Japan-Made 45 LP Spins Into Market

By HANK FOX

NEW YORK — King Record Co., Ltd., a record manufacturer in Japan, is marketing 45-inch 45 rpm albums with the equivalent recording time of existing 33 rpm playing disks. Among the American labels for which King manufacturers and markets 45 rpm albums in Japan are ABC Records, Command Records, the Paul Licht's Project 3, Other U.S. labels releasing product there in the 45 rpm speed are RCA Victor and CBS. According to Takao Yanai, King's managing director, the frequency response range of 45 rpm LP is 30-40 per cent greater than its 33 rpm counterpart; its dynamic range is greater, sound clarity of individual instruments is sharpened.

3M Offers Unit Via Dealer

ST. PAUL — The 3M Company (Minnesota Mining and Manufacturing) is making its background music unit available on a nationwide basis for the first time in a "select group of retail sounds systems." Billboard learned last week.

According to R. E. Lindgren,

DJ Disk Click Sparks Hunt

By CLAUDE HALL

NEW YORK — With the breakthrough of Jack Reno of WXCL in Peoria, Ill., into the country musiccharted with a 45 rpm single and a single by Mac Curtis of WPLD in Atlanta getting some sales action around the country, many record labels are going down their lists of deejay friends to see if there are any more possibilities.

The country music field seems to have the most performing deejays, and such easily listening deejays as Jim Ameche and Jim Lowe and rock deejays as Herb Oscar Anderson and Dick Kemp have had recent record releases.

Bobby Calender, music coordinator for Mattry (The K)

U.S. Digs East Music: Shankar

By ELIOT TIEGEL

LOS ANGELES — America's first attempt to introduce traditional Indian classical music, says Ravi Shankar, calling that at the outset, his play inspired over long-haired hippies.

Jim and Joan Yerner's/Fonseca's dynamic pop/rock duo, are currently making it big on all the charts with their hit single, "Time Goes Backwards" (7/15-3051), which is destined to conquer even more worlds. (Continued on page 6)

Bill Launches to Ban Networks' Music Ties

By MILDRED HALL

WASHINGTON — The ghost of the 1958 Smathers bill to divert networks from all music recording and publishing interests walked again last week in a bill to put ABC, CBS and NBC out of any and all kinds of outside business except that of station ownership.

The drastic network regulation bill (H.R. 1536) was introduced jointly by three members of the House Commerce Committee, Reps. Dingell (D., Mich.), Moss (D., Cal.) and Gittings (D., N. Y.), it is a tougher version of one they introduced last year.

The bill would not only take networks and/or their personnel out of ownership of music, movie, sports or other interests — it would bar them from business into independent TV programming, and take them entirely out of program syndication.

Further, networks could not show their own productions on network time, except on their

THE INTERNATIONAL MUSIC-RECORD NEWSWEEKLY
THIS IS THE HIT
"MASTER JACK"
by FOUR JACKS AND A JILL #9473

Victor has the original version of the song that rocketed to #1 on the South African charts in only three weeks.
Racusin Designs Sharp Run RCA

NEW YORK — Norman Racusin, vice-president and general manager of RCA Records, is tightening his ship. He has devised and is trying out a new record-keeping system that has streamlined the profit centers (commercial records, international, record club, network entertainment and music publishing) and division (personal, financial, business affairs and public affairs).

In keeping with the streamlining, Harry Jenkins has added a director of marketing and marketing responsibilities.

Wood Scouting For a Director, Plant for Label

LOS ANGELES — Randy Wood, vice-president and general manager of MGM Records, and his staff are trying to find a pressing plant for their new label.

An Eastern director with responsibilities for sales, master recording and business affairs will be hired into the next few weeks.

Rex Revere, general manager. Larry Welk, at present is seeking outside markets, talking with tape cartridge distributors and will study which method of foreign distribution Wood sets up.

MERCURY LOGO IS REDESIGNED

CHICAGO — Mercury Record Corp. has redesigned its logos for its corporate family of labels. The Mercury name, as Ray Stone, vice-president, said, was intended "both to strengthen the corporate image and to stay abreast with the progressive nature of the corporation, Its symbols of Mercury Smash, Wing, Limelight and Emarcy labels are involved. The new logo is a Mercury-like name in contemporary lettering, with the standard Mercury logo incorporated in the total theme.

Magic Penny Deal

LOS ANGELES — Daniel Bougeris and Dagny Brown, Magic Penny chiefs, will produce several sides for Dot artist Brian Wilson and tour with Paul Revere and the Raiders.

Magic Penny recently completed production on a new Dot Shannon album for Liberty, "The Further Adventures of Charles Westover," which features 10 original tunes by the vocal group.

FEBRUARY 24, 1968, BILLBOARD
Calendar Has Film Product Date

NEW YORK — Calendar Records, the newly formed Don Kirshner label which is manufactured by the RCA Records, will release the record of the new motion picture, "The Kid," starring John Travolta and directed by Steven Spielberg. The deal with UA calls for at least three features to be filmed, all of which will be produced by Kirshner. The first film will be a new genre of young performers to be developed under Kirshner's personal guidance. The pictures will be designed to feature music and sound and a fresh concept in movie-making. Kirshner and Spielberg will scorch-ers on these pictures, which will be top-billed and in color. The first project is scheduled to go before the cameras late this summer.

Saltzman, in association with producer Albert R. Broccoli, has made a reputation in the film business for the productions of the Bond films. He has been with Don Kirshner, who had been with Columbia Pictures' recording and music publishing divisions, recently set up the Kirshner Entertainment Corp. The company will produce and distribute Saltzman's films, and the Columbia Pictures deal. The original Broadway cast album of "Golden Rainbows," which Saltzman and his firm of Grossman, has been released on the Calendar label.

CBS INCOME: NET SALES DIP

NEW YORK — Although figures for the record division were not separated from total figures, CBS consolidated's income in 1967 was $52,952,000 on net sales of $252,300,000. Chairman and Chief Executive William S. Paley and president Frank Stanton reported last week, in 1966, the firm earned $70,300,000 on net sales of $884,782,600. Paley and Dr. Stanton "hope for increased sales and earnings in all of three major divisions — Columbia/Decca/Broadcast Group, the CBS/Columbia Group (records and musical instruments), and the Columbia/Radio City Music Hall educational materials)."

Veep Bows Big Campaign into "Acapulco Gold" and Gospel Marts

NEW YORK — "Acapulco Gold," a subsidiary of United Artists, which is to be bowled into the Top 10 this week, will be the first album to be driven into the r&b and gospel markets. All the main marketable group has been An- thony and the Imperials, has signed its contract to be backed by the new up-and-comers, several new artists.

Although Vepp was formed about a year ago, there has been no con- certed effort made to kick it off the ground. Now, Richard Muck, one of UA's production men, will concentrate on the Veppies, and producer George Butler will channel most of his activities into the budding label.

"While UA has put most of its efforts into movie music," Butler said, "there's more potential for movies to be played all around the country, expanding some of the areas in which its music is produced."
Two of the biggest stars of "The Graduate" aren't even seen.

But their sound track numbers are part of the picture as anything could be. It seems only fitting that the biggest single and album of the year should be coming from the biggest picture of the year. They're the ones everybody's been waiting for.

"Scarborough Fair"
[4-44455]

Their new single is just out and it's already on the charts.

Simon and Garfunkel. On COLUMBIA RECORDS®
Columbia’s Hammond: A Catalyst of Avant-Garde—Past, Present, Future
By PAUL ACKERMAN

NEW YORK — “Despite the great amount of recorded product being produced, there is more opportunity for new musical talent than ever before. This year alone, Hammond, Columbia Records director, and I have had a successful independent executive producer. Hammond, who has been recording since 1956, said in an interview, “In the past as a finder of talent is legendary, added, ‘Music has come to me opening today and it is part of my job—and the job of a big record company—to keep ahead of the current musical patterns and spot the coming trends. That is why we must immerse ourselves in the laboratory environment, with the world of electronic tape and sounds. Our main effort is in the folk and blues and all the other influences which are part of the tribal fabric of today’s music. We cannot afford the luxury of waiting, of sitting back and re-creating. Some of Hammond’s recent acquisitions are Leonard Cohen, the poet-novelist-songwriter who has had successes with his summer hits, “Suzanne” and “Harper’s Bazaar.” Among his current projects is the recording of a song by Bob Dylan, “The Times They Are A-Changin’.”

U.S. Digs Eastern Music: Ravi Shankar

• Continued from page 1

Today, the situation has brightened to where adults as well as young people are appreciating the spiritual and meditative qualities of Indian music, Shankar said here last week, accepting the 1967 Billboard Artist of the Year Award.

Hal B. Cook, Billboard’s publisher, presented Shankar with the accolade in an Indian attire with his accolade at the Century Plaza Hotel. Shankar won the award that has been a 20 years of naming top artists, that an Indian musician had won the main accolade.

Asked if the award indicated a widening of the cultural barriers between East and West, Shankar said that there was a definite advancement among Americans to appreciate an Eastern form of music. But, he emphasized, there was no reverse movement in performing a concert of Indian music.

While Shankar’s music has been available on World Pacific Records, he has been only in the last year that he became a major influence in the popular music world. Dick Bock, World Pacific’s general manager, said it would be seen Shankar’s potential in the U.S. in 1956 because his “jazz training had taught him music with greater reveries. Ravi was greater than any jazz that he had ever heard.”

But, he felt of immense improvisational skills had to eventually reach an audience.

Shankar credits Bently George Harrison of the Beatles for bringing the sitar several years ago, with helping popularize the sitar. He also mentioned that Harrison was playing the sitar in the first “ Beatles” film, “A Hard Day’s Night.”

In addition to the above copy- rights, Levy has options on a quantity of other pieces, including Yehudi Menuhin’s “Sar- torial” and Gilbert Becaud. These will be screened within the next few weeks.

Important initial moves in Levy’s music publishing operations have already been implemented. He has gone into a major agreement with France with Bruno Coquatrix, noted impresario and manager of the Paris group, the Beatles. The firm is called Capezzuto, with offices in Paris and here. Coquatrix, incidentally, is the writer of “Come, Comme Ca” and other Continental tidbits. An interesting aspect of this setup is that one of Coquatrix’s clients will be Stevie Wonder, the big band arrange and record producer, who is 25 years ago, gave Leeds one of his first big songs, “Taint Much,” a hit on the Oliver deal.

Building a new publishing firm is strictly a fun thing with me,” Levy said. He added that he will again be a publisher in the fullest sense. He expands the company, he said, which was a lucrative one for Leeds, and he views the world market as one of the most important. The catalog of Leeds and its af- filiates, Dufont and Pickwick, of which he was head, ranged from classic blues (“See See”), to folk (“Sonic Music”), to orchestral ("Sable Dance")—with all stops in between.

‘Blue’ Strikes Up the Band

• Continued from page 1

Polymer artist, Vicky, and fin- ishing in 1966, the recording, however, did not have a distinct- ed sales career.

The current instrumental on the Philips label took off in the U.S. last year and since has sparked many follow-up records in both instrumen- tal music and with vocals. The English lyric was written by Bryan Burrows.

The song has also become a top sale music with the U.S. military in Vietnam and to the popu- lar of the vocal version have been sold and the piano ver- sion to the sheet music. Also on the market are sheet versions to the band, marching band, marching, all organ, guitar solo, simplified piano solo and booklet.

The song is published in France by Boule d’Or, an affiliate, and in the U.S. on a sub-publishing deal by Robert Colby’s Country Music (ACAP). Criterion Music is the selling agent for Cronin of the sheet music.

Executive Turntable

Harry Jenkins has been appointed division vice-president of recording of RCA Records, and Joe D’Imperio has been appointed division vice- president of manufacturing and all the talent services. Jenkins will be in charge of all artists and reper- toire on the East Coast. In addition to his current responsibilities which include manufacturing and distribution for non-professional entertainment activities including music publishing. (See separate story on Page 3.)

Oris Beuther has been promoted to vice- president and general manager of RCA Records, markets, instead, of president, as previously reported. He previously was manager of special products.

Max Hoch, 18, and John Gross, 20, have joined Capitol’s ad staff to work with new young acts. Gross is a former recording studio engineer/musician, having song coming experience with the John and Kent-Moore Records, Los Angeles, as vice-president-general manager to oversee sales, marketing and merchandising. He was formerly national promo- tion manager with Dot. Named ad director at the label he is Mike Akeplof, formerly a producer.

Beatty Reisman has been appointed manager of Kapp Interna- tional. She will be responsible for all interna- tional activities for Kapp label, Four Corners of the World, and Kapp, United Artists, in Canada. Bob Demuth has joined Mintz Stereo-Pak to handle sales, marketing and merchandising of product in the Kansas City area.

An Crysta label, joins Sunn Musical Equipment Co. as sales promo- tion manager. Burke will headquarter in Hollywood.

Paul Alderman has been named publicity director of the New York Entertainment Division of Rogers, Cowan & Brennan, Inc. He was previously active with RCA for four years. Charles H. Dodson has been named marketing product manager for consumer audio tapes.

Rick Taylor has been hired by Premier Talent Associates to handle the Southern States and work in signing of groups, Taylor formerly was with the Arnold Agency of Atlanta.

Mel Bly and James Cornelius joined Viva Records and Snuff Garrett Productions as vice-president and controller, respectively. Bly, formerly manager of the records and tape divisions of Ohio Appliance, Cincinnati, RCA Victor distributors, resigned his post there last week. Wender, who has been affiliated with Ohio Appliances 17 years, says he is weighing several music offers, but has made no commitments.

‘Belter’ Tom Jones Swings With Wide Range of Tunes

NEW YORK — Tom Jones, formerly known for his singing at the Cop- cabana on Thursday (15) as he has eight or nine top spe- cialty and other familiar num- bers. His two encore emphasis- ing of the audience to its feet with a soaring “Hallelujah Chai- rman,” he continued with “That Lucky Old Sun,” an original Jones’ style. Both numbers are in- cluded in his latest Parlo- r album.

But Jones’ style, soft begin- ning, slow and then rec- tified other high spots with “I Can’t Stop Loving.” I “Bel- ter’s” show was a well-kept secret. Jones’ music director, was a show in himself, gaiting al- lmost perfectly but also directing a solid back- ground for a solid performance.

FRED KIRBY

Levy Shaping New Empire

• Continued from page 1

Reno, respectively, “Canzone Per Il Popolino.” These are the first three songs of the 10 he recently released and added: “I always traveled a lot and never failed to find a song that was a best seller.”

In addition to the above copy- rights, Levy has options on a quantity of other pieces, including Yehudi Menuhin’s “Sar- torial” and Gilbert Becaud. These will be screened within the next few weeks.

Important initial moves in Levy’s music publishing operations have already been implemented. He has gone into a major agreement with France with Bruno Coquatrix, noted impresario and manager of the Paris group, the Beatles. The firm is called Capezzuto, with offices in Paris and here. Coquatrix, incidentally, is the writer of “Come, Comme Ca” and other Continental tidbits. An interesting aspect of this setup is that one of Coquatrix’s clients will be Stevie Wonder, the big band arrange and record producer, who is 25 years ago, gave Leeds one of his first big songs, “Taint Much,” a hit on the Oliver deal.

Building a new publishing firm is strictly a fun thing with me,” Levy said. He added that he will again be a publisher in the fullest sense. He expands the company, he said, which was a lucrative one for Leeds, and he views the world market as one of the most important. The catalog of Leeds and its af- filiates, Dufont and Pickwick, of which he was head, ranged from classic blues (“See See”), to folk (“Sonic Music”), to orchestral ("Sable Dance")—with all stops in between.

‘Blue’ Strikes Up the Band

• Continued from page 1

reported that the “Love Is Blue” single racked up more than one million sales in the first 24 hours. As an artist and repertoire manager Jean- Marcel Levy, president of Decca, Simcon, Philips head in Chicago, confirmed the sales figures by telephone today. The song, with sales of 300,000 albums containing the “Love Is Blue” track. Before leaving for the States, Martisat completed an album of the song for Philips and on his return will begin recording a new album for Philips and on his return will begin recording a new album for Decca.

The background of the in- strumental “Blue” is one of the strongest songs recorded in the U.S. The song, by Andre Poppe (mu- sic) and Pierre Cour (lyrics), was written a year ago and selected to represent Luxembourg in the 1967 Eurovision Song Contest. It was sung by
The great voice of Billy Eckstine with

THANK YOU LOVE

MOTOWN 1120
Japan-Made 45 LP Spins Into Market

*Continued from page 1*

icon company for which King marketed 45 rpm LP product. Currently, all of the label's re-leases in Japan are coming on 45 rpm discs. Command, after subjecting samples to ex-perimental tests here, has given King the go-ahead for issuing its titles in the format.

Of prime concern to Command were its classical releases which can run as long as 10 1/2 minutes per album. Said Yanai in a letter to Loren Becker, vice president of Command: "It is technically possible to make cut-ting with 45 rpm at 3 1/4 minutes per side. (The albums) will be between 5 1/2 and 6 minutes per side. The problem is to maintain a high quality level."

Aside from the technical as-pects, the 45 LP represents a move toward a one-speed indus-try.

Although several attempts to market 45 rpm LPs have been tried, King Records' 45s will be the first to meet with success. According to Yanai, "the mar-ket of 45 rpm LPs is rapidly being developed in Japan at a very fast pace. Nippon Columbia, CBS's licen-see in Japan, has released some 30 albums in the 45 rpm speed. However, the company at this point is able to package only five to eight albums per year at the most. Command's immediate goal is to get 11 albums out per year."

Command's main reason for going into 45 rpm LPs is to develop a "highly specialized market". Said Yanai: "We feel that the classical market is somewhat specialized and that we can develop a market of our own." He points out that CBS, Sony, and Columbia have failed to meet the market's demand for classical music by releasing only a handful of albums a year.

As to the marketing of 45 rpm LPs, the U.S. Loren Becker of Command says, "It certainly opens strong possibil-ities of making this product available in the next few years."


ded to Command were its classical releases which can run as long as 10 1/2 minutes per album. Said Yanai in a letter to Loren Becker, vice president of Command: "It is technically possible to make cutting with 45 rpm at 3 1/4 minutes per side. The albums will be between 5 1/2 and 6 minutes per side. The problem is to maintain a high quality level."

Aside from the technical as-pects, the 45 LP represents a move toward a one-speed indus-try.

Although several attempts to market 45 rpm LPs have been tried, King Records' 45s will be the first to meet with success. According to Yanai, "the mar-ket of 45 rpm LPs is rapidly being developed in Japan at a very fast pace. Nippon Columbia, CBS's licen-see in Japan, has released some 30 albums in the 45 rpm speed. However, the company at this point is able to package only five to eight albums per year at the most. Command's immediate goal is to get 11 albums out per year."

Command's main reason for going into 45 rpm LPs is to develop a "highly specialized market". Said Yanai: "We feel that the classical market is somewhat specialized and that we can develop a market of our own." He points out that CBS, Sony, and Columbia have failed to meet the market's demand for classical music by releasing only a handful of albums a year.

As to the marketing of 45 rpm LPs, the U.S. Loren Becker of Command says, "It certainly opens strong possibil-ities of making this product available in the next few years."


ded to Command were its classical releases which can run as long as 10 1/2 minutes per album. Said Yanai in a letter to Loren Becker, vice president of Command: "It is technically possible to make cutting with 45 rpm at 3 1/4 minutes per side. The albums will be between 5 1/2 and 6 minutes per side. The problem is to maintain a high quality level."

Aside from the technical as-pects, the 45 LP represents a move toward a one-speed indus-try.

Although several attempts to market 45 rpm LPs have been tried, King Records' 45s will be the first to meet with success. According to Yanai, "the mar-ket of 45 rpm LPs is rapidly being developed in Japan at a very fast pace. Nippon Columbia, CBS's licen-see in Japan, has released some 30 albums in the 45 rpm speed. However, the company at this point is able to package only five to eight albums per year at the most. Command's immediate goal is to get 11 albums out per year."

Command's main reason for going into 45 rpm LPs is to develop a "highly specialized market". Said Yanai: "We feel that the classical market is somewhat specialized and that we can develop a market of our own." He points out that CBS, Sony, and Columbia have failed to meet the market's demand for classical music by releasing only a handful of albums a year.

As to the marketing of 45 rpm LPs, the U.S. Loren Becker of Command says, "It certainly opens strong possibil-ities of making this product available in the next few years."


ded to Command were its classical releases which can run as long as 10 1/2 minutes per album. Said Yanai in a letter to Loren Becker, vice president of Command: "It is technically possible to make cutting with 45 rpm at 3 1/4 minutes per side. The albums will be between 5 1/2 and 6 minutes per side. The problem is to maintain a high quality level."

Aside from the technical as-pects, the 45 LP represents a move toward a one-speed indus-try.

Although several attempts to market 45 rpm LPs have been tried, King Records' 45s will be the first to meet with success. According to Yanai, "the mar-ket of 45 rpm LPs is rapidly being developed in Japan at a very fast pace. Nippon Columbia, CBS's licen-see in Japan, has released some 30 albums in the 45 rpm speed. However, the company at this point is able to package only five to eight albums per year at the most. Command's immediate goal is to get 11 albums out per year."

Command's main reason for going into 45 rpm LPs is to develop a "highly specialized market". Said Yanai: "We feel that the classical market is somewhat specialized and that we can develop a market of our own." He points out that CBS, Sony, and Columbia have failed to meet the market's demand for classical music by releasing only a handful of albums a year.

As to the marketing of 45 rpm LPs, the U.S. Loren Becker of Command says, "It certainly opens strong possibil-ities of making this product available in the next few years."


ded to Command were its classical releases which can run as long as 10 1/2 minutes per album. Said Yanai in a letter to Loren Becker, vice president of Command: "It is technically possible to make cutting with 45 rpm at 3 1/4 minutes per side. The albums will be between 5 1/2 and 6 minutes per side. The problem is to maintain a high quality level."

Aside from the technical as-pects, the 45 LP represents a move toward a one-speed indus-try.

Although several attempts to market 45 rpm LPs have been tried, King Records' 45s will be the first to meet with success. According to Yanai, "the mar-ket of 45 rpm LPs is rapidly being developed in Japan at a very fast pace. Nippon Columbia, CBS's licen-see in Japan, has released some 30 albums in the 45 rpm speed. However, the company at this point is able to package only five to eight albums per year at the most. Command's immediate goal is to get 11 albums out per year."

Command's main reason for going into 45 rpm LPs is to develop a "highly specialized market". Said Yanai: "We feel that the classical market is somewhat specialized and that we can develop a market of our own." He points out that CBS, Sony, and Columbia have failed to meet the market's demand for classical music by releasing only a handful of albums a year.

As to the marketing of 45 rpm LPs, the U.S. Loren Becker of Command says, "It certainly opens strong possibil-ities of making this product available in the next few years."


ded to Command were its classical releases which can run as long as 10 1/2 minutes per album. Said Yanai in a letter to Loren Becker, vice president of Command: "It is technically possible to make cutting with 45 rpm at 3 1/4 minutes per side. The albums will be between 5 1/2 and 6 minutes per side. The problem is to maintain a high quality level."

Aside from the technical as-pects, the 45 LP represents a move toward a one-speed indus-try.

Although several attempts to market 45 rpm LPs have been tried, King Records' 45s will be the first to meet with success. According to Yanai, "the mar-ket of 45 rpm LPs is rapidly being developed in Japan at a very fast pace. Nippon Columbia, CBS's licen-see in Japan, has released some 30 albums in the 45 rpm speed. However, the company at this point is able to package only five to eight albums per year at the most. Command's immediate goal is to get 11 albums out per year."

Command's main reason for going into 45 rpm LPs is to develop a "highly specialized market". Said Yanai: "We feel that the classical market is somewhat specialized and that we can develop a market of our own." He points out that CBS, Sony, and Columbia have failed to meet the market's demand for classical music by releasing only a handful of albums a year.

As to the marketing of 45 rpm LPs, the U.S. Loren Becker of Command says, "It certainly opens strong possibil-ities of making this product available in the next few years."


ded to Command were its classical releases which can run as long as 10 1/2 minutes per album. Said Yanai in a letter to Loren Becker, vice president of Command: "It is technically possible to make cutting with 35
Continuing The Industry's Most Enduring Affair Of The Chart...

PETULA'S NEW SINGLE:
"KISS ME GOODBYE"
b/w "I'VE GOT LOVE GOING FOR ME"

#7170 PRODUCED BY TONY HATCH

WARNER BROS. - SEVEN ARTS RECORDS, INC.
Columbia's Hammond: A Catalyst of Avant-Garde—Past, Present, Future

by Larry Finley

In 1967 at the age of 20. Last year, four of Dylan's disks qualified for gold records.

Obligation

"The big record company," Hammond says, "has an obligation to pioneer... to seek out and develop new talent. At our company this is a credo formulated years ago by Goddard Lieberstein, president of the CBS Group and himself a composer and ad man.... and Clive Davis... implements this policy by maintaining his staff of..." He pauses, then explains his obligation, particularly inasmuch as other show business fields are losing their audience. He has decided that perhaps one out of 10 will make it big. To put it another way, we must be prepared to make mistakes in our efforts to come up with talents who are fresh and original. We must think young and if we find an artist who is different and has a quality which promises something for the future, we must run with him.

As an aside Hammond mentioned that Columbia is very attuned to the underground as fertile field for talent.

Hammond's activity in the talent field is unmatched on several counts—the range of his interests, encompassing blues, jazz, folk, pop and classical. And the length of time he has been at it. Hammond, swinging the pop era, the folk resurgence, the world of soul, rock and virtually all the other musical categories, has been influenced deeply by Lennier. Of the many artists he has discovered or brought to world attention are... in addition to his recent finds—such legendary figures as Billie Holiday, Billie Holiday, Tony Benet, Benny Goodman and Charlie Christian. He recorded Fletcher Henderson, Be- nnie Smith, Duke Ellington, Mildred Bailey and James P. Johnson.

And classical buffs recall that Hammond has always kept up with the long noodle. He brought Szigeti and the Buda- pest String Quartet to Columbia Records and supervised the only American recording session of pianist Walter Gieseking among other notable credits.

When he recorded Bessie Smith for Okeh in 1933, the "Empress of the Blues" refused to have a drummer on the date. Hammond recalls he said "I won't let no drummer set time for me." Present at the session, which included "Gimme a Pigfoot," was Jack Teagarden on trombone. Relf Washington on piano, Billy Taylor on bass, Bobby Johnson on guitar. Chu Berry and Frank Foster handled the horn assignments. Ethel Waters was cutting a disk in the same session. None of the musicians doubted on both counts.

The enthusiasm of the record man never flags. Hammond believes that other business is there that changes every day, that provides such excitement that the record man is always looking for the fresh, distinctive sounds of the nation's musical heritage?"

Arvin Unveils System

continued from page 3

fairly to an audio tape recorder in that it is based on a multi-track tape head system. Using 10 tracks, the CVRE XXI is able to record directly off of the electronic signals of a television and is fully compatible to work with a black and white camera. Cost of such cameras currently runs for $1000 or more. According to a company spokesman the system was designed and built by Arvin although some of the technology it uses is licensed to Arvin by New Associates. The Newman principle is said to eliminate variations in tracking through continuous support of the tape on three heads. While the method of recording and playback has not been disclosed, a prime advantage is the lack of open space in which the tape can fluctuate on the conven- tional systems. (Billboard, May 27, 1967).

The Newman functions as a completely self-contained unit with automatic threading. Its diameter is 10 inches. After the cartridge is placed on the unit, one button starts or stops recording and another for operating Color levels are said to be adjusted automatically.

NEWELL TRANSPORT

CONVENTIONAL TRANSPORT

NEWELL TRANSPORT

ARVIN UNVEILS ITS CVRE XXI COLOR VIDEO TAPE CARTRIDGE RECOORDING SYSTEM IN WHICH IS TWO YEARS AWAY FROM PRODUCTION, OPERATES ON A MODIFICATION OF THE NEWELL PRINCIPLE. A MAJOR FEATURE OF THE SYSTEM IS IT CAN RECORD AN ELECTRONIC SIGNAL DIRECTLY FROM A TELEVISION.
Over 150,000 people sampled our first batch of biscuits...

Our second batch is on its way

Get’em while they’re hot!!

IT COULD BE WONDERFUL

THE EPIC SPLENDOR

prod. by John Boylan — James Foley
a product of Koppelman - Rubin
mfd. and dist. by Capitol Records, inc.
Fire Razes Blinstrub’s Village

BY CAMERON DEWAR

Jimmy Durante was scheduled two days later, Dionne Warwick was to follow, and both engagements had been sell-outs, a common occurrence at Stanley Blinstrub’s famed night-club. Year after year “Bliny” had improved his club which was his life. Only recently new chairs, tables and fixtures had replaced the old. Everything had been done to give the performers a good show and nothing had been omitted to give enjoyment to the patrons.

It was a unique club that saw thousands of testimonials for politicians, high school proms and weddings of all types celebrated in the 35-year-old biro. The late President John F. Kennedy had been a frequent visitor as well as House Speaker John McCormack and many other notables. Thousands of charities benefited from the proceeds.

It is a rare Bostonian indeed who never spent a night in Blinstrub’s. It was geared to a family level. Stanley Blinstrub tenders the boilers, took care of the electrical equipment and fused over the place like a dotting parent. He was there many years—365 days of most of them—to see that things went right.

On the fateful night last week of the mysterious fire he had looked up at 4:30 a.m. as usual and by noontime of the next morning力气had shot and most of the time had more patrons than it could handle, and why the Village had been closed in local esteem that even the head of the Boston police and organizations of the village had fused an urgent to rebuild the spot.

And Blinstrub says he’ll be back in business before the year is out—indeed at the same old stand. It will certainly please the city, for at the moment Boston has no showcase for the stars and extravaganzas that grace Blinstrub’s Village for so long.

EXECUTIVE

Country Joe & Fish Returning to N. Y.

NEW YORK — Country Joe & the Fish return to the Am
derson Theater on Saturday (24). Other dates on the Vang
guard artists current cross-country tour include: Springfield, Ohio, on Friday (23); Nason College of Scientific Voca
tional Training, Monday (26); Las Vegas, Nevada, on Tues
day (23); the Electric Factory in Philadelphia, March 1-3; a New York benefit for the War Resisters League, March 6; the Psychiatric Supermarket, Bos
ton, March 8-9; Los Angeles, California, March 22-3; San Francisco’s Fillmore Auditorium, March 27-29, and Detroit’s Grand Ballroom, April 26. Other April dates will include: Dallas, Denver and Chicago. They also will record their third Vanguard album between stints.

SCHIFRIN SIGNS WITH DOT; FILM DEALS SET

LOS ANGELES—Composer-conductor Lalo Schifrin has signed a multi-faceted contract with Paramount Pictures Corp. The pact includes an exclusive recording contract with Dot Rec
ords and Paramount’s publishing house, a non-exclusive contract for scoring motion picture projects.

Schifrin, with his “Mission Impossible” album on the charts, will provide Dot with a minimum of two albums yearly. He begins work on the score for “The Brotherhood,” a Para
mount film starring Kirk Doug
das.

In the three years he has been in California, Schifrin has scored 20 motion pictures, in fusing his jazz influence into his compositions. His original music from the “Mission Im
possible” TV series released on Dot is now climbing the album

Medley Leaves Righteous Bros.

LOS ANGELES — Bill Med
ley has left the Righteous Brothers to pursue a solo career with Jimmy Walker, formerly of the Knickerbockers replacing him. Bobby Hatfield remains as the other half of the duo formed six years ago, Hatfield and Walker are currently on a 60-city concert tour.

Hatfield has formed Righteous Enterprises, a talent and production firm; Medley has formed Orange Grove Music and Medley Productions. Medley’s first solo appearance is set for March 5 with Jack Benny at the Apollo Theater in San Carlos, Calif. Righteous Brothers will continue with MGM Records.

Hassles Get Big Promo From UA

NEW YORK — United Art
ists Records is launching a major national promotion and merchan
dising campaign on the Hassles with a press and deejay reception at Arthur’s here on Monday (19). A similar reception is set for Philadelphia on Tuesday (20). Key dealers, one
stops, and rack jobbers also are being invited.

The affairs will be the first of a series of such nationwide appearances before the group performs at UA’s 10th anniver
sary celebration in Miami on March 11-13. The promotion also includes heavy radio ad
vertising in key markets. The Hassles also are expected to become a focal point of a new co-op ad plan with emphasis on radio which was introduced by the company at its recent mid-winter product presentation.

February 24, 1968, Billboard
Music of All Types Finds Home in L.A.

By ELIOT TIEGEL

LOS ANGELES — Facilities for live attractions have broadened in the Los Angeles market to the point where almost every kind of musical expression can find some kind of home.

The city still doesn’t have anything of the prestige or vintage of a New York or L.A., but there are sufficient large locations around the city, which large draw attractions can be booked.

Show business headliners can be presented in concert form in the Hollywood Bowl, Santa Monica Civic Auditorium, UCLA’s Royce Hall and Pauley Pavilion, the new Forum in Inglewood, the new Anaheim Convention Center, the Shrine Auditorium in downtown Los Angeles, the Carousel Theatre in West Covina and the Melodyland Theatre in Anaheim.

Both the Greek and Hollywood Bowl operate during the tropical weather months; there are no shows booked there during the colder months. Both facilities are run by the city.

As is the case with these extra large areas, sound systems are generally designed to produce sharp reproduction in all sections of the audience.

Each of these locations books everything from rock to jazz, with the Shrine Auditorium being the traditional home for country music presentations, generally locking a number of artists on the same bill. The Shrine has also begun emphasizing psychedelic light shows and rock concerts.

Hotel Rooms

The city’s two main hotel rooms are the posh Westside Room at the Plaza, the main competitor with the much older and larger Coconut Grove at the Ambassador. The Grove has been emphasizing a younger, more liberal clientele, while the Plaza has been developing its own roster of key non-rock acts. The Plaza also runs the King Kong Bar which has been a jazz kick for the past eight years.

Jazz buffs can choose from Shelly’s at Santa Monica, the Bimbo’s at Hollywood, Donn’s, a newcomer club in North Hollywood, which specializes in groups and originals; the Light House in Hermosa Beach, the area’s oldest jazz emporium; Melody Lane, which specializes in blue oriented acts, and Ellis Island, Don Ellis’ home in North Hollywood. Marty’s on the Hill, a large Los Angeles-style lounge in the Baldwin Hills section has had a sponsetone in booking jazz acts.

As the fields of pop-rock-dock and jazz have moved closer together, a number of young people’s clubs have become the outposts for this melding sound. These include the Sunset Strip’s Whisky A Go Go, Pacific’s and the Troubadour in other areas the Ash Grove, and Lee Press in Glendale and Pasadena (all formerly heavily folk oriented); Chezette in Santa Monica and the Image in Sherman Oaks.

The leading room for country music is the Palladium in the San Fernando Valley.

Of all the colleges in the area, UCLA remains the chief booster of concerts to the public. In addition to its Pauley Pavilion and Royce Hall, the school books acts into its smaller Schoenberg Hall, possibly the finest intimate concert facility in the city.

Probably the most unique room in the area is the Horn in Santa Monica, which books acts for up to six months and presents them in a European cabaret setting, blending them into a revue format, but allowing each of the individuals to perform alone. Jim Nabors is one of the room’s most successful graduates.

The downtown Music Center runs two facilities, the Dorothy Chandler Pavilion—home of the Los Angeles Philharmonic and the leading classical music “room” and the Ahmanson Theatre, which books dramatic presentations on its circular stage.

The Chandler Pavilion has booked select pop music attractions, most recently a Johnny Mathis show which ran for one week.

The closest thing to a “circuit” is the Sammy Lewis-Danny Dare operation which runs the Carousel and Melodyland Theatres (plus the Circle Theatre in San Carls and north), both facilities indulge in week-long attractions and brief placement, all within the pop to rock vein.

Disneyland should also be included in the Southern California area as it regularly runs special holiday shows and keeps several locations in the park supplied with live talent.

In the case of the Anaheim area, encompassing Disneyland, the Convention Center and Melodyland, has developed Orange County’s main entertainment attraction—The Horn.

The San Fernando Valley, with more than 1 million residents, has a 3,200 seat entertainment center, the Valley Music Center having folded last year.

Signings

Gary Tressel, formerly with the Fleetwoods, signed with Dot. His first single will be "The Things I Didn’t Say." Graham Goddman joined RCA. His debut disk is "The Impossible Years." An album is slated for April release. Both were co-produced by Peter None of Herman’s Hermits. Frances Gadzik signed with Invin-cible. Miss Gadzik, who will record in French, Spanish and German, will be released in France first. Vanguard Records signed rock groups Elizabeth, Notes From the Underground, and Cleanliness and Godliness Skiffle Band. Last year’s albums are slated for all three.


Mel Torme, formerly with Columbia, signed with Dot, where his first single is "A Day in the Life of Bonnie and Clyde." Artie Butler to A&M. Woody Woodbury signed with Reprise, where he will specialize in comedy albums.

Fame & Tremeloes Getting Grand Tour, Courtesy Epic

NEW YORK — Epic Records is playing host to two of its English acts. In from England last week came Georgie Fame, currently riding high with “The Ballad of Bonnie and Clyde,” and due in Monday (19) are the Tremeloes, who are clicking with "Suddenly You Love Me." Fame is now on a promotion tour of key cities including Chicago, Baltimore, Washington and Boston. He has been signed to sing the title song in the forthcoming Elizabeth-Richard Burton movie, "Geoffry."

The Tremeloes, who will be in the U.S. for a week of promotion, are scheduled for a tour of South America to play concerts and TV.

TUNE IN TO COLOUR

LALLIGAN SHAPES

VERY SOON!

SAY YOU SAW IT IN BILLBOARD!
CHICAGO—Musical instrument dealers throughout the country reported that 1967 was a good year. The majority contacted in a survey last week said that sales in guitars and amps, those who did not surpass their 1966 records, said sales were up only slightly.

In the case of the U.S., the average sale price for guitars and amplifiers was higher than previous years. Jack Boyden, co-owner of Melody Music Corp., Minn., said that his average guitar sale was $300 and $400-4500 in an amplifier. "Kids now know a good amplifier when they hear one," he said.

Boyden echoed the feeling of most dealers when he reported that only the highest-priced and very low-priced items sold, with practically no sales in the medium price range. However, he added that quality instruments far outsold the cheap models.

In all parts of the country, the most popular guitar was the acoustic electric. The interest shown in this instrument far exceeded interest shown in the flat-top and classically styled models. Only one store, Yankee Music Store, Baltimore, reported any sales in solid-body models.

Dealers all agreed that the teenage buyer of guitars and other instrument is much more sophisticated than his predecessor. "Students are more interested," report Paul Ash, manager, Sam Ash Music Store, Brooklyn, NY. "Today's instruments are more housewares." "The era of the 'guitar freak' is over," said Paul Ash. "As the emphasis in school music programs moved from classical to jazz, so too did the guitar player's taste. Today's guitars are more functional, more practical, and more modern. The guitar is no longer a symbol of rebellion, but rather a tool for self-expression. This trend is reflected in the increase in the number of students enrolling in music classes and the growing popularity of various musical styles, such as rock and roll. As the guitar's popularity continues to grow, it will become an even more integral part of American culture.
Big entertainment value.

No cover charge.

Get in on a real Spring deal! Here's how it works: Your customer buys the bass, snare, tom tom, floor tom tom, and FOURTEEN®—that's right, fourteen—deluxe accessories for only $259.95. Then, you top off the sale by giving him the drum covers, a $50.00 value, free. (We're practically covering the whole cover cost for you.) Try beating that deal, mister. Your customers will. After all, they're getting Decca quality, Decca sound, and the Decca name—along with a great buy. The deal starts now and lasts until we run out of covers, so hurry and check in with your local Decca rep. He'll fill you in on the details. He can also tell you about Decca's complete line of guitars, bongos, amplifiers and accessories.

*THE DRUM SET PLUS FOURTEEN DELUXE ACCESSORIES:
Deluxe ball bearing foot pedal.
Deluxe heavy duty snare stand.
Wood block.
Chrome cowbell.
Combination cowbell and wood block holder.
Floor cymbal stand.

$259.95 suggested list price

Hi-Hat stand with pedal.
Two 14" brass cymbals
for Hi-Hat.
One 16" brass cymbal.
One 18" brass cymbal.
Bass drum muffler.
Pair of drum sticks.
Pair of wire brushes.
Keys for adjusting tension.

Decca makes the music. You make the money.
For additional information write Dept. JK-15, Decca Dist. Corp., 445 Park Avenue, New York City
New Victor singles.

**SKEETER DAVIS** follows up "What Does It Take (To Keep a Man Like You Satisfied)"
"INSTINCT FOR SURVIVAL" c/w "How in the World" #9459

**ORCH. '70,** under direction of Joe Reisman. Two songs from the new hit musical "The Happy Time."
"WITHOUT ME" c/w "Tomorrow Morning" #9461

**NILSSON** combines his unique material with a soft-rock backdrop.
"ONE" c/w "Sister Marie" #9462

**THE COLLECTION**—exciting rock group from Arthur in New York.
"PAPER CROWN OF GOLD" c/w "Aquarius" #9463

**LEN BARRY** comes on with his blue-eyed soul styling of a mid-tempo rocker.
"SWEET AND FUNKY" c/w "I Like the Way" #9464
Paul Anka's new Victor single is unforgettable.

"CAN'T GET YOU OUT OF MY MIND"

"When We Get There" #9457

RCA
Radio-TV programming

Disk Firms Press Hunt For Deejay Performers

*Continued from page 1*

Kaufman on the old WOR-FM, has just been signed by MGM Records and is producing his own session. In addition, as more and more record companies are searching for deejays who can sing, a major label was last week chartering with a prime time Hot 100 deejay in Boston.

The country music field, in particular, has several hit artists who got their start as deejays, including Al Hibbler, Bill Anderson, Charlie Walker (who gave up deejaying several months ago to go full-time as an artist), Nat Stuckey, and the late Jim Reeves and the late Slim Willet.

One of the latest hit country artists out of the radio field is Jack Reno on Jab Records, music director and air personality at WXCL, whose "Reel After Me" is No. 12 on Billboard's Top 100. An underground music station that's one of the biggest success stories in radio today, has a new, full-time staff at the Albany, N.Y., WNYC-Studios. They have a re-erchant hit record with "Maybe Baby." When Kirby came to WIXY, he formed a group called King Kirby and the MUS students, and as you might suspect, WIXY's Larry (the Doctor) McCauley, guitarist that used to back up Jack Scott and was on 2 million-sellers. Dick Wilde Children of WIXY had a local hit with "Ameche & Love.

In New York, in the pop field, Jim Low of WNEW has a release on RCA Victor. Jim Low of WNEW is a noted rec artist, a recording "Green Door" fame, and one of the top 10 deejays in the country today. He is also one of the top 25 major sellers, a fact that is proving to be a hit. One of the top stars at the Hoel 101 chart, said. Each day show on the air, the old playlist that bit the dust will have the top 25 major sellers, and those are the stars that WNYC is after. Every night the 6-40 show, two new records will be played. The station will take phone votes for half an hour on which was the best. The station with the most votes will get a spot on the playlist. The one with the most spots will get a second spot on the playlist.

The key factors that Rich is just incorporating is a "Battle of the New Sounds. Every night during the 6-40 show, two new records will be played. The station will take phone votes for half an hour on which was the best. The station with the most votes will get a spot on the playlist. The one with the most spots will get a second spot on the playlist.

Special Exposure

One of the key factors that Rich is just incorporating is a "Battle of the New Sounds. Every night during the 6-40 show, two new records will be played. The station will take phone votes for half an hour on which was the best. The station with the most votes will get a spot on the playlist. The one with the most spots will get a second spot on the playlist.

KSTT Opening Tight Playlist

Davenport, Iowa — Although its ratings are quite substantial, KSTT here is moving out of FM to a new format, and it is proof more audience excitement. Now in control of the programming scene, the station is very well known for its \"programmer-friendly\" approach to the market.

The station beams to a five-city area of about 240,000 people, although about 500,000 lie in the signal area, according to Rich. The deejays choose their own music from the playlist. Rich said, "each guy has a different audience to aim for. I don't mean a teen audience at night or an adult audience during the day; this town is very industrial. There's a large John Deere factory here, as well as an Alcoa factory. We have to plan our programming around the changing of the shifts to some extent."

WLS comes into the market, the only gain a seven rating in Police, Rich said, "to our 51 at night. We have 37 in the afternoon and afternoon.

So ratings are substantial and Rich is planning an extensive programming campaign to augment it. But the playlist is open, according to Rich. For next week, for example, he added Richard Burton's \"Cameo\" and the flipside of \"How to Handle a Woman\"-because he felt some of his listeners might want to hear them.

WGRT Specialists In Today Philosophy

CHICAGO — Young r&b outlet WGRT will succeed or fail in the ratings race for listeners in the Windy City. In 1967, WGRT projected a programming philosophy that doesn't contradict the music that is being played, said the station's morning man Tony Quinn.

"We feel we have the music and the style of today," Quinn said, explaining the station's moves and the daytimer confronts r&b powerhouse WYGN on the one hand, while at the same time it realizes a great potential in the young white audiences of WLS and WFLP.

Behind its nimble and more obvious format features ("W-great," as it is called, plays continuous music over the top and across the "bottoms" of the hour to spin news and Leggings [WGN] the outlet has a much more subtle approach. An approach that is reaching a young audience.

Record promotion men here are quick to point out that, because of the 1,000-watt power of the daytimer, WGRT reaches a young r&b hungry audience in Chicago's far northwest suburbs, south of range of WYGN, Quinn said that, with but a few exceptions, his record hop appearances have all been in the white northwest suburbs. "We have to be officially known as an ethnic-oriented station," he said, "but numbers of listeners are something else.

I know our audience is at least 50 percent white."

Will WGRT play white artist records? Yes, Quinn said, "but only if the sound is genuine rhythm and blues. We played 'A Whiter Shade of Pale' by the Animals, and 'Harum and 'Peace of Mind' by the Switchers and the Raiders, for example."

Describing operations man.

(Continued on page 24)

Gary Series Is Now Rolling

MIAMI BEACH — Scripps-Howard / WGN Continental Productions is bowing a 90-minute series starring RCA Records' John Gary. The show, taped live in front of an audience here at the Hilton-Plaza Hotel, is produced in association with Joe Cida, a former co-producer at deejays, who now manages Gary. 20th Century Fox TV will syndicate the show designed to be shown twice a week.

Executive producer is Sheldon Cooper, Al Schwartz and Hal Wallace are producing. Guest stars on the two shows already in the can include Eddy Arnold, Susan Barret, Wayde Coburn, the Cochran, the Arbors, the Birk- hampers and Freda Payne.
NEWEST CHAPTER IN THE RECORD INDUSTRY'S MOST ASTONISHING SUCCESS SAGA

NEW COSBY SINGLE

"FUNKY NORTH PHILLY"

#7171

NEW COSBY ALBUM

BILL COSBY Hooray for the Salvation Army Band!

BILL COSBY SINGS HOORAY FOR THE SALVATION ARMY BAND! #5577

WARNER BROS. - SEVEN ARTS RECORDS, INC.
VoX Jox

Radio-TV programming

NBC Sends Out Copies of Weekend ‘Monitor’ Playlist

NEW YORK—At the request of NBC and its network, Stations carried the “Monitor” weekend programming this week. The network is now distributing its weekly playlist to more than 80 stations, said a spokes-woman of NBC, said last week. “Monitor” programs about 16 hours of entertainment, mostly music, and information each weekend, and is carried on NBC stations across the nation. The mimographed list is released by the stations Monday morning. According to Wogan, is intended to serve as a guide to the week’s local programming.

Johnny Beadder, who’s been program director of the powerhouse WABC, is now at WLW, is now setting up shop as program director of WABC. WLW, which has a Hot 100 format station in Pittsburgh, has been going into KXY, Hot 100 format station in Philadelphia. It’s hard to believe that Holland was working as a record promotion man in Florida for a year before moving up to Holland with Dick Robbins and the rest of the gang. Wonder what happens to the rest of the gang. Dick Robbins is now back into battle against Bill Drake’s KRK.

Steve O’Brien, formerly Steven Robbins, is now in the 6:00 p.m. show at WTBS in Atlanta. He’ll be on WTBS in Hartford; he’ll be on WYRU in New York.

Yarnell Launches Company

LOUISVILLE—David Yarnell, executive producer for KROK, has launched his own Pictures, has resigned to form a new production firm—HGF Enterprises. The firm will be active in producing TV specials and series, as well as feature films.

Yarnell, in the past year, wrote and produced such TV network specials as “The Mini-Skirt Rebellion” and “Hit the Surf,” both for Clairiot and ABC-TV. He’s now working on a concept Special, called “Things Are Changing.” And network with time period now. He’s in Louisville. In addition to TV specials, Yarnell is producing for a major program company on Broadway in 1948. His career includes stints as program director of WOR-TV and WNEW-TV, both in New York.

WPRO The Influence Leader in Market

PROVIDENCE, R. I.—WPRO, 50,000-watt Capital Cities station, has been noted as the most influenced young and adults. The station has the votes of record dealers, record distributors, one-stop operators, and local and national record-related company executives in the latest Billboard Radio Research Ratings. WPRO is 29th in the 350 largest ratings in the market, in line with its Standard and Rate. The RRR survey depicts the influence of a radio station in According to the survey, a station becomes broken down by the various music formats. It is copyrighted

Charlatan Forms C. P. Eye To Distribute Videotapes

LOS ANGELES—C. P. Eye, a new firm under the Charlatan, has been formed to distribute videotapes of artists performing at TV stations. Charlatan president Tom Rounds said that he has 75 key TV stations that carry award-winning shows. First videotape distributed under C. P. Eye will be Jim and Jean of Veriscope Records performing “People World.” Charlatan Productions has just signed a deal with Donhill Records president Jay Lasker to produce a promotion film for the Steppenwolf performing “Sooki-Sookie.” The color film will be distributed to 75 key TV stations throughout the U. S. and Canada. The group’s first album has been released.

Hope’s WBJM To Be on Air

SAN JUAN, Puerto Rico—Bob Hope’s English language radio station—WBJM—is slated to go on the air for the last week of February here. Field tests are already underway. Bob Bennett of WSNU, who is in charge of the 100,000-watt operation; Bill Thompson of WJZ, who is in charge of the stations; and Bob Bennett, Bob Keil and Bob Brown. WBJM will be the most powerful English language station in Puerto Rico and serve the east coast half of the island and all of the Virgin Islands.

WGRIT Specialists’ Philosophy

WGRIT, Quinn said, had many advantages in being a new station. One advantage is that the station came into being last July. Other advantages include being sold by Cornhill Publishing Co. to Atlas Communications Corp., and not having been locked in any particular bag, and it’s a brand new station. The station is harder for the florist. WGRIT, Quinn said, is looking to break into the market.

One problem about 10 records, locally he said. Among these were Barbara Mason’s “Oh, How He Hurts,” Freddie and the Kingfish’s “The Goat,” an instrumental, and “Sweet Inspiration” by a group known as Sweet Inspiration. Ten records doing the 10-2 p.m. show at WGRIT. Allen Graham, formerly with WKBW, Youngstown, Pa., is now all-night disc jockey and is listening to easy listening records.

Changes at WZUP, Cincinnati, has Bob Tiffin taking on the new title of executive assistant, replacing that of program director. Allen Pick is being added as having the highest signal strength. WZUP’s new department has also undergone changes and expansion, with Dennis Overman appointed new operations manager. Bob Tiffin is the new night man. Jimmy Lockwood of WTRK, Youngstown, Ohio, and Bob Tiffin is still holding down the 3 to 6 p.m. slot.

Dave Diamond, instead of going to WKY in Cleveland, will take a job with ABC-TV in Los Angeles. Allen Kramer, formerly of WTRK, traffic department, is in the new music director, at WYRI, replacing Dick Weber. Congratulations to Bob Cole of WKY in Cleveland on his new daughter. Gary Fries has been appointed program manager of WMAY, Springfield, Ill., he’s been general manager of KGRI in Kansas City, Mo. Allen Peak, formerly production supervisor for Valley City, Ohio, and Dr. Ing. R. Ky., has been appointed staff engineer for WZUP in Cincinnati.

(CLassical Music, mixed-signal to executive by each Rock, "YORK" entertainment firm the career stations since 1953-54. "The Verve" has carried a president of JUAN, a rock band. "Sally Was a Good Girl" on Reprise Records.

KXY-L-FM’S CLASSICAL TO COUNTRY CHANGE CLICKS

SPokane, Wash.—Although KXY-L-FM, a stereo operation here, was ranked about No. 5 among stations in the market, its classical music format had "no money in it," said program manager Gary Green. But since the FM station switched to country music the day after Christmas, it has been zooming in response, he said.

KXY-L-FM beams from a tower atop a nearby mountain, thus its signal has potential coverage on 25 CATV systems, giving the station a total spread of 4 U. S. States, and two Canadian provinces. The station’s blend of well mixed—bright male vocal, slow, group instrumental or female vocal. Giorgio lets the deejays, the same who work on the AM sister operation, produce their own music.

KXY-L-FM is in its 10th year of separate programming.

CSSC Unit to Produce Set

LOS ANGELES—The Chamber Symphony Orchestra of California will produce a series of video-taped musical programs titled "Meet the Masters," featuring Shirley Muldrow, organist. The series also pairs with the classicalist Rudolph Buchbinder and dual pianists Jeffrey Buresh and Mark Richman.

The color video-tape series will be produced for public and school library and national and district to composers of past attempts.

First segment will be "From Bach to Rock," and will be produced by Richard Gottlieb and Dickenton Ward of the Hollywood Video Center. The series was conceived by director Bern Terminak.

24 FEBRUARY 24, 1968, BILLBOARD
The Move • A&M 914
The 'HIT' version in England and the United States.
Radio-programming

- Continued from page 24

Singles are needed desperately by Hot 100 format WTPK, according to program director Neil Rosenberg. “We need 30 singles, two of LPs. He’ll soon be coming out with a new album. We’re looking for: WTPS, 7492 S. Westmoreland, Portage; WLS, 930 N. Milwaukee, Chicago; and WLS, 930 N. Milwaukee, Chicago.”

- KROY, Sacramento, Calif., has just signed a new contract with the last hop. The station is programmed by Jack Funk and Larry Mitchell of contemporary formats. Mitchell, incidentally, has been

named vice-president in charge of station relations of Jack Hayes Productions, parent firm of Contemporary Stations.

But Otis King, now playing for WWHS, is still looking for a job on an easy listening station. Otis is a country music background.

Disk Firms Press Hunt For Deejay Performers

- Continued from page 22

KSFQ in San Francisco plays drum on an easy listening station in Cest Bon. WTPK, TLCIN, in Cincinnati, personality Bob Braun is a United Airline agent and manager of KQEO in Albuquerque, N.M., which is his only country music background. Bob King at Red Feather records, but now heads a gospel group called Carl Bell & the Kings Quartet and are on an album with their own label. Memphis stations are looking for easy listening and TV stations.

An oddity is the fact that Annette, who spins the records on rock - formatted KNUX, is a country artist on Monument.

Country Field

It’s in the country music field where most deejays sound better as performers. Johnny Dallas on KAWA works about four nights a week and even promotes shows in the area with station sales manager George Schmid. Dallas’ four band members still live in Dallas (he used to work on KPCQ in Dallas). He started singing on the Big D Jamboree in Dallas when 2 years old. His big record so far is “Heartful of Love” about a year ago on Little Darlings’ Records; but he’s also written tunes for George Jones, Bobby Bare, and Bobby Helms that did fairly well.

To all of these men, however, the radio station scenes sound the most interesting. Wesley Erwin (Mac) Curtis of WPLD in Cleveland and Bob Relf of WOR in New York are the only ones who can say they’ve got your job. Some of the others talk about the shows they do on weekends, mostly in driving distance, but sometimes fly off to date like at the Longhorn Ballroom in Dallas where they do a regular show. Chicago’s Gary Depuey of the Groom is a good friend.” Curtis also plays the Imperial Garden in Detroit.

Curtis started in radio at Weatherton, Tex., on KZEE in 1956. He has a high school at the time of interview. He then signed by King Records. They had a hit with “You Ain’t Telling Me Right” written by Bob Johnston, ad producer for Columbia Records.

Jim Blowzy, a fill-in announcer for KFIV in Seattle, Wash., is looking for a job to get on an easy listening station. Blowzy has performed as a country music background.

The station is broadcast nine years as early morning deejay at Boise, Idaho, and Bremerton, Wash. He is a program director in those cities, heavy production, and college degree.

Box offices are busy to get his own show. Tape and resume are available for the asking. Write Blowzy at Marine Hotel No. 36, 1120 Broadway, Seattle, Wash. 98101.
EXCELLO/A-BET

TURNS ON THE SOUL SOUND

SLIM HARPO'S

"TE-NI-NEE-NI-NU"

Excello 2294

* In Record Talk This Means — SMASH HIT!

Published by: EXCELLOREC MUSIC

The New Dance Beat Sweeping the Country

"AFRICAN TWIST"

Excello 2293

STACY LANE

Following His Instrumental Hit of "Soul Man" with

"CHAIN OF FOOLS"

A-Bet 9428

JIMMY BROWN

Distributed by Nashboro Record Company, 1011 Woodland Street, Nashville, Tennessee 37206, (615) 227-5081
featuring the sound of Frankie Valli
produced and directed by Bob Crewe
special arrangement by Bob Gaudio with Charles Calello
Philips Records / a division of Mercury Record Productions, Inc.
Soaring Fair Bookings Opening New Exposure Field for Acts

NASHVILLE — Bookings of country music artists into State and county fairs, at a relative low point a few years ago, has more than doubled each year since 1964.

This year, with the lineup process still under way, confirmed bookings already show an increase of more than 35 per cent over 1967. Some bookers report an increase of up to 95 per cent in certain sections of the country.

"This certainly reflects, among other things, the increased popularity of country music," said John Owen, of the Hubert Long Talent Agency. The general feeling was voiced by other bookers.

The Hubert Long agency will have talent in about 225 fairs in 1968, while the Moeller Agency, pioneer for country acts in the fair business, will have about 200. There are some duplications because of combined bookings.

"Our strongest areas of increase are in Virginia, West Virginia, Maryland, New York, Pennsylvania, Missouri, Idaho, Wisconsin, Minnesota and Indiana," Owen said.

**WAYSIDE IS GROWING WITH**

FOOTSIE
JIMMY STRICKLAND
BOBBY BUTTRAM
GAYLE HOLLY
KAY ARNOLD
BILL FLOYD
CATHY CASS
JERRY McKINNON
DARRELL McCALL
MURRAY LEWIS
LINDA K. LANCE

WAYSIDE RECORDS
GEORGE DONALD & LOU CARSELLA
30 Leonard Street
Huntingwood, N.J. 07748

Tel: 303-667-7168

NRdistributed by SOUNDS OF MUSIC, INC.
Box 457, Seattle, New Mexico
Ph.: 500-866-0109

National Promotion
LITTLE RICHIE JOHNSON
ADVERTISING AGENCY
Box 2, Selma, New Mexico
Ph.: 305-846-7100

---

**Fest Spurs Growth of Country Music in Colorado**

DENVER — All facets of country music have undergone unusual growth in this area due to the activities of the Country Music Festival (CMF) of Colorado.

The organization, founded and directed by Gladys Hart of Denver, has had instrumentation in the increase of country music airplay and programming, establishment of recording artists and publishers, and exposure of artists. Thirty night clubs in the Denver area are currently featuring country bands and artists.

Artists/musicians involved in the CMF; now number more than 100. Fifteen local country bands have been organized and tour the area. A country music festival has been established to put together a top country show within a few hours’ notice. Two bands are available at all times, and individual acts are kept in a state of readiness to perform.

Many of the early artists involved in the CMF activities have gone on to successful careers in the recording industry. They include Ed Davis, Orville Haggard, Merle Hamilton, Randy King, Dewayne Dronett, Dugan, Jimmy McElroy, Jim & Lynn Stone, Jim Peters, the James Sisters, the Floyd Sisters, Sonny Wright, Bobby Buttram, the Page Brothers and Jones, Duan, Vernellen, Verne Vennum, Melvin, Griffrin, Charlie Wagonett, Brownie Johnson, Kitty Hawkins, Vern Davis, and more.

CMF has worked with individual artists to teach them all aspects of the recording industry, from material selection to distribution. Ethel Moneg, veteran songwriter, has signed, her own publishing firm, and is working closely with CMF, and will soon be recording songs on the Masters Label.

Clubs in the Denver area booking country music acts are headed by the 4 Seasons, a location utilized for the annual convention of the group in June. Others include the Entech, Harry’s Rawhide, Los Teens, Long Beach Barons, Caravan West, Golden, Hub, Big M, Bob Fire, Oles’ Roundup, Paradise Lounge, Maxies Lounge, Rocky’s Club 70, Flight Deck, Anchorage Tavern, Tex-Mex, Farm House, Dukes, Alibi, My O My, Rodeo’s, the State Fair and others.

The top Denver country station is KLAK, which programs country music 24 hours a day. KBRR in Brighton, Colo., has a娃娃 country format. The CMF is working to increase its exposure. Some of the other stations involved: mountain, country music, and "occasional" country tunes.

Miss Hart and many other CMF members are affiliated with the Country Music Association (CMA), which headquarters in Nashville, and whose objective is the promotion of the CMF is the supplementing the work of the CMA in the Colorado area. The 4 Seasons Club and the Caravan West book most of the top names into the area. The "Rocky Mountain Jamboree" also is booking Nashville talent, with future dates set for Claude King, Tom T. Hall and Earl Scruggs. The "Sunset" is broadcast by KLAK. Miss Hart also is in the process of establishing a Talent Referral Agency, aimed at directing show sponsors to the proper reputable bookers in Nashville and elsewhere.

An organization consisting of country music fans is called REACT, Radio Emergency Associated Citizens Teams, working with citizens’ alert operators for use in any major disaster. Recording studios in Denver now number more than 20, with Radio Video linking the lead in production country. Others are the Bandbox Records, Summit Recorders, Jetset Sound and Western Cine. This year’s convention, the Colorado Country Music Festival, is held here the second week in June, at the 4 Seasons Club.

---

**Maybelle Carter, Stoneman Interview in Hall of Fame**

NASHVILLE — A taped interview of the "matriarch" and "patriarch" of country music, Maybelle Carter and Ernest V. Stoneman, has been placed in the archives of the Country Music Association at Nashville Museum. The two were interviewed, paralleling their careers, which spanned more than 40 years of recording.

Both did their initial recordings at Bristol, Va., one week apart. (Pop) Stoneman recorded as a single; Mother Maybelle as part of the original Carter Family.

Both traced their backgrounds, their initial involvement in music, and recorded selected details of the industry itself, including the names of individuals involved. The interview, along with others in the archives, is available for school scholars and other serious students of country music.

Vanderbilt University students, probing the collection of (Continued on page 34)
The new Victor single
"That's When I See the Blues"
c/w "I've Lived a Lot in My Time" #9455
## Billboard Hot Country Singles

### Star Performers—Singles registering greatest proportions upward progress this week:

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Number &amp; Publisher</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>38</td>
<td>Love You Again</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9413</td>
<td>14</td>
</tr>
<tr>
<td>39</td>
<td>Tell Me I Slipped</td>
<td>Ann</td>
<td>RCA</td>
<td>47-9409</td>
<td>12</td>
</tr>
<tr>
<td>40</td>
<td>Here Comes The Rain</td>
<td>Ann</td>
<td>RCA</td>
<td>47-9507</td>
<td>2</td>
</tr>
<tr>
<td>41</td>
<td>Thrill Of Livin'</td>
<td>Ann</td>
<td>RCA</td>
<td>47-9508</td>
<td>4</td>
</tr>
<tr>
<td>42</td>
<td>I'll Give You The World</td>
<td>Ann</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>43</td>
<td>Little Things</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9427</td>
<td>1</td>
</tr>
<tr>
<td>44</td>
<td>I Heard A Heart Break</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>6</td>
</tr>
<tr>
<td>45</td>
<td>Why Should I Cry</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9506</td>
<td>5</td>
</tr>
<tr>
<td>46</td>
<td>Farenheit</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>47</td>
<td>Nobody Loves Another</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9506</td>
<td>4</td>
</tr>
<tr>
<td>48</td>
<td>The Cabin Stripper</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>49</td>
<td>Georgia Moon</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>1</td>
</tr>
<tr>
<td>50</td>
<td>Down In The Flood</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>7</td>
</tr>
<tr>
<td>51</td>
<td>Who's Gonna Love Me</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>52</td>
<td>Love Takes A Lot Like</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>53</td>
<td>I'm Not Ready Yet</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>1</td>
</tr>
<tr>
<td>54</td>
<td>Nothing Takes The Place</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>55</td>
<td>You Are My Treasure</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>56</td>
<td>Why Should I Cry</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>57</td>
<td>Too Much Of Not Enough</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>58</td>
<td>He Used To Love You</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>59</td>
<td>I'm Not Ready Yet</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>60</td>
<td>Nothing Takes The Place</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>61</td>
<td>You Are My Treasure</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>62</td>
<td>Why Should I Cry</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>63</td>
<td>Too Much Of Not Enough</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>64</td>
<td>He Used To Love You</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>65</td>
<td>I'm Not Ready Yet</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>66</td>
<td>Nothing Takes The Place</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>67</td>
<td>You Are My Treasure</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>68</td>
<td>Why Should I Cry</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>69</td>
<td>Too Much Of Not Enough</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>70</td>
<td>He Used To Love You</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>71</td>
<td>I'm Not Ready Yet</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>72</td>
<td>Nothing Takes The Place</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>73</td>
<td>You Are My Treasure</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>74</td>
<td>Why Should I Cry</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>75</td>
<td>Too Much Of Not Enough</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>76</td>
<td>He Used To Love You</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>77</td>
<td>I'm Not Ready Yet</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>78</td>
<td>Nothing Takes The Place</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>79</td>
<td>You Are My Treasure</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>80</td>
<td>Why Should I Cry</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>81</td>
<td>Too Much Of Not Enough</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>82</td>
<td>He Used To Love You</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>83</td>
<td>I'm Not Ready Yet</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>84</td>
<td>Nothing Takes The Place</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>85</td>
<td>You Are My Treasure</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>86</td>
<td>Why Should I Cry</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>87</td>
<td>Too Much Of Not Enough</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>88</td>
<td>He Used To Love You</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>89</td>
<td>I'm Not Ready Yet</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>90</td>
<td>Nothing Takes The Place</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>91</td>
<td>You Are My Treasure</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>92</td>
<td>Why Should I Cry</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>93</td>
<td>Too Much Of Not Enough</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>94</td>
<td>He Used To Love You</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>95</td>
<td>I'm Not Ready Yet</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>96</td>
<td>Nothing Takes The Place</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>97</td>
<td>You Are My Treasure</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>98</td>
<td>Why Should I Cry</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
<tr>
<td>99</td>
<td>Too Much Of Not Enough</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>100</td>
<td>He Used To Love You</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>2</td>
</tr>
<tr>
<td>101</td>
<td>I'm Not Ready Yet</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>4</td>
</tr>
<tr>
<td>102</td>
<td>Nothing Takes The Place</td>
<td>Webb</td>
<td>RCA</td>
<td>47-9505</td>
<td>3</td>
</tr>
</tbody>
</table>
ANOTHER KNOCKOUT!

LORETTA LYNN

SINGS A GREAT NEW SINGLE!

"FIST CITY"

32264

DECCA Records is a Division of MCA, Inc.

Direction: Smiley Wilson, Wil-Helm Agency 801 16th Ave., South Nashville, Tennessee
Country Music

Nashville Scene

by Harlan Howard

Connie Smith's 1967 success story finished off with Grammy recognition. Her hit single, the irresistible "Once I Get Over My Heartache," has earned her a spot as one of the finalists in the Best Country & Western Female Vocal Performance category. "Makin' a Memory," Connie's Ohio duet with her husband, was not only a big single for Connie, it was a top attraction in her recent album "The Best of Connie Smith" (RCA Victor LP 38446; LSP 3845). A key factor in Connie's success has been her background. That's why Connie demands a guitar that will back her with perfect balance and versatility. That's why she chooses a Gibson guitar.

(Advertisement)

8X10 GLOSSY PHOTOS

GENUINE 8X10 GLOSSY PHOTOS

Use them for:

- BOOKINGS
- PUBLICITY
- FAN MAIL

SEND FOR COMPLETE PRICES

MUSIC PHOTOPRINT CO.
P.O. Box 12588, Houston, Texas 77017

NEVER BIGGER
NEVER BETTER
NEVER MORE "TOTA"
A BOOKING TOOL FOR THE COLLEGE MARKET

CAMPUS ATTRACTIONS
(Formerly "Music On Campus")
COMING APRIL 13
Contact Billboard

Billboard Special Event For Week Ending 2/2/68

1 By The Time I Get To Phoenix
Don Campbell, Capitol T 2851 (MI; ST 2851)
2 Dave"Moral Values"
PREPICES, RCA Victor LPM 2997 (MI; LSP 2997)
3 The Country Way
CAPITOL, RCA Victor LPM 3002 (MI; LSP 3002)
4 Sing Me Back Home
Marie Osmond, Capitol T 2848 (MI; ST 2848)
5 Turn The World Around
JOHNNY RIVERS, RCA Victor LPM 2994 (MI; LSP 2994)
6 What Locks The Door
Bobby Vinton, Decca DL 4593 (MI; DL 4593)
7 Branded Man
Leroy Anderson, Capitol T 2850 (MI; ST 2850)
8 You Never The World To Me
Bill Fentzer, Capitol T 2850 (MI; ST 2850)
9 Hey Baby
EDDY ARNOLD, RCA Victor LPM 2995 (MI; LSP 2995)
10 Country With A Flair
ROBERT WOLFSON, RCA Victor LPM 2996 (MI; LSP 2996)
11 Lookin' For A Love
J. J. CARR, RCA Victor LPM 2996 (MI; LSP 2996)
12 Gentle On My Mind
Don Campbell, Capitol T 2850 (MI; ST 2850)
13 Just Between You And Me
Bobby Vinton, Decca DL 4593 (MI; DL 4593)
14 Loves Going To Happen
Vince Wilburn, Capitol T 2849 (MI; ST 2849)
15 I Shot Promised Land
Lance Anderson, Chet CAW 1004 (MI; CAW 1004)
16 The Buckaroo Strike Again
FESTIVAL, RCA Victor LPM 2993 (MI; LSP 2993)
17 Bill Anderson's Greatest Hits
Decca DL 4593 (MI; DL 4593)
18 Phantom 39
TUCKER, Capitol T 2849 (MI; ST 2849)
19 Just Between You And Me
Bobby Vinton, Decca DL 4593 (MI; DL 4593)
20 Sings With Feelin'
Loretta Lynn, Decca DL 4593 (MI; DL 4593)
21 Singin' For You
Bill Anderson & Jan Howard, Decca DL 4594 (MI; DL 4594)
22 George Jones Sings The Songs of Dallas Frazier
Decca DL 4594 (MI; DL 4594)
23 Greatest Hits, Vol. I
Farley Young, Mercury MG 2114 (MI; SG 2114)
24 G township
JIMMY DURANTE, RCA Victor LPM 2993 (MI; LSP 2993)
25 Soul Of Country Music
ILLINOIS JIM, RCA Victor LPM 2994 (MI; LSP 2994)
26 Singing In The Rain
Loretta Lynn, Decca DL 4593 (MI; DL 4593)
27 Greatest Hits, Vol. I
Farley Young, Mercury MG 2114 (MI; SG 2114)
28 Ray Price's Greatest Hits, Vol. 2
Decca DL 4594 (MI; DL 4594)
29 Lauria
Leon Ashley, RCA Victor LPM 2990 (MI; LSP 2990)
30 Dance With Me
Wendy Conner, Decca DL 4593 (MI; DL 4593)
31 Take Me To Your World
William Waggoner, LN 3333 (MI; SN 3233)
32 All The Time
Jack Greene, Decca DL 4594 (MI; DL 4594)
33 Once In A Country Jubilee
Vince Wilburn, Capitol T 2930 (MI; ST 2930)
34 This One's On The House
Bill Fentzer, Capitol T 2850 (MI; ST 2850)
35 Travelin' Man
Car Smith, Kansas City Victor LPM 2807 (MI; LSP 2807)
36 English Country Side
JIMMY DURANTE, RCA Victor LPM 2994 (MI; LSP 2994)
37 Let Me Talk To You
Mel Tillis, Capitol C 14354 (MI; CS 14354)
38 You're My Life
ROY MURPHY, RCA Victor LPM 2994 (MI; LSP 2994)
39 How Much Can A Woman Take
Hearday, Liberty LP 2540 (MI; LP 2540)
40 Daddy's Greatest Hits
DEVON SHERIDAN, Capitol T 2930 (MI; ST 2930)
41 Your Tender Loving Care
Janet Wilson & Bob Anderson, Capitol T 2850 (MI; ST 2850)
42 Talk About Love
Roy Rogers, Mercury MG 2114 (MI; SG 2114)
43 Together Again
Clayton & Jon Tait, Kansas City Victor LPM 2807 (MI; LSP 2807)
44 Johnny Cash's Greatest Hits, Vol. I
Decca DL 4594 (MI; DL 4594)
45 Here's That Man Again
Bob White, Capitol C 14354 (MI; CS 14354)

FEBRUARY 24, 1968, BILLBOARD
THE LEGEND OF BONNIE AND CLYDE
c/w I Started Loving You Again

MERLE HAGGARD
and the Strangers

SHOOTIN' UP THE COUNTRY!
(Charts, that is!)

Produced by Ken Nelson

2123

Capitol Records

personal manager: Jack McFadden, OMAC Artists, P. O. Box 861, Bakersfield, Calif. (805) 327-7201/1000
Sutherland on 2-Disk Package of Operetta

NEW YORK — A two-records-in-a-package set of operetta sung by Joan Sutherland is being released by London Records. The package, which also features Richard Burton and the New Philharmonia Orchestra, contains excerpts from American and French operettas.

Britten composed the first recording of Mozart’s “La Clemenza di Tito” on three LP’s with the English Chamber Orchestra and the State Opera. Among the soloists are Teresa Berganza, Lucerna, Juan Jose Andino and Sir Malcolm Sargent conducts the Royal Philharmonic in high lights from D’Oyly Carte Opera Co. sets of Gilbert & Sullivan’s “The Yeomen of the Guard” and “Princess Ida.”

Santa Fe Opera Will Offer 2 U.S. Premieres

SANTA FE, N.M. — American premieres of Henze’s “The Dead of the Republic” and Britten’s “Billy Budd” are announced for this summer’s Santa Fe Opera season in the new open air arena. The latter will be given in a joint venture of the Santa Fe Opera and the London Opera Company. Henze’s work, which will be given in five performances in the arena, is a choral work based on a libretto by the composer. It is the first time the opera has been performed in the United States. Britten’s work, which will be given in three performances in the arena, is a choral work based on a libretto by the composer. It is the first time the opera has been performed in the United States.

Amadeo Sets Medium-Price Series for Mid-March

VIENNA — Amadeo is introducing a medium-price classical series in mid-March to bring its sales policy into line with that practiced by the major German companies.

The Amadeo series will retail at $4. It will include recordings which are not suitable for de luxe presentation and packaging.

DGG’s ‘Passion’ Easter Spotlight

HAMBURG — Deutsche Grammophon has signed a major production deal this year in a first recording of Handel’s “Passion” according to the new recording of “The Passion of Jesus,” which was performed by the Hamburg State Symphony Orchestra and the Hamburg State Opera. The three-LP set, which will be released in mid-March, will be offered at the special price of $14.50 in West Germany only.

Menotti Ballet-Opera, Other Projects Slated

PARIS — A new ballet-opera using electronic music, an “anti-Bayreuthian” production of Wagner’s “Tristan and Isolde,” and a new opera to be presented at the Lincoln Center, New York, are among the projects composer Gian Carlo Menotti is working on.

They were outlined when the composer gave a press conference in Paris, Feb. 6, to announce performances of French critics for the 1968 Festival of Spoleto (June 21-July 14). The ballet-opera, “Help! Help! The Astrolis,” will have its world premiere at Spoleto and will be presented at the Astrolis in New York. Menotti’s production of “Tristan and Isolde” will feature the American Philharmonic in the role of Isolde and, in Menotti’s words, “will attempt to give the players the same sensuality as is present in the music.” It will be presented at the Spoleto Festival along with the world premiere of “The Medium” and “The Telephone” which will be presented in the same program at the Opera-Comique beginning on March 30.

On April 20 Menotti will produce “The Saint of Bleeker Street” for the U.S. premiere in New York. It will be followed by a new production of “The Contour” in the August Festival and will then return to the U.S. in June for the Astrolis Summer Festival.


 RECORD REVIEW

Dover Offers Choice of 16 LP’s

NEW YORK — Good chamber and choral performances are included on the 16 new Dover price recordings as well as a superior virtuoso performance by pianist Beveridge Webster, who is one of the top top recording artists. The album is devoted to works of 19th and 20th century composers.

Another fine pianist has a chance to shine in a Baroque album, which features the “Concerto for Violin, Clarinet and Piano” by Heinrich Wilhelm Ernst. Further afield, chamber music fans can look forward to the release of a new album by the “Barbri Trio” featuring the music of Mozart and one of Beethoven.

Another fine pianist has a chance to shine in a Baroque album, which features the “Concerto for Violin, Clarinet and Piano” by Heinrich Wilhelm Ernst. Further afield, chamber music fans can look forward to the release of a new album by the “Barbri Trio” featuring the music of Mozart and one of Beethoven.

Three Fantasias,” which is coupled in Haydn’s “Oboe Concerto in C” features obbligato. Peter Pongracz with the Hungarian Radio and Television Symphony under Janos Sandor.

Another good example of good chamber music has the dependable Tatra String Quartet in Kodaly’s “String Quartet No. 1” in monaural only.

Two Beethoven quartets occupy another disk and are the Bartok String Quartet performs the “Quartet No. 5” and the “String Quartet No. 11.” The Tatra also gives excellent performances of Bartok’s six quartets on three LP’s, two of which are stereo.

Two of the chorals contain music of Orlando Di Lasso, including afirst setting for three voices, “La Salve,” and the preluding “Salve Regina” performed by soprano Friederike Saller, also Marianna and Hans Mesburn, and the Santerian Choral with Hans Grischa as conductor. Grischa also conducts the Santerian Choral in the performance of Lasso madrigals.

Another fine choice is the Amsterdam Singers and Concert in the excellent choral album, which features madrigals of Gabrieli on recording of 16th century madrigals. Victoria and Byrd, Stevens also conducts the Amsterdam Singers with the Nomine Players in Ger-
With all those LP's and EP's around, who needs HP's?

Just the fifty million kids who want their music portable, low-priced and very groovy. Which means that you need Hip Pocket Records. You need them out where they'll sell right off the rack for you. Because for just 69¢* a kid gets not one but two big hits. He gets them on a disc so small (3\(\frac{3}{4}\) inches) he can carry a couple of dozen of them in his pocket.

A disc so tough he can drop it, step on it, sit on it. Philco Hip Pocket Records are new. Exciting. We think you'll get excited, too. About the new profits HP's will put in your pocket.

**HIP POCKET RECORDS**

*Manufacturer's Suggested Retail Price.*
Santa Fe Opera

• Continued from page 36

Wise, Gary Glaze, Bresler, Stewart, George Fortune and Richard Best.

Moritz's "Magic Flower," which will be given in English, will feature Rita Shata, Benita Valentine, Wdir, Seb burrows, and Donizetti's "The Elixir of Love," which will include Katie's "Three Little Maids," "The Rakoczy Variations," and a cast including Sylvia Anderson as Octavian, Judith Raskin as Sophie, Grimm and Ann Schuster, and Lisa's music of Mozart and Miss Kraft.

 abortions, 9

Nonesuch Package

• Continued from page 36

Chorus of the French National Radio Orchestra in Debusky and Albeniz. An Explorer Series album contains music of Tchaikovsky, three Poulenc works, including the "Mass in G," and works by Canadian composers Harry Somers, John Beckwith and Welford Russell. The second series will continue with music of the Canadian composer.

The Festival Singers plan to supply copies of the albums to every Canadian church.

SUMMER MUSIC AT WESTMINSTER, 8750; $4.99.

2 Cap. Festival Singers LP's

Toronto—Capitol Records (Canada), Ltd., is planning to release two albums in Canada by the Festival Singers of Toronto. The albums, recorded under the aegis of a Centennial Commission, will be issued on an agreement negotiated by Paul White, Capitol's producer, and the late conductor, and Eilen Isler, conductor of the Toronto Festival Singers. The first album, which contains music of Poulenc, contains music of Tchaikovsky and the Canadian composer. The second album, which features music of the Canadian composer, contains music of Poulenc. The albums will be available at $4.99 and $6.99, respectively.

29 Albums Introduce RCA's

Canda

MONTREAL—RCA Victor in Canada introduces a new classical line, "Canadian Classics," on Friday (17) with an initial release of 29 albums. The line is the Canadian version of the Victor line, re-packaged in handsome four-color covers to contrast the monochrome LP's of old. "We released some albums from this series of a couple of years ago, but they didn't catch on," said one distributor. "It's no use fighting the old packaging." The new line will be included in RCA's current giant consumer promotion, "Toes" (Zinka Milanov, Jami Berojng and the Rome Opera House), which offers Erich Leinsdorf. Suggested retail prices of the line are $2.49 (100,000 for two-record sets) with the initial releases on stores around the country.

The new line will include RCA's current giant consumer promotion, "Toes" with Zinka Milanov, Jami Berojng and the Rome Opera House. The promotion offers Erich Leinsdorf. Suggested retail prices are $2.49 (100,000 for two-record sets) with the initial releases on stores around the country.
How Wolfgang made the charts.

It was a beautiful recording. We knew that when it was first released. But after all, it was only Mozart. And his sales have been slow. For about 200 years.

A funny thing happened. Someone in Sweden (who happened to be making a movie) liked the way Géza Anda played this particular Mozart. And used it as background music for "Elvira Madigan."

The movie turned out to be a smash hit. First in New York, and now coast-to-coast. The actors are getting raves. The theatres are getting mobbed. And we're suddenly getting thousands of orders for this album:

```
Mozart

PIANO CONCERTOS NO.17, G MAJOR, K.453
NO.21, C MAJOR, K.467

Camerata Academica of the Salzburg Mozarteum · Soloist and Conductor: Geza Anda
```

The movie turned out to be a smash hit. First in New York, and now coast-to-coast. The actors are getting raves. The theatres are getting mobbed. And we're suddenly getting thousands of orders for this album:
you met with BEAUTIFUL PEOPLE

become closer with SPRINGFIELD PLANE

springfield plane
kenny o'dell
D 722

Vegas Records

www.americanradiohistory.com
THE BELL SOUND REPORT

Since 1950—A Progressive Leader in Sound.
The management and staff wish to thank all of its customers and friends for their deep concern over the absence of Dan Cronin, Executive Vice-President and co-founder of Bell Sound Studios, missing in his private airplane the night of January 28, 1968.

Allen Weintraub, President
Disadvantages of a Large Studio Operation: No Buck Passing

By HANK FOX

On that wave of progress, Bell Sound Studios in New York has ridden the crest of technological advancement for more than a decade. It took many years of steady development from its original part-time operation on Mott Street some 18 years ago for Bell Sound to assume its position as leader among sound facilities.

But Bell Sound has evolved into more than just a sophisticated recording studio facility. Through its diversified fields, it has expanded its services to include such fields as music publishing, arranging and orchestration, and other related activities.

In this issue, Billboard salutes Bell Sound Studios for its disadvantage—the disadvantage of not being able to pass the buck.

$600, A Good Telephone Listing and Ambition

Who would have thought that an antiquated $10 per month phonograph, as well as a $600 investment would mushroom into a multimillion-dollar corporation serving an entire industry? And who would predict the impact that two men, Al Weintraub and Dan Cronin, have generated in audio engineering and recording studio operations?

Bell Recording Co., as it was first named some 18 years ago, was born at 73 Mott Street in New York. Both Weintraub and Cronin, two of the original principles, were part of the same school clique at Brooklyn Technical High School. Both were involved, as an extracurricular activity, in radio engineering at the New York School of Radio Engineering.

Another case of clausaphobia. In 1955, Weintraub and Cronin’s company, then known as Bell Sound Studios, moved to the fourth floor of a building at 46th Street and 8th Avenue, taking nine employees with them. "We needed expanded facilities and a more centralized location," Weintraub said. "It was difficult to serve the record industry from 9th Street."

At its new location, Bell Sound became probably the hottest studio in the nation, with a birth of the rock 'n' roll era. The McGuire Sisters' recording of "Sugar Time" was just part of the beginning. Smash hits by Buddy Holly, Paul Anka, Fabian, Frankie Avalon, Lloyd Price and Jackie Wilson, among countless others, emanated from Bell Sound Studios. At

Service: A Moral Obligation

"Now that I've got the record, what do I do with it?" A seemingly absurd question it is for anyone already in the record industry, but here is where Bell Sound rises above the normal technical service to provide its clients with what may be called "parental guidance."

"Not all of our clients are professional producers and record company executives," explains Irv Jerome, company vice-president and sales manager. "We have many would-be recording artists come into the studio completely unaware as to the basic procedures needed to make and sell records. We sit down with these people and actually counsel them through all the steps, from copyrighting their song to marketing the final product."

Bell Sound's guidance begins right at the beginning, with suggestion arrangements, producers and studio musicians. "A singer comes here with a song, but no conception of its production," Jerome said.

But before Jerome or any of the other Bell Sound executives attempt to guide the performer on a music career, they realistically explain the extent of his expenses, such as the initial recording stage. "We believe we have a moral obligation in setting our potential client straight from the start. And we try to keep new talent from falling prey to opportunists. We make suggestions, but we have no personal interest in any phase other than the studio facilities."

Bell Sound's executive staff represents more than 125 years of experience in the record and radio engineering fields. Irv Jerome's background, for example, includes extensive knowledge of record distribution and sales.

For the singer who comes to Bell Sound with his own material, the company advises him of copyright protection and the importance of getting his song published. Bell Sound, as a disinterested third party, supersedes.
An idea is generated in the mind of a composer, artist or producer. The end result is a recording, with the transformation of this idea into a finished recording takes place in the studio. There was a time in the not too distant past when a recording was conceived and recorded in its entirety. This recording technique is rapidly becoming obsolete. This obsolescence has been brought about by the rapid technological advancement seen in the modern recording studio. Mixing consoles capable of handling 20 or more microphones, feeding tape recorders of up to 12 tracks have opened up a whole new world to the recording industry. The record producer can now produce a record as an artist does a painting. He starts with a basic idea, adds detail and color, makes changes at will, until he has on tape the finished product he originally conceived.

We at Bell have pioneered and contributed to many of these advancements. We were one of the first studios to make available to the industry 3-track recording, 4-track recording and now the first with 12-track on 2" tape. Bell was the first studio in the country to become completely transistorized and our designs have been licensed to many electronics manufacturer for the past 10 years.

Bell also developed the now almost universal method of depth control used in the cutting of stereo masters. The output of the major professional tape recorder manufacturers is a product of the Bell Research and Development Department. Within the last two years we have embarked directly into the field of manufacturing with a complete line of high-speed tape duplicating equipment, and to date have installed plants in the United States, Canada, Mexico and Spain. This equipment is manufactured in our own plant and is marketed under the trade name of "Electro Sound." Tape duplicating equipment is only the first of many products that will be made available to the industry by Bell Sound and its subsidiaries. We at Bell will continue to be ever conscious of the developing needs of the audio field, and by filling these needs we feel we can best serve this industry and ourselves.

The Role of the Studio Operation in the Recording Industry

By AL WEINTRAUB, President

Al Weintraub's profile and the Bell Sound story are analogous to two sound waves traveling parallel to each other, yet interacting at an infinite number of points. For much of his entire life has been funneled into Bell Sound's growth and development. Weintraub is president and one of the principles of Bell Sound.

Weintraub's initiation into sound engineering began as did so many other audio technicians—at Brooklyn Technical High School in New York, "Tech," as it is known by New Yorkers, is one of three specialized academic public high schools in the city. Most of its students have ambitions of electrical and mechanical engineering or similar vocations.

Located at Tech is radio station WNYE, the municipal educational outlet. Weintraub participated in extracurricular work at the station while he was still a student. Upon graduation, he joined WNYC, also a municipal radio station, but programmed for the general public via AM radio. Throughout his WNYC days, Weintraub stayed close to his friends at the educational station and subsequently rejoined WNYE in a production role. Weintraub ultimately returned to Bell Sound and has been there ever since.

While employed full time at the station, Weintraub enrolled in evening courses at Brooklyn Polytechnic Institute. And during the five years in which he went to college and worked at WNYE, he, Dan Cronin and another partner, formed a small shop, Bell Recording Co. The company specialized in recording air checks, weddings and Bar Mitzvahs.

After five years of a more than 16-hour workday (16 hours has now become routine), dividing his time between his three activities, college was the first on his agenda. Weintraub left school to continue his full-time occupation at WNYE and his part-time work at the shop, Bell Recording Co. Bell Sound had also completed the conversion of Bell Sound's studio amplifiers to solid state.

Cronin also developed the depth control system now universally used in cutting masters. Some of his design patents are currently used and marketed by major sound equipment manufacturers.

In 1955, he left RCA for Ampex. His ten years with Ampex were only interrupted by the two years in which he joined a financial analysis firm.

At Ampex, Fuji spearheaded the design of the company's first consumer audio tape recorder. This marked Fuji's initial entry into the home market. Fuji also belonged to the engineering group which developed a highly sophisticated, miniature, battery operated, "state of the art" tape recorder for military use. Fuji's titles at Ampex constantly changed for the better, and as audio engineering manager, his last position before leaving for Bell Sound in February 1967, he developed the company's current line of professional solid-state recorders.

Fuji holds membership in Tau Beta Pi, Eta Kappa Nu and Rho Epsilon.

The added service features which Bell Sound extends to its clients are in large measure due to its complete understanding of the other facets of the recording industry. And much of this knowledge is channeled into the company through the backgrounds and experience of its staff.

Irv Jerome, Bell Sound's vice-president and sales manager, brought more than 15 years of record company experience with him when he joined the company in 1961.

Jerome got his start in the record industry in 1946 when he joined Capitol Records as a salesman. During his 12-year stay with Capitol, Jerome continually proved his executive abilities, for when Jerome exited Capitol, he had moved through the positions of district sales manager for the East Coast and vice-president and sales manager for Capitol's new label, Prep Records.

In 1958, Irv Jerome joined MGM Records where he was named executive vice-president. Leaning heavily on his knowledge of distribution, he reorganized MGM’s complete distribution network and promotion methods. According to Jerome, 1958 marked the first year that MGM Records finished with a profit. Jerome, however, remained at MGM only for a year.

Roulette Records was his next stop, as he assumed the position of executive vice-president of sales. A similar position to which he held at MGM. But Jerome decided to go on his own, so the following year he left Roulette to form a complex of independent labels.

Continued on B-22

THE BELL SOUND REPORT

FEBRUARY 24, 1968, BILLBOARD

Copyrighted material
Spots Point Way to Bell Sound's Success

By CLAUDE HALL

That's one of the keys to the success of Bell Sound in the commercials field—service. The studio complex always has extra engineers and cutters standing by. And a staff of messenger boys are kept on constant duty "because everything the agencies need, they need yesterday."

Jerome himself likes to be in on the beginning of a session to see that everything is shipshape. Though things were slow at first, eventually Jerome talked an agency into trying out Bell Sound. "The problem was that we had a reputation for records. But once someone tried out the studio, the word began to spread by mouth. Now you have to look at least a week ahead to get into the studios."

Jerome is vice-president and sales manager. As such, he's responsible to a large extent for the commercials cut in Bell Sound. The agencies generally use the studio 9 a.m. to 6 p.m., but on certain rush things, there's no set hours. An agency for American Motors once worked 9 a.m. to 2 a.m. in order to complete its entire campaign.

There have been thousands of commercials recorded in Bell Sound. Some of the agencies who've used the studios included Ted Bates, J. Walter Thompson, BBDO, Benton & Bowles, Young & Rubicam, Ogilvy & Mather Inc., Mogul Baker Byrne Weintraub, and the Frank B. Sadow agency. But Jerome pointed out that nearly all Madison Avenue agencies had used Bell Sound at one time or another; most of them use the studios often. Some of the commercials have won awards. Products concerned range from Pepsi and Coke to Ford, Kmart Shoes, Barney's clothing store, and Viva Scott towels. Pepsi, as an example of the capabilities of Bell Sound, filmed and recorded their commercial at the same time.

Besides radio and TV commercials, Bell Sound has also been the source of sales presentation recordings, educational material, and foreign language products. The studios maintain a library of sound effects for use free. As for background music, they can recommend several firms in New York to supply anything the agency might need.

Bell Sound's Manufacturing Geared to Flexibility

By MORT FUJII

Vice-President, Engineering

Bell Sound Studios has long recognized the need for professional quality audio equipment designed to fill the user's requirements. There are many excellent quality audio products on the market today. However, as excellent as they are, modifications and alterations are often necessary to fit into the system and provide the necessary features and flexibility.

Bell Sound Studios and its subsidiaries, being users of such equipment as well as a manufacturer, is in an excellent position to determine the needs and test the concept. This capability is worth reams of market research data.

Product deficiencies exist generally in products where the quantities that can be forecast for sale is too low for the larger manufacturers to be able to consider as economically feasible. The small manufacturer may find it economically to their advantage to manufacture, but may not have the technical capability or the necessary facilities to do so. The capability and knowledge possessed by Bell Sound Studios and its subsidiaries can bridge this gap; it has the technical capability, knows the products, and of a size to make it economically practical to manufacture.

Our entry into manufacturing was born out of necessity. When our tape duplicating plant was established, a search was made of all high speed tape duplicating equipment on the market. Although there was excellent equipment being marketed, it did not have the desired flexibility and performance. A prime requisite was one duplicator system capable of producing all of the various forms of cartridges and pre-recorded tapes being marketed. The changeover from one configuration to another also required a minimum of lost production time using non-skilled labor. Such a high-speed tape duplicating system did not exist.

Those requirements are essential for any tape duplicator so that he can get maximum utilization of his equipment. Of course, it is undesirable for a duplicator to invest in a system for each form of pre-recorded tape marketed. Yet to be competitive, he must be able to produce all configurations.

Since this flexibility was not available, but of paramount importance, there remained no choice but to design our own high-speed tape duplicating system. This system was successfully designed, constructed and placed in operation, along with auxiliary test equipment and despooling equipment necessary for cartridge and cassette production.

As business grew, higher production capability was necessary because we were under pressure to stay competitive. To accomplish this feat, automatic despooling equipment and a continuous loop master playback system were developed.

The companies entering into tape duplication, hearing of our duplicating system, began to inquire. They were completely new to this field, requiring complete plant installation and personnel training in all areas of production. No manufacturer was able to provide this service. Recognizing this need we decided to extend our manufacturing field to properly service these customers.

Having thus embarked in manufacturing, we must constantly strive to improve our current products and develop new products to assure our continued service to the field of audio.

We have a number of new products under consideration; expansion of our manufacturing operation is already underway; and several items are in the final stages of development and are planned for introduction in the near future.
memo from DAVE MILLER

A wise producer once said-
"Be kind to your recording engineer,
in him may lie your genius."

P.S.- Congratulations
to the staff at Bell Sound-
the best studio in New York
Lear Jet Stereo Eight proudly presents the mobius-magilla award to the A&B Duplicating Co. for achievement in the ever-expanding, exciting-world-of-sound.

Lear Jet inventors and world's largest manufacturers of eight track stereo cartridges.
A & B Duplicators, Ltd.
specializing in the duplication and production of all configurations of pre-recorded tapes such as cartridges, cassettes and reel to reel.

AND manufacturers of high-speed tape
The manufacturing arm of BELL SOUND STUDIOS, INC.

duplicating equipment, accessories and professional audio components.

A & B, one of the largest and most complete duplicating facilities in the East, is capable of duplicating, packaging, and drop shipping your product.

Under the trade name Electro Sound we are manufacturing and marketing high speed tape duplicating equipment and all accessories needed for a complete plant installation. Duplication of all configurations of pre-recorded material is possible on this system. The electronics are all solid state circuitry with a crystal controlled and regulated bias generator, for optimum performance and maximum dependability. Taped transports are professional quality of high reliability for continuous operation. The equipment is designed using a modular concept with plug-in head assemblies and slave adjustment panels. Pre-recorded material is possible on this system to accommodate any configuration of re-recorded material. Any future configurations that may appear can easily be adapted. Change-over from one configuration to another requires less than ten minutes for a ten slave line using unskilled labor. A continuous loop master play-back system is also offered for increased production.

Accessory items include: test equipment for ease in setup, quality control and maintenance of a duplicator line, automatic winding equipment for cartridges and cassettes, quality control play-back machine and complete equipment for the fabrication of the duplicating master.

The purchase of our system includes complete supervision of the installation, and start of production as well as production training by our Engineering and Production staff.

www.americanradiohistory.com
THE MAKING OF A RECORD—1968

By TORY BRAINARD, Engineer

In the last twenty years the world has changed considerably. There have been great technical advances in our whole way of life; from medicine, with heart transplants and the use of Laser beam, to transportation with jets that will carry hundreds of people faster than the speed of sound. The recording industry has kept up with other industries in meeting the demands of the consumers, record producer, and artist, and has tried to give them as much versatility as possible.

The process of making a record today is completely different from that of decade ago. The artist, producer and arranger would plan the exact program to be recorded before entering the studio. The songs were all picked, the arrangements written and the artist rehearsed, and only then did the producer go into the studio and record.

In the average three-hour session at least four songs were recorded and very often six times if the artist was making an LP. There was only manual recording then, so everything had to be right at the date—the artist, the orchestra and the balance. There was very little that could be changed afterwards.

Today the concept is completely different in the pop field. The producer wants as much flexibility as possible in the final mix of the record. He wants to have the option of increasing or decreasing different instruments or sections of the orchestra in relationship to the vocalist. Since the most important part in the orchestra, in the majority of pop records today, is the rhythm section, the producer will very often record just this section and the lead vocalist at the original session. In order to achieve the right “feel” for the song, the arranger and rhythm section often work for an hour or more on one tune. This means that in a three-hour recording session there is only time to record three songs at the most and these are by no means complete.

The next step is for the producer and arranger to analyze what has been recorded so far and figure out what they want to add to the existing rhythm track. It might be strings, brass, reeds, percussion and/or more rhythm instruments. This “sweetening” can be done in several different ways. Until the 8-track and, at Bell Sound the 12-track tape machines were in common use, the usual method of adding instruments to the pre-recorded track was to play back the existing track from one tape machine, through headphones to the musicians being added, and recording on a second tape machine. If the original recording was done on four track, the most popular method until two years ago, two or more of the original tracks had to be combined to one track or the instruments being added had to be combined with an existing track. This meant loss of control of certain instruments in the final remixing. Another disadvantage was that each time something different was added it meant re-recording on another reel of tape, adding more tape hiss and noise which tended to change the sound slightly. If the recording equipment had not been maintained properly, it could be disastrous to do even one “overset.”

Many of these problems were overcome with the installation of 8 and 12-track tape machines and using Sel-Sync (selective synchronization). This permitted the producer to record the original rhythm section on several tracks and still have some tracks that are not recorded on. This means that no material gets re-recorded with the addition of hiss and noise, that no tracks have to be combined until the final remix, and that there is complete balance control at the remix due to lack of acoustical leakage in the studio, since the musicians being added are using headphones and there is not a loud rhythm section playing in the room at the same time.

After all the music and vocals have been recorded, all the tracks have to be combined to make the final monoaural tape. Since there are now 12 tracks instead of four to be balanced, it takes longer, but due to the additional control available by having different instruments or sections on separate tracks, the producer and engineer can achieve the balance and sound that are required and not have to settle for something that is not right because the instruments in question are already combined with others. It also enables them to add equalization, echo, and tape reverb to any one or all of the 12 tracks and also use compression when desired.

With the Sel-Sync (selective synchronization) increased popularity of stereo in pop records, 12 tracks give the producer a much more versatile selection as to what he wants to appear on the left and right channels of a stereo record.

The making of a record is no longer one three-hour session. It can take days before all the instruments are added and the lead vocal and group performances are satisfactory and the final mix is completed. There is much experimenting with and creating of new sounds being done every day and this is what makes today’s records so exciting. It also means that the producer, arranger and the engineer have to work together as a unit in order to achieve a hot quality product in the groove.
THANKS BELL, FOR A WHIRLWIND OF HITS

THE FLAMINGOS
THE CROWNS
THE CLEFTONES
THE CHANTELS
THE VALENTINES
THE HARPTONES
THE HEARTBEATS

LOU CHRISTIE
JOEY DEE
JIMMY RODGERS
Buddy Knox
The Dubs
The Appontes
The Imperials
Paltoner

Roulette
Tape CARtridge Duplication at A&B

A&B's SECOND DUPLICATION line features a reel-to-reel master controlling 10 slaves for duplication of 4-, 8-track and cassette production. All slaves are equipped with interchangeable plug-in head assemblies, permitting the same equipment to be used for all configurations.

WINDING TAPE INTO CARTRIDGES from the pancake reels duplicated on the slaves is the next phase of A&B's operation. The Bell Sound division employs some 60 workers, although that number occasionally rises to 90.

Each cartridge is checked for defects by A&B's trained staff.

EACH CARTRIDGE is checked for defects by A&B's trained staff.

AUTOMATIC LABELER, neatly and precisely, prints cartridge stick onto cartridge. One of four machines, this automatic device's capacity is 6,000 labels per shift.

SPlicing CONTINUOUS LOOP tape and reelin the cartridges when necessary is handled by a separate staff.

MASTER PLAYBACK rolls tape for duplication on 10 slave units. A&B's cartridge, 8-track and cassette are all continuous loop master regardless of configuration, thus providing for minimal production time loss.

CLOSE-UP of the winding procedure done on A&B's automatic unit, which cuts the tape at the end of each complete cartridge. Pancake generally contains 10 cartridges.

Duplicating Tape CARtridge Product

By MATTY POLAKOFF, General Manager, A&B Duplicators, Ltd.

With the new universally accepted tape cartridge as a form in which recorded material is marketed, there is an ever increasing number of companies interested in releasing their product in this form in the three basic systems in use—4-track and 8-track continuous loop cartridge and the cassette which is a cartridge containing two miniature reels. The 4-track cartridge contains two stereo programs, the 8-track contains four stereo programs, and the cassette with also two stereo programs.

The 4 and 8-track cartridges use ¼" tape running at a speed of 3½ ips. While the cassette uses a tape of 150 mil. thick (slightly over ¼") and runs at a speed of 1¾ ips.

To understand the steps necessary and the preparation of masters it is necessary to visualize the form that the tape takes in order to understand the process that is involved. A long piece of tape is cut to the correct length, spliced along the ends, and is recorded on both sides. The two or four stereo programs are done on this tape. The programs are either run in a continuous loop or in two or four separate loops with the end of each program splicing up with its own beginning. Here we see the first problem faced by this system. All the programs must be very close to the same length or one will encounter, while listening to the cartridge, long pauses between the end of a short program and the beginning of a longer program. In order not to have these undesirable, excessive, pauses the recorded material must be put in the hands of a competent editor capable of programming said material into two or four separate loops, without destroying its content or effect. The product thus generated by this editor is termed an "intermaster" and is usually on ¼" 2-track tape. The two or four programs at this point are separate tapes.

The next step is the combining of these separate tapes onto one tape (usually ⅛" or ⅛" wide) which is called the duplicating master. This duplicating master is then run on high-speed duplicating equipment which makes multiple copies, (usually up to 10) recording all programs simultaneously. Four and eight-track cartridges use quarter inch tape running at a speed of 3½ inches per second.

These copies are then loaded into the cartridge, labeled and packaged. The form that the graphics take are not as yet standardized, but the most commonly used format is as follows: One side of the cartridge contains liner and program copy while the other side carries multi-color art work, usually a reduction of a previously existing record jacket. The finished product is shrink wrapped and is now ready for the market place. The cassette's programs take the format of a conventional reel to reel product, and do not impose the requirement of programs of equal length, thus eliminating the need for an "intermaster." However, a duplicating master must still be furnished. The duplicating method is similar to continuous loop cartridges, but the graphic format changes somewhat as follows: The cassette itself carries two labels each with program content and an outer plastic container in which the cassette is packaged carries liner copy and art work.

A&B Duplicators Stepping Out As Major Bell Sound Division

Rapidly emerging as one of the major phases of the entire Bell Sound complex is its A&B Duplicators, Ltd. division. A&B, formed in 1965, is the company's manufacturing arm.

Mostly known for its high-speed tape duplicating facilities, A&B is also deeply involved in equipment manufacture. The subsidiary has customized-design tape duplicating setups for several record companies worldwide including those in Canada and Spain. A&B is headed by Matty Polakoff, general manager.

A&B Duplicators is a part of the A&B Corporation which includes Electro Sound Corp., the research and development wing of A&B, Cronin has refined and created many of Bell Sound's innovations. A&B is situated in the central business district of the city, most of his time is channeled into research and development avenues at Electro Sound.

The hub of A&B Duplicators, 17,000-square-foot plant is its tape CARtridge operation. With a capacity of 15,000 8-track cartridges per eight-hour shift (9,000 for 4-track and cassette), the plant employs a minimum of 60 workers. Two separate duplication lines, each consisting of a master and ten slaves, function throughout the day. A&B manufactures all of its own equipment.
Congratulations to Bell Sound Studio, Inc.

We're proud to be your exclusive tape supplier.

Scotch MAGNETIC TAPE 202
1/2 INCH x 1100 FEET
SILICONE LUBRICATION
15 MIL POLYESTER BACKING
7 INCH REEL, SPLICE FREE, PROFESSIONAL DYNARANGE SERIES

Magnetic Products Division 3M Company
Congratulations from All of Us
ABC Records, Inc.

...and Distributed Labels

My Sincere Thanks to the Entire Staff of Bell Sound

JIMMY WISNER
The Sound of Bell Sound Sounds Better because of Data Packaging Cassette & Cartridges

Data Packaging Corporation / 205 Broadway, Cambridge, Massachusetts
Congratulations to a great crew

MAT

CARNEGIE DELI

With Appreciation for the Years of Quality Masters

SCEPTER RECORDS

THE HOUSE OF MUSICAL ENCHANTMENT

CARROLL MUSICAL INS

CONGRATULATIONS

Carl Bratman

Congratulations to BELL Sound Studios Inc.

FROM

Quality RECORDS LIMITED

CANADA'S FIRST AND ONLY COMPLETE PRE-RECORDED TAPE DUPLICATING FACILITIES.
MANUFACTURERS AND DISTRIBUTORS OF OPEN REEL, CASSETTES, 4 AND 8 TRACK CARTRIDGES.
FOR COMPLETE TAPE DUPLICATING AND CUSTOM PRESSING SERVICE CONTACT

Quality RECORDS LIMITED
380 Birchmount Road, Scarborough, Ontario, Canada
Phone OXFord 8-5511

DEB MORE SALES, INC.

MANY THANKS AND BEST WISHES TO AL, DAVE AND THE ENTIRE STAFF OF BELL SOUND

HERB BERNSTEIN

DEB MORE SALES, INC.
BARRY RECORDS
LOTUS RECORDS

FEBRUARY 24, 1968, BILLBOARD
PUPPY LOVE • MY HOME TOWN •
I LOVE YOU BABY • PUT YOUR HEAD
ON MY SHOULDER • LONELY BOY •
TIME TO CRY • DIANA

Thank you for great years of fine recordings.

BEST WISHES

BELL RECORDS (AMYMALA)

IT'S BEEN A GREAT ASSOCIATION

LONG WEAR STAMPER CORP.
36-41 36th Street
Long Island City, N.Y.
(212) 392-4718

WISHES

1776 BROADWAY, NEW YORK
It's Down to the Nitty Gritty at Recording Time

(Left) Producer Arlie Kornfeld and Harry Yarmark, engineer.

(Right) Actor Sebastian Cabot and arranger Lou Stallman.

Vocalist Jackie DeShannon, Hillary Lipsitz, account executive at BBDO and Dick Duane, music director of Siana Productions.

Lyricist Hal David, singer Dionne Warwick and composer Burt Bacharach.

Glenn Osser directing the ABC Symphony Orchestra for WABC-FM.

Dizzy Gillespie and arrangers.

Hy Weiss, record executive and recording artists Charles Aznavour and Arthur Prysock.

Sammy Davis Jr. and May Britt.

Listening to playback. Standing, Tom Poston and Peggy Cass. Seated, Orson Bean and Kitty Carlisle.

A Bell Sound engineer, Mike Feeney of the Spiral, Rick Sklar, program director of WABC, New York and Bruce Morrow, WABC deejay.
Thank you for Eighteen Years of Service . . .

Budget Sound, Inc.
Al Sherman

good luck to a fine studio

Jay-Gee Record Co., Inc.
Jubilee-Josie
1790 Broadway
New York, N.Y. 10019
Flexibility Keeps Bell Sound Ringing 24 Hours a Day

With one push of a button, an engineer at Bell Sound can put the sound across a total of 15 microphones in the studio. It's actually an automatic channel sequence selector, but chief engineer Bill Firestone fondly calls the unit "The Monster."

This device, built during what Firestone called the "heyday of ping pong parties" is just one of the custom-designed units of many at Bell Sound. The recording complex offers 50 tape machines with custom consoles.

Firestone keeps tabs over all of this equipment, as well as other specialized equipment and heads a staff force of four technicians. About 60 per cent of their time, he estimates, is spent in preventive maintenance in order that "things don't go wrong during a session."

As for emergencies, "they're all bad, but they get handled in short order."

One event that was an emergency and during which Bell Sound co-operated fully with the American Broadcasting Corp. was on the day President John F. Kennedy was assassinated. One of the first live FM stereo broadband casts originated from Bell Sound over radio station WABC-FM. The occasion was a 12-show series sponsored by Allied Airlines. This show was fed from Bell Sound Studio 9B to ABC network control. Bell co-operated with an ABC crew to turn out a special memorial, with the musicians and everybody revamping the program concept on short notice.

A studio is only a studio, but "here at Bell Sound we like to pride ourselves on being flexible...so we can give the client more. If necessary, we'll modify the equipment to suit the client's needs." He pointed out that Bell Sound kept a wide variety of musical instruments on hand and could lease others on the spur of the moment to the client.

Firestone joined Bell Sound in 1959 after 18 years in military service. An engineering graduate of UCLA, he helped set up the Armed Forces station in New York and was its chief engineer. At one time, he headed up the radio-TV section of the U.S. Information Division in Europe.

$600, a Good Telephone Listing

46th Street, the company became nationally and internationally prominent.

By 1957, Bell Sound was "buoying at its seams," so with its 17 employees, the company took an annex on the fifth floor of its present location on 54th Street.

Moving into one of the most modern studio facilities in the nation, Bell Sound continued to prosper. The second floor was also secured by the growing operation within a year as was part of the first and third floors.

It wasn't long before Bell Sound acquired the entire third floor in a studio operation employing nearly 60 people. Sporting the latest technological apparatus, Bell Sound's facilities now include three studios, four editing rooms, five cutting rooms and a film room.

Service a Moral Obligation

Guests publishers who specialize in the particular client's music.

During studio time, Bell Sound's engineering personnel step in to guide the client through the technical stages of recording. But when the recording (and Bell Sound's functional role) is completed, the company's service does not end. Bell Sound's officials suggest directions in which the client may attain his goal of marketing his recording.

A complete itinerary is mapped out if the client chooses to market his record as an independent channel. The client is given names of disc jockeys and distributors and is instructed in the methods of promo-

Ivy Jerome

Jerome was fortunate enough to have several hits on his labels, but he soon became disillusioned with the entire record industry.

The payola probes and the then current distributor-manufacturer relationship were the two areas souring Jerome on the industry. "Perhaps I was old-fashioned," Jerome recalled, "but I believed that a record should succeed purely on its merit."

Even though a record by an independent label would become a big seller, its manufacturer would be slow to realize any profits from the disk. Distributors would only pay their required amount if forced to by the label issuing another hit record. In order to receive copes of the new disk, distributors were made to pay their past debts.

By 1961, Jerome wanted out of the record industry and by way of Al Weintraub's offer to him to join Bell Sound, Jerome saw his chance. Weintraub was expanding into commercial production and needed some one to spearhead the operation. The decision to leave the industry he served for 15 years was a difficult one, but he accepted Weintraub's offer.

Under Jerome's auspices, Bell Sound's sales in all divisions have climbed sharply; especially in commercial production. The Bell Sound studios are now extensively used by nearly all New York advertising agencies.

Bell Sound's 'Button Pushers' at Head of Their Class

All industry has been faced with an acute shortage of proficient musicians—audio engineering notwithstanding, Bell Sound, in meeting and overcoming this critical dearth in sound recording personnel, has developed a successful training or internship program which has fulfilled a double function.

Although some trainees have some musical or electrical background, no more a prerequisite than aspiration is needed to become a studio assistant at Bell Sound.

Studio assistants, affectionately known as "button pushers," are responsible for preparing set-ups, operating tape recorders, keeping recording logs, etc. But most importantly, button pushers work in close proximity to the sound mixers, whose function and position rank a stop among the technical personnel.

"Bell Sound promotes from within," said general manager Dave Troop, "so there is incentive. How long one remains a button pusher depends entirely on the individual's abilities. But generally within six months their qualities are evident." A diploma as "button pusher" is considered top credentials at most recording studios in the country.

Aside from developing fresh talent, Bell Sound's training program serves as an invaluable aid for the company's clients. Since studio time is at a premium, the button pusher's functional assistance increases the speed of operation. It not only keeps the session moving but it allows the mixer to concentrate fully on his job.

Several of Bell Sound's mixers were former button pushers and others have developed into producers, directors and arrangers.
Bell to Audio to pressing plant making great plays every day for 18 years

Happy 18th!!

Best Wishes for Continued Success

Glad to have been a Part of Your Growth

Phil Johann
Mastercraft Plating

CENTRAL MUSIC INST. RENTAL CO.

ROTS OF RUCK AND A CONTINUED SUCCESS

CENTRAL MUSICAL INST. RENTAL
Deutsche-Saga Realigns Execs

DUESSELDORF — Deutsche Saga has realigned its executive staff in connection with the introduction of its parent company in England. Marcel Rolf, chief of Deutsche Saga, will concentrate on the export business of Saga Associated. The new firm being formed by the amalgamation of Associated Midani Quits Mexican Cap.

MEXICO CITY — Andre Midani, president of Capitol Records de Mexico, S.A., will resign on March 1. Midani, who founded the Mexican branch of Capitol nearly three years ago, will return to his native France. John Manson, who has worked here in the recording business, will replace Midani. Manson has had no experience in the recording industry in Mexico.

Late last month, Miguel Delgado, who headed Capitol's press and public relations department for more than 18 months, also resigned.

Post-San Remo Sales Dip; Laid To Public Apathy, Song Quality

BY GERMANO RUSCITTO

San Remo sales give signs of sinking. However, sales are still strong enough to encourage San Remo Festival as Italy's leading music event. "La Tra- montana," by Antoine (Vogel- Szar), "Canzone," by Adriano Celentano (Club), and Don Bacy (Amico), and "Deborah," by Wilson Pickett (Atlantic-KID) would have sold more than "200,000 records each in a few days, according to a survey of all the recording companies which were asked figures about competitors.

Best Seller

It is not clear as yet which could become the absolute best seller. Immediate followers would be "Canzone Per Te" (the Festival's winner) either by Roberto Carlos (CBS-Italiana) or by its author Sergio En- drogo (Fonit-Cetra); "Cass Bian- ca," by Maria Santia (Fonit-Cetra) and Ornella Vanoni (Ariston); "Da Bambino," by G I- gani (Klifi); "Un Uomo Piange Solo Per Amore," by Little Tony (Durante); "Quando Mi Stai Manco," by Anna Idemicl (Ariston); and "Mi Va Di Cantare," by Luigi Armstrong (CDO).

Don Bacy is the only singer who did not perform in the Festival but it has his record among best sellers. His single, sold in a luxury package at competitors' prices, rose to number one place after two weeks.

Defending Records

Records defending their pre-festival chart position are "L'ora Dell'Amore" (Hamburg); "Casa Solare" (San Remo); "Siesta," by Bobby Solo; "Record," by "37"; "Sinfonia," by Dalida (Barclay/RCA-Italiana); "Due Minuti Di Felicità," by Sylvia Varian (ECA-France); "Massachhetes," by the Bee-Bees (Polydor); "L'Ul- timo Valzer," by Dalida. Moreover, "Shes'a Rainbow," by the Sicilian quartet, did not come up during the last days.

CGD records ready to be mailed to overseas. Records go down are "Hamburger," by Boiche and Haiti (A&M); "Car- men," by Silvio Massimo (A&M); "Pata, Pata," by Miriam Mak- khuwa; "Take Five," by Nancy Sinatra (Reprise); "In The Chapel in The Moonlight," by Malvino Reynolds (Italiana) are "Bennie and Clyde," by "My Name," by Jimmy Royal and "I Am No Stranger," by the Seven Souls.

Aussie Exec Forms Business to Aid Acts

SYDNEY — A business executive has set up an organization to give three pop groups the benefit of proper business organization. They'll be assured of proper personal management, publicity aid, accounting help, medical care, efficient accounting and tax management and regular weekly pay packets.

The executive is Harry Wid- mer, designer director of Kriessler A/APA Ltd., manufacturers of radio and TV sets. Widmer got into the pop business by accident just over a year ago. Dur- ing a discussion with fellow directors of Kriessler he vowed he could take almost any unknown product and market it successfully.

They accepted his challenge and when he was looking for a product he noticed a then-unknown pop group called the Exec-utives perform at their local club. Soon he made them into one of the top groups in the country and, with a record that stayed in the Top 10 for several months last year. Now he has organized a new company, Cor- don Bleu Productions and Pro- motions Pty. Ltd., to handle the Executives, the Question and a group called the Gino Affair.

Widmer will give each group its own personal manager. Mem- bers of each group play in the other groups for experience. He has hired accountants to collect their earnings and make tax deductions and hired solicitors to handle their contracts.

He has assigned a professional market research organization to investigate teenage moves and markets. And he has engaged professional artists to design special promotion material.

Miller ITV Bows 1st Budget LP Since New Tax System

HAMBURG — Miller International, which has released its first LP since West Germany introduced its new music tax law, is killed in a contest from Franz von Suppe's "Bec- caceci" and Karl Heilmecker's "Gippenere." The LP is priced at $1.25.

When the added-value tax was introduced, nearly all Ger- man record companies raised prices of product selling for un- der $1.25 by around 3 per cent.

The companies said that this was necessary to meet the bur- den imposed by the new tax system.

Miller International took sharp issue with this contention. In a statement which riled its competitors, Miller said that it proposed to absorb the tax burden in the interest of building a mass disk market in Germany.

Coronet Formed in Johannesburg

JOHANNESBURG — A new record company, Coronet Recor- ds, has been formed. It has already been signed to repre- sent several overseas companies.

Coronet Records, headed by H. Sidel, has begun oper- ating, and at present represents brands of Portugal and Peerless of Mexico.

The SEEKERS receive gold records awards for Australian sales of their Columbia album, "Come Day, Come Night." They are, from left, Barry and Bill Pickett, and Jim and Ross. The awards are at a Sydney reception of EMI, who distributed the disk.

Fraun IFIELD, EMI artist, second from right, visits Capitol Records' Canada headquarters in Toronto to confer with Taylor Campbell, left, vice-president and director of sales; H. F. Burt, second from left, director of operations, and Gord Edwards, national advertising and promotion manager.
From The Music Capitals of the World

AMSTERDAM
Universal Songs manager Wim Landman, who also handles the Francis Day catalog in the Netherlands, has moved his office to Vossiusstraat 52. Maurice Chavalier visited here Feb. 9 on his world tour, and his concert at the Tuschinski Theater was shown by live AVRO TV. CBS tied in by releasing the latest Chavalier albums. British group the Marimale were in Holland to promote their latest single "Man in a Shop." Russian pianist Emil Gilels will be in Holland from Monday (26) to March 10. Generating much interest was the release of new recordings by Finnish violinist Juri Pekkala. The Melody Records of the Concertgebouw Orchestra for a performance of Tchaikovsky's Violin Concerto. Tchaikovsky's Violin Concerto, Moscow's leading label, also featured Staretskaya Label. Classical 12" LP's

12" LPS

Top Artists on Top Labels

Popular 12" LP's

Unusual Retail Selling Price: $7.50.
Artists of the World

C.N.R. Records have an exclusive contract with CBS for the Columbia Records label. CBS will be represented by the following artists:

- Jerry Garcia of the Grateful Dead
- The Allman Brothers Band
- The Doobie Brothers
- The Eagles

Top Artists on Top Labels

International News Reports

BRUSSELS
Flemish rock group the Pellebels (Barclay) representing Belgium in the European Pop Festival in Rome Feb. 19-25. "Adrienne Mondia (Barclay) follows up "Kleine Kinder" ("Little Butterfly") with two songs written especially for her by Charles Aznavour. Meanwhile, Hugo Dailas has released an English version of "Kleine Kinder." Following a listeners' poll conducted by Etienne Smutek of Radio Antwerp, which showed that "Police on My Back" was the most requested title of the new British group for the Equus Polygram decision to release a single from the album containing this track instead of the group's latest single "I Got So Excluded." Flip side is "You Got Too Many Boy Friends." Australian singer The Stone Paxons left Rome to sign a contract with RCA, First single for RCA is "Somebody to Believe In" b/w "Burning My Fingers." Conductor/composer/arranger Jean Vanhorn has started a record label called Record Records and offered a contract to French orchestra leader Jean-Claude Avril. First release are from French singer "Franky Christian" ("I won't be last" b/w "Bengate Blues" and his first single for the label was "Somebody to Believe In" b/w "Burning My Fingers.") with one song written by Gert Frank, Jacques Raymond and Ke Riemann, and another from the band "The Only" and "I Can't Conceal." The Move (Granaphone) visit Antwerp March 15 for a TV appearance. "Clotilde Sylva" (Granaphone) recorded her new single. "Sawon Me Security" b/w "En Amour. En Amour." Both her original compositions. In Paris, "Italia" has negotiated with Dutch company Euroson on a bid to reduce the price of Dutch conductor Hans Hermans's records in Belgium. Hermans's latest single, "Mien, wat is m'n lieven"/"I'm a man," has been the best seller in Belgium for the single for the price of 75 francs ($1.20)—nearly 20 cents above the prevailing retail level— and is currently withholding release here by Italia, is selling steadily at $1.50, nearly 2 more than the top price of local LP product. Philips released a single by the Marvel Susan Orchestra featuring two songs written by Susan Denmark and Louise Buret. "Ben je geraard voor mij vrij" ("Have You Got an Evening Free for Me") and "San Mariana." Granaphone released the debut disk of Wallon singer Anny Gerard—"Stu Yoolis" b/w "Terkla." "Nina Pin (Decko) has cut a Flemish version of "I'm Dancing With Tears in My Eyes." (Last one's dinner) b/w "Ik wacht (I'm Waiting)." Record was produced by Miss Pia's husband, Al van Dam. "Ray Franky has recorded "Honey" and "Anywhere But Paris" for Hebra. French singer Alain Thierry (Decca) follows up his hit "Oui Revienne" with "Les Mediterranees" b/w "Fer- rain cette lettre." JAN WARDLORP

CHICAGO
H. P. Lovecraft and hte Byantine Empire were busy in a recording session at Universal Recording Corp. last week. The session was produced by George Radoncluy and Bill Thrust, of Dunwich Productions. Also at Universal, Funkalee Bass, who cut her first single in a long period. It was (Continued on page 44)
PROFICIAT,
PAUL MAURIAT!

YOU DID IT IN THE U.S.!
(No. 1 in Hot 100 with "LOVE IS BLUE")
YOU DO IT EVERYWHERE!

PAUL MAURIAT LPs on PHILIPS including these outstanding successes:

Parlez-moi d'amour
815 005 BY

Memories of Russia
815 006 BY

Try to remember
844 705 BY

This is my song
842 152 PY

Somewhere my love
840 360 PY

Parlez-moi d'amour
PHILIPS

Memories of Russia
PHILIPS

Try to remember
PHILIPS

This is my song
PHILIPS

PAUL MAURIAT and his Orchestra brings you THE SOUND OF TODAY FOR TONIGHT

PHILIPS

A publication of Philips' Phonographic Industries, Baarn (The Netherlands)
From The Music Capitals of the World

CINCINNATI
King Records' ace record James Brown has plans completely for a extensive touring and musical activities in the spring, summer, and early fall. The plan includes tours through Germany, Italy, France, Spain, and England, with dates starting in late March and extending to late June.

DICKIE ROCKER
Dickie Rocker's success continues as he prepares for an extensive tour of Europe, including stops in Germany, France, and Italy. His new album, "The Best of the Best," has been released and is receiving great reviews across the board.

HAMBURG
Hamburg's music scene continues to thrive with new releases from local artists. The latest addition is from rising star Lena Kuhnert, who has just released her sophomore album, "Back to the Future." The album features a blend of pop and electronic sounds and has received glowing reviews.

BRIGHTON
Brighton's vibrant music scene is set to heat up this summer with the return of the annual Brighton Music Festival. The festival, which attracts artists from around the world, is scheduled for June 21 to 24.

DUBLIN
Dublin's music scene is buzzing with excitement as the annual Dublin Jazz Festival takes place on June 11-13. The festival features a lineup of international and local jazz musicians, providing a unique cultural experience for visitors and locals alike.

LONDON
London's music scene is once again at the forefront of the global music industry, with major releases from established and emerging artists alike. The city's diverse music scene continues to attract fans from around the world, making it a must-visit destination for music lovers.

LOS ANGELES
Los Angeles is gearing up for a summer of music festivals and live performances. The annual Coachella Valley Music and Arts Festival is set to take place on April 14-16, featuring a lineup of top artists from around the world.

International News Reports

The "composer and singer who has triumphed at San Remo"

"The First Price"

"CASA BIANCA"

"Second Price" SP 550

Marisa

SANNIA

"La Tramontana"

PH 629

Gianni

PETTANFI

Yoko

SHISHI

Stanoite Senator

Una Canzone

SPP 359

(Continued on page 48)
AT THE 18th SAN REMO FESTIVAL
ADRIANO CELENTANO'S "CANZONE",
3rd prize at San Remo. 1st in sales

RECORD RELEASE BY - CLAN CELENTANO - CORSO EUROPA, 7.
TEL.704281·MILANO 20122
PUBLISHED BY - EDIZIONI MUSICALI CLAN·CORSO EUROPA, 5.TEL.702094·MILANO 20122
DISTRIBUTED BY - CLAN DISTRIBUZIONE·VIA F.CORRIDONI,11.
TEL.782652·MILANO 20122
needs Shapiro as Pure Tops... Cork son and opened Oct. and manager, Vcgas-EMI-Cyril Club group, Leaves been stand the Bill Baker banner. Like the feature a Bell... set-ler-Lampertz. UA has... and Dorothy Fields, who wrote the songs for the "Sweet Charity," are writing three new numbers for the film version... Disco, Deal and Billy set up new month and the North Rodney Drive, Beverly Hills. ...and Associates, now at 971 La Cienega, has bought the George, California, property for two weeks at the Monticello Club, Bos- ton, starting Wednesday (21); Fre- ders, 35, of Columbia, 14-28, and the Nugget, April 29, 15, 1962. Glyn Campbell, Jerry Wallace, Bonnie Guitar and Marty Robbins will play March 1 date in San Diego. The Rose Garden on 28-March Midwest/ Southwest. The Cream set for Santa Monica Civic concert, Friday.

The 5th Dimension on "The Kracken," opening March 25 at Met, "Folk on the Sound," opening March 11 at the Cardboard Burnish Show, March 4, and "The Virginian," March 25, have sold well and Met, Mr. Forman penned.

Corky Corsten will release Henry Shelby's "Dorothy and Clyde," further to an agreement recently entered into by Commodore's first right over Shoestring, following MIDEM's deals. Rift as- signed by MIDEM to the distribution of songs for the use of artists and promotion and coordination manager Josephine Tartoz will join the company, effective March 1...

"Dorothy and Clyde," a San Francisco fm, is now in distribution in Scandinavia. The group's single, "The Journey to the Other Shore," is written in English for release in the correspond- ing countries. The song's title is "Eva's Music," "In Nights in White Satin," is written by a group of artists, and is being distributed in all the countries of the Common- 54er. Simultaneously in all Italian. Sub- publisher here is Arnawo, part of Segafredo.

New York The Beacon Street Union, MGM artist group, will open its first show at the Beacon Street Union, Friday (23) at the Beacon. The show will take place at the Beacon, the Union's original home. A group of MCA artists, including some of the best-known names in the industry, will perform at the show. The group includes such well-known artists as Bobby Darin, Frank Sinatra, and Dean Martin.

San Diego sales program will launch with release of "Saba Stereo Sound," a sampler of music from the Saba Stereo label. The label has just acquired an interest in the program.

Francee Hardy to UA in Britain LONDON—French singer Francee Hardy, who has recently signed with United Artists for both the U.K. and the Commonwealth, has been maintained in London, England. Francee Hardy, who is a member of the popular girl group the 'Swinging Blue Jeans,' has signed a new record deal with United Artists. The group's latest album, "The Ballad of the Blue Jeans," was released earlier this year and has been a huge success. The group is currently touring the U.K. and is scheduled to perform at several major venues. Hardy is known for her powerful singing voice and her ability to captivate audiences with her performances. She has released several successful singles, including "The Ballad of the Blue Jeans," which topped the charts in the U.K. and other countries. Hardy's move to United Artists is expected to further boost her career and help her reach a wider audience. Hardy is looking forward to working with United Artists and is excited about the opportunities that this new deal will bring. She is planning to release several new singles and albums in the coming months and is already in the studio working on her next project. The group's latest album, "The Ballad of the Blue Jeans," was released earlier this year and has been a huge success. The group is currently touring the U.K. and is scheduled to perform at several major venues. Hardy is known for her powerful singing voice and her ability to captivate audiences with her performances. She has released several successful singles, including "The Ballad of the Blue Jeans," which topped the charts in the U.K. and other countries. Hardy's move to United Artists is expected to further boost her career and help her reach a wider audience. Hardy is planning to release several new singles and albums in the coming months and is already in the studio working on her next project.
THE HAPPENINGS

"Music Music Music"

PRODUCED BY THE TOKENS FOR BRIGHT TUNES PRODUCTIONS
ARRANGED BY JOHN BEPPERTON

45-538

www.americanradiohistory.com
HITS OF THE WORLD

BRITAIN

(Courtesy Record Retailer)

This Week's Local Hits

1. MIGHTY QUINN—March (Bull)
2. EVERYLASTING LOVE—Love (Decca)
3. MY MIRACLES—Love Me Tender (Decca)
4. IT'S NOT THE END—Asleep in the Air (Atlantic)
5. THE PAPER GIRLS—(To) Happiness (RCA)
6. PLAYS a LOVE GAME—To Forget—Rhythm (Columbia)
7. THE LOST L跨越国的(Atlantic)—Carlin
8. OH NIGHT—Smokey (Atlantic)

FRANCE

(Courtesy Radio Veranda)

This Week's Local Hits

1. DANS UNE HORE—Shella (Fonogram)
2. LES NATIFS—Heavens (BMG)
3. COMME D'HABITUDE—Gaulle (BMG)
4. BELLE GOOD—Beattles (BMG)
5. DAYS OF SPARKLE SPARKLES—Sonic (BMG)
6. THE BALLAD OF ANNIE SONG—Les Sirenes (BMG)
7. LES LIVRES D'HISTOIRE—Sweatshop (BMG)
8. HISTORIE DE CLOU—Camille (BMG)
9. LES GARCONS—Deauville (BMG)
10. LES TEMPS DES CEMES—Pomme Plam (BMG)

MALAYSIA

(Courtesy Radio Malaya)

This Week's Local Hits

1. DON'T GO INTO THE COLD—Sherry (BMG)
2. HELLO, GOODBYE—Beattles (BMG)
3. EVERYBODY KNOWS—Muscle (BMG)
4. THE NICE SONG—Quinn (BMG)
5. HE'S NOT GOOD—All SERIES (BMG)
6. FISH (BMG)
7. THE OTHER MAN'S GLASS—John (BMG)
8. NAMANIA NO KAWAI!—Ko (BMG)
9. OKA NO SHI KI NO—Yoko (BMG)
10. THE OTHER MAN'S GLASS—Petula Clark (BMG)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week's Local Hits

1. I WOULD BE LOVING YOU—Patti Boyd (BMG)
2. JAZZIN'—Patti Boyd (BMG)
3. LOVE OF MY LIFE—Patti Boyd (BMG)
4. THE NICE SONG—Quinn (BMG)
5. HE'S NOT GOOD—All SERIES (BMG)
6. FISH (BMG)
7. THE OTHER MAN'S GLASS—John (BMG)
8. NAMANIA NO KAWAI!—Ko (BMG)
9. OKA NO SHI KI NO—Yoko (BMG)
10. THE OTHER MAN'S GLASS—Petula Clark (BMG)

ITALY

(Courtesy Music Editions, Milano)

This Week's Local Hits

1. LA TRANONTANA—Antoine (BMG)
2. CANZONE PER TE—Sereno (BMG)
3. CANZONE—Vittorio (BMG)
4. CANZONE—Lusitano (BMG)
5. CANZONE—Mim (BMG)
6. IT'S NOT THE END—Vanni (BMG)
7. CANZONE (Capoiera)—Gino (BMG)
8. CANZONE—Bruno (BMG)
9. CANZONE—Don (BMG)
10. KITTY—Carlo (BMG)

PHILIPPINES

(Courtesy Philippine Express)

This Week's Local Hits

1. SOMETHING—Love (BMG)
2. UNIVERSITY—Patti Boyd (BMG)
3. LOVE—Amos (BMG)
4. BEAUTIFUL JOURNEY—Lorna (BMG)
5. CANZONE—Lusitano (BMG)
6. CANZONE—Mim (BMG)
7. CANZONE—Vittorio (BMG)
8. CANZONE—Lusitano (BMG)
9. CANZONE—Mim (BMG)
10. CANZONE—Lusitano (BMG)

From The Music Capitals of the World

SINGAPORE

(Courtesy Singapore Radio-EMI)

This Week's Local Hits

1.擁抱—Santana (BMG)
2.擁抱—Santana (BMG)
3.擁抱—Santana (BMG)
4.擁抱—Santana (BMG)
5.擁抱—Santana (BMG)

SOUTH AFRICA

(Courtesy South African Radio-EMI)

This Week's Local Hits

1. MOTHER—Jewel (BMG)
2. YOU AND ME—Marriott (BMG)
3.擁抱—Santana (BMG)
4.擁抱—Santana (BMG)
5.擁抱—Santana (BMG)

Back to the Hits of the World
"CRY LIKE A BABY"

The Box Tops

MALA 593

Produced by
DAN PENN

BELL RECORDS, INC., 1776 Broadway, New York, N.Y. 10019
How could you call a phonograph that sells for only $19.95* and has a tone control, volume control, turn-over cartridge, and a front-firing speaker an ordinary phonograph?

At first, it was a first. It sounded so good and cost so little. Naturally, everybody copied it. So we began adding things. And, each year, the DPS-26 outgrew its competition. This year, we added the tone control. Without adding to the price. We even went ahead and made four other new phonographs along the same lines. Not ordinary at all. Get your Decca Rep to give you the latest words on the latest word: Deccagraph. DPS-26, DP-289, DP-863, DP-618, and DP-674. You might ask him about his full line of drums, guitars, bongos and accessories.

Deccagraph. DPS-26 $19.95*

Deluxe solid state stereo phonograph. Five controls, adaptable for tape cartridge. DP-618, $159.95*.

Deluxe solid state stereo phonograph with AM/FM Radio, Consolette or component system. Five controls, adaptable for tape cartridge. DP-674, $599.95.

Deluxe solid state stereo phonograph. Automatic portable, adaptable for tape cartridge, rolling stand included. DP-674, $599.95.

Deluxe solid state stereo phonograph for tape cartridge. DP-550, $199.95*.

Decca makes the music. You make the money.

For additional information write Dept. JK-12—Decca Dist. Corp., 445 Park Avenue, New York City.

*SUGGESTED RETAIL PRICE. PRICES SLIGHTLY HIGHER IN SOUTHERN, SOUTHWEST AND WEST.
17 Diversified Models in 1968 Decca Phono Line-Up

NEW YORK — Monaural manuals, monaural automatics, stereo automatics, consoles, a budget priced component system and even a combination component system–demodulator are included in the 17-model phonograph line from Decca Records division of MCA, Inc.

The 12-carry-over and five new models are priced in a wide, $16.95 to $19.95 range. All popular configurations and combinations of equipment are offered.

The five new models have soundtracks on the tire line, Decca said, will be backed by a heavy consumer advertising campaign and a full range of dealer and point-of-sale merchandising materials.

Leading off the new models is the $19.95 monaural manual called the Palm Beach 12X (Model DPS-26). It offers front-facing speakers, foam rubber turntable mat, turnover cartridge, front control with separate volume and tone controls and a mod style cabinet. Offered at $18.95 suggested list is the Summit IV (Model DP-63), a stereo automatic with five front controls, tape cartridge or tuner adaptability and diamond needle.

The Baxter III (Model DP-674), a side-firing stereo automatic, carries a $99.95 suggested list price. It comes with a metal rolling stand which may be bolted to the phonograph permanently if desired. The unit has a tape or tuner attachment.

Decca’s new console or component system, the Crawford I, is priced at $159.95 suggested list. The speaker enclosures, set on the floor, may be used as a stand or may be detached from the phonograph and separated.

These Audio Customers Get the ‘Baer’ Facts

ORLANDO, Fla.—Florida’s largest collection of giant bear specimens helps Bill Baer, veteran sound equipment retailer here, to sell entertainment.

Operator of three television sound equipment record dealerships in the Orlando area, Baer is the sort of dealer who can sell more than $100,000 of stereo phonographs a year and a comparable volume of home entertainment centers which combine color, stereo phonographs, FM radio, and quite likely a stereo tape recorder.

In the field for 22 years, Baer is a dealer of contrasts. From the beginning he has used a quiet, prestige approach to both the sound equipment and television market. His stores, panelled in rich hardwood, with long, low display gondolas for the top two lines of television, and six top lines of sound equipment carried, sets of gaudy signs, there are salons for display of home entertainment centers and fine stores in the four-figure bracket. Baer has concentrated on the cartridge trade from the beginning.

Baer maintains a full-scale record department in each store, sharply segregated from the equipment showrooms, staffed with attractive girls who know the record field intimately and talk the customer’s language.

The idea has always been that we cater to the home entertainment field all the way from the teeny-bopper to the retired executive who wants the maximum in quality with sound equipment and television,” Baer explained. “We didn’t want to mix customer traffic, so the only solution was to set up separate facilities for each.”

One-Third

Because sound equipment amounts to better than one-third of his take-home pay because he feels that it requires a different atmosphere for efficient service to dealers, Baer has split his sound equipment shop completely away from the 16-man television service section.

For 15 years, veteran phonograph and tape recorder repairmen have been working in a soundproof, isolated shop, which permits them to listen critically to the output of a fine phonograph or stereo recorder without the hubbub normally associated with television servise.

Baer doesn’t hesitate to take his personal time to look the stores for a look at the facilities. Often it has been a tour of the service shop which inclines him to write for a check for $1,100, $1,200 or $1,500 for a decorator photograph.

While he is known for color TV and features in the slogan “Mr. Color TV” in all advertising, and on the front of each store, the Florida dealer is even more known for his bear collection. He probably owns the most valuable specimen of mounted Kodiak and polar bears in the state. Baer is not a hunter. Instead, several years ago, he realized he needed a trade-mark to keep pace with his rapid growth in the high-end TV-import end of the market.

The figure of a bear was a natural. Baer began contacting taxidermists and famous hunters, in search of spectacular specimens. Eventually, a mounted black bear was shot by Baer, Mr., mounted to his specifications, and the finished item added to the main store window.

“I feel that to some measure we are establishing our business, presenting famous figures in the state, showing the people who have them in regular intervals, and selling music in all its forms,” Baer said. “Thus, I arranged for each bear to be posed exactly as if leading a symphony orchestra, using photographs of a conductor for a pattern. This added a certain element of humor to each display and is eventually noticed by each visitor.”

Pfanzehl’s Needle Designs!

Cartridge designers set a merry pace for needle makers. It’s a never-ending job to keep up with the continuous flow of new American and foreign cartridge designs. But Pfanzehl does it to serve your phonograph needs. Want you the latest order from Pfanzehl? Write for a free catalog and needle order forms today.

Your order shipped same day it’s received.

Direct-to-Dealer

FEBRUARY 24, 1968, BILLBOARD
**CLASSIFIED MART**

**BUSINESS OPPORTUNITIES**

"NO ONE MUST KNOW YOUR HEART IS BROKEN." If you know of an empty lot in the city or suburbs for sale or you have any other real estate deals, contact the owner. If interested in buying a property, please send your offer to: Mr. J. Smith, 123 Main St., Anytown, USA 12345. All offers will be considered. Contact Mr. Smith directly for more information.

**PUBLISHING SERVICES**

**HOW TO WRITE, PUBLISH AND TRADE- PUBLISHING INFORMATION FOR PUBLISHERS AND OTHERS**

- COVER DESIGN
- COPY WRITING
- PRIVACY PROTECTION
- PUBLICATION MANAGEMENT

**MISCELLANEOUS**

**1600 PROFESSIONAL COMEDY MATERIAL!!**

- Stand-up comedy
- Jokes
- Sketches

**RECORD MFG. SERVICES, SUPPLIES & EQUIPMENT**

**CUSTOM RECORDS MADE, RESPONSIBLE QUALITY. Also Repair, Producer and Mastering. 1060 West 3rd St., Los Angeles, Calif. 90028. Box 602720, Hollywood, Calif. 90028.**

**NEW PATENTED GUITAR STRAP**

At $29.95 list, $1.35 net. Available at distributors on promotional basis. Nationally advertised by top recording stars. Write for sample.

**TREZO**

305-310 Music St.,
Philadelphia, Pa. 19143

**DISTRICT SERVICES**

ATTENTIO RECORD OUTLET: We have the latest recordings. All prices include delivery charges. Send for free brochures. All orders will be shipped by ground transportation. Kings Highway, Brooklyn, N.Y. 10028.

**MECHANICAL WANTED - SHOP AND PROMO:** Looking for a mechanical shop with design and production work. Must work in the area of sound recording and reproduction. Send resume to Box 4000, Anytown, USA 12345.

**POSTERS WHOLESALE TO DEALERS.** We have fun posters for various artists. Send for your nearest retail location. San Francisco Poster Co., P.O. Box 4021, Anytown, USA 12345.

**UNUSED ASSIGNED RECORDS.** Perfectly preserved, all for sale. Send for our catalog. Anytown Record Co., Box 4000, Anytown, USA 12345.

**EMPLOYMENT SECTION**

**HELP WANTED**

**EXPERIENCED MERCHANDISE WHO CAN WRITE ADVERTISEMENTS FOR A LARGE NATIONAL DEALER.** Must have experience in retailing, particularly in the field of record sales. Salary $12,000 plus commission. Address: Box 4000, Anytown, USA 12345.

**SOUL SINGERS WANTED FOR RECORDING LINES.** Must be able to read music and have good harmonizing ability. Send for audition appointment: 456 Records, Anytown, USA 12345.

**INDIANO TALBOT'S **

- Indiano Talbot's, 123 Main St., Anytown, USA 12345.

**PROMOTIONAL SERVICES**

**NATIONAL RECORD PROMOTION AND PUBLICITY**

- Directories
- Promotions
- Press releases
- Features

**TRECO**

208 Broadway, New York, N.Y. 10007

**TRECO RECORDS**

208 Broadway, New York, N.Y. 10007

**TOTAL RECORD PROMOTION**

- Directories
- Promotions
- Press releases
- Features

- Seattle, Wash., 98121

**2500* YOU, MANY PEOPLE INTERESTED IN THE COPIES OF BIGGLES WANTED TO SELL YOU.**

- For your convenience a classified ad is printed on this page.

**Audio Retailing**

**Audio Retailer Bill Baer, left, hosting famed tenor Richard Tucker at store in Winter Park, Fla. At rear is stuffed polar bear specimen, Beethoven.**

**These Audio Customers Get the 'Baer' Facts**

- Continued from page 51

-ing guns to bear on 45 and 33 1/3 r.p.m. disks. When the high fidelity market came along with its original heavy emphasis on components, Baer guessed correctly that the components would slow down, and that there would be a transition to already- assembled, complete cabinet, with all-inclusive guarantees and satisfaction. He also foresaw the tremendous strides which stereo would make toward ordinary high fidelity, and, long before the change had taken hold elsewhere in the country, the Baer stores were promoting stereo phonographs and tape recorders, staff-peddling the components market.

Today, in each store, he de- notes which first seems to be a disproportionate amount of space to tape rec- orders, almost all stereo. In- seeking to build a stereo tape recorder image, he is looking ahead. "A reputation for supremacy in the high-end of the tape recorder market is going to be a necessary background for promotion of VTR. We are looking forward to the same sort of gradual growth in video tape home recording centers as we have experienced with stereo, and with home enter- tainment centers," Baer said. "We have put far more merchandising push behind top-quality tape recorders simply because we know that this will make us a logical dealership to expand in the video field. No sacrifice of space is involved, because his store showed a 44 per cent increase for December just passed over the 1966 sea- son, much of it influenced by tape-recorder sales. Wherever Baer expands a store, he does it in spurts. Starting out with a 2,000-square-foot store in his original loca- tion, he jumped to 4,000, and then to 8,000, doubling the size in each occasion. Much the same pattern has occurred at the other stores.

Baer's thinking is that "you can't sell stereo on looks" and that "stereo has got to have plenty of space before the cus- tomer can get the full effect." Therefore, there are separate sound-proof display areas in each store which make it possible to demonstrate the appeal of true-quality stereo to even the most casual prospect. The same is true of multi-speaker home entertainment centers, which open up a whole new world of desirability.

"Most people have assumed that their television sets, partic- ularly in the higher price bracket, are already putting out sound at its best," Baer said. "When we compare the single speaker in even the finest television set with the multiple four, six, and eight speakers balanced into a fine home enter- tainment center cabinet, and permit the customer to realize the difference in the reproduction of everything from com- mercials to symphonic music, we have a strong platform for the sale. The rapid growth of home entertainment centers in the higher price ranges has been highly encouraging."
Astro-Color:
Even if you're in the back of the plane, you can have a front seat for the movie.

Aerodynamically speaking, an airplane fuselage is generally long and skinny as opposed to short and fat.

More simply stated, a guy who's sitting in the rear of the cabin is pretty far away from a movie screen up front.

With this rule in mind, an airline that wants everyone to get a seat close to the screen has two alternatives: Fly fewer people. Or fly more screens.

It occurred to us that the second choice is more economical.

So we've put 14 screens on every transcontinental plane. A screen every 3 rows in First Class, and one every 4 or 5 rows in Sky Club. And we've given each screen its own projector.

This makes the picture so clear we don't have to dim the lights, and the color so bright you don't have to close the shades.

And that makes it a better movie system, even if you don't watch the movie. (A real music fan might tune in our Astro-Stereo system.)

American Airlines
The airline built for professional travellers. (You'll love it.)

At any rate, tickets are available through us or your Travel Agent.

And no one will be admitted once the feature has begun.

Paramount Pictures presents Hal Wallis' production: "Abe Lincoln."
The Audiopak®
"Triple- Threat" Cassette.

Now the secret is out. We have a cassette. Not an ordinary one, but the "triple-threat" Audiopak Compact Cassette. It's available three different ways so you can choose the best one for your operation.

1. This is the complete Audiopak Compact Cassette. It comes pre-loaded with a 22" leader. Just splice and wind in your pre-recorded tape and you're ready to go—without any assembly operations.

2. Or, you may wish to record directly onto tape pre-loaded into the Audiopak Compact Cassette. In which case, you'll be glad to know the tape you'll be recording on is low-noise Audiotape. You see, we're the only cassette and cartridge manufacturer who also makes tape. So you can be sure our specially-formulated Audiotape matches the needs of the cassette perfectly.

3. If you prefer to buy your cassettes in pieces, we can supply them that way too. In very few pieces and partially assembled. In fact, only one-fourth as many pieces as other cassettes. We designed them that way so you could assemble Audiopak Compact Cassettes with only one-fourth the handling.

But judge for yourself. Send for a free sample, whichever form is most convenient. We could make such beautiful music together.

Audio Devices, Inc., 235 E. 42nd St., N.Y. 10017.
University Recording Makes First British CARtridges

LONDON—The first domestically produced 8-track CARtridges in Britain are now being manufactured by University Recording at its Islington plant. This is the first time that the cartridge has faced competition from any cartridge configuration other than imported 4 and 8-track material and is seen here as helping University Recording with its commitment to 8-track over rival 4-track operations who are still having to rely on supplies from the U.S. The initial batch of British produced cartridges features 21 album length and double album length cartridges, all using EMI repertioire. But as manufacturing is stepped up at UR's plant—acquired by taking over the Tempo Tapes company—other companies' repertioire will be duplicated including RCA, CBS, Pye and MCA material.

University is also pressing the EMJ cartridges through its Slot Stereo sub-assembly and to take advantage of the rival D'yanique 8-track cartridge company here. However, some companies such as RCA will actively market their own cartridges. Slot Stereo is concentrating primarily on the car market, but at the Audio Fair in April UR will introduce a range of home players and will then begin a drive to secure cartridge sales throughout the U.K.

The company currently markets a car player retailing for £85. UR is headed by managing director Philip Ashworth with Robin Bonham Carter and other directors. The company was formed in Britain from kits imported from America but is gradually introducing more and more local components and will shortly only import the tape deck.

Devaluation of the pound has (Continued on page 56)

Ariola's Siimultreleases Mark Cassette Step-Up

GUENTERBRO — Ariola—Ernstorfer is pressing expansion of its cassette program on the basis of simultaneous release of tape and LP versions.

The new Ariola LP "Golden Hits for Dancing," with Jo Ment's "Happy Sound" is being promoted simultaneously in the cassette and LP versions.

With its accelerated release schedule, Ariola is driving to catch the peak of the German market prior to the U.S. and other companies.

The current cassette season is the first in which cassettes have a major role in the making the New Compact Cassette recorded by Channel Master sets a suggested list price of $34.95 and model number #603.

It represents an expansion of the Channel Master line.

Weiser Stereorama Kicks Off Tape Club

HOUSTON — Another first for Weiser's Stereorama here is their new Tape Club. Dave Orkin, manager of the firm, said that "the Tape Club is solely for the purpose of saving our customers money on all future purchases made at the store.

"We give a 10 per cent savings on all tape purchases whenever the customer presents their membership card which is provided them. A list of new releases will be mailed to each member to keep them up to date on what's new in stereo tapes."

There are some 24 different models of stereo tape machines to choose from at Weiser, with the basic set at $29.95 and up.

The firm specializes in custom installation and guarantees satisfaction. In addition to the wide selection of tapes and machines, Stereorama also carries a selection of accessories such as the "Car Mods," the newest discovery in auto stereo sound. Car models consist of some 13 different size pipes that filter the sound.

Lib. to Issue 6 Cassette Pkgs.


Also on the release list are "Buddy Rich: "Big Swing Face;" "Johnny Rivers, "Here We Go Again;'" "The Johnny Mann Singers, "Invisible Tears;" and "Spice Jones, "Washington Square."
3M Offering Background Unit to 'Select Sound System Companies'

- Continued from page 1

to the new arrangements," said Lindgren. "For many years, all
most all sound system companies
have found themselves at a dis-
advantage in competing with
central studio (telephone line
and FM transmission) back-
ground music program to the
prospective

But now sound system
companies can go back to locations
where they have sold sound sys-
tem installations in the past
and offer the new 3M back-
ground music product because
it can be connected to any
existing sound system.'

Depart's From Principle
One reason why the 3M-700
CANTATA is proving so popu-
lar, Lindgren said, is that it
departs from the old principle
of leasing the 3M-700.
CANTATA is completely self-
contained with a capacity of
700 music selections on one
small cartridge and is 100 per
cent automatic in operation."
3M covers the performance fees
through direct publisher con-
tacts. Music available ranges
from a rhythmic library for use
in offices and factories to melo-
dic tunes for public places to
Hawaiian, Latin-American, and
sacred music libraries.

Lindgren said that while the
dealer franchise will be between
2M distributors and dealers,
with the parent company, the
implementation of the program
will be under the direction of

P. J. Marinovich, national sales
manager for background music
at the project level in St. Paul.

This regional sales manager,
working closely with distribu-
tors, will report to Marinovich.

Lindgren said that during the
coming months meetings will be
set up with small groups of
sound system companies. Dealer
program details will be out-
lined so each meeting at-
tempt will be made to accom-
plish this via individual sales
calls.

Those interested in participat-
ing will be advised of dates
in the near future when there
will be a one-day sales clinic and
a one-day service clinic. No dealer
will be franchised unless he
participates in all three meet-
ings, Lindgren said. "Inherent in the 3M plan is the principle of not overcrowd-
ing the market. Under current
3M planning, it is anticipated
there will be a maximum of
distributorships franchised
nationally by the end of the
third quarter of 1968." There
will be no requirement to main-
tain a minimum of inventory.

Only Beginning
"This 3M dealer franchise
could be only the be-
ginning of a profitable rela-
tionship with 3M through estab-
lished distributors," Lindgren
said. "The 3M-700 project has a number of items in
the electronic field on the
drawing board which, though
not in the background music
field, will be of great interest
to sound system firms."
12 YEARS IN THE MAKING!

"CAST FOR MILLIONS"
- T. LAUTREC

"SENSATIONAL!"
- VAN GOGH

"GREATEST OF OUR TIMES!"
- MONET

"MAGNIFICENT!"
- P. GAUGUIN

"A TRIUMPH!"
- B. CREWE

The BOB CREWE GENERATION does THE SONG FROM MOULIN ROUGE (WHERE IS YOUR HEART) and WINTER WARM BY 906 DYNVOICE

DISTRIBUTED BY DOT RECORDS

To Tom Catalano
Feb. 13...2:05 pm
NYC
The art director will hate me for this, but let's not forget - "Winter Warm" it looks hot!
B.C.

To Bob Crewe
Feb. 14, 1:14 P.M. Calif.
Winter Warm is hot...
But heavy sales are coming in on Moulin Rouge!!!
...so...where is your heart?
T.C.
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/SIDES</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVE IS BLUE</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>SUNDAY MORNING</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>COLD FEET</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>A MILLION TO ONE</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>CRY ME A RIVER</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>GRAND THEFT AUTO</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>YOU DON'T LOVE ME</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>ONE MORE TIME</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>Eeny Meeny Miney Moe</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>CANNIBAL WOMAN</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>A MISTY DAY</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
<tr>
<td>I'M GONNA MAKE YOU SORROW</td>
<td>LIVE / Rock &amp; Roll, Pop / Rock and Roll</td>
</tr>
</tbody>
</table>

**HOT 100—A TO Z** (Publisher-Licensee)

Compiled from national retail sales and radio station display by the Music Popularity Dept. of Record Market Research, Billboard.
You're a lonely little girl, But your Mommy & your Daddy don't care. You're a lonely little girl, The things they say Just hurt your heart. It's too late now, For them to start To understand The way you feel. The world for them Is too unreal. So you're lonely, lonely, lonely. There will come a time when everybody Who is lonely will be free... To sing & dance & love. There will come a time when everybody Will be able to rise above. Who cares if you're so poor you can't buy a pair of Mod A Go-Go stretch-elastic pants... Who cares if you're so poor you can't afford to buy a pair of Mod A Go-Go stretch-elastic pants...
Album Reviews

Albums

**STAR POPULAR**

**SOLDIERS-OF-FOURTHS,** RCA Victor LP 2095 (5)للـ\*

**IF YOU CAN SMILE AND NATURAL**-**SKY**,** Parrot LP 19258 (5)للـ\*

**TWO IN THE INSTRUMENT**-**BRIDGE**,** Sony LP 2938 (5)للـ\*

**THE HAPPIEST OF THE HAPPIEST**-**HANOI**,** Casablanca LP 5644 (5)للـ\*

**J. R. SUMMER & THE REST OF THE STAMPS**-**STELLA**,** LP 6045 (5)للـ\*

This is class product in its field. The best voice of J. R. Summer blends with the quartet to produce a thrilling musical experience. The basis includes "Mystifying Stranger", "More than Jesus", "The Love of God" and others.

**GOSPEL**

**TRUTY PITS**-**SONNY CUSB**,** Prestige FS 2730 (5)للـ\*

Sperry Crescendo takes "Ol', Man, Now", "Ole Joe" and "North of the Sun" on a wild ride with its own style. With the help of various groups, it has proved his blues on the piano. Crescendo wows the ladies with its bluesy and irresistibility, not to mention a jazz energy that I have seen nowhere else, and the band has it right now.

**JAZZ**

**BIG MAN**-**Raymond Redd**,** St. Louis 81015 (5)للـ\*

J. Redd is the embodiment of earthy discos, Vince Azzah (Redd) realizes that this package is one of his greatest. This proves the typical, quirky sound, with feet doing his own harmonica arrangements, not by guitars and drums, but by horns. The horns are mostly by Allan Reid, Al Smith and Spiro.

**R&B**

**COUNTRY**

**MAIN COUNTRY**-**Teddy Edwards,** Original (No. 5) للـ\*

**GOSPEL**

IN GOSPEL COUNTRY-Jerry Lee Lewis. Columbia C 3491 (5) للـ\*

Jerry Lee Lewis is one of the most enjoyable performers in the blues field today. The album should pull sales.

**COUNTRY**

**ALUMNI FROM COHNL**-**JEROME MILLER**,** Commodore C 3606 (5) للـ\*

This package brings back the band led by Jerome Miller, who were with Little Walter and "Clarence Carter." A nice look at one of the great black artists in today's world.

**SPELTER MERIT PICKS**

**BRAND AND GREEN**-**Freddie McGee,** Capitol SF 7440 (5) للـ\*

**FOLK**

**HOMES BROTHERS**-**The Cymbe Brothers & Barry Ackerson,** Columbia CS 6045 (5) للـ\*

**SPOKEN WORD**

**WASHINGTON'S LAMENT**-**Lorin Copes**,** Cadet CSD 62 (5) للـ\*

**FOLKA**

**PSYCHE-Worldlyknights & His Orchestra.** Reprise FL 100 (12)

**INTERNATIONAL**

**MATADOR OF KONGOMA**-**Anson ACS**,** RCA Victor LP 1723 (5) للـ\*

**THE WONDERFUL LATIN-AMERICAN SOUND OF THE AUTHENTIC**-**PRESTIGE**,** FS 262 (5) للـ\*

**THE MIND-EXPANDING MUSIC OF THE WORLD**-**FSP 2800 (5) للـ\*

**THE UNCONVENTIONAL LATIN-AMERICAN SOUND OF THE PLASTIC**,** RCA Victor International RPM 2002 (5) للـ\*

**THE MIGHTY MIGHTY SOULS**-**VENEZUELA**-**Wow**,** RCA Victor International RPM 2003 (5) للـ\*

**FICTION**

**ANOTHER DAY, ANOTHER LIFETIME**-**The Blues, VMC 55 (5) للـ\*

One listen to "This Sound" and the album proves to be a great one. The band proves to be one of the most promising of the new generation. The great band's infectious rhythms give life to Vaughan's highly expressive and musical compositions. A casual synthesis of artistry and mainstream style, the band is out here to prove that they are one of the greatest talents at work in the industry, and this is one of the most enjoyable performances in the box market.

**SPOKEN WORD**

**THE TRIUMPH OF BOBBIE LYDE**-**FLM 2503 (5) للـ\*

This album gives a vivid, informative and exciting look at the breakthrough of Bobbie Lyde. The album is cleverly produced and is aimed at the casual listener, and it is a great one. The album brings back to life the great sounds of the legendary golden age. The interview, as heard on this album, is a must for anyone interested in the world of music.

**FOLK**

**THE BEST OF TONY HADEN**-**FLM 2503 (5) للـ\*

This package brings back the band led by Tony Haden, who were with Little Walter and "Clarence Carter." A nice look at one of the great black artists in today's world.

**ALBUM REVIEW RANKING**

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**

**ALBUM REVIEW RANKING**

**STAR PERFORMER:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**STAR QUALITY:** An album whose opening vocals and arrangements set the stage for the rest of the album.

**SPECIAL MERIT**

**NEW ARRIVAL**
Veev luh-fev!

Pronounce it a hit single!
Pronounce it a hit album!

SOUL COAXING
AME CALINE
RAYMOND LEFEVRE
AND HIS ORCHESTRA

A WHITER SHADE OF PALE · RELEASE ME · 'GROOVIN' · THIS IS MY SONG · AND OTHERS

Four Corners Records, a division of Universal City Records, Inc.
**Album Reviews Continued**

- **Two Sides of Leonard Kinsey** - Otis Redding's album, "The Soul of Leonard Kinsey," is a testament to his soulful, impassioned style, which resonates deeply with listeners. The album features a range of soulful tracks that explore themes of love, heartbreak, and resilience.

- **The Grass Roots** - Their album, "The Grass Roots," showcases a unique blend of folk and rock, with songs that are both introspective and energetic. The band's sound is characterized by harmonies that are both sweet and soul-stirring.

- **Arthur Frank's Greatest Hits** - Columbia Records' release of Arthur Frank's Greatest Hits, "Columbia," is a tribute to his soulful, versatile voice and the range of his musical talents. The album features a mix of soul, jazz, and pop tracks, each showcasing Frank's ability to connect with listeners on a emotional level.

- **Aretha Franklin's Greatest Hits** - "The Hit List," Aretha Franklin's Greatest Hits, captures the essence of her powerful, emotive vocals and her ability to connect with listeners through soulful, heartfelt songs. The album includes hits from her career, demonstrating her enduring popularity and influence.

- **The Grass Roots** - "The Grass Roots," their album, features a mix of soul, pop, and rock influences, with songs that are both popular and critically acclaimed. The band's sound is characterized by tight harmonies and infectious rhythms that appeal to a wide range of listeners.

- **Kittie Are Fun** - "The Hit List," Kittie Are Fun, is a collection of tracks that showcase the band's unique blend of rock and roll, punk, and metal influences. The album features a mix of high-energy, intense tracks that are sure to captivate fans of the genre.

- **In Remembrance Of You** - "The Hit List," In Remembrance Of You, is a tribute to the late Aretha Franklin, featuring covers of some of her most beloved songs. The album is a testament to her legacy and the impact she had on the music industry.

- **The Grass Roots** - "The Hit List," The Grass Roots, is a collection of their most popular hits, featuring their signature soulful sound and catchy rhythms. The album includes hits like "Hey!" and "Soul" that have become timeless classics in the genre.

- **The Hit List** - "The Hit List," The Hit List, is a compilation of hits from various artists, including Aretha Franklin, The Grass Roots, and Kittie Are Fun. The album features a mix of soul, rock, and metal tracks, each representing the best of its respective genre.

- **The Best Of Jim Kweskin** - "The Hit List," The Best Of Jim Kweskin, is a collection of tracks that showcase the singer-songwriter's unique style, blending folk, blues, and rock influences. The album includes some of his most beloved songs, each capturing the essence of his distinctive sound.

- **The Best Of Jim Kweskin** - "The Hit List," The Best Of Jim Kweskin, is a testament to his musical legacy, featuring a mix of tracks that represent his contributions to the music scene. The album includes hits like "Sitting On Top Of The World" and "And I Love You So," each showcasing his enduring popularity and influence.

- **The Best Of Jim Kweskin** - "The Hit List," The Best Of Jim Kweskin, is a collection of tracks that showcase the singer-songwriter's unique style, blending folk, blues, and rock influences. The album includes hits like "Sitting On Top Of The World" and "And I Love You So," each showcasing his enduring popularity and influence.
The Ed Ames "Who Will Answer?" Explosion.

LPM/LSP-3961
Available on RCA Stereo 8 Cartridge Tapes

Ed's recent single established him as a contemporary giant, and this new Victor album features it as the title song, along with 10 more heavyweights, including *Yesterday*, *Massachusetts*, *There's a Kind of Hush (All Over the World)*, *Blowin' in the Wind*, *Cherish* and *Can't Take My Eyes Off You*.

His upcoming guest shot on *The Ed Sullivan Show*, February 25th, along with recent appearances on the *Tonight Show* and other TV spots, puts this song before an audience of millions.

And giving this one a big push is the consumer advertising that will appear in national publications; all dovetailing into a package of sales dynamite!

Any Questions?

RCA
Electrola Pitch
Keyed to Tour

COLOGNE - Electrola is conducting a large classical disk sales program keyed to the current German concert tours by Menahem and Daniel Barenboim.

Yehudi Menuhin is appearing with the Munich Festival Orchestra in seven German cities, and Heifetz with his English Chamber Orchestra in a number of Ruhr cities.

From promoting the recordings by the Menuhin and Baraboin Orchestra, electrical separately sales drive for the recordings of the newly founded Champagne de Paris under Charles Mutsch.

The orchestra, whose founding was announced by Albrecht Mal- raux, has signed an exclusive recording contract with EMS, and Electrola has been given a prime role in sales promotion for its recordings, the first of which is Beethoven's Symphonic Fantasies.

This disk has been awarded the Grand Prix Disque of the Académie Discophile Français.

Sunset, Crescendo
Master Agreement

LOS ANGELES - Sunset Records Inc. has signed a lease agreement with Crescendo Records for masters by Jimmy McHugh, Bessie Smith, Otis Blackwell and others.

As part of its efforts to market the budget priced Library Records, the Sunset record company has signed an agreement with Harry Tim Winterman and Bette Everett.

Sunset, the budget priced Library Records, has signed a recording agreement with the Sunset record company for the recording of Bette Everett's new single.

This disk has been awarded the Grand Prix Disque of the Académie Discophile Français.

Sunset, Crescendo Master Agreement

Los Angeles - Sunset Records Inc. has signed a lease agreement with Crescendo Records for masters by Jimmy McHugh, Bessie Smith, Otis Blackwell and others.

As part of its efforts to market the budget priced Library Records, the Sunset record company has signed an agreement with Harry Tim Winterman and Bette Everett.

Sunset, the budget priced Library Records, has signed a recording agreement with the Sunset record company for the recording of Bette Everett's new single.

This disk has been awarded the Grand Prix Disque of the Académie Discophile Français.
no. 1 in England and mushing on in America

Mercury has the mammoth

THE MIGHTY QUINN

Manfred Mann

72770
SPOTLIGHT ON THE TOP 20 OF THE HOT 100 CHART

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

LINDA RONSTADT & THE STONE PONES—(Prod. Richard Variety). The Sills—Group of girls who have been gaining in popularity. The group has been doing some great things recently. They have done some great covers of their own material. With this new release, they are sure to gain even more fans. Price:

LINDA RONSTADT—(Prod. Richard Variety). The Sills—Group of girls who have been gaining in popularity. The group has been doing some great things recently. They have done some great covers of their own material. With this new release, they are sure to gain even more fans. Price:

LINDA RONSTADT & THE STONE PONES—(Prod. Richard Variety). The Sills—Group of girls who have been gaining in popularity. The group has been doing some great things recently. They have done some great covers of their own material. With this new release, they are sure to gain even more fans. Price:

LINDA RONSTADT—(Prod. Richard Variety). The Sills—Group of girls who have been gaining in popularity. The group has been doing some great things recently. They have done some great covers of their own material. With this new release, they are sure to gain even more fans. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:

JAMES 106-Lovely Days (Staxus, BMI). (Prod. Shadow Norton). Norton creates a jazzy, swinging ballad with some intense piano breaks and some great horn breaks. Norton seems to be on his way to becoming a great producer. Norton's production abilities are in top form. Price:
“IN THE MIDNIGHT HOUR”

THE MIRETTES

a smash and a half!

R 11004

UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.
A SPECIAL OPEN REEL PRE-PACK...

11 of the best selling Showtime & Soundtrack tapes picked from the charts!

Mr. DEALER
ask your distributor about our special Pre-Pack, display materials—and all the details of this exciting promotion!

AMPEX STEREO TAPES
AMPEX CORPORATION
2001 LUNT AVENUE • ELK GROVE VILLAGE, ILLINOIS 60007

www.americanradiohistory.com
JOHNNY'S GREATEST HITS
JOHNNY MATHIS

This album is making record history.

It's in its tenth continuous year on the charts. 469 consecutive weeks! And in the past two years alone, it's sold almost half a million copies.

There's a whole new generation of Johnny Mathis fans. And they're buying his albums faster than ever....

Like his new one.

JOHNNY MATHIS
UP, UP AND AWAY

In just seven weeks, it's well on its way to 200,000. Quite a record!

Congratulations, Johnny!

COLUMBIA RECORDS

www.americanradiohistory.com
BILLBOARD WILL BE AT NARM*

... with a Special 10th Anniversary Salute. Unprecedented, detailed editorial combine with pertinent market statistics for a complete chronicle of NARM and its growth to the greatest force in record merchandising... from 12,000 outlets a decade ago ... to 35,000 strong today. March 23 Billboard will be significant ... be certain you’re there. Closing March 13.

*March 17-22, Hotel Diplomat, Miami, Florida

Compiled from National Retail Stores by the Music Regularity Chart Department and the Record Market Research Department of Billboard.
The Esquires are at it again

their 3rd smash single in a row

"YOU SAY"
Bunky 7753

A New Hit LP with 2 hit singles that sold over a million

The Esquires
GET ON UP AND GET BURY

Scepter
Album Reviews (Continued on page 60)

Once Upon A Dream — Thelonious Monk • Blue Note 82639 ($).

Bobbi Davis got plenty of mileage from their last album and this LP should be at least as strong. Their hit single "This Woman's World" is included, as are several potential singles such as "Easy Rider," and "S concurrency," a silky-flavoured jumper.

There Are But Four Small Races — Small Races • Immediate 212 24090 ($).

One of the best-produced records of contemporary pop. The Small Races are highly developed musically. The vocals of the four-member group are particularly strong and good music comes into play powerfully throughout, "Schoolful" is the half-time theme. "It's a Great Day" will not suit some, recommended. "I'm Sorry" and "To The Northern Hills" and the rhythm of "Get Yourself Together." 

For Those In Love — Furry Lewis • RCA Victor 19149 ($).

The warm, turned-on girl chord should repeat its success on this very strong LP laced by children's conducting and arrangements. "I Say A Little Prayer," "Love For Life," and "Almost In The Subway" are bouncy and breezy.

Robot But Me — The Human Beings • Capitol ST 2006 ($).

With their Top 10 hit leading off, the Human Beings have an exceptionally fine album as "Dance On Through" and "Turn Out Smart Love," "Impression To Dance," and "Apart From You" are other outstanding tracks. The pace of "It's Fun To Be Clean" is telling.

We're A Winner — The Impressions • ABC-ABC 403 ($).

Apprily taped with the group's current big group in top form, backed by impressive arrangements. Aside from the Top 10 hit, "Soul: And I'm Getting Ready." 

Skip A Rope — Horace Parlan • Vanguard V convolution 1004 ($).

Horace Parlan, who exploded onto the country scene with "This Is Jazz," follows it up with his first album and it's a beauty. He sings with various ensembles like "Green Grass of Home," "Oh! Darling," "It's Easy," and "In The Last Time I Can't Sleep" and the six other excellent cuts are "Tina Girl," "Little Girl," and "Black Jack Chimes." 

The Beat Goes On — The California Raisins • A&M 33-3327 ($).

This is a highly melodic, smooth album with complex musical structures in the themes and arrangements. The theme centers around psychological cases of the beat of human life. The first six songs are highly sophisticated and good music comes into play powerfully throughout, "Schoolful" is the half-time theme another highly developed number. "It's a Great Day" will not suit some, recommended. "I'm Sorry" and "To The Northern Hills" and the rhythm of "Get Yourself Together." 

Waltz of the Dancers — Wolf, Leitner • IMPULSE! 201 ($).

Here's an unusual project that offers interesting interpretations by two outstanding soloists of Wolf's Dance cycle "Germanic Folk Dance." It's in all the right places: good phrasing and good music comes into play powerfully throughout, "Schoolful" is the half-time theme. "It's a Great Day" will not suit some, recommended. "I'm Sorry" and "To The Northern Hills" and the rhythm of "Get Yourself Together." 

Dave Brubeck — Jackpot — Columbia CS 9512 ($).

Brubeck's superlative band, the Dave Brubeck Quartet. The album is a definite step forward as it features some fine soloing from all four players. The album is well produced and the overall sound is clear and crisp. 

House of Vile-Gordes — Sketches of Brubeck — Columbia CS 9502 ($).

Chet Baker, popular jazz guitarist, is also Charlie Byrd, classical guitarist. Byrd on his flutes, tenor, and soprano saxophone, plays with the quartet. Though complex is the indicated guitarist, the band paints a picture of the group's music, withByrd playing the saxophone and some excellent trumpet riffs. 

We're A Winner — The Impressions • ABC-ABC 403 ($).

Previously taped with the group's current big group in top form, backed by impressive arrangements. Aside from the Top 10 hit, "Soul: And I'm Getting Ready."
"JUDY" sold over a million
But, just watch "BUNNY" multiply.

HEY HEY BUNNY
Paula 294

John Fred
And His Playboy Band

PAULA 2197
Fidelipac® 880
"The Professional"

It took time, study, and an intimate knowledge of the industry to create a "Professional" 8 track cartridge. Who but TelePro could qualify so eminently, as the industry's leading supplier of cartridges for the duplicator and the broadcasting industry. TelePro has set the standard of design and quality for over a decade.

More than 50 million cartridges in use today bear the Fidelipac trademark of quality.

RETURNS? One of the MAJOR record companies states that the reject rate of Fidelipac is the lowest they have ever experienced.

GUARANTEE? TelePro has a reputation for integrity. We back up every single cartridge we produce. The reputation of the company, its desire to indemnify its customers against loss is not an idle boast at TelePro. For years we have operated under this principle. You can judge the future by the past. TelePro stands behind its products. It always has, it always will.

The new Fidelipac 880 is by all tests, the most "Fail Safe" cartridge in the industry. Coming from the oldest and largest cartridge producer, this statement "means something".

You be the judge! Phone or write for free sample and information.

Fidelipac Division
Cherry Hill Industrial Center
Cherry Hill, New Jersey 08034
609-424-1234

WORLD'S LARGEST MANUFACTURER OF TAPE CARTRIDGES