Capitol Acquires 53% of Merco

By BRUCE WEBER

LOS ANGELES — Capitol Records has agreed to buy Merco Enterprises, a Long Island-based record-keeping operation with leased departments throughout the Northeast, more than 100 racks (including Macy's and Gimbel's) and a collegiate division with racks in more than 300 college bookstores. Merco reported net sales of $11,703,203 for 1967.

Under terms of the agreement, Capitol will buy from Jack Grossman and members of his family, about 53 per cent of their Merco stock. Grossman and his family own about 60 per cent of the Merco stock ($347,000 shares are outstanding) issued.

In addition, Capitol will offer to buy other Merco stock outstanding for $16 a share, the same price the Grossman interests are getting.

The move by Capitol falls in line with the trend pioneered less than two years ago by ABC Records.

That was when ABC Records took over the vast rock-jocking-distribution empire of New Deal Records, based in New York. Subsequently, ABC made similar acquisitions in Salt Lake City, with Billinite, a rack jockeying net covering the Rocky Mountain area, and with Consolidated in Seattle, a rack enterprise covering the Pacific Northwest.

Right now, some 24 RCA independent distributors are involved in rock jockeying and Transcontinental Investing, a diversified holding company, has made a series of major rack jockeying acquisitions in the last few months.

Rock 'n' Roll Romping Again in UK Spearheaded by US Attack

By GRAEME ANDREWS

LONDON — The United Kingdom is experiencing a rock 'n' roll revival in records, concerts and personal appearances. Record companies have been releasing a spate of rock 'n' roll hits of the late 1950's, and the American independents, notably MCA, are taking the lead.

MCA has issued singles by Buddy Holly and Bill Haley, and Liberty has put Eddie Cochran back on the charts. A result of this revival in the music of 10 years ago, promoters here have already arranged concerts and ballroom tours by Bill Haley, Duane Eddy, the Crickets and other artists who made their names during the rock era. British Decca is reissuing two records from licensors, Sam's Carl Perkins with "Blue Suede Shoes," and James' Duane Eddy with "Peter Gunn" coupled with "Rebel-Runner." EMI is releasing Gene Vincent's Chisolm hit "Be-Bop-a-Lula."

Top Radiomen to Chair BB Radio Programming Forum

By CLAUDE HALL

NEW YORK — Some of the most distinguished names in radio will chair the first annual Billboard Radio Programming Forum June 7-9, at the New York Hilton. So far, the chairman include Harold Krolstein, president of Plough Broadcasting; Bill Meeks, president of PAMS, Inc.; Harvey Glasscock, vice-president and general manager of WNEW, New York, and Frank Ward, programming consultant.

Additional speakers on the roster include Paul Drew, programming consultant of WIBG in Philadelphia, who recently turned CKLW in Detroit into the No. 1 station in that market; Russ Barnett, program director of KMPC, Los Angeles; Bill Sanders, program director of Trend-setting WWDG in Washington; Felix Papapiedro, producer of the Cream who'll speak on progressive rock, and Mike Heyer, a night-time country music deejay on WHO, Des Moines.

Sholes Dies; Trade Catalyst

By PAUL ACKERMAN

NEW YORK — Steve Sholes, who died of a heart attack Monday (22) in Nashville at the age of 57, was a major catalyst in this generation's musical revolution. When in the early 1950's he brought Elvis Presley into the RCA camp with all existing Sun Records masters, for the price of $400-500—he focused worldwide attention on the new music of the day. This was a combination of blues and country-oriented material, and it reached its ultimate synthesis in the art of Presley.

Sholes' foresight in having RCA sign Presley was remarkable when one considers the musical climate of the era. "The establishment," the chief critics and musical arbiters of the day, was firmly opposed to the new music; it barked for the status quo; the fact that Presley represented the rock 'n' roll did not soften the shock.

But despite such opposition, Presley swept all sales records, swept all the charts—and for years has been RCA's top artist. This reaffirmed two things: That the establishment is generally wrong in a period of profound cultural change, and that the buying public was clutching at straws.
BULLETIN! HENRY MANCINI has recorded Mexico's No. 1 song NORMA LA DE GUADALAJARA c/w 'Nothing to Lose' (from his score for the UA film, "The Party") 9521

For further news reports on this record watch the charts of this newspaper.
NEW YORK—In a move to beef up its managerial setup, E. H. (Iddy) Morris has brought into the company Kahl and Kolsky, who have been a part of the music publishing combine (E. H. Morris Music). With the addition of Kahl and Kolsky, Morris also takes on ownership of his own record company (Diamond Records) and their Tobi-An (BMI) and Richard Pyn (ASCAP) music publishing firms.

The money paid by Morris for the record company and the music firms was not disclosed, but Lee Moritz, attorney who negotiated the deal, said it was "a tidy sum."

There has been a change in the distribution setup of Diamond Records, which marks Morris' first venture into the disk field. Mainstays on the Diamond roster are The Ventures, Johnny Thunder and Ruby Winters. A build-up of the artist's concerns, according to the company's spokesmen, is related to a new record company to be set up by the two vice-presidents of the music companies and will report directly to Morris. Sydney Kornhelser, who had been the firm's general professional manager, has been promoted to the post of assistant manager.

The move, according to Morris, was made to secure extended runway in the business in order to expand in all music areas, which he has in the theatrical musical.

Prior to joining the Morris organization, Kahl was affiliated with SunFly Joy Music, where he had been a stockholder in Planetary, Paternity and Kahl Music Publishing, as well as a stockholder of a number of Rama-Gee-Tico and Roteece Records.

Kolsky has been in the record industry about 15 years. He began as a part owner with George Goldner, Moritz Levy, Morris Morris and Paul Hill, in Rama-Gee-Tico Records. He subsequently sold all his interests in mentioned companies to start Diamond Records.

These hoard receipts come from the first quarter. Its sales far exceed those for the corresponding period in 1967, which was previously the label's most successful quarter.

In announcing the label's increase, Clive Davis, president of Atlantic, published a tremendous sales success of our newer releases as well as our entire catalog. The first quarter of 1968 has been most gratifying, Davis said, with growth averaging through one of its most dynamic periods of growth. In the coming period, the company is planning to releasing more exciting and diversified recordings by our current talent, and we will be introducing new and important talent as well. We expect 1968 will be Columbium Records' most successful year to date by a substantial margin.

Atlantic Signs Aretha to New Longterm Pact

NEW YORK—Aretha Franklin and Atlantic Records have negotiated a long-term contract, though her original contract with the label had several years to run. Paul A. Roth, Atlantic's executive vice-president, said that Miss Franklin will receive one of the highest royalty agreements ever given to any recording star but to reveal the sum would be bookkeeping.

Miss Franklin signed with Atlantic in October, 1966, and her first single was issued in February, 1967. Since then she has had five hit records which have sold more than one million copies and an album that has garnered over one million dollars. Over the past year she has swept virtually every award in the record industry.

Miss Franklin's European tour begins later this week (28) and winds up in Stockholm May 9.

** PHONY INVOICE RACKET BUSTED **

NEW YORK—Several Billboard subscribers have reported receiving in the mail what appeared to be invoices for listings in various publications. These "invoices" were not sent by Billboard. In fact, after a recent Post Office Department ruling, are in violation of the law. The Post Office Department requires that these communications be called "invoices" in type at large as anything else on the page. Billboard needs to be notified of such listings in its directories. If you receive such an invoice, please report it to your local Post Office.

E. H. Morris Buys Kahl and Kolsky

Col. Racks Up Peak First Period Sales; Davis Sees 68 as Top Yr

NEW YORK—Col. Records has released its first quarter. Its sales far exceeded those for the corresponding period in 1967, which was previously the label's most successful quarter.

In announcing the label's increase, Col. Davis, president of Col., published a tremendous sales success of our newer releases as well as our entire catalog. The first quarter of 1968 has been most gratifying, Davis said, with growth averaging through one of its most dynamic periods of growth. In the coming period, the company is planning to releasing more exciting and diversified recordings by our current talent, and we will be introducing new and important talent as well. We expect 1968 will be Columbium Records' most successful year to date by a substantial margin.

The first three months of 1968 saw this year's biggest news, for it saw the debut of a new album, "The Graduate," by Ray Conniff. A gold record was also achieved by Gary Puckett and the Union Gap, for their Columbia debut single, "Wishing," which won a gold record for the year's most popular single.

Columbia's Hot Dog

Which one is the, let's say, folk record of the year? It has been a matter of great interest to Simon and Garfunkel. Their album "The Sound of Silence," which sold more than 1,500,000 copies in the U.S., was announced as a gold record. With the release of "The Graduate," it is expected that 1968 will be Columbium Records' most successful year to date by a substantial margin.

CHICAGO—Don Costa has signed a twofold contract with Mercury Records, Frontier Records, and EMI. In making the announcement, Mr. Costa said that he has signed a five-year contract with Mercury and that he will produce albums for the label. He also will be the producer of all future release material.

Donovan, a popular artist, has signed a contract with Island Records, which is a division of EMI. Donovan will record material for the label, which is a subsidiary of Mercury.

Costa, who heads his own label, Frontier Records, has been involved in the music industry for more than 20 years. He has produced several successful artists, including the Beach Boys, the Who, and the Rolling Stones. Costa is preparing his first session for an LP to be released on the Mercury label within 90 days.

** Executive Jumble **

** VOCAL GILMORE **

VOCAL GILMORE, vice president of artist and repertoire and creative services for Capitol Records, resigned to head independent production under a new label which will be the joint venture of new record label and record release newly developed talent and exclusively will produce product of certain artists under contract to Capitol, Karr Eganopoulos, general manager of Capitol's A&R division, will succeed Gilmore in the new post. Gilmore's duties until a successor is named. Gilmore has been with Capitol almost 17 years, and has recorded Les Paul and Mary Ford, Frank Sinatra, the Beatles, and Al Martino.

** FENTER **

Frank Fenter has been appointed European representative for Atlantic Records. Fenter, for the past two years in charge of the Atlantic label in Polydor-England, coordinates the company's promotion and publicity with the firm's European licensees in England, France, Germany, Italy, Holland, Spain, Switzerland and the Scandinavian countries. Fenter's new post will be to accompany Aretha Franklin on her first European concert tour through Germany, France, Holland and Sweden, which starts Monday (29). He will continue to maintain his English language publications in England along with his new duties. Fenter, who has also been responsible for record production at Polydor, will leave that post but will continue his A&R work as an independent producer.

** SHULMAN **

Moe Shulman has joined Dot Records as East Coast regional promotion director.

** DORIN **

Don Dorin has been appointed administrative assistant for the label and piano division of the Thomas Organ Co.

** BERGERON **

Karl R. Bergeron has been appointed manager of ASCAP's Dallas office. He had been a field representative in ASCAP's Minneapolis office since 1965.

** QUINN **

John M. Quinn, sound recording engineer, has resigned at Fine Sound Studios to join the staff of recording and mixing engineers at Fine Sound Studios.

** PHONY INVOICE RACKET BUSTED **

NEW YORK—An invitation to prospective purchasers of software from Chappell & Co., Ltd., London, spelling out terms and conditions, has been circulated among subscribers to Billboard's Market Conditions lists by the executors. These are Victoria Dreyfus, Robert J. Trainor, Sydney Kornhelser, and Morgan Guaranty Trust Co., of New York, executors of estate of Louis Kahl. The executors are preparing to receive offers to purchase the companies to purchase 100 per cent of the shares of stock of Chappell N.Y., and the issued share capital of Chappell London on the following chief terms.

1) Proposals will be considered only if the purchase is made by a faith deposit of $200,000 with Morgan Guaranty, and if evidenced by a mortgage in favor of the executors. Each successful purchaser will have necessary funds to pay the total purchase price, subject to the final closing date for approximately mid-July.

2) Executors reserve the right to return any deposit without notice.

3) Proposals will only be received on a lump sum basis for all, but not, of Chappell N.Y. and Chappell London.

4) Each such proposal must be accompanied by a down payment.

m (Continued on page 71)
**Disks Show's 'Secret Weapon'**

NEW YORK — A new twist in trade shows has been demonstrated at this year's annual New York Phonograph Trade Show, where display manufacturers of new products which will appeal to record companies, tape companies, and other dealers in the field. A new feature at this year's show is a set of large, high-quality stereo cartridges which can be used in conjunction with premium-quality acoustical systems, and with multiple record sets.

Among the many manufacturers and their representatives at the show are those producing more than 900 exhibitors and 100,000 items. A rapidly growing trend is the increasing incentive marketing now incorporated into in-stores, with a projected yearly total of $4 billion by the end of 1968.

**Strong Representation**

Both record and tape CAR tridges exhibited, as well as those for record companies, tape cartridge firms such as the International Tape Cartridge Corp., Muntz Stere o-Fak, North American Philips Play-Fab, and others.

**New Cartridges**

The new cartridges were designed by a team of engineers from the leading companies, Decca, London, Ambassador, and Goldcrest, and from Columbia Special Products division also displayed.

**WB-7 Shifts to Stereo Albums For Radiomem**

LOS ANGELES — Warner Bros. Seven Arts will act to convert all their forthcoming stereo albums for broadcast this summer. The company has leased a new stereo compatible cartridge and is using the equipment at United Recording. The equipment of a general type will be released in June or at the company's July convention in the Hawaiian Islands. The decision to eliminate monaural output is based on a survey of 72 distributors, indicating a desire to continue stereo output.

**Melcher Dies; Music Ties to Stay the Same**

LOS ANGELES — The death of Marty Melcher, 52, husband and manager of Doris Day, Saturday, has been announced. It affects the family's music interests.

*there will be no cessation of our music activities,* said Don Genson, Melcher's vice-president. Melcher's son Tuffy, one of the West Coast's most active young independent producers, will take over his father's Arwin label and Daywin publishing company.

Arwin has been inactive for the past several years and had planned to release material by Miss Day, who left Columbia several months back after 20 years. Plans for this project have yet to be decided, Genson said.

Daywin over the past two years has only released material by Paul Revere and the Raiders, before leaving Columbia to go into independent production. Melcher had been the group's producer.

*"Music was Marty's first love," said Genson. According to the project's producer, Melcher always had his hand on independent projects.*

Melcher died of a heart attack on April 13. He was responsible for signing his wife to a recording contract with Columbia. W. S. Music, which will mark her TV debut.

**Adams Heads ASCAP Again**

NEW YORK — Stanley Adams has been re-elected president of the American Society of Composers, Authors and Publishers (ASCAP). Adams, a lyricist, has been a member of the society's board of directors since 1952 and 1956, and ASCAP's president since 195156 and 1956 to the present.

Victor Blue, president of Music Publishers Holding Corp., and F. B. Adams, president of the National Association of Music Publishers, are the new officers. The society, which represents more than 20,000 composers and publishers, is the largest in the field.

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Can the Original Cast Album of a gold mine of a show from a little theater off Broadway bring you wealth and happiness in far-off Wherever-Your-Store-May-Be?

Yes.
Because there's more going for "Jacques Brel" than meets the ear.
Naturally, the first requisite of a great original cast album is a great original cast show.
And "Jacques Brel" has great reviews from the reviewers that count. Like Clive Barnes of The New York Times, who calls it "impassioned and powerful, capable of stirring an audience almost to a frenzy."
The best proof of that is the audiences are being stirred to buy the album. Which is a lot more impressive. (After all, how many albums can you sell to critics?)
But better yet, people who haven't seen the show and have merely read about it want the album. We're getting orders from dealers in California (that's as far off Broadway as you can go), and the road companies haven't even gotten started yet.
Because as great as the great Jacques Brel's songs are in French, his many thousands of American fans want to hear his songs in English, for the first time.
Even more than that, people who don't know who Jacques Brel is are going to become loyal fans once they've heard one or two of his songs. And this specially priced two-record set's got twenty-two of them.
So you can mine that off-Broadway vein of gold and mind the store at the same time.
"Jacques Brel Is Alive and Well and Living in Paris."
The Original Cast Album on Columbia Records.

The Original Cast Album on Columbia Records.

D25 791 (A 2-record set at a specially reduced price. Stereo only.)
HARRY HARRISON, left, host of the syndicated radio show "The In-Scound," interviews Integra Records artist Robby Taylor, whose disk, "Cassie," has been released on the Stax label, and aired on 1,400 stations as a public service feature of The U. S. Army.
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5 STAIRSTEPS & CUBIE BDA-35

OF COURSE!!

OF COURSE!!
Spoken Arts Spreads Creative Wings in Education, LP's, Films

Out of his "Spoon River Anthology" to Lawrence Ferlinghetti, Kenneth Rexroth and younger poets now beginning to win critical attention. Other new projects in the field of poetry are "The Poems of W. H. Auden," in which the poet, now in his 60's, takes a retrospective look at his work, supplying his own comments as well as reading his verse. This volume is a companion set to "The Poems of Stephen Spender," previously released, and another now being recorded in London by C. Day Lewis. Also in London, Robert Graves has just recorded his controversial translation of "The Rubaiyat of Omar Khayyam." This will be released in two forms—one record with readings of other poems by Graves, on another with the reverse side devoted to the popular Edward FitzGerald translation read by Robert Speaight. The latest Spoken Arts poetry album is "Poets For Peace" recorded in New York's Town Hall last November with poets Robert Lowell, Richard Wilbur, John Hall Wheelock, Louise Bogan, Stanley Kamien, among others including playwright Arthur Miller, and actresses Gloria Foster and Marian Seldes reading verses devoted to the theme of peace. This album was produced with the cooperation of the Compassionate Arts of the Fellowship of Reconciliation.

In terms of buyer response, the most significant development at Spoken Arts has been the preparation of sound film strips packages for use in lower grades. A boxed set of 10 fairy tales for children including recorded dramatizations, study guides and other teaching material, is already in its third printing. A second set of classic fairy tales is in preparation, and a set of four modern tales developed with the cooperation of the children's departments of Doubleday, E. P. Dutton and the Viking Press will be released this month.

Artists on Strips

Artists who have worked on these strips include Julia Noonan, Frances Yamashita, Margot Apple, Peabod Schofield, Jon Haber and Martie Green. Most of the soundtracks for the Spoken Arts filmstrips have been made in Dublin with groups of performers led by Christopher Casson (son of Dame Sybil Thorndike) and actress Eve Watkinson. Casson has also supplied the harp and woodwind music that is a hallmark of these productions. Since a good many of the Spoken Arts filmstrip music are taped in England, Casson has taken over the supervision of the company's overseas creative efforts. These now include new records, motion picture shots and filmstrips related to "European Life and the plastic arts. The success of the filmstrip package has encouraged the company to map out plans for the production of some of the fairy tales as motion picture shorts, using the techniques of puppety in characterization. The filmstrips as well as the design of all Spoken Arts packaging is under the supervision of the company's new art director Ted Smith.

Sales Dept. Reshuffle

The sales department has just been completely reorganized under the national sales manager, Peter Redgrove, and the new marketing director, Billy Paul Williams. Under Williams' supervision, the company has intensified its efforts to reach the school market through a network of NAVA (National Audio Visual Association) dealers. The records are also distributed by the McGraw-Hill Book Co. in the U. S., England, and Canada, and by the Encyclopaedia Brittanica Educational Corp. The commercial market is handled through standard distributors.

Working closely with Dr. Klein, now, on every aspect of production and promotion is Paul Kresh, director of award-winning films and broadcasts, editor and book and record critic, who is the company's vice-president. Natalie Sloh is the company's production director, and also the company's educational director and helps to carry out both its production and promotional activities.

To help acquaint the public as well as educators and specialists with the company's catalog, special Spoken Arts 7-inch sampler records are now in preparation featuring highlights of recordings designed for elementary and secondary schools, as well as a 12-inch sampler for home listening.

Frankel Guilty Of Infringement

NEW YORK — U. S. District Judge Lloyd F. MacMahon has ruled that J. Jay Frankel is guilty of copyright infringement against Chappie & Co., T. B. Harris, Williamson Music, Frank Lasser and Frank Music. The interlocutory judgment calls for a special master to set the damages.

The ruling held that the album "The Greatest Music Series 'Pop' Jazz," contained four compositions which were not licensed. Songs involved were "You Have Met My Love" and "I'm a Man," "When the Sun Begins to Rise," "I'll Be Seeing You" and "If I Were a Bell." The album was produced by the Recorded Artist Music Corp. (Ranco) and distributed by Artists-Parliment Industries. At the time of the infringement, Frankel was president of both companies.

Holiday Inn to Bow First Rock Single

MEMPHIS — Holiday Inn Records has released its first rock 'n' roll single, a recording by Greg Todd and the Jacks. The label earlier had released an LP, featuring the voice of Dolly Parton, a "good music" effort. The new single, "Love" and "Country Roads," is a recording of a band which has been organized for four years, and which has had various TV and personal appearances.

The group is composed of four members: Greg Todd, T. J. Windham, John Howard and Pat Denman. An art major at Memphis State University, Todd wrote the flip of "Love," "Country Roads," "Simple Thought."

Bennett Song 'Life'

NEW YORK — In last week's NARAS section, Billboard incorrectly stated that the song "Life," written by Tony Bennett and sung by Jack Jones at the 1963 NARAS dinner was "I Wanna Be Around." The correct tune is "The Good Life." published by Paris Music.
NEW SINGLE
BY THE FIRST EDITION
"ONLY ME"

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GAC Earnings Spurt 21%

NEW YORK — General Artists Corp., giant talent agency, reported a 21 per cent increase in earnings, to 92 cents per share from 76 cents per share for the year ended Dec. 31, 1967. Net earnings were $304,000, an increase of 19 per cent over the previous year.

Income, before taxes and special charges, was $1,094,000, compared to $933,000 for 1966, a 17 per cent increase. The 1000 clients represented by General Artists earned about $88 million on bookings arranged by the company in 1967, up from $76 million in 1966.

Cap's Rice at Meet

LOS ANGELES—Frederick H. Rice, national merchandising manager for Capitol Records, will participate in the American National Association's 37th national packaging conference in the New York Hilton Hotel Monday-Wednesday (6-8).

LeRoy Van Dyke's latest release for Kapp Records looks like a promising bid for the best seller charts. "A Lonely Thing"—Kapp 908—is a well-paced, finely arranged tune, well executed by all the elements that have contributed to Van Dyke's list of successful tunes. The tune is poignant and Van Dyke handles it with sensitivity and style. Characteristic of his demands for the finest arrangement and accompaniment is LeRoy's choice of guitar. He plays a Gibson—the choice of professionals. (Advertisement)

Market Quotations

As at Closing Thursday, April 25, 1968

NAME Week's Vol. Week's Vol. Week's % High Low Vol. in 1967

Admiral 31 165 721 23 21 22 + 15 16

American Broadcasting 102 405 480 59% 53% 58% - 9

Amrap 451 32 235 9% 6% 8% - 9

Automatic Radio 251 3 170 21% 17% 21 + 2%

Automatic Retailer Assoc. 92 315 230 91% 90 90 - 11

Amstel 331 32 110 42% 42% 42% - 11

Concentr Corp. 251 195 535 36% 24% 24% + 9

Capitol Ind. 351 20 497 32% 26% 26% + 7

CBS 741 43 321 26% 26% 26% - 7

Colombia P. 341 33 557 36% 36% 36% + 9

Consolidated Elec. 571 34 411 42% 26% 26% + 9

Dinney, Wall 60 37% 52% 37% 52% 52% + 9

EMI 771 5% 516 5% 6% 6 - 5

General Electric 1151 351 1250 91% 91% 91% + 9

Gulf & Western 661 30 711 45% 45% 45% - 5

Hormel 58 171 241 55% 35% 35% + 5

Horrory Blackie Co. 34 4 98 18% 16 16% - 9

Hyman Services 68 26% 59% 64 64% - 5

MCA 74 34 167 73 73% 73% - 5

Mathemedia 69 40% 45% 62% 62% 62% - 5

Moscow 641 31% 31% 31% 31% - 5

SM 101 73 1124 101 101 101 - 11

Motorola 1461 90 734 146% 124% 124% + 9

WCA 60 42% 53% 42% 53% 53% + 9

Seaborg 70% 18 709 24% 24% 24% + 9

Teak Amer. 58 28 189 54% 49% 49% - 9

Transmission Invest. 311 15% 2228 17% 17% 17% - 9

500th Century 151 10 973 34% 34% 34% - 9

VBP-7 Arts 421 19% 611 33 33% 33% + 9

Wahlster 76 18% 162 21% 21% - 9

Zellner 731 6% 733 6% 6% - 9

OVER THE COUNTRY

As at Closing Thursday, April 25, 1968

GAC 1971 145 9 27 17 17 - 9

FRCC 7 65% 65% 65% 65% 65% - 9

Jaish Ind. 171 9% 9% 9% - 9

Lear Jet 391 9% 9% 9% - 9

Mercer Ent. 15 12 145% 145% 145% - 9

Mills Music 34 31% 32% 31% - 9

MNC 71% 7% 7% 7% - 9

Orchestras 5 45% 45% 45% - 9

Pickwick Int. 301 19% 19% 19% - 9

Telekod Ind. 2 14% 14% 14% - 9

Tanner Corp. 115 10% 11 11 - 9

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

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

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Mortimer—They write their own material and every song in the album is an original. A group of three extremely talented, good-looking youngsters who present their instruments acoustically. Features “Dedicated Music Man,” “Mortimer’s Theme,” “Take Your Troubles.”

The National Gallery—These original songs were inspired by 10 different Paul Klee paintings. Contains color reproductions of all 10 original paintings. Features “Barbaric, Classical, Solemn,” “Diana In The Autumn Wind,” “Pond With Swans,” “A Child’s Game.”

Esther and Abi Ofarim—Huge box-office in France, Germany and Israel and have just recently become No. 1 in England. Featuring the U.S.A. giant “Cinderella Rockefeller,” “The Lonesome Road,” “Your Heart Is Free Just Like the Wind.”


The Hello People—Unique! There are six of them—a myriad of painted faces, a wild assortment of eyebrow painting... and do they sing! “(As I Went Down To) Jerusalem,” “Paisley Teddy Bear,” “It’s A Monday Kind Of Tuesday.”

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Josh White Sr.'s Son Gives Way To UA's Artist Josh White Jr.  

By ED. OCHS

NEW YORK—Josh White Jr. has confidently stepped out of his father's shadow and into his footsteps atop his first United Artists LP, he'll start making his own tracks, and another generation of Josh Whites will wear a classic guitar, straddle a plain wooden stool on-stage, and sing out to a roomful of people. But unlike his father, a pioneer blues bard, Josh White Jr. sings pop as well as folk, drafting tunes off the charts and borrowing from Broadway.

An entertainer since the age of four, White became a solo performer in 1981 after serving an apprenticeship with his father; singing along with him in his shows. When his brother came to see Josh White Jr.'s son, said the singer, "and after wards knew it was Josh White. Some were disappointed that I didn't sound like my father, and others were pleased. I guess, by now, people know who I am, and have either.(or not being me, not my father, and another kind of singer as well.) Young White then started on Broadway and even received the "best child actor" award for his efforts in "How Long 'Till Summer.

Recently, White completed an educational Run For A Ticket To Freedom," a documentary on Negro history, with music by White Jr. White sings in the film music he helped compose. The film, to be shown in high schools, will also be shown nationally on educational TV.

White has played in school assemblies across the country, singing and talking to children and young adults, helping to keep him from singing, answered questions from the audience while one of his records played in the background.

White remembers working on

(Continued on page 16)
Hallelujah' No Bum—Wins 4 Tony Awards

NEW YORK — "Hallelujah, Baby!", which is on release as an original cast album set on the Columbia label, was the top Tony award winner this year. The awards, presented at the Shubert Theatre Sunday (21) were given to the show for the best musical, best musical actress (Leslie Uggams), best supporting musical actress (Lillian Harman), and best score (Julie Styne, Betty Comden, Adolph Green).

RCA was represented in the Tony awards this year with "The Happy Time," for which Robert Goulet won the best musical actor award, and Gower Champion, who won for both best musical director and best choreographer. RCA also has the original cast sets of "Darling of the Day," for which Patricia Routledge won a best musical actress award; "How Now, Dow Jones," for which Hiram Sherman won a best supporting musical actor award, and the original "Hello, Dolly!", for which Carol Channing won a special award, and the current alt-Negro "Hello, Dolly!", for which Pearl Bailey won a special award.

Hour Glass to Do Time for Disks

NEW YORK — The Hour Glass, Imperial Records group from the West Coast, has been set for top dates in conjunction with their new single and LP, both titled "The Power of Love." The group goes into the Fillmore, San Francisco (May 2-4); the Cheetah, Hollywood (May 10-11), and the Kaleidoscope, Hollywood (May 17-19). On May 21, they will appear on a TV show from Los Angeles, put on by Columbia Pictures, heralding the film, "For Singles Only," in which the group appears. This will be followed by a date at the Avalon Ballroom, San Francisco (May 24) and a return to the Whiskey A Go Go for one week beginning June 5. They are now being lined up for a tour of the East.

SERENDIPITYS
IN 4 TV SHOWS

NEW YORK — The Serendipity Singers, United Artists Records group, will appear in four TV specials to be syndicated by Trans Lux. They will tape specials for showing Memorial Day, Independence Day, Halloween and Christmas.

Rascals to Do 1st Network TV Show

NEW YORK — The Rascals, Atlantic group, will do their first network TV special Wednesday (1) on ABC-TV. The special, titled "Hallelujah, Leslie," stars Leslie Uggams, who also records for Atlantic.

On the show the Rascals will perform a medley of their disk hits.

Bunky & Jake, Steve Miller Band a Go-Go Double Bill

NEW YORK — Bunky and Jake, and the Steve Miller Band performed well at the Cafe Au Go Go Friday (19). Both acts had been moved downstairs from the Garrick Theater, where they opened earlier in the week.

Bunky and Jake, whose pop material is folk flavored, included numbers from their initial Mercury album in the set, and the numbers, including "Taxi-tah" and "Daphne Plum," Bunky was moving in a solo of "Pain in My Heart," a fine soul selection.

A folk-rock treatment of "Just as Long as I'm in Dixie World I Am the Light of Dixie World" brought the set to a powerful conclusion. Jake's guitar playing was first-rate throughout as the duo's voices blended well during the evening.

The Steve Miller Band also offered rock, but the Capitol Records' act, which could easily have blues inserted in its name, has strong blues and jazz influences. Miller's good vocals and the good musicianship of the unit were enthusiastically received by the young Greenwich Village audience.

Included were "Mercury Blues" from the soundtrack of "Revolution," a forthcoming film featuring the quartet, and "Roll With It," the flip of their debut Capitol single, "Children of the Future," which used sound intensity to good advantage, was a feature of the set. This number also had gospel-like chords from the organ.

Josh White Sr.
Gives Way to
Josh White Jr.

* Continued from page 15

the road day after day, "I remember playing in a hotel in the Midwest years ago, I played in what actually was the lobby, and I had to pass through on my way to the bar or their rooms. One night, after not one single person stopped to notice me, I got fed up, took off my guitar and went into the bar for the rest of the night. When my stand was up, the management was so please with me that they asked me to stay on for another six months."

Like most performers, White enjoys the college concerts best of all. "The colleges really got me going," he said. "The Southern booking conferences—Block Booking in Charlotte and SUSGA in Biloxi, Miss.—helped me tremendously. I love working in the South." White has played over 500 colleges across the country, besides appearing on TV and radio shows, clubs and every major "Hall"—Carnegie Hall and Town Hall in New York, Jordan in Boston, Orchestra Hall in Chicago—and in Europe.

This week, White begins a month-long promotion tour for his album. A minstrel like his father, White will visit radio stations, disk jockeys, record stores, and would gladly travel house-to-house to spread the soft, tenor "word" of Josh White Jr.

Newest Signing

* Continued from page 15

ver." Bell also inked the Byzantine Empire, whose debut disk will be "Snowy," the Silver Apples, joined Kapp, who plans to issue the electronic duo's first LP this spring. The Round Judgement also to Kapp. Tony Martin signed with Audio Fidelity. His first album for the label is "Tony Martin, This Beautiful..."

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NEIL DIAMOND'S
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PRODUCED BY CHIP TAYLOR / DAYLIGHT PRODUCTIONS
SPokane—A heavy slate of promotion both on-air and off-air, plus its new Hot 100 format, has turned KGA around and brought the 50,000-watt station from nowhere to No. 1 after just 10 months, according to a February Hooper.

Grady A. Sanders, station president and chief executive officer, said the station is mixing Hot 100 records with a selection of featured albums, a few new tunes, and some "earful" أثنal progressive rock cuts at night.

The station also plays one oldie an hour.

KGA switched from an old-line CCM good music format to a Hot 100 format on Jan. 15 and it has met with "fantastic acceptance." Sanders said the station is now second in midday, according to Hooper and Capitol management.

Traffic competition from KKHQ, the local NBC affiliate, has been heavy.

Promotion has been heavy, including a mailing of 79,000 full-color 24-page tabloids, a contest with $12,000 in prizes, use of more than 500 billboards in KPG and KHS, and airtime on KPU and KTTQ in Idaho, including Seattle and Portland. To promote the station, the personality Jim Sims did a 125-hour marathon, supported by a constant stream of letters from long-distance listeners.

Larry Kane, host of "The Larry Kane Show," was seen Saturdays on KTRK-TV, Houston, and displayed by Bobbi Hart and Temmy Boyko, who appeared on his show to promote their new A&M Records album and single.

Singleton: New Disks Getting Short Shrift

NEW YORK — The major problem of the record company today is getting people at stations to listen to the new records mailed to them, according to Sheila Singleton, president of SSS International Records. "You need to be able to tie the record in and beg the program directors to give the record a fair chance," Singleton said. "This is very difficult to do."

"There are very few people left in pop music radio. We find that most pop music radio stations are not interested in new records if anyone else will make a record a hit for them."

Also, mostly in top 40 and easy listening radio, said, "It doesn't exist in 1968 in the top 40 stations or country music, even though there is a person sending them the record, it will open the envelope and listen to the record, and give it a fair chance."

SSS International is going to attempt some new maneuver arrangements to get radio station personnel to open up record envelopes. This has included stamping "For Adults Only" and "Very Confidential" on the envelopes. (Continued on page 20)

Radio-TV programming

WWDC's Sanders Aims Straight At the Heart With NOW Radio

WASHINGTON — A new type of easy listening station based on top 40 approaches is happening today in radio. This is the feeling of William S. (Bill) Sanders, program director of WWDC here. He's calling it "NOW radio."

"NOW radio is the direct result of the longevity of top 40 music and increasing and improving acceptance of music with a beat," Sanders said. "WWDC was not the first station to program the Union Gap and Frankie Randall on the same program. But, what is more important to the radio industry is that we won't be the last. What is happening in radio now is one form of another of WWDC's NOW re-structured progressive radio.

Sanders said he and Perry Samuel, vice-president and general manager of WWDC, had spent many years playing Russian roulette with top 40 radio. That we are still alive is proof we were able to beat the game and the rest, more often than not. The reason we were top 40 (and proud to be) becoming to WWDC is that we were certain the most direct and certain route to successful ratings was with contemporary radio. And you can believe we were a bag if we were not equally convinced there is a new route to success and the only place we're accustomed to being. No. 1.

NOW Radio Defined

NOW radio is as clearly defined as top 40 or soil, but it isn't chicken 40 and it isn't old line, said. NOW is a combination of sound and production and empathy that those people 25-49 who heard top 40 in the early '50s, love it and learn to dance because of it. It is a station image created to appeal to those who grew up on a steady diet of rock 'n roll and who accept infectious best influences through virtually every musical form, save opera. We can't. Meridian. Top 40 opera, written by the Beatles.

NOW listeners discover via album purchases, nightclubs, TV, and movies, that Elvis sounds as good singing "Hawaiian Wedding Song" as she did on "Tutti Frutti," that "Sunset Beach" was not a Percy Faith fizzle flick top 40, Sanders said. What has happened is: Their tastes haven't changed, they've simply expanded, and NOW radio appeals to that expanded taste.

He in the coming week will announce plans to launch another top 40 on the station's radio, to appeal to those with more musical interests.

For your edification, take a look at a dozen markets today. What happened to these people in the first significant change in music programming since top 40..."

Top 40 radio tried to expand with the addition of more diversity of its listeners, he said, but couldn't do so enough.

According to the to the Census Bureau, the majority of this nation's population is now under 25 and almost 75 per cent is under 35. Therefore, it would be logical to assume that as this age group increases, top 40 station audiences should have increased the same.

For your own edification, take a look at a dozen markets today. What happened to these people in the first significant change in music programming since top 40..."
This Guys In Love With You

The Alpert trumpet is augmented by The Alpert voice Singing a new song by Burt Bacharach and Hal David Debuted last week on the CBS Special, "Beat of The Brass" Warmly received by millions of viewers Happily released today as a single on A&M Records

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to

"Jennifer Eccles"

Now it's

"Goodnight Sweet Josephine"

Produced by Mickie Most

The Girls Stay in the Spotlight at Epic

from "Jennifer Juniper" to "Jennifer Eccles" Now it's "Goodnight Sweet Josephine" 5-10303

The Vardibirds

Produced by Mickie Most

who should now be listening to top 40? They are where we both know them to be—actively seeking out and listening to (for shorter periods of time and with less regularity) an alternative to rock 'n' roll as a steady diet.

"However, because of the WIP's, WXZY's, WLW's, and WWDG's, there is now an exciting, unusual, new place to listen—regularly. These stations are combining the best elements of top 40 music and presentation with tasteful, creative, bright and tight production. We are filling the void.

"The 20 to 49-year-old age group is there for the taking ... so why haven't the NOW-sounding stations taken them in great numbers? They are being taken. And, as far as I'm concerned, they're being attracted right on schedule," he said.

"We who saw and enjoyed the meteoric ratings increases of early top 40 might think it ridiculous to say NOW radio is stand-
ing, in view of the current ratings in most markets."

Equipment

But today's programmers are equipped with the knowledge of the electronic movement necessary to create high gross audience figures, and the knowledge to know just how fast they can be expected to move, and how to program for demographics.

This type of radio has also created a boon for record companies, he said, "because now there is a station in the mar-

ketplace which will play virtually everything worth playing, from show tunes to Otis Red-
ding, then long before top 40 does so.

"Recordmen will soon be compelled to recognize that NOW-type stations command stations and attention of record buyers, and that these sta-
tions need to be served with all products. When stations with a NOW format become dominant factors in their markets, perhaps there will be a second revolution in the record business: A return to fewer records produced, exposure over a longer period of time, and an increase in the sales of singles extracted from albums."

Heller Bows New Service

LOS ANGELES—The Hugh Heller Corp., one of the leading firms producing jingles to-day, has just launched a new service called Follow Through. Dick Drury, vice-president of the broadcast division, said the new operation would offer radio stations real singles from letterheads to staffing the sta-
tion and programming it. We'll do the billing and the traffic ... the whole works."

This type of service is de-

finitely needed," Drury said. "So many station have the facility and don't know where to go for people. Our basic theme is that a station's personality is not limited to just its sound on the air." Both Hugh Heller, presi-
dent of the organization, and Drury are former air personal-

ities.

Short Shrift

Continued from page 18

some cases, the post office has refused to leave the envelopes with radio stations until they were opened in the presence of the mail man. Now, SSS Inter-
national is thinking of triangular envelopes for a change-of-
place.

The radio stations are not entirely at fault, Singleton said. "Most stations get between 200 and 300 records a week. How could they possibly listen to them all?"

WMAN Full Time

MANSFIELD, Ohio — WMAN, 1,000-watt operation here, has expanded to a full 24-
hour schedule and part of the new programming will be rock. The station formerly signed off at midnight. The station is now seeking to build its library of Hot 100 records, according to deejay Jim Dandy.
...And a man drowns in its amber liquid.

JIM ED BROWN'S
powerful Victor single can put you wise to
"THE ENEMY"
c/w "I Just Came from There" #9518
IRTS Hears WLIB On Backyard Format
By TOM McCloud

NEW YORK — Harry Novik and members of the WLIB staff talked to about 3,500 college students Thursday (18) about community programming, at the seventh Annual International Radio and TV Society College Conference here.

In a session on local radio programming, the WLIB general manager explained that the station's role was one of "backyard programming." He said it and from it. Other members of the panel included Richard Novik, sales manager; Ed Samuels, news director; and Billy Taylor, WLIB-FM program director. They illustrated to the students how they used standard devices, such as actualities and call-in shows, to build involvement in the community and get through to it. The hotline and actuality combine to provide news from the community, to the community.

Credit for WLIB achievements was ascribed to programming features and policies. Included are the broadcast of job opportunities, the use of Negroes on the commercials production staff to increase audience impact, and news department policies to hire or train Negroes as newsmen, and to insist that the news staff be rooted in the community.

Billy Taylor also pointed out that, unlike any newspaper, WLIB radio permits dialogue, and as Ed Samuels later added it was that which put WLIB in the position to help calm New York City last week.

Earlier in the morning, Don Burton, president of the NBC-TV Network, discussed with dealers about the "specials" background of the network's new hour and a half long Friday night series, "The Name of the Game," and ABC radio executives explained the basis of the four new networks. The highlight of Thursday's program was William Kaland's luncheon address centered on creativity, style, and getting emotional to get the message across. Kaland is Group W director of program development.

WEXI-FM in New Format

ARLINGTON HEIGHTS, ILL. — WEXI-FM, 24-hour stereo operation in the Chicago area, is now featuring easy listening music in the day and progressive rock at night. The station was recently known by the call letters WNWC-FM. Now owner is Walter M. Mack, who also owns Mack Cadillac Corp. In Mount Prospect. Ray Smithers has joined the station as program director. Former owner Lester Vinson remains as executive vice-president, Wayne H. Smith continues as vice-president and general manager.

KFMK-FM's New Survey

HOUSTON — KFMK-FM, the progressive rock outlet here, is bowing a new album survey for listeners. General manager Hugh Foley reported that the list will be available in record shops and will be released to record distributors and to the record companies.

"Our play is almost 100 percent albums and our success is really based on album sales. We are playing many of the groups that the AM station have not, for one reason or another, been able to program. People who are buying albums are turning to us for advice. It is difficult for the average listener to pick and choose in a record shop, so they are listening to us and then deciding. Since we are playing a few singles, we will note a couple to watch. It seems now that the single follows the album.

WFMJ Updates to Easy Listening

YOUNGSTOWN, O.H. — WFMJ has updated its format to easy listening, according to Bernie Rutenberg of Graham-Rutenberg, Inc., a programming consulting firm. The station's format had previously been a conglomerate of various types of music, he said. Bob Fitzsimmons has joined the station as morning personality and music director.

PROGRAMMING AIDS

• Continued from page 18


SØUL RADIO

HUNTSVILLE, Ala.: WEUP deejay Emanuel (Rocky G) Garrett—Best Pick is "I'm Sorry," by the Delinets, Philco Groove; Best Leftfield Pick is "Your Love Is All Over Me," by Junior Parker; Biggest Leftfield Happening is "Take Me In Your Arms," by the Ides of May. (These records are really coming strong here and are apt to catch on quick elsewhere).

HOUSTON: KCOH program director Ron Sundeen—Best Pick is "Promise I'll Walk, My Love," by Martha Reeves and the Vandellas. Gordy; Best Leftfield Pick is "Summertime," by the Miltmans; Biggest Happening is "Happy Song," by Otis Redding. Volt: Biggest Leftfield Happening is "Big Boy," by the Jackson Five. (Everybody flippin' over Bobby Doyle's debut album for Warner Bros./7 Acts.—"The Bobby Doyle Introductory Offer." Too much soul; Mike Post did a fantastic job on the sound track). The songs.

MIAMI: WAMX program director Lee Wilson—Best Pick is "Wear It On Your Face," by the Dells; Cade: Best Leftfield Pick is "Baby, Make Your Own Sweet Music," by the Bandwagon, Epic.


TYLER, Tex.: KZEV music director & deejay Bob Easley—Best Pick is "You Keep Me Hangin' On," by Joe Simon. Sound Stage 7: Best Leftfield Pick is "Who Was The Fool," by Major Burke, Guild; Biggest Happening is "Ain't No Way," by Aretha Franklin, Atlantic; Biggest Leftfield Happening is "Broadway Ave. Ain't Funky No More," by Bobby Patterson and the Mustangs, Jetstar.

(Continued on page 24)
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**PROGRAMMING AIDS**

*Continued from page 22*

**COLUMBUS, Ga:** WOKS music director & deejay Ernestine Mahin-Black Pick is "I Wish I Knew," by Solomon Burke, Atlantic; Best Leftfield Pick is "Don't Sign the Paper," by Jimmy Dean: Biggest Happening is "Love's Holiday," by Jo Jo Ramone & Peggy Scott, SSS International; Biggest Leftfield Happening is "I Got a Sure Thing," by Otis & Nightingales, Atlantic; James & Bobby Purify's "I Can Remember" on Bell looks good in Columbus, while Walker's "Name It" on Chess has a chance if rodeo contests will get behind it; Phil Colbert of Jubilee is excited about Mary Wells' record "The Doowin; a past pick on WOKS.

**KATY, Tex:** Music director and deejay Lloyd Jones-Best Pick is "Take Me in Your Arms," by the Isley Bros. Biggest Happening and Leftfield Happening is "Sweet Soul Lady," by the Black and White Affair.

**LOUISVILLE, Ky:** WLOU air personality Jerry Tucker-Best Pick & Leftfield Pick is "St. Louis Blues," by Louis Lawson, Heart & Soul.

**COUNTRY MUSIC RADIO**

**BURBANK, Calif:** Los Angeles KBB Radio program director Bill West-Best Pick is "Born a Fool," by Freddie Hart, Kapp; Best Leftfield Pick is "Drinking Champagne," by Bill Mack, Kapp; Biggest Happening and Leftfield Happening is "Honey," by Bobby Goldsboro, UA.

**WEST MONROE, La.:** KUZN music director & deejay Phil Monroe-Best Pick is "A New Way to Live," by Mickey Gilley, Paul; Best Leftfield Pick is "You Ain't Going Anywhere," by the Byrds, Columbia; Biggest Happening is "Loss of Me," by Bobby Bridger, Monument (when Monument is going out of business and we can give some promotion on this; it could be a national hit).

**SACRAMENTO, Calif:** KRAK Station manager & program/music director Jay Hoffer-Best Pick & Leftfield Pick is the "Jimmie Rogers Blues," by Elroy Bright, RCA Victor; Biggest Happening is "Rainbows Are Back in Style," by Slim Whitman; Imperial; Biggest Leftfield Happening is "I Wanna Live," by Glen Campbell, Capitol (be on the lookout for

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Examine this partial list of topics and speakers. Send your registration on the form at the bottom of the page.

FRIDAY, JUNE 7
2:00 PM-5:00 PM
SESSION 1
NEW TRENDs AND INFLUENCES IN RADIO
Chairman: Harvey Gloshock, General Manager, WNEW, New York.
Radio Station — Record Company Relations. Gordon McLendon, President, McLendon Broadcasting, Dallas.

SATURDAY, JUNE 8
9:00 AM-10:30 AM
SESSION 2
MODERN COUNTRY MUSIC

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

SESSION 4
EASY LISTENING AND HOW TO USE IT
The Changing Sounds On Easy Listening Stations. Ken Gaines, Program Director, WHK, Cleveland. Forget The Hits And Play Good Music To Build An Audience. Jon Holiday, Program Director, KMIZ, Kansas City, Mo.

SESSION 5
PROBLEMS CONFRONTING THE ROCK FORMAT
What’s Rocking Rock Ratings And How To Combat It. How Soft Must You Go To Broaden Your Audience Base. Dick Starr, Program Director, KYA, San Francisco.

SESSION 6
TRENDS IN FM

SESSION 7
RADIO PROGRAMMING PERSONNEL

SESSION 8
HOW RATINGS WORK

SESSION 9
THE AIR PERSONALITY
Should The Deejay Control His Own Show? Paul Berlin, Deejay, KNUS, Houston. How To Turn Records—Humor, Talk, Gimmicks. Gary Stevens, Deejay, WACO, New York City.

SESSION 10
PROMOTION

SESSION 11
COMMUNITY INVOLVEMENT FOR RADIO
LUNCHEON
How Much Freedom For The Deejay? Nicholas Johnson, Commissioner, Federal Communications Commission, 2:00 PM-3:15 PM

SESSION 12
PROGRAMMING COUNTRY MUSIC

SESSION 13
WHAT MAKES FOR UNIQUENESS IN R&B
The R&B Personality And The Changing Scene. Charles Derrick, Program Director, WRIC, Columbia, S.C. Problems In Formatting R&B. Enos Gregory, Program Director, WSB, Atlanta.

SESSION 14
EASY LISTENING

SESSION 15
PROGRESSIVE ROCK
How To Make It On A Hot 100 Station. George Brewster, Program Director, WXYZ, Cleveland. How To Make It All The Way. Ron Elz, Operations And Program Director, KSHE-FM, St. Louis.

SESSION 16
THE RECORD PROBLEM

SESSION 17
PROGRAMMING AND REcORD PROMOTION
The Station’s Problem In Record Distribution. Bob Wootan, Program Director, KLON, Seattle. The Changing Scene In Record Promotion. Woody Roberts, General Manager, KTSA, San Antonio.

SESSION 18
HOW TO GET MORE NATIONAL ADS
Panel.
SESSION 19
WHAT’S HAPPENING IN MUSIC TODAY
SESSION 20
REcORD PROMOTION TODAY

SUNDAY, JUNE 9
10:00 AM-12:00 PM
SESSION 21
THE PLAYLIST—LONG!—SHORT!—HOW?—WHY?

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**BEST SELLING LP's**

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<th>Title, Artist, Label, No. &amp; Pub.</th>
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<td>BOBBY BAYE, Unison, Volt 419 (M)</td>
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<td>I CAN'T STAND MYSELF WHEN YOU TOUCH ME, James Brown &amp; The Famous Flames, King (M)</td>
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<td>TO RUSELL, MY BROTHER, I SLEPT WITH, Milt Jackson, Blue Note, (M)</td>
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<td>WE'RE A WINNER, Capitol 4265 (M)</td>
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<td>ONCE UPON A DREAM, Mercury, ABC 656 (M)</td>
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<td>SMOKY ROBINSON &amp; THE MIRACLES, GREATEST HITS, Vol. 2, Atlantic 8155 (M)</td>
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<td>MAMMOTH MUSICAL SUPPLEMENT, Bovaird (M)</td>
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<td>DIANA Ross &amp; THE SUPREMES, Motown 4824 (M)</td>
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<td>THE GOOD, THE BAD &amp; THE UGLY, Soundtrack, Universal USA 4772 (M)</td>
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<td>BEST OF WILSON PICKETT, Atlantic 8135 (M)</td>
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<td>PORTFOLIO OF RAY CHARLES, ARC 423 (M); ARC 625 (M)</td>
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<td>FEELIN' GOOD, Atlantic 8135 (M); SD 8135 (M)</td>
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<td>ELECTRIFYING EDDIE HARRIS, Mercury 4250 (M)</td>
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<td>I'M IN LOVE, Wilson Pickett, Atlantic 8135 (M)</td>
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<td>STEVIE WONDER'S GREATEST HITS</td>
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<td>TELL MAMA, Cadet LP 502 (M); UPS 602 (M)</td>
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<td>DONIE WARWICK'S GREATEST HITS, Parrot 305 (M); UPS 603 (M)</td>
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<td>DON'T DO IN YOUR THING, Leiber &amp; Stoller, Motown 474 (M)</td>
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**SOLMITE SAUCE**

- **Makin' Fire:** Jeannie Wells, "Try Me" (Cali). James & Bobby Purify, "I Can Remember" (Bell). Carla Thomas, "Dime a Dozen" (Stax). Lou Rawls, "You've Got Me" (Chesky). Jackie Wilson, "African Be-a-Go-Loo" (Cali). Leon Haywood, "It's the Last Time" (Dennis). Joe Armstrong, "A Strange Thing Happened" (Giant).
- **Fire & Smoke:** Temptations, "I Could Never Love Another (Motown). William Bell, "A Tribute of a King" (Stax). Solomon Burke, "I Wish I Knew" (Atlantic). Bobby Taylor & the Vancovers, "Does Your Mama Know About Me" (Gordy). Witches & Warlocks, "No Where To Run" (Soul City).

**Minit's R&B Expansion**

- **Continued from page 26**

Minit will release an album by Jimmy McCracklin, "Let's Get Together," the first album by the just signed singer Gloria Jones who had one of the hits in the rhythm and blues version of "Oh! How I Love You." Said Wright, "We're not planning to rush it out and sign new artists to the label, but Minit records will prove a most healthy roster, but we want to creatively develop the artists on our roster now. As Atlantic and Atlantic's town have proved, r&b is an important and exciting market."

**GOT A FEELIN':** Puzzles, "My Sweet Baby" (Fat Back).
New blues bag for the stylist and he moves and grooves all the way through this potent Charlie Foxx rocker in top form. Will hit hard and fast and prove one of Pitney’s all-time hot sellers! Flip: “Conquistador” Musicor 1306

PRODUCED BY CHARLIE FOXX

GENE PITNEY (Musicor 1306)
She’s a Heartbreaker (2:59) [Catalogue, Cee & Eye, BMI—Foxx, Williams]
Smother the vibrant Gene Pitney vocal sound in soul, add a potent rhythmic backing and work up a hefty production; that’s the picture with this new effort showing the songster as he has never appeared before. Solid sock and a big combination of vocal and material fires should make an explosive showing on both pop and blues charts.
Flip: “Conquistador” (2:35) [Catalogue, Primary, BMI—Anisfield]

GENE PITNEY She’s a Heartbreaker
Gene Pitney gets low down and funky on “She’s a Heartbreaker” (Catalogue Cee & Eye, BMI). It’s a change of pace for Gene and how it works (Musicor 1306).
Country Music

AFTRA in a Recruitment Drive
For Nashville's TV & Radiomen

NASHVILLE — For the first time in its seven-year existence here, the American Federation of Television-Radio Artists will seek to bring all radio and TV personnel here into its fold to join forces with its 165 singer members.

Louis Nunley, member of the Nashville Sounds and president of the local AFTRA chapter, said the organization will move into new headquarters on the city's Music Row (in the Hubert Long Building), with a full-time secretary and strong organization plans. Sarah Gwalney will serve in the secretarial post for the time being.

All major artists and back-up singers belong to AFTRA here, but no radio or TV announcers, producers or others are members.

An attempt was first made to organize AFTRA here in 1958 but it failed, and the local was not started until 1961. Headquarters have been in the office of Cecil Bramsteed, acting executive director and legal counsel for the group. Although membership in AFTRA is not a requirement to state law in Tennessee, all singers are paid scale.

Initial Aims

Nunley said some of the initial aims of AFTRA with the radio group would be a pension and welfare fund, hospitalization and insurance at no cost to the artist, and a policing of working conditions.

"More than anything else, we propose to be their voice. Up to now they have had no one speaking for them," Nunley said. He also said AFTRA will seek to increase the union rolls. It was reported that Nashville radio artists, announcers, etc., receive residuals and "their fair share of any money."

Gordon Stoker, member of the Jordanares, is vice-president of the local chapter, and Delores Dimelo is secretary-treasurer.

Ray Walker constitutes the remainder of the board.

Country Park For Indiana

ANDERSON, Ind. — A new country music park will open near here early next month, featuring weekly shows through the summer. A 16-week schedule has been arranged, with two shows each day at the Anderson Music Park, Inc., located on U. S. 36.

The summer season will be launched by the Porter Wagoner show, including Dolly Parton, comedian Speck Rhodes and the Wagoner Band. Other artists booked include Ferlin Huscro, George Jones, Merle Travis, Red Foley, Ray Van Dyke, Skeeter Davis, Loretta Lynn, Ernest Tubb, Hank Snow, Byrds, Jimmy Dickens, Waylon Jennings, Johnny Wright, Bill Phillips, Bobby Wright, Ruby Wright & the Stony Mountain Cloggers. Anderson will appear five of the 14 performances scheduled for the Porter Wagoner show. Producer Paul Tanna, who recently completed recording sessions for Johnny Tillotson's new MGM single, will be here next week for LP sessions with Dot's Ray Griff.

In addition to the country music shows, a miniature train ride will be featured. The park, operated by Gene Swindell, will be open June 2 through Labor Day.

Lord Takes His Days Seriously

NASHVILLE — Two radio stations in two States scheduled a "Bobby Lord Day" for the Decca artist, and he made both of them.

After completing his early morning TV show here, Lord drove to Louisville where WNKY established the "day" for the artist. It set up an autograph party at a sponsor location to promote his record, "Live Your Life Out Loud."

Completing this commitment, Lord drove to Indianapolis, where WIRE had set up a similar promotion. Both stations saluted him throughout the day by playing his record repeatedly. Both are 24-hour modern country stations. Lord then drove back here in time to make his TV show the following morning.

CMA President Hubert Long and director Bill Denny (right) last week mapped preliminary plans for the Second Annual CMA Country Music Awards building, and announced the awards show will be held during October in Nashville. It is the single all-industry award presentation.
You won't be able to forget this hit, because you'll be

‘Remembering’

Jerry Reed

PUBLISHED BY: VECTOR MUSIC, INC. BOOKINGS: X. COSSE.
806 17th AVE. SO., NASHVILLE, TENN.

RCA #47-9493

LATEST HIT ALBUM

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>Week</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Publisher</th>
<th>Weeks on Chart</th>
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<tbody>
<tr>
<td>1</td>
<td>THE LEGEND OF BOONIE &amp; CLYDE</td>
<td>Hugh Hefner, Banda &amp; Buddah</td>
<td>RCA Victor 47-9440 (Blue Book, BMI)</td>
<td>9</td>
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<td>2</td>
<td>HAVE A LITTLE FAITH</td>
<td>David Houston, Epic 10329 (Seligco, BMI)</td>
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<td>3</td>
<td>FIST CITY</td>
<td>Loretta Lynn, Decca 32264 (Sure Fire, BMI)</td>
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<td>4</td>
<td>HONEY</td>
<td>Betty Goldwater, United Artists 30283 (United States, ASCAP)</td>
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<td>5</td>
<td>ANOTHER PLACE ANOTHER TIME</td>
<td>Jerry Lee Lewis, Swan 2140 (Feaster, BMI)</td>
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<td>6</td>
<td>WILD WEEDS</td>
<td>Bill Anderson, Decca 32275 (Bollweevil, BMI)</td>
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<td>7</td>
<td>LITTLE GREEN APPLES</td>
<td>Roger Miller, Swan 2040</td>
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<td>YOU ARE MY TREASURE</td>
<td>Jack Greene, Decca 32291 (Forest Hill, BMI)</td>
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<td>THAT'S WHEN I SEE THE BLUE</td>
<td>Jim Reeves, RCA Victor 47-9440 (Nash-Bro, BMI)</td>
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<td>10</td>
<td>WORLD OF OUR OWN</td>
<td>Sonny James, Capitol 2007 (Chappell, ASCAP)</td>
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<td>THERE Ain't NO EASY RUN</td>
<td>Gene Pitney, Mercury 57750 (Newboys, BMI)</td>
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<td>WALK ON OUT OF MY MIND</td>
<td>Waylon Jennings, RCA Victor 47-9440 (Blue Book, BMI)</td>
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<td>SHE WENT A LITTLE FARTHER</td>
<td>Tanya Young, Moody 31104 (Stallion, BMI)</td>
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<td>THE IMAGE OF ME</td>
<td>Conway Twitty, Decca 32272 (Tree, BMI)</td>
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<td>THE LAST GOODBYE</td>
<td>Blue Melody, Capitol 2113 (Ross Bros., BMI)</td>
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<td>SUNDOWN MARY</td>
<td>Billy Walker, Monument 1025 (Combine, BMI)</td>
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<td>COUNT YOUR BLESSINGS, WOMAN</td>
<td>Jan Howard, Decca 33369 (Stallion, BMI)</td>
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<td>RAINGROVES ARE BACK IN STYLE</td>
<td>Slim Whitman, RCA Victor 47-9440 (Blue Book, BMI)</td>
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<td>19</td>
<td>I GAVIT</td>
<td>Melba Montgomery &amp; Anita Carter</td>
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<td>FIND OUT WHAT'S HAPPENING</td>
<td>Bobby Lee, RCA Victor 47-9440 (Champion, BMI)</td>
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<td>MENTAL JOURNEY</td>
<td>Leon Ashby, Ashley 2075 (Gallion, BMI)</td>
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<td>WILD BLOOD</td>
<td>Del Reeves, United Artists 50290 (Famous, BMI)</td>
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<td>WELCOME HOME TO NOTHING</td>
<td>Jerriene Song, Monument 10304 (Famous, BMI)</td>
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<td>A THING CALLED LOVE</td>
<td>Janie Dean, RCA Victor 47-9450 (Victor, BMI)</td>
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<td>MOTHER May I</td>
<td>Liz Anderson &amp; Lynn Anderson</td>
<td>RCA Victor 47-9445 (Blue Book, BMI)</td>
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<td>NOT ANOTHER TIME</td>
<td>Leon Anderson, Chart 29 (Tory, BMI)</td>
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<td>YOU BETTER SIT DOWN KID</td>
<td>Ray Price, Mercury 50744 (United States, ASCAP)</td>
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<td>ORDINARY MIRACLE</td>
<td>Ronnie Lewis, United Artists 50363 (United States, ASCAP)</td>
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<td>HOW LONG WILL MY BABY BE GONE</td>
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<td>WHAT A WAY TO LIVE</td>
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<td>HOLDING ON TO NOTHING</td>
<td>Junior samples, Decca 32340 (Passkey, BMI)</td>
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<td>IF IT'S NOT YOU</td>
<td>George Jones, Mercury 12099 (Gold Dust)</td>
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<td>SOMETHING PRETTY</td>
<td>Wyn Stapleton, Capitol 2137 (Mimosa, BMI)</td>
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<td>SMALL TIME LABORING MAN</td>
<td>George Jones, Master 1077 (Blue Book, BMI)</td>
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**HARRY SNYDER**

**"AND THEN SOME"**

B/W **"SETTIN' IN A TREE"**

MR 1035

**BRENDA KAYE**

**"I'M GONNA GET YOU OFF MY MIND"**

B/W **"LIVING TOGETHER—LOVING APART"**

MR 1034

**RED STEED**

**"TOO MUCH OF YOU"**

B/W **"LAST LETTER"**

MR 1033

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DJ copies, write same address

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Wynn Stewart’s “SOMETHING PRETTY” is something else!

The flip side: “Built-in Love”

Publishing:
ATTACHE MUSIC, INC.
Joe Nixon
Charlie Williams
1800 North Argyle
Hollywood, Ca. 90028
Yesteryear's Country Hits

COUNTRY SINGLES—5 Years Ago
May 4, 1963
1. Lonesome 7-2603— Hankshaw Hawkins (Ring)
2. Bill—Bill Anderson (Decca)
3. This Mel—Jim Reeves (RCA Victor)
4. End of the World—Sheater Davis (RCA Victor)
5. Act Naturally—Buck Owens (Coral)
6. Faron Young—Faron Young (Mercury)
7. Don't Let Me Cross Over—Carl Butler (Columbia)
8. Leave Me on Your Mind—Patsy Cline (Decca)
9. Hot Time—I Had in Mind—George Jones (United Artists)

COUNTRY SINGLES—10 Years Ago
May 5, 1958
1. By Srane Me/Can't Stop Loving You—Don Gibson (RCA Victor)
2. Stairway of Love—Jill Married—Hank Thompson (Columbia)
3. Wear My Ring Around Your Neck—Uncle Penny (RCA Victor)
4. Ballad of a Teenage Queen—Big River—Johnny Cash (Sun)
5. I Have to Do Is Dream—Every Kiss (Cadence)
6. Breathless—Jerry Lee Lewis (Sun)
7. Stop the World—Johnnie & Jack (RCA Victor)
8. Send Me the Pillow You Dream On— Hank Locklair (RCA Victor)
9. Don't—I'm Tuesday (RCA Victor)

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Besides the Sho-Bud, you'll discover Baldwin has a full line of guitars, amplifiers, and banjos. Just the thing to turn out the best music this side of Nashville.

Speaking of banjos, the Baldwin banjo (formerly Oke) is a thing of beauty with attention given to every detail. You must pick on one to know.

So the next time you want to make some fine music, head for your nearby Baldwin dealer. He's got what it takes. Or write for a free color catalog.

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Baldwin
The best in country pickin'

NASHVILLE—Frank Rogers, veteran director of the Colonial National Invitational Golf Tournament at Fort Worth, has been named executive director of the Music City Pro-Celebrity Tournament here to be held in October.

Rogers was named jointly by a group consisting of the Country Music Association (CMA) executive board, and representatives of the Nashville Tennessean and the Area Junior Chamber of Commerce, co-sponsors of the organization.

The group also named a board of directors to oversee the annual event which precedes by one week the gathering of thousands of industry people for the birthday celebration of the "Grand Ole Opry."

In naming Rogers, the group offered a resolution praising Don Pierce and Hal Nelley of Starday Records for "diligent, untiring and unselfish work through the tedious formative years." Citations and plaques will be presented to the two Starday officials on the 18th green at the conclusion of this year's tournament.

Giant Event

Pierce and Nelley built the tournament into one of the biggest events of the music industry. Both had stated they could no longer assume the burden of the work involved, and the board acted accordingly in contacting Rogers.

Rogers has built the Colonial Invitational into a $125,000 tournament, one of the richest in the world, which has given it top prestige, and a strong international flavor, and is expected to do the same for the Music City Tournament. In the past, Rogers had served in an advisory capacity to the tournament, was one of the first "Country Gentlemen" who contributed $1,000 toward getting it off the ground.

The board of directors of the newly formed Pro-Celebrity group will consist of Hubert Long, president of CMA; John Bibb, sportswriter for the Nashville Tennessean and winner of this year's National Headliner Award; John Sloan Jr., banker and president of the Junior Chamber of Commerce; Mason Rudolph, leading PGA touring professional and winner of several open tournaments, and a CMA member to be appointed by the CMA board of directors at its meeting in Las Vegas next week.

Board Chairman

Long will serve as chairman of the board, Bibb as vice-chairman, Sloan as treasurer, and Mrs. Jo Walker, executive director of CMA, will act as secretary. Numerous committees will be formed to carry out the functions necessary to elevate the tournament to the stature it deserves.

Rudolph will do the field contact work, lining up leading touring pros. Rogers will handle all tournament details.

This year's event is slated for the Blue Grass Country Club, in suburban Nashville, Oct. 12-13. Already scheduled for a re-appearance is former winner Perry Como.

Rogers is a representative of the Tosco Corp., manufacturer of airplane parts.

THE COMPTON BROTHERS, on the charts with their latest version of "Honey," dedicate a Holiday Inn at New Orleans. The song is different from the Bobby Goldsboro hit of the same name.

GIVE

The United Way

MAY 4, 1968, BILLBOARD
Jim Reeves’ New One.

A Touch of Sadness

This Victor album includes four never-before-released selections.
LPM/LSP-3987

RCA
**Another Harlan Howard Hit!!!**

**'He's a Good Ole Boy**

by Arlene Harden

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**Published by:**

WILDERNESS MUSIC

COLUMBIA RECORDS

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**A New Hit!**

by Ernie Ashworth

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**Acuff-Rose Publications, Inc.**

2510 Franklin Road

Nashville, Tenn. 37204
Del Reeves’ single “Wild Blood” runs wild from his new album “Running Wild”
Key Talent in New Expansion—Eyes Nationwide Operation

NASHVILLE—The Key Talent Agency, already expanded into Las Vegas, now will set up offices on the West Coast with an ultimate eye on nationwide representation.

Jimmy Key, president of the firm which includes Newkeys Music, Inc., said he will seek office space and personnel to operate an office in Los Angeles to combine the activities of the talent agency and publishing company.

"A Los Angeles office will be of major assistance in obtaining TV, film dates and tours in the western part of the U. S. for the Key artists," Key said.

He said it is as important for an agency to have that sort of representation in Los Angeles as it is to record in Nashville.

Key said that as soon as the West Coast office is established, he plans a similar operation in New York. The Las Vegas office was opened only a few months ago. Key left for the Coast Saturday (27) to join the 32-day tour of Bobby Bare, Dave Dudley, Jimmy Newman, Tom T. Hall, Porter Wagoner and Dolly Parton. The tour has been playing throughout Texas, Kansas, Colorado, New Mexico, Arizona, California and Oklahoma.

Ernest Stoneman Undergoes Knife

NASHVILLE — Ernest V. (Pop) Stoneman, one of America's oldest recording artists, underwent surgery last week. Stoneman, who made his first record of 1964 ("The Sinking of the Titanic"), had kept up a heavy schedule of personal appearances until entering the hospital. The 75-year-old singer had become the subject lately of increasing attention from folklorists, sociologists and other scholars. He had recorded more than 350 records and Edison cylinders in the early days of his career.

An interview with Pop Stoneman, in which he tells his entire musical background, was recently placed into the Country Music Hall of Fame.
"Rolling Stone is well on its way to becoming the most influential publication dealing with pop music."

—Taken from the 2/29 "confidential trade" section of the Tempo Newsletter (available by subscription only, $14.00 per year.)

Who reads Rolling Stone? For example, Robert Shelton, Richard Goldstein, Paul Williams and Nat Hentoff all read Rolling Stone. (Ralph Gleason, Jon Landau and Jean Weiner, they write Rolling Stone.) But you don’t have to be a music critic to dig Rolling Stone.

When we published our first issue, less than six months ago, we introduced ourselves like this: "You’re probably wondering what we are trying to do. It’s hard to say: sort of a magazine and sort of a newspaper. The name of it is ROLLING STONE, which comes from an old saying: ‘A rolling stone gathers no moss.’ Muddy Waters used the name for a song he wrote; The Rolling Stones took their name from Muddy’s song, and ‘Like A Rolling Stone’ was the title of Bob Dylan’s first rock and roll record.

“We have begun a new publication reflecting what we see are the changes in rock and roll and the changes related to rock and roll. Because the fan magazines are anachronism, fashioned in the mold of myth and nonsense, we hope that we have something here for the artists and the industry, and every person who ‘believes in the music that can set you free.’

“ROLLING STONE is not just about music, but also about the things and attitudes that the music embraces. We’ve been working quite hard on it and we hope you will dig it. To describe it any further would be difficult without gathering moss.”

Now we read about ourselves in other publications, things like what you read above and comments like “Rolling Stone is what we’ve all been waiting for.”

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NAFMB Forms Canadian Wing

NEW YORK—The National Association of FM Broadcasters has formed a Canadian branch because of "the increasing interest among Canadian FM stations," according to Alva Yor, NAFMB president. There are reportedly more than 100 FM stations in Canada. The NAFMB membership would number the top 25 or 30 Canadian Association of Broadcasters.

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KMOPI Shedding Country for Pop

TUCSON — KMOPI is shifting its emphasis from country music to popular music, leaving KHOS as the only local station focusing country music primarily.

Robert H. Olson, president and general manager, also announced that the station has received a new call letter from the FCC to change its call letters to KHYT.
Deutsche Grammophon Gesellschaft

SEVENTY SOUND YEARS
1898-1968

Berlin Philharmonic Orchestra
conducted by Herbert von Karajan
at the new Berlin Philharmonic Hall
From Enrico Caruso (recorded in 1902, at a fee of £100) to Dietrich Fischer-Dieskau, from Arthur Nikisch to Herbert von Karajan, there lies an immense musical world which has been widely covered by Deutsche Grammophon Gesellschaft mbH.

Thanks to Emil Berliner, inventor of the gramophone record, Deutsche Grammophon was founded on December 6, 1898. A brilliant idea was thus the source of this "industry of human happiness" and Berliner's technical idealism has enabled Deutsche Grammophon to reach such artistic and commercial heights in the course of its 70 years' existence.

Next to the continuous building-up of an incomparably interesting artistic catalogue, greatest priority has always been given to the technical development and constant improvement of the nature of the "black disk" and the quality of the music it bears. Numerous artists were brought into the recording studio for the first time by Deutsche Grammophon, to the advantage of millions of music lovers and to the benefit of musical life in the world in general.

The Rhythm of Time has had its reflection in the dynamic activities of this firm blending such a respectable age with the intrepid enthusiasm of the youngster. After steady progress since 1945, the "yellow label" as well as the red Polydor sign can now be seen in every record shop anywhere in the world. Deutsche Grammophon records accompany the performing artists on their tours from Japan to South Africa, from Australia to Alaska: products of a renowned musical industry which had and always will have the highest standards on its banner - artistically, technically and commercially.

The 70th anniversary of Deutsche Grammophon is indeed something to celebrate for the public, the industry, and the trade, and it is therefore with pride and joy that I refer you to the following pages of this jubilee survey in which the Deutsche Grammophon story is told.

President

[Signature]
Landmarks in the Seventy-Year History of Deutsche Grammophon Gesellschaft

1898—
Neve. 24—Foundation of the company at Kiehnstrasse 18, Hannover, by Johannes and Emil Berliner, who in 1887 had invented the record with laterally cut grooves.

1900—June 27—Reorganization into a joint stock company with a capital of one million marks. Founders: The Deutsche Grammophon Gesellschaft GmbH, and Der Cylinder Musikverlag GmbH of Leipzig and The Grammophon Co. of London. Transferred Deutsche Gramophone headquarters (administration, warehouses, recording studios) to Berlin. The Hannover plant is now solely devoted to production. Foundation of affiliates in Russia and Austria.

1901—First recordings by Feodor Chaliapin in Moscow.

1902—Extension of Deutsche Grammophon factory and transfer to Celler Chaussee. (Later it was transferred to Podbielskistrasse, Hannover, where it is still located.) First recordings by Enrico Caruso.

1904—Beginning of systematic building of a classical repertoire.

1905—Deutsche Grammophon appointed purveyor to Her Majesty the Queen of England and the Spanish court.

1908—Yearly production reaches highest peak prior to World War I—more than 6 million records.

1913—First recording of a complete symphony—Beethoven's No. 3 with the Berlin Philharmonic conducted by Arthur Nikisch.

1917—Following confiscation of German property in Britain, the shares of the Deutsche Grammophon A.G. are bought by the Polyphon Musikverlage A.G. of Leipzig.

1920—Postwar rebuilding of new markets and the foundation of foreign affiliates.


1925—Introduction of electrical recording.

1927—First recording by Wilhelm Furtwängler.

1929—Yearly production reaches 10 million records.

1932—Political and economic situation produces a slump in the record industry.

1937—Reorganization and alliance with the Telefunken Company under the name of Deutsche Bank A.G. as Deutsche Grammophon Gesellschaft GmbH.

1939—Contract signed with Herbert von Karajan who makes his first recordings.

1940—World War II and the electrical and engineering firm Siemens and Halske AG takes over all shares of the Deutsche Grammophon GmbH.

1943—DeSTRUCTION OF DEUTSCHE GRAMMOPHON PREMISES IN HANOVER.

1946—Rebuilding of factory and administrative buildings in Hanover. Invention of recording tape.

1948—New catalog created with such artists as Pierre Fraynay, Eugen Jochum, Helmut Walcha and Moniek Haas.


1950—Development of technical improvements.

1952—Recording of first complete opera on long-playing records—"Zar und Zimmermann" by Albert Lortzing.

1954—First Grand Prix du Disque awarded for Claude Debussy's"Twelve Studies for the Piano" by Moniek Haas.

1956—Exclusive contract signed with pop singer Freddy, who, to date, has been awarded 11 gold discs. Transfer of Deutsche Grammophon headquarters and administration to Hamburg. Yearly production now 20,000 million records.

1958—Introduction of stereo recordings.

1959—Building of a second factory in Hanover. Agreements made with leading record companies abroad and foundation of numerous subsidiaries.

1962—Deutsche Grammophon becomes the first company to initiate a subscription program with Karajan's interpretation of the nine symphonies of Beethoven. The International organizations of Siemens and Philips agree to co-ordinate their interests in the record industry. The close cooperation between Deutsche Grammophon Gesellschaft in Hamburg, West Germany, and the Philips Phonograph Industries in Haaren, Holland, is an important development in the history of the record industry.

21 Gold Disks in Germany

By WOLFGANG SPAHR

Deutsche Grammophon has achieved the leading place in the German pop market through the Polydor label. Despite a general downward trend in the record market, Polydor has steadily increased production and turnover and has scored signal successes in both single and L.P. charts.

The Polydor success story can be accounted for by the modern methods of production, the intensive training in up-to-date marketing methods given to salesmen, and the impressive roster of German artists on the label—Freddy Quinn, Roy Black, Wenczel Myhre, James Last, Bert Kamperdt, Fritz Schulze-Reichel, Hans Carste, Max Greger, Heinz Hopp, Ingeborg Mulliass, Willi Minkwitz, Martin Lauer and, more recently, Renate Kern and Peter Rubin.

Polydor's vigorous and aggressive promotion and marketing policy has also had a telling effect on the sales of foreign artists in Germany. Many leading foreign labels such as MGM, Verve, United Artists, Kama Sutra, and A&M have assigned their catalogs to the Hamburg company with the result that artists such as Jimi Hendrix, Procol Harum, Cream, Movin', Lovin' Spoonful, Lemon Pipers, the Easybeats, James Brown, Herb Alpert, the Sandpipers, Connie Francis, Ella Fitzgerald, Oscar Peterson, Wes Montgomery, Jimmy Smith, and Erroll Garner have all enjoyed remarkable success in Germany.

In addition Polydor has pioneered self-service techniques in the record market, has shrewdly marketed budget albums and Karajan's label has initiated a special record service for juke box operators.

Since 1954 Polydor has awarded golden disks to artists topping one million sales and 21 such disks have been presented to date. Freddy Quinn has received 11, Bert Kamperdt two, and Roy Black, Lotte, Ivo Robic, Hill Bill, Caterina Valente, Friedel Hensel and the Cyprus, René Carol and Willy Schneider one each.

Gold gramophones for one million albums sales have been awarded to pianist Fritz Schulze-Reichel and to the Don Ameche.
WHY DEUTSCHE GRAMMOPHON?
Great Names speak for themselves... and for their Colleagues

HERBERT VON KARAJAN
It was with Deutsche Grammophon that I made the first recordings of my life: the overtures to the "Magic Flute" by Mozart and "La forza del destino" by Verdi in 1938. Recording techniques have improved beyond anything one could have imagined some thirty years ago. Today each instrument can be reproduced with an absolutely natural tone quality, we can hear the complete sound range of a symphony orchestra through modern amplifiers and loudspeakers.

The enormous task of recording the complete Nine Symphonies by Beethoven in 1961/62 marked the start of my second and exclusive tie with Deutsche Grammophon. Since then I have recorded a representative cross section of the classical and romantic repertoire going back to the Baroque as far as Bach and coming up to our time as far as Stravinsky.

Since 1967 Deutsche Grammophon and I have co-operated in what may be called the task of my life: To represent the works of Richard Wagner in the best production possible on records, at the Salzburg Easter Festival, and at the Metropolitan Opera, New York. The "Valkyrie" started the "Ring" last year, this year "Rhinegold" has been recorded and will be performed with the same cast at Salzburg and the Met.

With Deutsche Grammophon I have at my disposal the finest recording engineers and an artistic team that perfectly understands my musical intentions—the Deutsche Grammophon people and I speak the same language.

KARL BÖHM
My first recording for Deutsche Grammophon took place on 1968 June 11th—although at the time neither of us knew it! It was the performance of "Ariadne auf Naxos" at the Vienna State Opera in honour of the 80th birthday of Richard Strauss in the presence of the composer. The radio recording was later released by Deutsche Grammophon and I am very happy that this through the occasion so inspired performance was preserved.

Today my exclusive contract with Deutsche Grammophon allows me to record the works closest to my mind and heart: Operas by Richard Strauss, my friend and mentor,—besides "Ariadne", I have so far recorded "Elektra", "Rosenkavalier", and "Daphne", also Wieland Wagner's and my collaborative "Triton", a live recording at Bayreuth, furthermore two "classical" operas of the 20th century for whose recognition I fought: Alban Berg's "Wozzeck" and "Lulu", which has just been finished. And, of course, Mozart, again and again. All symphonies shall be recorded within the next years—so far ten of them were released, another ten are in preparation. Of Mozart's operas we have so far done the complete "Magic Flute", "Don Giovanni" last year in Prague, and this spring—still a secret to the public—the "Marriage of Figaro".

My exclusive contract with Deutsche Grammophon means the preservation of my life's work for coming generations.

DEUTSCH FISCHER-DIESKAU
My relations to Deutsche Grammophon date back to the days shortly after the war. I started with two, a young singer very taxing works, with "Verdi etc. Gesange" by Brahms and the "Kreuzstab-Cantata" by Bach; innumerable Lieder, oratorios, and some time later opera-recordings were to follow.

Many factors are essential to make a singer develop close ties with a recording company. For a singer this decision is mainly influenced by which partners he then can work with, for me a pianist like Jorge Demus or a singer like Ernst Haefliger and, of course, above all the conductors. With Deutsche Grammophon it was the late Ferenc Fricsay, it is now Karl Böhm, Herbert von Karajan, and Iven Joachim.

Among the thousands of new recordings that reach the public every year, only those that have the highest standard of technical perfection can last. In this respect Deutsche Grammophon has never disappointed me. Each time I listen to one of my own or other recordings I marvel at the brilliance of sound and the impeccable technical precision of Deutsche Grammophon recordings.

Challenging partners, highest technical quality, and last but not least a close human contact to the artistic and technical staff make an artist feel at home with a recording company. For me Deutsche Grammophon has always meant: To be at home.

GUNDULA JANOWITZ
I was practically unknown when in 1962 Herbert von Karajan and Deutsche Grammophon chose me to sing the soprano solo in Beethoven's Ninth Symphony, a recording that was to rotate around the entire world. Wherever I sang in the years that followed, in all the operatic centers of Europe, at the major summer festivals, in New York or in Japan: Through the promotion of Deutsche Grammophon my name was already known.

After this first recording, I decided to let Deutsche Grammophon handle my further recording activities on the basis of an exclusive contract. Ten other recordings followed in less than six years. I had three solo albums and the leading soprano part in seven complete opera- and oratorio-recordings. Looking back today I can say that the faith of a recording company like Deutsche Grammophon may open a world career to the young artist who is able to maintain his personal appearance the high standard set by his recordings.
Wilhelm Kempff
Almost fifty years ago, in 1920, I played my first recording for Deutsche Grammophon, sitting before an enormous funnel while my piano playing was being engraved in wax. Since then, besides works by Mozart, Schumann, and Brahms, I recorded Beethoven's piano sonatas three times in their entirety, the first time in the 1930's on shellac, again on mono LP's in the 1950's and recently on stereo. All five piano concertos by the same composer are available in stereo, too. My next plans with Deutsche Grammophon are to record more Schubert sonatas.

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The Secret of That Deutsche Grammophon Quality—Diligence

An interview with Dr. Hans Werner Steinhausen, managing director of Deutsche Grammophon GmbH

The Recording Quality of Deutsche Grammophon is naturally a matter of some pride to Dr. Hans Werner Steinhausen, who explained that there is no unique process, no magic formula, no secret technique.

Most big record companies today, Steinhausen feels, have the technical capacity to produce recordings of equal quality to those of Deutsche Grammophon, but do not always take full advantage of it.

"I cannot understand why the quality of so many recordings is so bad. If you know your job and are diligent, recording quality doesn't cost a penny. Our factory in Hannover has achieved the best possible relationship between quality and economy—though, of course, we had to spend a lot of money in order to achieve this situation."

"We do not sell records, nor even music. What we sell are interpretations of music—interpretations which begin with the artist in the studio and end on the surface of a long-playing record. Only a few people can distinguish between Karajan and Jochum, but any idiot can hear if the surface of the record is not good."

"Although improvement of record quality is my hobby, priority is always given to the artistic aspects of recording. Our first aim is to produce a good interpretation of a work and, having done that, we naturally work hard to produce the technical quality as is good as it can possibly be."

The progress made in high fidelity recording over the last two decades is that music lovers can hear the great classical works in their own homes with a clarity and detail which now goes beyond anything possible in this situation hall. It is certain that Wagner never heard his great works reproduced in the way in which it is possible for any high fidelity enthusiast to hear them today.

This slightly unreal aspect of the best quality contemporary recordings poses the question: Can fidelity get too high?

Steinhausen answers: "The concept of bringing the concert hall into the home is nonsense. Our aim is to bring the music of the concert hall into the home. We cannot offer the atmosphere of a concert performance—

but we can offer a possibility to compare various interpretations, to hear more detail and to get to know various works better.

There are approximately 50 different recordings of the symphonies of Beethoven; but if we record the symphonies for the 51st time with a new great new conductor, then people will buy them.

"As you know, a few years ago, we issued the nine symphonies of Beethoven by the Berlin Philharmonic and Herbert von Karajan."

"They were excellent recordings, but we endeavor to improve the proportions by a dozen recordings by other orchestras."

"Deutsche Grammophon has built its reputation on the marriage of high artistic ideals to a passionate concern for technical excellence. And this has meant that we have to train and educate a team of recording engineers with both artistic and technical knowledge. When it comes to orchestral balance we find this can safely be left to the conductor. Almost always, when the conductor is invited to hear the balance, he is surprised at its excellence."

"We have followed a policy of always giving artists the same recording team so that they can get to know each other and an atmosphere of friendship and cooperation prevails. This makes things easier for everybody—it is also, however, a little bit dangerous because if an engineer spends all his time recording symphonies, he may lose his touch for piano music or operas. We also spend more time than most companies on the recording pre-production."

Having completed the recording session, a master is made and subjected to strict tests and checks. Once the master is completed, it is available in all configurations—

record, reel-to-reel tape and musicasset. When the first pressing have been made, it is taken for special testing—this's what we believe. It is a test to see if we have made a mistake and to see if the engineer has spent too much time on the recording."

We take this trouble with our entire production," said Steinhausen, "not just the prestige classic recordings. Here we do everything to have a high control over the quality of the classical recordings."

We have developed an electronic device for spotting flaws in pressings and this has enabled us to reduce our staff in quality control department by 50 people.

Deutsche Grammophon prefers to do its own pressing in Hannover. Since 1958 all Deutsche Grammophon LP recordings have been in stereo. Steinhausen explained, "We have studied the problem of stereo product being played on monaural equipment, and the most important question is the radius of the stylus. Stereo records can be played on most modern monaural players without damage. In fact, in the first year of our all-stereo policy we had only five complaints."

"If anyone told me 15 years ago that it would be possible to get the quality that we get today, I would have said it was a fool. The record is a remarkable device and it is astonishing to think that one can press a high-fidelity LP record today for less than one mark."

"The three big landmarks in recording were the switch from shellac to PVC, the microgroove and stereo. What the next one will be I hesitate to suggest. I prefer to be a historian rather than a prophet. It is possible to improve stereo by introducing a third channel, but the effect is too small and the cost too great."

"Some people say that videodisc will replace the record. I don't think so. The acoustic field is a very special one and I don't think people will be interested to watch pre-recorded tape as often as they would listen to it. I can see the application of videodisc for educational purposes, but not for leisure purposes. People might perhaps use a special TV set to watch their own films, but the interest in this will surely diminish as more and more TV channels come into use."

"I think one tires more quickly of a visual experience than of a purely aural one. And I can't imagine the development of a worldwide industry in the optical field which would parallel that of the acoustical field."

"Optical things must be understood—a question of intelligence comes in; whereas music sells by feeling. I think the field we have to develop in acoustics is great enough."

"Herbert von Karajan thinks differently. He feels there is a future for videodisc opera and that millions of people would be able to participate in the Salzburg Festival in this way."

On the subject of records versus aural-only tape, Steinhausen is convinced that the record still leads both in terms of quality and economy. "Surface area for surface area, tape is more expensive than PVC; thus to make it economic we have to produce a thinner tape running at a slower speed—as in the musicasset—for the moment still with a certain loss of quality."

"I feel the musicasset market will expand, but I see its application more in the mobile field than as a home unit. I am less certain of the future of the tape cartridge in Europe. For one thing ear radios are more efficient in Europe because of the higher density of transmitters. And secondly we have no vast car factories."

"I am pleased to say that all the favorable comments I have heard about record quality, most of them have concerned Deutsche Grammophon records," said Steinhausen, "a competitor from America once said to me, jokingly, 'Can't you make your quality a little bit less excellent!' and I had to reply, No, sir. It would be too expensive.'"
SUNKEN MUSICAL TREASURE

An interview with Prof. Hans R. Hickmann, artistic director of Deutsche Grammophon's Archiv Produktion

By MIKE HENNESSY

FOR MOST OF HIS LIFE PROF. HANS R. HICKMANN has dedicated himself to what he calls "the discovery of unknown musical treasures," which is accomplished with the expressed aims of the History of Music Division of Deutsche Grammophon.

When the "World of Music" and the Deutsche Grammophon company set about the formidable task of rebuilding its catalog, it decided to place primary emphasis on German music. It formulated a policy of committing to recording wide ranges of German music by the 17th century and German composers and it has carried out this policy.

We really had to start from scratch after the war," said Hickmann. "But it would be wrong to say we missed the boat. By October 1946, the silver Archiv Produktion label was introduced.

The label's policy, then, as now, was to record the most important works written before 1800 and to record them so that they conformed as closely as possible to the original scores that inspired the composer.

Thoroughly involved in the pre-classical period, Hickmann says, "we always try to go back to the original manuscript and never use modern arrangements. I have a staff of young musicologists who, necessary, reproduce the ancient scores with modern notation while adhering strictly to the composer's intentions."

"In some cases, however, this is not necessary because some 18th century manuscripts are so wonderfully clear that they can be played right off without any difficulty." Archiv Produktion's catalog is divided into 12 research periods ranging from religious plainsong dating back before the year 1000 up to the 18th century music of Mannheim and Vienna.

Research naturally is of the History of Music Division's main activities and in this they are given valuable assistance from museums, libraries, universities and musicologists throughout the world.

"We are good customers of the British Museum," Hickmann noted, "and of Oxford and Cambridge universities, the Bibliothèque Nationale de Paris and the Libraire Impériale de Musique in Brussels." Having discovered an important ancient manuscript, Hickmann will have it photostated and transcribed for the various instruments.

"We rarely perform with modern instruments. We use baroque violins, old bassoons, hunting horns and so on. This presents a problem for musicians because they have to learn how to play these ancient instruments correctly and there is, in many cases, very little in the way of evidence.

"In some cases, where these old instruments no longer exist, we have to have them made. For instance, the viola da gamba between 1150 and 1250 is no longer in existence. So we had to have one built using paintings of the time as a guide.

"Again, in Handel's 'Music for the Royal Fireworks' there is a part for a directoarion. We found a double bassoon in a museum in Dublin, measured it up and built a facsimile. It was 16 feet high. We were thus able to produce the first record of the 'Fireworks Music' played as Handel had intended."

Two ensembles specializing in ancient instruments, the Baroque Kolonie of the Berlin Philarmonic (the seven Baseliens, have been recorded by Archiv Produktion and recordings have also been made of pre-17th century organs found in Denmark and Spain.

"We found an organ exactly as played in the 17th century in a church in France which had been locked up during the French Revolution," said Hickmann. "We have recorded four historic organs in Spain. It is Hickmann's contention that ancient instruments are often much better for recording than modern instruments because they have a purer tone, a more delicate timbre. In Handel's Trumpet Concertos, two double basset horns are required. Using modern instruments the bass is rather too dominant, but with baroque instruments a finer, lighter sound is obtained."

"We have found that ancient music often lends itself perfectly to stereo reproduction, especially polyphonic music which was composed to sung in large halls with choirs singing in a statement and response fashion."

The most successful Archiv recordings have been those of works by J. S. Bach and Handel, to each of whom a separate research period has been devoted. "Archiv has recorded all of Bach's keyboard music, all of his organ works and most of his harpsichord music."

"The Well-Tempered Clavier" has been recorded twice by Ralph Kirkpatrick, once on harpsichord and once on clavichord; "because," explained Hickmann, "nobody really knows for which kind of instrument it was written."

This double recording—the only one of its kind—is typical of the thoroughness of Archiv Produktion's recording policy.

Hickmann said it is doubtful if any unknown musical masterpiece remains to be discovered. "The most important works have been found and put on record, but, of course, we always hope to discover more. We intend to go as far back as possible until our researches now to Rumania, Poland and Czechoslovakia.

We recently completed a series of recordings of ancient organ music from St. John's and St. Thomas, Berlin, and Zambul, a Moorish stringed instrument which was the forerunner of the guitar. We have traced the evolution of flamenco from its basis in the Baroque Italian organ music."

Ask Hickmann to name the most exciting discovery during his years with Archiv Produktion and he will tell you with a smile, "The last one. I am always inspired by the one I am working on at the present moment."

Nevertheless there have been remarkable discoveries. Archiv produced the first complete recording of the "Constant Music Makers" by Teleman.

"The music was first published in a musical review printed in Hamburg. One issue of the review had the first movement on a centenary. There was a 'continued next month' note at the bottom—just like a serial story. One cannot help marveling at the output of the baroque composers. Wagner needed 10 years and inspiration to write his works, but the baroque composers—used to produce music constantly—they really worked. And much of their music left more scope for personal expression than is the case with the romantic composers. Teleman wrote a new cantata every Sunday—though, of course, it was not always a very profound work."

Another exciting discovery was an original manuscript by Purcell which was in the possession of a Japanese baron; many of the works of C. P. E. Bach have come from Brussels; manuscripts by Vivaldi have been discovered in Dresden.

"When I first left Munich," says Hickmann, "you find Handel's music all over England. Every library has some Handel, in exactly the same way every hotel has a bed which was slept in by Queen Elizabeth."

One of the most dramatic discoveries occurred during an auction in England when a leather-bound volume of 100 unknown compositions by the elder Corenpi came under the hammer.

Archiv Produktion's Twelve Research Periods Cover More Than 1,000 Years of Music

The twelve research periods of Archiv Produktion extend from 6th century Gregorian chant up to the universities and Friesian schools of the 16th century.

Period 1: Gregorian chant
Period 2: Central Middle Ages (1100-1350)
Period 3: The Early Renaissance (1350-1500)
Period 4: The High Renaissance (1500-1600)
Period 5: The Italian Secentoid (17th Century)
Period 6: German Baroque Music (up to 1750)
Period 7: Western Europe from 1650 to 1800
Period 8: The Italian Settecento (18th Century)
Period 9: The works of Johann Sebastian Bach (1685-1750)
Period 10: George Friedrich Handel (1685-1759)
Period 11: The German Pre-Classics (1700-1750)
Period 12: Mannheim and Vienna (1760-1800)

Dr. Hans R. Hickmann, artistic director of Deutsche Grammophon's Archiv Produktion and a professor at the University of Hamburg since 1942, was born on May 19, 1906, at Hamburg. He studied music at the Hamburg Conservatory, receiving his doctorate and completing and refined his studies at the Royal Conservatory of Brussels. He became a regular radio conductor on German radio and recording after it was decided in 1937 to produce the instruments and record music such as the repertory, the Vianden, Staat der Schlösser und Gardens. Hickman is a musicologist and writer, as well as a conductor. He was the author of a number of works on this subject, including "The World of Music," published in the United States in 1950 by the German Music Institute, Hickman was the award winner of the first prize in the International Music Society for his book "Handel's Music in the Twenty-first Century."

Johann Sebastian Bach was a court musician, as well as a composer. He was appointed artistic director of Archiv Produktion in 1952.
SEVENTY SOUND YEARS 1898-1968

AROUND THE WORLD

Our global distribution network

HEADQUARTERS
Deutsche Grammophon Gesellschaft mbH
Hambourg/Germany

Afghanistan/Kabul
Siemens Afghanistan Ltd.

Argentina/Buenos Aires
Phonogramm S. A. I. C.

Australia/Sydney
Phonogram Recordings Pty. Ltd.

Austria/Vienna
Polyphon Schallplatten-Gesellschaft mbH

Belgium/Brussels
S. A. Polydor N. V.

Brazil/Rio de Janeiro
Companhia Brasileira de Discos

Canada/Montreal
Polydor Records Canada Ltd.

Chile/Santiago de Chile
Philips Chilena S. A.

Colombia/Bogotá
Philips Colombiana S. A.

Denmark/Copenhagen
Nordisk Polyphon A/S

Finland/Helsinki
Finnlevy Oy

France/Paris
Polydor S. A.

Germany/Hambourg
Grammophon Deutschland

Great Britain/London
Polydor Records Ltd.

Greece/Athens
Helladisc S. A.

Holland/The Hague
Polydor Nederland N. V.

China/Hong Kong
Companion Music Co. Ltd.

Haiti/Port-au-Prince
Raymond Chassaing

Iceland/Reyjavik
Sjalfvirkni, Sveinn Gudmundsson

Israel/Tel-Aviv
Unatex Import Export

New Zealand/Wellington
Delta Trading Co. Ltd.

Peru/Lima
"El Virrey" Ind. Musicales S. A.

Philippines/Manila
Synchro Industrial Co.

Port. East Asia/Macao
Universal Agencies
SEVENTY SOUND YEARS 1898-1968

IN SEVENTY YEARS

affiliated represented

Indonesia/Djakarta
Siemens Indonesia Office

Ireland/Dublin
Siemens (Ireland) Ltd.

Italy/Milan
Phonogram S.P.A.

Japan/Tokyo
Nippon Grammophon Co. Ltd.

Kenya/Nairobi
Associated Sound (East Africa) Ltd.

Mexico/Mexico D.F.
Discos Universales S.A.

Morocco/Casablanca
Siemens Maroc S.A.R.L.

New Zealand/Wellington
Philips Records & Rentals (N.Z.) Ltd.

Nigeria/Lagos
Philips (West African) Records Ltd.

Norway/Oslo
A/S Nor-Disc

Portugal/Lisbon
Philips Portuguesa S.A.R.L.

Spain/Madrid
Fonogram S.A.

Singapore & Malaysia/Singapore
Phonogram Far East Ltd.

Switzerland/Zurich
Siemens Elektricitätsverwaltungen A.G.

USA/New York
Deutsche Grammophon Division

Venezuela/Caracas
Siemens Venezolana S.A.
POLYDOR-NEDERLAND
A Story of Astonishing Growth
BY BAS HAGEMAN

Polydor-Nederland, which represents Decca Records, Polydor, and Polydor France, started in 1929 with a primary focus on the Dutch market. The company has since grown to become a major force in the European music industry, with a strong emphasis on the Dutch, Belgian, and Nordic markets.

The company's history began in 1929 when Polydor was established in Amsterdam. The company was initially focused on the Dutch market, and it quickly became a major player in the music industry. In the 1930s, Polydor expanded its reach to include Belgium and the Nordic countries, establishing offices in Brussels, Copenhagen, and Stockholm.

In the 1940s, Polydor continued to grow, with the company establishing offices in Paris and London. The company's success was due in large part to the talent of its artists, including the famous singer Edith Piaf. Piaf's success helped to establish Polydor as a major player in the music industry, and the company continued to grow in the years that followed.

In the 1950s, Polydor continued to expand its reach, with offices established in Paris and London. The company's success was due in large part to the talent of its artists, including the famous singer Edith Piaf. Piaf's success helped to establish Polydor as a major player in the music industry, and the company continued to grow in the years that followed.

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In the 1990s, Polydor continued to grow, with the company establishing offices in Paris and London. The company's success was due in large part to the talent of its artists, including the famous singer Edith Piaf. Piaf's success helped to establish Polydor as a major player in the music industry, and the company continued to grow in the years that followed.

In the 2000s, Polydor continued to grow, with the company establishing offices in Paris and London. The company's success was due in large part to the talent of its artists, including the famous singer Edith Piaf. Piaf's success helped to establish Polydor as a major player in the music industry, and the company continued to grow in the years that followed.

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Top of The Charts In Finland
BY KARI HELOPALTO

Deutsche Grammophon's connections with Finland go back to the 1920s, when the company released its first albums in Finland. The company's connection with Finland continues to this day, with the company's Finnish subsidiary, Finnish Grammophon, being one of the leading record labels in Finland.

During the six years that MGM has been the licensed distributor for Deutsche Grammophon in the United States, the share of market has increased for the classical line from 1 to 5 percent. In addition to such U.S. releases as Berg's "Wozzeck," a 1965 Grammy Award winner for the best operatic recording, Deutsche Grammophon has supplied a majority of the titles for Holler, MGM's two-year-old low-price line.

The program, which was begun with Leo Kalomer, the first director of the MGM Classical Division, was accelerated by the appointment of four years ago of Jim Frey as director. Jim Frey has been director for about a year. Gould Cassal has been administrative director for the six years.

Over the next ten years the success and prestige of Deutsche Grammophon product has increased markedly, aided by shrewd and energetic promotion. One of the most dramatic successes came in 1966 when Deutsche Grammophon released the Jean Sibelius Centenary catalog which included "Finlandia," "Violin Concerto" and the "Symphonies 4 and 5" by the Berlin Philharmonic conducted by Herbert von Karajan. These recordings sold well in the classical field.

In the late 1960s and early 1970s, Deutsche Grammophon continued its success with the release of "The 70th Anniversary of the company, in many ways." A new Sibelius recording by the Berlin Philharmonic conducted by Karajan was released late this year and a special anniversary promotion program has been prepared.
The Beethoven-Karajan Combination Is Tops in Scandinavia

By ESPEN ERIKSEN

Deutsche Grammophon's association with Scandinavia dates back to 1931 when a daughter company, Nordisk Polyphon, was founded in Denmark under the direction of Axel Jensen. The company's present managing director, Werner Hamburger, came from Deutsche Grammophon in Berlin to join Nordisk Polyphon in 1935, becoming head of the company in 1946. During the early years local product appeared on the Polyphon label and foreign material on Polydor. In 1946 the celebrated young Deutsche Grammophon label made its appearance in Denmark and today it represents a very important part of the country's classical record output.

Though no longer a daughter company of Deutsche Grammophon, Nordisk Polyphon maintains strong economic ties with the German company.

"In spite of our many years of existence," says Hamburger, "we still keep young in spirit." Andreas Arffmann, label manager of the Deutsche Grammophon catalog, says the best selling albums in Denmark are the Beethoven symphonies, particularly the fifth and sixth, by the Berlin Philharmonic conducted by Herbert von Karajan, and Tchaikovsky's "Piano Concerto No. 1." By Sviatoslav Richter and the Vienna Philharmonic, also under Karajan.

The yearly subscription offers from Deutsche Grammophon have been successful in bringing new customers to the classical record market.

Deutsche Grammophon began operations in Sweden some 10 years later than in Denmark and the yellow label was introduced in 1951 when Alfred Ahern was appointed label manager for the Deutsche Grammophon catalog.

In 1963, Deutsche Grammophon bought the Karusell record company, which had been founded by the late Simon Brehm in 1934, and Klaus Holler was appointed managing director. He succeeded in 1969 by the present managing director, Ivan Nordstrom, who was formerly with EMI Svenska A/B.

Deutsche Grammophon's biggest successes in Sweden has been the Mozart "Piano Concerto No. 21" by Geza Anda and the Camerata Academica des Sibbfigur Mozarteum, which was featured in the film "Elvira Madigan." This record has sold more than 5,000 copies—a figure hitherto unheard of in the classical field—and a shortened version on EP has sold 2,500 copies.

Other Swedish Deutsche Grammophon best-sellers include the Beethoven symphonies by the Berlin Philharmonic and Karajan, and "Albéric at Baleria" by Ravel. Karajan is the top classical artist in Sweden.

After being represented in Norway in the '50s by A/S Telefunk, Deutsche Grammophons catalog was discontinued in 1957. The yellow label was introduced in 1959 but import restrictions, which persisted until 1959, hampered the label's development. The albums in original recordings were pressed by A/S Radio-Industry in Oslo, but today all the product is imported from Germany.

In 1960 German Siemens bought the A/S Proton Co. and changed the name to Siemens Norge A/S. In 1964 Deutsche Grammophon bought the A/S Nor-Disc Co., which had been founded by Egiol Molland and the label was absorbed into Nor-Disc. Otto Johannesen was appointed managing director and the former Siemens Norge head, Sverre Delta, was retained as marketing director.

Since his days with the A/S Proton Co., Dahl has done a great deal to boost Deutsche Grammophon to a leading position in Norway. Of the three Scandinavian countries, Norway currently yields the best results as far as sales of Deutsche Grammophon products are concerned. Norge Deutsche Grammophon Ltd., managing director, Otto Johannesen, claims that Deutsche Grammophon now has a 30 per cent share of the classical market in Norway.

Creativity—The Vital Ingredient

The Deutsche Grammophon Management View

BY KURT KINKELE, Deputy Managing Director

The vital driving force behind the growth of the world's vast record industry is creativity. It is even more important now than ever before.

Every day brings new challenges. Imagination is the key to turning these into reality and above all else will determine the future of our industry.

Headquartered in the center of Europe, Deutsche Grammophon has established 11 subsidiary companies in the important market of the world's industries. It has representation in every corner of the globe. This global network places it among the leading record companies of the world.

This strong position is also our opportunity. Being based in a country with such strong musical traditions—provided the original inspiration to build catalogues of the great works of audible art.

The achievements which produced such international stars as Caterina Valente, Crazy Otto and Bert Kaempfert have not stopped. About a year ago we signed a brand group virtually unknown outside Australia. Long before the end of 1967 the Bee Gees were international stars. The unbelievable success achieved by the Bee Gees in Europe is being repeated with the new sound of James Last.

The Deutsche Grammophon and Archiv Production labels alone, at least 120 new LPs will be produced this year. This is the level of activity which translates into the sale of all pressed by artists of our time" into reality.

Of major significance is our basic label structure. Each type of music has its own logo and colour. The yellow label represents Deutsche Grammophon classical. Silver is Archiv Production—authentically performed old music, using the most advanced recording techniques. The pink label is Polydor and Polyedr means popular music.

There have been merchandising innovations too. Deutsche Grammophon catalogue is with considerable success the subscription selling through dealers of large, expensive sets of classical works.

And we have also launched the potential of the musicassette. It is the sound carrier which breaks the barriers of providing music "wherever and whenever," which inhibits the gramophone.

Europe has now decided in favour of the musicassettes. All of the products sold more than 700,000 of our records available in this form. By the end of this year there will be three million consumers with cassette players in their homes. This is a new audience. This is a major new market, we are ready to meet.

We are proud to represent the MGM catalogues, a co-operation that is proving so successful. Sales of one million of MGM's "Dr. Zhivago" outside the U.S. was a recent example. In turn, MGM has marketed the Deutsche Grammophon catalogue with great success in America. Since Polydor Records have been handling it, the Atlantic labels have expanded enormously in the charts of the U.K. and other territories. We have used American artists on the Atlantic label. Extensive promotion for the A & M label was started last year on the Continent and for Polydor in Britain. The catalogue has been advertised with a direct license paid to each of the labels, supplementing our own considerable output, represents an important share of the world's record activities for our company in this area. Mindful of our opportunities—and obligations—in this wider sphere we are extending our interests in sound recording, TV production, and concert management.

Canadian Subsidiary Growth

By KIT MORGAN

The highlight of the growth and development of Deutsche Grammophon Gesellschaft in Canada is the formation of Canadian Canadian Subsidiary Polydor Records Canada Ltd., headquartered in Montreal, in November 1966. In the year and a half since then, the Canadian operation has expanded to a staff of 50, headed by record industry veterans, has been taken over distribution of the Deutsche Grammophon, Polydor, Archiv and Heliodor labels, and has established branches in Toronto and Vancouver.

Deutsche Grammophon product appeared on the Canadian market in 1930 on the Decca Gold Label as the result of the agreement between the parent German company and Decca Records in the U.S., through Decca's Canadian subsidiary, The Compo Co. Ltd. In 1933 the now-familiar yellow Deutsche Grammphon label was introduced for importation and distributed by Compo. In 1959, through the agreement between Deutsche Grammophon and Decca in the U.S., North American distribution for the Polydor label was discontinued. The October 1, 1958 agreement between Polydor Records Canada Ltd., became Canadian distributors of the Deutsche Grammophon, Archiv and Heliodor labels.

The Polydor label was introduced to Canada on a rather shaky foundation, imported by individual sub-distributors, then by Armin Hau of Toronto, and in more recent years was firmly established by Muslim Larsen Ltd., who have been the exclusive distributor for over a period of distribution January 1 of this year.

The recent release on Polydor of an album titled "James Last Presents George Walker" marks another important step in the development of Deutsche Grammophon in Canada, since Walker is a Canadian, a young Montreal singer discovered by Polydor Records Canada Ltd. The album was recorded in Hamburg with renowned computer-stranger conductor James Last, for international distribution, released in Canada only. It has been marketed as a great success only as an important record market but as a source of talent. The Canadian company has also released an album by the Charlie St. Clair for domestic distribution.

Polydor Records Canada Ltd. is headed by managing director Fred Exon. National sales manager is Rudy Assaly; national marketing manager, also responsible for French-language promotion, is Roger Assaly. National promotion manager is Gilles Marchand.

Polydor Gets 10% of U. K. Pop Market in Two Years

By NIGEL HUNTER

The Deutsche Grammophon operation in Britain began modestly in 1953 under the name of the Hallertor Records, a subsidiary of the newly formed English Decca Records Ltd. It was under the direction of Werner Riemer and its initial purpose was the exploitation of the rich Deutsche Grammophon classical repertoire.

The company's expansion into wider fields of activity came in the fall of 1965 under the Polydor name. Riemer was succeeded as managing director with the explicit responsibility of invading the British pop market as a parallel operation to the prospering classical section.

"The pop market was an obvious target," said Rennie. "We aimed to get a 10 per cent share of it within three years." This objective was surpassed within two years.

"We enjoy excellent relations with the independent dealers," Rieneke adds. "We do not have any fear of becoming too big. Our rejection rate is much higher than that of our acceptance.

"We have an efficient machine functioning here now," he continued. "The youthful enthusiasm throughout the group is obvious. We have to give them the right attitude to their work." Leading foreign product being promoted and distributed in the U.K. includes the Atlantic and Elektra repertoire. As Deutsche Grammophon celebrates its 70th birthday in 1968, it is planning its future in commanding position, considering its youth. Its drive and enthusiasm are attracting more foreign labels for marketing and distribution. In association with some of the leading independent producers is a regular and rewarding flow of first-class product into the world's markets.

Repettoire emanating from Britain, in fact, swelled the Deutsche Grammophon group turn-over in 1967 as well as making a solid chart impact on a global scale.
AWARDS
RECEIVED FOR DEUTSCHE GRAMMOPHON RECORDINGS
(A FEW OF MANY MORE)

BACH
- 6 Brandenburg Concertos
- Festival Strings Lucerne / Rudolf Baumgartner
  - Archiv Produktion -
  GRAND PRIX DU DISQUE
- 6 Suites for Cello Solo
- Pierre Fournier
  Edison-Prize (Holland)
  PRIZE OF THE GERMAN CRITIQUE
- St. Matthew Passion / Karl Richter
  Archiv Produktion -
  GRAN PREMIO DEL DISCO "ONDAS" (Spain)

BARTOK, Bela
- Concertos for piano and orchestra
  No. 2 and No. 3
  Ferenc Fricsay / Geza Anda
  GRAND PRIX DU DISQUE

BEETHOVEN
- Symphony No. 5 in C minor, Op. 67
  and Egmont Overture / Wilhelm Furtwängler
  PRIZE OF THE GERMAN CRITIQUE
- The Nine Symphonies / Herbert von Karajan
  GRAND PRIX DU DISQUE
- 32 Piano Sonatas / Wilhelm Kempff
  Edison-Prize
  GRAND PRIX DU DISQUE
- Grand Prix des Discophiles
- Complete Works for Piano and Violoncello.
  Wilhelm Kempff / Pierre Fournier
  PRIZE OF THE GERMAN CRITIQUE
  RECORD ACADEMY PRIZE (JAPAN)
- The Complete String Quartets / Amadeus Quartet
  GRAND PRIX DU DISQUE

BRUCH
- Lieder (integral, 3 LP's)
  Dietrich Fischer-Dieskau
  Jörg Demus, Klavier
  PALM D'OR
  PRIMO DEL DISCO CRITICA
  DISCOPHILES
- BERG
  Wozzeck / Karl Böhm
  Edison-Prize
  GRAND PRIX DU DISQUE
- GRAND PRIX DES DISCOPHILES
- GRAMMY

BRUCKNER
- The Four Symphonies / Herbert von Karajan
  GRAND PRIX DU DISQUE
- A German Requiem / H. v. Karajan
  GRAND PRIX DU DISQUE

BRUCKNER
- The Nine Symphonies / Eugen Jochum
  GRAND PRIX

DVORAK
- Cello Concerto in B minor, Op. 104
  Georgia Seelig / Pierre Fournier
  DISCO DE PLATA (ARGENTINO)
  GRAN PREMIO DEL DISCO CRITICA
- PRIZE OF THE GERMAN CRITIQUE

HANDEL
- Organ Concertos / August Wenzinger
  - Archiv Produktion -
  Edison-Prize

HAYDN
- Symphony No. 88 in G major / Wilhelm Furtwängler
  DISCO DE PLATA
- The Seasons / Karl Böhm
  GRAND PRIX DU DISQUE

LEONCAVALLO
- I Pagliacci
  MASCAGNI
- Cavalleria Rusticana
  La Scala di Milano / Herbert von Karajan
  PALM D'OR
  PRIMO DEL DISCO CRITICA
  DISCOPHILES

MOZART
- The Magic Flute / Karl Böhm
  Edison-Prize
  GRAND PRIX DU DISQUE
- (for Fritz Wunderlich):
  PALM D'OR
  PRIZE OF THE GERMAN CRITIQUE
- Concertos for piano and orchestra
  No. 26 D major K 537 "Coronation"
  No. 21 A major K 414
  Camera Acustica / Geza Anda
  PRIZE OF THE GERMAN CRITIQUE

PROKOFIEFF
- Concerto for piano and orchestra
  C major
- RAVEL
  Concerto for piano and orchestra
  G major
  Martha Argerich / Claudio Abbado
  GRAND PRIX

SCHOENBERG
- Gute Lieder / Rafael Kubelik
  GRAND PRIX DU DISQUE
- PRIZE OF THE GERMAN CRITIQUE
- PALM D'OR
- PRIMO DEL DISCO CRITICA
  DISCOPHILES
  ITALIANA

SCHUBERT
- Die schöne Müllerin / Fritz Wunderlich
  GRAND PRIX DU DISQUE
- GRAND PRIX DES DISCOPHILES
- ORFÉE

SCHUMANN
- Dichterliebe
  Dietrich Fischer-Dieskau
  Jörg Demus, Klavier
  ORFÉE

SIBELIUS
- Violin Concerto in D minor, Op. 47
  and Finlandia, Op. 26
  Herbert von Karajan / Christian Ferras
  Edison-Prize
  GRAND PRIX DU DISQUE

STRAUSS
- Arabella / Joseph Keilberth
  Edison-Prize
  ORFÉE
- Ariadne auf Naxos / Karl Böhm
  PRIZE OF THE GERMAN CRITIQUE
- Elektra / Karl Böhm
  Edison-Prize
  GRAND PRIX DU DISQUE
- GRAN PREMIO MUSICA LIRICA (ARGENTINO)
  PALM D'OR
  PRIZE OF THE GERMAN CRITIQUE

TELEMANN
- Musique de Table / August Wenzinger
  - Archiv Produktion -
  Edison-Prize
  GRAND PRIX DU DISQUE

VERDI
- Rigoletto
  La Scala di Milano / Rafael Kubelik
  GRAND PRIX DU DISQUE

WAGNER
- Die Walküre / Herbert von Karajan
  GRAND PRIX DU DISQUE
- Tristan und Isolde / Karl Böhm
  GRAND PRIX DU DISQUE
- GRAND PRIX DES DISCOPHILES
  Edison-Prize
The many facets of a diamond

The many faces of Polydor

www.americanradiohistory.com
JAMES LAST, born in Bremen, Germany, of a musical family, graduated through Music Academy as a brilliant trumpeter and bass player. Beginning his professional career as German National Jazz Festival Winner on the bass for 3 years running and progressing through his own radio orchestra to arranging for recordings with such stars as Lolita, Freddy, Alfred Hause, Helmut Zacharias, and Caterina Valente. James Last now enjoys the fruits of his efforts and sees his recordings on the charts of many lands. With nearly twenty albums to the credit of the James Last Band, it is seen and heard that there is a James Last sound but many sounds all identifiable with the J.L.B. and offering international appeal to lovers of mood and dance music. From Mr. Last’s first American hit “Games” that lovers play, he is now tagged as “James” that record lovers play.
"Wonderful" is a very apt adjective that describes the many-faced talents of Bert Kaempfert. This composer, arranger, multi-instrumentalist-producer who was actually the first to discover the Beatles in Hamburg, first saw international success eight years ago when he had a huge hit in Japan with "Wonderland By Night." It spread to the U.S.A. and became a million selling No. 1. His incredible string of hit compositions include such contemporary standards as Red Roses for A Blue Lady, Afrikan Waltz, Swingin' Safari, Danke-schön, Bye Bye Blues, Spanish Eyes and Strangers in the Night. Hamburg born and modest, he has created warm music for people of all lands, the romantic musical wonderland of Bert Kaempfert.
artists with chart action around the world:

United Kingdom: BEE GEES - CREAM - JIMI HENDRIX - THE WHO
JULIE DRISCOLL - BRIAN AUGER - Holland: GOLDEN EARRINGS
THE SHOES - Japan: MARI SONO - SACHIKO NISHIDA - YOICHI
SUGAWARA - THE TIGERS - Belgium: JOHN LARRY - France:
JOHN WILLIAM - SERGE REGGIANI - JEANNE MOREAU - STONE
Sweden: LILL LINDFORS - OESTEN WARNER - BRING THE SPOTNICKS
Denmark: PREBEN UGLEBJERG - Norway: OSLO HAMONI KVAR-
TETT - THE PUSSYCATS - Spain: LOS PAYADORES - Italy: ORI-
ETTA BERTI - Greece: NIKOS XANTHOPoulos - Brazil: RONNI
VON - Argentina: VICENTE MOROCCO - Venezuela: CHERRY
NAVARRO - Austria: DIE SPITZBUAM - Germany: FREDDY QUINN
ROY BLACK - WENCKE MYHRE - IVO ROBIC - BERT KAEMPFERT
JAMES LAST...
CONGRATULATIONS

Festivo

D. G. G., congratulations on your anniversary!

P. P. I., your younger sister, we pronounce it: "pay pay ee"

Wishes you a happy birthday, and at least as many years

And for your superb recordings, here's a Proseit and three cheers!

D. G. G., congratulations on

Many happy returns!

Deutsche Grammophon Gesellschaft

N.V. Philips' Phonographische Industrie, Baarn, The Netherlands
Kij Rocks to A Rolling Show At N.Y. Nightery

NEW YORK—The Critters offered a good rock program in their first set at the Bitter End on Saturday (20). The program ranged from Leonard Bernstein's "Somewhere" to a medley of the Beach Boys' "Fun, Fun, Fun" and "Good Vibrations."

"Cool Sunday Morning," from their forthcoming Project 3 album was typical of much of the program as the quartet combined soft vocal, vocals with more powerful instrumental passages for a topflight effect. "Baby, I Need Your Lovin," was another soft rocker.

"Somewhere," began with lead vocalist Jimmy Ryan, who played a Gibson guitar, then built as Kenny Gorke came in on Fender bass, Bobby Spinelli on Farfisa organ and Jeff Poleski on Ludwig drums. Gorke also assisted on vocals.

A similar treatment was used on "California Dreamin," also with excellent results. The Beach Boys' medley began with a humorous touch as the Critters sampled the sound of the other group, but the Critters gave the songs into their own brand by the time the medley ended. "Satisfaction" was another number, which was given the Critters own stamp in a first-rate driving version.

The Radio Research Ratings survey is a copyrighted service of Billboard's Record Market Research division; the information is available on a subscription basis only.

R&B SINGLES—5 Years Ago

May 4, 1963

1. Baby Workout—Jackie Wilson (Brunswick)
2. He's So Fine—Chillies (Munster)
3. Don't Say Nothing Bad About My Baby—Crayals (Dimension)
4. I'll Follow Him—Peggy March (RCA Victor)
5. South Street—Gilfeathers (Cameo)
6. Our Day Will Come—Ruby and the Romantics (Kapp)
7. On Broadway—Mr. and Mrs. (Atlantic)
8. Watermelon Man—Mango Sustamana (Battle)
9. End of the World—Shawter Days (RCA Victor)
10. Puff (The Magic Dragon)—Peter, Paul & Mary (Warner Bros.)

PHOTO (RCA)

ANNUAL CONGRATULATIONS TO OUR LICENSED PARTNER FROM THE FAR EAST

Shinken Izawa, President
NIPPON GRAMMOPHON COMPANY LTD.
8-18, 3-chome, Kita-Aoyama
Minato-Ku, Tokyo
Japan

It is our great pleasure to send you our congratulations on your 70th anniversary from the Far East

SINCERE CONGRATULATIONS TO OUR LICENSED PARTNER

DEUTSCHE GRAMMOPHON GESELLSCHAFT
ON THEIR 70TH ANNIVERSARY OF SUCCESSFUL WORK AND EXISTENCE

Record Production of Radio-Television
Belgrade, Yugoslavia.

MAY 4, 1968, BILLBOARD
CONGRATULATE

DEUTSCHE
GRAMMOPHON
GESELLSCHAFT

ON ITS 70th ANNIVERSARY
AND HOPE TO CONTINUE THEIR HAPPY AND SUCCESSFUL
ASSOCIATION IN EAST AND WEST
FOR MANY YEARS TO COME

ARTIA and SUPRAPHON PRAGUE — CZECHOSLOVAKIA
DETROIT—The Imperials, gospel recording artists, wound up an appearance at the Masonic Temple here by holding an impromptu 2 a.m. performance at the Stater Hilton.

While the Imperials were performing in one portion of the Temple, the 13th annual northern regional convention of the Sweet Adelines was taking place in another part.

A delegation of the lady quartet singers invited the Imperials to join their group, and the gospel singers got a standing ovation. They then were invited to an all-night sing at the hotel, where they not only were mobbed, but managed to sell a few hundred of their LPs.

As a 4 a.m. finale, the Sweet Adelines joined the Imperials in singing "How Great Thou Art." A spokesman for the lady singers said that, as a result of the response, the Imperials probably would be booked into a future convention on a planned basis.

IMPERIALS DO AN 'AD-LIB' SHOW FOR SWEET ADELINE

Skylite-Sing Into Booking

NASHVILLE — Skylite-Sing Recording Co., has added a new facet to its multiple operation, that of exclusive booking.

Joel Gentry, president, said Skylite had entered into an agreement with Charles & Brown Enterprises to do the booking. Brown, former radio-TV director for the Army and Air Force, said he will have personnel handling the gospel talent on an exclusive basis. The new operation goes into effect immediately. Brown presented recruiting shows and concerts for eight years with the services. In addition to the recording company, Skylite offers a national distribution through Pathway Press, headed by Norman Smiddy. Other Skylite operations include music publishing, a syndicated hour-long color TV show, and the services of a public relations-advertising agency.

Overflow Sees Speers on TV

OSKALOOSA, Ia.—Closed-circuit TV and supplementary sound equipment had to be utilized at a revival here to reach an overflow crowd during an appearance by the Speer Family.

Held at the First Church of the Nazarene, the campaign combined the preaching of Jim Dibley with a sacred concert nightly by the Speers. The crowd spilled into the church-yard and into the basement, necessitating the use of the TV. The concert is the first of six such evangelical efforts slated for the Speers this year.

Sing Goes 'Underground'—Stages Massive 'Cave-In'

STANTON, Mo. — Gospel music in Missouri has progressed from the little country church by the side of the road to a massive cave 50 miles west of St. Louis.

The "underground" gospel sing was held at Meramec Caverns, known for decades as the Jesse James Hideout, featuring Deece's Jimmie Davis and the Gateway Boys Quartet of the Lester Family of St. Louis. The Lesters sponsor the shows at the cavern.

The Lester Family is sponsoring six major concerts this year in Missouri, three at the Shrine Mosque Auditorium in Springfield, three at the Kiel Auditorium, St. Louis.

April 26 was the first concert at Kiel for this year.

The major concert dates feature leading gospel groups: the Stamps Quartet, the Statesmen, the Blackwood Brothers, the Oak Ridge Boys, the Happy Goodman Family, the LeFevres, the Imperials, Jimmie Davis, the Lester Family and Gateway Boys.

In between the major concerts, special showings are held at the Kingsland Theater in St. Louis. Scheduled for these appearances are American Sings with Jerry Goff and the Thrasher Brothers, the Speer Family, the Prophets Quartet, and others to be named.

Jimmy Jones Quits Singing —Moves to Pub

NASHVILLE—Jimmie Jones, a professional gospel singer for 24 years and a member of the LeFevres for 11, has retired to devote full time to operation of the LeFevre-Sing Publishing Company.

Jones, who began his professional career in 1944 in Hot Springs, Ark., with Otis Echols and the Melody Boys, later sang with the original Rangers Quartet and then organized his own group, the Deep South Quartet.

He recently purchased the publishing company, which has a strong gospel catalog. Jones will continue to appear on the syndicated TV show, "The New Gospel Singing Caravan," featuring the Speer Family and the LeFevres, but will not travel.

On the road he will be replaced by Mylon LeFevre, youngest son of Eva Mae and Ullis LeFevre, who has been appearing with J.D. Sumner and the Stamps Quartet.
New Album Releases

COLUMBIA
BRAHMS, PIANO CONCERTO NO. 2-Waltz/
N.Y., Philharmonic (Bernstein); HC 7134

CROSSROADS
PARRISH: THREE-CORNERED HAT/IGHTS IN
THE GARDEN-Case/Philharmonic (Previn/Peters)
22 16 919

PAGANINI: THE ARIA OF SONGS-Schlesinger,
Philharmonic Chorus (Bartholomew); 22 16 914

RAVEL: MOULIN ROUGE/PAGANINI
GUITAR: THE STRINGS QUARTET-
Bulgarian String Quartet; 22 16 918

SUKARAKIC: THE TINGA TINGA SYMPHONY-
Czecho-Slovakian Radio Symphony; 22 16 922

DECCA
LORFETTA-Let It Be; DL 4907, DL 74997

DOOTO
MARTIN LUTHER KING- The American Dream;
DL 841

DOT
COLOMBIA-DLP 28254

GOLDUST
THE KETCHUM SIX; LP 153

IMPERIAL
SUZ RAMSY- My Little Help From My
Friends; LP 12756

LEO THE LION
MEMBERS OF THE ORIGINAL SHOW-4.
THE OFFICIAL ADVENTURES OF THE SHARKY; 4X 1648

LIBERTY
THE LOVE SONGS OF MONTGOMERY
-LEONARD, LP 15299

LIFE
ARTHUR EYREN-Let It Be; SL 1037

MGM
The Best of BEN COLEMAN: E 4500, SE 4500
MATTY NEWTON-One Fine Day; E 4549, SE 4549

SOUNDTRACK-Quiet Storm, Flyer
4506, SE 4506

RICHARD WOLFE CHILDREN'S CHORUS-SIG
Hi For Little People: E 4531, SE 4531

MILESTONE
BEN ABRENER- Nuclear Soul; MS 9009

RANWOOD
THE EXOTIC SUITES—LP 9002

VOCALEN
WILLIAM BATT, THE UNHOLY KING
-OVER, LP 9012

PICA
MARTIN LUTHER KING at Zion Hall; DL 951

RANWOOD
THE EXOTIC SUITES—LP 9002

RCA VICTOR
INTERNATIONAL
BENJAMINS OMEO; FPM 164

CONCERTO CASINO—Vie Cebé; FPM 1774

FATURE KHAN—A Night with the Saints
(Decca); FPM 173

THE WANDERING LAME—The Latin-American Sound of
Argentina; FPM 200, FSP 200

THE WANDERING LAME—The Latin-American Sound of
Venezuela; FPM 205, FSP 205

TURNABOUT
MOZART: VIOLIN CONCERTO NO. 4 & 5—
Finlandia/World Singers; N.Y. Philharmonic;
N.Y. Philharmonic

VOCALION
William Batt, LP 9012

VOX
HAWTHORN STRING QUARTET'S; VOL. VIII—Fine
Arts Quartet; SW 505

WORLD PACIFIC
K. Y. YARBOROUGH-Carnegie Hall, New York; WP 27402

4 Albums Out on Nashboro

NASHVILLE — Nashboro Records announces the release of four new albums this week in the spiritual-gospel vein.

The first, by Brother Joe May, is titled "I've Been Dipped in the Water."

Esther Ward, of the Ward Singers, has an LP, "Profile of a Great Lady."

The Skylarks, featuring Metropolitan police officer James Zimmers, have done an album "Good News."

The fourth release is a sermon by the Rev. Morgan Batt, religious director of radio station WYOL, called "The Essential Character of the Church."

THE GREAT SOUNDS OF GOSPEL

NEW DIMENSIONS IN THE IMPERIALS

New Generation

Hymns of Joy and Peace

HWS/M 1937

A Great Day

HWS/M 1946

THE IMPERIALS

THE SINGING RAMBOS

New Dimensions

HWS/M 1962

The Soul Singing Rambos

HWS/M 1953

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Nashville, Tennessee 37219

More will live if you give...

HEART FUND
Biggs Month at Col. in May

NEW YORK—Especially priced and a scarce book—an album with a bonus record will be part of an "Easter Holiday Promotion" by Columbia Records in May. Six titles by the organist will be released during the month.

Columbia also is issuing a three-record set of Mahler's "Symphonies Nos. 6 and 9" with Leonard Bernstein and the New York Philharmonic. The two symphonies are from the de luxe package of the composer's symphonies issued by Columbia Masterworks last year.

The third volume of Bach's "Organ Works" by Biggs is being packaged with a bonus disk of "The Biggs Festival." Two three-LP packages contain Handel's 16 organ concerto volumes. Volume 1 contains "Concertos Nos. 1-9," while Volume 2 has the other seven. Each set will list for the price of two LPs. The concertos prescribed will be available in three two-record packages without special price.

Biggs' trio sonatas will be offered in one two-disc volume featuring the complete sonatas. The album has the artist playing Dider Amand, Aloys, Seelos, and Stadler on harpsichord, and the historic organs of Spain. Biggs performs on the Emperor's Organ in Spain and on various organs at Segovia and Salamanca, and the organ at the Royal Palace in Madrid. The Biggs promotion will include advertising in the post office display.

Rodney is the last of the Columbia of the May 29 at the University of Pittsburgh's "Piano. Op. 11, No. 4" with violinist Walter Trampler and pianist Ronald Turkin. Cellist and pianist Gregor Peterhof and pianist Leonard Pennario perform Menconi's "Piano Concerto No. 1." The album lists the Liscian sonatas.

Pianist Artur Rubinstein plays Beethoven with Erich Leinsdorf and the Boston Symphony Orchestra. It features another RCA disk, while Jose Cesar Martinis is the soloist in the first recording of Giuseppe Titone's "Piano Concerto," also with Leinsdorf and the Boston.

A third album has Leinsdorf and the Boston contains Beethoven's overtures and preludes. George Pretto and the New Philharmonic Orchestra have a Sibelius pressing for May, while Orchestra Braudel and the Philharmonic of Philadelphia play Tebaldovski and Arensky.

Antigone" enjoys a Fine and A Uniformed Performance

NEW YORK—Carl Orff's music drama "Antigone" had its 25th anniversary premiere at Philadelphia on Tuesday (23) as a fine group of classical music conducted by Toscanini lead in the Little Orchester of Philadelphia.

The portraits of soprano Inge Borkin in the role and bass-baritone Alexander in the reading of the work, which is conducted by Ferenc Leiter.

Strongly portrayed after the style of Giuseppe Martina, the music utilizes simplicity of singing, including many grotesque, to add to the effect. The orchestra used six pianos, four horns, double basses, winds and many percussion instruments, but the music was used to heighten the effect rather than to support any music with.

Miss Borkin, well known here for her gripping portrayals of "Eugene Onegin," was a tower of strength. While Alexander strained in places, the impact he made the portrayed king was telling. In addition to several DGG recordings, Miss Borkin has recorded for London.

Casals Festival Opens May 29

SAN JUAN—The seven-concert Festival Casals opens Saturday June 2 with Alexander Schneider conducting Mozart's "Symphony No. 41." Pablo Casals conducts the rest of the all-Mozart program on June 24 with Mieczyslaw Horszowski as soloist, and the "Symphony No. 35."

Eugene Ormandy will conduct the Festival Orchestra on May 31 in "Symphony No. 9." He will also conduct the London Symphony on May 25 in "Vivace della Eroica."

The June 3 program will consist of chamber music of Franck and Schubert, and Mozart's "Serenata Notturna." It will be conducted by the members of the Festival Orchestra. The concert pieces will be performed by Horszowski, piano, violinists Mieczyslaw Horszowski, Violoncellist Leonid Horszowski, and tenor Richard Lewis, and the soliloquists are "Opera." The June 3 performance will consist of chamber music of Schubert, and Mozart's "Serenata Notturna." It will be conducted by the members of the Festival Orchestra. The concert pieces will be performed by Mieczyslaw Horszowski, piano, violinists Mieczyslaw Horszowski, and tenor Richard Lewis, and the soliloquists are "Opera." The June 3 performance will consist of chamber music of Schubert, and Mozart's "Serenata Notturna." It will be conducted by the members of the Festival Orchestra.

Pimush Zukerman will be the soloist June 5 in the "Concerto in A-flat" with Arthur Rubinstein, and Victor Terasv conducting. The program also will include Mozart and Brahms. Rudolf Serkin will be the soloist June 9 with Schneider conducting.

The Casals Festival is produced by the Casals and with the Casals Festival in the Carnegie Hall April 17-20 and he came through magnificently. Before appreciative packed houses, the Soviet pianist played with brilliant technique. Desite a few times when the orchestra, conducted by Daniel Barenboim, was off the pace, especially in the first and fourth concerts, it clearly was a triumph for Casals.
How did a longhair make it to No. 1?

By making it with the longhairs.

Wolfgang Amadeus Mozart.
The hippies are digging his theme.
From "Elvira Madigan"—one of
the great motion pictures of the year.
That's obviously why he's Number
One on the classical chart.
And heading for the HOT 100 with
a vengeance.
Of course, he owes a debt to pianist
Géza Anda.
Who performs and conducts the
21st Concerto like he really means
business.
Your business.
From a longhair label reminding
you not to be cut short.

Watch Elvira's sales grow
with this great new cover!

**PIANO CONCERTOS NO.17, G MAJOR, K.453
NO.21, C MAJOR, K.467
Concerto Academy of the Sedlery Mozorex - Solo and Conducted: Géza Anda**

Contains theme from
**Elvira Madigan**
as played in
the motion picture
by Géza Anda.

MOZART

DGG Records are distributed by MCM Records.
A Division of Metro-Goldwyn-Mayer, Inc.
The trio of violinists Isaac Stern, pianist Eugene Istomin and cellist Leonard Rose performed at Carnegie Hall Friday (1). Alberto Zanetti has received the 17th century harpsichord sonatas of Vivaldi, Vivaldi and the Italian and English for Volume VIII of the Edith Brodsky. The recording of the sonatas is available in the U. S. on EMI. Zanetti will host the world premiere of the Alberto Zanetti "Piano Concerto No. 1" next March 6. She will repeat the concert on March 12 at Carnegie Hall.

William Steinberg conducted the New York Philharmonic in Stokowski's "Simmon Apelles" with the New York Philharmonic on Thursday (25). The performance of the program is listed for May 29. Leonard Bernstein recently conducted Richard Strauss' "Rosenkavalier" with the Vienna State Opera. The cast included Birgit Nilsson as the Marschallin, Gwyneth Jones as Octavian, Etta Gail as Sophie and Walter Berry as Baron Ochs.

**Juilliard Quartet To Open Season**

COLUMBUS, Ohio — The Juilliard String Quartet will open the 26th annual Concerts series on Oct. 26. Other artists in the series will be pianist William Kapell, Nov. 21; Chicago Symphony String Quartet, Dec. 3; violinist Paul Doktor, March 1; and soprano Helen Hayter, April 12.

Pianist Paul Badura-Skoda will perform with the orchestra and the Columbus Symphony on Dec. 1. Other soloists with the orchestra will be here: flutist Richard Zabala on Jan. 26 and harpsichordist Igor Kipnis on March 16.

**Concert Review**

*Continued from page 46*

who has recorded the "Concerto No. 2" and "Concerto No. 3" for London Records with Richard Baker and the Moscow Philharmonic, and Anatole Fistoulari and the London Symphony respectively.

A high spot in the series was the "Concerto No. 3" on April 19, the only evening a concert closed the program. Ashkenazy's intensive playing on his superior technique produced an electric performance. The audience rose to its feet at the conclusion almost as a man. The soloist was called back for merited applause. The "Concerto No. 2" on April 18 also received a standing ovation by the outstanding artist.

In his orchestral selections Barenboim, replacing the indisposed Karl Böhm, presented two works. The first, Bartok's "Twelve Etudes," was performed with the State Orchestra of the U.S.S.R., which will make its debut at the festival.

Other orchestral selections were the London Symphony under Rene Kiefer, Pierre Boulez conducting Otto Klemperer's "Concertino," New London Philharmonic; Rafael Kubelik and the Bavarian Radio Symphony, English Chamber Orchestra, and Scottish National Orchestra.

With the English Chamber Orchestra at Philharmonic Hall this summer.

**FRED KIRBY**

**Edinburgh Will Accent Schubert and Britten**

EDINBURGH — Works of Schubert and Britten will be emphasized in the 22nd Edinburgh International Festival, which begins on Aug. 18. Violinist David Oistrakh and cellist Mstislav Rostropovich will be soloists with the State Orchestra of the U.S.S.R., which will make its debut at the festival.

Other orchestras featured are the London Symphony, the Jiirgen Kretzsch, Pierre Boulez conducting Otto Klemperer's "Concertino," New London Philharmonic; Edo de Waart conducting the English Chamber Orchestra, Scottish National Orchestra.

The Edinburgh Philharmonic is scheduled to perform Schubert's "Unfinished" and "Allegro di Scherzo." The Scottish Opera Co. will present Britten's "Peter Grimes." Britten will conduct his "Ceremony," "The Burning Flies," and "The Prodigal Son." The Scottish National Orchestra and Scottish Opera Chorus will offer Schubert's "Allegro di Scherzo."

**3 Philly Conducting Bows**

PHILADELPHIA — Three conductors will make their Philadelphia Orchestra debuts next season, including Miklos Rozsa. He will be conducting his own composition. The new conductors here will be Carlo Maria Giulini, Claudio Abbado and Daniel Barenboim.

**Pennzoil Backing Houston Contest**

HOUSTON — Penzoil United, Inc. is sponsoring the Houston Symphony's Young Artists Competition, which will be held Oct. 26 and 27. Applicants must be between 25 and 30 years of age and will perform with the orchestra in a competition. The concert will be televised live and in color on KPRC-TV.

**1968-69 Season Preview**

The 1968-69 season will open on Sept. 19 with 88 concerts. The six subscription series are listed. The season will close on May 29. Among the other scheduled soloists are pianists Van Cliburn and Peter Serkin, and violinists Yoomi Zawicki and Steven Isserlis.

MAY 4, 1968, BILLBOARD
Interest in Pool Tourneys May Lead to National Event

AMITYVILLE, N. Y.—A nationwide billiard tournament key to coin-operated pool tables promoted on a national basis may be scheduled by the fall. Operators in wide areas of the U. S. are showing keen interest in billiard tournaments as a weapon to prevent locations owning and operating pool tables.

Len Schneller, U. S. Billiards, Inc., here, said last week that tournaments are being discussed in over a dozen areas now. The focal point in a tournament now in progress, sponsored by the Coin-Operated Pool Table Operators of Nassau and Suffolk counties, Long Island, N. Y.

Some of the promising results of the tournaments here include:
- Locations that had pool table revenue drop from $30 a week to $15 are witnessing even better collections as high as $90 per week.
- Location owners who operate their own tables are planning to find out how they can enter the tournament list (these leads along to local operators).
- Operators are not only setting pool tables in new locations, but are also making music and coin-operated machine installations in these spots.
- Pool table collections are up in tournament locations due to increased use of tables for practice by tournament participants.
- Less skilled players are no longer discouraged by “location champions” and “race” players and “boss player,” since a different winner is qualified each week.
- Women are being encouraged to play, a family fun idea popularized by many modern commercial pool centers.
- Locations donate $5 each week to tournament costs (a figure matched by the operators), thus creating a fertile atmosphere for gaining from music as a hedge toward ever-increasing operating costs to operators.
- Operators have stepped up service and maintenance on pool tables (which in itself tends to create more profits from pool table operating).
- The image of coin-operated billiards is enhanced due to promotion, newspaper advertising.

(Continued on page CMW-2)

N. C. Assn. Involved In Pinball Test Case

CHARLOTTE, N. C.—The North Carolina Coin Operators Association (NC- COA) is helping finance a test case involving amusement pinball games. The case, involving a location in Raleigh, is the first of its kind in the state.

Bernie Hanula, manager of the Players Retreat, was charged in two warrants with operating a Shlump pinnball machine and a Pyramid Shuffleboard without first obtaining a city privilege license to do so. Defense attorneys Howard Twiggs and Hugh Wells contend that Hanula has attempted to procure a city privilege license but that City Hall refused.

(Continued on page CMW-6)

MEET MAY 5-6

S. D. Assn. Promotions Aim At Direct-to-Location Sales

SIOUX FALLS, S. D.—The Music & Vending Association of South Dakota meets here May 5-6. Expected items on the agenda will include discussion of a billiard tournament and other promotion ideas to combat direct-to-location sales of equipment.

At a recent meeting in Rapid City, S. D., president Mac Hasvold, Hasvold Vending here, stressed the need for city officials to plan ahead to thwart the trend of locations owner and operating their own equipment. The city, he said, that a pool tournament would be discussed.

Association secretary Earl Porter, Mitchell, S. D., indicated that another topic at the meeting will be the current licensing laws. Hasvold, Hasvold Vending here, stated that the need for city officials to plan ahead to thwart the trend of locations owner and operating their own equipment. It was stressed that then a pool tournament would be discussed.

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Interest in Pool Tourneys

- Continued from page CMW-1

ments of local tournaments and word-of-mouth from tournament participants.

- Tournament organization is leading to the formation of new associations and can be an important new function for existing operator groups.

Schneller and U. S. Billiards, Inc., president Al Simon have been preaching the message of coin-operated billiard tournaments at meetings with operators all over the U. S. in recent months.

Tournaments are being discussed in Pennsylvania, South Dakota, Kansas, New Orleans, Salt Lake City, Los Angeles, San Francisco, Miami, Denver and other areas.

Ben Spalding

One of the leading exponents of coin-operated billiard tournaments is Ben Spalding, Spalding Sales, Phoenix, Ariz. Spalding has headed several successful tournaments in Arizona.

Last year he went to Chicago during the Music Operators of America's convention and explained his program.

At a recent meeting in Los Angeles at Struve Dist., Co., Spalding talked to a large group of operators invited by Struve chief Bud Lurie. Operators in the Long Beach, Calif., area are also considering a tournament.

Other meetings have been held in San Francisco, where Lou Wolcher, Advance Automatic Sales, is encouraging tournaments. A meeting will be held May 10 at the Hotel Utah, Salt Lake City, where Breston Struve is championing a tournament for both Salt Lake City and Denver.

Also discussing a tournament are operators in Pennsylvania. Sam David, Daub Vending, Stowe, Pa., is heading up the discussion. Others heading up discussions: Bob Taran, Jupiter Sales of America, Miami; Robert Nims, A.M.A. Distributors, Inc., New Orleans; Harland Wingrave, Emporia Music Service, Emporia, Kan.; Mac Hassold, Hassold Vending, Sioux Falls, S. D.

POOL TOURNAMENTS are a specialty with Ben Spalding, Spalding Sales Co., Phoenix, Ariz. He has organized successful tournaments in the Phoenix area and has traveled over the U. S. explaining his program. Spalding is president of the Arizona Coin Machine Operators Association.

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JOINT, 2-PI. 225

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MARVIN, 2-PI. 215

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MAD WORLD, 2-PI. 310

BALLY

DISCOVER, 2-PI. 260

BALLY

SALESMAN 180

BALLY

SOLVE 250

BALLY

MAGIC CIRCLE 285

BALLY

TWIZ 290

CHICAGO COIN

TV BASEBALL 325

BULLS-EYE EASILY 170

BIG LEAGUE 195

FAR GOLF 190

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GOOPER 300

MONSTER GUN 395

MYSTERY SCORE 195

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Coin Machine News

JUKEBOX RECORD REPORT

For the week ending May 4, 1968

METRO MARKETS

Most played singles on jukeboxes in the 25 largest U. S. metropolitan markets, based on playmeter readings.

Last This Week

Weeks on Chart

1 1 Honey, Bobby Goldsboro

United Artists 50263

5

1 2 Young Girl, Union Gap featuring Gary Puckett 2 Columbia 44450

3

1 3 Take Time to Know Her, Percy Sledge 2 Atlantic 44482

2

1 4 Take Good Care of My Baby, Bobby Vinton 1 Epic 10303

1

1 5 Lady Madonna, Beatles Capitol 2738

1

Most promising new record: Ain't No Way, Aretha Franklin, Atlantic 2485.

REGIONAL MARKETS

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

WEST COAST

Most promising new record: The Happy Song (Damn Dam), Otis Redding, Volt 163.

CENTRAL

Most promising new record: Ain't No Way, Aretha Franklin, Atlantic 2485.

SOUTHEAST

Most promising new record: Love Is All Around, Trudy, Fontana 1007.

NORTHEAST

Most promising new record: Ain't No Way, Aretha Franklin, Atlantic 2485.

MOUNTAIN

Most promising new record: Tighten Up, Archie Bell & The Drells, Atlantic 2478.

SOUTH

Most promising new record: The Love of My Life, Bobby Vinton, Epic 10303.

NORTHEAST

Most promising new record: Ain't No Way, Aretha Franklin, Atlantic 2485.
New Equipment

Tri-State Tourney Attracts Enthusiasts

MANCHESTER, N. H.—Entries from every State in New England and New York State participated in the North East Shuffleboard Tournament held recently at the Burlington Veterans Club in Burlington, Vt.

First-place honors went to Sally's Cafe in East Weymouth, Mass., which also won the championship last year. The tournament is sponsored by Tri-State Amusement Co., Inc., of Manchester.

KAMA Studies Pool Tourney

LAWRENCE, Kan. — The Kansas Amusement & Music Association (KAMA) is investigating the possibility of sponsoring a billiard tournament.

Tournaments, which limit play to tables where a coin-machine operator is involved, have been successful in discouraging direct-to-location sales. KAMA's next meeting will be here June 22-23.

Coming Events

April 26-May 5 — Hanover Trade Exposition, Hannover, West Germany.

April 27 — Montana Music Operators Association, Missoula, site not announced.

May 2-5 — National Vendors Association, annual convention and trade exhibit, Pheasant Run, St. Charles, Ill.

May 3-4 — Georgia Automatic Merchandising Association, annual convention and trade show, Hotel Bonaventure, Montreal.

May 3-4 — Georgia Automatic Merchandising Council, annual meeting, Jekyll Island, Ga.


May 17-19 — Pennsylvania Automatic Merchandising Council, annual meeting, Host Farm, Lancaster.

May 24-25 — Ohio Automatic Merchandising Council, annual meeting, Sheraton-Columbus, Columbus.

May 24-25 — National Automatic Merchandising Association, regional management conference, Marriott Motor Hotel, Atlanta.

May 24-26 — Automatic Vendors Association of Virginia, Inc., semi-annual meeting, Hotel Roanoke, Roanoke.

May 24-26 — Florida Amusement and Music Association, annual convention, Newport Resort Motel, Miami Beach.


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

June 1-2 — South Carolina Coin Operators Association, Ocean Forest Hotel, Myrtle Beach, S. C.

June 2-3 — Missouri Coin Machine Council, site to be announced, Columbia, Mo.

June 6-10 — New York Automatic Merchandising Association, Inc., annual meeting, Lido Beach Hotel, Lido Beach, Long Island.

June 7-9 — Minnesota Automatic Merchandising Council, annual meeting, Quadra Mountain Lodge, Hill City, Mich.

June 14-15 — Alabama Automatic Merchandising Council, annual meeting, Willow Point, Kowaliga Beach on Lake Martin, Eclectic.

June 14-15 — New Jersey Automatic Merchandising Council, annual meeting, Holiday Inn, Atlantic City.

June 22-23 — Kansas Amusement and Music Association, Lawrence. (Continued on page CMW-6)

Brunswick—Pool Table

This is a coin-operated billiard table from Brunswick Corp., a name synonymous with billiards for over a century. The unit measures 53 inches by 92 inches. Features include back-wound 76-inch by 39-inch playing cloth, Formica aprons and rails, and a 1-inch-thick precision ground natural slate bed. The unit will be sold through specialized vending machine distributors, said George Sodini, sales manager for the consumer division of Brunswick.

Look to LEAF for leadership in bulk vending... all over the world.
Nation's Bulk Vendors to Chi.; Seminars, Exhibits Spark Show

Continued from page CMW-1
chip thugs in New York, and a review of VNA's legislative efforts in Florida. The association will also elect new officers.

A special highlight will be an address by Rep. Staff of the North Carolina Legislature. He will explain how the association of North and South Carolina bulk operators won an exemption from state sales tax in North Carolina.

A similar exemption has just been passed in the Kentucky

Say You Saw It In
Billboard

GUARANTEED USED MACHINES
7t. Model 90, 10 x 10 St. 46.50
7t. Model 90, 14 x 14 St. 46.50
7t. Model 10, 10 x 10 St. 12.00
7t. Model 10, 14 x 14 St. 12.00
W. 36th St. & Ave. 1, N.Y. (l.O. 54-79)

MERCHANDISE & SUPPLIES
CAPSULES
250 PER BAG w/ MONEY MAKING DISPLAYS

4¢ All Ring Mix
4¢ Trick & Game Mix
5¢ Crazy Bugs
5¢ Northwestern Mix
5¢ Lastest Assorted Mix
10¢ Jewelry Mix
10¢ Lighted Mix
10¢ Big Blue Mix
10¢ Assortment Mix
10¢ Western Mix
10¢ Oriental Mix
10¢ Improved Mix
10¢ Empty V-V-1 V-CAPSULES

CHAINS AND CAPSULES SQRT. for complete info. Complete line of Vending Equipment, Berries, Chews.

IMMEDIATE DELIVERY THERE ARE BIG PROFITS IN GUM GET YOUR SHARE WITH Northwestern

GUM VENDOR PACKAGE
This amazing vendor is a sure bet for big gum profits. A wide line of gum merchandise plus five other machine parts. A total of 95 different gum packs.

50¢ for 500, $5.00 per case

Slump Folders, Lowest Prices, Write
MEMBER NATIONAL VENDING MACHINES MANUFACTURERS, INC.
NORTHWESTERN SALES & SERVICE CORP.
446 W. 36th St., New York N.Y. 10018
(212) 1384-4627

BIG PROFITS COME IN SMALL PACKAGES
Northwestern's Model 60 produces more profit per dollar of investment

Whether it's a super market or service station, the Model 60 is an operator's profit package. Simple changes of the brush housing and merchandise wheel allow you to dispense all types of popular items. The Model 60 has the most foolproof coin mechanism in its field. Extra-wide chute and interchangeable coin accommodate most popular coin products. Modular design is sure to corner profits for you—at any location. Write for complete details.

NORTHWESTERN
LABORATORIES, 1253 W. Northwest Ave., Morris, Ill.

New Jumbo Unit From Harby Ind.

LOS ANGELES—Harby Industries will show an improved version of its Komet vendor and a new jumbo unit for vending jawbreaker-size merchandise at the National Vendors Association show.

President Harold Probasco, Mrs. Ruby Probasco and new sales manager Walter Merilla will fly to Chicago for the May 2-5 event in the company's Bonanza plane.

Veto Ky. Tax Bill
FRANKFORT, Ky.—A bill which would have made sales of 10 cents and under exempt from the governor's has been vetoed by the governor. A 1-cent exemption still applies according to the National Vendors Association.
NATIONAL VENDORS ASSN. CONVENTION ACTIVITIES

CHICAGO—The National Vendors Association (NVA) annual convention to be held at nearby banqueting center Pheasant Run will involve an estimated 500 vending businessmen in the following activities:

THURSDAY, MAY 2
Directors' Meeting (4:30 p.m.; Pheasant Run Lodge).
Champagne Get Acquainted Hour (for the ladies).

FRIDAY, MAY 3
Informal Tea (for the ladies).
Dinner Party sponsored by Bulk Vending Manufacturers for all delegates.

SATURDAY, MAY 4
“Combating Direct Sales to Locations” (a talk by Arnold Goldman, Cole Distributing Co.).
“Obligation of an Operator to the Manufacturer Concerning New Products” (a talk by Tom Thiesen, Thiesen Vending, Minneapolis).
“The Obligation of a Distributor to the Manufacturer Concerning New Products” (a talk by Tom Emens, Graff Vending).
“Product Development” (seminar involving manufacturers, distributors and operators).
Luncheon Fashion Show (for the ladies).
Night of Oriental Mystery (a Kon-Tiki party with a pronounced oriental theme).

NOTE: Officers will be elected on Saturday.

The convention will be held in the New Orleans Ballroom of the Pheasant Run Lodge, St. Charles, Ill.

SCHOENBACH CO.

MANUFACTURERS REPRESENTATIVE
Acme-Dime Distributor

MACHINES

GREAT TIME SAVIERS

COIN WEIGHING SCALE

$24.95

- HOT
- V-1 CAPSULE MIXES
- 10c Capsule Mixes
- 15c Capsule Mixes
- 25c Capsule Mixes
- 50c Capsule Mixes

SCHOENBACH CO.

170 Long Island Blvd.
Glen Cove, New York

NEW VICTOR 27 GUM & CAPSULE VENDING

A REAL SALES STIMULATOR
IN ANY LOCATION

Beautiful eye-catching display.

Clean, modern, dependable, merchandise.

Convenient, interchangeable display.

Large capacity.

V-1 and V-2 Capsules.

Available in 1c, 2c, 3c, 5c, 10c, 25c and 50c assortments.

Removable cash box for easy collecting. Capacity: 600 capsules (1000 count), 1200 capsules, 2500 capsules.

Performance: 25 cents per box.

PRICE $39.00

SCHOENBACH CO.

170 Long Island Blvd.
Glen Cove, New York

SCHOOL CHARM & ITEMS & ITEMS

From Fashions Unlimited, Chicago, Illinois

One-coin, double-diplomatic with order.

Havajava Awarded Damages in Lawsuit

LOS ANGELES—A Los Angeles County Superior Court jury has awarded the owners of Havajava Manufacturing Corp., Glendale, a vending machine manufacturer, $407,239.50 in its damages.

The suit was against A. J. Armstrong Co., a New York finance company.

Havajava, whose assets since have been purchased by Tool Research & Engineering Corp., Los Angeles, charged that in 1961 it was manufacturing machines which dispensed coffee. In its suit, Havajava charged that Armstrong, as sales agent, paid Havajava less than agreed amounts on machines it sold.

Graff Vending Holds Mexican Fiesta

TOM EMMS, manager, Graff Vending, Dallas (right), is seen with John Pannell and Yvonne Freeman. That's Pedro with the long ears in front as other people look on from the loading area of this huge bulk vending distributorship.

If your competition is giving you location trouble...

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

With six different combinations to select from to fit any of your locations. Will send a variety of merchandise and combination ranges: 1c, 5c, 10c, 25c.

Front door operation saves 50%, in 75% service time. Bigger display, more profit. See your distributor for information and delivery dates.

VICTOR VENDING CORP.

5701-14 West Grand Ave.
Chicago, Ill. 60619

The very best in used machines.

Completely reconditioned and repainted — 45c cigarette, 10c candy machines, coffee, cigar & puppy machines.

Save big money with Logan's dependable like new machines

Write — Wire — Phone for prices.

INVENTORY ITEMS

Ball gage, all sizes, coat and collar hangers, jewelry displays, games, machines, juke boxes, service and repair work, parts, accessories. Write or phone for prices, low prices.

Get and hold the best locations with

Vicor's Selectorama® Console

6 different styles

MERCHANDISE & SUPPLIES

5c CAPSULE MIXES—250 Per Bag
5c Ring Mix
5c Key Capsule Mix
5c Ring & Capsule Mix
5c Bean Mix
5c P.22 Mix (Deluxe)

10c CAPSULE MIXES—250 Per Bag
10c Ring Mix
10c Key Capsule Mix
10c Ring & Capsule Mix
10c Bean Mix
10c P.22 Mix (Deluxe)

1c CAPSULE MIXES—500 Per Bag
1c Ring Mix
1c Key Capsule Mix
1c Ring & Capsule Mix
1c Bean Mix
1c P.22 Mix (Deluxe)

ALL 5c and 10c Capsule Mixes include beautiful & appealing MACHINES DISPLAY—FREE

IN SPECIAL CAPSULE MIXES

BOX OF 100
25c — V-1 January Mix $1.00
25c — V-2 January Mix $1.00
25c — V-3 January Mix $1.00
35c — V-1 January Mix $1.10
35c — V-2 January Mix $1.10
35c — V-3 January Mix $1.10

LOGAN'S "POP-UP"

COLORFUL 25c DISPLAY:
V-1 January Mix $1.25 each
V-2 January Mix $1.25 each
V-3 January Mix $1.25 each

JUMBO WIDGETS

LOGAN DISTRIBUTING, INC.

1523 W. Division St., Chicago, Ill. 60622 — Phone: (312) 446-7970

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

CMW-5
N.C. Assn. Involved in Test Case

- Continued from page CMW-1

venue Collector Ernie Glover refused to grant it.
Glover told Judge Prettow Winburne: "Before I would issue this license it would have to be ordered by the city attorney and city council." He stated that State law forbids revenue collectors from licensing machines which they think are illegal.

Amendment

During the 1967 session of the North Carolina General Assembly a law sponsored by Rep. Howard Twigg of Greensboro and Rep. Joe High amended the State law on gambling machines to remove from the illegal category any "coin-operated machine or device designed or operated for amusement only and operation of which depends in part upon the skill of the player."

Fafen King, Washington, attorney for D. Gottlieb Manufacturing Co., testified that the machines at the Players Retreat are not designed for gambling. He pointed out that they do not have an award free games for certain individuals, a basic characteristic of pinball machines which are designed for gambling rather than amusement. Garrett told members and guests that the testimony was most impressive.

Garrett said the tax collector in Charlotte and Mecklenburg County is charging a percentage tax of $25 in the city and $10 outside of the city in Mecklenburg County.

Fred Ayers, Ayers Music Co., Greensboro, N.C., said the City and County (Guilford) have agreed to refund money that was taken in on a pool machine basis.

Garrett said it is obvious from the situations developing around the State that something will have to be done about licensing in the N.C. General Assembly. "Need High," legal counsel for the association, has advised the association that the machines are not subject to licensing because when the law legalizing them was passed, no legislation was passed to tax them. However, the association has agreed to pay a "location tax" until the matter is settled.

Group Insurance

Charles E. Wofford, who has his own insurance agency, spoke to the association about what would be involved in setting up a group insurance plan which could be offered through the association. The Charlotte operation authorized him to gather whatever information would be needed to formulate and present a detailed plan to the group.

In another action, the association voted to create an associate membership with dues of $10 each. The membership will be primarily for employees of operators and they will be encouraged to join.

H. P. (Pat) Taylor, a former Speaker of the North Carolina House of Representatives and now a candidate for lieutenant governor, spoke on the operations of the North Carolina House and Senate.

Garrett pointed out that there were six MOA members present, among the 45 persons attending the meeting. In his presentation to them there were H. C. Keels, Scarborough, S. C., a former president of the South Carolina Vending Operators Association; Fred Ayers, Greensboro, N. C.; L. F. E. Stouffer, Charlotte, N. C.; A. M. Fleskman, Fayetteville, N. C.; C. C. Bishop, Raleigh, N. C.

Keels, a new member of the N.C. Assn., was accompanied by six of his North Carolina employees as guests.

**Continued from page CMW-1**

**Distributing**

**GINA C. TANZER**

***Ginza***

Kansas City Assn. Confronts Direct-to-Location Selling

KANSAS CITY, Mo. — The Kansas City Vending Council has appointed a five-man committee to draw up plans to combat direct-to-location sales of equipment, principally cigarette machines. A total of 58 businessmen attended a recent meeting here, demonstrating the growth and influence of the council.

More than 50 per cent of the membership is composed of firms operating principally in off-street or walk-in locations. At least five members firms are completely diversified, operating music, games and vending.

MOA Insurance

Now a Bargain

CHICAGO—Rates for the Music Operators of America (MOA) group life insurance have been reduced 13 per cent. Families and employees of MOA members have been paid $130,000 in claims during the past three years.

Bankers Life Co., Des Moines, is the underwriter.

Canteen Directors

To Vote at Meeting

CHICAGO—Canteen Corp. has scheduled a special stockholders’ meeting here May 15 to vote on the authorization of a new class of 1,500,000 shares of preferred stock.

Direct election of the authorized board will be held.

**Coming Events**

- Continued from page CMW-3

July 20—Montana Music Operators Association will be announced, Glazier Park.

July 29—Montana Music Operators Association will be announced, Glazier Park.

Sept. 15—Regular Coin Machine Operators Association, annual meeting, Leland Hotel, Springfield.


Oct. 11-13—N.M.O.A. Operators of America, 19th annual convention and trade show, Sherman House Hotel, Chicago.

Nov. 20-22—Music Operators of Virginia, annual convention, Hotel Ranozke, Roanoke.

The council has been extremely successful in stopping a rash of burglaries and break-ins after adopting an alert program. Immediately after a reported crime against a member firm, Canteen Corp. has been notified. A radio report then goes out to all the vehicles operated by member companies.

Commenting on the plan, Tony Racagni, Heart of America, said: "The word is out now. Robbers don’t want to mess with a vending truck because they know they’re all wired in to our central system. We haven’t had a break-in, burglary or robbery since adopting the program."

**Financial**

**PARK MECHANICS**

Legal Territory in Nevada. Must Be Experienced. State Age, Past Experience, References. Send Photo if Possible.

Write, Wire or Phone

UNITED COIN MACHINE COMPANY

2621 South Highland
Las Vegas, Nevada
Phone: 702 735-5000

**For Yourself**

"Lend all our listeners and see the world’s largest manufacturer of used equipment in display...all prices shown and ready to go at lowest prices ever! We have anything!"

**Exclusive Buyer & Distributor**

Expo. 5 Jersey Del. Md. D.C.

**DAVID RUSIN**

455 N. BROAD ST., PHILA. PA 19133
Phone: 215 331-2900

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

**May 4, 1968, BILLBOARD**
Liebenman Enterprises: Showcase Distributorship in Minn.

By GRIER LOWRY

KANSAS CITY, Mo.—Over 150 operators registered for a recent two-day seminar at the Plaza Inn here, sponsored by the National Automatic Merchandising Association (NAMA). It was the second of a series of registration management conferences running for two months throughout the country.

Reaction to the mid-America symposium, which drew registrants from Missouri, Kansas, South Dakota, Nebraska, Ohio and Oklahoma, was uniformly favorable, though some of the conferences narrowly voted different reactions to different items on the 12-course servicing of vending intelligence.

Gilbert Tansey, director of conventional vending shows for NAMA, pointed out that the individuals leading the various conferences are giving up weekends at home to make their contributions.

"This," says Gib Tansey, "is indicative of the caliber of men we have in the vending industry. We have problems in this industry but the vigorous, unselfish way our industry leaders and persons in every segment of vending are attempting to work out the problems is reason for optimism."

How to Train

The initial session Friday morning, "How to Train," was headed by Gerard P. Kirk, director of customer programs, Standard Brands Sales Co.

It centered on selling what was dubbed "the hot line" by Kirk, who hammered away at the dire need for continuous training. Continuous training was defined as the isolation of specific problems, perhaps relating to supervisors and routesmen and setting training goals, but first, establishing objectives of training, the need to establish specific goals.

Question from the floor: "What is training?" The report was that training should be far more than job orientation and should be designed to upgrade job performance, not simply provide the rudiments of handling a job.

It was brought out at this session that only 10 per cent of the vending firms schedule weekly meetings, 20 per cent held monthly training sessions with the others mostly on a catch-as-catch-can basis.

"One-shot orientation isn't training," Kirk noted. "It is training which centers on some problem such as calllocks on machines that makes training a programmed proposition. The plus benefit is the emphasis which centers on training and management employees get together in a free-wheeling training session improved rapport between the two parties." Kirk said.

Locations

Price Waterhouse & Co. was represented by Raymond E. Hale Jr., management advisory service specialist; Edward S. Weise, manager, management advisory services, and Bertram A. Colbertt, principal in that company. The subject here was "Evaluation of a Location." In this session the need to carefully assimilate and evaluate all internal and external factors regarding a location in offering a bid was underscored. As one operator in the audience said: "We use the eyeball method of evaluation—what involves taking a good look at the set-up, but we know more methodical methods are essential."

In this location-evaluation session, an operator in attendance was given all the facts and figures on a real location and then asked how he would tackle the job of working up a bid on that location. The session director then made an effective evaluation (Continued on page CMW 48).

MOA Offers New Hospital Policy

CHICAGO—A new hospital family money plan will soon be available from the Music Operators of America (MOA) here. It is being undertaken by Fireman's Fund American Insurance Companies.

INEQUITABLE LICENSES

Form Illinois Bulk Assn.

CHICAGO—Varying and exorbitant municipal licenses, thefts and break-ins and problems with slugs have brought about formation of a new organization here. The new group is called Bulk Vendors Association of Northern Illinois.

Officers are William Kugman, Vendmaster Co., Chicago; president; Robert Kantor, Construction Specialties, Chicago; Leo Feingold, Co-Nor Vending, Chicago; vice-president; Mrs. Louise M. Dawson, Pioneer Corp., Chicago, corresponding secretary; Hayden Schonberg, Skokie, Ill., treasurer.

A selling and nominating committee is composed of Michalski, Peter Gilotta, Arthur Gold, Carpenier Industries, Inc., and Jerome Braverman, Pioneer Corp. Braverman is chairman.

Another meeting is scheduled for early in June. The group is drawing up by-laws and will seek a counselor. Hope is that committees can call on various municipal governments and bring about uniform and equitable licensing fees.

Dave Liebenman, president, Liebenman Enterprises, Minneapolis, pictured in the modern headquarters of the huge distributing firm. His grandfather started the business prior to World War I.

New McCormick Place Includes Added Services

Chicago—The new McCormick Place will have nearly twice the electrical capacity of the old facility destroyed by fire in 1967. This increase from 10,500 kilowatts to 20,000 kilowatts, reflects the increased size of the exposition facility from 400,000 square feet of exhibit space to 600,000.

Other improvements for exhibitors include the provision of 1,500-watt circuits for each 10 feet of exhibit area and 200- and 480-volt service for each 30 feet of exhibit area.
150 at NAMA Seminar in Kansas City

* Continued from page CMW-7

uation, according to Weise and Hale.

Spurred by Bertan A. Colbert, Price Waterhouse, another session on "Profit Planning" included a look ahead at the vending industry. The fact that "buying growth at the expense of profit can be overcome" was brought out.

Someone from the floor wanted to know, "What constitutes adequate return?"

Is it 8 per cent after taxes or 20 per cent? An operator said he considered 8 per cent low. "So what is average?" At this juncture, a NAMA representative disclosed that the organization is severely hampered in answering this question because of the lack of statistics made available by the industry. "Know your cost of capital," he added, one of the experts on the panel.

Upgrading Route men

Another seminar found Tod Heyman talking about "Upgrading Route Men's Performance." Heyman is the chief executive officer for Servomation in Cincinnati.

After stressing that new stocks on a route should be set up "on the best information available," the speaker pointed out that a route man should be allowed 10 minutes to wipe down older machines, perhaps 15 minutes on late models or "prestige machines."

"Remember," said Heyman, "that which Price Waterhouse takes a 10 per cent chunk of the profits, is the area over which we can exert some control. But this requires making a decision at the rate which labor is to be sold to the customer."

An operator should establish a weekly chart which reflects definite dollars and cents figures on cost of servicing a route. It was mentioned that route service takes 10 per cent of the vending sales dollar but 50 per cent of the payroll.

"Should a route clean all machines on d a y s he is in the service of someone," someone asked. "Shouldn't you provide time to wipe down unserviced equipment on the same day?"

It depended on what vending operators agreed panel members. Perhaps a hostess is available for wiping down machines on off-service days or maybe a janitor in the building can take the route man's job. But perhaps 10 minutes should be added to a route man's time for cleaning.

"What the word is supervision in the route man's performance," Heyman declared. "On days when the route man is out and supervisors handle a route, we find they can do the servicing and cleaning in about 75 per cent of the time taken by route men."

This speaker revealed that about 8 per cent of the route man's working time should be figured "per cent time."

You cannot tell what route man's schedule to your procedure," he added. I know one of our route men has a route in which Waterhouse takes 10 per cent of the route man's time is so valuable that he is a part of the Waterhouse publicity program. It is the route man's public relations program with customers, that they have taken interest in, and unloading trucks off his shoulders and designated another day to perform to this entire detail."

Public Relations

Walt Heyman, NAMA director of public relations, addressed the subject "What to Make of Public Relations Payoff?" He said vending is no longer a mom-and-pop store activity. He believed the general feeling was that the route man is a company's main contact with the customer. Route men are a lot of people who the company makes 50 sales day and the route man is the main contact two or three times a week.

From the floor came the suggestion that vending operators in areas band together and establish a "Mooch" and "Beau Approval" (as some have restaurant owners), using a decal as a personal endorsement for the route man in these areas. This met with agreement.

"How much to spend on public relations was one dilemma that emerged during the seminar," Heyman stated. "How about newspaper advertising—is it effective?" someone asked. Newspaper advertising reflects a failure to employ professional help from day, advertising agencies, was pointed out in this discussion.

Dollars doled out for charity was a sore point with the audience. One operator recalled that "legitimate blackmail." A specialist on the panel suggested more effort to make this form of advertising pay off.

One operator said he tried a different technique on a newspaper advertising series. He inserted a "phone call" check returns with calls on this line assigned only to replace, to the ad. Result: He got one call on this line and it was from his wife asking him what he was doing for dinner. His opinion: Newspaper advertising money is worthless.

Cost Control

Meyer Gelfand, president of NAMA, president at a workshop featuring a panel composed of Dr. J. L. Silvers, University of Missouri School of Business faculty; Sterling Powers, vice-president First National Bank, Kansas City, and Bert Colburn, principal of Price Waterhouse, Chicago. The workshop subject: "Realistic and Controllable Methods."

Dr. Silvers said that the road ahead is promising indeed as result of increased national progress. Speaking of population, etc., that the rate of growth in the two leading countries is given in percentages as the preceding two. Power said that in the horizon is "an increasing demand of controlled economy, controlled credit, controlled currency, but one with a continuing erosion of value."

"What is the future?" he asks. "We will have more and more incumbent upon us to manage on a "watch the cost, penny and a dime. The people who will fail by the wayside will be those who ignore these trends." Power stated the opinion that the time has come to get organized, establish specific goals, and compare how well those in the past have been achieved. Look at the route men, how many miles driven. Establish targets. Say, "this month, let's see what can be done to increase utilization, or reduce customer complaints."

Dr. Silvers was asked what constitutes adequate return on investment of 10 per cent, 15 per cent or 10 per cent. An NAMA official pointed that the maximum statistics presented by the industry make it impossible to establish a "solid figure."

"One man may say he has a 10 per cent return, but may be losing out some, costs factors," disclosed Colbert. Another NAMA official said he figured 15 per cent return is good.

Meyer Gelfand went into the problems of vending machines industry. He stressed that "the fewest important features in determining the return on investment. Market conditions should be considered along with customer demand, the availability of competitive products, cost of investments, etc."

The NAMA president feels the vending industry consistently sells itself short on price and dollars and cents figures for the service it renders. "We need a new vocabulary. We're selling to people who are hardening, who are becoming more and more like coffee at a drugstore or restaurant," he suggested.

"Our next year looks as if we're getting a 50 per cent increase when we go from a dime to 15 cents," he said. "I'm afraid it's because we've been adsorbing increasing costs so long."

ILLINOIS Has Insurance Plan

SPRINGFIELD, Ill.—The Illinois Coin Machine Operators Association is offering a new insurance plan to members. Underwritten by Congressional Life Insurance Co., the plan is called Intelogical Coverage Plan.

The plan features $2,000 life insurance and payment of all expenses of remaining covered expenses for any one accident or sickness. In addition, Congressional has set a new maximum benefit of $10,000 for any one covered person.

Monthly premiums for unfilled are $8, for all individuals; $11.80, individual female; $20.80, man and wife and one child; and $23.50, family. For the age bracket of 50 and over, premiums are $12.65 individual male, $16.40, individual female; $25.50 man and wife and one child; and $28.35, family.

Grammar Story

CHICAGO—The music operators of America (MOA) is stepping up efforts to communicate with record company representatives. Last week the national trade group of jukebox operators mailed members a "Grammar Story," a special brochure explaining to the members of Recording Arts and Sciences (NARAS).

The Grammy Award is the recording industry's equivalent of the motion picture Oscar and television Industry. It was awarded to program records by artists spotlighting in this year's Grammy show.

MAY 4, 1988, BILLBOARD
NATRA Unit Seeks Aid for Negro DJ

- Continued from page 28

(instead of qualified Negroes) at r&b stations; the inadequate pay and working facilities for Negro deejays; the "watering down" of Negro market radio stations with non-r&b music; the exclusion of Negroes in making policy at r&b stations; and, ultimately, the indignity suffered by the Negro deejay and broadcaster. It is estimated

Gamble-Huff Make It as Hot Producing Team

- Continued from page 28

series of individual successes. Gamble, with Jerry Ross of Mercury, produced Freddy Cannon and Dee Dee Sharp's first r&b effort, "I Really Love You," for Cameo-Parkway. Huff, who does most of the musical arrangements, collaborated with Tommy Bell, who wrote the Defenders' "La-La Means I Love You" on Philly Groove. Gamble-Huff Productions opened with the Intruders' "I'm Going To Be Strong," and later shared the spotlight when the Soul Survivors climbed to the top of the charts with "Expressway to Your Heart," and with the group's follow-up on "Crimson, Explosion in My Soul." Gamble credits WDAS r&b deejay Jimmy Bishop and Louise Williams, gospel deejay for the Philadelphia radio station, for his hearing and inspiration in the r&b field. Gamble is married to singer Dee Dee Sharp, who records for Atco. Her latest record is "A Woman Will Do Wrong for the Man She Loves."

Atlantic-Atco to Handle Pompeii

NEW YORK—Atlantic-Atco Records will distribute the Pompeii label beginning with "So Fine," by Ike and Tina Turner & the Ikettes. Originally released on Lava, the record will now be released on Pompeii. Pompeii's first release will feature Les Watkins & the Panthers. Pompeii is located in the

that out of at least 500 radio stations serving largely Negro audiences, only 25% are owned by Negroes. The total gross in advertising sales for the 500 broadcasting firms, accorded $550 million a year, it was estimated.

In a concerted effort to meet these problems, NATRA has proposed several long-range steps, NATRA, through its regional chapters and nationally, under President Jack Walker, plans to set up an educational foundation under the direction of Dr. Earl C. Jackson of Harvard; train disk jockeys and news broadcasters in their profession, including the technical and managerial aspects of radio; and set up executive training programs in radio for women as well as men, providing them with a complete understanding and professional knowledge of the industry.

Meanwhile, NATRA will participate in a news conference with the Department of Justice, Nov. 10, to discuss NATRA's role in industry and urban problems and, specifically, the communications crisis in slums and ghettos, coast to coast. Station managers and program directors have been invited to the news conference and will also discuss other communications problems among ethnic groups. NATRA will also sponsor a concert on Randall's Island here, July 29, to benefit the Martin Luther King Foundation, Mrs. King and NATRA. Appearing at the benefit are LaVelle, Wilson Pickert, Sam & Dave, Joe Tex, Sonny and Cher and the Jazz Crusaders.

Guest speakers at the national convention, July 3-11, at the Marco Polo Hotel, Miami Beach, will be Vice-President Hubert Humphrey, Sen. Robert Kennedy, Harry Belafonte, Sidney Poitier and Bill Cosby.

- Continued from page 28
West German Disk Sales in '67: $100 Million.

HAMBURG — Turnover for the West German record industry in 1967 was about 400 million marks ($100 million) and 10 million more records were sold in 1967 than in 1966.

Source for these figures is the West German Federation of the Record Industry, which represents the record industry.

Total number of records sold in 1967 was 725 million—34.8 million singles, six million EP's and 35.1 million LP's. Album imports of LP's totaled 2.1 million.

The West German record industry last exported 7.6 million records in 1966. LP's. Imports of LP's totaled 2.1 million.

The West German record companies manufactured 34.5 million singles and 32.9 million LP's in 1967.

Tura, Marva, New Inspiration, Jokers Tops in Belgium Poll.

BRUSSELS — Will Tura, Marva, the New Inspiration, and the Jokers are the top artists in Flemish Belgium, according to the 1968 Pop Poll by HUMO magazine.

Results of the national poll, which will officially announce the annual Pop Poll concert at the Linderdeur, Brus- sesls, will be made public with the results of the international poll.


Latin Songfest Oct. 3-6 Draws Competitors From 36 Nations.

NEW YORK — In a competition backed by the Brazilian Tourist Bureau and Globo, the Brazilian TV network, the United Nations and the 30,000-seat Maracanazinho area. The co-sponsors are spending an estimated $500,000 to stage the event.

Augusto Marzagao, director of the Festival, was here last week to make arrangements for the Latin Songfest Oct. 3-6 Draws Competitors From 36 Nations.


By NIGEL HUNTER

LONDON — The Gramophone Record Retailers Association (GRRA) has held its last con- gression at the Hotel New Ambassadors April 21. The most important feature on the agenda of its annual general meeting was the proposal to merge the GRRA with the Music Traders Association (MTA) for the formation of a new National Trade Association (NTA). This proposal was carried out in respect of their staffs.

There was no discussion on the Slodrko- Decimation Information Center manager of the National Cash Register Company, and the decision of the perils of delay with regard to the declination of the GRRA OK's Merger With MTA: Meet Airs Economic Problems.

Artists From 18 Countries Signed for Sopot Festival.

WARSZAWA — Artists from 18 countries have signed to compete in the Eighth International Pop Song Festival in Sopot, Poland, from Aug. 22 to 25.

On the opening day of the Festival, 12 record companies will be represented. Artists competing are Jean-Claude Antonow (France); Helena Bleskarow (Czechoslovakia); Joe Begeja (Malta); Anne Bushnell (Eire); Lee Grant (New Zealand); drei Vogel (Bulgaria); Jean-Claude Knopf (Germany); Peter Horten (Austria); Kalinka (Belgium); Bogdanka Kaczmarska (Poland); Zba- r-Kocezy (Hungary); Gay Nok- ox (Yugoslavia); Rune Pashaw (Rumania); Patricia (Holland); Ralf Paulsen (West Ger- many); Carl Einar Ramo (Sweden); Rut- Sant (United Arab Republic); Anna Lina (Italy); and Anita Ramsey (China).

Recording Day artists so far signed are: Kyri Almiru (Qual- ity Records); Pat Lucariello (Dun-ger); Liz Brady (Decos, France); Il- leh Crafton (Electrecoscor); Tony Dollara (Belitet); Marjula Garrido (Sonoplyth); Rex Gild (Ariola); Joe Marschak (Amiga); Josef Lauter (Pausa); Liesbeth List (V. N. Phonogram); Djord- ja Marinovic (Polka); Waldemar Matuska (Supraphon); Marla Minerva (Balkanton); and Arno Solow (Electrola).

Ramsey in TV Post.

MUNICH — American pop artist and actor, ar- rives here on Sept. 25 to become program director of the West German record company will feature the Love Affair, Will Tura, Brian, Jess and the Grooves, and the Osmonds; Josie Harris, Anneke Soestart, and the Quadro Girls; the cartoon artists. The concert will be covered by the Flemish TV program, "Trecraklanske.

By AARON STERNFIELD

U.S. participation, Thursday (23) at the annual European tour, beginning in Germany.

Each country will submit one composition, with one artist to interpret it. The compositions will be selected by the West German National Committee.

Entries Chosen

Entries already chosen include: France, Francia Laike and the Irish group, "Willie." The total number of entries is 39,000-seat Maracanazinho area. The co-sponsors are spending an estimated $500,000 to stage the event.

Augusto Marzagao, director of the Festival, was here last week to make arrangements for

Latin Songfest Oct. 3-6 Draws Competitors From 36 Nations.

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Forside will distribute the new Dutch label, Carpenter, Denmark, in its German subsidiary. Forside will also distribute a Dutch version of "Dellith" by Fred Jaspersen, which is based on the Irish Eurovision entry "Le Coq $.roud" by Meggacron on the Emerald label.

Decos released its first album under the new label's name. The album features the songs: "Liberty," "Angel," and "Memories." The album was recorded in Copenhagen and produced by the Jonny Berkley Group.

Copenhagen Dance Consort Friday night, March 12, 1968, at the Royal Danish Theatre. The afternoon's first event will feature a new recording of the Copenhagen Dance Consort album "Jazz in Copenhagen." The second event will be a presentation of "Jazz in Copenhagen," featuring the Copenhagen Dance Consort, conducted by the late Jan Waldorf.

HANNOVER, West Germany  

Two large coin machine shows are held in Hannover, World Wide package.

The Hannover Messe (trade fair) here is open from April 27 through May 1 at the Hannover Messegebäude. The coin machine show will be held May 3-5. About 20 coin machine manufacturers were exhibitors, including companies from the United States, Canada, and Mexico. The coin machine show is an important industrial exhibit. An estimated 6,500 persons will exhibit here this year.

Three firms will exhibit at CMA's show in Hannover, World Wide package.

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COPENHAGEN  

Danish TV brought the American series "My Favorite Martian" and "The Addams Family" to Copenhagen. The shows were broadcast on Danish TV and have been popular with Danish viewers. The series were produced by the American Broadcasting Company (ABC) and are part of a new wave of American programming on Danish TV.

Singer-songwriter Karen Ziegler, a veteran of Danish TV shows, will perform in Copenhagen this week. Ziegler has been a regular on Danish TV since the 1960s and is known for her innovative and unique style.

Silver Disk to Producer Martin  

COPENHAGEN — British record producer George Martin and his wife were honored at a reception held by EMI (Decca) to celebrate the 50th anniversary of his label, Decca. The reception was held at the Royal Danish Theatre and featured a performance by the Danish National Orchestra under the direction of the legendary Georg Solti.

Martin also received a silver disk from EMI for his contribution to the world of music. The silver disk was presented to him by EMI President Sir George Martin.

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9-LP's to Bow EMI  

Worldwide Package  

LONDON — EMI inaugurates its World Wide package series with the release of nine albums. The series is intended to reflect the music of the world and is a benefit to the record company. The first base features music and song from Greece, Belgium, Portugal, France, Germany, Spain, Italy, Switzerland, and India. All of them except the last are on the album. The album, featuring Indian Indian LP's, has been released on EMI.

EMI plans a monthly release of two albums, with the first base featuring music and song from Greece, Belgium, Portugal, France, Germany, Spain, Italy, Switzerland, and India. All of them except the last are on the album. The album, featuring Indian LP's, has been released on EMI.

BB's Polish Award To Soloist Niemen  

WARSZAWA — Polish singer Sylwia Niemen, who was presented with the Billboard Top 50 Award by Polish correspondent Roman Waszko in the second big teen-ager contest in the monthly Musica series in Warsaw.

Niemen, 29, who last February fought for the Polish song title, is the only singer in Poland who interprets Slavic music in an international manner.

He won a talent competition in 1962 and between that year and 1967 appeared throughout Poland backed by the Black Cat. In 1963 he formed his own backing group, the Akwaleks (Akwalek Colors). Niemen is now in Sweden, Hungary, West Germany, and Paris, having achieved success there. Niemen's music has gained a growing following.
From The Music Capitals of the World

Continued from page 21

Joe Henderson's Henderson Music. Henderson has been named MCA classical manager. He was previously recording manager for the Stax LP's. His new position will enable him to supervise the entire Henderson Music staff. Besides his new LP's, he will also supervised the entire Henderson Music staff.

WOLFGANG SPÄHR

Helsinki

The most frequent group of the Finn music industry has been moved from the Helsinki to Stockholm. The group, known for its first LP, "Rakkaus on dino" ("Dinosaur"), has moved to Stockholm. The group, which consists of Kaisu Kankaanpaa (Bass), Jari Antilla (Guitar), and Pasi Tammel (Drums), is one of the top-selling singles and the new LP "Dinosaur" has been released. The group's first album, "Dinosaur", was the top-selling album.

TAMARA LUNDA

Finland

Represented Finland in the Stockholm Eurovision Song Contest, May 15, 1975. The Nihsten Brothers will be at the contest. They are representing Finland and will compete for the top three places.

TV APPEARANCES: Nicki Viives was on the "El Davison" show on Tuesday, May 30. Lulu Shirfin was on the "Vika" show on Wednesday, May 31, and begins a two-week engagement that will take place in London, starting May 28.

Concorde will be at the contest. They are representing Finland and will compete for the top three places.

THE NASHVILLE SCENE

Nashville is a major hub for the recording of country music. The city is home to the Country Music Association (CMA) and houses numerous recording studios. Some of the famous musicians associated with Nashville include Elvis Presley, Johnny Cash, and Dolly Parton.

ASIA

South Korea is home to the famous band "The Beatles". The band has released several successful albums and has gained a large following in the country.

LONDON

Actress David Hemmings is increasingly active in pop music. He recently produced a single, "I Love You Madly" with the pop group "The Beatles". The single was released in November and has been successful both in the UK and internationally.

LUCIA

Lucia has released a new single, "Blue Angel". The song was written by Bob Dylan and is a cover of a classic by the same name. It has been received well by fans and critics alike.

OSLO

Nor-Disc has released a new 10-inch LP, "Norwegian Nights", which is currently playing on the Norwegian charts. The album features songs from various Norwegian artists and has been well-received by fans.

PARIS

Eugenio under the title "Meet the World Through Music" has been playing in various venues across Paris. The concert is part of a larger European tour and has received positive reviews from both audiences and critics.

Munich

Czechoslovakian musician Josef Láska has received his first German disk. The album, "Starry Night in Prague", was released by the Munich-based label, "Deutsche Grammophon".

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HIITS OF THE WORLD

BELGIUM

FLORIAN (Floriana) courtesy of Home magazine)

(Concerto Original Confedera Line, Ltd.)

HOLLAND

(Song: Busker (Polydor))

NEW ZEALAND

(Concerto New Zealand Broadcasting)

ITALY

(Concerto of the World)

PHILIPPINES

SOUTH AFRICA

(Concerto Radio Maloys)

SWITZERLAND

(Concerto Watch Magazine)

SINGAPORE

(Concerto Radio Singapore)

39 PEGGY SHIP/RAY A ND ROBBY BOLLY (MCA)
40 MISS THE PERFECTLY SORRENTO/Mike (CBS)
41 BLACK MAGIC WOMAN—F Cranford (Blue)
42 JUNIPER FUND—Davy Jones (CBS)
43 LA DRAUGT—Manuel (MCA)
44 OVERDOSE—Kepka (Parlophone)
45淢EMERTIME BLUES-—Davy Jones (CBS)
46 RAYA VALLEY—Love Affair (Cyl) 
47 DO YOU REMEMBER—Marmalade (London—CBS)
48 Valley of the Dolls—Barbara (Bert)
49 The Blues—Jim Reeves ( RCA)
50 QUITE RIGHTLY SO—Michael Cole (Polydor)

FRANCE

(BRANDS)

DENOTES original title

This wk

1 JOSUE—Giancarlo Piana
2 QUAND ON VEUX ALER—Bert (EMI-V)
3 LADY MADONNA—Beatles (EMI-V)
4 JARDI D'ACCENT
5 IL E F CINO HEURES—Bert (EMI-V)
6 NIGHTS IN WHITE SATIN—Barbara (Bert)
7 POUR LA VIE—Manny
8 DES QUE JE ME—Bert
9 LE BAIN DES LAZ—Michel Polnareff (A&M)

MALAYSIA

(Country Radio Malaysia)

This wk

1 EVERLASTING LOVE—Love
2 LEGEND OF XANADU
3 MIGHTY QUINN—Mighty Quinn
4 O.I.N.T.-
5 WALK TO THE BEACH
6 AM I THAT EASY TO LOVE
7 MARY JANE'S LAST-DAY
8 GREEN TAMBOURINE—Lana Papers (Kama Sutra)

ITALY

(Country of the World)

This wk

1 BALLATA DI BONNE A CLUE—George Fame
2 GIMME LITTLE SIGN
3 VENGO ANCARO—NO MOVING
4 HANNIBAL VISTA
5 ANTOINETTE VERTO—Moltz (CBS)
6 LA BAMBOLA—Paty (Pye)
7 LADY MADONNA—Beatles (EMI-V)
8 THE LION—Rita (Polydor)
9 GREEN TAMBOURINE—Lana Papers (Sutra)
10 IT'S HARD TO BELIEVE IT—Jimi Hendrix (Polydor)

PHILIPPINES

HALL OF FAME—(Philippines)

This wk

1 COME OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU—Capitol (MCA)
2 LADY MADONNA—Beatles (EMI-V)
3 MIGHTY QUINN—Mighty Quinn
4 ROCK AND ROLL—Davies (EMI-V)
5 FORD'S AROUND THE WORLD—Jimi Hendrix (Polydor)
6 WHAT IS THIS WORLD COMING TO—Jimi Hendrix (Polydor)
7 MIGHTY GOSPEL—Mighty Gospel (Polydor)
8 GIVE IT TO ME—Jimi Hendrix (Polydor)
9 GREEN TAMBOURINE—Lana Papers (Kama Sutra)
10 COME IN SOMETHING TO DO—Jimi Hendrix (Polydor)

SWITZERLAND

(Country Watch Magazine)

This wk

1 I'LL DANCE FOR YOU—The Swans (Pye)
2 ANOTHER ME—Jimi Hendrix (Polydor)
3 WHEN I'M GONE—Jimi Hendrix (Polydor)
4 LADY MADONNA—Beatles (EMI-V)
5 MIGHTY QUINN—Mighty Quinn
6 ALL THIS LOVE—Jimi Hendrix (Polydor)
7 TELL HER THE NEWS—Jimi Hendrix (Polydor)
8 GIVE IT TO ME—Jimi Hendrix (Polydor)
9 LADY MADONNA—Beatles (EMI-V)
10 THIS IS YOUR LIFE—Jimi Hendrix (Polydor)
Musical Instruments

Group Approach Combats Toll of Music ‘Dropouts’

BY RON SCHLACHER

This is the second in a series of articles on the learning experiences involved with music instruments.

CHICAGO — There have been estimates that more than 50 per cent of the youngsters who start piano lessons quit sometime in the first year, because they have developed real musical literacy or lasting ability to make music. The decision of the piano dropout often stems from the boredom of lessons and practice and the tension of recitals.

As for a remedy to this situation, group instruction is considered by many music teachers to be the single most important development in the field in the last 20 years. While this method is used for organ and guitar as well as the piano, not all the pupils play at the same time. Perhaps half will be at pianos while the rest of the class observes, sometimes with the aid of dummy keyboards. One of the most popular methods in this area is the Pace approach.

Broad Approach

"I prefer approach to method, and I call my approach Musicalstructure," said Dr. Robert Pace, professor of music education and head of piano instruction at Teachers College, Columbia University. "This is a broad approach in which we teach conceptual learning. We deal with the fundamentals of rhythm, harmony and melody as the new chords move.

"In this sense, it is not a method since we provide fundamentals. At the same time, the importance of the teacher is not diminished. While my approach has a built-in structure, the teacher can adapt it to a particular situation.

"Unfortunately, kids don't receive music fundamentals until their first year of college. We do this when they are seven and eight years of age. Since subjects are taught in college groups, why not present them to little kids in the same manner? Of course, no two children approach music from the same point of view, so we provide a broad spectrum of activities, ranging from the keyboard to the blackboard."

The Pace program begins with seven and eight-year-olds, but children can enroll at any later age. Then there are classes catered to teen-agers and adults. While the groups differ in composition, one factor remains prevalent in all of them: enthusiasm.

"Learning is accomplished more thoroughly if a person has enthusiasm," said Dr. Pace. "This, in turn, gives music a social importance for the child. The more enthusiastic he becomes, the higher up he'll place music on his value scale. As for discipline, a good group will provide the needed discipline.

(Continued on page 55)

NAMM Seminar Concludes Series

CHICAGO—More than 250 dealers from eight Midwestern States gathered here April 21-22 for the final spring sales-management seminar of the National Association of Music Merchants, Inc. (NAMM)

The two-day session was held at the Marriott Motor Hotel and featured a seven-lecture series conducted by Max Sacks, president of Max Sacks Associates of Los Angeles

New Hohner Catalog

HICKSVILLE, L. I.—M. Hohner, Inc., has issued a new catalog including illustrations, complete descriptions and prices of the Contessa line and related accessories.

Contessa guitars are crafted in Europe for U. S. Hohner dealers and span a broad range, from folk and classic to 12-string double-cutaway and bass. Also in the new catalog are Hohner's recently introduced guitar string and strap lines.

Music and Art Mix For Targ & Dinner

CHICAGO—Targ & Dinner, Inc., a major manufacturer and distributor of musical instruments and accessories, has entered the field of art. The company is the exclusive distributor of John Duffy's Whimsical Art characters.

"We have been distributing Duffy's work for the past 60 days," said vice-president Ed Targ, "but we've already sold more than $10,000 worth of these nuts and bolts. While most of our efforts have been local, we have sold the art figures to music stores, art galleries, hotels — even the Playboy Club. We intend to expand our distribution."

Duffy, a native of California, has been a humorous metal artist for many years. His figures are out of assorted automotive parts, fender rails, nuts and bicycle bells to the background of specially programmed music.

"Music plays an important part in the assembly of the whimsical people," said Duffy. "It inspires the moods reflected in the individual pieces of art."

Duffy, a Guggenheim Fellow, began experimenting with metal art about 10 years ago while working his way through Arizona State College as an automotive mechanic. The scrap metal parts represented a new medium to him, and he spent the next seven years perfecting his art form.

Many recording artists are collectors of Duffy's musical figures. The artist's first piano and cymbal belong to Liberace, and his brother George owns the violin. Elvin Presley has a Duffy Guitar, and Glenn Yarbrough owns the marching band.

One Duffy trade-mark is that all his metal musicians have seven fingers. The artist explained: "If I ever had to play one of those instruments, I'd need seven fingers."

Another identifying feature of the whimsical people is the standard Duffy head—a sparkling nose, square nut head, and eyeglasses made from two washers.

Targ & Dinner distributes two sizes of the Duffy figures which retail for $75 and $50.

Drum-Bugle Day Planned for Fair

WEST ALLIS, Wis.—The Wisconsin State Fair's Second Annual Drum and Bugle competition will be held Saturday, Aug. 10, and offers prizes totaling nearly $10,000.

The competition, billed the World's Fair Pageant of Bugles and Drums, was inaugurated last year with a $3,900 prize list, including $1,000 for the winner. The Open Class last year attracted a half dozen of the Midwest's best corps, and the winners were the Cougars, who have agreed to return and defend their crown.

This year's Open Class champ

Newark Distrib

NEW YORK — Newark Records, a new r&b and pop label, will be distributed by Ambassador Records of Newark, N. J. Debut artists for the new label are singer Ron Price and a group, the TNJ.

Drum Bugle Day

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Audio Retailing

Capitol Follows the Sun With Portable Phonographs

HOLLYWOOD — Capitol’s Special Products Division is going native with its new line of portable phonographs.

First in the line, which reflects the feeling brought about by the summer sun, is “The Luau” MM-900, a four-speed monaural unit. It is completely compatible playing monaural or stereo records, has a solid state amplifier and a built-in 45-r.p.m. adaptor. The “Waikiki” Model MM-902 is highlighted by solid state circuitry with instant-on action and separate tone control, while the “Islander” Model MA-904 has the distinction of being the most compact four-speed automatic portable available. It features the new RSR mini-changer that provides for slim, trim styling.

The last entry in Capitol’s summer-inspired line is the “Polynesian” Model SA-908. It is an all-transistor stereophonic with the component look and all the functional benefits of a portable. The unit also features plug-in jacks for 4 and 8-track cartridge or open reel tape decks.

The POLYNESIAN Model SA-908.

New Microphone From Craig Corp.

LOS ANGELES — Craig Corp. has introduced a voice-actuated microphone (Model 9106), a self-contained accessory with its own control amplifier and nine-volt battery. It works with all Craig portable tape recorders.

MAY 4, 1968, BILLBOARD

30 Items in New Telex-Phonola Line

CHICAGO — Telex-Phonola has introduced 30 home entertainment items to mark the longest product line in the company’s history.

The new product line, which is a 40 per cent increase over the number of 1967 models, offers complete portable phonographs from $19.95 list through $299.95 list. The console line consists of nine models listing from $104.95 through $299.95. The tape recorders range from a high output cassette player at $39.95 list to a $279.95 4-track stereo component tape system.

The total line concept is highlighted by the Model 9003-TPR, a complete home audio system which contains an AM-FM multiplex tuner, 4-track stereo tape recorder and stereo phonograph. This system has a suggested list price of $549.95.

Telex-Phonola also has announced that its total sales effort increased by more than 20 per cent for the past fiscal year, ending March 31.

(Continued on page 56)

THE WAIKIKI Model MM-902.

THE LUAA Model MM-900.

THE SURFRIDER Model MM-901.

THE ISLANDER Model MA-904.

THE POLYNESIAN Model SA-908.

Children Teach & Learn in Group Piano Approach

- Continued from page 54

“I believe my group approach differs from others in that it has a unique organization of musical ideal — something I call spiral learning. This organization encompasses all aspects of contemporary music, and the creativity of the materials gives the kids to project their own ideas.

“This approach makes the children teach themselves. We want to enable each child to go beyond his teacher — to a higher level of learning. The teacher’s role has changed in the sense that it is getting the students ready to fly from the nest, instead of spoon-feeding them. The teacher can’t get in a rut and must expand his knowledge. In short, the teacher becomes a vital force in teaching the total child.”

In early 1963, the National Piano Manufacturers Association established the National Piano Foundation for the purpose of advancing the teaching of piano. As part of its activities, the Foundation assists dealers in planning educational programs and provides consultants about group piano educational programming. Dr. Place, who serves as educational director of the Foundation, believes today’s successful dealers have long recognized the importance of an educational program as a key to the services offered to their customers.

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New Martel Series Courts Furniture Console Market

NEW YORK — Martel Electronics has introduced the Le-Mart Decorator Series in its bid for the furniture stereo console market. The new consoles had their initial showing at the recent Los Angeles High Fidelity Show.

Ranging in design from contemporary to Transitional to Spanish, the consoles are finished in walnut and oak with all finishes alcohol and scar proof. Each model features a separate compartment with adjustable or removable bookshelf, capable of handling any size TV set. Several cabinet models include record racks and liquor bars.

AM-FM Multiplex stereo receivers range from the 40 watt Telmar models 40W and FAX 220 up to the Martel Dorado model T-9, which is a full 100 watts. Automatic record changers by ISR and Garrard, with diamond styles and 45 r.p.m. spindles are used throughout. Three way and four-way speaker systems combine 12-inch woofers and multiple tweeters balanced with electronic crossover networks.

The LeMart consoles measure 96 inches long by 27 inches deep by 16 inches high and sell in price from $300 to $550.

Greentree Adds Double Shot

COSTA MESA, Calif. — Greentree Electronics, now the reel-to-reel licensee for Liberty Records and its affiliate labels, has added Double Shot Records. Artists on Double Shot include Brenton Wood, Senor Soul and "The Psychotic Reaction."

Set Audit Survey

NEW YORK — Appliance outlets are among dozens of various retail establishments to be contacted by Audits & Surveys, Inc., beginning in May. Over 40,000 outlets will be examined for compliance with the Federal Trade Commission's Trade Regulation Rule 40-32. Audits & Surveys claims that the only large survey of this kind is the one conducted by the U.S. Bureau of Census.

Telex-Phonola Line

• Continued from page 58

Vice-President Edward Bobs explained that this increased market penetration during the past year was a factor that encouraged Telex-Phonola to offer its expanded product line.

Say You Saw It In Billboard

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### Pontiac Division of General Motors

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### Ford Division of Ford Motor Co.

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### Builders of H8 Trains Say 1968 Car Crest

*Continued from page 1*

Start of the model year, the strike crippled Ford's total installation of accessory items. At the retail level, dealers became more aware that this is a concept and more dealers are ordering their showroom models equipped with 8-track players. Buick's initial production run, for example, in August included cartridge players in about 12% of its cars. Buick began offering cartridge players as a factory-installed option in February 1967. Because of its price, however, the stereo tape deck concept continues to be predominant in higher-priced models. The Ford Motor Co. has discontinued offering cartridge players in its lower-priced Falcon and Fairlane, and its Lincoln-Mercury division has done the same with its intermediate models. Because of the strike at Ford Motor Co., General Motors, the nation's leading automobile producer, has overtaken Ford as the leader in tape installations of factory-installed tape decks among the big three car manufacturers. Buick accounted for more than 21,500 players; Pontiac installed some 20,500 units; and almost 14,000 stereo tape decks were delivered with new Oldsmobiles. While no official figures were released by Chevrolet, a company spokesman said it was running ahead of last year's rate. Half way through the 1967 model year, Chevrolet had installed about 18,500 players. At Ford, cartridge player sales were lower than for any corresponding first six-month period Since it began offering stereo in 1963. Sales for both of its divisions totaled 40,000 with the number of units ordered dropping in all models. With car production virtually at a standstill during the strike, Ford geared for 24-hour-day manufacturing at its settlements. The goal was to get the car into the showrooms as fast as possible. Selling options was secondary. The cartridge picture at Ford brightened, however, in January when its percentage and number of installations for the month outpaced its mark over 1967. That pace has been maintained since. While no figures were available at prestime from the Chrysler division, Dodge officials reported that more than 9,100 players were installed. Almost half of the units were placed into Dodge's sporty model, the Charger. The Charger's stereo tape deck installation rate was 7 per cent for the first half of the 1968 model year. (These figures include only factory-installed 8-track cartridge players. No figures are available for the aftermarket hang-on units manufactured by other companies in the 4- and 8-track, Play-Trade and cassette configurations. The statistics represent only American-built automobiles.)
Stereoland High Gear Showroom

ST. PETERSBURG, Fla. — Installation of tape CARtridge players in leased cars, a live demonstration of stereo music from a car on the showroom floor and facilities for auditioning cartridges are some of the sales ideas being employed by Bert Smith, a large car dealer here.

The special showroom is called Stereoland. Smith, who owns one of the area's largest General Motors dealerships, decided on an active player sales program after initially installing units in cars leased to local businesses.

The first five cars leased with players made such an impression on the businessmen that three of the five had similar stereo tape recorder equipment installed in their wives' automobiles. The other two bought new cars and contracted for stereo tape players.

Tremendous Potential
Smith scores automobile dealers for having passed up the tremendous potential which auto stereo represented when it first came on the market. He admits that the chance to dominate the market is gone, but in creating his Stereoland, he is striving to sell the market made up of people who have never heard automobile tape playing, but who do bring their car in for frequent service.

Among his methods of attracting this market is an Oldsmobile in the '80-car showroom, supplied with power converter, which plays tape music during all selling hours. Their interest is a natural steppingstone into the separate Stereoland, where Smith displays tape players ranging in price from $19.95 to $100 and thousands of tape albums from $2.95 to $6.95.

Smith has 20 models of stereo tape players, and more than 8,000 album choices included in the stock. Headset listening makes it possible for the customer who has several choices in mind, but can invest only in one of two, to make selections quickly.

Smith's Stereoland has been a success from the beginning, and has encouraged the Oldsmobile — Cadillac — Chevrolet dealer to order almost 50 per cent of his new high-end automobiles in the upper-price brackets, equipped with stereo. It has never been necessary to remove one yet. It also encouraged him to set up a complete distributorship, and to convert a panel truck into a traveling showroom in which all 20 varieties of stereo tape players carried in stock are hooked up for demonstration, together with thousands of tapes, charts which explain typical installation methods. The truck, which is an education in auto stereo for any visitor, is being dispatched from one dealership to another, to help small-city and even rural dealers get started with stereo tape.

Smith believes that the major market in this specialty is slowly changing over to mature customers, now that most younger motorists have already installed 4- and 8-track stereo in cars as a "status symbol" or for simple enjoyment. Older customers like the idea, the Florida dealer said.

Smith figures he has a real asset in merchandising in this field because the customer's car is quite often tied up in his shop for at least several hours, and possibly days. This makes it easy to assign an installation crew to put the stereo system in while other work is being done.

You can't buy a better tape at any price!

And— you make more, much more, with Irish!

Complete line of cassettes, 4 and 8 track cartridge tape, reel-to-reel tape and 1/2 and 1 inch video tape.

Write for complete details.

IRISH TAPE
30 Broadway, N.Y.

SERVICING DISTRIBUTORS
RACK JOBBERS
AND DEALERS

Stereo Tape CARtridge
IMMEDIATE DELIVERY
World's largest catalog of stereo tapes, 8 and 4-track.
Players, Car and Home.
Cassettes.
Blank Tapes and all Allied Products

Cash in on this booming industry!

58

No Jam Sessions

Shake it, rattle it, rock it, roll it.
No jamming.
There are 15.

We learned how to make plastic products safe.
We learned how to make plastic products happy.
We learned how to make plastic products sell.

When you started running your business, you wanted customers to buy.

We can help you do it.

SAY YOU SAW IT IN BILLBOARD
SWITCHED ON FOR YOUTH!
NEW SONIC SPECTRUM + 4 & 8 TRACK CARTRIDGES
FROM LIBERTY STEREO TAPE
The new Monkees album...

Both contain "Day dream Believer" and "Valleri."

The new Stereo 8 Cartridge Tape.

They’re here! Now!

Manufactured and Distributed by RCA
Lawrence Welk

LOVE IS BLUE
RANWOOD 858-8903
TRACK STEREO

exclusive on CRT
8 TRACK • 4 TRACK • CASSETTES

THE GREAT TAPES
| WEEK | ARTIST | TITLE | Label & Number | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETTE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSUE | CASSETCE | WSK | PCK | SKS | WSR | WIK | WSK | WSK | REISSU
There’s a Doctor in the House!

JUBILEE RECORDS TAKES GREAT PLEASURE IN ANNOUNCING THE ACQUISITION OF ONE OF THE GREATS IN THE RECORDING INDUSTRY

MARY WELLS

AND HER GREAT NEW SINGLE

"THE DOCTOR"

JUBILEE 5621

A product of Jay Gee Record Co., Inc.
A division of Jubilee Industries, Inc.
1740 Broadway, New York, N.Y. 10019
# Top LP's

**CONTINUED FROM PAGE 64**

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**EXPLOSION OF THE CASSETTE SYSTEM**

**BOOM**

**AND SO BEGAN THE CASSETTE REVOLUTION**

**IT HASN'T LET UP!**

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**Compiled from National Retail Stores by the Music Popularity Chart Department and The Record Market Research Department of Billboard.**

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**ON JUNE 22**

**BILLBOARD FOCUSES ON THE NORELCO-CASSETTE IN AMERICA—AN EXCLUSIVE CASE STUDY.**

NORELCO INTRODUCED THE FIRST TAPE CASSETTE TO THE U.S. LATE 1964. BOOM AND SO BEGAN THE CASSETTE REVOLUTION. IT HASN'T LET UP!

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**THE EXPLOSION OF THE CASSETTE SYSTEM**

**AND THE GROWING POPULARITY AND AVAILABILITY OF PRE-RECORDED SOUND HAS HAD A TREMENDOUS EFFECT ON OUR DOMESTIC MUSIC-RECORD MARKET.**

**BILLBOARD WILL TRACE THE CASSETTE AS A VITAL FORCE IN THE TAPE CARTRIDGE INDUSTRY IN THIS COUNTRY AND ITS PLACE IN OUR VAST MUSIC NETWORK.**

---

**BE THERE WITH YOUR PRODUCT MESSAGE**

YOU'LL BE SEEN, READ AND HEARD.

**RESERVE YOUR SPOT TODAY.**

**CLOSING DATE—JUNE 5**

**CONTACT YOUR NEAREST BILLBOARD**

REP.
NEW YORK
CHICAGO
HOLLYWOOD
NASHVILLE
Rowan & Martin's Laugh-In

as performed on the original

the curtain calls "Sock It to Me, Sunshine" #17093

ROWAN & MARTIN's LAUGH-IN

www.americanradiohistory.com
**Spotlight Singles**

**Top 20 POP SPOTLIGHT**

**THE ASSOCIATION—TIME FOR LIVIN'**

(Prod. Bono & Roy) (writers: Addio–Addio) (Tamla, BMI). Addio's re-recording of the band's hit single from earlier in the year. This time around, the band has decided to focus on the more commercial aspects of their music, with a smoother, more polished sound. The song is a commentary on the state of the world and the need for change.

**LEMON PIPERS—JELLY JUNGLE (OF ORANGE MARMALADE)**


**ELGERT HUMPERDINCK—A MAN WITHOUT LOVE (Quando M'innamoro)**

(Prod. Tony Hatch) (writer: Tony Hatch) (United Artists). A beautiful ballad that was written for Tom Jones but was later recorded by Elgert Humperdinck. The song is a love story and is sung in both English and Italian.

**HENRY MANCINI & HIS ORK—NORMA LEE GAUDALEN**

(Prod. John Williams) (writer: John Williams) (United Artists). A haunting ballad that features a beautiful melody and a powerful message. The song is a tribute to the late Norma Lee Gaudalen, a singer who was killed in a tragic accident.

**BUNNY MARSHALL—WATER AND WINE**

(Prod. Bob Perry) (writer: Bob Perry) (United Artists). A soulful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late Bunny Marshall, a soul singer who was killed in a tragic accident.

**IT'S A WONDERFUL WORLD**

(Prod. Al Green) (writer: Al Green) (United Artists). A powerful ballad that features a beautiful melody and a powerful message. The song is a tribute to the late Al Green, a soul singer who was killed in a tragic accident.

**DON'T WORRY BABY**

(Prod. Johnny Cash) (writer: Johnny Cash) (United Artists). A powerful ballad that features a beautiful melody and a powerful message. The song is a tribute to the late Johnny Cash, a soul singer who was killed in a tragic accident.

**THE SHOW STOPPERS—AIN'T NOTHING BUT A HOUSE PARTY**

(Prod. B. Smith & Brady) (writer: B. Smith & Brady) (United Artists). A powerful ballad that features a beautiful melody and a powerful message. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

**BARRA STREISSAND—THE MORNING AFTER**

(Prod. Jack Gold) (writer: Jack Gold) (Atlantic, BMI). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

**JOY HEAD—BROADWAY WALK**

(Prod. Chips Moman) (writer: Chips Moman) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

**SPECIAL MENTION**

Spotlighting new singles deserving special attention of programmers and dealers.

- **JAMES BROWN & HIS FAMOUS PLANET—SHAMAN**
  (writer: James Brown) (United Artists). A powerful ballad that features a beautiful melody and a powerful message. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

- **IRON BUTTERFLY—In The wink of an Eye**
  (writer: Iron Butterfly) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

- **OTIS REDDING—Loving You**
  (writer: Otis Redding) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

- **LIL WILLIE WILLIAMS—Doin' Time**
  (writer: Lil Willie Williams) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

- **TOM WAITS—The Real Beauty**
  (writer: Tom Waits) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

- **BILLY JOEL—The Longest Time**
  (writer: Billy Joel) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

**Top 20 R&B SPOTLIGHT**

**THE CHIEFS—(I'M Gonna) Love Me Again**

(Prod. Al Green) (writer: Al Green) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

**THE JETS—(I've Had) Too Much垒**

(Prod. Al Green) (writer: Al Green) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

**THE O'JAYS—Look Out Your Window**

(Prod. Roy Ayers) (writer: Roy Ayers) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

**ROY HEAD—If I Needed You**

(Prod. roy Ayers) (writer: roy Ayers) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

**JOHN CONWAY—We've Got Something**

(Prod. Al Green) (writer: Al Green) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

**THE 13TH FLOOR HENDERSONS—Got A Love**

(Prod. Al Green) (writer: Al Green) (United Artists). A beautiful ballad that features a powerful message and a beautiful melody. The song is a tribute to the late B. Smith & Brady, a soul singer who was killed in a tragic accident.

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THE DOLLS THERE IS--Coral LP, No. 1 (M)

THE BIRDS, THE BEES & THE MONKEYS--Capitol, COM 109 (M)

THE BRIDE OF THE BASS--Hank Appel and the Tijuana Brass--Coral LP, No. 1 (M)

GARY PECKUT & THE UNION--CAP--Columbia CS 5954 (M)

THE STORY OF BONNIE & CLYDE--Story--Columbia CLP 12374 (M)

PUTTIN' ON--Lynyrd Skynyrd--Columbia, IM 397 (M)

CLASSICAL

BRANNU'S PIANO CONCERTO NO. 2--Walter H. H. M. -Hermitage--Buckingham, MFG 7134 (M)

BIZET--SYMPHONY NO. 4--LENNIE OVERSTREET--LOGY--Victor LAT 3006 (M); MCG 3006 (S)

ALBIE DICKIE--PLAYS--New York, IM 4026 (M); LSC 2970 (M)

SCHUBERT: IMPROMPTUS, OP. 90 & OP. 140--Lucas--Cardinal CMS 1000 (M)

ONE MORE TIME--Mayo--HBO, MCM 4539 (M); SF 5495 (S)

JAYNE CROWD--In concert--Columbia, CS 5506 (M)

RONDO--RODRIGUEZ--H yelling Andalusia--HARPER RECORDS--| COMING SOON--CROSSWAY--|

DORIAN--DAVIE--DECCA--PSC 1578 (M); 1578 (S)

BRIAN'S BOLLYWOOD--DECCA--PSC 1578 (M); 1578 (S)

KING OF THE WIND--COLE--Columbia, CS 5954 (M)

PUBLIC AFFAIRS--PUBLICITY--Columbia, CS 5954 (M)

ONE MAN'S JAZZ--TONY--Atlantic, 9103 (M); 9103 (S)

THE HARMONIZING FOUR, 40 YEARS SINGING GOSPEL--HARMONIZING FOUR, LDC 4001 (M); LDC 4002 (S)

THE DOLLS THERE IS--Coral LP, No. 1 (M)

THE BIRDS, THE BEES & THE MONKEYS--Capitol, COM 109 (M)

THE BRIDE OF THE BASS--Hank Appel and the Tijuana Brass--Coral LP, No. 1 (M)

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THE HARMONIZING FOUR, 40 YEARS SINGING GOSPEL--HARMONIZING FOUR, LDC 4001 (M); LDC 4002 (S)
Sholes Dies; Industry Catalyst

* Continued from page 1

their coils—are always right. To have been aware of the new music in America, to have had faith in them, required not only hearing it, but courage. Sholes had both.

During his career with Victor, he became a regular feature of repertoire, and he enjoyed the recognition and appreciation associated with some of the great men of the record industry, including the legendary Eli Oberstein and the late Frank Walker. Both were extremely knowledgeable about the music field and Sholes was the heir to that tradition.

RCAs in 1929

He first became associated with RCA Victor while attending high school in Camden, N.J. After attending Rutgers University, he joined the RCA Artist Director in 1931 and two years later started his own record company. In this period he recorded major RCA jazz artists, including Sidney Bechet, Louis Armstrong, and Mezz Mezzrow. From 1943-

54 he served in the Army, pro-

duction from Pittsburg to the Orin-

Dixieland Jazz Band and early recordings for Van-

In 1945 Sholes became Studio and Custom Manager of RCA Records, and that same year was named vice president and general manager, country and Western and received a gold record for his contributions. Artists he helped develop included Chet Atkins, Eddy Arnold, Roy Acuff, and the King's Men. Locklin, Homer & Jethro, the brown, and, of course, Presley, the king of rock and roll.

In 1957 Sholes became man-

agement, Pop Albums. In 1961 he was named manager, West Coast Operations.

Returning to New York in 1963, he served as division vice president, Popular Artists and Independent Record Division, until his death.

Honored Many Times

Sholes was known as an industry level and was honored with many posts. He was first named a judge of the Academy of Recording Arts and Sciences, and then named to the Country Music Association, President of the Country Music Foundation.

In 1967 Sholes was elected to the Country Music Hall of Fame, one of only four members so honored. He was cited for his role in establishing Nashville as a major force in the music business and in promoting country music.

Sholes, who lived in Tenafly, N.J., is survived by his widow, Leila, and daughter, Leila Karen, Katherine Leslie and Kimberley.

Funeral services were held Friday (26) at the Presbyterian Church, Tenafly.

NASHVILLE—Steve Sholes died here of a heart attack Monday (22) while driving his car from the airport to the RCA studios to attend a meeting and to attend a live concert by Homer & Jethro, then to participate in a meeting of the Country Music Foundation, of which he was a member and board member. The body was flown here Tuesday (23) afternoon and will be brought to Chicago, promotion director for the RCA's country music division.

Recently known as the Janie Britton named Sholes an honorary citizen.

Moppets' Disks 1 bought by JA

NEW YORK—United Artists, which has reached elementary proportions, the label has bought the masters of "most definitely not" and "of cathedral" and the other 8-year-old, according to Steve Brittle. "Let Me In," the story of his life, is a journey from the jail to the war's "Beaumont," the 6-year-old who plays Jody on the TV program, the Family TV has," the record company's Little Boy Can Be President.

EXCEPTIONAL MAN—FULL OF KINDNESS & HONESTY

(Eud: note: The following was contributed by a "Friend". We feel it expresses the sentiments of the music world.)

NEW YORK—All too seldom do those of us who live in the field of recording enjoy the privilege of working and living with a person dedicated to our small world in particular and to human beings, especially as we knew Steve Sholes. He was the exceptional man, associated with recording continuously since the mid-30's (he even recorded in the Army), brought to them a rare combination of know-how, working experience and super- tite. His contributions, which are detailed elsewhere in this issue, attest to his relationships and his family and his friends. Very few come even near to such a formidable log of achievements.

But there was a goodness of an even greater kind in Steve Sholes. He was a partner in the business, and a partner in the technique, and that is something we thought we knew him especially well. For in this highly competitive business world, there are many difficulties and pressures, and opportunities, too, often hold sway. Steve Sholes remained the epitome of kindness, of understanding, of compassion and of honesty—always a man of integrity and always above reproach. He was trusted by everyone, because everyone knew he could be trusted to do what was right—and almost all of the time he was right. Yes, Steve Sholes evolved deep faith from and toward his fellow men, and though there may have been times when he must have despaired at what was being done—to others and perhaps even to himself—he never wavered but continued always to treat all his fellow men in the way that came naturally to him.

Steve Sholes was a big man, in every sense of the word—a big man both physically and sentimentally. He is now forever to be a part of the company's heritage in our business. Little wonder that he can be so missed today in the business.

Cap. Ind. 6 Other Cos. Buy Travelodge, a Motel Chain

LOS ANGELES — Cap Industries, Inc., parent company of Loma Vista Hotels Group, Inc., and six of the nation’s leading motel-hotel chains, including Best Western Group, Inc., and Schroeder Rockefeller Co., Inc. and E. Bubert & Co. of New York, have acquired Travelodge, a $100 million motel-hotel chain.

The international group also has acquired an investment of $2 million in Travelodge, and an additional $1 million in Travelodge, and an additional $1 million in Travelodge. The investment will be used to expand the motel-hotel chain and to develop additional motel-hotel units.

Cap Industries and the six partner companies will purchase 10,000 shares of Travelodge common stock at a price of $50 per share.

Members of the group include: Cap Industries, Inc., 1337 Third Avenue, New York, N.Y. Travelodge, a $100 million motel-hotel chain, which was founded in 1963.

Top Radiomen for Forum (Continued from page 1)

Interest in the three-day Forum continues to mount, and registrations are pouring in. Registra-

tions have passed the 500 mark and should be sent to producers of the Forum, James O. Rice Associates, Radio Programming Forum, 9th floor, 30 Rockefeller Center, N.Y., N.Y. 10017.

The scope of the Forum is limited to radio programming — today's and tomorrow's — and will be the focus of the special panel session Sunday, WABC in New York, for example, will focus on the problem of attracting a younger audience to their top 40 type station and aggressive rock station, Bill Hoidal, who has helped put together very successful station promotions, will speak on "Winning the Game — How." Karen Palm-

er, general manager of KLMN in Denver, will speak on promotion in the air. Jerry Glaser, vice-president of WENO in New York, will speak on promotion and national promotion." The Forum will present a complete opportunity for the donor to show off their station and to sell himself and his show, with such speakers as John Williams of WNEW, New York; Paul Berlin of KNUZ, Houston; Gary Steen of KBOO, Portland, OR, and Lucky Cordell of WYON, Chicago, showing the way. Regis-

BEATLES 15TH GOLD SINGLE

LOS ANGELES — The Beatles' single, "Lady Madonna," has been certified a million-seller by the Recording Industry Association of America. It is the 15th gold single for the Capitol artists.

MAY 4, 1968, BILLBOARD
Col. Rocks Up Peak First Period Sales; Davis Sees '68 as Top Yr.

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The Union Gap, and another single, "Young Girl," which was awaiting gold record certification, also made the top 20. Sales of Johnny Mathis' two singles, "为主题 and Away" and "Love Is Blue," contributed substantially to the label's dollar market share, as did its single release, "Theme from the First," in its space-setting first quarter. One of his earliest Columbia albums, "The Left Hand of Pianist," was released in the first quarter of the year. Among them

were the Electric Flag, Blood, Sweat and Tears, the United Artists, Leonard Cohen and Laura Nyro.


The label also released singles by artists such as John Lee Hooker, Flatt and Scruggs, Stone Mountain and Jackson and Ray Price, among others.

Epic Posts Epoch First Quarter

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Even further strength to his position as one of the top-selling country artists.

Tammy Wynette also scored for Epic in the country market with "Stand By Your Man." Epic reports that the sales pattern of the record indicates that it will pass her other top single, "I Could Never Be Ashamed," and "This Woman," which she won a Grammy as Best Country Female Vocalist.

A recent addition to Epic's country roster is Charlie Rich, whose first single, "Set Me Free," took off at first click because of the single's sales success. Epic is scheduling a Charlie Rich album for the near future.

In addition to these artists, there are other country mainstays as Charlie Walker, Jim and Jesse, the Canadian Supergroup and Lucille Starr.

On the blue and blues end are the Kibbles, who have broken through on the Cash label with "Love in Them There Hills."

There are also continued sales among country singers, a gospel group who cycled during the first quarter with the single "I'm Gonna Get a Teardrop," as well as with the steady sales of their LP catalog.

Executive Turntable

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at Mahattan Sound Studios. He'll be located at the Manhattan 54th studio.

Bunny Freidus has been promoted manager of promotion and information services for CBS International. In her new berth, Mrs. Freidus will have charge of promoting CBS Records product sold by foreign affiliated companies, maintaining artist relations relating to CBS International activities, and providing merchandising counsel to affiliated and independent companies for CBS International. She'll work with the CBS International Order Processing Department, will work with CBS International's Order Processing Department, and will report to her.

Chappell on Market—Conditions Detailed

- Continued from page 3

equal to 10 per cent of proposed price.

5) The ability to cause a proper determination, all proposals must be delivered sealed, on the New York Exchange, and all proposals must be submitted on the New York Exchange.

6) Each prospective purchaser must have obtained a suitable letter of credit from the New York Exchange, and all prospective purchasers must have obtained a suitable letter of credit from the New York Exchange.

7) Each prospective purchaser must have obtained a suitable letter of credit from the New York Exchange, and all prospective purchasers must have obtained a suitable letter of credit from the New York Exchange.

8) Proposals must be submited by principals, not agents.

MOTOWN'S 1ST DISTRIBUTION DEAL

DETOLO—Motown Records has signed an agreement for the first time, and the company will manufacture, distribute and promote all of its music products through the Future Records. The first single which will be released under the new arrangement is "Let's Sue Dixie," by the Detroit-based group Detroit. Motown. cat.
Steve Miller Band

San Francisco's "Heaviest"—They'll Altogether Blow Your Mind!

2156 B/W "Roll With It"

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