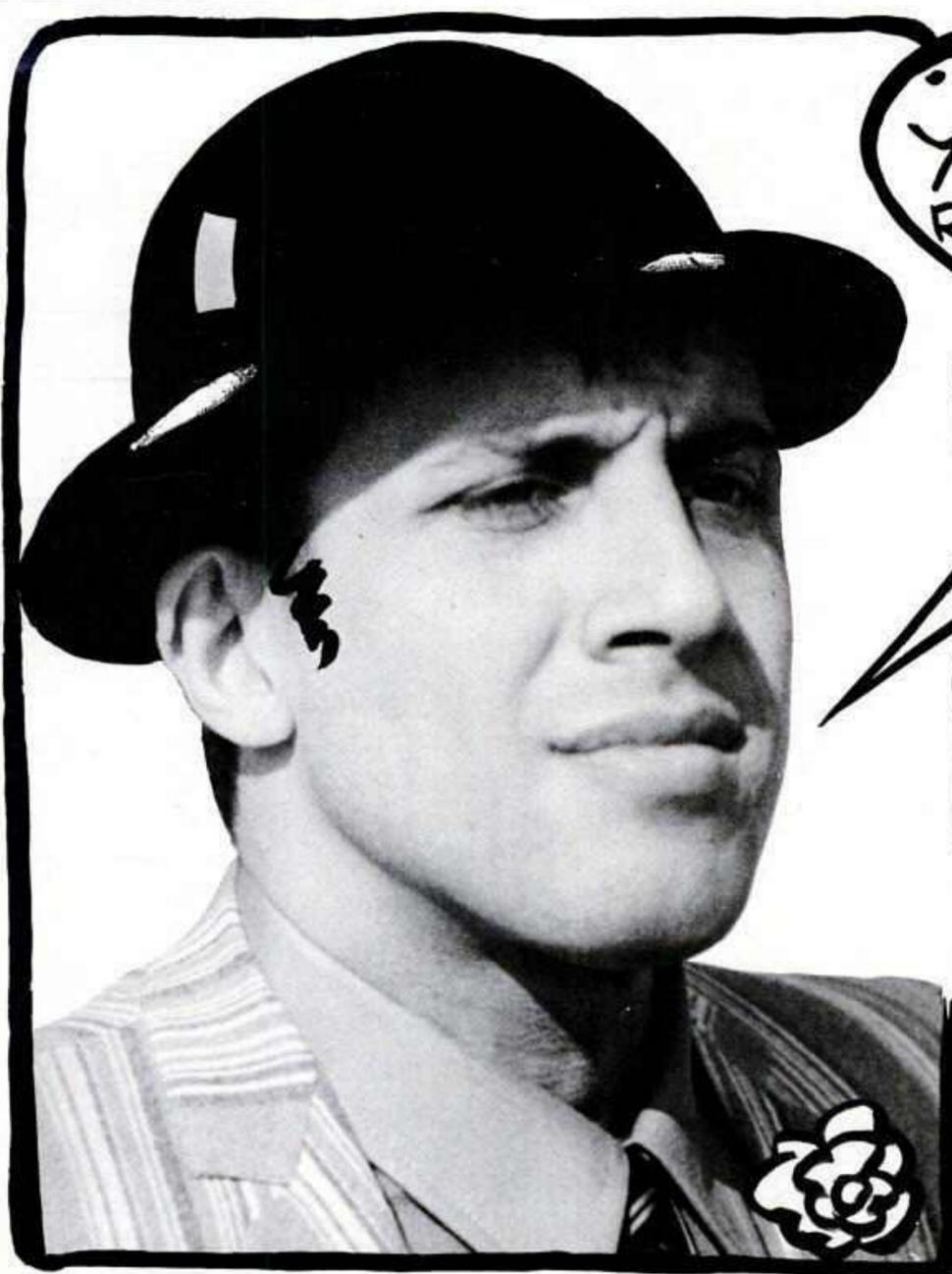
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SPOTLIGHT ON LONDON

The Chappell Story

By **TEDDY HOLMES**
Chappell Director

(Continued from page L-18)

council (24 members); an executive committee of 10; a standard publishers' committee of 12, and a popular publishers' committee of 16. Other committees include the finance committee, the music festival grants committee and various other subcommittees and working parties. The present membership of the association exceeds 300 music publishing companies.

The present articles of association were adopted by Special Resolution of the Association duly passed on July 2, 1968. Included in the objects for which the Association is established are these:

To promote and protect by all lawful means the interests of the Music Publishers and (so far as is not inconsistent with the interests of the Music Publishers) of other musical copyright owners of Great Britain and the Commonwealth beyond the Seas, and generally to watch over and preserve the interests of all such Publishers.

To originate and promote improvements in the law relating to musical copyrights or other matters in which music publishers are interested and to support or oppose alterations in such laws and to effect improvements in the administration thereof and for the purpose aforesaid to petition Parliament and take such other steps and proceedings as may be deemed expedient.

MTA—Voice of the Retailer

By **MICHAEL COCKRAM**
President, Music Trades Association

The origins of the Music Trades Association go back to the period before World War I, when the first meetings of music trade dealers were held. Between the wars, the Association took the form and the name by which it is known today.

The MTA exists to further the interests of all retailers connected with all branches of the music business. Our scope is a wide one, embracing sheet music, records, pianos, organs and musical instruments of all kinds. We have a Council who total (including ex officio members) nearly 40, which meets on an average of four times a year; and from this council are formed the committees which deal with each branch of our industry. These committees meet as required by circumstance. Their job is to negotiate, confer with, and sometimes fight with our opposite numbers, the manufacturers, wholesalers and suppliers to the trade.

One of our prime functions is to keep our members informed of what is going on, and we deal with this in two ways: firstly, by the issue of bulletins at regular intervals, and secondly, by means of our annual conferences. Although conferences were held by the MTA in the Thirties, the idea of a regular annual event is of recent origin, and was instituted by our past president S. G. Webb in 1963. This year our Sixth Annual Conference is in Bournemouth, a seaside resort on the South Coast with one of the most pleasant climates in the British Isles.

At these conferences, we have a full business program extending over three days, where we hear speakers from the industry dealing with the many problems and innovations which constantly arise. We also include talks and discussions on business affairs generally, and try to broaden our delegates' knowledge on all sorts of topics bearing on their business life. The social side is a pleasant feature, and delegates bring their wives and (sometimes) families to enjoy a varied program of

When I was invited as a "veteran" of the British music business to make a contribution to this British supplement about Chappells, the word "veteran" jarred a little, as although I've passed the half century with Chappells, nevertheless I feel it's a youthful business and I'm still a learner.

Chappells in fact, started at 124 New Bond Street in 1811, at a time when Napoleon was preparing to march on Moscow. The founders were Samuel Chappell and two fine musicians, Francis Tatton Latour and John Baptist Cramer. In 1813 they founded the Philharmonic Society, dedicated to the encouragement of orchestral and instrumental music, a field still of great interest to Chappells. In 1819 Beethoven sent them three sonatas for publication; we haven't topped Beethoven yet, but do have a magnificent catalog of great writers.

A little later, the Chappell family moved their business to its present address, 50 New Bond Street. William Chappell was a great collector of English songs, and published for the first time what has be-

come the standard work of reference "Popular Music of the Olden Times," and curiously enough, our latest project is a new edition of these volumes edited by the distinguished musicologist Elizabeth Poston.

Chappell's early connection with show business was in the field of opera and operetta, and the great cornerstone of the business was the wonderful series of Gilbert and Sullivan Operas. In 1843 their first show at the Theatre Royal, Drury Lane, was "The Bohemian Girl," and "Faust" was acquired after a disappointing premiere at Covent Garden Opera House.

The leading concert hall in London in the 1850's was the St. James Hall, Picadilly, the building of which Tom Chappell initiated and financed, and for 40 years Arthur Chappell directed the famous Monday and Saturday "pops" concerts there. The world's most distinguished artists appeared at these concerts, as they did in the great series of Promenade Concerts which Chappells ran at the Queens Hall from 1895 until the BBC took over The Proms in 1926. Tom Chappell was an entrepreneur of note, and sponsored the famous Charles Dickens readings both in the U. K. and the U.S.A.

William Boosey joined the company in 1894 and was the managing director from 1902 until 1929. He was concerned with the pioneering and forming of the Performing Rights Society. During William Boosey's time many great developments occurred in the growth of Chappells. The Edwardian era produced such magnificent musicals as "Merrie England," "A Country Girl," "The Quaker Girl," "The Arcadians" and Franz Lehar's immortal "Merry Widow."

In the 1920's, the first of the great American shows such as "Rose Marie" and "The Desert Song" were brought to Chappells by Louis Dreyfus, and at this time the great association with Noel Coward commenced. That masterpiece "Bitter Sweet" was produced in 1929. During the first half of this century the Black and White Ballad was extremely popular. Chappells were associated with many of the greatest ballad composers such as Haydn Wood ("Roses of Picardy"), Hermann Lohr ("Little Grey Home in the West"), Guy D'Hardelot ("Because"), and Eric Coates ("Bird Songs at Eventide").

The Chappell Ballad Concerts became a part of London musical life at the Queens Hall for many years. The Queens Hall Light Orchestra introduced and popularized much of the wonderful orchestral music of Eric Coates, Montague Phillips and Percy Fletcher. The loss through enemy action of the Queens Hall in 1941 was a sad blow to the world of music, and the Hall's acoustic perfection has never been matched.

The chairmanship of Louis Dreyfus from 1929 until his death last year saw perhaps the greatest phase of Chappell's development, as apart from their own activities, the organization became world-wide, and was also privileged to represent the interests outside the U. S. A. of a number of the greatest music publishers of America. There are long-standing associations with Berlin, B.V.C., Edwin H. Morris, Famous, Frank, Jewel, Williamson and many others. It is safe to say that the bulk of great show and film music as well as a vast amount of pop material has been handled by Chappells or its associates. To mention a few, the great series of shows by Ivor Novello, Noel Coward, Rodgers and Hammerstein, Cole Porter and Lerner and Loewe.

In May 1964, fire gutted the building but thanks to our friends, we got into our stride again in a remarkably quick time. In March 1967, we took possession of what must be the greatest music emporium in the world. Starting from scratch, we were able to plan a magnificent recording studio in the heart of the building, which in the year it has been open, has been used by many of today's top recording stars and gramophone companies. It is a matter of great regret that Louis Dreyfus did not live to see its success.

Today's scene includes, apart from show and film activity, the changed direction of the business into the world of pop, and we are very happy to be associated with many top British writers—Tom Springfield, Ron Grainer, Chris Andrews, with David Heneker in particular, carrying on our show tradition with hits such as "Half a Sixpence" and "Charlie Girl."

The chairman today is Matthew Ricketts, a pioneer of the gramophone industry, who for many years has been the general manager of Chappells.

dances, fashion shows, golf competitions, banquets, coach excursions and theater visits. It sounds as if we don't get much work done, but in fact we work very hard indeed. The conferences are well supported not only by dealers, but by manufacturers, wholesalers and trade press, etc.; but we can always accommodate more!

The record business is of vital interest to MTA, and we count many of the largest record dealers in the country among our members. By happy coincidence, this article is being written at a time when a move is afoot to extend our record trade interests ever further. An amalgamation has been proposed between the Gramophone Record Retailers Association, a dealer group entirely devoted to the record trade, and ourselves, and by the time you read this it is hoped that this proposal will have become an actuality, thereby greatly simplifying negotiations with manufacturers and vesting complete representation of record dealers in one body.

Recent Government legislation in this country, notably the Restrictive Practices Act and the laws relating to Resale Price Maintenance, have created enormous difficulties in the way of trade associations being free to obtain concessions and reach agreements for the retail trades they represent. So far from this rendering trade associations of small value, it is becoming more than ever necessary to have maximum retailer support for their own association, if these retailers are to have their interests protected; for without the watchdog role of the trade association, dealers would find their margins eroded, their contact with manufacturers diminished or non-existent, and their very independence threatened.

The Music Trades Association pledges itself to unrelenting and ceaseless care for the interests of its members, whether they be purveyors of pianos, sellers of saxophones or retailers of records.

Success Can Come Too Fast: Harold Davison

By **GRAEME ANDREWS**

A relatively small group of men have dominated the discovery and promotion of the bulk of Britain's talent which has achieved international success. Along with NEMS, which is now headed by Vic Lewis, one of the most successful agents in the promotion of new British talent, has been Harold Davison who shot to prominence with the Dave Clark Five at the end of 1963.

Davison's agency has several other top ranking international artists including Dusty Springfield, the Hollies, Lulu, Eric Burdon and the Rolling Stones on its books. The agency operates completely independently, although in 1962 it merged with the Grade Organization which was itself taken over by EMI in 1967.

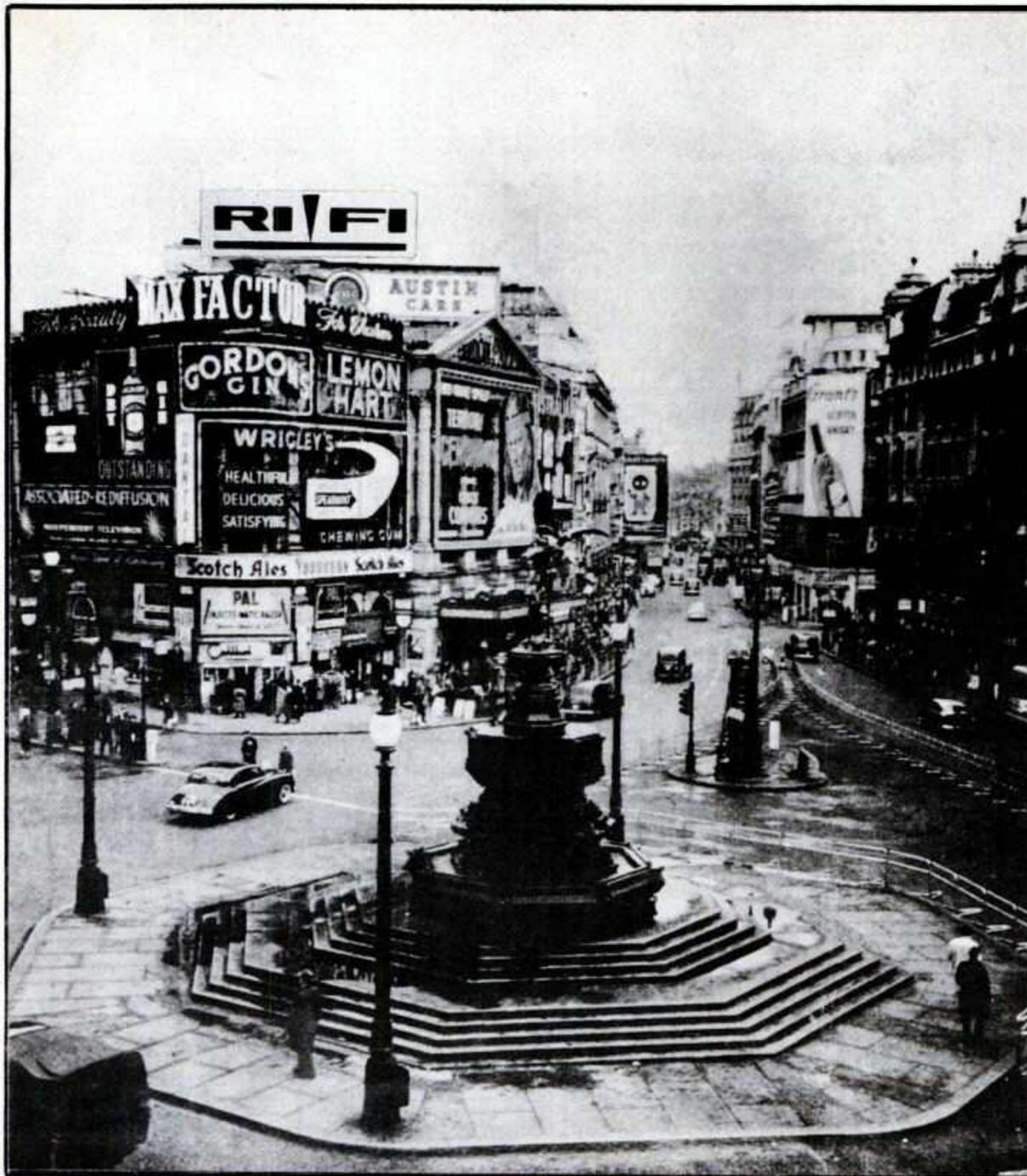
Previously handling orchestras and fringe jazz artists which had helped him build a reputation for presenting Americans in Europe, Davison describes how he became involved in the British group boom late in 1963, which led to a lasting increase in the power of British talent in world markets.

"I realized in 1963 that groups were beginning to mean something and I took on a group called the Dave Clark Five—my very first artist ever. He is one of the shrewdest people I have ever met. He is a brilliant business man and rehearses solidly. He became very big in America where he was something completely fresh and with Dave I saw the potential for British talent and we started a pop department in the agency.

"We tried to apply to the pop field the knowledge we had acquired in other areas. As result we now have a string of top acts including Jimi Hendrix, who is currently one of the biggest draws in the U. S., the Small Faces, New Vaudeville Band, Marianne Faithful, Procol Harum and several others.

"But one thing this experience has taught me is that you cannot create demand for an artist as if talent was like other commodities that one can buy in the shops.

"You can pull every string in the world, get all the
(Continued on page L-26)



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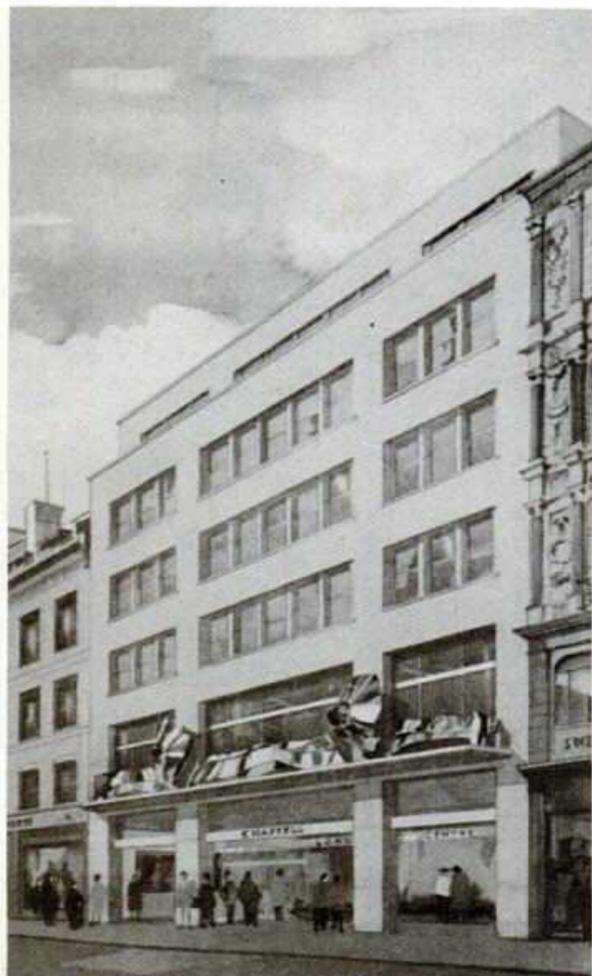
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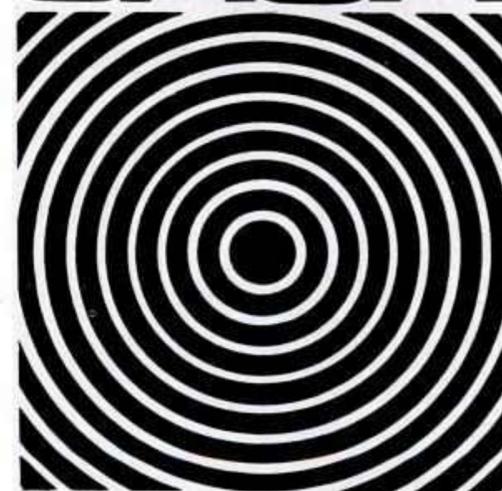
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SPOTLIGHT ON LONDON

(Continued from page L-22)

plays and all the plugs, but you can't make the public buy unless they want to. I know because I have tried it.

"You need a good song and a good performance. Exploitation without this backing won't make a hit. You need the right combination of promotion and talent to get a record away on the British market. If you create a star with one success it's up to the public to keep him a star.

"The essential for this is a certain glamor which some people will never have. This is the basis of star quality. A good example of it in Britain right now is American artist Scott Walker. There are many people around with great voices, but they just lack this essential quality."

However, Davison does not foresee a growing market for class artists as the followers of the groups and teen-agers mature.

He comments on this potential transmission "I don't think this will develop. I used to. But I can't see that the person who likes a group will suddenly in three or four years' time like Ella Fitzgerald.

"A ballet fan doesn't automatically like opera—people are what they are and I now don't think they change."

In 1966 the Davison agencies activities in the pop business increased with the takeover of Tito Burns agency.

Davison describes the agency's relationship with its

artists as "rather like a father figure with the manager as the husband or wife. He has the contact with the artist. We have a certain amount of influence because of the acts we handle, but the moods and thoughts of the artist are the manager's problems. An agent inevitably has a far more impersonal and cold relationship than a manager."

Davison's agency includes an active record production department, but unlike a number of other managers agents and promoters in London he is not seeking to have his own record label. "I have no desire to have my own label. We are in talent and we produce records as well because this has become a part of the handling of talent. But after that you can do a perfectly good deal through the majors and the leading American record companies here. It's just a matter of ego to have one's own label."

In fact MGM in Britain has first call on Davidson's productions and releases of a number of his artists including Paul and Barry Ryan and Britain's leading breakfast time disk jockey Tony Blackburn.

"I like doing business with Mort Nasatir and Rex Oldfield; they are both extremely able and very fair and the sort of people I like to deal with—in this sort of business deal one can go beyond a contract"

But success for talent if it is premature is a handicap, says Davison. "Sometimes it is better to creep up slowly. Success can come too fast—a number one record immediately without the maturity or experience or responsibility to go with it can be ruinous."

Gallic Attitude: Respectful Admiration

By MIKE HENNESSEY

Although the strong tradition of its own style of popular song has made the French public more resistant than some other European countries to the impact of London's Tin Pan Alley, French record buyers—and the music industry as a whole—have an attitude of respectful admiration for the sounds and songs which come from across the English Channel.

A few years ago groups like the Shadows, and later, the Rolling Stones, created an impressive following among French teen-agers after appearances on television and at the Paris Olympia Theater.

But the London sound currently best remembered in France is that of the Procol Harum's "Whiter Shade of Pale" which was a runaway success here as in most other European countries.

The fact that London is regarded as a swinging center is seen in the London-type pubs which have sprung up in the French capital and in the replica of Carnaby Street which has been implanted in Paris's most historic *quartier*, the Marais.

But above all it is the skill and ingenuity of London record producers, sound engineers, musicians and arrangers which earn most respect in the French record industry.

Artists like Françoise Hardy, Johnny Hallyday and Claude François record frequently with London musicians in London studios, and making the cross Channel trip almost as regularly are Richard Anthony, Dick Rivers, Claude Ciari, Adamo and Franck Pourcel.

The link between Paris and London has been strengthened, too, by the appearances of Mireille Mathieu, Françoise Hardy and Irene Berthier at the Savoy, and the Albert Hall appearances of Charles Aznavour, Gilbert Beaud and the Jacques Loussier Trio.

Lately London's most successful ambassadors to Paris have been Julie Driscoll and the Brian Auger Trinity who have made a great impact among pop and fashion-conscious French teen-agers.

U. K. Influence Strong in Italy

By GERMANO RUSCITTO

The British music and sound influence is still strong in Italy despite the sales decline of the Beatles and the Rolling Stones.

Georgie Fame's "Ballad of Bonnie and Clyde" has reached the top chart position here and the song was covered by many Italian singers. Also, "Il Volto Della Vita," the most recent hit by one of the leading Italian singers, CGD's Caterina Caselli, will bring money to the British Treasury. It is the Italian version of David McWilliams' "The Days of Pearly Spencer." McWilliams' original version, released here by CBS-Italiana, was also a good seller.

Recently, the Bee Gees had two hits with "Massachusetts" and "Worlds," with both titles amply covered. The Procol Harum sold very well with both "A Whiter Shade of Pale" and "Homburg." "A Whiter Shade of Pale" was a money maker for Essex Music. It was released in Italy through 12 cover versions, three of them by top Italian artists.

Other British artists popular here are Sandie Shaw, Tom Jones, the New Vaudeville Band, Petula Clark and Donovan. The Kinks and the Troggs hit it with "Sunny Afternoon" and "With a Girl Like You."

Radio Luxembourg Aids U. K. Music in Scandinavia

By ESPEN ERIKSEN

To Scandinavia in general, and to Norway in particular, London is the pop capital of the world. British music's most important ambassador to Scandinavia is the commercial Radio Luxembourg. No Scandinavian country has a commercial radio station, and the governmental radio programs have rarely tried to compete with Radio Luxembourg's British programs.

Both Sweden and Denmark have, however, managed to maintain a certain independence, and both countries find their biggest sellers among the local product, while the majority of hits come from abroad, i.e., London. A record must hit in England before it may have the chance to obtain success in Scandinavia.

Thanks to this strong position London holds on Scandinavia, a series of Scandinavian bands record in

London studios, among them the Norwegian pop groups, the Pussycats and the Vanguards.

Scandinavian pop groups are now finding out that if they want to be a success internationally, this success must start in London, the center of pop music. The best-selling Swedish pop group, the Hep Stars, and their publishing and managing company, Ake Gerhard, have opened a London office, Olga Record (Great Britain) Ltd., headed by general manager Dag Fjellner.

The purpose, says Ake Gerhard and general manager Ulf Vrijswijk in Stockholm, is to launch not only Swedish material in London, but also material from the other Scandinavian countries as well as from other parts of the world.

German Drives Start In London

By WOLFGANG SPAHR

For Stigwood-Yaskiel International GmbH in Hamburg, London is basically the starting point for many of its promotion campaigns.

"As part of our services to Deutsche Grammophon Gesellschaft with the Polydor label and Phonogram Records with their English and American catalogs, we receive samples from their foreign licensors, advise our evaluation to our clients and having agreed upon various releases set about planning a promotion campaign for each release," according to International manager Peter Knight Jr. The proximity of London is extremely important as it is extremely easy for Stigwood Yaskiel to persuade groups to visit Germany for promotional visits on TV and radio. This is virtually impossible with American artists, because of costs involved.

"The activity of records originating from England is studied very closely by us as the English hit parade bears great importance on the acceptability of foreign records by the German public," Knight feels. "There are occasionally English records which are successful in Germany which never made charts in England. But this is rather exceptional. On the other hand not every record that makes the charts in England is successful in Germany. Nevertheless the strong influence from London is still very important. Furthermore, the records that are released in England are always played on Radio Luxembourg and BFN which are equally well received in Germany and which help to create a good pre-sale demand."

The Stigwood-Yaskiel International is affiliated with the rapidly expanding Robert Stigwood Organization in London, whom the Hamburg firm represent in Germany, Austria and Switzerland, in all aspects of management and promotion. Furthermore, the publishing companies therein of Abigail and Dratleaf Music are represented in Germany by the Stigwood-Yaskiel company, Rudolf Slezak Musikerverlag GmbH. The liaison here is extremely strong, as Rudolf Slezak, the managing director of the German publishing company, is also managing in the English publishing companies and is resident now in London. This emphasizes the importance of being on the spot in acquiring new songwriters and copyrights simultaneously for the English and German companies.

London is the center for all international activity in Europe and for that reason Knight is leaving Hamburg to return to London to work with the Robert Stigwood Organization on the international side and to become professional manager of the Abigail and Dratleaf catalogs. This will strengthen even more the liaison between London and Germany with Lawrence M. Yaskiel.

Polydor's artists from London are: Bee Gees, Jimi Hendrix Experience, Procol Harum and the Who. On Phonogram label are Manfred Mann, the Traffic, and Dusty Springfield. Metronome's Acker Bilk consistently sells out on tours. Also being pushed here are Metronome's Davi and Marianne Dalmour, the Smoke, and Sharon Tandy.

Electrola reported that the Beatles, Cliff Richard, Graham Bonney, Herman's Hermits, the Shadows, Paul Jones, Lulu, Peter & Gordon, Small Faces, Dave Clark Five, and Keith West are big sellers.

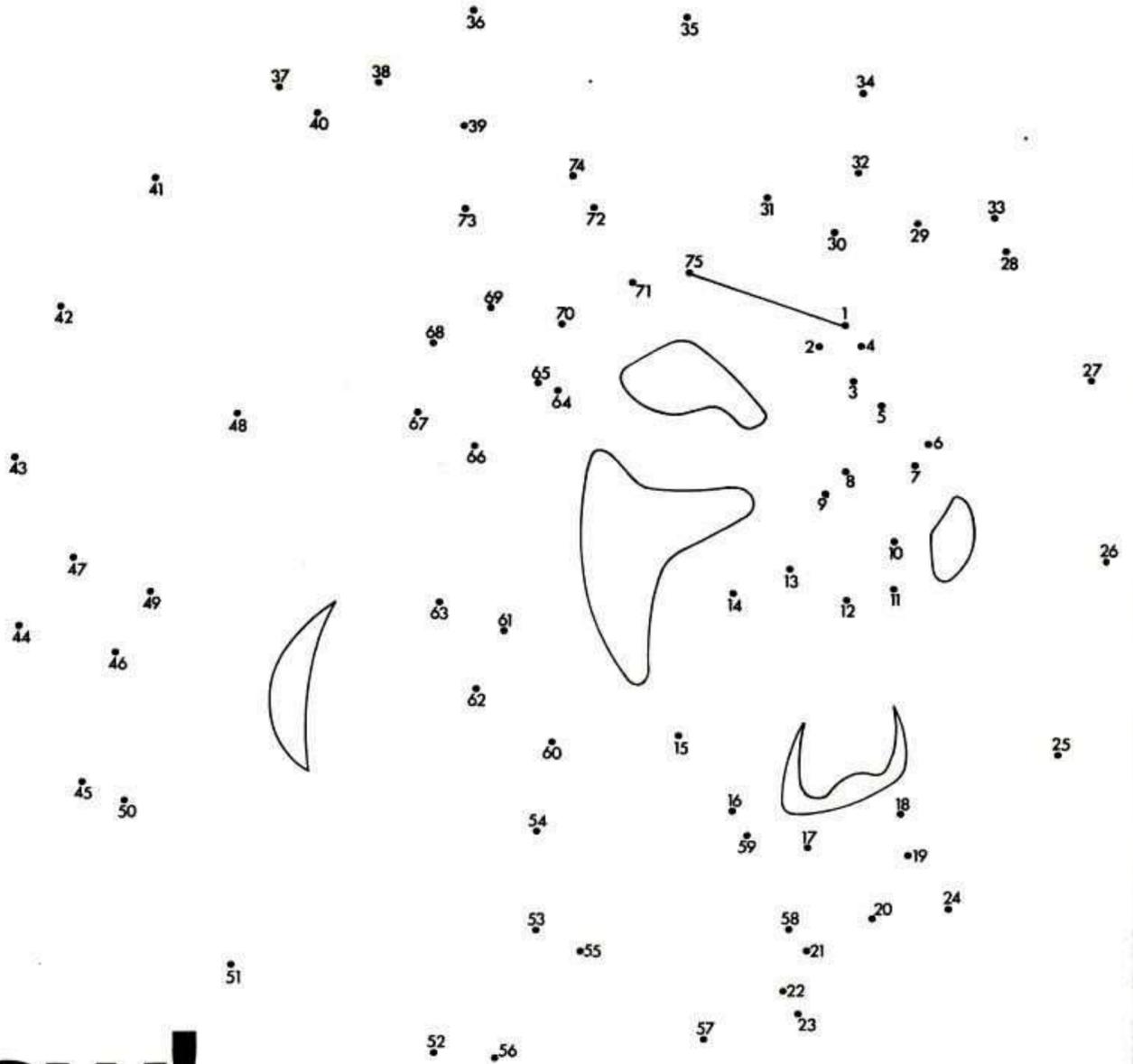
Deutsche Vogue in Cologne has the Kinks, Dave Davies, Long John Baldry, the Foundations, and David Aggrick.

Teldec's sales manager Manfred Peter cites Tom Jones and Whistling Jack Smith. Also very successful are Sandie Shaw, Alan Price, Cat Stevens, Rolling Stones, Engelbert and the Flower Pot Men. New groups on Teldec from London are the Moody Blues, the Amen Corner and the Grapefruit.

German artists who record in London are Marion (Hansa), Drafti Deutscher (Decca), Rex Glido (Ariola), Roy Black (Polydor), and Freddy Quinn (Polydor). Very popular here is London's producer Mikki Dallon.

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SPOTLIGHT ON LONDON

British Groups Lead in Austrian Charts

By MANFRED SCHREIBER

Five years ago, except for the Beatles and the Rolling Stones, hits sung in English were not very popular in Austria. Cliff Richard, for example, often recorded German versions of his songs, and only those were usually sold. However, today, due to the influence of English beat groups, as many as six out of the 10 top numbers are in English, notwithstanding the fact that few English groups visit Austria.

The pop program 'O 3' of the Austrian radio brings almost no German-language records.

The Beatles continue to be leading in Austria. The sales of their records top those of the Beach Boys. Hundreds of advance orders were received for their

last single "Lady Madonna," and about 3,000 records were sold daily.

The Rolling Stones lost some of their popularity, while Dave Dee, Dozy, Beaky, Mick & Tick became more popular. Sales of the Bee Gees records were very successful. It is only natural that the English groups influence Austrian pop singers who adopt their style, and their dress.

In the past, when the English influence was not felt so keenly, English hits were reaching Austria about five weeks after their release. Today, following the demands of fans, the firms release English records either at the time they appear in England, or soon thereafter.



Sir Alan Herbert keys in the first instruction for the Performing Right Society's modern computer.

London After Dark

By KARL DALLAS

Author of "Swinging London"

The night before the speakeasy burnt down, it was easy to decide where to go in London, nights. Then on Sunday, April 28, a cleaner opened the front door of London's top night spot for music people and a great belch of smoke and flame sent her scurrying for the fire brigade.

But the Speak is only closed as a temporary measure, so it may be worthwhile recording what made it quite so special. When the \$48,000-worth of damage has been repaired, it'll be back in business once again—unless another club has stolen the audience.

So now, until they rebuild the Speak, the action in London looks like this: Blaise's is open every night of the week with live music, and making a specialty of visiting stars on Sunday nights. The upper crust of the pop world tends to gravitate to Revolution, a plush-and-gold rhapsody in red in a mews off Berkeley Square where the nightingales used to sing right through the war.

Revolution's equivalent of the Al Capone painting is the portraits of Lenin, Stalin, Mao, and Castro in the entrance hall, but inside it is as if the old Czar had never died, apart from the waitresses in mini-skirts.

The stage lighting has been linked into the sound system so that they pulsate in rhythm to the music, not a new idea certainly, but well applied, and less vertigo-inducing than strobes shining in your eyes. Revolution is open every night except Sundays.

Revolution is not quite as exclusive as Sibylla's, but almost, though the commissar on the door is known to smile kindly on visitors with foreign passports but no membership cards.

Sibylla's is full of beautiful people who can afford to spend most of their time and money staying that way, and the prettiest ones are the guys.

Annabel's is part of the same circuit, except the general age level is rather older. Kids with groovy parents might treat them to a night at Annabel's, for instance.

The last vestige of British hippydom congregates week-ends at the Middle Earth, a factory-like cellar way out (literally) among the garbage and parked trucks of Covent Garden, London's fruit and vegetable market, but the fire has gone out of it and there is currently no one more unhip in Britain than a British hippy.

Sometimes the music is good, but organizer Paul Wardman is tending to book the same people who appear on the club circuit generally, and so the Middle Earth is losing its musical identity.

All these places get going at midnight and later but do not despair. The Marquee in Wardour Street attracts the cream of the teenybopper audience because manager John Gee continues to book the best of the big pop names. So it is possible to hear a group like the Who playing to the sort of audience who created them in the earlier (pre-11 p.m.) part of the evening, and who knows, sit next to Pete Townshend and the rest in Blaise's as the dawn comes up over Hyde Park and Knightsbridge.

If nothing strikes your fancy at the Marquee, the 100 Club at 100 Oxford Street or (more rarely) the Pink Flamingo may be on to a good night. Or there is always Ronnie Scotts for close-carpeted jazz.

Promotion Through Film Clips

Eyemark Films is a pioneer in the developing area of record promotion through film clips. The company has a staff of 10, headed by ex-BBC-TV cameraman Mark Edwards, and is a division of Eyemark Records.

Its most recent project was a movie short designed to promote the current EMI album release, "The Sounds and Songs of London." The list of British and overseas hit paraders filmed by Eyemark in this fashion is impressive, and includes Scott and John Walker; Dave Dee, Dozy, Beaky, Mick and Tich; the Herd, the Love Affair, Manfred Mann, Dusty Springfield and Esther and Abi Ofarim.

"We do what we think is best according to the record and its subject," Edwards explained. "For instance, in the case of Dave Dee's 'Legend of Xanadu,' we produced a mini Western."

Each of the Eyemark promotional clips last between

three and four minutes usually, matching the playing time of the record involved, but sometimes is longer, as Edwards pointed out.

"We're not restricted to a three-minute formula. We produced a special 15-minute Christmas film for Philips, featuring that group's top artists, and recently completed a feature on London pubs for American TV starring Terry-Thomas and Phyllis Diller.

"A major project on hand is a series of 30-minute TV programs in five languages," continued Edwards. "The first will be ready in about three months' time, and they will be produced monthly for a year, based on British records in the British charts for each respective month."

The series will be available in English, French, German, Spanish and Italian, and Edwards hopes it will open up a world market for such films on a regular and permanent basis.

The Performing Right Society

By SIR ALAN HERBERT

In 1936, the Performing Right Society acquired a battery of Hollerith machines and thus became one of the first of such organizations to go over to mechanical accounting.

In 1965 it also became one of the first to commence a fully computerized operation. The machine chosen was an ICT 1902, one of a series only recently announced, and the first modular series on the market. Operational running started—after intensive planning—in March 1967 with an official opening by Sir Alan Herbert that got radio, TV and national newspaper coverage. At this opening, the computer immediately notched up a world record as being the first computer to have an ode (by Sir Alan) written to it, part of which went as follows:

"Most of your kin are vulgarly content
To serve mere business—or the government:
But you were destined for a nobler part,
To mother music and the metric art.
Who else could calculate how much is written,
How much is won, by Beate or by Britten?
Or reckon justly what the earnings are
of (A) an organ, (B) a group guitar?"

This V. I. P. treatment over, it settled down to do the routine work of the Society's licensing and accounts departments. The majority of our licences are now calculated and printed by the computer, which also produces the necessary follow-up procedures at fixed intervals. Full statistical information is also supplied monthly to the management, enabling a completely up-to-date picture of the situation to be always available. More recently the payroll has also been taken over by the computer.

The current project is the computerization of the distribution of royalties to members and affiliated societies, and in this context it is of interest that we are already supplying distribution information to BMI in the form of magnetic tape, for immediate processing on its own IBM computer.

One of the other main developments in the Society has been the steady increase in the help it gives to other musical organizations. It has for a long time now been supporting both the Composers Guild and the Songwriters Guild with major donations, and regular support has also been given to many smaller bodies, particularly those operating in non-commercial fields such as the performance of contemporary music. Various charities, such as "Music in Braille," are also regularly supported.

This year, for the first time, the Society made a major contribution to the recording of contemporary British music, when it gave \$3,600 to the British Council, in order to augment the Council's recording fund. It should be emphasized, however, that the Society has no hand in the actual choice of works to be recorded; this is done—as before—by the Music Advisory Committee of the British Council. Indeed, in no case does the Society try to influence the recipients of its donations, although it may occasionally express a preference that part of the sum should be used to commission a new British work.

It is also important to note that the donations fund is made possible by the generosity of both writer and publisher members in all categories of music.



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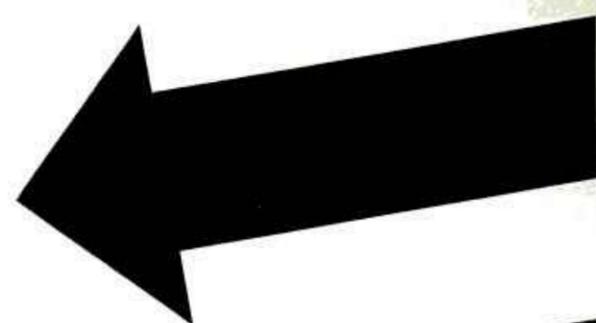
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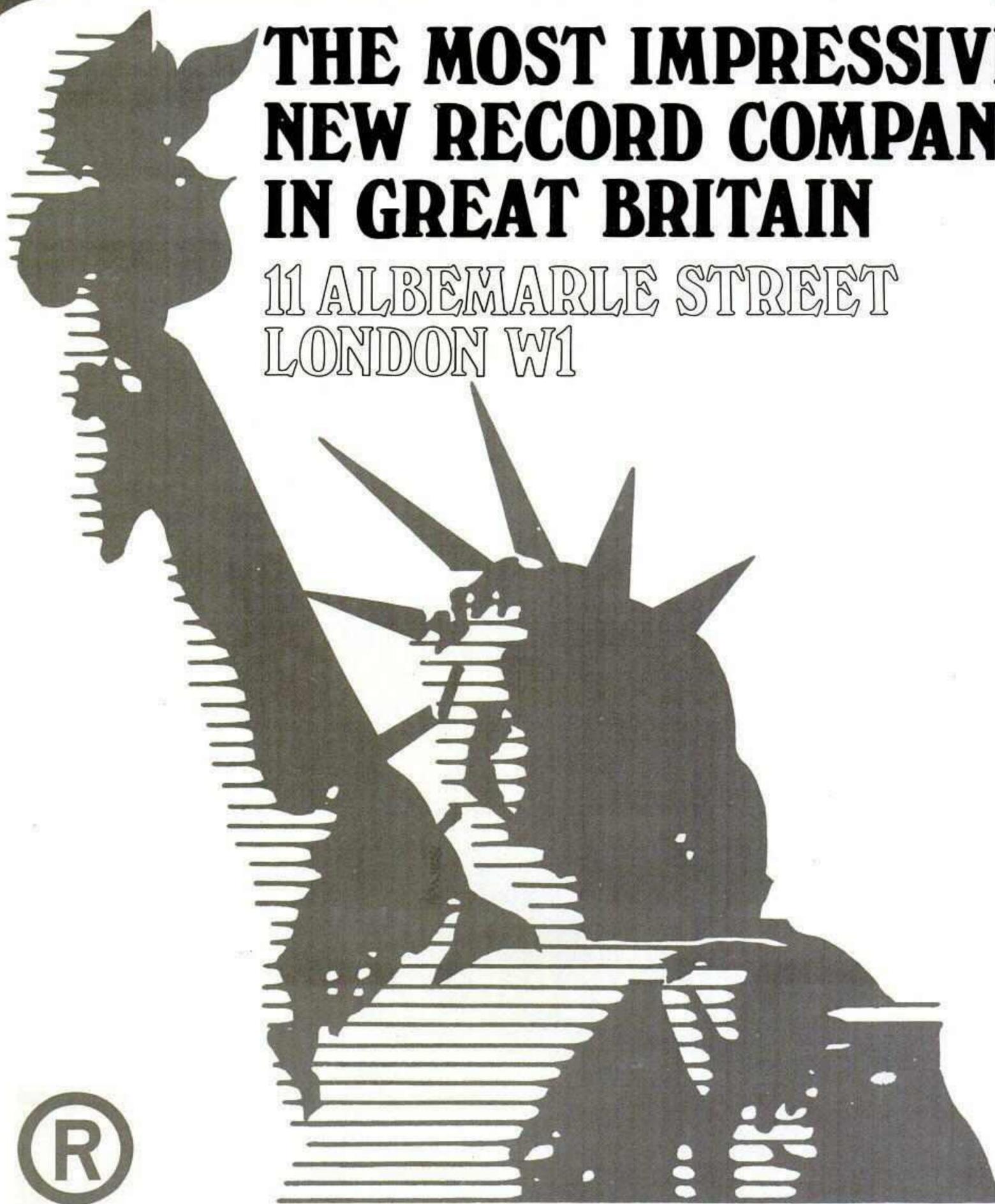
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Classical Notes

• Continued from page 42

TV host **Hugh Downs** conducted his "An Elegaic Prelude in A Minor" and narrated Saint-Saens' "The Carnival of the Animals" recently with the **Richardson Symphony** of Texas.

Soprano **Marie Collier** will sing the only role in Schoenberg's "Erwartung" with the San Francisco Opera in three October performances. **Gunther Schuller** will conduct the work on a double bill with the Discovery-of-America section of Milhaud's "Christopher Columbus." . . . The **Boston Symphony** has received a \$20,000 grant from Boston's Sears, Roebuck and Co. . . . Pianist **Claudio Arrau** flew to the Soviet Union on May 15 for five concerts. He will give the first performance of a recently discovered Beethoven piano sonata in Bonn on Dec. 6. The sonata is Beethoven's own transcription of the "String Trio, Op. 3."

Lake Erie Opera will give six performances in Cleveland's Severance Hall of Menotti's "The Telephone" and the first act of Puccini's "La Boheme" on May 22-23-24 as part of the company's second Youth Opera Week. . . . Scheduled concerts in the Sunday concert series at the Hotel Pierre in New York are duopianists **Arthur Gold** and **Robert Fizdale** on Sunday (26); pianist **Eugene List** and violinist **Carroll Glenn**, June 2; pianist **Evelynne Crochet** and the **Eastman Quartet**, June 9; violinist **Joseph Fuchs**, June 16, and **Milton Rosenstock** and the **Pierre Little Symphony**, June 23.

American Nat'l Opera Bankrupt

NEW YORK—The American National Opera Co. has filed bankruptcy proceedings in Federal Court here. The company, which was formed to replace the Metropolitan Opera's National Company, also called off its fall tour.

The National Opera, which was organized in 1966, toured 26 cities last fall and four in the spring. Its repertoire included Berg's "Lulu," Puccini's "Tosca," Verdi's "Falstaff," Stravinsky's "The Rake's Progress," and Bizet's "Carmen."

The Metropolitan Opera's National Company was dissolved in 1966 after two financially unsuccessful seasons. The National Company was an outgrowth of the Opera Company of Boston and had received a \$350,000 grant from the National Council on the Arts. Sarah Caldwell was the company's artistic director. A company spokesman said there was a possibility of a tour next spring after financial reorganization.

CHEER COVERS WATERFRONT

NEW YORK — Blue Cheer began recording a Philips LP here last week on the huge waterfront fixture of Pier 57.

The trio, composed of drummer **Paul Whaley**, guitarist **Leigh Stephens** and bass player **Dickie Peterson**, decided on the outdoor setting because its 12-amp live sound is difficult to contain in a studio.

Producer **Abe (Voco) Kesh** flew in from San Francisco to oversee.

BEST SELLING Classical LP's

Billboard Special Survey For Week Ending 5/25/68

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
		Billboard Award					
1	1	MOZART: CONCERTO NOS. 17 & 21 Anda/Camerata Academica of the Salzburg Mozarteum (Anda), DGG (No Mono); 138/783 (S)	16	21	14	BOULEZ CONDUCTS DEBUSSY New Philharmonia Orch. (Boulez), CBS (No Mono); 32-11-0056 (S)	13
2	2	VERDI: ERNANI (3 LP's) Price/Bergonzi/Various Artists/RCA Italiano Orch. (Schippers), RCA Victor LM 6183 (M); LSC 6183 (S)	10	22	22	PONCHIELLI: LA GIOCONDA (8 LP's) Tebaldi/Various Artists/Orch. L'Academie di Santa Cecilia (Gardelli), London (No Mono); OSA 1388 (S)	17
3	3	BERG: LULU (3 LP's) Lear/Fischer-Dieskau/Various Artists/Deutsche Oper, Berlin (Boehm), DGG (No Mono); 139 273/75 (S)	5	23	29	PUCCHINI: LA RONDINE (2 LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	37
4	4	GINASTERA: BOMARZO (3 LP's) Novoa/Various Artists/Washington Opera Society (Rudel), CBS (No Mono); 32-31-0006 (S)	7	24	27	BACH: MASS IN B MINOR (3 LP's) Various Artists/New Philharmonia Orch. (Klemperer), Angel (No Mono); SCL 3720 (S)	4
5	5	MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	68	25	20	RACHMANINOFF: SYMPHONY NO. 3/FANTASY London Symphony (Previn), RCA Victor LM 2990 (M); LSC 2990 (S)	7
6	6	GOLDEN AGE OF OPERETTA (2 LP's) Joan Sutherland/New Philharmonia Orch. (Bonyng), London (No Mono); OSA 1268 (S)	9	26	24	VAUGHAN WILLIAMS: SYMPHONY NO. 6/LARK ASCENDING Bean/New Philharmonia Orch. (Boult), Angel (No Mono); S 36469 (S)	5
7	7	WEST MEETS EAST Yehudi Menuhin & Ravi Shankar, Angel 36148 (M); S 36148 (S)	46	27	31	ORMANDY'S GREATEST HITS, VOL. 3 Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7072 (S)	13
8	8	SATIE: PIANO MUSIC, VOL. 2 Aldo Ciccolini, Angel (No Mono); S 36459 (S)	16	28	28	ANVIL CHORUS Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7061 (S)	11
9	23	BEETHOVEN: ARRANGED LIZST SYMPHONY NO. 5 Glenn Gould, Columbia (No Mono); MS 7095 (S)	2	29	21	CARTER: PIANO CONCERTO/COLGRASS: AS QUIET AS Lateiner/Boston Symphony (Leinsdorf), RCA Victor LM 3001 (M); LSC 3001 (S)	10
10	10	MAHLER: SYMPHONY NO. 1 New York Philharmonic (Bernstein), Columbia (No Mono); MS 7069 (S)	11	30	32	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	32
11	13	CHOPIN NOCTURNES (2 LP's) Artur Rubinstein, RCA Victor LM 7050 (M); LSC 7050 (S)	23	31	30	STRAUSS: ELEKTRA (2 LP's) Nilsson/Resnik/Collier/Various Artists/Vienna Philharmonic (Solti), London A 4269 (M); OSA 1269 (S)	20
12	12	VERDI: RARETIES Montserrat Caballe, RCA Victor LM 2995 (M); LSC 2995 (S)	16	32	36	VERDI: LA TRAVIATA (3 LP's) Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Prete), RCA Victor LM 6180 (M); LSC 6180 (S)	31
13	9	GLORY OF GABRIELLI E. Power Biggs/Various Artists/Columbia (No Mono); MS 7071 (S)	11	33	34	VERDI: AIDA (3 LP's) Nelli/Tucker/Various Artists/NBC Symphony (Toscanini), RCA Victrola (No Mono); VICS 6113 (S)	4
14	15	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	49	34	25	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	94
15	11	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	112	35	—	BERLIOZ: SYMPHONY FANTASTIQUE Moscow Radio Symphony (Rozhdstvensky), Melodiya/Angel (No Mono); SSR-40054 (S)	1
16	16	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	34	36	37	VERDI: LUISA MILLER (3 LP's) Moffo/Bergonzi/McNeil/Verrett/RCA Italiano Orch. & Chorus (Cleva), RCA Victor LM 6168 (M); LSC 6168 (S)	2
17	19	MUSSORGSKY: PICTURES AT AN EXHIBITION/ BRITTEN: YOUNG PERSON'S GUIDE Chicago Symphony (Ozawa), RCA Victor LM 2977 (M); LSC 2977 (S)	8	37	—	MAHLER: SYMPHONY NOS. 6 & 9 (3 LP's) New York Philharmonic (Bernstein), Columbia (No Mono); M3S 776 (S)	1
18	18	BEETHOVEN: SYMPHONY NO. 9 Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	38	38	39	HOLST: THE PLANETS New Philharmonia Orch. (Boult), Angel (No Mono); S 36420 (S)	38
19	17	VERDI: AIDA (3 LP's) Nilsson/Bumbry/Corelli/Various Artists/Rome Opera House Orch. (Mehta), Angel (No Mono); SCL 3716 (S)	19	39	40	MOZART: CONCERTO NOS. 21 & 23 Artur Rubinstein/RCA Symphony (Wallenstein), RCA Victor LM 2634 (M); LSC 2634 (S)	10
20	—	SATIE: PIANO MUSIC, VOL. 3 Aldo Ciccolini, Angel (No Mono); S 36485 (S)	1	40	26	BUSONI: CONCERTO FOR PIANO AND ORCHESTRA (2 LP's) Ogden/Royal Philharmonic & Male Chorus (Revenaugh), Angel (No Mono); SBL 3719 (S)	12

NEW ACTION LP's

Title, Artist, Label & No.

BELLINI: NORMA (2 LP's)
Suliotis/Cossotto/Del Monaco/Various Artists/Orch. L'Accademia di Santa Cecilia (Varviso) London (No Mono); OSA 1272 (S)

MESSIAEN: TURANGALILA SYMPHONY/TAKEMITSU NOVEMBER STEPS (2 LP's)—Toronto Symphony (Ozawa), RCA Victor LM 7051 (M); LSC 7051 (S)

MAHLER: SYMPHONY NO. 9
London Symphony (Solti), London (No Mono); CSA 2220 (S)

HISTORIC ORGANS OF SPAIN
E. Power Biggs, Columbia (No Mono); MS 7109 (S)

OFFENBACH: ORPHEUS IN THE UNDERWORLD
New York Philharmonic (Bernstein), Columbia (No Mono); MS 7085 (S)

Title, Artist, Label & No.

SATIE: PARADE/GYMNOPEDIES #1 & 3/RELACHE
Paris Conservatoire Orch. (Auriacombe), Angel (No Mono); S 36486 (S)

IVES: THE FOUR SYMPHONIES (2 LP's)
New Philharmonia Orch. (Farberman), Vanguard Cardinal (No Mono); VCS 10032 (S)

MUSSORGSKY: PICTURES AT AN EXHIBITION
Ashkenazy/Los Angeles Philharmonic (Mehta), London (No Mono); CSA 6559 (S)

BRAHMS: PIANO CONCERTO #2
Watts/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7134 (S)

Marlboro Fest Opens July 6

MARLBORO, Vt.—The 18th annual Marlboro Music Festival will begin here on July 6. Pablo Casals will be in residence for the eighth consecutive summer, but his conducting appearances will not be announced in advance. A Bach canata program

led by Blanche Honegger-Moyse is planned for July 27.

Participating artists will include pianists Mieczyslaw Horszowski, Ruth Laredo, Luis Battle, Richard Goode and Rudolf Serkin; violinists Pina Carmirelli, Isadore Cohen, Felix Gali-

mir, Jaime Laredo, Alexander Schneider, Masuko Ushioda, Sergio Luca, Donald Weilerstein and Hiroko Yajima; violists Boris Kroyt, Samuel Rhodes, Caroline Levine, Philipp Naegle and Scott Nickrenz; cellists Leslie Parnas, Mischa Schneider, Fortunato Arico, Madeline Foley, Herman Busch and Robert

Sylvester, and doublebass Julius Levine.

Among other participants will be mezzo-soprano Betty Allen and members of the Claremont Quartet and Guarneri Quartet. In addition to Casals, resident composers will be Fred Lerdahl and Henry Weinberg. Skerkin is the festival's artistic director.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
2	1	THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	12
2	1	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	34
3	12	DOWN HERE ON THE GROUND Wes Montgomery, A&M (No Mono) LP 3006 (S)	3
4	3	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	25
5	5	MR. SHING-A-LING Lou Donaldson, Blue Note (No Mono); BST 84271 (S)	14
6	6	GLORY OF LOVE Herbie Mann, A&M LP 2003 (M); SP 3003 (S)	17
7	8	PORTRAIT OF RAY Ray Charles, ABC (No Mono); ABCS 625 (S)	4
8	9	UP POPS RAMSEY LEWIS Cadet LP 799 (M); LPS 799 (S)	10
9	19	JIMMY SMITH'S GREATEST HITS Blue Note (No Mono); BST 89901 (S)	2
10	10	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	26
11	14	LIGHTHOUSE '68 Jazz Crusaders, Pacific Jazz (No Mono); ST 20131 (S)	9
12	7	LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	12
13	4	LOOK AROUND Sergio Mendes & Brasil '66, A&M LP 137 (M); SP 4137 (S)	10
14	—	STICK UP Bobby Hutcherson, Blue Note (No Mono); BST 84244 (S)	1
15	11	MUSIC FROM MISSION IMPOSSIBLE Lalo Schifrin, Dot DLP 3831 (M); DLPs 25831 (S)	9
16	16	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	33
17	17	BURT BACHARACH: REACH OUT A&M LP 131 (M); SP 4131 (S)	19
18	15	ELECTRIC BATH Don Ellis & His Ork, Columbia CL 2785 (M); CS 9585 (S)	11
19	18	BLACKJACK Donald Byrd, Blue Note (No Mono); BST 84259 (S)	5
20	20	EVERYWHERE Gerald Wilson, Pacific Jazz (No Mono) ST 20132 (S)	3

Billboard SPECIAL SURVEY For Week Ending 5/25/68

Shapiro's Fourth Volume to Roll

NEW YORK — The fourth volume of Nat Shapiro's "Popular Music," covering the decade 1930-1939, will be published this month by Adrian Press. Shapiro's series has already indexed the 1940's, 1950's and the first five years of the 1960's. Subtitled "An Annotated Index of American Popular Songs," the books list and contain commentary on almost every published pop, film, theater, jazz and folk song.

"Popular Music" is available by mail order only from Adrian Press, 157 West 57th Street, New York 10019. List price of each of the four volumes is \$16.

- LIBERTY
TIME—T-i-m-e; LST 7558
- LONDON
TED HEATH 21st ANNIVERSARY ALBUM; PS 535
SOUNDTRACK—Bedazzled; MS 82009
SOUNDTRACK—30 Is a Dangerous Age, Cynthia; MS 82010
CATERINA VALENTE—Sweet Beat; PS 536
- MGM
BRIGHAM YOUNG UNIVERSITY SINGERS—Sounds of Freedom; SE 4546
- MONITOR
MARKO NOVOSIEL Singing Tamo Daleka & Other Croatian & Dalmatian Songs; MFS (C) 494
- MONMOUTH-EVERGREEN
VARIOUS ARTISTS—Irving Berlin All by Myself, Vol. 1 (1921-1926); MES 6809
VARIOUS ARTISTS—Irving Berlin All by Myself, Vol. 2 (1926-1930); MES 6810
VARIOUS ARTISTS—Irving Berlin All by Myself, Vol. 3 (1930-1935); MES 6811
VARIOUS ARTISTS—Jerome Kern/All the Things You Are; MES 6808

- ODYSSEY
DEBUSSY: AFTERNOON OF A FAUN/JEUX/NOCTURNES—Vienna State Opera Woman's Chorus/Vienna New Symphony (Goberman); 32 16 0226
- PARROT
The TOM JONES Fever Zone; PAS 71019
- PROJECT 3
SOUNDTRACK—Planet of the Apes; PR 5023 SD
- QUALITON
BACH: PIECES FOR CLAVICHORD—Jozsef Gat; LPX 1305
KODALY: CHORAL WORKS 2—Kodaly Chorus of the Klara Leowey (Andor); LPX 11315
SUSSMAYR: DAS NAMENSFEST/PAISIELLO: CANTATA COMICA—Various Artists; LPX 11313
- RCA VICTOR
The Romantic World of EDDY ARNOLD; LPM 4009, LSP 4009
BOSTON POPS ORCH./ARTHUR FIEDLER—The Pops Goes West; LM 3008, LSC 3008
MISS BUTTERS—The Family Tree; LPM 3955, LSP 3955
DUKE ELLINGTON—Pretty Woman; LPV 553
HEIFETZ-PIATIGOR: SKY CONCERTS/BRAHMS/BOCCERINI/TOCH—Various Artists; LM 3009, LSC 3009
CONNIE SMITH—I Love Charley Brown; LPM 4002, LSP 4002
- REPRISE
NOEL HARRISON—Santa Monica Pier; RS 6295
DEAN MARTIN'S Greatest Hits, Vol. 1; RS 6301
WEST COAST POP ART EXPERIMENTAL BAND—Child's Guide to Good & Evil; RS 6298

- SOUL
GLADYS KNIGHT & THE PIPS—Feelin' Bluesy; 707
- VERVE
SHALOM & BARAK AMRANI—Israel Today; FTS 3043
- WARNER BROS.
THE COLLECTORS; WS 1746
VINCE GUARALDI—Oh, Good Grief!; WS 1747
ANITA KERR SINGERS—Sounds; WS 1750
JAMES LAST & THE AMERICAN PATROL—Big Beat Folk Sounds of Old Germany; WS 1735

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	2	2	THE GOOD, THE BAD & THE UGLY Hugo Montenegro, RCA Victor 47-9423 (Unart, BMI)	18
2	3	3	4	UNICORN Irish Rovers, Decca 32254 (Hollis, BMI)	10
3	2	1	1	HONEY Bobby Goldsboro, United Artists 50283 (Russell-Cason, ASCAP)	9
4	6	11	13	DO YOU KNOW THE WAY TO SAN JOSE Dionne Warwick, Scepter 12216 (Jac, ASCAP)	6
5	5	6	8	MASTER JACK Four Jacks & a Jill, RCA Victor 47-9473 (Milene, ASCAP)	10
6	4	4	5	I CAN'T BELIEVE I'M LOSING YOU Frank Sinatra, Reprise 0677 (Vogue/Hollyland, BMI)	7
7	9	10	12	LILLI MARLENE Al Martino, Capitol 2158 (Marks/GEMA, BMI)	6
8	8	8	10	DELILAH Tom Jones, Parrot 40025 (Francis, Day & Hunter, ASCAP)	9
9	7	7	11	YOU'RE STILL GOT A PLACE IN MY HEART Dean Martin, Reprise 0672 (Acuff-Rose, BMI)	10
10	11	15	26	MRS. ROBINSON Simon & Garfunkel, Columbia 44511 (Charing Cross, BMI)	4
11	12	17	20	YESTERDAY I HEARD THE RAIN Tony Bennett, Columbia 44510 (Dunbar, BMI)	6
12	16	27	31	LOOK OF LOVE Sergio Mendes & Brasil '66, A&M 924 (Colgems, ASCAP)	4
13	15	21	23	LOVE IN EVERY ROOM Paul Mauriat, Philips 40530 (Northern, ASCAP)	4
14	19	22	24	LONELY IS THE NAME Sammy Davis Jr., Reprise 0673 (Roosevelt, BMI)	5
15	28	—	—	THIS GUY'S IN LOVE WITH YOU Herb Alpert, A&M 929 (Blue Seas/Jac, ASCAP)	2
16	23	30	—	A MAN WITHOUT LOVE Engelbert Humperdinck, Parrot 40027 (Leeds, ASCAP)	3
17	25	29	—	APOLOGIZE Ed Ames, RCA Victor 47-9517 (Stone Canyon, BMI)	3
18	18	20	21	I WANNA LIVE Glen Campbell, Capitol 2146 (Windward Side, BMI)	7
19	24	31	—	MY SHY VIOLET Mills Brothers, Dot 17096 (Pincus, ASCAP)	3
20	21	26	27	FAITHFULLY Margaret Whiting, London 122 (Sunbeam, BMI)	4
21	10	5	3	LOVE IS BLUE Paul Mauriat, Philips 40495 (Croma, ASCAP)	24
22	29	34	—	FOLLOW ME Jack Jones, RCA Victor 47-9510 (Cherrybell, ASCAP)	3
23	26	—	—	NORMA LA DE GUADALAJARA Henry Mancini, RCA Victor 47-9521 (La Parrot of Mexico, BMI)	2
24	17	12	6	SOUL COAXING (Ame Caline) Raymond Lefevre, 4 Corners of the World 147 (Southern, ASCAP)	16
25	—	—	—	SWEET MEMORIES Andy Williams, Columbia 44527 (Acuff-Rose, BMI)	1
26	30	—	—	MENTAL JOURNEY Trini Lopez, Reprise 0687 (Gallico, BMI)	2
27	13	13	15	CABARET Herb Alpert & the Tijuana Brass, A&M 925 (Sunbeam, BMI)	7
28	38	—	—	IT'S OVER Eddy Arnold, RCA Victor 47-9525 (Honeycomb, ASCAP)	2
29	32	37	—	MY LOVE FORGIVE ME (Amore Scusami) Jerry Vale, Columbia 44512 (Gil, BMI)	3
30	35	33	38	FACE IT GIRL, IT'S OVER Nancy Wilson, Capitol 2136 (Irwin, ASCAP)	7
31	31	—	—	LIKE TO GET TO KNOW YOU Spanky & Our Gang, Mercury 7279 (Takya, ASCAP)	2
32	34	35	35	SOUL SERENADE Willie Mitchell, Hi 2140 (Kilyn, BMI)	5
33	—	—	—	WHITE HORSES Claudine Longet, A&M 936 (Francis, Day & Hunter, ASCAP)	1
34	—	—	—	LA-LA-LA (He Gives Me Love) Raymond Lefevre, His Ork & Chorus, 4 Corners of the World 149 (James, BMI)	1
35	—	—	—	ZABALAK Horst Jankowski, Mercury 72809 (Gallico, BMI)	1
36	—	—	—	TIME FOR LIVIN' Association, Warner Bros.-Seven Arts 7195 (Tamerlene, BMI)	1
37	—	—	—	OH WHAT IT SEEMED TO BE Jimmy Roselli, United Artists 50287 (Joy, ASCAP)	1
38	—	—	—	CLASSICAL GAS Mason Williams, Warner Bros.-Seven Arts 7190 (Irving, BMI)	1
39	39	—	—	FEELIN' GOOD King Richard's Fluegel Knights, MTA 151 (Musical Comedy Prod., BMI)	2
40	—	—	—	ONE LESS BELL TO ANSWER Rosemary Clooney, Dot 17100 (Blue Seas/Jac, ASCAP)	1

New Album Releases

- ATLANTIC
HANK CRAWFORD—Double Cross; SC 1503
RUFUS HARLEY—A Tribute to Courage; SC 1504
FREDDIE HUBBARD—High Blues Pressure; SC 1501
- BROADSIDE
JIMMY COLLIER—Everybody's Got a Right to Live; BR 308
- CBS
CHAVEZ: VIOLIN CONCERTO/CHAVEY-BUX-TEHUDE: CHACONNE—Orquesta Sinfonica Nacional de Mexico (Chavez); 32 11 0064
The Generations of Israel; 32 85 0012
- COLONIAL WILLIAMSBURG
VARIOUS ARTISTS—A Williamsburg Candlelight Concert at the Governor's Palace; WS 100
- COLUMBIA
HANDEL: THE 16 ORGAN CONCERTOS, VOL. 1—Biggs/London Philharmonic (Boult); D35 777
HANDEL: THE 16 ORGAN CONCERTOS, VOL. 2—Biggs/London Philharmonic (Boult); D35 778
MAHLER: SYMPHONIES NOS. 6 & 9—New York Philharmonic (Bernstein); M35 776
MARTY ROBBINS—By the Time I Get to Phoenix; CS 9617
MONGO SANTAMARIA—Soul Bag; CS 9653
ANDY WILLIAMS—Honey; CS 9662
- DUO
LLOYD WALLACE TRIO—New Thing; DS 41001
- EDMAR
THE MERRYMEN—Beautiful Bermuda; LP 1053
- EXCELLO
DR. MARTIN LUTHER KING JR.—Remaining Awake Through a Great Revolution; 8009
- FIESTA
PETER LAUNCH UND DIE REGENPFEIFER—Lauter Lose Lieder; FLPS 1510
SNOTTS & DYKEHEAD CALEDONIA PIPE BAND—Champions Supreme; FLPS 1511
HEINZ SCHACHTNER, SOLOTRUMPETE, UND ORCH.—Lang, Lang Ist's Her; FLPS 1512
MARIKA ROKK; FLPS 1513
MALANDU UND SEIN TANGO ORCH.—Beliebte Tango Melodien; FLPS 1514
ANGELO DI PIPPO & ORCH.—Italian Brass; FLPS 1517
- GORDY
MARTHA REEVES & THE VANDELLAS—Ridin' High; 926
THE TEMPTATIONS Wish It Would Rain; 927
- JAMIE
FLASH WILSON . . . Arrives; SLP 3030

NOTE: This is a correction on address as published in May 18th issue of Billboard in Hawaii section.

CRITERION MUSIC CORPORATION

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Coin Machine World

AT SHERMAN HOUSE

MOA Signs Major Jukebox Firms; Adopts New Name for Convention

By EARL PAIGE

CHICAGO — All four major jukebox manufacturers and most of the game manufacturers have signed up as exhibitors for this year's Music Operators of America (MOA) show. To be held here in the Sherman House Hotel, Oct. 11-13, the show will be called the Music and Amusement Machine Exposition.

President of MOA, Bill Cannon, Haddonfield, N. J., told exhibitors at a two-day meeting here in the Sherman House last week that the change in name reflected the broadening scope of the annual show and the loyal support of amusement machine manufacturers.

MOA secretary Howard Ellis,

Omaha, and MOA treasurer A. L. Ptacek, Manhattan, Kan., also attended the meeting.

MOA executive vice-president Fred Granger, said: "We are encouraged by the early signings of exhibitors. All of our former space used in the 1964 show at the Sherman is taken and we have moved into the new area."

More Area

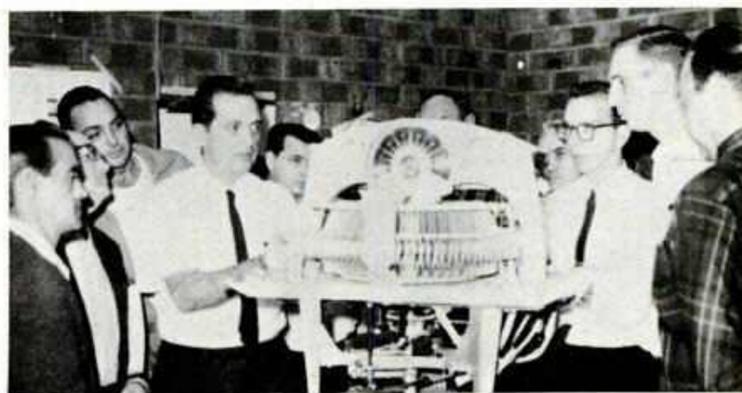
The Sherman House offers 50,000 square feet of exhibit area all on one level, as compared to 32,000 square feet available at the MOA's last hotel site where two levels were used.

Exhibits will be located in such a way as to bring delegates

past them twice. Moreover, the seminars and other meetings will be held adjacent to the exhibit area making for more even flow of traffic to and from the exposition area.

Exhibit hours are the same as last year: 9 a.m.-3 p.m., Friday; 9 a.m.-5 p.m., Saturday, and 10 a.m.-3 p.m., Sunday. Exhibitors can begin moving in Thursday, Oct. 10, and have until 5 p.m. Monday, Oct. 14, to dismantle exhibits.

The Sherman offers easy access for deliveries and two elevators will be used to bring exhibits directly to the exhibit area, Granger told exhibitor personnel.



BOB HARDING, Wurlitzer field service engineer, is shown here conducting a class sponsored by Angott Distributing Co., Inc., Detroit. One seminar was held at Bryan Bros., Cadillac, Mich. Another was held at Stan's Amusement Co., Flint, Mich.

AT MYRTLE BEACH

Expect 1,000 at S.C. Vending Show; Music Assn. to Also Attend the Event

By LAMAR GUNTER

MYRTLE BEACH, S. C. — More than 1,000 delegates and more than 50 exhibitors occupying over 90 booths are expected here May 31-June 2 for the combined North Carolina and South Carolina Vending Show. The South Carolina music operators' group will meet here separately during the weekend.

Associations involved are the North Carolina Vending Association, the South Carolina Automatic Merchandising Operators Association (SC-COA).

This is the first year SC-COA has met here during the vending show. Many SC-COA members are involved in vending. At one point, the North Carolina Coin Operators Association (NC-COA), another music group, discussed meeting here, too. Many NC-COA members will attend independently.

Delegates will hear a congressman, an accountant, an attorney, an educator, and three trade publication editors.

Rep. Albert Watson (R., S. C.) will speak at a 12:30 p.m. luncheon meeting Friday, May 31. B. D. Lesesne II, president of the South Carolina vendor group, will preside.

Legal aspects of recent federal regulations will be explained in a talk at 11:15 a.m. Saturday by John R. Jordan, attorney and executive director of the North Carolina Wholesalers Association, headquartered in Raleigh, N. C.

Larry Wright, of Price Waterhouse & Co., Charlotte, N. C., will speak at 11:30 a.m. Saturday on the importance of accounting to vending.

Manpower development training programs for the vending in-

dustry will be outlined by Jack Thomas, instructor at Richmond Technical Institute in Hamlet, N. C., and Glenn Pearson, planning director of the South Carolina Electronics Service Association of Sumter, S. C. They will speak at 11 a.m.

Three Trade Editors

At 10:30 a.m. Saturday, there will be a panel discussion on vending's past, present and future. Fred Amann, chief editor of Vend Magazine, Chicago, will speak on opportunities missed and overlooked, "Vending Past." Ben Ginsberg, editor of American Automatic Merchandiser, Wilmette, Ill., will speak on challenges and problems, "Vending Present." Morris Weintraub, editor-publisher of Vending Times, New York, will speak on pitfalls and possibilities, "Vending Future."

The annual banquet will be held at 7 p.m. Saturday, with W. B. Griffin, president of the N. C. Vending Association, pre-

(Continued on page CMW-2)

Mont. Group Fights Pin Ban

HELENA, Mont.—The Montana Music Operators Association is quietly working to halt a ban on amusement flipper games now affecting several counties in the State. The group will meet here July 26-27, at which time reports on the flipper game situation will be heard. It is hoped officials of the Music Operators of America can attend the gathering.

At a recent meeting the association was told that Washing-

ton attorney Rufus King, representing D. Gottlieb & Co. and Williams Electronics, Inc., has been contacting various authorities in the State. Flipper games are legal in Montana, but government authorities have questioned the use of free-play games.

State senator Eugene Mahoney, a candidate for governor, addressed the trade group. Harry Brink, a Rock-Ola distributor in Butte, sponsored a service school at the meeting, with Rock-Ola field engineer Bill Findlay conducting the session. Lew Choat, Seattle Record One-Stop, also attended the meeting.

The group also discussed the rising incidence of sales of equipment to locations. Jukeboxes, games and pool tables were mentioned as items recently reported to have been sold direct to location owners.



WILLIAM D. (JACK) HARPER, president, Rowe International, Inc. He has been elected a director, Triangle Industries, Inc. Under a new corporate restructuring, Triangle Conduit & Cable Co., Newark, N. J., of which Rowe International, Inc., is a subsidiary, has changed its name to Triangle Industries, Inc.

Michigan Assn. Elects Fabiano

BUCHANAN, Mich. — The Music Operators Society of St. Joseph Valley has been reactivated and has elected Frank B. Fabiano president. Fabiano, owner of Fabiano Amusement Co. here, is a vice-president of Music Operators of America.

The group's next meeting will be Sept. 11. A large meeting in November is being planned. Dues of \$40 for the remainder of 1968 were approved. Checks should be sent to Al Evans, 2210 Mishawaka Avenue, South Bend, Ind.

Vending, Technical Improvements Highlights at Hannover Trade Fair

By ALFRED FRIEDEL

HANNOVER, West Germany — Coin-operated equipment has truly won its place at the Hannover Messe (trade fair) recently concluded here. Marking the first year that coin machines have been exhibited separately, the fair showed a tremendous growth in vending equipment and technical improvements in all lines. More than 6,500 firms exhibited at the event.

This year technical perfection was the outstanding feature rather than any remarkable innovations. This was especially true in the vending section. Two new bill changers by Ardac of Stockholm and Makomat of Offenbach, West Germany, were

particular noteworthy.

Amusement operator attention focused on the new two-mark pay-out machines, now permitted in Germany—the Super Six (Bergmann, Hamburg), the Super Sieben (Loewen-Automaten, Bingen) and the Krone Garant (Wulff, Berlin). The strength of exhibits in this category underlined the fact that in West Germany, pay-outs are, with jukeboxes, the backbone of the operating business. The play appeal of the new machines, with higher pay-out possibilities, was tremendous. Mills Bell-O-Matic showed a model specially adapted for Germany which met with much interest.

Some new amusement machines attracted crowds of people. One of these is the new table soccer game, Europe Cup, developed by ENV-Vertrieb Europäischer Neuheiten, of Bad Homburg, where players keep the ball in play by animating the players with special handles.

A traffic game from the same company, Grand Tourisme, also made many friends.

Automatenbau Foerster of Nurenberg-Fuerth displayed an attractive, completely mechanical football flipper, the Olympia, and an electrical golf game, Valsonora. Also extremely pop-

(Continued on page CMW-6)



THE WURLITZER FOUNDATION has granted scholarships to five daughters of Wurlitzer employees following competitive examinations at the students' local high schools. Four of the winners are daughters of employees at the North Tonawanda (N. Y.) Phonograph Division of The Wurlitzer Co., while the fifth girl is the daughter of an employee associated with the De Kalb, Ill., Division of Wurlitzer. Roy Waltemade, vice-president and manager of the North Tonawanda plant, made the presentations in New York, and is shown here in the center with Mr. and Mrs. Frank Litwinski and daughter Cathy and Mr. and Mrs. Robert Jaenecke and daughter Jill Ellen. The other New York winners were Marilyn Evans and Susan Kropp.

Omaha Pool Tournney Meeting



POOL TOURNAMENTS was the subject discussed by a large gathering of coin machine world businessmen in Omaha recently. At this table (from left) are Joe Blend, Philip Moss & Co., Des Moines; Ed Hatfield, Omaha Coin Machine Co.; Phil Moss; Howard Ellis, Coin-A-Matic Music Co., Inc., Omaha; John Masters, Missouri Valley Amusement Co., Lee's Summit, Mo.; Ed Kort, Kort Amusement Co., North Bend, Neb.; Harry Gallo, W. B. Music Co., Kansas City, Mo.; Joe Rothkrop, Joe Rothkrop Co., Omaha, and Hymie Zorinsky, H. Z. Vending & Sales Co., Omaha. Ellis is secretary of Music Operators of America (MOA). Masters is president of Missouri Coin Machine Council and an MOA director. Kort is president of Coin Operated Industries of Nebraska.



MORE OMAHA DELEGATES. From left, A. W. Simonetti, A&W Amusement, Omaha; Hugo Prell and Gus Prell, Breman, Kan.; Dean Clem, Council Bluffs, Ia.; Frank Marasco, Marasco Music, Omaha; Harry Abramson, Venitian Music, Omaha; Jerry Witt, Omaha Music Co.; Lou Singer, Central Distributing Co., Omaha; Mr. and Mrs. Red Howe, Howe Amusement Co., Kansas City, Mo., and Charles Bengimina, B&G Amusement Co., Kansas City Mo. Gus Prell is vice-president of Kansas Amusement & Music Association; his brother is a director of Coin Operated Industries of Nebraska. Witt is president of Omaha Music Operators. Singer is the developer of the popular Helicopter Trainer amusement device.



LEONARD SCHNELLER, U. S. Billiards, Amityville, Long Island, N. Y., is shown here holding a promotion piece used in the pool tournaments. Schneller has been traveling widely to promote tournaments.



HOWARD ELLIS AND ED KORT (right). The Nebraska groups plans to start a pool tournament in September.

Garwin Adds Decca LP's

CHICAGO — Garwin Sales here has added Decca Records to its line-up of Little LP product. Other recent additions have included Columbia and RCA. The national distributor of Little LP product now has 17 labels available. "Incomparable Sax of Ace Cannon," and "Soul Serenade," by Willie Mitchell, two Hi Records' albums, were released last week.

FAMA Meet

TALLAHASSEE, Fla. — The Florida Amusement & Music Association (FAMA) is making last-minute preparations for its annual convention May 24-26 at The Newport Hotel in Miami Beach, Fla. Any questions should be directed to executive director Julius Sturm at FAMA headquarters in Tallahassee. The phone number is (904) 224-5426.

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ROWE 14 AMBASSADOR, COINMASTER, 40c-45c	\$ 40
ROWE 14 AMBASSADOR, ALL COIN	70
ROWE 77 CANDY, COINMASTER	90
ROWE 77 CANDY, 25c CHANGER	125
STEELMADE 5290 CAN VENDER	400
SEEBURG E-2 CIGARETTE	35
CORSAIR 30 CIGARETTE	40
ROWE SK8 Single Cup COFFEE	245
ROWE SK9 Single Cup COFFEE	595

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Players charge opponent's goal, dribble back for strategic play and k-i-c-k to left and right!

WORLD CUP is The Soccer Game, the soccer game with built-in flexibility which permits players to match every maneuver of real soccer. Straight drives. Forward passes. Lateral passes. Field goals. Corner kicks. Sometimes actually skull kicks! Players run in both directions. Kick right and left while running either way. Or while standing still. The 3/4 in. solid Lucite ball, white

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VISIBLE CONTROL

panel, at convenient hand-rest level, eliminates "feel and fumble" and player fatigue, permits players to keep their eyes on their teams without glancing down to locate desired control, adds to play appeal.

ADJUSTABLE PLAY TIME

Play continues until one player scores maximum of 19 goals or play period expires. Standard 1 1/2 minute play time gives players an exciting work-out, stimulates repeat play. But play time is easily adjusted up to 5 minutes in 1/2 minute intervals. Operator can tailor the play and profit to requirements of location, time of day, season or other factors.

OPTIONAL PLAY PRICING

Single deposit permits two to play in competition. Available for 2 Nickels per Game, 2 Dimes per Game, 1 Quarter per Game, and coins of all nations.

A dozen words

are all the instructions WORLD CUP needs. "Player moves in direction handle is moved. Press handle down to kick." Goalie control dial, which moves Goalie left and right across goal, is too obvious for words.

Win the big money cup!
Get WORLD CUP today!

Set June 1 SC-COA Meet

MYRTLE BEACH, S. C. — For the first time in its history the South Carolina Coin Operators Association, Inc. (SC-COA), will meet here during the annual vending show of the North and South Carolina vending associations.

SC-COA will meet separately at 1 p.m. Saturday, June 1, at the Ocean Forest Hotel. A private SC-COA party will be held that night at the Hawaiian Village Restaurant.

Myrtle Beach

Continued from page CMW-1
siding. The North Carolina Vendor-of-the-Year will be announced and prizes will be awarded for winners in the Thursday golf tournament at the Dunes Club.

Sunday will be Employees Day and there will be a luncheon honoring the employees.

A ladies' program has been arranged and it will include a demonstration on flower arranging at 10:30 a.m. Friday and a beauty and charm presentation at the luncheon Saturday by June Agar, of June Agar Models, Inc., Charlotte, N. C.

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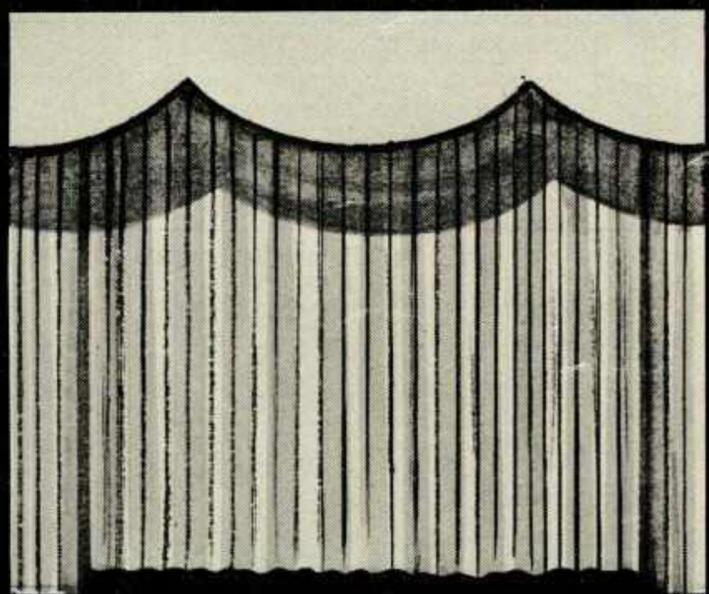
- Champion Rifle (C.C.) \$195.00
- Rifle Range (Midway) 195.00
- Trophy Gun (Midway) 295.00
- Rifle Champs (Midway) 295.00
- Shootin' Gallery (Midway)
- Regular Pistol 95.00
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Vending News

DIRECT SALES DISCUSSED

Carolina Bulk Group Reorganizing

By LAMAR GUNTER

CHARLOTTE, N. C.—The Carolina Bulk Vendors Association (CBVA) voted last week to draw up articles of incorporation and adopt new bylaws. The lively meeting was sparked with complaints about direct sales to locations. The group was cautioned by president Lee Smith and other industry executives against competitors.

Smith, who has served several terms as president of the CBVA, told the membership that it was time they started thinking about new leaders to carry forward the association's work.

He said the board of directors had voted the day before to instruct association attorney Carol Howard to draw up articles of in-

corporation and new bylaws for the organization.

The CBVA has been operating under bylaws, but has not been incorporated as a non-profit corporation.

By-Laws

T. J. Martin, the member who questioned Smith sharply, seemed concerned that the full membership might not have an adequate voice in choosing the new leadership when the organization was chartered and adopted new bylaws.

Smith assured him the bylaws would be submitted to the full membership for amendments, if any more proposed and approved, and that the bylaws would have to be adopted by full membership. He also said the bylaws would provide for nominations from the floor for officers.

Martin, after the discussion, made the motion that the attorney proceed to draw up the corporation charter and bylaws for the Carolina Bulk Vendors Association.

Smith explained that the new bylaws would do away with the category of "honorary member." Dues for this category had been \$2 and "this doesn't even pay the postage for correspondence with them," Smith said.

The only two categories of members under the new bylaws

will be for operators with more than 250 machines who will pay \$65 annually, and those who have less than 250 machines who will pay \$25. The \$65 paid by the category of members will include \$40 for the National Vendors Association (NVA).

Join NVA

Leo Leary, of Leaf Brands, Inc., made a plea for all operators to join the NVA. "It is imperative that you support your national association. What can begin as a pimple in the Carolinas can grow into a cancer. He explained that through the NVA insurance is available at group rates to members; legal aid and advice is available."

Walter Parker told the group: "I'm one of the smallest operators in the room, but everybody can benefit from the NVA. You should go to Hollywood, Fla., to the NVA convention. You'll pick up something there that will more than pay for the trip."

The membership got into a discussion of direct sales of machines to locations and other competitive problems. There are differing views and at times the discussion grew heated. Finally, Leary cautioned: "Dissension can open a wound which will rot. You are the backbone of the industry in the Carolinas. Separately you would all hang."

Smith warned the members that they must compete individually and that the association was not to protect them from competition. He said the association was to enable them to work together on matters of mutual interest. "I've been a competitor of practically every operator in this room. I'm still a competitor, but there's no reason we can't work together on some things."

Smith told the CBVA that a National Advisory Committee would be formed among the manufacturers who are associate members of CBVA. "It'll be their job to compliment us, reproach us, chastise us and give us credit," he said.

Manufacturer representatives who were present at the meeting included Carmen D. Angelo, of Cramer Gum Co.; Margaret H. Kelly, of Penny King, Inc.; Sidney Eppy, of Eppy Charms; Fred Loewus, of Karl Guggenheim, Inc., and Herbert Goldstein, of Oak Manufacturing Co.

Psychedelic Colors and Hippy Items Dominate Charm Goods

ST. CHARLES, Ill.—Psychedelic colors and design techniques and the influence of the hippy movement highlighted displays of charms at last week's National Vendors Association convention here.

There was more emphasis on 10-cent and 25-cent items than in previous shows. Hippy beads in varied designs and colors for 1-cent, 5-cent and 10-cent vending dominated the novelty items.

The idea of pop-together beads, while certainly not new, is this year being co-ordinated with new merchandising techniques. Examples are Hippy Beaches, from Paul A. Price; a Hippy Necklace With Bells, from Karl Guggenheim; Henal Novelties' Pop-It Beads and Eppy Charms' Combo Links and Swinger Beads.

A roundup of other new items:

Creative House showed Psychedelic Buttons, a series of 14 different pin-ons printed in four different sets of colors for 1-cent vending. Another 1-cent item is called Teeny Tatoos, a series of four different books that includes 48 various transfers. Creative House also showed "Giant Tatoos, for 5-cent capsule vending, with 12 transfers in the series. Space Monster was another item from this exhibitor.

Karl Guggenheim showed vinyl Shlubs for 5-cent vending and had a similar, though larger item called Oogies, for quarter vending. Four new 5-cent vending mixed in psychedelic displays were shown. These were Puzzel Mix, Funny Face Mix, Zoo Mix and Game Mix.

Two new 10-cent vending mixes from Guggenheim were Frimp Mix and General Mix. Other 25-cent vending items included Puzzel Key Chain, Mini-Dolls, Jewel Pendant and an item called Key to My Heart, a paired heart and key for young couples.

New items from MaeMan Enterprises, Inc., were Lucky Leif, a 10-cent vending item based on a character; Tootie Fruitee rings for 1-cent and 10-cent vending, and "Alton Apple." The latter, based on a popular children's item, consists of parts that are fitted on apples or other fruits and vegetables to make them appear like faces. This is a 5-cent vending item.

Paul A. Price Co. displayed

an item called Knockers. The term is a translation of the Jewish word for big shots. This is a series of nine different characters for 10-cent vending.

Other Price items included Creeps, a series of nine different designs for 10-cent vending; Jumbo Scar'ems in hot colors for 25-cent vending, and a huge assortment of import rings.

Eppy Charms, Inc., showed Chain Pendants and keychain with phosphorescent colored displays; a Mystery Detective Set, for 5-cent vending, and Swinger Rings, another 5-cent item.

In its 10-cent capsule vending line, Eppy showed Tat-Toos, in psychedelic colors; Hip-Kit, a four-piece capsule item consisting of sideburns, goatee and moustache; plated gold Scatter Pins, a super Fun Ball mix; Auto Emblems, and a toy mix consisting of 20 different pieces.

Knight Charm Corp. showed Hippy Moustache Buttons for 1-cent vending; Number and Word Puzzles for both 1-cent and 5-cent vending; Casinos. a

(Continued on page CMW-6)

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N.W. Deluxe, 1¢ or 5¢ Comb. ... 12.00
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Pistachio Nuts, Jumbo Queen, White99
Afghan Crown Red Lip Pistachio Nuts72
Afghan Prince Red Lip Pistachio Nuts69
Cashew, Whole90
Cashew, Butts82
Peanuts, Jumbo50
Spanish32
Mixed Nuts60
Baby Chicks36
Rainbow Peanuts32
Bridges Mix32
Boston Baked Beans32
Jelly Beans32
Licorice Gems32
M & M, 500 ct.50
Munchies, 16-lb. carton, per lb. .39

Wrapped Gum—Fleers & Pal, 4M pcs. \$14.00
Rain-Blo Ball Gum, 2100 per ctn. 7.25
Rain-Blo Ball Gum, 1900 printed per carton 6.65
Rain-Blo Ball Gum, 5550 per ctn. 8.75
Rain-Blo Ball Gum, 4300 per ctn. 8.85
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15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.
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Wrigley's Gum, all flavors, 100 ct. .45
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Front door operation saves 50% to 75% service time. Bigger display, more profits.

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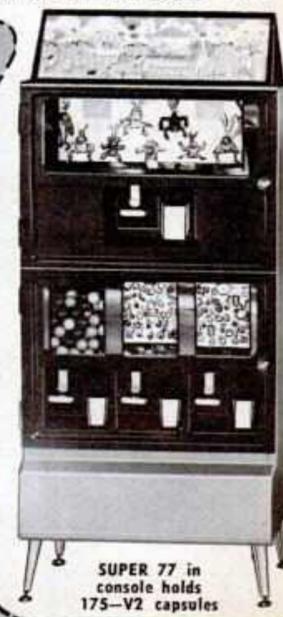
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SUPER 77 in console holds 175-V2 capsules

AT SMITH REGAL

Hail Vendors' Support In Retarded Kids' Drive

By LAMAR GUNTER

CHARLOTTE, N. C.—More than 150 bulk vending businessmen and their wives as well as many political figures attended the open house here last week at Smith Regal of the Carolinas. It was reported that \$150,033.41 had been collected from bulk vending machines to support retarded children programs in South Carolina, North Carolina and Tennessee.

H. P. (Pat) Taylor, former speaker of the North Carolina House of Representatives and now Democratic nominee for lieutenant governor, told the operators, manufacturers' representatives, political leaders and guests that bulk vending's \$87,000 worth of contributions to the North Carolina Association for Retarded Children is a "very fine thing." He is a member of the governor's committee for mental health.

Lee Smith, president of the Carolina Bulk Vendors Association, told luncheon guests that sponsored bulk vending machines have raised \$150,033.41

for charitable causes in the Carolinas and Tennessee.

He said \$87,209.62 went to the North Carolina Association for Retarded Children, \$31,616.76 to the Tennessee Association for Retarded Children, \$24,886.80 to the South Carolina Association for Retarded Children and \$6,320.23 to the Charlotte Exchange Club.

The total sales on which charitable causes received commissions were \$750,167.05. "That's 75,016,705 pennies," Lee Smith said.

Mike Kurek, former president of the Tennessee Association for Retarded Children, and his wife were guests at the luncheon.

Smith and Jack Thompson, who led the successful fight to have the State sales tax removed from bulk vending, were presented tokens of appreciation for their efforts on behalf of the membership and directors of the Carolina Bulk Vendors Association, and by H. B. Hutchinson Jr., president of the National Vendors Association (NVA).

Hutchinson's token was accompanied by a \$500 check from the NVA. Walter Parker presented the plaques.

Smith, Thompson and others of the association convinced the legislature that the sales tax applied to bulk vending was inequitable since the cost could not be paid by the consumer as is intended with a sales tax. The result of their successful "education effort" was passage of an amendment which exempts bulk vending from the tax.

Among those who attended the open house were State senators Ralph Scott of Alamance County and Charles K. Maxwell of Mecklenburg County; State representatives James B. Vogler, Jimmy Beatty, G. P. Hunter and Jack Baugh, all of Mecklenburg County, and Rep. Sneed High of Cumberland County; Democratic Chairman John Ingle of Mecklenburg County; school board member Rev. Coleman Kerry, and board chairman Ed Gaskins of the American Bank & Trust Co. of Monroe, the bank that financed the new Smith Regal building.

New Triangle Name

NEWARK, N. J.—Shareholders of Triangle Conduit & Cable Co., Inc., recently voted to change the name of the company to Triangle Industries, Inc., effective May 31. Under the new corporate restructuring, Triangle Industries, Inc., will be a parent operating company providing organization, planning, financial and other services to its subsidiary companies, which will be a new Triangle Conduit & Cable Co., Inc., The Plastic Wire & Cable Corp. and Rowe International, Inc.

Bill Hamel Dies

PITTSBURGH — William Hamel, a veteran of 20 years in the coin machine industry, died here May 9 at the age of 58. Hamel had spent the last 14 years with Banner Specialty Co. in Pittsburgh, where he was vending department manager. He is survived by his widow, Margaret, and two children.

46 FIRMS EXHIBIT AT CAMA

Canadian Vendors Discuss Security

MONTREAL—Security, quality control, inventory control, location evaluation, commissions and personnel problems were among the leading topics discussed here during the recent Canadian Automatic Merchandising Association (CAMA) show.

A record attendance of close to 900 were at the convention. Forty-six firms exhibited equipment. Top interest was recorded at exhibits featuring new coinage mechanisms, as CAMA continued its struggles caused by a change to all-nickel coins.

High on the interest Hit Parade was the session on security. One operator from a large company in Montreal stated that with a system of very tight controls, his company still estimated that it was losing 1 per cent of its gross sales through employee dishonesty. Jeff Wolff, of Fleur de Lis Vending Services, Montreal, recounted the cast of one serviceman who had worked with three companies in the area and had in his possession sets of keys from all three companies.

He was finally caught because a location owner was able to identify the man through pictures routinely taken of all new employees. The group suggested that CAMA act as a clearing house for information on people previously employed in the industry. They also suggested that standard application forms be prepared by the association and made available to members.

One operator suggested that vending companies were robbing themselves blind by not keeping a close check on the inventory of products in their machines. Some operators admitted with considerable embarrassment that they had not checked this in their machines for months.

Cigaretts

A control system developed by Imperial Tobacco Sales, Ltd., was the focal point of discussion at the cigaret inventory control table. The proposed system calls for the use of a master card for each location on which all information, including package turnover in the machine, is carefully noted. An invoice is used by the serviceman on each call to the location and a carbon is given the location on the spot. A warehouse inventory card records total inventory and charges out each routeman's requisitions. "This system reduces the necessity of carrying a large inventory while at the same time permitting maximum sales from a completely controlled inventory," a spokesman for Imperial asserted.

A location bid discussion stressed the necessity for using written contracts for all locations. The "piece of paper" does have meaning and impresses the business nature of the vending arrangement on the location owner, vendors concluded. Operators must estimate expected sales, and determine anticipated profits after taking into account all operating costs.

15-Cent Sales

A rule of thumb developed as a guideline pointed out that there should be a minimum \$2 in gross sales annually for each \$1 invested in equipment. All agreed that no commission should be paid for food vending machine services. Like their counterparts in the U. S., the question of 10-cent or 15-cent prices for soft drinks aroused lively discussion. Many operators are going to 15 cents on a

selective basis. A few have been at 15 cents for some time. Most agreed that the price must go to 15 cents at some time, the only question being when.

Discussions concerning personnel table revolved around methods of compensation and training. Many operators stated that the most effective method of pay was on a commission basis. "An hourly rate can kill you because the routeman will not give you a full day's work if he is to get paid for his time regardless," said one delegate.

Equipment

Four firms showed coin changers developed to handle the new Canadian coins:

- NRI Canada Model 81-15-053 coin unit measures content, size, serations, and will accept old, interim and new Canadian

nickel coinage, old and new U. S. coins, and reject slugs. Price, \$15, plus taxes.

- Ideal Vendors' plastic coin unit measures body, rim and diameter of coins, will accept old, interim and new Canadian nickel coins and old and new U. S. coins. It can be set for either Canadian or U. S. coins, and rejects slugs. Price, \$16.85, including taxes.

- Coin Acceptors' Canada Model 700c coin unit measures content, weight, serations and size. Will accept old, interim, new Canadian nickel coinage, as well as old and new U. S. coins; will reject slugs.

- Coin Verifiers Co. coin unit attaches to a regular coin unit, thus adding tests for smoothness and serations. It will reject slugs.

(Continued on page CMW-6)

Technical Study Of Candy Making At NCA Gathering

BOSTON — A technical session dealing with many aspects of candy manufacturing will highlight the 85th annual convention of the National Confectioners Association (NCA) here May 25-29 at the Sheraton-Boston Hotel.

Subjects will include "Aerated Hard Candy," a symposium on ingredients, corn derivatives, chocolate products, milk products, nut meats, dried fruits, compliance with food and drug administration regulations and salmonella research.

Other highlights include four executive seminars conducted by members of the faculty of the Harvard Business School. Exhibits will feature the newest in candy and confection products.

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Highlights at Hannover Trade Fair

• Continued from page CMW-1
ular on this stand was the shooting game, Meisterschuss. Loewen Automaten showed a

new electro-mechanical wall football game, Super Match, and also presented the Bally World Cup which attracted many expert operators.

Bergmann of Hamburg presented the football flipper, Silver Cup, and Erich Schneider KG of Hamburg showed the new Flip-tronic game, Comics, made by the French firm, Rally.

Jukeboxes
In the musical field, Amiro of Geneva, presented for the first time to the German public the Rowe-AMI Music Master. This machine, together with the Cadette and a Hideaway-Phonovue combination, was much admired.

In addition to their well-established Palm Beach and Tahiti models, Bergmann displayed an antique style chest-shaped jukebox called the Rustic.

An entirely new 140-selection model was shown by Hjrtung of Espelkamp-Mittwald. The machine has a plastic record magazine and an output of 100 (2 x 50) watts. It is equipped with a 45-33 1/3 intermix.

Loewen-Automaten introduced an impressive new model, the Prestige, a 160-selection model with the latest technical

Psychedelic Colors and Hippy Items Dominate Charm Goods

• Continued from page CMW-4
5-cent mix consisting of popular gambling items, and Moon Men, another 1-cent and 5-cent item.

Also from Knight were Camelot Jewelry for 10-cent vending, a pendant series, a group of metal charms, key chains with monogram auto emblems, and

refinements. The machine is remarkable for its service simplicity. It has a stereo amplifier output of 120 watts (2 x 60) and has a striking modern styling. Loewen also exhibited its well-proven Serenade range.

Nova of Hamburg displayed the well-known Rock-Ola machines—Ultra, Princess de Luxe, and the attractive wall phonograph.

The Wurlitzer Americana II was displayed at the stand of Erich Schneider KG and the Lyric line was on view at the stand of Deutsche Wurlitzer GmbH of Huellhorst.

Happy Herman Family, a series of three vinyl dolls. The firm also showed 25-cent capsuled items.

Henal Novelties & Premiums spotlighted Smarty Sayings, a series of rings for 1-cent vending; Wise Guy Tongue, a 10-cent item; Puppets, for 5-cent and 10-cent vending; Gumby, a former 5-cent item now available for penny vending, and many varieties of dice.

Penny King Co. showed gold military rings for 1-cent vending, comic buttons and baseball buttons; three new assortments of Chenille brooches with feathered tails and moving eyes, for 10-cent vending; a 10-cent capsule mix called Casino of Monte Carlo, an all-jewelry mix for 5-cent vending, and a jewelry and reptile mix, also for nickel capsules.

Canadian Vendors Discuss Security

• Continued from page CMW-5

Among the other new products and machines:

• E. W. Bliss Co. (Canada), Ltd. ML400 Cold Can Dispenser, four selections 120-10-12 oz. cans, multicoins unit (five prices), gravity feed with heated self-sanitizing can opener. Price, \$450.

• Moyer Diebel Metalcrafts, Ltd. CBP 4 Cold power beverage, four selection (available products: orange, grapefruit, lemonade, orange-grapefruit from General Foods), up to 300-cup capacity, depending on cup size.

XB5 wall-mounted or desk top with coin unit instant or freeze dry coffee. Four coffee selections, one chocolate, 200-cup capacity.

MDM Chip and Snack Vender, all electric, five selection, 200 capacity, first in first out storage, separate motor for each selection. When coin is inserted, lights remain out on selection if sold out.

HBD 7 four-coffee selection (instant or freeze dry), hot chocolate, two soup selections, 300 plus capacity.

By HERB BEITEL

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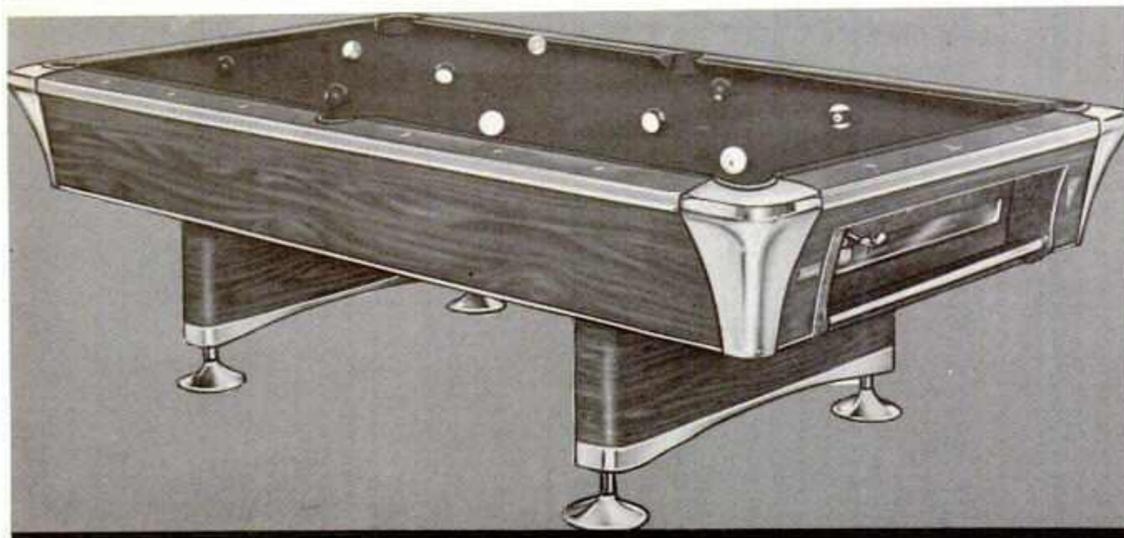
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Big Deal	125.00	Fun Cruise	295.00
Three Coins	100.00	Big Day	200.00
Hot Line	300.00	Mad World	175.00
Teachers Pet	240.00	Bongo	175.00
Lucky Strike	225.00	Grand Tour	135.00
Riverboat	180.00	Sky Diver	125.00
Space Ship	175.00	Rocket III	375.00
King Pin	125.00	C.C. Kicker	265.00
Four Roses	125.00	Gott. Showboat	125.00
Trade Winds	125.00	Thoro Bred	225.00
Derby Day	545.00	Ship Mates	125.00
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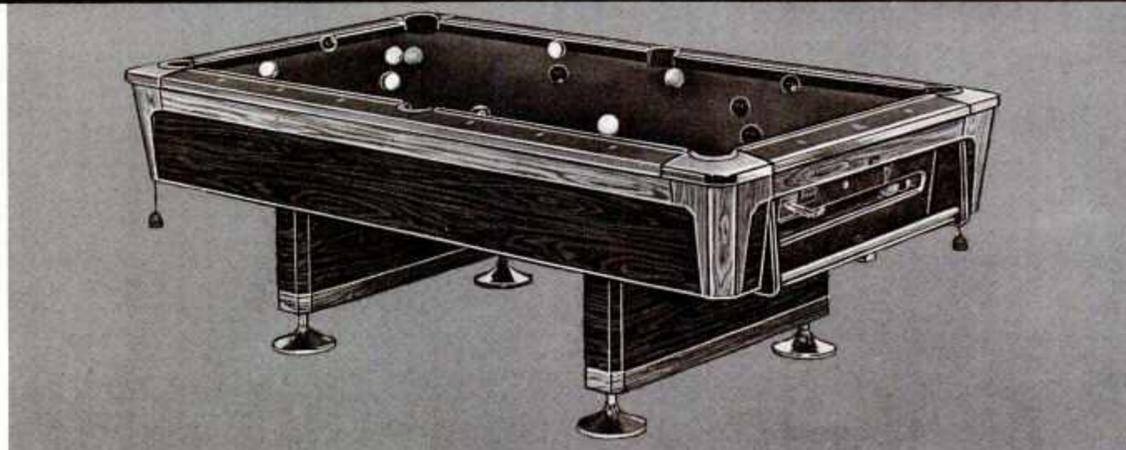
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Every year, for 18 years, critical operators have given Fischer tables the well-known sign of approval and have substantiated their endorsement with more and more installations in choice locations. That's because Fischer tables are consistently solid quality throughout, embody all the fine features you expect from the ultimate in coin-op billiard equipment, and new advanced developments that make service problems practically a thing of the past. So take a tip from the guys who know and join the high-signers now!

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AMIG 120	75.
AMIG 200	95.
AMIH 120	110.
AMI Continental 2-100	165.
AMI JAL	265.
AMI-M	465.
CC Champion Rifle	150.
Harvard Metal Typer	195.
AMI 100 & 200 Sel.	
Wall Boxes	15. ea.
Seeburg 200 Selection	
Wall Boxes	20.
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JUKEBOX RECORD REPORT

For the week ending May 25, 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	Artist	Weeks on Chart	Last This Week	This Week	Artist	Weeks on Chart
1	1	Honey, Bobby Goldsboro	7	6	6	Cry Like a Baby, Box Tops	1
		United Artists 50283				Mala 593	
2	2	Young Girl, Union Gap featuring Gary Puckett	5	7	7	Cowboys to Girls, Intruders	2
		Columbia 44450				Gamble 214	
5	3	The Good, the Bad, and the Ugly, Hugo Montenegro	3	4	8	Unicorn, Irish Rovers	3
		RCA Victor 9423				Decca 32254	
3	4	Tighten Up, Archie Bell & the Drells	3	9	9	Do You Know the Way to San Jose?, Dionne Warwick	1
		Atlantic 2478				Scepter 12216	
6	5	Mrs. Robinson, Simon & Garfunkel	2	10	10	I Wanna Live, Glen Campbell	1
		Columbia 44511				Capitol 2146	

Most promising new record: *Reach Out of the Darkness, Friend & Lover, Verve Forecast 5069.*

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	Artist	Weeks on Chart
1	1	Honey, Bobby Goldsboro	5
		United Artists 50283	
2	2	Young Girl, Union Gap featuring Gary Puckett	4
		Columbia 44450	
3	3	Cry Like a Baby, Box Tops	3
		Mala 593	
4	4	Tighten Up, Archie Bell & the Drells	3
		Atlantic 2478	
5	5	Lady Madonna, Beatles	3
		Capitol 2138	

MOUNTAIN

Last This Week	This Week	Artist	Weeks on Chart
1	1	Honey, Bobby Goldsboro	3
		United Artists 50283	
2	2	Mrs. Robinson, Simon & Garfunkel	1
		Columbia 44511	
2	3	The Good, the Bad, and the Ugly, Hugo Montenegro	2
		RCA Victor 9423	
4	4	Like to Get to Know You, Spanky & Our Gang	1
		Mercury 72795	
5	5	I Love You, People (I Love You Is the Title, People Is the Group)	1
		Capitol 2078	

Most promising new record: *Unicorn, Irish Rovers, Decca 32254.*

CENTRAL

Last This Week	This Week	Artist	Weeks on Chart
1	1	Honey, Bobby Goldsboro	7
		United Artists 50283	
2	2	Mrs. Robinson, Simon & Garfunkel	1
		Columbia 44511	
2	3	Unicorn, Irish Rovers	3
		Decca 32254	
4	4	Young Girl, Union Gap featuring Gary Puckett	1
		Columbia 44450	
5	5	Do You Know the Way to San Jose?, Dionne Warwick	1
		Scepter 12216	

Most promising new record: *A Man Without Love, Engelbert Humperdinck, Parrot 40027.*

SOUTH

Last This Week	This Week	Artist	Weeks on Chart
1	1	Tighten Up, Archie Bell & the Drells	1
		Atlantic 2478	
2	2	Beautiful Morning, Rascals	1
		Atlantic 2493	
3	3	The Easy Part's Over, Charley Pride	1
		RCA Victor 47-9514	
4	4	Mrs. Robinson, Simon & Garfunkel	1
		Columbia 44511	
5	5	Ain't Nothing Like the Real Thing, Marvin Gaye & Tammi Terrell	1
		Tamla 54163	

Most promising new record: *Think, Aretha Franklin, Atlantic 2518.*

SOUTHEAST

Last This Week	This Week	Artist	Weeks on Chart
1	1	Honey, Bobby Goldsboro	7
		United Artists 50283	
2	2	Tighten Up, Archie Bell & the Drells	3
		Atlantic 2478	
3	3	Mrs. Robinson, Simon & Garfunkel	1
		Columbia 44511	
4	4	Soul Serenade, Willie Mitchell	1
		Hi 2140	
5	5	Son of Hickory Holler's Tramp, O. C. Smith	1
		Columbia 44425	

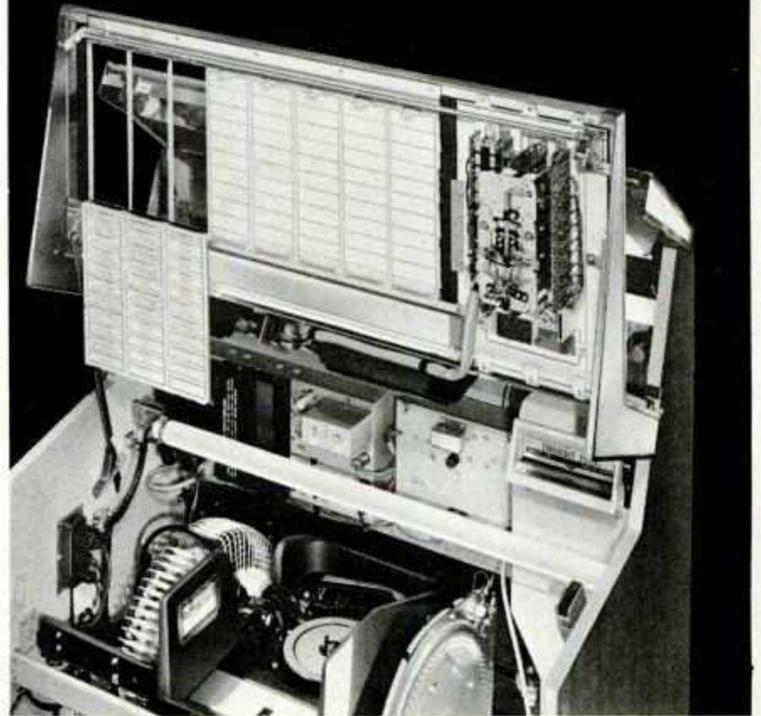
Most promising new record: *Angel of the Morning, Merrilee Rush, Bell 705.*

NORTHEAST

Last This Week	This Week	Artist	Weeks on Chart
1	1	Honey, Bobby Goldsboro	5
		United Artists 50283	
2	2	Cab Driver, Mills Brothers	7
		Hot 17041	
3	5	Young Girl, Union Gap featuring Gary Puckett	5
		Columbia 44450	
4	4	Lady Madonna, Beatles	1
		Capitol 2138	
5	5	Playboy, Gene & Debbie	1
		TRX 5006	

Most promising new record: *Mrs. Robinson, Simon & Garfunkel, Columbia 44511.*

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Album Reviews



JAZZ
A TRIBUTE TO COURAGE—Rufus Harley. Atlantic SC 1504 (S)

Rufus Harley, in his latest LP, tries to popularize the bagpipes as a jazz tool, piping to Bobby Hebb's "Sunny" and "A Tribute to Courage," inspired by bagpipers at JFK's funeral. Harley also wields the flute and sax with equal skill on "Ali" and "Ablut Trane," making up the testimony of one of today's more adventurous and personal LP's. Harley's happening might very well break into the jazz clearing.



CLASSICAL
TCHAIKOVSKY: SUITE No. 4/ ROSSINI-RESPIGHI: SUITE—Ricci/Orch. de la Suisse Romande (Ansermet). London CS 6542 (S)

Ernest Ansermet and the Suisse Romande perform with taste. And Ruggiero Ricci's violin virtuosity enhances the product. Ansermet conducts Tchaikovsky's "Mozartiana" with great care and understanding.



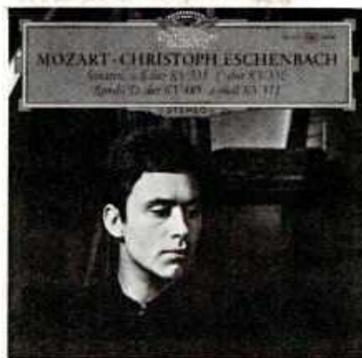
CLASSICAL
THE HEART OF TCHAIKOVSKY—Kingsway Symphony (Camarata). London SPS21027 (S)

Camarata and the Kingsway Symphony gets to the heart of Tchaikovsky with lush and colorful instrumental shadings. Most of the familiar Tchaikovsky themes are included and Camarata makes them a joy to hear again.



CLASSICAL
MOZART: DON GIOVANNI (High-lights)—Fischer/Dieskau/Variou Artists/Prague National Theater Orch. (Boehm). DGG 136 282 (S)

A brilliant cast, headed by Fischer-Dieskau and Nilsson, come through with a sparkling performance of excerpts of one of the most melodic of all operas. The Prague National Theater Orchestra, conducted by Karl Boehm, holds up its end, too. It's a happy combination.



CLASSICAL
MOZART: SONATAS K. 330 & 331/RONDOS K. 485 & 511—Christoph Eschenbach. DGG 139 318 (S)

Deutsche Grammophon continues to familiarize U. S. audiences with Christoph Eschenbach with another excellent Mozart piano recital. Each album increases the interest of his American tour next season. Eschenbach's Mozart is played with skill, elegance and delicacy. The familiar "Sonata No. 11 (K. 331)" with its "Allegretto all turca" is masterfully performed.



CLASSICAL
STARS OF THE BOLSHOI—Various Artists. Melodiya/Angel SR-40050 (S)

With all selections sung in Russian, this collection of operatic arias by some of the Bolshoi's leading artists is most impressive. Bass Ivan Petrov in a "Prince Igor" excerpt and soprano Galina Vishnevskaya in the "Death of Butterfly" are outstanding. Valentina Levko and Irina Arkhipova, two top mezzo-sopranos, also are excellent as is another mezzo, Yelena Obraztsova, whose "Khovanchina" aria is superb.



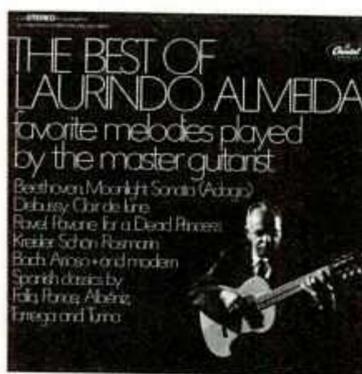
CLASSICAL
BRAMHS: SERENADE No. 1—London Symphony (Kertesz). London CS 6567 (S)

Brahms' "Opus 11 in D" reflects in five movements Brahms' careful orchestral design and his affection for horns in the instrumental tapestry. Istvan Kertesz and the London Symphony also express the influences of Beethoven and Haydn in this work, as well as bringing out Brahms' individuality, his distinctive use of triplets and freely developing themes.



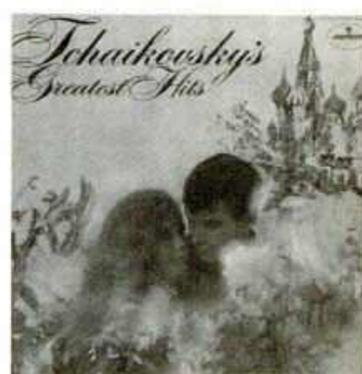
CLASSICAL
SCHUBERT: SONATA, Op. 143/ THREE PIANO PIECES—Evelyne Crochet. Philips PHS 900-178 (S)

Evelyne Crochet, a new artist to the Philips roster, offers a topnotch Schubert album, including a noteworthy performance of the "Sonata in A, Op. 143." The "Three Piano Pieces" also are well played with the first a special delight.



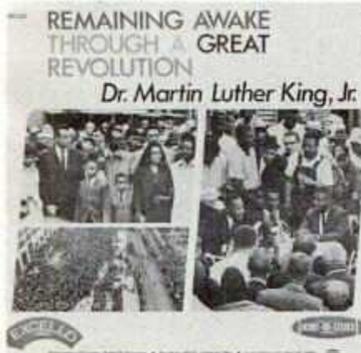
CLASSICAL
THE BEST OF LAURINDO ALMEIDA—Capitol DP 8686 (S)

Laurindo Almeida, whose guitar versatility extends to pop and flamenco, here is heard in classical repertoire, including many of his own transcriptions. His transcription of the "Adagio sostenuto" from Beethoven's "Moonlight Sonata" is a beauty. Other fine transcriptions include music of Bach, Debussy, Kreisler, Ravel, Falla and Albeniz. Other material is by Ponce, Tarrega and Turina.



CLASSICAL
TCHAIKOVSKY'S GREATEST HITS—Various Artists (Dorati). Mercury SR 2 9126 (S)

So many of Tchaikovsky's works contain movements or phrases well known to any followers of classical music that Mercury Records has packaged a collection of excerpts from ten albums of Antal Dorati, conducting Tchaikovsky. The set of albums feature primarily the London and Minneapolis Symphonies. Should be an especially big seller in rack-serviced outlets.



SPOKEN WORD
REMAINING AWAKE THROUGH A GREAT REVOLUTION—Dr. Martin Luther King Jr. Exello 8009 (S)

The word, voice and deed of the late Dr. Martin Luther King have been the subjects of many albums paying honor to memorable addresses by the late civil rights crusader. "Remaining Awake Through a Great Revolution," featuring Dr. King's keynote address to the A.M.E. Church Convention in Ohio, May, 1964, is Exello's tribute to his memory.

ALBUM REVIEW RANKING

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

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

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

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

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

- BEDAZZLED**—Soundtrack. London MS 82009 (S)
- 30 IS A DANGEROUS AGE, CYNTHIA!**—Soundtrack. London MS 82010 (S)
- THE POPS GOES WEST**—Boston Pops Orch. (Fiedler). RCA Victor LM 3008 (M); LSC 3008 (S)
- PEAK IMPRESSIONS**—Freeborne. Monitor MPS (C) 607 (S)
- CHILD'S GUIDE TO GOOD & EVIL**—West Coast Pop Art Experimental Band. Reprise RS 6298 (S)
- SOUNDS OF FREEDOM**—Brigham Young University Singers. MGM SE 4546 (S)

GOSPEL ★★★★★

- SING OUT THE GOOD NEWS**—Blue Ridge Quartet. Canaan CAS 9651 LP (S)
- SHOWERS OF BLESSINGS**—Elder Jonathan Greer. Nashboro NLP 7054 (M)

LOW-PRICE CLASSICAL ★★★★★

- DVORAK: SLOVANIC DANCES, Op. 46 & 72**—Minneapolis Symphony (Dorati). Mercury Wing SRW 18082 (S)
- FIELD: NOCTURNES**—Noel Lee. Nonesuch H-71195 (S)
- SHOSTAKOVITCH: 24 PRELUDES/HINDEMITH: SONATA NO. 3**—Klara Havlikova. Crossroads 22 16 0204 (S)

SPECIAL MERIT PICKS

POPULAR

- THE COLLECTORS**—The Collectors. Warner Bros. WS 1746 (S)
The Collectors, a Canadian group, offer a psychedelic opinion of "What Is Love?" and fuse into an intriguing blend of harmony for "She," which is also spiked with flute and recorder. The vocals, production and instrumentation are solid and satisfying, grounding the psychedelic sound for reluctant holdouts and grooving the good vibrations for buffs. Good singles material lurks in the pack.
- JEROME KERN/ALL THE THINGS YOU ARE**—Various Artists. Monmouth-Evergreen MES 6808 (S)
Eighteen Jerome Kern songs written in the

JAZZ ★★★★★

- DOUBLE CROSS**—Hank Crawford. Atlantic SC 1503 (S)
- HIGH BLUES PRESSURE**—Freddie Hubbard. Atlantic SC 1501 (S)

FOLK ★★★★★

- EVERYBODY'S GOT A RIGHT TO LIVE**—Jimmy Collier. Broadside BR 308 (S)
- ABBA EBAN'S U.N. SPEECHES ON THE MIDDLE EAST, VOL. 1**—Spoken Arts SA 986 (M)

CHILDREN'S ★★★★★

- AN ANTHOLOGY OF POETRY FOR CHILDREN**—Various Artists. Spoken Arts SA 977 (M)

COMEDY ★★★★★

- FLASH WILSON . . . ARRIVES**—Jamie SLP 3030 (S)

INTERNATIONAL ★★★★★

- BIG BEAT FOLK SOUNDS OF OLD GERMANY**—James Last and the American Patrol. Warner Bros. WS 1735 (S)
- THE LATVIAN FOLK ENSEMBLE OF NEW YORK**—Monitor MFS (C) 495 (S)
- MARKO NOVOSL SINGING TAMO DALEKO AND OTHER CROATIAN & DALMATIAN SONGS**—Monitor MFS (C) 494 (S)

seven-year period before his death in 1945 make up this affectionate and tuneful set. The lyrics are by Oscar Hammerstein, Johnny Mercer, Ira Gershwin and Leo Robin and they're all wonderfully expressed by Reid Shelton, Susan Watson and Danny Carroll.

CLASSICAL

- Q. PORTER: HARPSICHORD CONCERTO/ BARATI: HARPSICHORD QUARTET**—Various Artists. CRI CRI 226 USD (2)

Virginia Pleasants is excellent as the soloist in Quincy Porter's key, "Concerto for Harpsichord and Orchestra" in its first

recording here. Jan Krenz expertly conducts the performance by Mrs. Pleasants and the Polish National Radio Orchestra. The other first pressing here is George Barati's "Harpichord Quartet" with the Baroque Chamber Players of Indiana.

- ARIAS FROM THE OPERAS**—Robert Ilosfalvy. Qualiton LPX 1131 (M); SLPX 11312 (S)

This fine Hungarian tenor, who has appeared in the New York and San Francisco, here sings 14 arias, mostly of familiar fare, and sings them well. The novelties are arias from Erkel's "Hunyadi Laszlo" and "Bank Ban." Among the good performances are arias from Puccini's "La Fanciulla del West," Verdi's "Aida" and "Requiem," and Wagner's "Die Meistersinger."

- C.P.E. BACH: PIECES FOR CLAVICHORD—JOZSEF GAT.** Qualiton LPX 1305 (M); SLPX 1305 (S)

Jozsef Gat, a superior keyboard artist, has an exceptional album in this collection of Carl Philipp Emanuel Bach from the series "Die Sechs Sammlungen von Sonaten, Freien Fantasien und Rondos fuer Kenner und Liebhaber."

- Suessmayr: DAS NAMENSFEST/PAISIELLO: CANTATA COMICA**—Various Artists. Qualiton LPX 11313 (M); SLPX 11313 (S)

Franz Xavier Suessmayr's delightful occasional play for children soloists, children's chorus and orchestra is charmingly presented in this Qualiton disk with Laszlo Csanyi conducting soloists and the Children's Chorus and Orchestra of Hungarian Radio and Television. Paisiello's comic cantata also gets a top performance.

LOW PRICE CLASSICAL

- DEBUSSY: AFTERNOON OF A FAUN/JEUX/NOCTURNES**—Vienna State Opera Woman's Chorus/Vienna New Symphony (Goberman). Odyssey 32 16 0226 (S)

Goberman's soft and romantic reading of "D'Un Faune" is a fine opener in this LP of three popular Debussy works. And in both "Jeux" and "Nocturne" Goberman spells out in lyrical style and imagery the power and beauty of the selections.

SPOKEN WORD

- THE GENERATIONS OF ISRAEL**—CBS 32 B5 0012 (S)

The two-LP set and accompanying 216-page book of memoirs and personal comments tracing Israel's history from the 1880's is a telling and highly moving documentary depicting the will and perseverance of the

Jewish nation and its people. Abba Eban, David Ben-Gurion, S. Y. Agnon and Moshe Dayan are among those represented.

JAZZ

- ODYSSEY!**—Miles Davis. Prestige PR 7540 (S)

Top talent pairing on this early 1950's reissue has Davis with Milt Jackson (Vibes) and Jackie McLean's alto thrown in for good measure. A free wheeling blowing session, a contrast with the more complex present day LP's of both Miles and Milt. Also shown—the firm roots of Miles' style.

- BOPPIN' WITH THE CHET BAKER QUINTET**—Prestige PR 7512 (S)

Chet Baker won critics polls over a decade ago and then went into a swift decline. Straightforward small group swinging with relaxed Chet on flugelhorn; it also features George Coleman's driving tenor.

- PRETTY WOMAN**—Duke Ellington, RCA Victor LPV 553

This is one of a series of four Vintage albums tracing Duke's 78 r.p.m. output on RCA Victor, and it covers disks from May, 1945 to September, 1946. It is a fascinating package, for even though Ellington had lost some good men there is nevertheless a lot of strength and creativity here. Stanley Dance's notes will be appreciated by jazz buffs. Included are "My Honey's Lovin' Arms," "Just Squeeze Me," "St. Louis Blues," and more.

CHILDREN'S

- A GATHERING OF GREAT POETRY FOR CHILDREN, VOL. 1**—Various Artists. Caedmon TC 1235 (S)

This series contains four volumes of poetry. Children will find the volumes entertaining and an educational beginning into the land of poetry. Represented are short selections by Dylan Thomas, T. S. Eliot, Wordsworth, etc. Some readings are by the poets themselves.

(Continued on page 57)

More Album

Reviews on
Pages 57 & 73

International News Reports

Caracas Co. Hit for Issuing Raphael LP

By ELGAZAR LOPEZ

CARACAS—The Venezuelan Chamber of Phonographic Manufacturers is expected to take Colorama C. A., newly founded record company, to task for its release of a Raphael album.

Colorama's release of the album, without authorization by Hispavox S.A., flies in the face of a Spanish Supreme Court ruling giving the Spanish label full rights to the artist.

The Raphael album is the first released by the Venezuelan label. According to the Spanish ruling, Raphael is under exclusive contract to Hispavox until Feb. 1, 1969.

In similar cases, Hispavox has filed suits in the U. S., Colombia, Argentina, Mexico, France and Portugal.

As a result of the Spanish decision, Hispavox had recently published a statement in the local press warning record manufacturers and distributors to refrain from releasing Raphael's recordings for other labels.

Raphael's albums, previously released here through Favedica, have been taken off the market according to instructions from Hispavox. Colorama issued an initial pressing of 5,000 of the album.

'Identification Gap' Is Found on Stations

PARIS — Of 179 records played one day last month by the French commercial radio station, Europe No. 1, 98 were identified.

This is one finding from a survey carried out by the Compagnie Europeenne d'Etudes et de Services (CEES) which conducts a weekly analysis of the records played by the State-run France Inter and the commercial stations Europe No. 1 and Radio Luxembourg.

French record companies, a number of which have already criticized the conservative attitude of radio programmers which, they say, hinders the emergence of new talent (Bill-

board, May 4), are urged by the CEES to take firm action and press for identification of records played on the air.

Lack of identification is less of a problem in the case of established and readily recognizable French talent, but it hampers the exploitation of foreign repertoire, especially, the report points out, since the standard of English pronunciation by French disk jockeys leaves a lot to be desired.

The situation often arises that listeners hear a new record on the air and decide to buy it, but because of non-identification or mispronounced introductions, have no idea what to ask for in the record store.

100th Album to Stations Out By Canadian Talent Library

TORONTO — The Canadian Talent Library (CTL) this month released its 100th album to 132 radio station subscribers, with general release on RCA Victor to follow June 1.

CTL was established nearly six years ago by radio stations CFRB in Toronto and CJAD in Montreal to provide a transcription library service featuring Canadian talent for Canadian radio, and one year ago negotiations were concluded for RCA Victor to release subsequent CTL product commercially with the formation of the CTL series on the RCA Victor label. The 100th CTL album, 21st to be released by RCA Victor, is "The Big Band of Johnny Burt," featuring a 29-

piece orchestra conducted by composer - arranger - conductor Burt, who conducted CTL's first recording, and it was a&r'd by J. Lyman Potts, who has been in charge of CTL since its inception.

CTL's catalog ranges from solo and duo performances to big bands, includes instrumental albums and LP's featuring vocalists, and encompasses jazz and pop-flavored product in its commercial, middle-of-the-road approach. It was a pioneering venture, and is a major influence in the growing recognition and popularity of Canadian musicians and composers with Canadian radio listeners and record buyers.

TRIPLE LIFE FOR 'LARKORT'

OSLO—The song "Hambostinta i larkort," by Swedish composer Sven Lindahl, is enjoying a triple career in Scandinavia. In Sweden it has been recorded by Mona Wessmann for RCA and has entered the chart. In Denmark, Birgit Lystager has recorded it for RCA under the local title, "Lone i Larkort," and Toril Stoa has recorded the Norwegian version "Lille Marte i Larkort" for Nor-Disc. Sonora publishes the song in Norway and Sweden and Dacapo in Denmark.

20th-Fox Sets Pub in London -Lowe Chief

LONDON — 20th Century-Fox has set up its own publishing division—20th Century-Fox Music—in London under the general management of Les Lowe.

Lowe, who takes up his appointment Monday (20), was for the past five years professional manager with Lorna Music and, previously, worked in the gramophone department of the BBC and with Merit Music.

Fox's copyrights had been handled in the U. K. by Robbins Music. The company's record product will continue to be released in Britain by EMI on the Stateside label.

Les Lowe's first exploitation job will be "Star," the title song from the film biography of Gertrude Lawrence, sung by Julie Andrews. The single was released on Stateside May 17 and the soundtrack album will be issued at the end of June.

DRC SET UP IN COPENHAGEN

COPENHAGEN—Allan Mylius Thomsen and Uffe Nilsson have formed a new independent record company, DRC (Danish Record Co.), whose product will be distributed by Dansk Gramophon. The two founders have written words and music for the first release by newcomer Lisa Renee, 20. Titles are "Springtime Flower" b/w "You're So Hard," and both songs are from a teen-age musical which has yet to be staged.

Oldie Revival Gains in Paris

PARIS—The swing back to "Les chansons de papa," the old-time songs, which was launched here by 50-year-old Vogue singer Georgette Plana with "Riquita," continues to gain ground. Radio Luxembourg's weekly program, "Dad's Discotheque," has become so popular that it is now transmitted daily.

Meanwhile, Georgette Plana has followed up "Requita" with another oldie, "Zaza," and will record "Riquita" in German in an effort to extend the trend beyond the French frontiers.

Les Charlots (Vogue) have jumped on the bandwagon with an album of French songs of the 1940's—"Caf' Conc' Charlots" and Les Freres Jacques (Philips) have recorded "Ah Si Mon Moine Voulait Danser."

The Paul Geuscher publishing house, which has a vast store of old French copyrights, reports increasingly heavy demands from French artists for songs of the 1920's and 1930's.

Lill Lindfors Cited

OSLO — Nor-Disc managing director Totto Johannessen went to Stockholm to present Swedish singer Lill Lindfors with a gold bracelet and a blown-up replica of the Norwegian LP chart which she is topping with her latest Polydor album, "Du ar den ende," in Norway.



NEW RCA VICTOR artist and veteran Canadian Broadcasting Corporation Radio and TV network star, Juliette, center, was a special guest at the CBS Radio affiliates meeting in Toronto this month, and introduced her new album to radio station owners and managers in town from across the country, including, left to right, John McCall, president of CJOC, Lethbridge, Alta.; Arthur O'Hagan, commercial manager of CHOK, Sarnia, Ont.; Henri Delorme, manager of CKTS, Sherbrooke, Que.; Fred Weber, manager of CFTK, Terrace, B. C.; Stu Craig of CKX, Brandon, Man., and Bob Wallace, president of CKMR, Newcastle, N. B.



DURING HER VISIT to Amsterdam for a concert appearance, Atlantic artist Aretha Franklin is presented with Arena-Holland's new soul song album by Basart's Ren Groot, left. The album was rush-released to coincide with Miss Franklin's visit. Looking on, right, is Dutch disk jockey Willem van Kooten.



CANADIAN POWER. Toronto's big pop group, Grant Smith and the Power, have just completed their first U. S. playdate. Their New York debut at Trudy Heller's turned into an extended three-week booking. The group is shown with leader-vocalist Grant Smith, second from right, and Jay Leipzig of The Music Agency, third from right, who is handling U. S. promotion.



BRITISH SONGWRITING team Les Reed, left, and Barry Mason, right, clown it up in Hamburg with German singer Peter Alexander after signing a contract to write original material for Alexander, who will record the new titles in London. During the visit of Reed and Mason, Ariola held a press reception to celebrate 500,000 sales of Alexander's record of "The Last Waltz" and 250,000 sales of "Delilah."

Rawls Continues On Foreign Tour

LONDON—Lou Rawls, Capitol recording artist, continues on his two-week promotion and concert tour of Europe. Rawls will appear on the "Music for Young People" TV show in Hamburg, Tuesday (21); a TV special in Amsterdam, Wednesday (22), and another TV show in Stockholm, Saturday (25).

While in London, EMI Records, Capitol's licensee in the U. K., hosted a press reception for Rawls at EMI House. Accompanying Rawls on the tour is arranger - composer - conductor H. B. Barnum.

President to Launch Joy-Budget Label

LONDON — President is launching its own budget label, Joy, in July. The new label will include material from the American Joy and Vee-Jay catalogs and LPs will retail at about \$2.75.

First releases will be two Little Richard albums, "His Greatest Hits" and "And There's a Whole Lotta Shakin' Goin' On," and albums by Jimmy Reed, John Lee Hooker, Betty Everett, Jerry Butler, Lightnin' Hopkins, plus jazz albums by Hoyt Axton and Eddie Harris. Later releases will feature comedian Dick Gregory, Chris Barber, "Highway in History," by the late Martin Luther King, and "Churchill—the Legend and the Man," narrated by James Roosevelt.

Roger Bolton has been appointed new general manager of the New York office of President. Bolton, 28, joined Kassner Music in April, 1965, and was appointed general manager of President when it was launched here in September, 1967. He will take his new post in July.



FRENCH SINGER-SONGWRITER MICHEL FUGAIN (Festival), in London on a promotion visit, congratulates MCA singer John Rowles on his success with the English version of Fugain's song, "If I Only Had Time" (Je n'Aurai pas le Temps). The song, published by Les Nouvelles Editions Eddie Barclay and sub-published in the U. K. by Leeds, is the first French copyright to make the top three in the British charts in some time.

165 Exhibitors Stage 1st Canadian Marketing Show

By KIT MORGAN

TORONTO — The first annual Canadian Marketing Show, a showcase for "What's happening in the field of sales communication," was held in the Automotive Building of the Canadian National Exhibition Grounds in Toronto May 7, 9. Some 165 exhibitors offering display services, media, point of purchase materials and premium and sales incentive products displayed their wares, and included four record companies—RCA Victor, Columbia, Capitol and Pickwick.

Columbia Records devoted a corner booth with triple frontage to a display of albums created by its special products division and those making serious inquiries were given a sample of a premium record enclosed in a folder promoting the medium. John Witt, account executive with Columbia's special products division in New York, was in Toronto to attend the show and help man the Columbia display. Capitol Records' corner booth was highlighted by a changing, moving

slide presentation of Capitol artists and album covers, and featured the Electrohome stereo set in circular form, with wing chair of modern design which has speakers mounted in the wings at ear level. Max K. Callison, Midwest sales manager of Capitol's Creative Products Division, from Chicago, was on hand as a specialist in the premium record field.

RCA Victor Recording Services shared a triple frontage corner with displays of the company's TV and stereo sets and major appliances, and dispensed a folder on premium records which outlined three RCA Victor premium record success stories, and an album, "Music That Means Business," sampling the various types of music and different artists available for premium records. The Pickwick booth featured examples of Pickwick premium product and albums from general repertoire, and also included a display of tape CARtridge product which also attracted considerable interest.

Block Booking 'Seminar' at Canadian College Meet

WATERLOO, Ont. — Block booking was the theme of the Canadian College Entertainment Conference held at the University of Waterloo in Waterloo, Ont., May 11 and 12, sponsored by the Federation of Students at U of W. Approximately 100 delegates from 35 campuses in Eastern Canada attended, and students from four or five New York State colleges planned a conference for the University of Buffalo in November, at which a tour circuit encompassing New York State and Eastern Canada will be discussed.

Discussion sessions included reports on the ACU convention in Chicago and the Brockport, N. Y., Conference, and presentations of an information

system and the political structure of the proposed block booking union, plus a session on publicity techniques. A "Canadian Showcase of Talent" was scheduled for late afternoon and evening with 21 groups set to audition, including such recording artists as the Travellers, the Brothers-in-Law, the Stampeders, the Carnival, the Midnighters, and the 5D.

Organizers of the Conference report that at present, from 20 per cent to 50 per cent of Canadian college concerts formerly performed by American artists are now featuring Canadian talent, and those involved in New York State block booking have created interest in Canadian talent, but cite the lack of promotional material as a big problem.

From The Music Capitals of the World

AMSTERDAM

CBS-Holland launched a country campaign with the release of 15 albums by Johnny Cash, six albums by Lefty Frizzell, and others by Lester Flatt and Earl Scruggs, Marty Robbins, Stonewall Jackson, Frankie Laine, Ray Price, Jimmy Dean, Johnny Horton, George Jones, Gene Pitney and Gene Autrey. . . . French-American singer Joe Dassin (CBS) was in Amsterdam for a TV appearance on May 16. . . . The Dutch jazz trio, Theo Loewendie, will take part in the International Jazz Festival at Montreux, Switzerland, from June 12-16. The trio was chosen to represent Holland by the Dutch Radio Union, whose Joop de Roo will be a member of the Festival's international jury.

The Hep Stars from Sweden toured the Benelux countries to promote their latest Olga releases and appeared in the Dutch TV show "Wauw." . . . Dutch singer Ben Cramer, who will be a member of the Dutch team for the Knokke European Song Cup (July 12-18), has recorded a Dutch version of the San Remo song, "Gli Occhi Meie" (Dans Met Mij) for Omega. . . . Negram-Delta has acquired representation for Holland of the Victoria label. . . . Elektra artists Tim Buckley and the Doors were seen on Dutch TV this month. . . . Soul duo Lesley and Lawrence recorded their first single for Bovema—"Broke-down Piece of Man" and "Eloise," both published by Arena-Holland. **BAS HAGEMAN**

BELGRADE

Soviet violinist David Oistrakh played two concerts with the Belgrade Philharmonic Orchestra May 13 and 15. . . . Jugoton, EMI licensee in Yugoslavia, has released "Congratulations," by Cliff Richard and "Lady Madonna," by the Beatles. . . . RTB, the Philips outlet in Yugoslavia, released "Cinderella Rockefeller," by Esther and Abi Ofarim and "Mighty Quinn," by Manfred Mann. . . . Cliff Richard and the Settlers were in Zagreb for a charity concert April 28. . . . French singer Gilbert Becaud gave concerts in Belgrade and Skopje. . . . Italian pianist Arturo Benedetti Michelangeli made guest appearances with the Zagreb and Belgrade Philharmonic Orchestras May 13 and 15. **BORJAN KOSTIC**

Song Competition By CBC Draws 7,000 Writers

TORONTO — Seven thousand entries were received in the Canadian Broadcasting Corporation's second "Song Market" competition for amateur and professional songwriters, more than double the number of entries submitted for the first competition last year. Top prize is \$1,300, with \$300 each to four semi-finalists, and the winning songs will be released on record by RCA Victor.

Thirty-two songs have been selected to be broadcast in eight half-hour weekly programs beginning July 7, with an hour-long broadcast of eight leading songs on Sept. 1, and the winning song will be chosen from four semi-finalists on Sept. 8.

Judges are Wilf Gillmeister, a&r director for RCA Victor; Bobby Gimby, composer of last year's official Centennial song, "Canada"; well-known vocalist Juliette; and Raymond Berthiaume, Montreal musician.

BRUSSELS

Anvers Radio released "What a Wonderful World," by Louis Armstrong on the ABC label, and the new Impressions' single "We're Rolling On." . . . Decca released an Antwerp dialect version of the Spanish Eurovision song, "La, La, La," by the Strangers. . . . Gramophone reports 50,000 sales of the Cliff Richard Eurovision song "Congratulations" in four weeks. . . . Polydor has released the low-price album, "The Best of Earl Bostic." Decca released the Californians' cover of "Congratulations." Other new Decca releases include "Man Without a Woman," by the Flowerpot Men; "Hold Me," by Frankie McBride; "I Can't Let Maggie Go," by the Honeybuns; and "A Man Without Love," by Engelbert Humperdinck. . . . Gramophone has re-released Fats Domino's "I'm Walking" and Eddie Cochran's "C'mon Ev'rybody" on the Liberty label. . . . Chappell has acquired "What a Wonderful World" and the French version of "If Ever I Would Leave You" (S'il Faut Vous Quitter Un Jour) for Belgium.

Inelco released Sandie Shaw's German version of "Today" (Heute) and the Grapefruit single "Yes." . . . Chappell has acquired the Belgian rights to "Liefde is acht" (Love Is Blue) and "Heel m'n leven" (Just Loving You). Chappell also has the rights to two songs recently cut by young artists, "Maman," by John Allard (Vogue) and "Don't Let Your Chance Go," by David McNeil (Philips). . . . Inelco released the Duke Ellington album "And His Mother Called Him Bill" and the Al Hirt album, "Meet Al Hirt in New Orleans." . . . Polygram released the Dutch records "Drinking on My Bed," by Rob Hoeke; "Golden Earrings," by Frans Krasenburg; and "Storybook Children," by Sandra and Andres. . . . The New Inspiration, managed by Jacques Verdonck, and the Pebbles, managed by Louis de Vries, have been signed for the U. K. by the Beatles' agency, Apple. **JAN WALDORP**

CARACAS

Ernesto Ave, president of El Palacio de la Musica, is in New York with harpist-composer Hugo Blanco, who will study recording techniques and record production under the guidance of National Studios' Freddy Weinberg and Tico's Pancho Cristal. . . . SACVEN, the Venezuelan Society of Authors and Composers, elected officers for the next two years. . . . The Hermanos Castro (RCA) did a brief stint at the Hotel Tamanao and Channel 2. . . . Estelita del Llano (RCA), Mirtha Perez, Lila Morillo and Jose Luis (Vel- *(Continued on page 50)*

Monument Pact With Teichiku

TOKYO — Teichiku Record Co., Ltd., and Monument have signed a three-year pact covering the U. S. label's product line. Teichiku's initial campaign will center around Boots Randolph's eight albums plus product from Jerry Byrd, Rusty Draper, Charles Aznavour and Knightsbridge Strings.

Nichion, which represents Monument's publishing interests, will work with Teichiku in exploiting singles by the Contrasts, Judy Stone, Joe Simon and the Hangmen.

I. Kinoue, Teichiku's foreign department manager, and Bobby Weiss, Monument's international department vice-president, signed the agreement last week in Los Angeles.

HALLMARK IN SCANDINAVIA

OSLO—The Hallmark label has been introduced to Scandinavia by Philips-Sonora in Stockholm, Nordisk Polyphon in Copenhagen and Norsk Phonogram in Oslo. First releases will feature Burl Ives, Frankie Laine, Bing Crosby, Harry James Doris Day, Nelson Eddy and James Dean.

Contest Tunes Begin in Oslo

OSLO—The leading songs in this year's Eurovision Song Contest are scoring heavily in Norway, with Cliff Richard's "Congratulations" leading the field at No. 1.

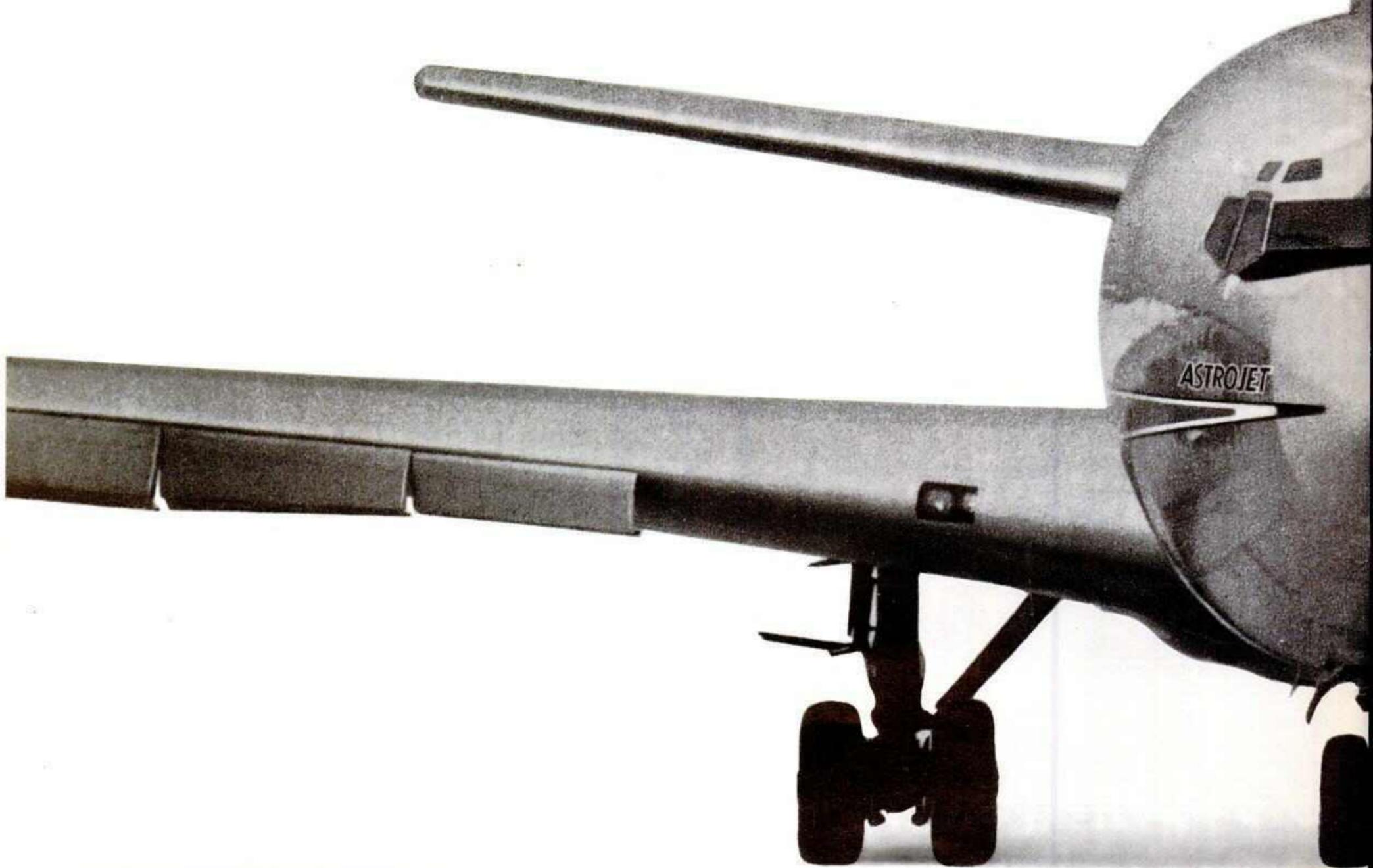
The Swedish entry, "Det Borjar verka karlek banne mej," by Claes Goran Hederstrom (RCA Records), has reached second in the Norwegian charts, and the Eurovision winner, "La, La, La," by Massiel, on Scan-Disc, has climbed to No. 5.

Fourth Eurovision song to enter the chart is the local version of "Congratulations" (Vi Gratulerer), by Kirsti, Oddvar an Arne on Triola. The adaptation was written by Arne Bendiksen and local publisher is Musikk-Huset. Bendiksen is the sub-publisher of "La, La, La," and Thore Ehrling, Stockholm, is the original publisher of "Det Borjar."

Pascal in N. Y.

PARIS — Claude Pascal, international manager of Editions Tutti, the publisher of "Love Is Blue" arrived in New York Wednesday (15) on a 12-day business trip. Pascal, who is staying at the Hilton, is in the U. S. to place new French copyrights, and will also be seeking new songs and catalogs for France. He leaves New York Monday (27).

Take one home to mother.



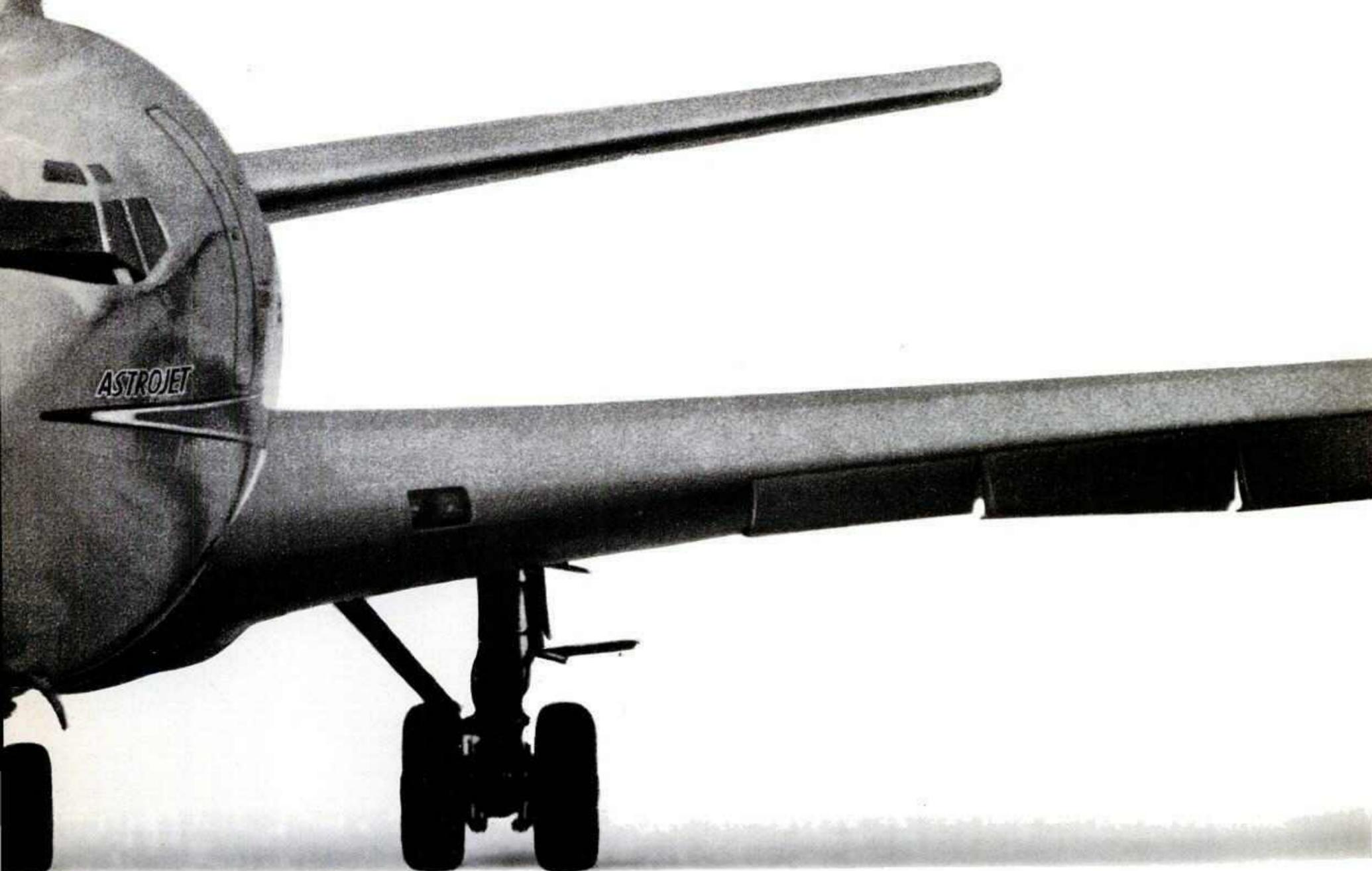
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From The Music Capitals of the World

• Continued from page 47

vet), and **Danny Rivera** will visit New York for personal appearances after attending the Festival of Latin American Singers in Chicago Saturday (18). . . . La Discolca has released the following albums: "Exitos Internacionales," by **Caravelli** (CBS); "Europe 68," by **Roland Romain** (Sonus); "Olga le canta a America," by **Olga Guillot** (Musart), and a single by **Jorge Sobral**. . . . Channel 8 has signed **Valen** and **Connie Francis**. . . . **Eddie Palmieri** and his Orchestra (Tico) expected in early June. His visit will coincide with the release of his latest album, "Champagne." . . . Musitron made a special coupling with Immediate material and called the LP "Immediate Discotheque." The album will also be released in Colombia and Chile.

ELEAZAR LOPEZ

DUBLIN

Elmer Bernstein was here for three days to discuss the score of the **Tommy Steele-Stanley Baker** movie, "Where's Jack?" which **James Clavell** is directing. **Don Black** will write the lyrics. Black is also writing **Danny Doyle's** next single. . . . Page One sales manager **Brian Hall** visited Belfast and Dublin for talks with the label's Irish licensees. Irish Record Factors, distributor in southern Ireland, launched Page One's Irish catalog with albums by **Sally McNally** and the **Orange Pipe Band**. . . . CBS sales administrator **Len Carpenter** was here for discussions with **John Woods** in connection with the CBS country promotion month during May. . . . **Johnny McEvoy's** next 45 will include the **Phil Coulter-Bill Martin** song "Barbarella." . . . After 17 LP's for Avoca, **Willie Brady** will have his first single, "Where Are You Going, What Are You Doing?", released by Rex.

Albums by the **Clancy's**, **Margaret Barry**, the **Obrien Brothers** and **Moir Briody** are included in the catalog of the new low-price Emerald Gem label. . . . Emerald has released "Survival of the Fittest" by Canadian singer **Dallas Harms**. . . . Following their debut disk, "Help Me Rhonda," the **Sands Showband** has recorded an album which will be marketed by Tribune. The Showband appeared on a number of dates with British disk jockey **Jimmy Savile** during his week-long tour to raise funds for the Central Remedial Clinic for Handicapped Children. . . . **Dickie Rock** and the **Miami's** "Simon Says," is making a big impact as a dance number here. . . . **Bill Haley and the Comets** will tour Ireland from May 28 for International Artists. This company is also arranging ballroom appearances for the **Tremeloes** this month. . . . From October, the national station, Radio Eireann, will broadcast an extra 25 hours a week. A generous portion of the additional airtime will be devoted to records.

KEN STEWART

HAMBURG

Stigwood-Yaskiel is acquiring the Chess-Checker-Cadet catalog for release through Deutsche Grammophon in West Germany. On the Polydor label, **Laurence Yaskiel** launched a new German group, **Wonderland**, whose first release, produced by **James Last**, is "Poochy bw Moscow." . . . Stigwood-Yaskiel is bringing **Bobby Goldsboro** to Germany for TV dates. . . . Teldec launched the **Chris Bruhn** Disco Sound with a press conference in Hamburg. First album release is a collection of tunes for dancing by composer **Christian Bruhn**. . . . Metronome mounted a strong publicity campaign for French singer **Mireille Mathieu's** May 16 concert.

WOLFGANG SPAHR

LOS ANGELES

Reprise is recording a **Don Ho** album "live" at the Cocolanut Grove. . . . **Vikki Carr** was selected by American Airlines as the star of the month on all its in-flight entertainment programming. Her biography highlights the entertainment brochure given travelers, and musical programming will feature her songs. . . . **Lalo Schifrin** was voted an award by the Ventura County Forum of the Arts for "contributions to the arts." . . . Entertainment Associates, Inc., newly formed personal management organization, will specialize in the country music field. . . . **Ken Greengrass** creates a new act for **Joanie Sommers**, which she breaks in at the Hemisphere July 15-20.

Concert Dates — Openings:

Peter, Paul and Mary make a 12-city, 20-day tour of Japan, beginning Tuesday (28). . . . Following an engagement at the Sahara Hotel in Las Vegas, **Roger Miller** plays U. S. bases in Hawaii and will give a concert at the Iikai in Honolulu. . . . **John Davidson** will be at the Starlight Musical Theatre in Indianapolis, July 29-Aug. 4; Musicarnival in Cleveland, Aug. 5-10; Melody Fair in New York, Aug. 12-17; Owings Mill in Maryland, Aug. 20-25; Music Theatre in Rhode Island, Aug. 26-Sept. 1; Oakdale Music Theatre in Connecticut, Sept. 3-8. . . . Fifteen dates on the **Beach Boys-Maharishi Yogi** tour have been canceled due to Yogi's illness. . . . **Vikki Carr** plays the Imperial Ballroom in Kansas City July 20. . . . **Dionne Warwick** canceled a June 14 engagement at the Forum due to a conflict with her first film, "The Slave." . . . **Diahann Carroll** will be at the Playboy Club in Lake Geneva May 27-June 9. . . . The **Righteous Brothers** play Mr. D's in San Francisco for two weeks, beginning June 14. . . . **Peggy Lee** will be at the Frontier in Las Vegas May 28. . . . **Tony Bennett** plays the Copacabana, Thursday (23)-June 5; Rooster Tail in Detroit, June 7-15; Caesar's Palace in Las Vegas, June 7-10; Mr. D's in San Francisco, July 13-27; Waldorf-Astoria, Oct. 4-19, and the Palmer House in Chicago, Oct. 25-Nov. 9. . . . **Kitty Kover** continues at the Hong Kong Bar in the Century Plaza Hotel. . . . The **Four Freshmen** follow Miss Kover, beginning June 5. . . . The **Mills Brothers** continue at the Flamingo Hotel in Las Vegas. . . . **Wes Montgomery** and the **Association** will be at Melodyland May 28-June 6. . . . **Buddy Rich** and **Nancy Wilson** play the Carousel June 11-16.

Screen Credits: **Mick Jagger** acts, sings and writes score for "The Performers." . . . **Lena Horne** is cast opposite **Richard Widmark** in "Patch." . . . The **Meridians West**, a Francisco-based instrumental group, are in "Bullitt." . . . **Rod McKuen** scored "The Prime of Miss Jean Brodie." . . . **Lalo Schifrin** scored "Hell in the Pacific."

TV Appearances: The **Young Americans** on the "Ed Sullivan Show" May 26. . . . The **Young-Holt Unlimited** (Brunswick) wrote music and performed their own composition "Wack Wack" in Universal's "World Premiere: Trial Run." . . . **Frankie Laine** will be on the "Jackie Gleason Show" Jan. 11. . . . **Connie Francis** will be on the "Ed Sullivan Show" June 9. . . . The **5th Dimension** will be on "Operation Entertainment" Jan. 3. . . . **Jean Pelequin** (Decca) played in a segment of "The Virginian." . . . The **Swingle Singers** on the "Ed Sullivan Show" June 9. . . . **Kim Weston** will be on the syndicated "Steve Allen Show" 10 times in two months.

BRUCE WEBER

MANILA

Peter and Gordon will make a comeback June 15 at the Araneta Coliseum in conjunction with the selection of Miss Philippines, who will represent the Philippines in the Miss Universe Contest in Miami Beach. The duo will play from June 20-23 and will tour the South from June 16-19. Uniprom, Inc. is in charge of their local booking. . . . DZWS (1070 KH) voted Most Outstanding Youth Radio Station for 1967 by the Citizens Council for Mass Media, the civic group which also sponsors the annual CAT (Citizens Award for Television) Award. **Sonia Basa**, lone female deejay of DZWS, won the third place in the Miss Filipino Teen-Ager contest for the Miss International Teen-Ager selection in the United States.

Mercury's Super Stereo Sound series is being introduced by Home Industries Development Corp. "Fiesta" is first of the series. . . . **Mystic Moods** "Mexican Trip" on Philips has been released along with "The Mighty Quinn," by **Manfred Mann** (Mercury) and "Bonnie & Clyde," by the **New Vaudeville Band** (Fontana). . . . Mareco, Inc. is doing a tie-up with Eye-Mo Zoarin in what is called "Charivaree" wherein Capitol, Kapp, RCA Victor, CBS, Atlantic, Buddha and Epic singles are given free in exchange for Eye-Mo empty boxes. . . . The second LP of the **Los Bravos** on London is out. "Black Is Black" is the first LP release of the group. . . . The **Wishful Thinking** making their album debut with their "Wishful Thinking Live, Volume I" on London. . . . Advance single releases of Super Electrical Service & Supply Co. are "On the Rooftop," by **Harper and Rowe** (London) and "Soul Serenade," by **Willie Mitchell** (London).

The newly inaugurated Manila Hilton is a showcase for swing entertainment in Manila. Japanese singer and TV personality **Mitsuko Sawamura** (Columbia) opened a two-week stint, May 1-14, at the hotel's 1571, a nightclub named after the year Manila was founded. Miss Sawamura's nine-year contract with Columbia ends this year. Her latest record is "Mitsuko," an album on Diamond released in Hong Kong last year. . . . **Della Reese** (RCA Victor) was principal attraction at the Hilton's Grand Ballroom starting May 9. Accompanying Miss Reese was the 15-piece **Hilton Strong Orchestra**. . . . Final preparations have been made for the Gai Paris Festival, which opens at the Top of the Hilton. Signed up to perform for two weeks is **Audrey**, a French singer, as the main attraction. Major prize of the Manila Hilton festival is a round-trip ticket to Paris, with hotel accommodations at the Paris Hilton. . . . "Memories of Our Dreams" (Swan) by **Eddie Peregrina** was produced by **Mike Lee**, B. T. Puppy licensee in the Philippines. The song was set in English lyrics by **Danny Subido**, who has also composed for other Filipino recording artists. Subido is lead guitarist of the **Moonstrucks** (JPL). Peregrina is now doing acts in Osaka, Japan, with the **Blinkers**, of whom he is leader.

OSKAR SALAZAR

NEW YORK

Arlo Guthrie and **Judy Collins** have dates at the Saratoga Performing Arts Center, Saratoga Springs, N. Y., June 28 and at Forest Hills Tennis Stadium June 29. . . . **Pete Seeger** has a concert at Westbury Music Fair, Westbury, L. I., June 17. . . . **Carl Deane**, promotion manager of Warner Bros./7 Arts Records, became the father of a son May 5. . . . **Duke Ellington** begins a six-week engagement at the Rainbow Grill Monday (20). . . . **Bobby Darin** plays Detroit's Roostertail June 27. . . . Decca's country singer **Jimmy Dickens** goes into the Nashville Room Tuesday (21). . . . **Mitch Ryder** taped a segment for "Operation Entertainment" (ABC-TV) Sunday (19). . . . **Billy Ver Planck** will produce a session for his wife, **Marlene Ver Planck**, on Mounted Records. . . . MGM's new Verve/Forecast quintet, the **Chain Reaction**, has

signed a product endorsement contract with the Ampeg Co., manufacturers of electronic musical amplification equipment. . . . Rubott Management Agency has signed **Mr. Flood's Party**. . . . RCA's **Nick Palmer** has been set for "Showcase '68," a summer network TV show to debut in Los Angeles Thursday (30). . . . **Mal Braveman** is handling publicity for the "Love Ball" being staged by the Dear Love Corporation, manufacturers of mod paper products, at Cheetah on June 10. . . . **Linden & Deusch** were named general legal counsel for the American Guild of Authors and Composers. . . . The **Doodletown Pipers** have signed four new members: **Elaine Blakely**, **Larry Puma**, **Pam Feenan** and **Charrey Dore**. . . . **Lionel Hampton** and his **Jazz Inner Circle** will be featured at Disneyland May 29-June 1. . . . The **Evergreen Blue Shoes** to Amos Productions, **Jimmy Bowen's** firm. **Mike Post** will produce the group's first LP.

Browning Bryant, 11-year-old singer from the Carolinas, signed management contract with A&R Talent Agency of Charlotte, N. C. **Billy Golden** has been signed to Mac Wiseman Talent Agency. . . . Sound Stage 7's **Joe Simon** signed a personal management contract with **Roy Rifkin**, of Guardian Management. . . . Delta Promotions signed Capitol recording group, the **Pack**. . . . **Alan Lorber** will score the music for the upcoming TV special, "The Zodiac: A Guide to Love And . . ." being produced by **Mel Bailey** and **Murray Kaufman** for Trans Lux. . . . MGM's Orpheus set for International Hotel, Jamaica, L. I., June 7. . . . MGM's **Ultimate Spinach** has a concert set for Bushnell Auditorium, Hartford, June 23. . . . The **Scoundrels** are set for two weeks at Trude Heller's Tuesday (21). . . . **Earl Wilson Jr.** opens at La Maisonette Monday (20). . . . **Scott Walker** and **Captain Beefheart and His Magic Band** were signed to Heroic Age Publicity.

RCA's the **Loading Zone** is set for a date at the Kaleidoscope, Los Angeles (June 14-15), and at the Cheetah, Los Angeles (June 21-23). . . . Justin Management Corporation moved to 1780 Broadway.

MIKE GROSS

PARIS

To mark Atlantic artist **Aretha Franklin's** appearance at the Olympia Theater, Barclay released the album "Lady Soul." . . . Between returning from a U. S. tour and leaving for Japan and Canada, **Adamo** (Pathe-Marconi) has recorded a new single, "Le Ruisseau de mon Enfance" (The Stream of my Childhood). He will shortly start work on his second film, co-starring with **Pierre Brasseur**. . . . **Michel Delpech** (Barclay) has recorded his own composition "Les Petits Cailloux Blancs" (Little White Pebbles). . . . Pathe-Marconi launched a new Invitation to the Opera EP series featuring **Maria Callas**, **Herbert von Karajan**, **Regine Crespin**, **Boris Christoff** and others.

Three students forming the **Captain Group** make their Mercury debut with "Prisonnier d'un Monde." . . . RCA artist **Sylvie Vartan's** latest single is "L'oiseau" (The Bird). . . . The rock 'n' roll revival continues with the Decca release of four **Buddy Holly** oldies on Coral, including "Valley of Tears." . . . **Franck Pourcel** (Pathe-Marconi) has recorded an orchestral version of the winning Spanish Eurovision song "La, La, La," backed by the third-placed French entry, "La Source." . . . Decca released "Thomas's Moustache," by veteran comedian **Fernandel**. . . . **Georges Chelon** has recorded four of his own compositions for his latest Pathe EP release, with "Sampa" as the main title.

Juliette Greco (Philips) will take part in East Germany's 20th anniversary celebrations in October. . . . Vogue is issuing a five-album set by the late gypsy jazz guitarist **Django Reinhardt** to mark the 15th anniversary of his death. . . . Austrian singer **Udo Juergens** (Pathe-Marconi), who recently recorded the Albinoni "Adagio" in

French and German, was in Paris for TV appearances. . . . The Band of the 43d Regiment of the French Army has recorded its first pop album on Deesse. Selections include the **Paul Mauriat** hit "Love Is Blue." . . . Philips artists **Enrico Macias** and **Anna St. Clair** will tour Japan later this year.

Roger Whittaker (Impact) will star in three TV shows in Paris in June. . . . **Henri Salvador's** latest on his own label, Rigolo, "Elle est Toujours Derriere," is being released by CBS. . . . **Jean-Pierre Lebrot** has recorded "Ah, Quelle Histoire," the French adaptation of "Congratulations," for Philips. . . . CBS released "Jennifer Juniper," by **Donovan** and "A Little Bit of Something," by **Little Richard**.

MICHAEL WAY

TORONTO

Phonodisc has acquired Canadian distribution of the Aristo label from Italy with an initial release of six singles, and an album release to follow soon. Included in the first release is "Quando Mi Amore," by **Anna Identici**, the original of **Engelbert Humperdinck's** new "Man Without Love." Previously imported and retailing at \$1.50, Aristo singles are now manufactured here for the standard suggested list of 99 cents. . . . United Artists has awarded Compo a gold record for Canadian sales of over 100,000 copies of **Bobby Goldsboro's** single, "Honey." . . . **Mrs. Vivian Hicks** has been appointed administrator of RCA Victor's music publishing firms, Dunbar and Sunbury, established recently in Canada with offices at 3333 Cavendish Boulevard in Montreal. Mrs. Hicks has been with RCA Records for a number of years in another division.

United Artists executives **Ron Eyre**, international director, and **Danny Crystal**, director of special projects, were in Montreal early this month for Compo's presentation of a gold record to UA artist **Gordon Lightfoot**. . . . **Dave Hubert**, director of the international department of A & M Records, was in Toronto from Hollywood for a general review of the Canadian scene with A & M distributors, Quality Records. . . . **Max K. Callison**, Midwest sales manager of Capitol's creative products division in Chicago, and **John Witt**, account executive with Columbia's special products division in New York, were in Toronto May 7-9 to advise and assist their companies' Canadian firms exhibiting at the first annual Canadian Marketing Show.

First in a series of albums to be released jointly by the CBC and Canadian record companies is, appropriately, by **Juliette**, who made her network radio debut at 13 and starred in her own CBC-TV network show for 10 years. It's on RCA Victor, on Camden at the artist's request, to make it more readily available to everyone, and was released just in time for Juliette to introduce it to the top executives of stations across the country at the CBC affiliates meetings in Toronto, and to reap promotion from her CBC-TV special May 13. . . . Arc Records has signed r&b vocalist **Jackie Gabriel**, of **Rompin' Ronnie Hawkins'** act, currently at Le Coq D'Or in Toronto. . . . The CTV network has chosen the **Carnival**, Columbia recording artists, as the featured group to appear weekly on its pop music show, "It's Happening" for the 1968-1969 season. Going into its fourth season the show will have a new look and format, with singer **Robbie Lane** returning as host. His group, the **Disciples**, plan to disband following a summer tour. . . . Arc is releasing "A Tribute to Otis Redding" with instrumental versions of Redding's biggest hits by Toronto's big r&b group, the **Majestics**. This follows by just a month the group's second Arc LP, "Funky Broadway." . . . Phonodisc has a new Canadian talent release on its Regency label with "Warm Your Mind and Soul" by the **Sound Box**, a Montreal group. . . . **Debbi Lori Kaye**, winding up a successful season as a regular on CBC-TV's "Tommy Hunter Show," has a new Columbia single in the U. S. and Canada, "Come On Home" and "Help Me Love You."

KIT MORGAN

HITS OF THE WORLD

ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MI GRAN NOCHE/DIGAN LO QUE DIGAN	Raphael (Odeon)—Fermata
2	3	ESTOY CELOSO/CORAZON CONTENTO	*Palito Ortega (RCA)—Clamor
3	2	THE BALLAD OF BONNIE AND CLYDE	George Fame (CBS); Franck Pourcel (Odeon); Johnny Hallyday (Philips); *Barbara and Dick (Vik)—Edami
4	4	LA, LA, LA	*Massiel (RCA); Caravelli (CBS); Franck Pourcel (Odeon); *News Mac Ke Macs (Ariel)—Edami
5	7	LA LLORONA	Raphael (Odeon); Cucco Sanchez (CBS); *Hugo Marcel (RCA)
6	10	VILENTO DILE A LA LLUVIA	*Los Gatos (RCA)—Fermata
7	5	CANZONE PER TE	Roberto Carlos (CBS); Sergio Endrigo (Fermata); *Violeta Rivas (RCA)—Fermata
8	6	LOVE IS BLUE	Paul Mauriat (Philips); Franck Pourcel (Odeon); Andre Popp (Music Hall)—Korn
9	—	CONGRATULATIONS	Cliff Richard (Odeon); *News Mac Ke Macs (Ariel); Franck Pourcel (Odeon)
10	—	UNA MUCHACHA Y UNA GUITARRA	*Sandro (CBS)—Melograf

AUSTRALIA

(Courtesy Modern Melbourne)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LADY MADONNA	Beatles (Parlophone)—Northern Songs
2	2	LEGEND OF XANADU	Dave Dee and Co. (Philips)—Palings
3	3	LOVE IS BLUE	Paul Mauriat (Philips)—World Artists
4	4	HONEY	Bobby Goldsboro (U.A.)—Capt. Conf.
5	5	DELILAH	Tom Jones (Decca)—Albert
6	6	MAGICAL MYSTERY TOUR	Beatles (Parlophone)—Northern Songs
7	7	VALLERI	Monkees (RCA)—Screen Gems
8	8	CINDERELLA ROCKEFELLA	*Anne and Johnny Hawker (Astor)—Rondor
9	9	YOUNG GIRL	Union Gap (CBS)—Control
10	10	SKY PILOT	Eric Burdon (MGM)—Belinda

BELGIUM

(Flemish chart by courtesy of Humo magazine)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	CONGRATULATIONS	Cliff Richard (Columbia)
2	2	DELILAH	Tom Jones (Decca)
3	4	NIET HUILEN MAMA	*Marc Dex (Arcade)
4	3	CINDERELLA	ROCKEFELLA—Esther and Abi Ofarim (Philips)
5	—	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)
6	5	LADY MADONNA	Beatles (Parlophone)
7	6	CINCERTO VOOR NATASHA	*Johan Stollz (RCA)
8	10	SIMON SAYS—1910 Fruitgum Co.	(Barclay)
9	7	THE LEGEND OF XANADU	Dave Dee, Dozy etc. (Philips)
10	—	CRY LIKE A BABY	Box Tops (HMV)

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	WONDERFUL WORLD	Louis Armstrong (HMV)—Valando (Bob Thiele)
2	4	MAN WITHOUT LOVE	*Engelbert Humperdinck (Decca)—Valley (Peter Sullivan)
3	7	YOUNG GIRL	Union Gap (CBS)—MCPS (Jerry Fuller)
4	2	LAZY SUNDAY	*Small Faces (Immediate)—Immediate (Marriott and Lane)
5	9	HONEY	Bobby Goldsboro (United Artists)—MCPS (Bob Montgros)
6	3	SIMON SAYS—1910 Fruitgum Co.	(Pye)—Mecolico (Katz/Kasenz/Chiprut)
7	5	I DON'T WANT OUR LOVING TO DIE	*Herd (Fontana)—Lynn (Steve Rowland)
8	8	IF I ONLY HAD TIME	*John Rowles (MCA)—Leeds (Mike Leander)
9	6	CAN'T TAKE MY EYES OFF YOU	Andy Williams (CBS)—Ardmore/Beechwood (Nick de Caro)
10	12	WHITE HORSES	*Jacky (Philips)—Gerrard (Derek Lawrence)
11	18	RAINBOW VALLEY	*Love Affair (CBS)—Cyril Shane (Mike Smith)

12	11	CONGRATULATIONS	*Cliff Richard (Columbia)—KPM—(Norrie Paramor)
13	10	JENNIFER ECCLES	*Hollies (Parlophone)—Gratto (Ron Richards)
14	22	SLEEPY JOE	Herman's Hermits (Columbia)—Carter Lewis (Mickie Most)
15	23	JOANNA	*Scott Walker (Philips)—Welbeck (John Franz)
16	16	AIN'T NOTHING BUT A HOUSE PARTY	Showstoppers (Beacon)—Milton Apple (Drew Stewart)
17	13	SOMETHING HERE IN MY HEART	*Paper Dolls (Pye) Welbeck/Schroeder (Tony Macaulay)
18	14	I CAN'T LET MAGGIE GO	*Honeybus (Deram)—Ambassador (F. Blumson)
19	17	CRY LIKE A BABY	Box Tops (Bell)—London Tree (Dan Penn)
20	15	DELILAH	*Tom Jones (Decca)—Donna (Peter Sullivan)
21	19	LITTLE GREEN APPLES	Roger Miller (Mercury)—Peter Maurice (Jerry Kennedy)
22	20	SOMEWHERE IN THE COUNTRY	Gene Pitney (Stateside)—Mellin (Cymbal/Tobin)
23	26	THIS WHEEL'S ON FIRE	*Julie Driscoll (Marmalade)—Feldman (Giorgio Comelsky)
24	41	HELULE, HELULE	*Tremeloes (CBS)—Peter Walsh (Mike Smith)
25	21	HELLO, HOW ARE YOU?	Easybeats (United Artists)—Feldman (Easybeats/Mike Vaughan)
26	29	ROCK AROUND THE CLOCK	Bill Haley (MCA)—Kassner
27	24	CAPTAIN OF YOUR SHIP	Reparata and Delrons (Bell)—(S. and B. Jerome)
28	28	FOREVER CAME TODAY	Diana Ross and the Supremes (Tamla/Motown)—Carlin (Holland/Dozier)
29	25	LADY MADONNA	Beatles (Parlophone)—Northern (George Martin)
30	27	VALLERI	Monkees (RCA)—Screen Gems (Monkees)
31	31	WHEN WE WERE YOUNG	*Solomon King (Columbia)—Donna (Peter Sullivan)
32	—	DO YOU KNOW THE WAY TO SAN JOSE	Dionne Warwick (Pye)—Blue Seas and Jac (Bacharach/David)
33	38	FRIENDS	Beach Boys (Capitol)—Immediate (Beach Boys)
34	39	SUMMERTIME BLUES	Eddie Cochran (Liberty)—Cimertonic
35	36	PEGGY SUE/RAVE ON	Buddy Holly (MCA)—Southern (Norman Petty)
36	47	DEBORAH	*Tryannosaurus Rex (Regal Zonophone)—Essex (Tony Visconti)
37	40	WONDER BOY	*Kinks (Pye)—Dauray—Carlin (Ray Davis)
38	32	LOVE IS BLUE	Paul Mauriat (Philips)—Shaftesbury (Paul Guiot)
39	—	BABY COME BACK	Equals (President)—Kassner Music (Edward Kassner)
40	—	U.S. MALE	Elvis Presley (RCA)—Gladys Music
41	34	IF I WERE A CARPENTER	Four Tops (Tamla/Motown)—Robbins (Holland/Dozier)
42	43	RICE IS RICE	Lemon Pipers (Pye)—Kama Sutra (Paul Leka)
43	44	BLACK MAGIC WOMAN	*Fleetwood Mac (Blue Horizon)—King (Mike Vernon)
44	50	I PRETEND	*Des O'Connor (Columbia)—Maurice Patricia (Norman Newell)
45	37	LA, LA, LA	*Massiel (Philips)—Dick James (This Production)
46	—	SOUL COAXING	Raymond Lefevre (Major-Minor)—Southern Music (Riviera Recording)
47	49	SHOO-BE-DOO	Stevie Wonder (Tamla-Motown)—Jobete BMI (H. Crosby)
48	45	IT'S MY TIME	Everly Brothers (Warner Bros.)—Acuff-Rose (Larrv Warkener)
49	—	RAINBOW CHASER	*Nirvana (Island)—Blue Mountain Music (Muff Winwood)
50	—	ANY OLD TIME	*Foundations (Pye)—Welbeck/Schroeder (Tony Macaulay)

EIRE

(Courtesy New Spotlight, Dublin)
*Denotes local origin

This Week	Last Week	Title	Artist
1	4	SIMON SAYS	*Dickie Rock and Miami (Pye)—Carlin Kasenz/Chiprut
2	6	WHAT A WONDERFUL WORLD	Louis Armstrong (HMV)—Valando
3	2	CHANCE OF A LIFETIME	Pat McGeegan (Emerald)—Pat
4	1	CONGRATULATIONS	Cliff Richard (Columbia)—KPM
5	—	A MAN WITHOUT LOVE	Engelbert Humperdinck (Decca)—Valley
6	5	SIMON SAYS	1910 Fruitgum Co. (Pye)—Carlin
7	4	DELILAH	Tom Jones (Decca)—Donna

8	—	IF I ONLY HAD TIME	John Rowles (MCA)—Leeds
9	7	JENNIFER ECCLES	Hollies (Parlophone)—Gratto
10	8	TWO LOVES	*Sean Dunphy and Howdowners (Dolphin)—Dolphin

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	DELILAH	Tom Jones (Decca)—Francis Day
2	5	A TOUT CASSER	*Johnny Hallyday (Philips)—Tulsa
3	3	QUAND UNE FILLE AIME UN GARCON	*Sheila (Carrere)—Carrere
4	5	JACQUES A DIT	*Claude Francois (Philips)—Jeune Musique
5	4	RIQUITA	*Georgette Plana (Vogue)—Beuscher
6	2	LADY MADONNA	Beatles (Odeon)—Tournier
7	9	LA SOURCE	*Isabelle Aubret (Polydor)—Tutti
8	—	DES JONQUILLES AUX PREMIERS LILAS	*Hugues Aufray (Barclay)—La Compagnie
9	10	CONGRATULATIONS	Cliff Richard (Columbia)—Tutti
10	8	NIGHTS IN WHITE SATIN	Moody Blues (Deram)—Essex

GERMANY

(Courtesy Der Musikmarkt)

This Week	Last Week	Title	Artist
1	1	DELILAH	Tom Jones (Decca)—Francis, Day and Hunter
2	2	LADY MADONNA	Beatles (Odeon)—Budde
3	4	DELILAH	Peter Alexander (Ariola)—Francis, Day and Hunter
4	3	CONGRATULATIONS	Cliff Richard (Columbia)—Gerig
5	—	JUMBO	Bee Gees (Polydor)—Slezak
6	6	MIGHTY QUINN	Manfred Mann (Fontana)—Budde
7	7	MAMA	Heintje (Ariola)—Sikorski
8	8	THE LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Star-Club)—Minerva
9	—	SIND SIE DER GRAF VON LUXEMBURG	Dorthe (Philips)—Melodie der Welt
10	5	CINDERELLA	ROCKEFELLA—Esther and Abi Ofarim (Philips)—Aberbach

GREECE

(Courtesy Columbia Graphophone Co. of Greece)

This Week	Last Week	Title	Artist
1	1	ONIRO APATILO	S. Kokotas (H.M.V.)—BIEM
2	2	ANDRA MOU PARAPONIARI	V. Tsitsanis and H. Lambraki (H.M.V.)—Independent
3	3	ROLOI-KOBOLOI	G. Bithikotsis (Columbia)—BIEM
4	4	THA TA KAPSO TA LEFTA	MOU—M. Padadakis, P. Poly (Odeon)—BIEM
5	5	VREHI O THEOS	S. Kokotas (Columbia)—BIEM

This Week	Last Week	Title	Artist
1	1	INCH ALLAH	Adamo (H.M.V.) (Stateside)
2	2	THE LETTER	Box Tops (Columbia)
3	3	TO SIR WITH LOVE	Lulu (Liberty)
4	4	GIMME LITTLE SIGN	Brenton Wood (Liberty)
5	5	NOTRE ROMAN	Adamo (H.M.V.)

HOLLAND

(Courtesy Radio Veronica and Platennieuws)

This Week	Last Week	Title	Artist
1	1	CONGRATULATIONS	Cliff Richard (Columbia)—Basart
2	2	DELILAH	Tom Jones (Decca)—Francis Day
3	3	JUMBO	Bee Gees (Polydor)—Basart
4	4	CINDERELLA	ROCKEFELLA—Esther and Abi Ofarim (Philips)—Rondor Music/Basart
5	8	HUSH	Billy Joe Royal (CBS)—Belinda
6	—	WONDERBOY	Kinks (Pye)
7	5	IF I WERE A CARPENTER	Four Tops (Tamla/Motown)—Melodia
8	—	IL EST CINGO HEURES, PARIS S'VEILLE	Jacques Dutronc (Vogue)
9	—	LAZY SUNDAY	Small Faces (Decca)
10	9	STORYBOOK CHILDREN	Sandra & Andres (Philips)

ITALY

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

This Week	Last Week	Title	Artist
1	1	LA BAMBOLA	*Patty Pravo (Arc)—Mimo
2	4	IL VOLTO DELLA VITA	*Caterina Caselli (CGD)—R. R. Ricordi
3	5	VENGO ANCH'IO . . . NO, TU NO	*Enzo Jannacci (Arc)—RCA

4	2	GIMME LITTLE SIGN	Brenton Wood (Beldisc)—Telstar
5	6	AFFIDA UNA LACRIMA AL VENTO	Adamo (VdP)—VdP
6	3	BALLATA DI BONNIE AND CLYDE	Georgie Fame (CBS)—Ariston
7	11	LOVE IS BLUE	Paul Mauriat (Philips)—Alfiere
8	9	IO PER LEI	*Camaleonti (CBS)—Suvini and Zerbini
9	7	COME UN RAGAZZO	Sylvie Vartan (RCA)—Melody
10	8	CHIMERA	*Gianni Morandi (RCA)—RCA
11	—	LOVE IS BLUE	Santo and Johnny (Beldisc)—Alfiere
12	10	LADY MADONNA	Beatles (Parlophone)—Ritmi e Canzoni
13	12	WORDS	Bee Gees (Polydor)—Senza Fine
14	—	LA NOSTRA FAVOLA	*Jimmy Fontana (RCA)—Francis Day
15	13	LA TRAMONTANA	Antoine (Vogue)—Arion

JAPAN

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

This Week	Last Week	Title	Artist
1	1	HANA NO KUBIKAZARI? GINGA NO ROMANCE	*Tigers (Polydor)—Watanabe
2	2	KOI NO SHIZUKU	*Ito Yukari (King)—Watanabe
3	5	MASSACHUSETTS	Bee Gees (Polydor)—Aberback-Tokyo
4	3	YUBE NO HIMITSU	*Ogawa Tomoko (Toshiba)—Beb
5	4	KAMISAMA ONEGAI	*Tempets (Philips)—Tanabe
6	6	KANASHIKUTE YARIKIRENAI (UNBEARABLY SAD)	*Folk Crusaders (Toshiba)—Pacific
7	8	HOSHIKAGE NO WALTZ	*Sen Masao (Minoruphone)
8	12	ISEZAKI-CHO BLUES	(Aoe Mina (Victor)—Ai Pro.
9	10	BARA NO KOIBITO	*Wild Ones (Capitol)—Watanabe
10	11	SAKARIBA BLUES	*Mori Shin-ichi (Victor)—Watanabe
11	—	LADY MADONNA	Beatles (Odeon)—Toshiba
12	16	OTARU NO HITOYO	*Tokyo Romantica (Teichiku)
13	14	NAMIDA NO KAWAKUMADE	*Nishida Sachiko (Polydor)—Watanabe
14	13	AME NO GINZA	*Kurosawa Akira and Los Primos (Crown)—Crown
15	17	SATSUMA NO HITO	*Kitajima Saburo (Crown)—Crown
16	—	VALLERI	Monkees (RCA)
17	7	ANO TOKI KIMI WA WAKAKATTA	*Spiders (Philips)—TOP
18	18	LOVE IS BLUE (L'AMOUR EST BLEU)	Paul Mauriat (Philips)—Shinko
19	9	DAYDREAM BELIEVER	Monkees (RCA)—Shinko
20	15	AMAIRO NO KAMI NO OTOME (ON THE WINDY HILL)	*Village Singers (CBS)—Seven-Seas

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	3	LOVE IS BLUE	Paul Mauriat (Philips)
2	2	KISS ME GOODBYE	Petula Clark (Pye)
3	5	SIMON SAYS—1910 Fruitgum Co.	(Pye)
4	7	LADY MADONNA	Beatles (Parlophone)
5	1	EVERLASTING LOVE	Love Affair (CBS)
6	—	CONGRATULATIONS	Cliff Richard (Columbia)
7	4	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
8	—	JENNIFER ECCLES	Hollies (Parlophone)
9	—	VALLERI	Monkees (RCA)
10	8	U.S. MALE	Elvis Presley (RCA)

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	HARD TO BELIEVE	Monkees (RCA)—Filipinas Record Corp.
2	2	SUSAN	Buckingham (CBS)—Mareco, Inc.
3	3	GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU	Lettermen (Capitol)—Mareco, Inc.
4	5	SIMON SAYS—1910 Fruitgum Co.	(Buddah)—Mareco, Inc.
5	4	PLEASE LOVE ME FOREVER	Bobby Vinton (Epic)—Mareco, Inc.
6	6	NEVER MY LOVE	Association (Valiant)—Mareco, Inc.
7	7	GETTIN' TOGETHER	Tommy James and the Shondells (Roulette)—Mareco, Inc.
8	9	FREE AGAIN	Jack Jones (Kapp)—Mareco, Inc.
9	—	GREEN TAMBOURINE	Lemon Pipers (Buddah)—Mareco, Inc.
10	—	SKINNY LEGS AND ALL	Joe Tex (Atlantic)—Mareco, Inc.

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	2	LOVE IS BLUE	Claudine Longet (Pye)
2	3	LEGEND OF XANADU	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
3	4	LADY MADONNA	Beatles (Parlophone)
4	1	MIGHTY QUINN	Manfred Mann (Fontana)
5	7	CONGRATULATIONS	Cliff Richard (Columbia)
6			

HOT 100

Billboard

FOR
WEEK
ENDING
MAY 25
1968

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

Record Industry Association of America seal of certification as million selling single.

THIS WEEK	Wk. Ago	Wk. Ago	Wk. Ago	TITLE	Artist (Producer, Label & Number)	Wk. On Chart
1	2	5		TIGHTEN UP	Archie Bell & the Drells (L.J.F. Production, Atlantic 2478)	9
2	2	9	32	MRS. ROBINSON	Simon & Garfunkel (Simon, Garfunkel & Halee, Columbia 44511)	5
3	5	6	9	BEAUTIFUL MORNING	Rascals (Rascals, Atlantic 2493)	7
4	4	4	8	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro, His Ork and Chorus (Neely Plumb, RCA Victor 9423)	15
5	3	1	1	HONEY	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro, United Artists 50283)	10
6	6	7	7	COWBOYS TO GIRLS	Intruders (Gamble-Huff), Gamble 214	10
7	8	8	10	THE UNICORN	Irish Rovers (Charles Bud Dant, Decca 32254)	10
8	14	24	25	AIN'T NOTHING LIKE THE REAL THING	Marvin Gaye & Tammi Terrell (Ashford-Simpson, Tamla 54163)	7
9	11	20	20	SHOO-BE-DOO-BE-DOO-DA-DAY	Stevie Wonder (H. Cosby, Tamla 54163)	8
10	10	19	21	DO YOU KNOW THE WAY TO SAN JOSE?	Dianne Warwick (Bacharach-David), Scepter 12216	7
11	13	13	13	TAKE TIME TO KNOW HER	Percy Sledge (Quin Ivy & Marilyn Greene, Atlantic 2490)	11
12	19	22	34	MONY MONY	Tommy James & Shondells (Kasenz-Katz Associates), Roulette 7008	8
13	9	3	3	YOUNG GIRL	Union Gap Featuring Gary Puckett (Jerry Fuller, Columbia 44450)	13
14	7	11	17	LOVE IS ALL AROUND	Troops (Page One), Fontana 1607	14
15	22	30	41	SHE'S LOOKIN' GOOD	Wilson Pickett (Tom Dowd & Tommy Coghill, Atlantic 2504)	7
16	67	—	—	THINK	Aretha Franklin (Jerry Wexler), Atlantic 2518	2
17	17	12	6	I GOT THE FEELIN'	James Brown & the Famous Flames (James Brown, King 6155)	11
18	18	14	23	FUNKY STREET	Arthur Conley (Tom Dowd), Atco 6563	11
19	12	5	2	CRY LIKE A BABY	Box Tops (Dan Penn), Mala 593	13
20	20	45	46	LIKE TO GET TO KNOW YOU	Spanky & Our Gang (Scharf-Dorough), Mercury 72795	6
21	26	27	27	DELILAH	Tom Jones (Peter Sullivan), Parrot 40025	11
22	25	56	87	I COULD NEVER LOVE ANOTHER (After Loving You)	Temptations (Norman Whitfield), Gordy 7072	4
23	23	30	30	SOUL SERENADE	Willie Mitchell (Willie Mitchell/Joel Coughlin), Hi 2140	12
24	32	62	88	YUMMY, YUMMY, YUMMY	Ohio Express (Kasenz-Katz Associates), Buddah 38	4
25	27	37	47	THE HAPPY SONG (Dum Dum)	Otis Redding (Steve Cropper), Volt 163	5
26	29	36	69	IF I WERE A CARPENTER	Four Tops (Holland & Dozier), Motown 1124	5
27	72	—	—	THIS GUY'S IN LOVE WITH YOU	Herb Alpert (Herb Alpert & Jerry Moss), AAM 929	2
28	28	29	44	I WILL ALWAYS THINK ABOUT YOU	New Colony Six (Senator Records Corp., Mercury 72775)	9
29	30	46	48	DOES YOUR MAMA KNOW ABOUT ME	Bobby Taylor & Vancouver's (B. Gordy Jr.), Gordy 7069	6
30	31	43	63	MASTER JACK	Four Jacks & A Jill, RCA Victor 47-9473	9
31	15	10	4	LADY MADONNA	Beattles (George Martin), Capitol 2138	10
32	24	18	18	SWEET INSPIRATION	Sweet Inspirations (Tom Dowd & Tommy Coghill, Atlantic 2476)	13

33	16	15	14	SUMMERTIME BLUES	Blue Cheer (Abe "Voco" Kesh), Phillips 40516	13
34	48	79	—	MacARTHUR PARK	Richard Harris (Jimmy Webb), Dunhill 4134	3
35	36	48	49	MEDLEY: MY GIRL, HEY GIRL	Bobby Vee (Dallas Smith), Liberty 56033	6
36	44	54	61	I WANNA LIVE	Glen Campbell (Alyde Lory), Capitol 2146	8
37	21	16	16	AIN'T NO WAY	Aretha Franklin (Jerry Wexler), Atlantic 2486	8
38	38	26	24	PLAYBOY	Gene & Debbie (Don Gant), TRX 5006	15
39	52	52	54	PAYING THE COST TO BE THE BOSS	B.B. King (Lou Zito & Johnny Patel, Blueway 61015)	6
40	50	61	85	I LOVE YOU	People (Mikel Hunter), Capitol 2078	8
41	61	73	82	(You Keep Me) HANGIN' ON	Joe Simon (J.R. Enterprises), Sound Stage 7 2608	7
42	60	77	—	THE LOOK OF LOVE	Sergio Mendes & Brasil '66 (Herb Alpert), AAM 924	3
43	46	69	77	I'M SORRY	Deftones (Stan & Bell), Philly Groove 151	5
44	45	53	62	WEAR IT ON OUR FACE	Dells (Bobby Miller), Cadet 5599	7
45	43	42	42	THE SON OF HICKORY HOLLER'S TRAMP	O. C. Smith (Jerry Fuller), Columbia 44425	14
46	73	—	—	TIME FOR LIVIN'	Association (Bonnie Howe), Warner Bros. Seven Arts 7195	2
47	47	55	66	FRIENDS	Beach Boys (Beach Boys), Capitol 2160	6
48	55	83	97	ANGEL OF THE MORNING	Merrilee Rush (T. Coghlin & C. Moman), Bell 705	4
49	54	80	100	HOW'D WE EVER GET THIS WAY?	Andy Kim (Jeff Barry), Steed 707	4
50	62	85	91	NEVER GIVE YOU UP	Jerry Butler (Gamble-Huff), Mercury 72798	4
51	51	78	94	I CAN REMEMBER	James & Bobby Purify (Papa Don), Bell 721	5
52	53	87	—	A MAN WITHOUT LOVE (Quando M'Innamora)	Engelbert Humperdinck (Peter Sullivan), Parrot 40027	3
53	57	64	76	IF YOU DON'T WANT MY LOVE	Robert John (David Rubinson), Columbia 44435	7
54	40	41	43	JENNIFER ECCLES	Hollies (Ron Richards), Epic 10298	11
55	56	71	75	UNWIND	Ray Stevens (Fred Foster & Ray Stevens), Monument 1048	6
56	70	—	—	JELLY JUNGLE (Of Orange Marmalade)	Lemon Pipers (Paul Leka), Buddah 41	2
57	97	—	—	REACH OUT OF THE DARKNESS	Friend & Lover (Joe South & Bill Lowery), Verve Forecast 5049	2
58	65	100	—	SHE'S A HEARTBREAKER	Gene Pitney (Charlie Foxx), Musicor 1306	3
59	89	—	—	UNITED	Peaches & Herb (Gamble-Huff), Date 1603	2
60	71	81	—	LOVE IN EVERY ROOM (Meme Si Tu Revenais)	Paul Mauriat & His Ork (Paul Mauriat), Philips 40530	3
61	81	—	—	I'LL NEVER DO YOU WRONG	Joe Tex (Buddy Killen), Dial 4076	2
62	66	66	78	I PROMISE TO WAIT MY LOVE	Mariah Reeves & Vandellas (Cosby & Brown), Gordy 7070	6
63	63	59	59	WE'RE ROLLING ON	Impressions (Curtis Mayfield & Johnny Pate), ABC 11076	6
64	64	65	73	BABY MAKES OUR OWN SWEET MUSIC	Jay & the Techniques (Jerry Ross), Smash 2154	7
65	79	99	—	ANYONE FOR TENNIS (Savage Seven Theme)	Cream (Felix Pappalardi), Atco 6575	3

66	75	98	—	BROOKLYN ROADS	Nell Diamond (Chip Taylor), UNI 55065	3
67	80	95	—	SLEEPY JOE	Herman's Hermits (Mickie Most), MGM 13934	3
68	69	75	83	MAY I TAKE A GIANT STEP	1910 Fruitgum Co. (Kasenz-Katz Associates), Buddah 39	6
69	83	—	—	TIP-TOE THRU' THE TULIPS WITH ME	Tiny Tim (Richard Perry), Reprise 0679	2
70	68	68	71	IMPOSSIBLE MISSION (Mission Impossible)	Soul Survivors (Gamble-Huff), Crimson 1016	6
71	—	—	—	THE HORSE	Cliff Nobles & Co. (Jesse James), Phil L. A. of Soul 313	1
72	76	76	81	CABARET	Herb Alpert & the Tijuana Brass (Herb Alpert & Jerry Moss), AAM 923	6
73	74	74	74	I GOT A SURE THING	Ollie & the Nightingales (Booker T. Jones), Stax 245	8
74	77	88	95	I WISH I KNEW (How It Would Feel to Be Free)	Solomon Burke (Tom Dowd), Atlantic 2507	4
75	—	—	—	LICKING STICK—LICKING STICK	James Brown & the Famous Flames (James Brown), King 6166	1
76	82	82	99	HERE'S TO YOU	Hamilton Camp (Felix Pappalardi), Warner Bros.-Seven Arts 7165	4
77	—	—	—	YOU DON'T KNOW WHAT YOU MEAN TO ME	Sam & Dave (Isaac Hayes & David Porter), Atlantic 2517	1
78	78	93	—	YOU AIN'T GOING NOWHERE	Byrds (Gary Usher), Columbia 44499	3
79	88	—	—	I GOT YOU BABE	Etta James (Rick Hall & Staff), Cadet 5606	2
80	84	—	—	MY SHY VIOLET	Mills Brothers (Tom Mack), Dot 17096	2
81	95	96	—	FACE IT GIRL, IT'S OVER	Nancy Wilson (David Cavanaugh), Capitol 2136	3
82	94	97	—	APOLOGIZE	Ed Ames (Jim Foglesong), RCA Victor 47-9517	3
83	100	—	—	THE DOCTOR	Mary Wells (C. & M. Womack), Jubilee 5621	2
84	85	86	86	CHAIN GANG	Jackie Wilson & Count Basie (Nat Tarnopol & Teddy Reig), Brunswick 55373	5
85	87	84	84	GENTLE ON MY MIND	Patti Page (Jack Gold), Columbia 44333	16
86	86	89	89	A TRIBUTE TO A KING	William Bell (Booker T. Jones), Stax 248	5
87	93	94	96	LILLI MARLENE	Al Martino (Tom Morgan), Capitol 2158	5
88	91	91	92	I HAVE A DREAM	Rev. Martin Luther King Jr., Gordy 7023	4
89	—	—	—	AMERICA IS MY HOME	James Brown & the Famous Flames (James Brown), King 6112	1
90	—	—	—	CLIMB EVERY MOUNTAIN	Hestitations (Wiltshire, Bangs & Victor), Kapp 911	1
91	96	—	—	IT'S OVER	Eddy Arnold (Chet Atkins), RCA Victor 47-9525	2
92	92	92	93	HE DON'T REALLY LOVE YOU	Deftones (T. Bell), Moon Shot 6793	4
93	—	—	—	HOLD ON	Radiants (Leonard Caston), Chess 2037	1
94	—	—	—	LONELY IS THE NAME	Sammy Davis, Jr. (Jimmy Bowen), Reprise 0673	1
95	98	—	—	I CAN'T MAKE IT ALONE	Bill Medley (Bill Medley), MGM 13931	2
96	—	—	—	FOLSON PRISON BLUES	Johnny Cash (Bob Johnston), Columbia 44513	1
97	—	—	—	BRING A LITTLE LOVIN'	Los Bravos (Alain Milhaud), Parrot 3020	1
98	99	—	—	PICTURES OF MATCHSTICK MEN	Status Quo (John Schroeder), Cadet Concept 7001	2
99	—	—	—	DON'T SIGN THE PAPER	Jimmy Delphs (Ollie McLaughlin), Karen 1333	1
100	—	—	—	READY, WILLING AND ABLE	American Breed (Bill Traut), Atco 6574	1

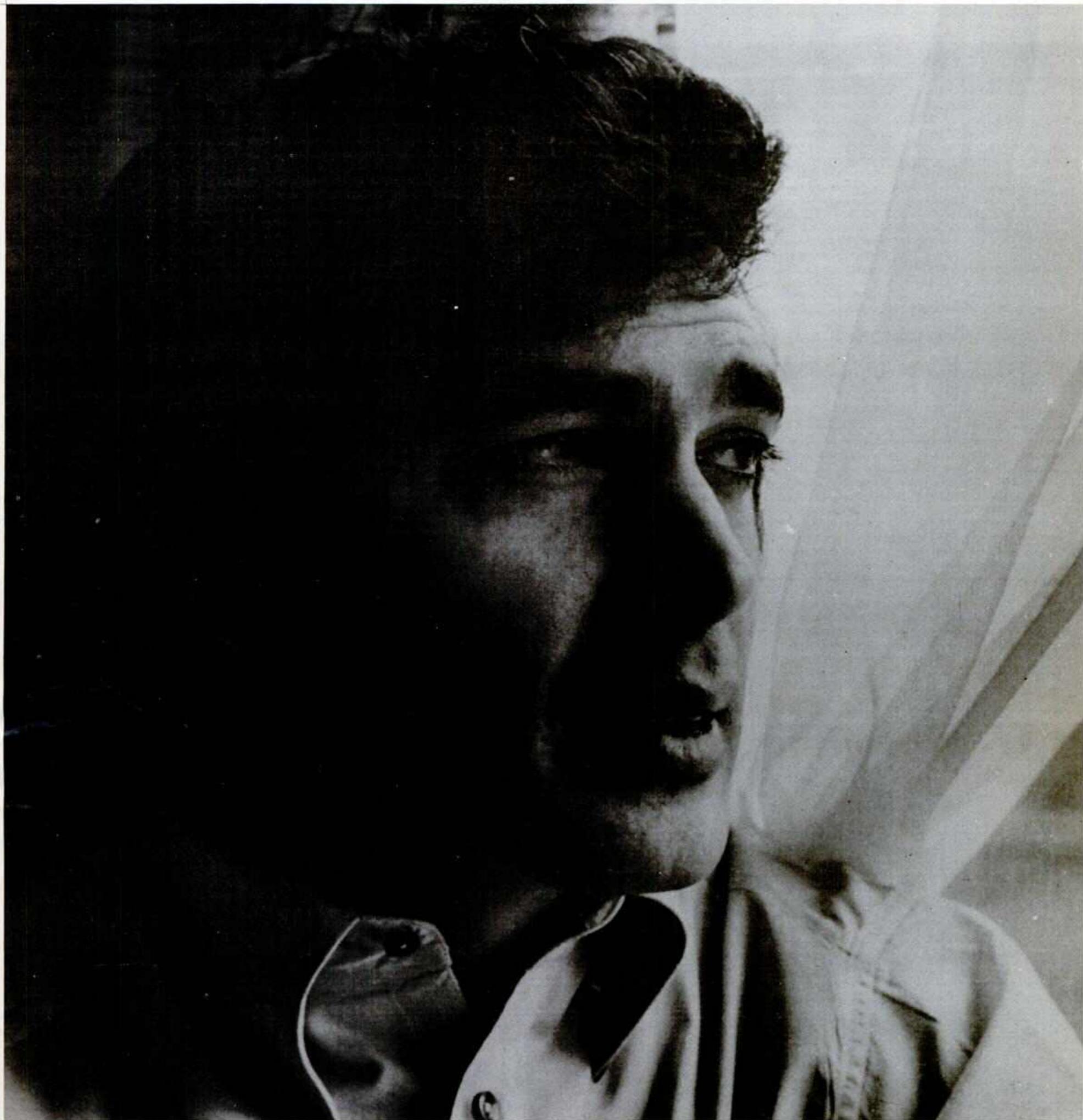
HOT 100—A TO Z—(Publisher-Licensee)

Ain't Nothing Like the Real Thing (Jobete, BMI)	8	I Can't Make It Alone (Screen Gems-Columbia, BMI)	95	Mrs. Robinson (Charing Cross, BMI)	82
Ain't No Way (14th Hour/Coffilion, BMI)	37	I Could Never Love Another (Jobete, BMI)	22	My Shy Violet (Pincus, ASCAP)	80
America Is My Home (Dynamite, BMI)	89	I Got a Sure Thing (East, BMI)	73	Never Give You Up (Parabur/Double Diamond/Downstairs, BMI)	50
Angel of the Morning (Blackwood, BMI)	48	I Got the Feelin' (Toccoa-Lois, BMI)	17	Paying the Cost to Be the Boss (Panco/LZMC, BMI)	39
Anyone for Tennis (Savage Seven Theme)	65	I Got You Babe (Coffilion/Chris Marc, BMI)	79	Pictures of Matchstick Men (Northern, ASCAP)	98
Apologize (Stone Canyon, BMI)	82	I Have a Dream	88	Playboy (Acuff-Rose, BMI)	38
Baby Make Your Own Sweet Music (Screen Gems-Columbia, BMI)	64	I Love You (Mainstay, BMI)	62	Reach Out of the Darkness (Lowery, BMI)	57
Beautiful Morning, A (Staxar, BMI)	3	I Love You (Haines, BMI)	40	Ready, Willing and Able (Screen Gems-Columbia, BMI)	100
Bring a Little Lovin' (Miller, ASCAP)	97	I Promise to Wait My Love (Jobete, BMI)	60	She's a Heartbreaker (Catalpa/Coe & Eye, BMI)	58
Brooklyn Roads (Stonebridge, BMI)	66	I Wanna Live (Windward Side, BMI)	26	She's Lookin' Good (Veylig, BMI)	15
Cabaret (Sunbeam, BMI)	72	I Will Always Think About You (New Colony/T.M., BMI)	26	Shoo-Be-Do-Be-Do-Day (Jobete, BMI)	9
Chain Gang (Kaga, BMI)	84	I Wish I Knew (Doane, BMI)	74	Sleepy Joe (Southern, ASCAP)	67
Climb Every Mountain (Williamson, ASCAP)	90	If I Were a Carpenter (Faithful Virtue, BMI)	26	Son of Hickory Holler's Tramp, The (Blue Crest, BMI)	45
Cowboys to Girls (Rover Sharp, BMI)	6	If You Don't Want My Love (Boerwin, BMI)	53	Soul Serenade (Killyn, BMI)	23
Cry Like a Baby (Press, BMI)	19	I'll Never Do You Wrong (Tree, BMI)	61	Summertime Blues (Viva, BMI)	33
Delilah (Francis, Day & Hunter, ASCAP)	21	I'm Sorry (Nickel Shoe/Bellboy, BMI)	43	Sweet Inspirations (Press, BMI)	32
Do You Know the Way to San Jose?	10	Impossible Mission (Mission Impossible) (Double Diamond/Downstairs, BMI)	70	Take Time to Know Her (Gallico, BMI)	11
Doctor, The (Welcom, BMI)	10	It's Over (Honeycomb, ASCAP)	91	The Horse (Dandelion/James Boy, BMI)	71
Does Your Mama Know About Me (Stein & Van Stock, ASCAP)	89	Jelly Jungle (Of Orange Marmalade) (Kama Sutra, BMI)	56	Think (14th Hour, BMI)	16
Diddy Song, The (Dum Dum) (East/Time/Redwal, BMI)	4	Jennifer Eccles (Maribus, BMI)	54	Think (14th Hour, BMI)	16
Does Your Mama Know About Me (Stein & Van Stock, ASCAP)	89	Lady Madonna (Maclean, BMI)	31	This Guy's in Love With You (Blue Seas/Jac, BMI)	27
Face It Girl, It's Over (Irwin, ASCAP)	81	Licking Stick—Licking Stick (Torres/Lois, BMI)	75	Tighten Up (Coffilion/Orelis, BMI)	1
Folsom Prison Blues (Hilo, BMI)	96	Like to Get to Know You (Takya, ASCAP)	20	Time for Livin' (Tamerlane, BMI)	46
Friends (Sea of Tunes, BMI)	96	Love Is All Around (James, BMI)	14	Tip-Toe Thru' the Tulips With Me (Warner Bros.-Seven Arts, ASCAP)	69
Funky Street (Redwal, BMI)	18	Love to Be Loved (The Colgems, ASCAP)	42	Tribute to a King, A (East, BMI)	86
Gentle on My Mind (Sherman-DeVorzon, BMI)	85	Love in Every Room (Meme Si Tu Revenais) (Northern, ASCAP)	60	United (Razor Sharp, BMI)	7
Good, the Bad, and the Ugly, The (Unart, BMI)	4	Love to Be Loved (The Colgems, ASCAP)	42	Unwind (Ahab, BMI)	55
Happy Song, The (Dum Dum) (East/Time/Redwal, BMI)	4	MacArthur Park (Canopy, ASCAP)	14	We're Rolling On (Caman, BMI)	63
Honey (Russell-Cason, ASCAP)	5	Man Without Love, A (Quando M'Innamora) (Leeds, ASCAP)	52	Wear It on Our Face (Chevis, BMI)	44
Horse, The (Dandelion/James Boy, BMI)	71	Master Jack (Milene, ASCAP)	30	You Ain't Going Nowhere (Dwarf, ASCAP)	78
How'd We Ever Get This Way? (Unart, BMI)	49	May I Take a Giant Step (Kasenz, BMI)	68	You Don't Know What You Mean to Me (East/Coffilion, BMI)	77
I Can Remember (Big Seven, BMI)	51	Medley: My Girl, Hey Girl (Jobete/Screen Gems-Columbia, BMI)	55	(You Keep Me) Hangin' On (Garpez/Alambo, BMI)	41
		Money Money (Patricia, BMI)	12	Young Girl (Viva, BMI)	13
				Yummy, Yummy, Yummy (T.M., BMI)	24

BUBBLING UNDER THE HOT 100

101. SKY PILOT	Eric Burdon & the Animals, MGM 13939
102. FUNKY FEVER	Clarence Carter, Atlantic 2308
103. HERE I AM BABY	Martina Topley, Tamla 54166
104. STONED SOUL PICNIC	5th Dimension, Soul City 7166
105. UN-MUNDO	Buffalo Springfield, Atco 6572
106. RUBY BABY	Miltz Ryder, New Voice 830
107. FINDER'S KEEPERS	Salt Water Taffy, Buddah 37
108. OPEN UP YOUR SOUL	Erma Franklin, Shout 230
109. AIN'T NOTHIN' BUT A HOUSE PARTY	Shawstoppers, Heritage 800
110. YOU'RE GOOD FOR ME	Lou Rawls, Capitol 2172
111. LOOK OVER YOUR SHOULDER	Every Brothers, Warner Bros.-7 Arts 7192
112. IT'S MY TIME	Peggy Scott & Jo Jo Benson, SSS International 736
113. LOVER'S HOLIDAY	

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Musical Director: Charles Blackwell



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Musical Instruments

Music Show To Provide Special Advice

CHICAGO — The National Association of Music Merchants (NAMM) will offer three special consultation services at the 67th annual Music Show, to be held here June 23-26 at the Conrad Hilton Hotel.

Areas to be covered are the Fair Labor Standards Act (Wage-Hour Law), effective advertising and freight traffic. The first two consultation services are limited to NAMM members and appointments must be made before the show opens. The third is open to both members and non-members with no appointment necessary.

Derek Brooks, editor of the NAMM Wage-Hour Handbook and Service, will counsel members on wage-hour intervals on Sunday, June 23, from 1 p.m. to 4 p.m. On Monday, Tuesday and Wednesday, June 24-26, appointments will be made from 9 a.m. to 11 a.m. and from 1 p.m. to 4 p.m.

Members writing for appointments are asked to give first and second preferences on day and time. Stores with annual sales volume of \$250,000, due to be covered by the Wage-Hour Law starting Feb. 1, 1969, are especially urged to write for NAMM's FLSA Bulletin and to make an appointment.

Clyde Bedell, author of NAMM's "Total Selling Service" and the Bedell Advertising Course, will meet with small groups of three to five similar but non-competitive stores for 50-minute sessions on Monday, Tuesday and Wednesday, June 24-26, from 9 a.m. to 11 a.m. and from 1 p.m. to 4 p.m. Appointments are restricted to members using either the "Total Selling Service" or the Bedell Ad Course, or both.

Member stores wishing appointments are asked to send to NAMM one to three ads they would like analyzed, along with

NAMM PLANS LADIES' TOUR

CHICAGO — A special tour of the famed Merchandise Mart and a luncheon in the Mart's Merchants & Manufacturers Club have been scheduled for women attending the 67th annual Music Show, sponsored by the National Association of Music Merchants (NAMM) here at the Conrad Hilton Hotel June 23-26.

Featured on the tour, Tuesday, June 25, will be wholesale showrooms displaying all categories of home furnishings, as well as a series of model room settings arranged by leading interior designers.

The tour and luncheon will be limited to the first 100 women purchasing tickets, beginning Sunday, June 23, at the Normandie Lounge ticket desk. The \$5 cost covers round-trip transportation from the hotel to the Mart, the tour and the luncheon.

one to three brief questions about the ads or more generic questions. They also should send one of their best ads with brief comment on its response or results. The latter will be used in a display of good advertising. The ads and questions should be sent at least three weeks before the show opens.

William Bock, of the Midwest Freight Traffic Service Bureau, will be available Monday, Tuesday and Wednesday, June 24-26, from 10 a.m. to noon and from 1 p.m. to 4 p.m. without advance appointment. His counseling service is jointly sponsored by NAMM and the National Association of Musical Merchandise Wholesalers, and music merchants, manufacturers and suppliers are invited to discuss merchandise shipping problems, freight classification, best routings, freight bill auditing and similar subjects.

No Amps for Folk Festival

GATLINBURG, Tenn. — There'll be a lot of acoustical guitar pickin' and foot-stompin', but amps will be absent at the first annual Smoky Mountain Folk Festival to be held here May 23-25.

"People looking for amplified guitars and the rock sound will be disappointed," observed Bill Davis, who, with his wife, Jean, is directing the festival. "No electrified instruments will be permitted at this festival. Not even drums will be used. The exciting sound of traditional folk music will provide plenty of opportunity for hand clapping and toe-tapping, and few people will miss the electric instruments and drums."

Davis and his wife are accomplished dulcimer players and craftsmen. Davis is the 1967-1968 Tennessee State champion dulcimer player. The couple has recorded an album of dulcimer music on the Tradition label.

The festival, to be held in the town's Civic Auditorium, will include concerts by both amateur and professional musicians; instructional workshops on the dulcimer, mandolin, guitar, banjo, fiddle and autoharp; and even demonstrations of instrument making.

Percussion World Geared to Sound

This is the fifth in a series of articles on the learning experience involved with musical instruments.

CHICAGO — "The problem with percussion is that 99 per cent of the school band directors are not percussion majors."

This conclusion was echoed by Judy and Bill Crowden, owners of Drums Unlimited, Chicago, in view of a recent survey they conducted. The owners of the exclusive percussion shop polled nearly 6,000 college and high school band directors in Illinois, Iowa, Wisconsin, Michigan, Indiana and Ohio, and received a 25 per cent response.

"The people in charge just

don't have knowledge of percussion," said Mrs. Crowden. "A typical reply from a music educator is that he can't help his percussion students because he doesn't know what to do. Consequently, these students are on their own and are not really part of the band."

"We were amazed at how little information was available on percussion. There is only one drum magazine, and that comes out twice a year. Because of this lack of information, we started our own Drums Unlimited Notes. We send the monthly newsletter, which is primarily educational, to 2,000 schools all over the country in addition to several thousand others on our mailing list."

"You can't speak of the drum



JUDY AND BILL CROWDEN, owners of Drums Unlimited, Chicago, show some of the hundreds of drum and mallet sticks which they carry in stock for their customers. The sticks are kept in the compartments shown behind the Crowdens.

alone anymore. It's the world of percussion. Today, a drummer will have his trap case full of a wide variety of sounds—even whistles and sirens. When
(Continued on page 56)

Don't you think it's about time somebody thought of the combos who feature pianos and piano sounds and who wish, oh how they wish, they could get a portable piano that delivers real piano sound, and doesn't have strings or struck bars to get out of tune, but does have a lot of goodies they'd think are great like harpsichord and novelty-effect tones, 61 note keyboard and expression-sustain pedal?

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Audio Retailing

Audio Industry Can Win & Lose With Pending Cong. Legislation

By MILDRED HALL

WASHINGTON—The tide of consumer legislation that will affect retailers and manufacturers of home entertainment items is still running high in the Capital, in spite of war, elections, poverty and race problems.

Legislators are working on radiation safety standards, trying to break the stand-off between tough House and milder Senate consumer credit bills, pushing for hearings on federal reinsurance for ghetto area businessmen, and for hearings in this session or next on bills to tighten service and warranty terms on cars and home appliances. A bill by Rep. Benjamin S. Rosenthal (D., N. Y.) and 57 co-sponsors would set up a federal Department of Consumers that will represent, protect and hear complaints of consumers—and provide information on product material and functioning for comparison purposes.

Over-all, the audio retailer and manufacturer both face the expected new tax bite, and they will feel the repercussions from any surtax on customers' incomes. The possibility of wage and price controls as an anti-inflation measure is strongly rumored. The American Society of Association Executives has put out a memo on how to stave off some of the impact of such controls.

In pleasanter vein, the House last week passed its bill to make three-day holidays out of Washington's Birthday, Memorial Day, Veterans' Day, and a new federal holiday, Columbus Day, by having them all fall on Mondays, effective Jan. 1, 1971. When Representative Gross (R., Iowa) objected that stores would stay open and do business on these federal holidays, Rep. Rob-

ert McClory (R., Ill.) said labor and management and retail associations supported the bill, and if it helps promote the economy, there's no harm in that.

Radiation safety bill hearings by the Senate Commerce Committee during the last two weeks brought out the problems of retailers of color TV sets who want more responsibility put on the manufacturer of any hazardous sets.

Eugene A. Keeney, executive v.p. of the American Retail Federation, said the retailer associations support the premise of consumer safety from radiation hazards, and establishment of standards. But the proposed bills are criticized because they only require the manufacturers to "notify" the consumer when a color TV set may be giving off too much radiation. The retailers want the law to make the manufacturer modify the set himself, or pay for the labor and parts if the retailers must do the modifying.

"Unless the purchaser is also advised that the manufacturer will arrange and pay for modification, the purchaser might ignore the warning and thereby continue to be exposed to dangerous radiation; or he will immediately call on the retailer to take back the set or make necessary modifications."

Another retailer worry is the requirement that he record and send names of his customers to the manufacturer. The customer list is one of the retailer's most valuable assets, said Keeney, especially the small retailer. The radiation safety legislation should specify "that the names be used (by manufacturers) only for the purpose of notifying the owner of a suspected defective set."

A third request was to have a retailer representative on the National Advisory Committee on the radiation standards, since almost every color TV set bought must move through the retailer to the consumer. As written, the bill proposes membership by manufacturers, laboratory personnel, nonprofit electronic experts and the general public.

Federation testimony brought in retailer John Frazier, of the River Supply Co., Oak Hill, W. Va. He told the committee about the "low initial mark-up and high overhead in selling and servicing TV sets." Increasing sales of color TV sets may mean even further shrinkage of profit margins for many retailers. He said the store was saddled with much of the cost of modifying a line of color TV sets when a "highly regarded" manufacturer

notified them of radiation defect.

Similar complaints from retailers about manufacturers can be expected when Sen. Warren Magnuson (D., Wash.) gets around to hearings on his bill to strengthen service and warranty contracts, for the benefit of consumers. Senator Magnuson said preliminary investigation brought complaint from retailers that manufacturers did not fully repay them for replacement or repair of defective items under warranty.

As for the possible imposition of wage and price controls (recently predicted by a heavy majority of business writers), the American Society of Association Executives gave this primary warning, on the basis of studies of previous wartime controls: Don't wait! The memo advised business to set up policies on salary classifications and increases, based on such factors as length of service, bonuses for performance and accomplishment.

On prices: "If prices are to be raised in the foreseeable future, raise them now," or announce that a future price increase will take effect at some specific date. Price ceilings in previous wartime controls were tied to "identified qualities," so the memo advises establishing the quality standards for the products without delay. In past instances, during World War II and the Korean War, industry and labor fared best when they could present "pre-established" practices on which to base some increases during austerity periods.

SOFT-SELL APPROACH

Self-Serve Needle Clinic Boosts Sales at Fla. Shop

WINTER PARK, Fla.—A self-service needle clinic located just inside the door of The Music Box here has accounted for sharply rising sales of replacement needles, according to owner Arnold Menk.

"Few phonograph owners will bring their needles in and ask for the store to check them, simply because they feel that they would be sold a replacement whether they need it or not, said Menk. "If there's absolutely no pressure on the customer to buy, they will appreciate the opportunity, will examine their needles critically, and then make up their own minds if the needle shows appreciable wear."

Menk keeps a microscope set up on a table just inside the door of a separate listening room in his record store. The customer is invited to sit down comfortably, go over the record tip in cool, air-conditioned comfort, and look for signs of deficiency, according to instructions on a printed card nearby.

"No salesperson is hovering over the customer's shoulder, and the needle owner is completely free to make his own decisions," Menk said.

Sales of the most expensive diamond needles carried in stock more than doubled when Menk first put this program into effect. Responsible, of course, was the fact that The Music Box's market is a huge population of cultured, wealthy retirees, who buy large quantities of expensive albums, top-engineered stereo pho-

nographs, and don't hesitate to make frequent new investments in reliable needles to "protect the investment."

Never advertised at all, the "check your own" service has become well known entirely through the discussion of pleased customers as well as established ones.

"For some reason a man who is accustomed to spending \$50 or \$60 a year for records will become tightfisted on the subject of needles," Menk said. "If, however, it is left up to him as to whether he needs a new needle, with no suggestive selling whatsoever, the situation quickly reverses itself."

GE Promotes Youth Market

UTICA, N. Y. — General Electric's Youth Electronics Operation is promoting on-the-go products for the 12-and-under set with a sweepstakes offering 100 free bicycles.

Entry forms for the prize drawing are now at GE dealers' in most parts of the country. It is not necessary to make a purchase to be eligible for the sweepstakes, which ends June 15.

As a special incentive to participating dealers, free bicycles also will be awarded to those dealers from whose stores the winning entries originate. No dealer or consumer is eligible for more than one prize, and winners will be announced the first week in July.

Sylvania Program Used by Collegians

EAST LANSING, Mich. — The Sixth Invitational Marketing Competition, held here recently at Michigan State University, utilized a computer program developed by Sylvania Electric Products, Inc.

The program permitted marketing teams from 45 U. S. and Canadian colleges to condense the fiscal year of a simulated business firm into a much shorter time period.

Percussion World Geared to Sound

• Continued from page 55

Walter Wanderly performed recently at the London House, his group needed a different sound. They came here and found an anklung. This is a hollowed-out bamboo frame which creates a foreign sound by shaking it."

Drums Unlimited, which is both a retail and wholesale outlet, has a staff of five teachers who instruct about 60 students a week. On Saturdays, the shop holds percussion ensemble classes at no charge. These sessions are supervised by instructors, and while Drums Unlimited supplies both the music and instruments, the students must be able to read music.

The shop's teaching staff is composed of men from all phases of percussion. Their full-time music careers include the Chicago Symphony Orchestra, a suburban high school, the Playboy Club and the London House.

"Many parents don't want their children to start with drums because of the expense," said Mrs. Crowden. "They don't realize that there is no need to make a big initial investment. For example, we start our students with a practice pad and sticks at a cost of \$2. The students then take their lessons on practice sets, which are priced from \$40 to \$80. This is a big

difference from a \$300 or \$400 drum set.

Few Dropouts

"We have a small dropout rate in our classes. There is a big difference between the child who wants a play and the one who wants to study. The child who just wants to play the drums is likely to immediately buy a set, and perhaps six months to a year later, the drums will be sitting in a closet. In contrast, the child who wants to study will start with a practice pad and sticks and work from there.

"Of course, the child will eventually reach a point where he will need a real drum set, but this should not come until he is ready. Drums can't be pushed. They are something that someone must want to buy. At the same time, we do not encourage the purchase of less expensive instruments. We stress major, quality manufacturers who stand behind their products. In this way there is no difficulty in obtaining parts or having the instrument repaired."

Drums Unlimited began holding drum clinics in March of 1964. The sessions featured a clinician who would play, demonstrate techniques, answer students' questions and explain the drummer's role. The clinics have now changed to drum-ins, which

(Continued on page 57)

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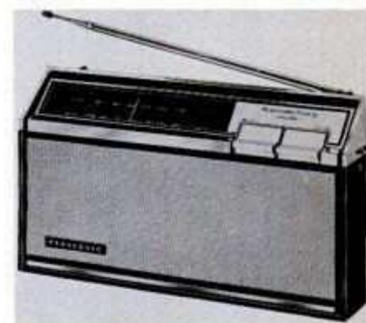
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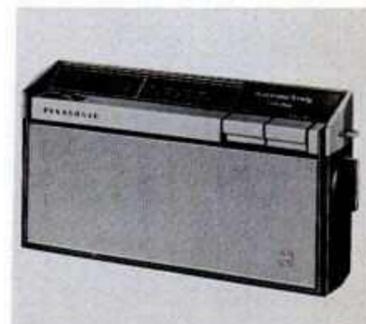
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Percussion World Geared to Sound

• Continued from page 56

allow the students to participate and even play along with the visiting artist.

"We feel the greatest way to learn is to do and that the greatest inspiration is to play next to one's idol," explained Mrs. Crowden. "In our drums, we set drums on stage, and the kids go up and see what they can do alongside their idols. Consequently, they can watch, learn and participate."

Practice & Study

"The kids play like crazy months before a drum-in with the hope of getting on stage. Afterwards, the kids study like crazy putting to use what they've learned. So we're really promoting music education."

Drums Unlimited pays the entire cost of a drum-in and tries to hold at least four a year. The shop also sponsors workshops which send clinicians to schools. Mrs. Crowden explained:

"We can send ensemble groups, stage band consultants, concert band consultants, tympanists, jazz drummers, mallet players—anyone who can help with instructions. These people go into the colleges and high schools and do whatever is needed. The fee ranges from \$150 to \$300 and is paid direct-

ly to the clinician. We receive no fee, and the manufacturer absorbs the transportation cost."

As for what's new in percussion instruction, it's in the sound, such as the new bossa nova beat from Brazil. Each new sound, in turn, brings in a new wave of instruments.

"The wonderful thing about the world of percussion is that sounds are like paintings to people," said Mrs. Crowden. "It's a personal thing—what a person happens to like. Our instructors tell the students that it's something they have to accomplish themselves."

The new sound push has been exceptionally strong the last couple of years, according to Bill Crowden. "Everyone is looking for a new sound. In the last few years the demand for percussion instruments has tripled with the tambourine leading the way. We carry 10 different styles, and consider this our hot item."

Anything has the potential of being turned into a percussion instrument. Drums Unlimited carries a set of tuned cow bells and a set of tuned wood blocks from China. A novelty artist, who performs at school assemblies across the country, boasts a set of tuned rocks, frying pans and flower pots.

Action Records

• Continued from page 45

Albums

★ NATIONAL BREAKOUTS

TEMPTATIONS—I Wish It Would Rain . . .
Gordy (No Mono); 7072 (S)

★ NEW ACTION LP's

DELPHONICS—La La Means I Love You . . .
Philly Groove (No Mono); LP 1150 (S)

FRANCIS VINCENT ZAPPA—Conducts Lumpy Gravy . . .
Verve V 8741 (M); V6-8741 (S)

FLATT & SCRUGGS—The Story of Bonnie & Clyde . . .
Columbia (No Mono); CS 9649 (S)

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

JIMMY SMITH—Stay Loose . . .
Jimmy Smith Sings Again . . .
Verve V 8745 (M); V6-8745 (S)

GLADYS KNIGHT & THE PIPS—Feelin' Bluesy . . .
Soul (No Mono); S 707 (S)

ANDA/SALZBURG CAMERATA—Mozart: Concerto Nos. 17 & 21 . . .
DGG (No Mono); 138 783 (S)

PATTI PAGE—Today My Way . . .
Columbia CL 2761 (M); CS 9561 (S)

JOE SIMON—No Sad Songs . . .
Sound Stage 7 (No Mono); SSS 15004 (S)

HASSELL . . .
United Artists UAL 3631 (M); UAS 6631 (S)

DOC SEVERINSEN—Great Arrival . . .
Command (No Mono); RS 927 SD (S)

MANFRED MANN—Mighty Quinn . . .
Mercury (No Mono); SR 61168 (S)

RAY CONNIFF & THE SINGERS—Honey . . .
Columbia (No Mono); CS 9661 (S)

NANCY WILSON—Easy . . .
Capitol (No Mono); ST 2909 (S)

MARTHA REEVES & VANDELLAS—Riding High . . .
Gordy (No Mono); 7070 (S)

DEAN MARTIN—Greatest Hits, Vol. 1 . . .
Reprise (No Mono); RS 6301 (S)

LE ROY HOLMES & HIS ORK—The Good, the Bad & the Ugly . . .
United Artists UAL 3633 (M); UAS 6633 (S)

Singles

★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

★ REGIONAL BREAKOUTS

A PLACE . . .
Precisions, Drew 1005 (Ardis, BMI) (Detroit)

SEND MY BABY BACK . . .
Freddie Hughes, Wee 1006 (Novice/Hackney, BMI) (San Francisco)

LOOK OVER YOUR SHOULDER . . .
O'Jays, Bell 704 (Ginrick, BMI) (Cleveland)

I'VE GOT TO HAVE YOU . . .
Fantastic Four, Ric Tic 139 (Myto, BMI) (Detroit)

WITH PEN IN HAND . . .
Johnny Derrell, United Artists 50292 (Unart, BMI) (Houston)

BE YOUNG, BE FOOLISH, BE HAPPY . . .
Tams, ABC 11066 (Low Twi/Tow Sol, BMI) (Atlanta)

TWENTY YEARS AGO (In Speedy's Kitchen) . . .
T. C. Atlantic, Parrot 330 (Street Sounds, BMI) (Minneapolis-St. Paul)



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POSTERS—WHOLESALE TO DEALERS. Our posters have been especially designed to be sold in record stores. Free catalog. Distributor inquiries invited. San Francisco Poster Co., P. O. Box 38036, Hollywood, Calif. 90038. je29

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ATTENTION, RECORD OUTLETS: WE have the largest selection of 45 rpm oldies and goodies at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Rendezvous, Inc., 390 Kings Highway, Brooklyn, N. Y. tfn

GEAUGA RECORDS HAS OPENING for Singers and Bands. Records released within 30 days. We will press, distribute and promote records coast to coast. Geauga Records, Geauga Station B, Aurora, Ohio 44202. tfn

G. E. RECORD DISTRIBUTORS CO. will promote and distribute your records in Canada. Send promos to: 477 Ellerslie Ave., Willowdale (Toronto), Ontario, Canada.

WILL DISTRIBUTE YOUR RECORD IN Mo. and Ill. Twin States Dist. Co., 204 No. Clay St., St. Louis, Mo. 63122. je15

EMPLOYMENT SECTION

HELP WANTED

SALESMEN — SALES REPRESENTATIVES wanted to sell Posters to retail outlets. Commission only. Can handle other lines. San Francisco Poster Co., P. O. Box 38036, Hollywood, Calif. 90038. Phone: A.C. 213; 467-1630. je8

WANTED FOR RADIO COMMERCIAL production and other things, a renaissance man. Starting salary commensurate with 16th Century standards but extraordinary potential for hip young man with a feeling for contemporary music and promotional ideas. Must have skills as audio tape editor and/or engineer plus producer, director potential. Write Box 515, Billboard, 165 West 46th St., New York, N. Y. 10036. ma25

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Exec. Administrator—energetic, aggressive, dedicated. Excellent record and entertainment biz background. Experience includes sales, production, merchandising promotion and artists' relations. Looking for company that can utilize talent and abilities. Write: **BOX 514, BILLBOARD** 165 West 46th St., New York, N. Y. 10036 or call (212) 581-5641 ma25

MISCELLANEOUS

LYRICIST WILL SELL ALL RIGHTS of percentage deal with composer. Freelance work, R & R or C & W. Write: Miller, 7018 Easter St., Orlando, Fla. my25

MALE POP SINGER DESIRES MANAGER for recording and night club work. Contact: Rene Bates, 200 College St., Lewiston, Maine. Phone: (207) 782-1123. my25

PROGRAM BOOKS FOR COUNTRY MUSIC, shows and parks. Picture books, playing cards, etc., that can make you money. Leading publisher in field. Heather, Box B, Denver, Colo. 80226. my25

READ "SONGWRITERS REVIEW" magazine, 1697-B Broadway, N. Y. C. 10019. \$3 year; 35¢ sample. Guiding Light to Tin Pan Alley. Est. 1946. je8

SALE — HARD-TO-GET RECORD ALBUMS. \$1.99, 6 for \$10; 45's, 5 for \$1. Mail order shipping all over the world. Stereo King, 15 No. 13th, Philadelphia, Pennsylvania. je15

USED EQUIPMENT

PRESSING PLANTS—NEW AND USED equipment in stock. Big savings. Professional consultation service. Vinny Equipment Co., 925 N. Third St., Philadelphia, Pa. 19123. au3

OFFICE SPACE

SHARE OFFICE SPACE. 157 WEST 57th St., New York, N. Y., Room 603. See Glenn of Glenn Productions. (201) CO 5-6585. ma25

PROFESSIONAL SERVICES

LEAD SHEETS MADE FROM YOUR tapes, \$10.50 per song; transposing, \$8.50 per song. Money must accompany material. A & B Music, 3110 Monticello, Dallas, Tex. 75205. je1

365 DAYS OF LAUGHS. DAILY RADIO gag service. Sample a month, \$3. Box 3736, Merchandise Mart Station, Chicago 60654. eow

PROMOTIONAL SERVICES

ARTISTS — LABELS — PUBLISHERS — Writers. Any "Top 40" or C&W music or program director will tell you we're tops in independent national record promotion. George Jay, Sunset-Vine Tower, Hollywood, Calif. Phone: (213) 469-5838. my25

NATIONAL RECORD PROMOTION AND Publicity, Pressing. No job too small. Consultation; questions answered re: recording, publishing, distribution. Morty Wax Promotions, 1650 Broadway, N.Y.C. CI 7-2159. tfn

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Tape CARtridge

Promotion Pushing Tape Clubs Into Full Throttle

Burgeoning with the continued growth of the tape CARtridge industry has been the concept of tape cartridge clubs. Founded upon similar principles as the vastly successful record clubs, the cartridge counterparts have realized that paramount to their aspirations is the prerequisite of extensive merchandising. The Ford Stereo 8 Club, for example, reaches every new car buyer of both the Ford and Lincoln-Mercury divisions of Ford Motor Co., who have ordered their automobiles with stereo tape decks. Other clubs such as Tape Club of America and All-Label Stereo 8-Tape Cartridge Club of New Rochelle, N. Y., have promoted their wares at automobile shows. Still others, such as the Stereo Tape Club of America, key their promotion campaign to large consumer magazine advertising. Not all methods have been successful, but the clubs have found that promotion is the only way. The following are reports on two clubs who are waging intensive consumer membership drives.

By BRUCE WEBER

LOS ANGELES—The Stereo Tape Club of America, still in its infancy, is flying high, with heavy emphasis on merchandising and promotion.

With highly favorable initial reaction, the club has set in motion a full-scale promotion program to supply 4-track automobile and home players to a nationwide membership. The club is patterned after the Book-of-the-Month Club and operates similarly to existing record clubs.

Formed in January and operational since March, the El Segundo, Calif., organization offers members a selection catalog of 1,700 tapes, including 25-30 new catalog selections monthly. Members purchase tapes at the full retail price, either \$5.98 or \$6.98.

To join, membership requires the initial purchase of six tapes (each at \$5.98 or \$6.98) and at least one tape a month for 12 months. The program is structured on a yearly basis. With membership, the club gives each member either a home or auto 4-track player.

The club, which receives its machines from Japan and tapes cartridges from a variety of manufacturers, supplies automobile players with two speakers and a mounting bracket but doesn't install the unit. Installation of home units also is left to the member.

"Consumer promotions and merchandising techniques are the essential elements in our operation," said Joe De Franco, president and chief executive officer of Stereo Tape Club of America.

"We're planning a consumer promotion drive with advertisements in major newspapers and magazines, including The Los Angeles Times, Esquire and The New York Times," he continued. The club aims its program at the youth market and at middle and low income groups.

Merchandising approaches include free tapes to members who recommend the club to other potential memberships, a free 10-day home trial and a free tape head-cleaner if the member pays his initial \$36 fee (for six tapes) promptly. The club, however, allows credit.

Although not yet in the 8-track or cassette market, De Franco is studying other configurations for possible expansion.

Officers in the club include De Franco; Leroy

By EARL PAIGE

CHICAGO—Tape Club of America, with headquarters here, has grown steadily in the past 10 months primarily as a result of placing blind advertisements in consumer publications. Such ads mention only that the club offers tape CARtridges at a discount and membership is solicited for a \$5 fee. No cartridge titles are listed. The club offers 4 and 8-track cartridges and cassettes.

The most successful avenues of promotion have been automobile magazines, high fidelity and credit card publications. Among the magazines used are Car Life, Hot Rod, Sport Car Graphic, Sport Car, High Fidelity, Audio, Signature and Carte Blanche. Playboy magazine has also proved a successful promotion vehicle, but a three-inch ad in Life which cost \$3,150 did not pull successfully.

The club attempted one promotion at an automobile show in New York a month ago, but was not successful. Two dealers in adjacent booths, a club spokesman said, sold cartridges over the counter while the club had decided to stick to its 100 per cent mail-order format.

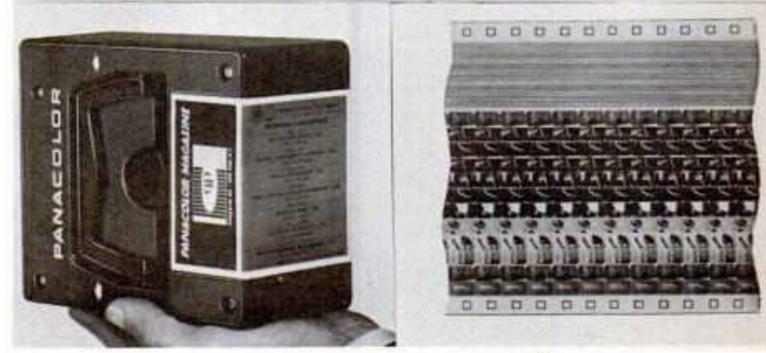
The club invests 50 per cent of its dollars in blind ads, which accounts for 90 per cent of its numerical total of advertisements. About 10 per cent of its ads list merchandise. Some are as long as a half-page.

Tape club members are sold cartridges at 33 per cent off the list price. A free gift is offered when answering a blind ad. One of the most popular free gifts has been the cleaner kit.

For the first time, the club is attempting to offer non-tape merchandise such as cigaret lighters, watches and cameras through a special mailing promotion.

"We feel we're reaching an entirely different market and introducing cartridges to customers not being influenced through other sources," the club spokesman said. The club also offers older releases and what often amounts to cut-out items.

Rodde, vice-president of marketing; Glen Butler, controller; Sherwood Egbert, formerly an executive with Studebaker, chairman of the board of directors; A. B. Handschumacher, William F. Staunton and Roy Woods Jr., all directors.



PANACOLOR FILM CARTRIDGE SYSTEM utilizes a 12-track capstan-operated mechanism. The unit functions with a magazine-type cartridge which automatically feeds the film into a take-up reel within the projector. Film format utilizes 12 rows of picture images and 12 rows of optical sound tracks. Width of film is 70mm.

Film System Bows Capstan 12-Track

By HANK FOX

NEW YORK — Panacolor, Inc., with Zeiss Ikon-Voigtlaender of West Germany, has developed a capstan driver 12-track film projector.

Unveiled here last week, the device utilizes a 70mm film magazine having a time capacity of two hours. The film format comprises 12 adjacent film rows with a corresponding section of 12 optical soundtracks.

With the threading operation similar to a reel-to-reel tape recorder, the projector functions in a manner related to an 8-track tape cartridge player in that the unit automatically steps up to the next track at the end of the track being played.

At the close of each track, a switching device steps up the film and reverses the capstan motor. While track one is being screened, for example, the film travels into the projector. During track two, it reverses, moving out of the projector back into the magazine. Use of capstan drive eliminates the need for sprocket gears. Consequently, Panacolor claims, the projector is noise-free. Also, the use of a 100-watt halogen lamp eliminates the need for an air blower.

Capacity of the film magazine is two hours. Each track contains a maximum 10 minutes of information, but because the projector's present design lacks fast forward or fast reverse mechanisms, the magazines are programmed by odd and even numbered tracks—each of six subjects running for 20 minutes.

on cassettes for ARC's entry in that market in both the home and auto field, he said ARC will be involved in the cassette market in some form by early 1969.

Cost of the magazines is \$5 without film.

Size of the frames on the 70 mm Kodak film approximates the size of the new Super 8 format, which is about 50 per cent larger than standard 8mm film. Speed of projection is 24 frames per second.

The key to Panacolor's capstan-driven projector is a prism core assembly which consists of 12 symmetrical lens elements. No drive sprockets are used. The 70mm film does, however, have perforations running along its edges. Purpose of the holes is to provide synchronization of optical faces with the picture frames. According to Panacolor officials, the reduction to only two rows of perforations results in 93 per cent of the film area being used for audio-visual information as opposed to 60 per cent on 8mm film.

Panacolor has established a processing laboratory in Lodi, N. J., for its 12-track format.

(Continued on page 60)

ARC Accents 8-Track

LOS ANGELES — ARC Electronics, manufacturer of auto stereo tape players, is phasing out of the 4-track field to

concentrate on 8-track and compatible auto units and the home players.

ARC, which builds its own

units in a Paramount, Calif., facility, will, enter the home market in June with four units, including a compatible 4 and 8-track player, a straight 8-track and two plug-in units.

Tom Zirnite expects \$750,000 to \$1 million in sales during ARC's initial year in the home field, with distribution in the U. S. and Puerto Rico. ARC also has increased its representative-distributor network in the U. S.

It also distributes units through Montgomery Ward, Sears and Spiegels, through catalog departments, and promotes both auto players and home units via TV advertising.

While it plans to emphasize its CARtridge equipment (ARC showed sales of \$1.5 million in auto units last year) the company also will expand its auto record changer line. "We're shooting for \$2.5 million in sales for our auto players this year," says Zirnite, "and an increase in sales for our record changers."

Although Zirnite also anticipates doing marketing studies



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Audio Devices, Inc., 235 E. 42nd St., New York 10017

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Hammond Evans in Expansion

TORONTO — The one-year-old Hammond Evans Co. is flexing its distribution muscle throughout Canada. With its main office located here, Ham-

mond Evans has expanded its warehousing facilities, enlarged its staff of representatives and taken on more product lines. The company, servicing deal-

ers across the country, now has four strategically located warehouses. Facilitating the company's distribution are storage locations in Vancouver, Regina, Calgary and Toronto.

Its sales force has been bolstered to 10 representatives covering all of Canada, Denis LaPointe being the latest addition. LaPointe will operate in Quebec. To co-ordinate Hammond Evans' sales efforts, Hugh Withers, formerly Western sales manager of Clairtone Sound, has been named vice-president.

Hammond Evans also has broadened its product base. The company has been named exclusive distributor in Canada for Channel Marketing, manufacturers of tape cartridge accessories and testing equipment.

In order to expedite its distribution of Goodway's Goer 8 tape cartridge player, Hammond Evans is importing its product directly from Japan. The com-

pany also distributes all lines of 4 and 8-track cartridges and cassettes and several other equipment lines, including Craig products.

Hamburg WB-7 Is Distrib in Pittsburgh

PITTSBURGH — Hamburg Brothers has been appointed distributor here for Warner Bros.-Seven Arts Records. The lines were formerly held by Label Records, no longer in the distribution business. Owners Herb Cohn and Nick Cenci continue, however, in rack jobbing.

Besides handling all the W7 lines, Hamburg also represents the Atlantic-Atco family of labels.

Film System Bows

• Continued from page 58

With its initial marketing geared for the education field, the company is primarily soliciting educational film producers and distributors.

Company officials said that with the use of 12-track 70 mm film, printing and processing costs have been sharply reduced. However, they refused to disclose any actual price of either the processing or the finished product. Cost of the Panacolor projector is \$595.



COMPARATOR is the name of Hammond Evans' dealer display cabinet for tape CARtridge product. The Canadian distributor stresses the use of proper displays to sell prospective cartridge equipment.

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PLANET OF THE APES

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From The Music Capitals of the World

SAN JUAN

La Lupe (Hico) will be at El Flamboyán hotel until Friday (31). . . . The Andy Angel Quartet (Capitol) will be at the Caribe Hilton Hotel until July 25. . . . Mary Pacheco (UA Latino) appearing over TV Channel 4. . . . The Coronados (4 Corners of the World) are at the San Jeronimo Hilton. . . . Nydia Caro (Tico) in her first engagement at La Concha Hotel is also entertaining at a USO show aboard the U. S. S. Boxer at Roosevelt Roads Naval Base in nearby Ceiba.

The new open-air marketplace costing \$3.5 million was recently opened in nearby Rio Piedras by San Juan Mayor Felisa Rincon de Gautier. This air-conditioned complex has been named the Rafael Hernandez Market in honor of the late pop composer and recording artist. A plaque bearing the names of his most popular compositions, "El Cumbanchero," "Preciosa," "Campanitas de Cristal" and "Lamento Borincano," will have a prominent place in the rotunda of the main building.

Armando Palacios, program director of the WKAQ radio chain, brought the BBC broadcast of the recent Eurovision Song Festival held at Albert Hall in London.

Bobby Capo, veteran recording artist and composer was honored recently at a testimonial in New York's Waldorf-Astoria hotel. The dinner was attended by more than 500 guests including officials of New York State and city. Capo made his first recordings for Columbia Records about 25 years ago and later recorded for RCA Victor, Seeco and many other labels. His latest album is in the Musicor label. He conducts a weekly TV variety show over Channel 47 in Newark, N. J.

Roger Juarez, program director for recorded music of Radio San Juan (WRSJ-AM-FM), is visiting Puerto Rico on one of his periodical trips. Juarez, in his permanent office in the New York headquarters of the O. Ray Chalk Enterprises—Transcaribbean Airlines; El Diario La Prensa, New York's Spanish language daily, and Puerto Rico's WRSJ radio and TV stations, takes care of most of the programming of the Puerto Rico stations, which he tapes in New York. This arrangement proves convenient to the many labels that contact Juarez in New York.

Tomas Medina is the resident manager of WRSJ-AM & FM in Puerto Rico.

ANTONIO CONTRERAS

VIENNA

Ralph Kirkpatrick was in Vienna to give a Bach recital. . . . Gilbert Beaud gave performances in Vienna on April 27 and 28 following a tour of Hungary and Yugoslavia. . . . Polydor has signed the Austrian pop group, the Bambis. . . . Lisa de la Casa and Vico Torriani recorded "Lieder ihrer Heimat" for Philips. . . . Polyphon will release Herb Alpert's "The Beat of the Brass," and is preparing a special "Herb Alpert Month" promotion campaign for June. . . . Erroll Garner gave two concerts here May 3 and 4. . . . The guest appearances of Leonard Bernstein for two concerts with the Vienna Philharmonic Orchestra were taped by Austrian TV for different Eurovision countries. . . . Albert's Ja Quartet won third prize at the Prerau Jazz Festival in Czechoslovakia.

MANFRED SCHREIBER

Jim and Jessie On Neal Books

NASHVILLE—The Bob Neal Agency here has taken over the bookings on Jim and Jessie and the Virginia Boys, Epic Records artists. Jim and Jessie, who hail from Gallatin, Tenn., have appeared on WSM's "Grand Ole Opry" the last several years.

In addition to Jim and Jessie and their unit, the Neal talent stable now includes Lynn and Liz Anderson, the Compton Brothers, Bobby Helms, Stone-wall Jackson and His Minutemen, Sonny James and His Southern Gentlemen, Jack Reno, Connie Smith and Her Sundowners, and Conway Twitty and His Lonely Blue Boys.

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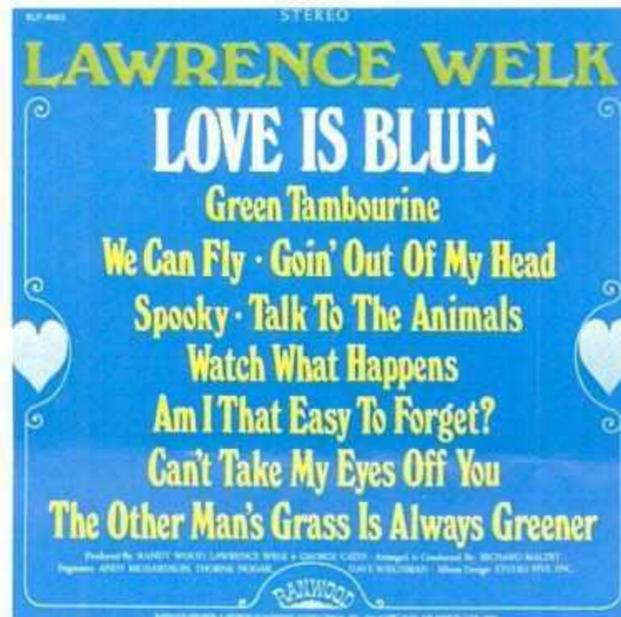
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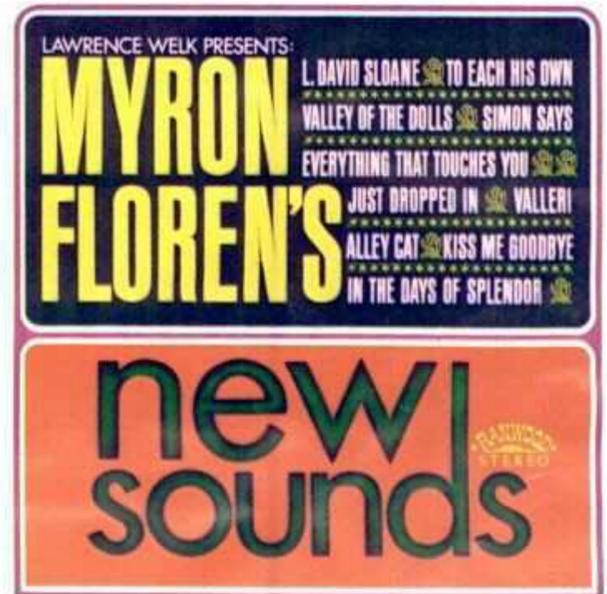
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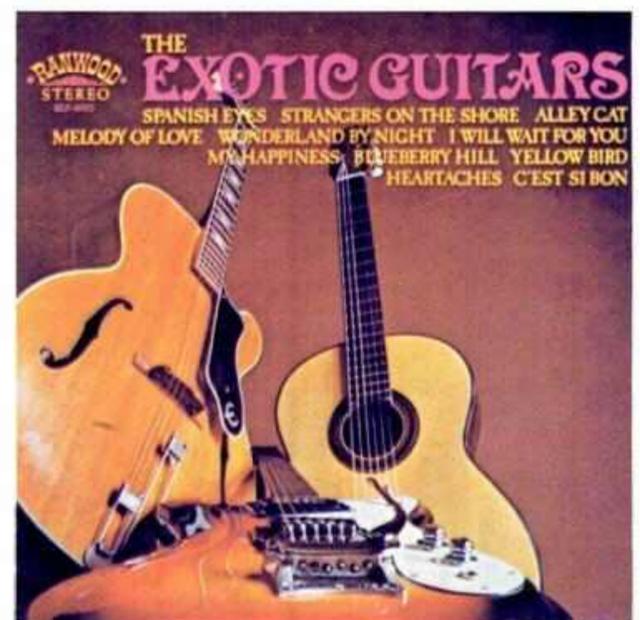
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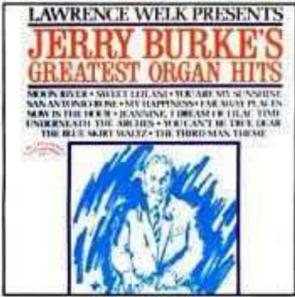


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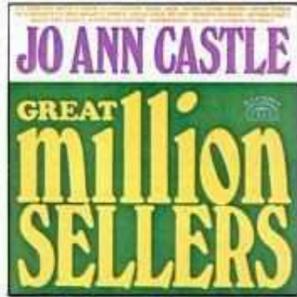
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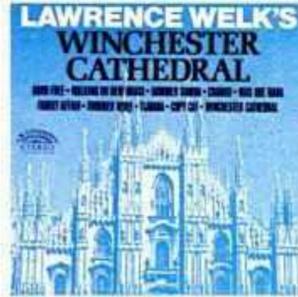
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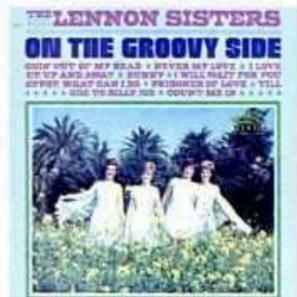
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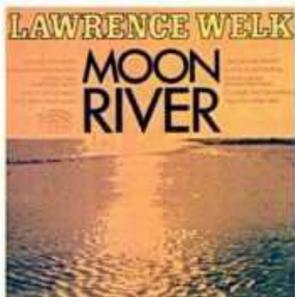
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ON THE GROOVY SIDE
 The Lennon Sisters — R8004



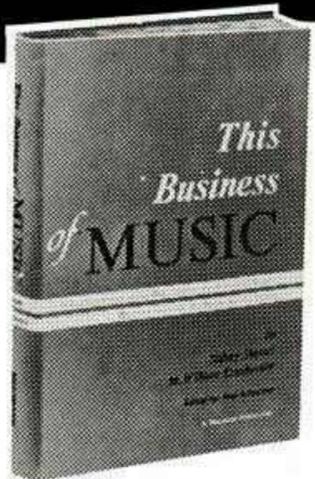
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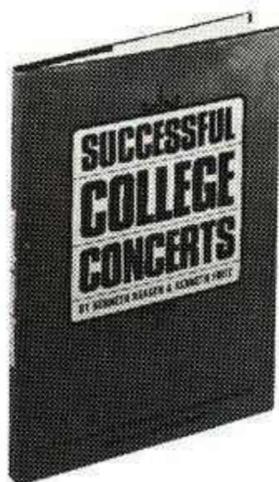
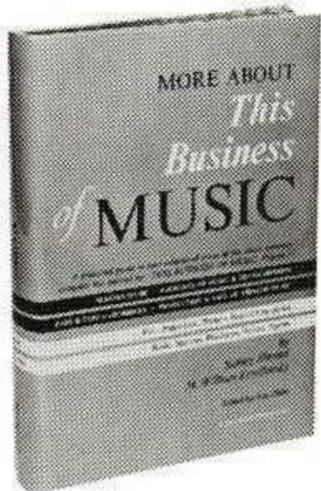
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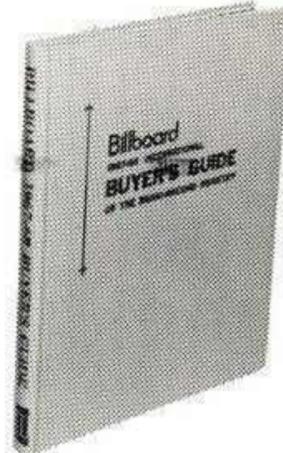
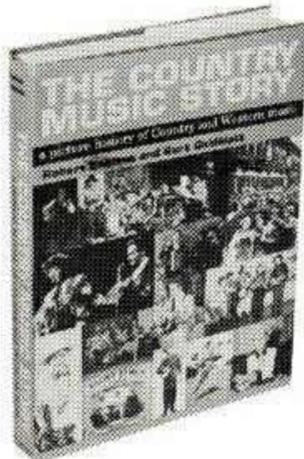
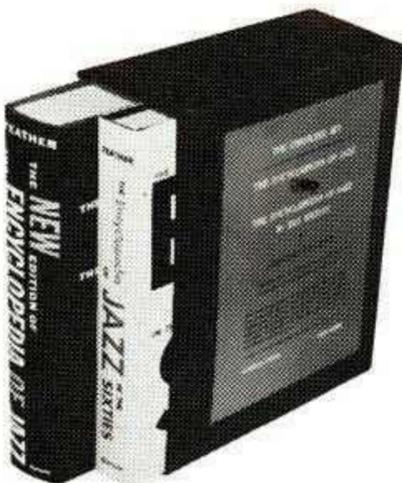
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Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
112

LAST WEEK
196

*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

SMOKEY ROBINSON & THE MIRACLES— YESTER LOVE

(Prod. "Smokey") (Writers: Robinson-Cleveland) (Jobete, BMI)—Chalk up another fast, hot chart topper for the group with this easy beat swinger that moves from start to finish. Powerful follow-up to "If You Can Want." Flip: "Much Better Off" (Jobete, BMI). Tamla 54167

GLADYS KNIGHT & THE PIPS— IT SHOULD HAVE BEEN ME

(Prod. Norman Whitfield) (Writers: Whitfield-Stevenson) (Jobete, BMI)—Following right along in their string of Top 20 hits, this bluesy rhythm ballad, well-timed lyrically, will put them right up there once again. Groovy beat in strong support of top vocal work. Flip: "You Don't Love Me No More" (Jobete, BMI). Soul 35045

THE MAMAS & THE PAPAS—SAFE IN MY GARDEN

(Prod. Lou Adler) (Writer: Phillips) (Wingate/Honest John, ASCAP)—Here's just the one to bring the group back with sales impact on the Hot 100. Smooth, easy beat rhythm number with another exceptional vocal workout. Flip: "Too Late." Dunhill 4125

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

BILLY VERA & JUDY CLAY—WHEN DO WE GO

(Prod. Chip Taylor & Ted Daryll) (Writers: Daryll-Taylor) (Blackwood, BMI)—The strong duo hit it big with "Storybook Children" and "Country Boy-City Girl" and this blues ballad, well-performed, will put them even higher on the charts with stronger sales. Soulful and meaningful material. Flip: "Ever Since" (Blackwood, BMI). Atlantic 2515

*LESLEY GORE—HE GIVES ME LOVE (LA LA LA)

(Prod. Herb Bernstein) (Writers: De La Clava/Arcusa/Julien) (James, BMI)—The much recorded Eurovision winner has one of its most potent sales contenders in this exceptional pop treatment for all types of programming. Herb Bernstein arrangement strongly supports the vocal work. Flip: "Brand New Me" (Jillbern/MRC, BMI). Mercury 72819

*THE LETTERMEN—ALL THE GREY-HAIRED MEN

(Prod. Kelly Gordon) (Writers: Russell-Keller) (Colgems, ASCAP)—Following up their "Sherry, Don't Go," the trio comes up with an intriguing piece of ballad material, interesting and commercial story line. Flip: "Anyone Who Had a Heart" (U. S. Songs/Jac/Blue Seas, ASCAP). Capitol 2196

*STEVE LAWRENCE & EYDIE GORME— THE TWO OF US

(Prod. Mike Berniker) (Writers: Hatch-Trent) (Duchess, BMI)—Hot sales and air play appeal here in this commercial and infectious rhythm item. The husband-wife team has strong possibilities of a big hit with this one. Flip: "Mr. Spoons" (W-7, ASCAP). Calendar 63-1003

NEIGHBORHOOD CHILDREN— PLEASE LEAVE ME ALONE

(Prod. Larry Goldberg & Leo Kulka) (Writers: Bolz-Ryan) (Morris, ASCAP)—Raucous rocker loaded with sales appeal should rapidly establish this new group with the teen buyer. Good commercial sound and material. Flip: "Happy Child" (Morris, ASCAP). Acta 823

THE ANGELS—THE MODLEY: MOMENTS TO REMEMBER/THEME FROM A SUMMER PLACE/ ONE SUMMER NIGHT

(Prod. Pierre Maheu) (Writers: Stillman-Allan/Discant-Steiner/Webb) (Spier Witmark, ASCAP/Melody Lane, BMI)—Hit group of the past has all the ingredients here to make a strong return to the charts. Clever coupling of three hits is well-arranged by Trade Martin. Flip: "If I Didn't Love You" (Lollipop, BMI). RCA Victor 47-9541

STONE PONEYS, Featuring Linda Ronstadt— SOME OF SHELLY'S BLUES

(Prod. Nickolas Venet) (Writer: Nesmith) (Screen Gems-Columbia, BMI)—Infectious rhythm number much in the bag of their hit, "Different Drum" should bring the group back to the Hot 100 in short order with sales impact. Flip: "Hobo (Morning Glory)" (Third Story, BMI). Capitol 219

SMUBBS—IT CAN'T BE TOO LATE

(Prod. Bob Gallo) (Writer: Segall) (Gaucho, BMI)—Hot debut of an exciting new group on a new label distributed by MGM. Disk rocks and grooves all the way through. Flip: "Her Love" (Carlou, BMI). Spring 703

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

*JULIUS WECHTER & THE BAJA MARIMBA BAND—Yes Sir, That's My Baby (Bourne, ASCAP) (Prod. Allen Stanton & Herb Alpert) (Writers: Kahn-Donaldson)—Light and breezy is the Band's fresh instrumental treatment of the 1920's favorite. Good juke box bet. A&M 937

AL HIRT—The Odd Couple (Famous, ASCAP) (Prod. Paul Robinson) (Writers: Hefi-Cahn)—Do You Know the Way to San Jose (Blue Seas/Jac, ASCAP) (Prod. Paul Robinson) (Writers: Bacharach-David)—Hirt lends his trumpet to two easy beat rhythm numbers... first is the theme of the hit film, while the flip is an infectious treatment of the current Dionne Warwick hit. RCA Victor 47-9539

THE CANDYMEN—Candyman (Starday, BMI) (Writer: Clark)—Solid blues rocker is given a powerhouse vocal workout by the group that came to the fore with their initial "Georgia Pines." ABC 11077

*JOHNNY TILLOTSON—Why So Lonely (Ridge, BMI) (Prod. Paul Tannen) (Writer: Tannen)—Beautiful country flavored ballad penned by Paul Tannen gets an exceptional reading by Tillotson, and should prove a much programmed item. MGM 13924 55

*JOHN GARY—Give Some Time to Happy (Sculpture, ASCAP) (Prod. Joe Reisman) (Writers: Jones-Green)—Gary swings this good new rhythm ballad for all it's worth, and is strongly supported by the Marty Gold arrangement. RCA Victor 47-9540

*TONY SCOTTI—Rose (A Ring to the Name of Rose) (Cohan, ASCAP) (Prod. Tommy Oliver) (Writer: Cohan)—Scotti and this happy summertime swinger from B'way's "George M" should prove the winning commercial combination. Liberty 56040

THE MOJO—Should I Cry (Magic Mountain, BMI) (Prod. Dave Hassinger) (Writers: Errico-Alaimo)—Exciting vocal work and Dave Hassinger production make this outing by the Mojo one to watch. Reprise 0689

*THE BOB CREWE GENERATION CHOIR—To Give (The Reason I Live) (Saturday & Seasons Four, BMI) (Prod. Bob Crewe) (Writers: Crewe-Gaudio)—Former Frankie Valli smash gets a powerful choral treatment that should prove a big easy listening winner and juke box item. Dynavoice 915

BARBARA LEWIS—I'll Keep Believing (McLaughlin/Ala King, BMI) (Prod. Ollie McLaughlin) (Writers: Wylie-Hester)—Miss Lewis is right in the groove with her smooth vocal work on this top easy rocker that should prove a discotheque winner. Atlantic 2514

AHMAD JAMAL—I Wish I Knew How It Would Feel to Be Free) (Duane, BMI) (Prod. Richard Evans) (Writers: Taylor-Dallas)—Jamal and the chorus offer a rousing gospel flavored treatment of the current Solomon Burke chart climber. Cadet 5605

ERIC & ERROL'S—Me About You (Chardon, BMI) (Prod. B. Szymczyk) (Writers: Bonner-Gordon)—Smooth rhythm rock ballad gets an exceptional vocal workout from the good sounding new group. Buddah 45

STEPPENWOLF—Everybody's Next One (Trousdale, BMI) (rod. Gabriel Mekler) (Writers: Kay-Mekler)—Infectious rocker with a solid vocal workout could be the one to break the group into the big time on the singles charts. Dunhill 4138

TOP 20

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

JERRY LEE LEWIS—WHAT'S MADE MILWAUKEE FAMOUS (Has Made a Loser Out of Me)

(Prod. Jerry Kennedy) (Writer: Sutton) (Gallico, BMI)—Clever lyric material with a tragic touch, penned by Glenn Sutton, is given an exceptionally fine performance by Lewis and should quickly meet with the same sales success of his "Another Place, Another Time." Flip: "All the Good Is Gone" (Gallico, BMI). Smash 2164

WILLIE NELSON—GOOD TIMES

(Prod. Chet Atkins & Felton Jarvis) (Writer: Nelson) (Pamper, BMI)—Plaintive, original ballad with a beautiful Nelson reading should quickly surpass his "Little Things" on the charts. Top production work by Chet Atkins and Felton Jarvis. Flip: "Don't You Ever Get Tired" (Pamper, BMI). RCA Victor 47-9536

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

OSBORNE BROTHERS—Cut the Cornbread, Mama (Sure-Fire, BMI). Decca 32325

JIMMY DICKENS—How to Catch An African Skeefer Alive (Blue Crest/Husky, BMI). DECCA 32326

HARLAN HOWARD—Where Were You When I Was Young (Wilderness, BMI) RCA VICTOR 47-9535

GEORGE OWENS—I've Got My World Like I Want It (Screen Gems-Columbia, BMI). RCA VICTOR 47-9529

COUNTRY JOHNNY MATHIS—A Heart Needs a Heart (Mayhew, BMI). LITTLE DARLIN' 0037

MIKE HOYER—Fall Away (Acuff-Rose, BMI). UNITED ARTISTS 50304

TOP 20

R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

BOBBY BLAND—SAVE YOUR LOVE FOR ME

(Writer: Johnson) (Sophisticates, BMI)—Bland wails this blues ballad for all it's worth, and the strong material should quickly carry him to the top of the R&B chart and then move onto the Hot 100. Flip: "Share Your Love With Me" (Don, BMI). Duke 435

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

ROSCOE ROBINSON—Fox Hunting on a Weekend (Four Star, BMI). SOUND STAGE 7 2610

LITTLE RICHARD—Stingy Jenny (Got What It Takes But It Breaks My Heart to Give It Away) (Kags, BMI). BRUNSWICK 55377

GENE DOZIER & THE BROTHERHOOD—Funky Broadway (Routine/Drive-In, BMI). MINIT 32041

BILL BLACK'S COMBO—Turn On Your Love Light (Don, BMI) (Writers: Scott-Malone)—Black and the group turn the recent Oscar Toney Jr., hit into a raunchy instrumental that should prove a discotheque smash. Hi 2145

*JIM NABORS—I Must Have Been Out of My Mind (Zeller, ASCAP) (Prod. Jack Gold) (Writer: Zeller)—The big voice of Nabors adds the perfect touch to this beautiful, commercial ballad. Columbia 44537

THE SUBTERRANEAN MONASTERY—Curiosity (Pelew/Power House, ASCAP) (Prod. Joey Day & Alan Dischel) (Writers: Porter-Miller)—Intriguing piece of ballad material and top production work make this group one to watch. RCA Victor 47-9512

THORINSHIELD—Lonely Mountain Again (MRC, BMI) (Prod. Billy James) (Writers: Ray-Smith)—Creative and interesting group offer an unusual rhythm ballad performed to perfection. Philips 40521

WILMER ALEXANDER JR. AND THE DUKES—Give Me One More Chance (Writer: Brown)—Group from upper New York State have an exciting rock sound, and could prove winners the first time out with the right exposure and distribution. Aphrodisiac 260

THE BLUES—I Just Don't Know What to Do With Myself (Quartet/Anne-Rachel/Blue Seas/Jac, ASCAP) (Prod. Eddie Hinton & Paul Ballenger) (Writers: David-Bacharach)—Exceptional Bacharach-David ballad material gets a powerful and commercial vocal treatment by the smoothly blended new group. Amy 11017

Billboard TOP

FOR WEEK ENDING MAY 25, 1968

L P'S

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
5	2	1			SIMON & GARFUNKEL —Bookends Columbia (No Mono); KCS 9529 (S)			NA	
11	1	2			SOUNDTRACK —The Graduate Columbia (No Mono); OS 3180 (S)			NA	
3	3	3			MONKEES —The Birds, the Bees & the Monkees Colgems COM 109 (M); COS 109 (S)		NA	NA	NA
★	3	7	4		HERB ALPERT & THE TIJUANA BRASS —The Beat of Brass A&M (No Mono); SP 4146 (S)				
14	6	5			ARETHA FRANKLIN —Lady Soul Atlantic 8176 (M); SD 8176 (S)				
16	4	6			SOUNDTRACK —The Good, the Bad & the Ugly United Artists UAL 4172 (M); UAS 5172 (S)		NA		
★	6	13	7		BOBBY GOLDSBORO —Honey United Artists UAL 3642 (M); UAS 6642 (S)			NA	
25	10	8			CREAM —Disraeli Gears Atco 33-232 (M); SD 33-232 (S)				
81	9	9			SIMON & GARFUNKEL —Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)			NA	NA
15	12	10			HUGO MONTENEGRO —Music From "A Fistful of Dollars," "For a Few Dollars More," "The Good, the Bad & the Ugly" RCA Victor LPM 3927 (M); LSP 3927 (S)		NA	NA	NA
12	11	11			SERGIO MENDES & BRASIL '66 —Look Around A&M (No Mono); SP 4137 (S)				
24	5	12			PAUL MAURIAT & HIS ORK —Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)				
10	8	13			OTIS REDDING —The Dock of the Bay Volt 419 (M); S 419 (S)				
14	14	14			ED AMES —Sings "Who Will Answer" and Other Songs of Our Times RCA Victor LPM 3961 (M); LSP 3961 (S)		NA	NA	
23	17	15			BEATLES —Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)			NA	
7	16	16			LETTERMEN —Goin' Out of My Head Capitol (No Mono); ST 2865 (S)	NA		NA	NA
40	15	17			JIMI HENDRIX EXPERIENCE —Are You Experienced Reprise (No Mono); RS 6261 (S)				
12	20	18			DIONNE WARWICK —Valley of the Dolls Scepter (No Mono); SP5 568 (S)				
35	19	19			DIANA ROSS & THE SUPREMES —Greatest Hits Motown (No Mono); M5 2-663 (S)				
8	18	20			BILL COSBY —To Russell, My Brother, Whom I Slept With Warner Bros.-Seven Arts (No Mono); WS 1734 (S)				
115	24	21			SOUNDTRACK —Dr. Zhivago MGM (No Mono); 1SE-65T (S)				
18	23	22			BOB DYLAN —John Wesley Harding Columbia CL 2804 (M); CS 9604 (S)			NA	
★	5	29	23		DIANA ROSS & THE SUPREMES —Reflections Motown (No Mono); 665 (S)	NA	NA		
11	21	24			THE MILLS BROTHERS —Fortuosity Dot (No Mono); DLP 25809 (S)				
37	25	25			VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)				
65	28	26			SIMON & GARFUNKEL —Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)			NA	NA
★	4	40	27		MOBY GRAPE —Wow Columbia (No Mono); CX5 3 (S)			NA	NA
★	4	41	28		ASSOCIATION —Birthday Warner Bros.-Seven Arts (No Mono); WS 1733 (S)				NA
12	27	29			BLUE CHEER —Vincebus Eruptum Philips PHM 200-264 (M); PHS 600-264 (S)				
★	8	47	30		IRISH ROVERS —Unicorn Decca DL 4951 (M); DL 74951 (S)				
26	31	31			OTIS REDDING —History of Volt 418 (M); S 418 (S)				
28	32	32			DIONNE WARWICK —Golden Hits, Part 1 Scepter SRM 565 (M); SP5 565 (S)				
6	34	33			ELECTRIC FLAG —A Long Time Comin' Columbia (No Mono); CS 9597 (S)	NA	NA	NA	NA
13	38	34			ELVIS PRESLEY —Elvis' Golden Records, Vol. 4 RCA Victor LPM 3921 (M); LSP 3921 (S)		NA	NA	NA
22	33	35			GLEN CAMPBELL —By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)			NA	
15	36	36			RAY CONNIF & THE SINGERS —It Must Be Him Columbia CL 2795 (M); CS 9595 (S)			NA	
11	37	37			ROTARY CONNECTION Cadet Concept (No Mono); LPS 312 (S)				NA
8	22	38			SOUNDTRACK —Bonnie & Clyde Warner Bros.-Seven Arts (No Mono); WS 1742 (S)				
13	39	39			RASCALS —Once Upon a Dream Atlantic 8169 (M); SD 8169 (S)				
★	7	49	40		NANCY SINATRA/LEE HAZLEWOOD —Nancy & Lee Reprise (No Mono); RS 6273 (S)				
7	45	41			CLAUDINE LONGET —Love Is Blue A&M (No Mono); SP 4142 (S)				

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
14	42	42			ULTIMATE SPINACH MGM (No Mono); SE 4518 (S)				
13	43	43			IMPRESSIONS —We're a Winner ABC (No Mono); ABCS 635 (S)				
62	51	44			DOORS Elektra (No Mono); EKS 74007 (S)				
23	46	45			HERB ALPERT & THE TIJUANA BRASS —Ninth A&M (No Mono); SP 4134 (S)				
17	30	46			SOUNDTRACK —Walt Disney Presents the Story & Songs of the Jungle Book Disneyland 3948 (M); ST 3948 (S)			NA	NA
49	52	47			BEATLES —Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)				NA
8	50	48			GLEN CAMPBELL —Hey Little One Capitol (No Mono); ST 2878 (S)		NA	NA	
10	35	49			JAMES BROWN —I Can't Stand Myself When You Touch Me King (No Mono); 1030 (S)				NA
29	53	50			MAMAS & PAPAS —Farewell to the First Golden Era Dunhill (No Mono); DS 50025 (S)				
27	44	51			LETTERMEN —"And Live" Capitol T 2758 (M); ST 2758 (S)		NA	NA	NA
15	26	52			UNION GAP FEATURING GARY PUCKETT —Woman, Woman Columbia CL 2812 (M); CS 9612 (S)				NA
76	55	53			TEMPTATIONS —Greatest Hits Gordy (No Mono); 919 (S)				
167	54	54			SOUNDTRACK —The Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)			NA	NA
62	61	55			ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS —The Sea Warner Bros.-Seven Arts (No Mono); WS 1670 (S)				
16	56	56			JIMI HENDRIX EXPERIENCE —Axis: Bold as Love Reprise (No Mono); RS 6281 (S)				
14	57	57			SMOKEY ROBINSON & THE MIRACLES —Greatest Hits, Vol. 2 Tamla (No Mono); TS 280 (S)				
21	58	58			JUDY COLLINS —Wild Flowers Elektra (No Mono); EKS 74012 (S)				
50	68	59			ENGELBERT HUMPERDINCK —Release Me Parrot PA 61012 (M); PAS 71012 (S)				
★	7	65	60		BLOOD, SWEAT & TEARS —Child Is Father to the Man Columbia (No Mono); CS 9619 (S)	NA	NA	NA	NA
28	66	61			ARLO GUTHRIE —Alice's Restaurant Reprise (No Mono); RS 6367 (S)				
7	62	62			JOHNNY MATHIS —Love Is Blue Columbia (No Mono); CS 9637 (S)				NA
10	63	63			VIKKI CARR —Vikki Liberty (No Mono); LST 7548 (S)		NA	NA	NA
5	69	64			STEVIE WONDER —Greatest Hits Tamla (No Mono); 282 (S)		NA	NA	
22	64	65			LALO SCHIFRIN —Music From Mission Impossible Dot (No Mono); DLP 25831 (S)				
27	67	66			MONKEES —Pisces, Aquarius, Capricorn & Jones, Ltd. Colgems COM 104 (M); COS 104 (S)			NA	NA
11	48	67			MOTHERS OF INVENTION —We're Only in It for the Money Verve (No Mono); V6-5045 (S)				
12	71	68			GLEN CAMPBELL —Gentle on My Mind Capitol (No Mono); ST 2809 (S)		NA	NA	NA
4	75	69			REV. MARTIN LUTHER KING, JR. —I Have a Dream 20th Century-Fox (No Mono); TES 3201 (S)		NA	NA	NA
34	70	70			WES MONTGOMERY —A Day in the Life A&M (No Mono); SP 3001 (S)				
★	7	81	71		RAY CHARLES —A Portrait of Ray ABC (No Mono); ABCS 625 (S)				
15	74	72			CHAMBERS BROTHERS —The Time Has Come Columbia CL 2722 (M); CS 9522 (S)				NA
23	73	73			TEMPTATIONS —In a Mellow Mood Gordy (No Mono); 924 (S)				
33	76	74			SOUNDTRACK —Dr. Dolittle 20th Century-Fox (No Mono); DTCS 5101 (S)				
29	60	75			SOUNDTRACK —Camelot Warner Bros.-Seven Arts (No Mono); BS 1712 (S)				
13	59	76			VANILLA FUDGE —The Beat Goes On Atco 33-237 (M); SD 33-237 (S)				
★	12	90	77		RAMSEY LEWIS —Up Pops Cadet LP 799 (M); LPS 799 (S)				
13	78	78			MANTOVANI & HIS ORK —Mantovani Touch London LL 3526 (M); PS 526 (S)				
★	4	150	79		TINY TIM —God Bless Reprise (No Mono); RS 6292 (S)				
14	82	80			CANNED HEAT —Boogie With the Liberty (No Mono); LST 7541 (S)		NA	NA	NA
6	85	81			TOM RUSH —Circle Game Elektra (No Mono); EKS 74018 (S)				
17	80	82			SOUNDTRACK —Valley of the Dolls 20th Century-Fox (No Mono); S 4196 (S)				
29	83	83			SOULFUL STRINGS —Groovin' With the Cadet LP 796 (M); LPS 796 (S)				
8	84	84			ERIC BURDON & THE ANIMALS —The Twain Shall Meet MGM (No Mono); SE 4537 (S)				

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Continued on page 68

TOP LP'S

TOP LP'S



RAVI SHANKAR
In San Francisco

WPS-21449

WP
WORLD PACIFIC
RECORDS

Paul Horn in India

WPS-21447



WPS-21450 WPS-21453

WPS-21452 WPS-21451



K.V. NARAYANSWAMY

WP
WORLD PACIFIC
RECORDS

RICH à la RAKHA

BUDDH RICH
ROCK
SUN RAKHA

WP
WORLD PACIFIC
RECORDS

Two Raga Moods On Guitar
Played By Brij Bhushan Kabra

WP
WORLD PACIFIC
RECORDS

T. VISWANATHAN
SOUTH INDIAN FLUTE

WP
WORLD PACIFIC
RECORDS

THE SOUNDS OF INDIA ON WORLD PACIFIC RECORDS

TOP LP'S

CONTINUED FROM PAGE 66

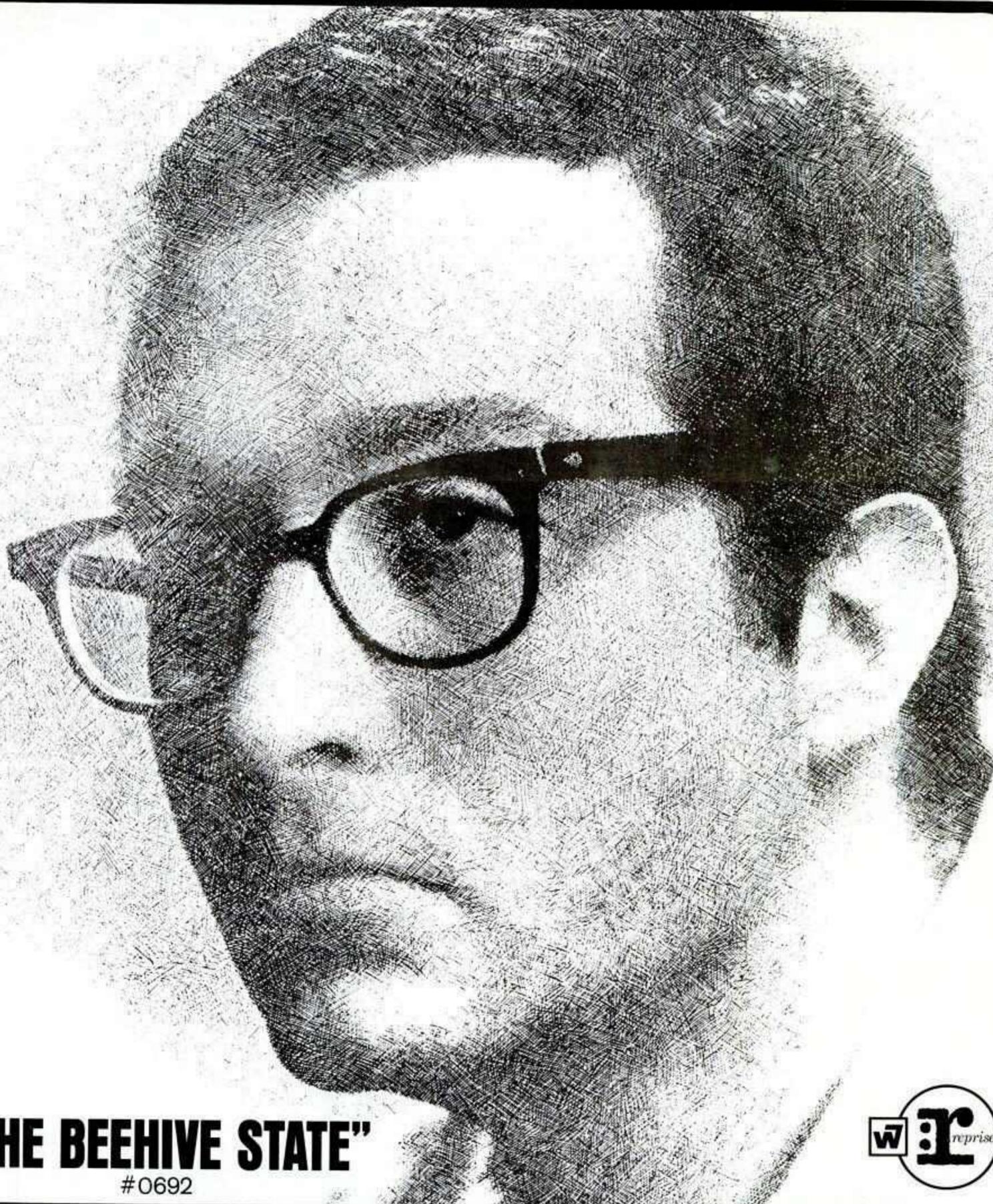
RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	10	95		Atco LP 33-227 (M); SD 33-227 (S)				
	12	86	86	STEPPENWOLF Dunhill (No Mono); DS 50029 (S)				
	35	89		FOUR TOPS —Greatest Hits Motown (No Mono); M5 662 (S)				
	30	88	85	DOORS —Strange Days Elektra (No Mono); EKS 74014 (S)				
	23	102	99	ENGELBERT HUMPERDINCK —The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)				
	107	91	86	HERB ALPERT & THE TIJUANA BRASS — What Now My Love A&M (No Mono); SP 4114 (S)				
	6	93		AL MARTINO —Love Is Blue Capitol (No Mono); ST 2908 (S)			NA	NA
	12	77	91	BEACON STREET UNION —Eyes of the MGM (No Mono); SE 4517 (S)				
★	1	—	90	TEMPTATIONS —The Way We Live Gordy (No Mono); 7072 (S)	NA	NA		
★	2	107	94	RICHARD HARRIS —The End of the Dunhill (No Mono); DS 50032 (S)				
	55	104	95	ANDY WILLIAMS —Born Free Columbia CL 2680 (M); CS 9480 (S)			NA	
	13	72	96	PAUL REVERE & THE RAIDERS —Goin' to Memphis Columbia CL 2805 (M); CS 9605 (S)			NA	
★	7	131	97	EDDIE HARRIS —The End of the Atlantic 1495 (M); SD 1495 (S)				
★	5	108	98	BOX TOPS —City Sings Bell (No Mono); 6017 (S)				
★	4	109	99	WES MONTGOMERY —The Sound of A&M (No Mono); LP 3006 (S)				
	5	100	100	SPANKY & OUR GANG —Like to Get to Know You Mercury (No Mono); SR 61161 (S)		NA		
	56	94	101	ASSOCIATION —Insight Out Warner Bros.-Seven Arts (No Mono); WS 1696 (S)				
	137	79	102	HERB ALPERT & THE TIJUANA BRASS —Going Places A&M (No Mono); SP 4112 (S)				
	16	96	103	BEE GEES —Horizontal Atco 33-233 (M); SD 33-233 (S)				
	55	103	101	CREAM —Fresh Atco 33-206 (M); SD 33-206 (S)				
	159	98	105	HERB ALPERT & THE TIJUANA BRASS — Whipped Cream & Other Delights A&M (No Mono); SP 4110 (S)				
	39	101	106	DEAN MARTIN —Welcome to My World Reprise (No Mono); RS 6250 (S)				
	187	97	107	ORIGINAL CAST —Fiddler on the Roof RCA Victor LOC 1093 (M); LSO 1093 (S)		NA	NA	
	28	114	108	ANDY WILLIAMS —Love Andy Columbia CL 2766 (M); CS 9566 (S)			NA	
	27	92	109	TURTLES —Golden Hits White Whale WW 115 (M); WWS 7115 (S)				
	55	105	110	BILL COSBY —Revenge Warner Bros.-Seven Arts (No Mono); WS 1691 (S)				
	32	111	111	VIKKI CARR —It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)			NA	
	23	116	112	ROLLING STONES —Their Satanic Majesties Request London NP 2 (M); NPS 2 (S)				
	20	87	113	NANCY SINATRA —Movin' With Reprise (No Mono); RS 6277 (S)				
	105	113	114	BILL COSBY —Wonderfulness Warner Bros.-Seven Arts (No Mono); WS 1634 (S)				
	40	118	115	BEE GEES —First Atco 33-223 (M); SD 33-223 (S)				
	13	120	116	AL HIRT —Plays Bert Kaempfert RCA Victor LPM 3917 (M); LSP 3917 (S)		NA	NA	
	43	121	111	VARIOUS ARTISTS —Super Hits Atlantic 501 (M); SD 501 (S)				
	56	117	113	BOB DYLAN —Greatest Hits Columbia KCL 2663 (M); KCS 9463 (S)			NA	NA
	12	119	119	ORPHEUS MGM (No Mono); SE 4524 (S)				

TOP 100

A-Z (LISTED BY ARTIST)

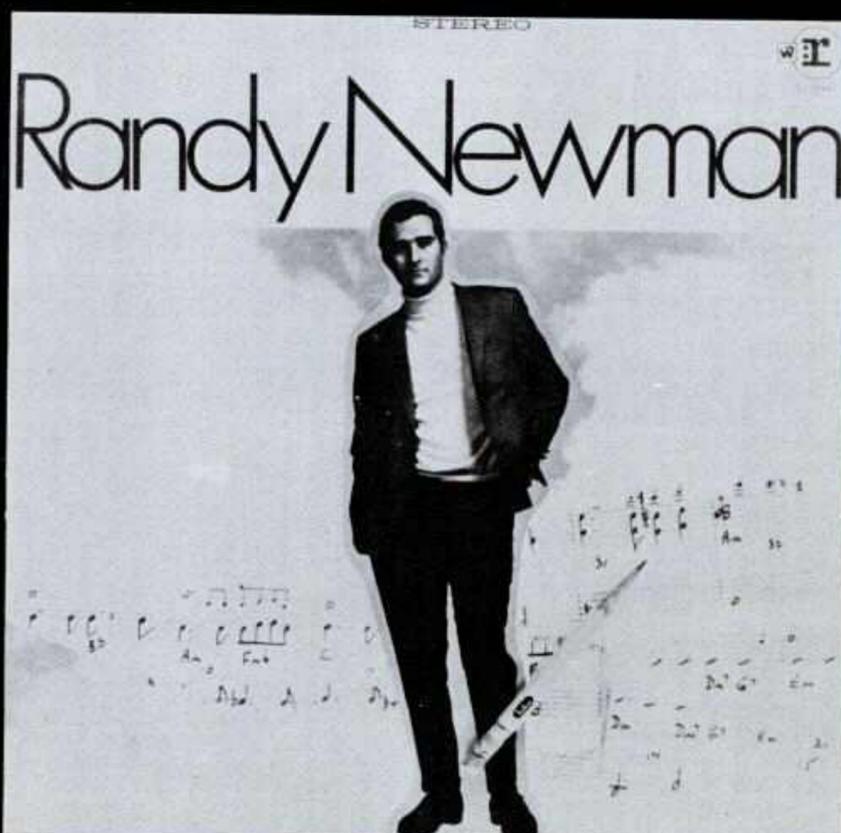
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Randy Newman

TOP LP'S

CONTINUED FROM PAGE 68

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	179	161	★	WILLIE MITCHELL—Soul Serenade Hi HL 12039 (M); SHL 32039 (S)			NA	
	6	165	162		1910 FRUITGUM CO.—Simon Says Buddah (No Mono); BDS 5010 (S)			NA	NA
Ⓢ	134	159	163		BILL COSBY—Why Is There Air? Warner Bros.-Seven Arts (No Mono); WS 1605 (S)				
	11	147	164		VARIOUS ARTISTS—This Is Soul Atlantic 8170 (M); SD 8170 (S)				
	23	162	165		JEFFERSON AIRPLANE—After Bathing at Baxter's RCA Victor LOC 1511 (M); LSO 1511 (S)		NA	NA	NA
	37	171	166		RIGHTEOUS BROTHERS—Greatest Hits Verve (No Mono); V6-5020 (S)				
★	1	—	167	★	ARCHIE BELL & DRELLS—Tighten Up Atlantic (No Mono); SC 8181 (S)				
	40	170	168		ARETHA FRANKLIN—Aretha Arrives Atlantic 8150 (M); SD 8150 (S)				
Ⓢ	138	169	169		BILL COSBY—I Started Out as a Child Warner Bros.-Seven Arts (No Mono); WS 1567 (S)				
	15	139	170		ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS—The Sky Warner Bros.-Seven Arts (No Mono); WS 1720 (S)				
Ⓢ	151	178	171		HERB ALPERT & THE TIJUANA BRASS—South of the Border A&M (No Mono); ST 108 (S)				
Ⓢ	70	176	172		ARETHA FRANKLIN—I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)				
	4	166	173		GRACE SLICK—Conspicuous Only in It's Absence/ Great Society Columbia (No Mono); CS 9624 (S)	NA	NA	NA	NA
	14	174	174		WILSON PICKETT—I'm in Love Atlantic 501 (M); SD 501 (S)				
Ⓢ	482	164	175		JOHNNY MATHIS—Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)			NA	NA
★	1	—	176	★	PERCY SLEDGE—Take Time to Know Her Atlantic (No Mono); SC 8180 (S)				
	13	128	177		LEONARD COHEN—Songs of Columbia CL 2733 (M); CS 9533 (S)			NA	NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
★	1	—	178	★	DELLS—There Is Cadet (No Mono); LP 804 (S)	NA	NA	NA	NA
★	2	199	179	★	MARTIN LUTHER KING—The American Dream Dooto (No Mono); DTL 841 (S)	NA	NA	NA	NA
★	2	200	180	★	FEVER TREE Uni 3024 (M); 73024 (S)				NA
	34	181	181		EDDY ARNOLD—Turn the World Around RCA Victor LPM 3869 (M); LSP 3869 (S)			NA	NA
Ⓢ	52	182	182		HERB ALPERT & THE TIJUANA BRASS—Sounds Like A&M (No Mono); SP 4124 (S)				
	62	175	183		RAY CHARLES—A Man & His Soul ABC (No Mono); ABCS 590 X (S)				
	14	145	184		JOE TEX—Live & Lively Atlantic 8156 (M); SD 8156 (S)				
	2	185	185		BOOKER T & THE M.G.'S—Doin' Our Thing Stax 724 (M); S 724 (S)				
	3	186	186		GEORGIE FAME—The Ballad of Bonnie & Clyde Epic LN 24368 (M); BN 26368 (S)	NA	NA	NA	NA
	15	189	187		PETULA CLARK—The Other Man's Grass Is Always Greener Warner Bros.-Seven Arts (No Mono); WS 1719 (S)				
	12	184	188		ETTA JAMES—Tell Mama Cadet LP 802 (M); LPS 802 (S)			NA	NA
	1	—	189		MAMAS & PAPAS—Papás & Mamas Dunhill (No Mono); DS 50031 (S)				
	4	190	190		UNITED STATES OF AMERICA Columbia (No Mono); CS 9614 (S)	NA	NA	NA	NA
	20	180	191		5th DIMENSION—The Magic Garden Soul City SCM 91001 (M); SCS 92001 (S)	NA	NA	NA	NA
Ⓢ	77	192	192		HERB ALPERT & THE TIJUANA BRASS—S.R.O. A&M (No Mono); SP 4119 (S)				
Ⓢ	69	191	193		MONKEES—More of the Colgems COM 102 (M); COS 102 (S)			NA	NA
	23	183	194		COUNTRY JOE & THE FISH— I Feel Like I'm Fixin' to Die Vanguard VRS 9266 (M); VSD 79266 (S)				
	33	196	195		SOUNDTRACK—Gone With the Wind MGM (No Mono); SIE-10 (S)				
	2	197	196		JONI MITCHELL Reprise (No Mono); RS 6293 (S)				
	16	195	197		BUCKINGHAMS—Portrait Columbia CL 2798 (M); CS 9598 (S)			NA	NA
	62	188	198		COWSILLS—We Can Fly MGM (No Mono); SE 4534 (S)				NA
	1	—	199		VENTURES—Flights of Fantasy Liberty (No Mono); LST 8055 (S)	NA	NA	NA	NA
	1	—	200		OR'GINAL CAST—George M! Columbia (No Mono); KOS 3200 (S)	NA	NA	NA	NA

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SMASH 

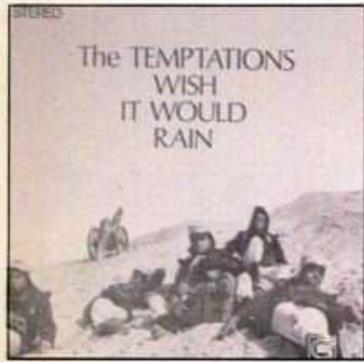
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Personal Management: Ray Brown/National Artists Attractions/Holiday Towers/6 Danny Thomas Blvd., Memphis, Tenn. 38103/901/525-8341
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SOMETHING SPECIAL

White Horses
Claudine Longet
A&M 936

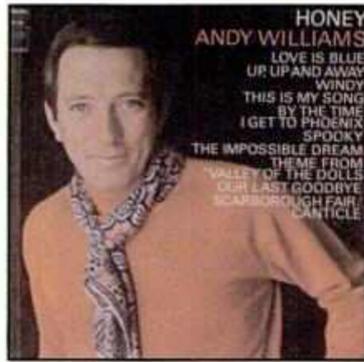


Album Reviews



POP
THE TEMPTATIONS WISH IT WOULD RAIN—Gordy 927 (S)

The Temptations have reached peak after peak with their steady flow of hit singles and albums. This, their latest album, is also sure to be high up on the charts in short order. Included here is their hit single, the title tune, plus "I Could Never Love Another (After Loving You)" and "I Truly, Truly Believe." They also score on "Gonna Give Her All the Love I Got," a song made popular by Jimmy Ruffin, brother of one of the Temptations.



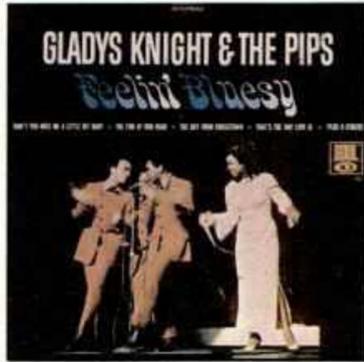
POP
HONEY—Andy Williams, Columbia CS 9662 (S)

Williams' relaxed and pleasant manner is admirably suited for the title song, which tells a little love story. There also are such recent pop standards here as "Love Is Blue," "This Is My Song," "Impossible Dream" and "Up, Up and Away." It's solid Williams fare.



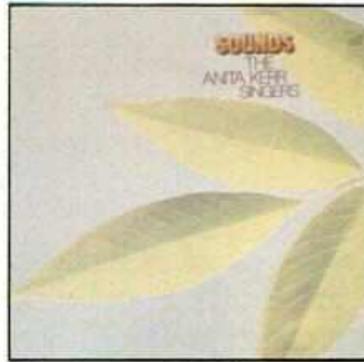
POP
RIDIN' HIGH—Martha Reeves & the Vandellas, Gordy 926 (S)

Martha Reeves & the Vandellas, chart-winners in good standing with their latest Motown sound, "I Promise to Wait My Love," feature, besides the new one, "Honey Chile," "To Sir, With Love" and "I Say a Little Prayer." Miss Reeves shows off a quality voice as she treats some pop with soul and smooths over a slick LP tailored for the r&b and pop markets.



POP
FEELIN' BLUESY—Gladys Knight & the Pips, Soul 707 (S)

Gladys Knight & the Pips have another winner in this 12-cut album as one topnotch selection follows another. Leading off with their recent hit "The End of Our Road," the group had other good material in "Don't You Miss Me a Little Bit Baby," "The Boy from Crosstown," and "That's the Way Love Is." "Don't Turn Me Away" and "What Good Am I Without You" are fine slower numbers as is "It's Time to Now."



POP
SOUNDS—The Anita Kerr Singers, Warner Bros. YS 1750 (S)

The Anita Kerr Singers combine pleasant harmonies with a light, refreshing repertoire to come up with another winner. There's a buoyant "Happiness" and a romantic "I'm Falling in Love Again." And there's some good solo work by Miss Kerr.



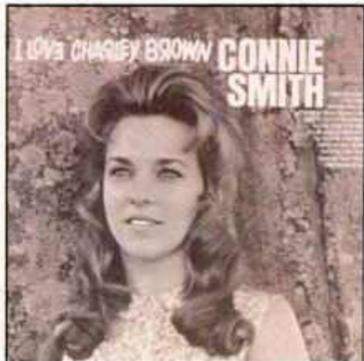
POP
T.I.M.E.—Liberty LST 7558 (S)

This new group, which is drawing interest in the West, has a fine flower sound as the four boys blend their voices in a collection of good material. The flavor of the set is captured in such selections as "Tripping Into Sunshine," and "Let the Colors Keep Coming." "What Can It Be" is another gem.



COUNTRY
THE ROMANTIC WORLD OF EDDY ARNOLD—RCA Victor LPM 4009 (M); LSP 4009 (S)

Eddy Arnold is a cinch to continue his wide pop and country success with this album, one of his most pop-flavored efforts. Among the group of top current pop and country songs Arnold sings are "Honey," "By the Time I Get to Phoenix," "Gentle on My Mind," and "Can't Take My Eyes Off You," and all are sung well in the familiar Arnold style.



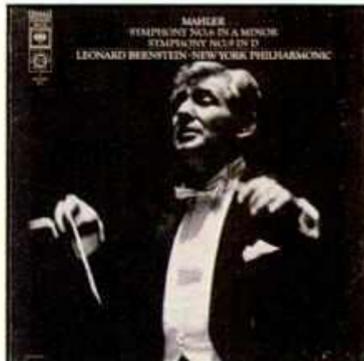
COUNTRY
I LOVE CHARLEY BROWN—Connie Smith, RCA Victor LPM 4002 (M); LSP 4002 (S)

Bolstered by two top singles, "Baby's Back Again" and "Run Away Little Tears," Connie Smith, one of the brightest young country stars, has come up with another excellent album. Add Dallas Frazier's fine title song plus other winning performances by Miss Smith on the nine other cuts and you have a set with considerable appeal.



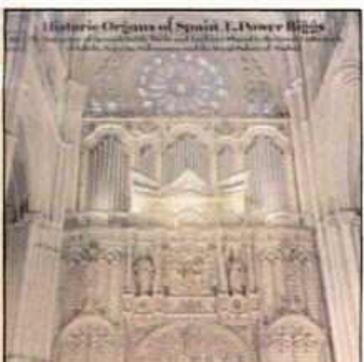
COUNTRY
BY THE TIME I GET TO PHOENIX—Marty Robbins, Columbia CS 9617 (S)

Marty Robbins has stepped out of his spurs and put some country into pop. Robbins sings a soothing "By the Time I Get to Phoenix" and "Am I That Easy to Forget," as well as romancing "Love Is Blue" and his latest, "Love Is in the Air." Robbins is sure to waltz up the pop charts with some pop gems capable of spreading his talents in the same groove as Eddy Arnold and Ed Ames.



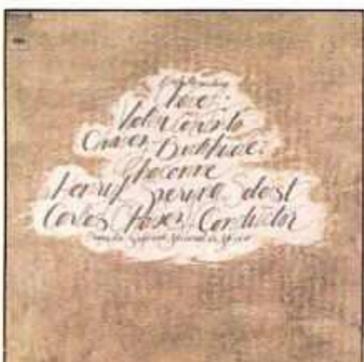
CLASSICAL
MAHLER: SYMPHONIES Nos. 6 & 9—New York Philharmonic (Bernstein), Columbia M35 776 (S)

This should be one of the big ones of the year. The three-record set, taken from Leonard Bernstein's limited edition of the nine Mahler symphonies, couples two masterpieces with magnificent performances by the New York Philharmonic, a great orchestra.



CLASSICAL
HISTORIC ORGANS OF SPAIN—E. Power Biggs, Columbia MS 7109 (S)

Here's another in the Biggs "Historic Organ" series. Organ buffs will dig the unique qualities of the Spanish organs, including the Royal Trumpets. It captures the flamboyant splendor of Spain and the pomp and majesty of the church.



CLASSICAL
CHAVEZ: VIOLIN CONCERTO/CHAVEZ-BUXTEHUDE: CHACONNE—Orquesta Sinfonica Nacional de Mexico (Chavez), CBS 32 11 0064 (S)

Composer-conductor Carlos Chavez leads the first recording of his "Concerto for Violin and Orchestra," which in itself should give this LP high sales. And it is Szeryng's high quality of technical skill which gives this complex contemporary work a simplicity of its own. The "Chaconne" is a sparkling little piece, full of excitement.



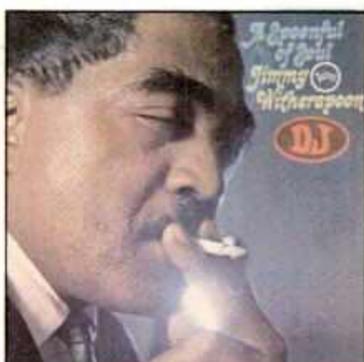
CLASSICAL
HANDEL: THE 16 ORGAN CONCERTOS Vo. 1—Biggs/London Philharmonic (Boult), Columbia D3S 777 (S)

Biggs' magnificent feeling and touch, his sweeping spirit and perfect execution give this volume, and Volume 2 recorded on an authentic Handel organ, tremendous impact. Repackaged and selling for the price of two records, these three-LP sets will find a steady stream of customers.



JAZZ
BLUES THE COMMON GROUND—Kenny Burrell, Verve V-8746 (M); V6-8746 (S)

Guitarist Kenny Burrell twangs the blues with his driving, big band style that phrases lyrics simply by playing. Sensitive guitar work by Burrell with super support by Herbie Hancock on piano and Grady Tate on drums marks an LP crammed with feeling and jazz energy. "Every Day," "Wonder Why" and "Burning Spears" are arranged with snap and sensitivity, and a warm feeling for the timeless blues.



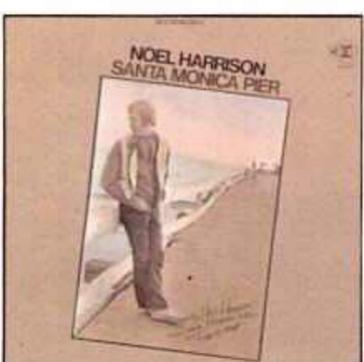
BLUES
A SPOONFUL OF SOUL—Jimmy Witherspoon, Verve V-5050 (M); V6-5050 (S)

Witherspoon is in the tradition of the great, classic blues singers. Like all the blues greats he is an individualist in style, and he captures all the grandeur of the material. Included are "Seven Years with the Wrong Woman," "A Fool for You," "Heart Break Train."



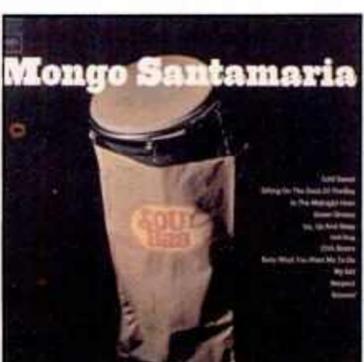
SOUNDTRACK
PLANET OF THE APES—Soundtrack, Project PR 5023SD (S)

The track from the science-fiction film has much of the power and thrill, although spread around in splices, as the motion picture. Packed with excitement and drama are such Jerry Goldsmith pieces as "The Clothes Snatchers" and "The Search."



POP
SANTA MONICA PIER—Noel Harrison, Reprise RS 6295 (S)

Noel Harrison has another easy-going LP with his voice pattern lending a folk quality to such material as "Highway in the Wind" and the title song. "Ring Around the Rosie Rag" and "Dress Rehearsal Rag" have an English music-hall sound. The old favorite "Show Me the Way to Go Home" also receives a fine treatment.



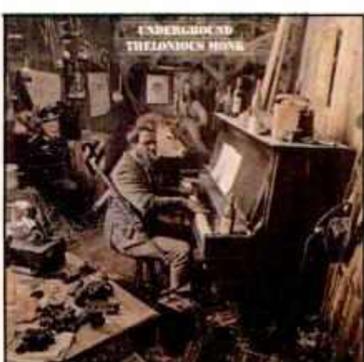
POP
SOUL BAG—Mongo Santamaria, Columbia CS 9653 (S)

Mongo Santamaria, the "Watermelon Man," has gone shopping for more commercial product and come up with "Soul Bag," an r&b sampler restyled with Mongo's Afro-Cuban rhythms and spiked with haunting solos by Hubert Laws on tenor sax and flute, and Sonny Fortune on alto sax. "Dock of the Bay," "In the Midnight Hour," "Groovin'," and Mongo's latest bongo gem, "Cold Sweat," highlight a pop pick bound also for jazz and r&b.



POP
MISS BUTTERS—Family Tree, RCA Victor LPM 3955 (M); LSP 3955 (S)

The Family Tree, a new group, track down in tune the pedigree of "Miss Butters," an old maid schoolteacher who is the target of this pop opera. The team splits poor Miss Butters' life into 12 songs and four movements and symbolizes the life-transitions of all people through her musical example. "Sideshow," a rehash of the Beatles' "Day in the Life," and "Slippin' Through My Fingers" are highlights.



JAZZ
UNDERGROUND—Thelonious Monk, Columbia CS 9632 (S)

Mainly a collection of strong Monk originals played by the regular quartet with tenorist Charlie Rouse sharing front line honors. Jon Hendricks appears briefly to sing and scat "In Walked Bud" to provide variety. Standout track is Monk's bluesy reworking of the standard "Easy Street."

Pocket Disc to Debut Sept. 15 —Simulrelease Packs Set Up

• *Continued from page 1*

in all key music markets of the world, including Great Britain, Germany, Spain and Australia.

The disk spins at 33 1/3 r.p.m. and will be priced at 49 cents. While all details have not yet been revealed, it is known that Americom executives have already secured agreements with several leading American manufacturers providing for simultaneous release of pop material—that is, release of both 45 r.p.m. singles of the various labels and on the Pocket Disc. The Disc, a scratch-resistant product, meets RIAA specifications and is compatible with an estimated 5 million players already on the market under such brand names as General Electric, Philco, Singer, Zenith, Motorola and a player to be introduced by RCA.

Execs Responsible

The Americom executives responsible for the introduction of the Pocket Disc System on a world level are Fred Hyman, president, and Larry Kanaga, member of the board of directors. Their planning extends back over a period of six years, when they concluded that the music use habit was changing, and that the pop music industry was plagued with high returns, high shipping costs, pilferage, display and other problems.

Hyman and Kanaga said: "We felt a mass merchandising concept entailing savings in costs of manufacturing, shipping, etc., built around a product of a size and type which could be introduced in many new outlets, would be welcomed by the industry. Our idea was not to replace the 45, but to broaden the base of sales by providing an alternative configuration which could be displayed on racks taking up very little space. This thinking is part of the basic sales theory which holds that the more forms in which you can deliver a product, the greater will be the total sales. Therefore, this system would benefit record manufacturers, distributors, rack jobbers, artists, publishers, writers and every segment of the industry."

Special Drive

The planning for the debut of the system in the United States calls for a special drive in the Pacific Northwest market, where Americom has arranged for the Pocket Disc to be distributed by

Consolidated Record Distributors, headed by Lou Laventhal. The initial release is likely to comprise 50 disks, picked from the Hot 100 chart.

Distribution is being arranged for other areas, too, but Americom and Consolidated are giving extra initial emphasis to one market in order to scientifically glean basic information on sales patterns. In the initial stages, rack jobbers are expected to be responsible for most sales. A special small rack has been designed, 1 1/2 square feet, capable of displaying \$300 worth of Pocket Disc merchandise. Even smaller racks are on the drawing board, with the idea of introducing the Disc into thousands of outlets which currently cannot devote shelf space to records of conventional size.

Distribution of the player will be handled by Symphonic Electronics. The player will also get a big promotional drive during the Pacific Northwest campaign starting Sept. 15.

Americom also is exploring the potential of selling the Pocket Disc via vending machines. Contacts have been made with manufacturers for the production of prototypes.

9,000 Per Hour

Hyman, who recently returned from a trip to Japan where he secured complete co-operation of the record companies on the principal of simultaneous release, said that the Pocket Disc can be produced at the rate of 9,000 records per hour per press. He added, "A hit can sometimes be lost because of time problems—but not with us." His company has 12 licenses around the world and is the oldest and leading producer of flexible vinyl records. In 1961, Americom became associated with Librairie Hachette of Paris, Europe's largest publisher and distributor. One of Americom's products is Ameridisc, a "vinyl page" for printing sound just as a press prints the silent word—on which sound can be printed in magazines, brochures, mailing pieces, etc.

Kanaga is well known to the record business. He joined the Radio Corporation of America in 1947 after 10 years with Montgomery Ward. He became vice-president of the distributing operation, general manager of the Detroit branch and ultimately vice-president and general manager of the record division. He left RCA Victor to become president of GAC.

Mattel Toys Into Records With Capitol as Distributor

• *Continued from page 1*

together by Capitol and Mattel, will promote the single and the Bath-House Brass, and a new line of musical toys, which will be released by Mattel to coincide with the release of the single. A three-minute promotional film of the single also will be released for TV exposure.

Top 40 stations in each of the 30 key cities will give away "motorized bathtubs" as part of the promotion. The customized "Bath-House Brass Buggy," designed by George Barris, creator of the "Batmobile," is an Amphicat built in the shape of a bathhouse.

Extensive appearances by the Bath-House Brass will be made on teen programs, kiddie shows

and teeny-bopper shows. Capitol is setting up the teen appearances, while Mattel is working up a national network schedule for the group.

Bath-House Brass displays have been designed by Mattel and will be distributed by Capitol's sales force. More than 100 promotion men from Capitol and from Mattel will be working on the project. Mattel TV commercials on network and local shows will be backed by the music of the Bath-House Brass, and all Mattel advertising in newspapers and magazines will contain reference to the single.

The Brass single will be sold in record stores and in toy outlets and department stores. Capitol also is considering distributing the Mattel toy in record stores.

Oris Beucler, vice-president of Capitol's special products division, is negotiating with Mattel on distribution of the toy. Capitol already has begun broadening the product line in its special products operation to include a line of executive toys handled by a recently set-up creative products wing of Beucler's operation.

'Watcher' to ABC

NEW YORK — ABC Records has acquired the master of "Girl Watcher," by the O'Kaysions. The record, purchased from Buck Killelte of Goldsboro, N. C., has already received play in the Southeast. ABC will release "Girl Watcher" immediately.

Happening Bonus for BB Attendees

• *Continued from page 12*

press—a total of 46 members. The show will last about an hour and a half, according to Buddah general manager Neil Bogart, and encompass the tunes in the album.

Buddah has spent about \$60,000 in producing the album, Bogart said, and expects to spend another \$40,000 in promoting the album, including the show at Carnegie Hall. There is a strong possibility that the entire show may also go on the road. The LP is called the Kasenetz-Katz Singing Orchestral Circus. One of the promotion ventures will be 1,000 tickets to the Carnegie Hall show given away in contests by WMCA in New York. Buddah will fly in all of its salesmen and promotion men for the show.

Bogart said that the regular Forum badges from the Radio Programming Forum will serve as entrance identification to the Carnegie show.

Sock-It Formed

DETROIT — Magic City Recording Corp. here has formed a new label called Sock-It. First artists signed to the label are 18-year-old Steve Smith, the Soul Champions, and a group called the 13th Interchange.

'Fearless' Artists in Barnstorming Tour

• *Continued from page 1*

phrey bandwagon and will perform at gala entertainment concerts around the country. Sinatra was a supporter of the late John F. Kennedy.

Andy Williams seems among the most active supporters for Sen. Robert Kennedy. In fact he toplines an "SRO Concert for RFK" at the Los Angeles Sports Arena, Friday (24). Scheduled to perform are Sonny and Cher, Henry Mancini, Teddy Neely, Mahalia Jackson and the Byrds.

A Kennedy "gala committee" has prepared a June 1 concert at the San Francisco Civic Auditorium, starring Bill Cosby, Bobby Darin, Andre Previn, Sonny and Cher, Diana Ross and the Supremes and Andy Williams.

Three young performers—Lesley Gore, Tommy Boyce and Bobby Hart—have given their support to the "First Time Vote for Kennedy Committee."

Locally, Shelly's Manne Hole in Hollywood was the scene of the first "Music for McCarthy" bash Monday (13). Phil Ochs, the Trombones Unlimited, the Tamba Four and Manne performed. A second McCarthy session is slated for Donte's in North Hollywood, Sunday (26), featuring Dave Grusin, Oliver Nelson, Howard Roberts, the Trombones Unlimited, Manne and Ochs.

Columbia Pitchmen's Goal: Boost New Artist Monthly

• *Continued from page 1*

team is now throwing its promotional weight onto Smith's "Now I Taste the Tears" and Flavor's "Sally Had a Party."

The campaign Noonan devised for the Union Gap's "Woman Woman" is the one that's being followed for the breakthrough drive on the other artists.

Based on Tracking

It's a concept based on tracking, what Noonan calls, the "indicator stations" and communicating constantly with all the men in the field so that everyone knows what's happening, where it's happening and how to make it happen in his area.

"Information," said Noonan, "is channeled back and forth so that there is a team effort on a particular record rather than diversified drives on different records." When Noonan gets a reading from an "indicator station or stations," the word goes out that the record has national breakthrough potential and all the men in the field get behind it. "An indicator station," said Noonan, "doesn't necessarily have to be in a major market. There a good indicator stations in secondary markets and when we get a reading from stations in major and secondary markets,

Roberts Posts Wide Gains

• *Continued from page 1*

turers' catalogs. New rack outlets include the Glaser Drug stores in St. Louis, and the B. A. Hi Fidelity shops in Kansas City. Hausfater said he was opening up new book stores at the rate of one a week. He is also servicing libraries which lend records.

Hausfater is negotiating for quarters with 113,000 square feet in the same neighborhood. This will include 20,000 square

The Eugene's club in Beverly Hills identifies itself as a "political cabaret." Among record personalities performing on the Coast are Jack Jones, Shelly Manne, Leonard Nimoy and Noel Harrison.

It is now expected that additional artists will join the endorsement bandwagon after the Democratic and Republican conventions in August. The involvement by these artists during these early months of campaigning should give impetus to others.

Campaign songs, too, are starting to emerge. The Kennedy camp recorded its official battle song, "Conscience With a Capitol K," at the Valentine Studio in North Hollywood last week. Written by Midge Jay, the song is sung by 50 nonprofessional Kennedy female boosters and backed by a five-piece band.

Also in a political vein, Columbia Records is releasing a two-record set entitled "Kennedy-Nixon/The Great Debates—1960." The package provides the highlights of the debates, which were originally broadcast on radio and TV in four separate one-hour sections. The extensive publicity campaign surrounding the release of this set includes the servicing of AM and FM "talk" stations and also political writers and columnists throughout the country with copies of the album.

we know there's a strong chance to get a national hit."

The Columbia promotion men in the field take their direction from the New York office, the communications hub. Noonan works in New York with Ron Alexenburg, assistant director of national promotion, and Jim Brown, head of national LP promotion. In Nashville, Gene Ferguson takes care of national country promotion.

Stigwood, Fitzpatrick

• *Continued from page 6*

Sydney, in addition to its base in London.

Stigwood-Fitzpatrick, Inc., will also expand its interests in the theater, motion pictures and TV. David Conyers, A.L.S. director responsible for this activity, was in New York last week conferring with Fitzpatrick.

Conyers is currently negotiating with the producers of the Broadway rock musical, "Hair," for its presentation in London.

Fitzpatrick has already begun building his staff in Los Angeles. Michael Alvarado, formerly with the William Morris agency and KCTV, will be Fitzpatrick's aide in Los Angeles.

feet for offices, plus deejay audition and conference rooms, and facilities for manufacturer meetings.

Meantime, the offices of Norm Hausfater and Norm Wienstroer have taken on a Fort Knox look with the addition of 12 new gold records on the walls, representing million sellers. In manufacturer sales contests last year, the firm also garnered a Cadillac, a Mustang and a speedboat.

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