Registrations Pour in For BB Radio Forum

BY CLAUS HALL

NEW YORK — Registrations for the Billboard Radio Programming Forum, June 7-9 here are pouring in from all parts of the United States and Canada, representing a cross-section of the radio field. One broadcasting chain—Storer Broadcasting Co.—has even registered 10 of its major executives. Registrations include program directors, deejays, and station managers. The Forum, which shapes up as the major radio event of the year, will be held at the New York Hilton Hotel. Many radio executives are taking advantage of the opportunity to schedule meetings with their reps and timebuyers.

"Topics at the Forum will range from how to make money with an FM station (a problem that many broadcasters are now beginning to face) to an in-depth evaluation of the radio station playlist and its role in building an audience. Bill Drake, programming consultant who has under his wing such (Continued on page 24)

Mattel Toys Into Records With Capitol as Distributor

BY BRUCE WEBER

LOS ANGELES — Mattel Toys, toy manufacturer, has entered the record business in conjunction with Capitol Records. According to a Capitol spokesman, the tie-up will begin with Capitol distributing records by the Bath-House Brass, the first group out by Mattel. Capitol and Mattel will launch a two-month, $300,000 nationwide promotional campaign centered in more than 30 key markets.

Capitol will release the group’s initial single June 10, and will tie in with the June-July campaign aimed at the TV, top 40 radio and department store markets.

The Bath-House Brass consists of five youths—9-14 years of age—and their initial single, “It’s a Gav” “Dayy,” will appear with a Capitol logo. “Gav” was written and recorded by independent producer Ken Handler. “Dayy” was written and produced by Fred Rice, Capitol’s merchandising director. The promotion program, put (Continued on page 74)

Roberts Distrib Flying High

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

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

(Continued on page 74)

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

BY PAUL ACKERMAN

NEW YORK—The Pocket Disc, a 3/4-inch diameter flexible vinyl record with current pop hit material provided by key labels, will be introduced by the American Corp. on Sept. 15.

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

The company, on that date, will also introduce a two-year player, a transistor radio-phone combination, which will be manufactured by Toshiba of Japan. One month after its introduction in the United States, the Pocket Disc system will be unveiled in France, with the promotion and publicity spearheaded by Eddy Bizard, French record executive. In the Far East, Toshiba is aiming for a starting date of spring, 1969. Meanwhile, plans are being set to introduce the system (Continued on page 79)

Boost New Artist, Col. Monthly Goal

BY MIKE CROSS

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

The promotion department’s pitch on “a new artist a month” is executed simultaneously with its efforts for the label’s catalog artists. At the same time that the promotion department has been pulling singles by that label’s biggest stars, Lisa Stansfield, Tony Bennett, Jerry Vale, Robert Goulet and the Byrds into the forefront, new artists are being brought into the national spotlight.

Following the promotion pull on the Union Gap’s “Woman Woman,” Noonan and his team of 31 promotion men (25 local and six regional) toured in on Michelle Lee, O. C. Smith and Robert John. Miss Lee scored with “I, David Sloan,” Smith was brought home with “The Son of Hickory Holler’s Trumpet” and John clicked with “If You Don’t Want My Love,” Noonan’s “Fearless’ Artists Stump for Politicos

BY ELIOT TIEGEL

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

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

This year a new twist to show business politics has been added: Eugene’s nightclubs in New York, Beverly Hills and San Francisco. For a $5 minimum donation, the public is treated to top stars performing nightly. Frank Sinatra leads the Vice-President Hum-
Al Hirt has the odds in his favor.

"The Odd Couple"

(the theme from the new film)
c/w "Do You Know the Way to San José"

#9539

RCA
Executive Turntable

Richard L. Broderick has been named vice-president in charge of international operations of theEnter- tainment & Marketing Division of MCA, Inc. Broderick, who had been international merchandising director for RCA Records, will report to William P. Gallagher, vice- president of MCA's entertainment division, which includes Decca, Coral, Brunswick, Kapp, Uni, and their subsidiary labels. At RCA, Broderick was responsible for all international record development and sales, a post he has held for the past 13 years. His appointment gives him control over the record promotion activities in all RCA international territories.

Broderick's international experience begins in 1959 when he was named manager of the London office of RCA Records. In addition to his new assignment, Broderick will continue to exercise his present position as manager of RCA's London office. He will report to William P. Gallagher, vice-president of MCA's entertainment division, which includes Decca, Coral, Brunswick, Kapp, Uni, and their subsidiary labels. At RCA, Broderick was responsible for all international record development and sales, a post he has held for the past 13 years.

Sy Warner has been named national promotion manager for London Records. In addition to his new assignment, Warner will continue to exercise his present position as national sales manager.

Donald Van Gorp has been appointed regional manager of Columbia Records' New York regional sales office. In his new position, Van Gorp will be responsible for distribution, sales and promotion of the Columbia Records recording division and also Masterwork Audio Products. He will operate out of Columbia's new distribution center in New York and will have the Columbia management support of Columbia since 1963.

Joan Whalen has been named regional sales manager for Columbia Records' Midwest division.

Bob Blockman has been appointed Western Regional Director of the American Federation of Musicians.

Tina Blockman has been named Western Regional Director of the American Federation of Musicians.

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Recorded Music (Disks & Tape) Up

NEW YORK—The recorded music industry as a whole—records plus all configurations of recorded music—will show a 10 per cent gain in consumer sales over the year accounts for 22.8 per cent of the year's total dollar volume. The 10 per cent increase in sales in 1968 will show about a 2.5 per cent loss against the 12-week period ending in April. In the 12-week period ending in July, 1967, retail sales of records accounted for 19 per cent in last week's Bill- board's market research cooperative survey.

In dollars, of record sales, LP's and singles combined, the present weekly total of $20,000,000 is expected to increase to about $15 million for a total 1968 volume of $680,000 million at the present price. The total is made up of a program price increase of $581,000,000, down 0.9 per cent and projected singles volume of dumping sales, down about 8.9 per cent from 1967.

Time Replayed as Reprise Bowls Series on 78-Speed

LOS ANGELES—Citing sales figures from sales- and merchandising avenues, Reprise has launched a 78-speed program of 10- inch 78-singles. Reprise is returning to the 78-speeds because of the strong demand for such records. The 78-speeds are being sold for $.45 each.

Pickwick to Buy Complex

NEW YORK—Pickwick International, Inc., a leading economy-priced record merchandising firm, will acquire the operating principle to buy a large St. Louis-based record sales complex for an undisclosed amount of Pickwick common stock.

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

WB Moves Underground to Break Mod Ground Overseas

LOS ANGELES—Warner Bros. has been shipping avant-garde pop performers in certain countries in Europe and beyond. The promotion has been more difficult to develop avant-garde recording stars in the foreign language countries, reports Warner Bros. has been fanning out three-week jaunt to European leave. The company's policy is to keep the market for avant-garde material familiar to their own language, he says.

Vera Lynn, the company's English licensee, has hired a team of five young people to promoting underground acts, which is the first step any Warner Bros. affiliate has ever taken to help pave the way for the avant-garde wave.

When the company's relations with the underground act in Europe, its distribution, its posture with standard artists offers a stable financial sales base in Europe. On the Continent, the company had with 11 licences, many of whom have been expanded in over the arrival of the Frank Sinatra album.

Among the licences scheduled to attend Warner Bros. 10th anniversary, in Hawaii in July are representatives from England, France, Australia, Finland, Germany, Italy, Japan, New Zealand, North Africa, Sweden and Canada.

CAP'S PLANTS SCRAP MONO

LOS ANGELES—Capitol's pressing plants are scrapping mono records in order to support the company's policy of mixed stereo pressing. This move will help smooth transition into an all-stereo inventory.

Harry Charo, the company's public relations manager, announced its no-duplication policy under the wing of the then president, Tony Grotti. Now with Bob York, CRD's vice-president and general manager, and Grotti, president of the over-all record and stereo plants, have no reason to prevent a "paper" and adhere to a smooth changeover from mono.

We are trying to be fluid; we are not trying to scrap them," says York. He feels the changeover will continue to be a must as "a monaural price reduction is on the cards for independent companies who take a short range view of the situation."

MAY 25, 1968, BILLBOARD

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

By LEE ZHTO

HAIFA—The luxury liner MTS Jason docked here May 9 with 164 passengers aboard, all members of Capitol’s Mediterranean Odyssey. They arrived here the day following their three-day tour of the Holy Land after completing their first week of an all-expense-paid 10-day Mediterranean cruise. (Picture, Page 1, 10.)

The Jason’s passenger list included Capitol’s customers who won its annual Salesmen of the Month contest conducted by the Company, and Capitol Records Distributing Corp. salesmen who were in internal sales contest. Executives of Capitol Records and CRDC also participated in the cruise as did several other inductees, including press representatives and their wives.

The odyssey kicked off May 1 from New York’s JFK airport and will encourage a plane for Venice. It started a day early for those living south of Washington, D.C. and went to New York. To facilitate their May departure, Capitol brought them to JFK the day before and housed them at the airport’s International Hotel.

Top Treatment

All cruise members received the red carpet treatment from start to finish. At Venice, all 164 were housed in one of the city’s top hotels. Tours, including gondola rides, were arranged during the three-day stay there. Cruise members were flown for visits to Dubrovnik (Yugoslavia), and for the Greek islands of Corfu and Creté prior to their arrival here. Organization of the trip was handled by the call of the pull.

After three days of touring Israel (Haifa, Tel Aviv, Caesarea, and the ancient city of Jerusalem) the participants then moved into the Athens Hilton. After three days of sightseeing in and around Athens, the voyagers will be flown back to their homes.

Each year’s Capitol sales incentive trip abroad is a meticulously organized affair, and represents a large-scale marketing and preparation. In each case, a Capitol executive personally takes the event in hand. The circumstances surrounding the MTS Jason were crystalized. It tests tours for interest, and samples all elements of the prize journey before it is offered to contestants. This year’s trip was selected by Bill Tallant, former CRDC vice-president and general manager, and now Capitol Records, vice-president of Capitol International Division.

Company’s previous award trips were to Hawaii, Spain and the Far East, respectively.

Here is how the sales incentive contest works:

Each account is given a quota based upon that account’s sales potential. For all Capitol product. (In cases where a customer’s potential has changed, those changes are taken into consideration in fixing the quota for the forthcoming year.)

A CRDC salesman personally calls on each account and presents him with the contest entry form showing that customer the quota to be used as a barometer of ability to win the trip. The customer signifies his interest in participating in the contest and accepts the qualification of the quota.

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

The contest period is set while the customer from August through February, and includes all Capitol product (phonographs, guitar strings, tape and tape CARTRIDGES, etc.) as well as singles and albums.

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

Dealers represented 40 percent of this year’s winners, while the remainder was divided between sub-distributors (rack jobbers, one-stop, etc.).

Trips Pay Off

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

This year, Capitol added a new wrinkle to its contest. In addition to its regular August through February plan, it offered three “stowaway” contests, giving its accounts the option to either enter both the regular August through February, or select only to compete in the “stowaway” derby. The “stowaway” plans call for figuring sales increases during a specified two-month period: September and October; November and December; January and February. Of the 16 “stowaway” winners (covering the various dollar volume classifications), two were double winners, winning both the regular August through February contest, and one of the “stowaway” contests. Double winners were a cruise account, a member of their firm or close relative. Winners of the double winners were also welcomed aboard.

Capitol Records President Stan Gortkov and his wife, Judy, headed the list of hosts. Other service representatives, including Miss Mary Goyak, Wad and Jane Pepper, and Roger Kent. In addition to giving winners and guests, the hosts devoted their time and attention to keeping the cruise running smoothly.

Cap. 3 Distrib

Net to Handle New Pop Lines

LOS ANGELES — Capitol is planning several pop label ideas which will be handled by the company’s distribution corps. First program under this program is Crazy Horse, with the others being Rock and blues music, I’m Down So Low by David and the Young Rascals, and an album produced by the Muscle Shoals, Ala., firm of Fame Productions.

Capital’s legal department is two other programs going on; one will be assigned to new labels.

The Crazy Horse line will be distributed by Capitol’s own sales and promotion departments, distributes Jim Winfree, whose ad department is also responsible for the independent label business.

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

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The JEFFERSON AIRPLANE are loaded with gold after receiving its RIAA Award for their million-selling RCA album, “Surrealism and Sex”. Executive producer and executive producer of pop’s, add the scene from below:

Beasley Smith

Dies at Age 66

—Hit Composer

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

He attended Middle Tennessee Normal School, Peabody College and Vanderbilt University. In 1922, he left school and formed his own orchestra, his first contract was at the Andrew Jackson Hotel, followed by work at Tutwiler’s in Memphis.

In 1933, Smith became musical director for WSM Radio and director of the WSM Radio Orchestra. In 1939, he was joined by Randy Wood, formed his own band, the Beasley Smith Music Corp. He won the Freedoms Foundation Award in 1952 for “God, Country.” His other works included such hits as “I Remember Papa.”

“Lucky Old Sun” and “Night Train” to Memphis.”

Smith was a resident of Nashville, Los Angeles and Chica-
Sometimes it takes years to become an overnight success.

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

Except his kind of overnight is three years as Count Basie's lead singer. Club dates where the people who know singing pay attention. (Tony Bennett calls him a singer's singer.)

A very solid first album. A Top-40 hit named "The Son of Hickory Holler's Tramp."

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

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

O.C. SMITH ON COLUMBIA RECORDS
**Weigh Setting Up One MSQ**

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

Garrett has used studio pick-up musicians to make up the Midnight String Quartet. But in two years five MSQ albums have appeared on the Top LP charts, including the current release, "Love Rhymes." The albums have sold more than 1 million copies, and a special edition of the MSQ recordings on the top 10 albums list includes college campuses.

Plans call for an initial single-releaser followed by a "traveling" Midnight String Quartet.

Ed Silvers, operational head of Snuff Garrett Productions, attributes this to the demand for the Midnight String Quartet to in-store promotions and airplay. When a group does appear, it will be aimed at the college market.

**WNEW and BB Golf: Swinger All the Way**

**Harrison, N. Y.**—Ed Barsky, Liberty Records, and London Lee, comedian, shared one golf tournament in Harrison, N.Y., last week when they tied for the low gross of the annual WNEW/Billboard Invitation Golf Tournament at the Westchester Country Club here May 13.

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

Paul Stankus and Lee for the coveted trophy were Los Clayman, who won the low net, but the keynote of the day was Joe Broderick tied for second.

In the ladies division, Mary Kowal, Mrs. Harry Cressey, and Margot Shulman and Sue Schilldiss tied for first.

Sisters were the winners in the junior division. The winners were At Bennett and George Sarbo in the nearest-to-the-pin competition, and Charles Stouffer.

**Perry to Speak**

**Los Angeles**—Alfred Perry, president of music operations at Four Star International, spoke at the Hollywood Hotel (21) to the California Copyright Conference, discussing "Relationship Between Lyric and Music and Their Creators."

**Jones’ Sample LP Breaks London’s Shipping Record**

**London**—Radio contests also are slated, including one with a predeter- mined list of names in the firm's history for the "Tom Jones Fever Zone" album on the London label and will be distributed. Jones has signed for radio engagements at the Copa and Flamingo.

Also attached to each sample is a Thames plastic container of "Tom Jones" confectionery, candy-coated pellets, which duplicates a gramophone shell at the Flamingo Hotel in Las Vegas when Jones played there.

**Naras Suit Grammy Label**

Los Angeles—The National Academy of Recording Arts and Sciences has taken Grammy Records to court over the label's name. Suit filed May 11, in Los Angeles court seeks to enjoin the label from "carnalizing" on the Grammy Award.

In the suit, the Naras organization seeks to further prevent the company from using the Grammy image in any way.

**Stigwood, Fitpatrick Set Up U. S. Firms**

**New York**—The Robert Stigwood organization, which has headquarters in London, has formed two U.S. corporations, a record label and production and financing corporation, for all existing Robert Stigwood music publishing.

The corporation and its associated companies will handle the Beatles, Cream, Frank Sinatra, Alex Storoff, the Foundations, the Isley Brothers, and about 40 other writers, directors and music acts.

Apart from serving the Stigwood organization, the companies are expected to represent developing talent and will act as personal managers for record producers and music publishers.

The Buckingsham, who re- ceived a contract from the major U.S. act to be signed directly to the new corporation by Fitpatrick.

The corporation will coordinate its activities with the existing Stigwood, which is the Stigwood and Stigwood-A.L.O.S. offices around the world. The firms have offices in London, New York, and Washington, D.C. (Continued on page 74)

**Bruce LP to Get A Wide Display**

**New York**—Douglas Records, the subsidiary of A. G. G. Records, will be handling the company’s new album by Joan Baez, "Poetry and War," which will be released May 27, and two of its multi-media distributors, Laurie Records and Ballantine Books.

The album is the follow-up of Baez’s "Poetry and War," which was released in 1966. The record is distributed through Ballantine. The company will also promote the album with a national tour that will visit key outlets. The tour is scheduled to start at the beginning of June and will include stops at a number of major cities. The tour will be supported by a media blitz, including TV and radio appearances, and a national ad campaign. The album features Baez’s distinctive voice and acoustic guitar playing, as well as her powerful and insightful poetry. The album’s themes range from love and peace to political activism, reflecting Baez’s commitment to social justice. The album is a powerful statement of Baez’s beliefs and activism, and is a testament to her continued influence as a voice for change. The album’s themes of love, peace, and social justice are still relevant today, and Baez’s music continues to inspire and challenge listeners across the generations. The album’s release coincides with major political events, such as the Vietnam War, making it a relevant and timely release. The album has received critical acclaim, with many reviewers praising Baez’s powerful voice and compelling poetry. The album’s success has been a testament to Baez’s enduring popularity and influence, and it continues to be a beloved and influential record. The album’s themes of love, peace, and social justice are still relevant today, and Baez’s music continues to inspire and challenge listeners across the generations. The album’s release coincides with major political events, such as the Vietnam War, making it a relevant and timely release. The album has received critical acclaim, with many reviewers praising Baez’s powerful voice and compelling poetry. The album’s success has been a testament to Baez’s enduring popularity and influence, and it continues to be a beloved and influential record.
Hear Ye, Hear Ye,
The Court's in Session and
HERE COMES THE JUDGE
Soul 35004
Judge Shorty Long, Presiding

The Original Hit Version from
MOTOWN RECORD CORPORATION
"The Sound of Young America"
Dixieland Comes to Monterey

BY ELIOT TIEGEL

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

The emphasis was on traditional New Orleans two-beat, but performers ranged all the way from the vintage days to a number of 12-year-olds upstarts.

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

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

Plans for 1969

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

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

Brilliant Ensemble

A brilliant seven-piece ensemble, the South Market Street Jazz Band, from San Diego State College, displayed a strong awareness of how to blend solos within the framework of a small band. The young men displayed a musicianship remarkable in its precision and erudition. Also very much in evidence was a “fun ingredient,” for Phil Elmore sharpened the key factor in the music. Elmore, in making his debut as a master of ceremonies, was excellent.

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

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

While the emphasis was on instrumental music, two vocalists provided impressive changes of pace. Barbara Kelly, a local singer and member of ABC-TV’s “Hurdy Gurdy” show, bravely the elements twice to sock out a number of blue tunes in a skippy roaring 20’s costume. Miss Kelly’s excellent performance indicates that...
EDDIE HARRIS
new hit single...
"LISTEN HERE"
Atlantic #2487

...from his best-selling album

THE ELECTRIFYING EDDIE HARRIS
Atlantic 1495
Scenes From Capitol's Mediterranean Odyssey

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

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

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

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

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

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

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

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

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

FANCY DANCE STEPS are displayed by Cy and Barbara Leslie aboard ship. In background other pastimes are enjoyed by Stan Gortikov, Bethby Freedman, Rose Strome, Gertrude Dozoretz and Priscilla Dunn.
RONNIE DOVE HAS A 2-SIDED HIT

"MOUNTAIN OF LOVE"

Produced by Phil Kahl

B/W

"NEVER GONNA CRY"

Produced by Lee Hazlewood

D-244

Watch Ronnie Dove on Ed Sullivan on June 9
Dixieland Comes Out Swinging And Ringing at Monterey Fest

Continued from page 8

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

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

Bill Eckland's band, presented as Sugar Willie and his 10 Cubes, Phil Howes' small unit, plus a band of 13-year-olds from Pleasantville, Calif., called Pawtucket and the Heckshop Four, lent credibility to the feeling that musicians of all ages are interested in propagating Dixieland. The youngsters, working the Saturday matinee, showed for the rudiments of Dixieland which, San Francisco trombonist Turk Murphy, strengthened his posture as a leading expository of traditional styles in the same bollito Investing, a diversified holding company which owns several major rock-oriented labels and has made sure to keep the stores in these operations, will be held for the best psychobilly renderings of cherry tree branches. Winners will receive portable TV sets or cherry trees and any surprising closeouts which are sold to FM stations.

The deal was made by Mert Nasatir, MGM's president, and the editor and publisher of Hillaballoo.

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

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

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

Dixieland Comes Out Swinging And Ringing at Monterey Fest

Continued from page 8

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

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

Bill Eckland's band, presented as Sugar Willie and his 10 Cubes, Phil Howes' small unit, plus a band of 13-year-olds from Pleasantville, Calif., called Pawtucket and the Heckshop Four, lent credibility to the feeling that musicians of all ages are interested in propagating Dixieland. The youngsters, working the Saturday matinee, showed for the rudiments of Dixieland which, San Francisco trombonist Turk Murphy, strengthened his posture as a leading expository of traditional styles in the same bollito Investing, a diversified holding company which owns several major rock-oriented labels and has made sure to keep the stores in these operations, will be held for the best psychobilly renderings of cherry tree branches. Winners will receive portable TV sets or cherry trees and any surprising closeouts which are sold to FM stations.

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

Cherry People Gets Peachy Pitch by Heritage and MGM

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

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

Also on tap is a deal with the Hillaballoo discotcheque chain. Each discotcheque facility will feature Cherry People dance contests, with winners getting a cherry tree, the new Cherry People album and a free subscription to the Hillaballoo magazine. Hillaballoo is owned by a diversified holding company which owns several major rock-oriented labels and has made sure to keep the stores in these operations, will be held for the best psychobilly renderings of cherry tree branches. Winners will receive portable TV sets or cherry trees and any surprising closeouts which are sold to FM stations.

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

Phase 4 singles, which are being issued in monaural and stereo versions, are "Lost to Los Angeles 2/4" and "Randy's Place." The single is due shortly.

Recently, a single was pulled from Los Angeles 2/4 album and released on the London label. With Maguire, London's national sales and ahd head, explained that future releases of Atlantic Records' nature will appear on Phase 4. Maguire explained that through expanded interest in FM format, the new single line.

SHOW'S DISKS TO CONGRESS

NEW YORK — Full-cast recording of three Hallmark Hall of Fame TV shows are being released to 35 regional libraries serving New York City and State, composed readers through the Library of Congress. The soundtracks of Once Upon a Time, Remember, Remember, "Magnificent Yankee" and "Abe Lincoln in Illinois" were transferred from videotape to Talking Book records.

Smack Formed

LOS ANGELES — James and Angelo Greene have formed Smack Record Co. and have set up sales offices. Initial single is "Let's Go, Let's Go, Let's Go" by the Soul Brother. The group, whose members are at the roster are the Sparklers and Johnny Angel.

Executive Turntable

Continued from page 3

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

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

Bud Dain, general manager of the Liberty-Imperial-Minit lines, has been given the additional responsibility of A&R for all three labels. Dain plans to use the talent held by Ben Medoze, now shifted over as executive assistant to Al Bennett, Liberty's president.

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

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

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

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

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

Jack Bernstein has been named manager of Mercury Records' Metro Distributing branch in Dallas. He has been a salesmen at Metrec in Philadelphia since 1963.

WHERE TO BUY BANDS

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

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

The album produced by Jerry Kasenetz and Jeffrey Katz, features such groups performing as one may see at the 1810 Fruitgum Company, The Muscle Explosion, the Ohio Express, and the Ohio Express, The Ohio Express, The Ohio Express, The Ohio Express, The Ohio Express.

The Ohio Express, The Ohio Express, The Ohio Express.

The Ohio Express, The Ohio Express.

The Ohio Express, The Ohio Express.

The Ohio Express, The Ohio Express.

The Ohio Express, The Ohio Express.

The Ohio Express, The Ohio Express.
a galaxy of stars on new liberty stereo-tape compatible cassettes

24 more of the best cassettes yet!

JOHNNY RIVERS rocks the folk
HENRY MANCINI the versatile Henry Mancini
CHERY the sonny side of cher
THE FABULOUS VENTURES
THE 50 GUITARS OF TOMMY GARNETT south of the border
SI ZENTNER the best of si zentner, vol. ii
THE VENTURES the fabulous Ventures
THE ORIGINAL ARTISTS solid gold hits, vol. 1
GARY LEWIS she's just my style
GARY LEWIS (& The Playboys) she's just my style
THE ORIGINAL ARTISTS solid gold hits, vol. 1
VIC DANNA golden greats
JOHNNY RIVERS rocks the folk
HENRY MANCINI the versatile Henry Mancini
CHERY the sonny side of cher
HARRY MANNING the versatile Henry Mannin
THE FABULOUS VENTURES
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THE ORIGINAL ARTISTS solid gold hits, vol. 1
VIC DANNA golden greats

www.americanradiohistory.com
And because the breath of flowers is far sweeter in the air than in the hand, therefore nothing is more delightful than to know what those flowers and plants that do best perfume.

Epilogue

O generation of vipers, who hath warned you to flee from the wrath to come?
PRESENTED BY
THE MAMAS & THE PAPAS

PAPAS & THE MAMAS
Camden Records
America's Greatest Entertainment Value!
New for May

- **Peter Nero**
  - If Ever I Would Leave You
  - CAL/CAS-2228

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

- **Chattanooga Choo Choo**
  - by the Riverside
  - CAL/CAS-2227

- **Chattanooga Choo Choo**
  - CAL/CAS-2228

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

- **Chattanooga Choo Choo**
  - CAL/CAS-2229

- **Chattanooga Choo Choo**
  - CAL/CAS-2230

- **Stories set to music**:
  - Minnie, the Tired Trolley Car, Patrick Leans the Parade, Little Boy Lonesome, The Cat That Was Called Wilhelmina. CAL/CAS-1098

- **Camden Best Sellers**

- **Green, Green Grass of Home**
  - CAL/CAS-2191

- **Like Someone in Love**
  - CAL/CAS-2201

- **Theme**
  - CAL/CAS-2233

- **Available on Stereo 8 Cartridge Tape**

- Website: www.americanradiohistory.com
The Home of Rock 'n' Roll Plays Host to Solid Show

CLEVELAND — This is where rock 'n' roll got its name and its fame. This is where the late Elvis Presley (Monday) Freed named it in 1951. 3N Productions tried to bring it back on May 3 at the Arena with an "I Remember Rock 'n' Roll Show." Unfortunately not enough people remembered, but those that did were enthusiastic and The Shirelles scored with their "Dedicated to the One I Love" and "Soldier Boy."" The Coasters, with originals Carl Gardner and Billy Guy, rang in the old with "Searchin,'" " Poison Ivy," and "Charlie Brown." But it was Chuck Berry, the old "Maybellene" man, who stole the show. His famous guitar strut was there, along with his "Hound Dog," and "Days of Rock 'n' Roll." Berry, now involved in Chuck Berry Music Corp. and Chuck Berry Country Club in Westville, Mo., told the audiences in song what 3N Productions head Norm N. Nite had been dreaming. "Guitar Man," "Roll Over Beethoven," and the late star Fats Domino had missed his plane and couldn't make it. Berry was fired for 45 minutes but stretched his show to 80. "I'd like to leave you like I found you, swinging," he said, just before his "Johnny B. Goode." The encore followed 15 minutes.

JANE SCOTT

Talent

Groupquake Plays Up a Storm

NEW YORK—Group Ther apy was the most enthusiastic of RCA's Groupquake program at Fillmore East. The audience at the Fillmore East thought the quartet proved the most exciting of the four new groups. A very well-trained group with a distinct sound also proved promising with an inventive set containing some of the most upbeat material.

Antalossil, the hardest rock unit of the show, contained some good musicianship, including an one-of-a-kind gui tarist. The fourth group, Status Cymbal, is a folk-oriented trio, seemed better suited to smaller intimate clubs.

The East Coast concert was part of RCA's Groupquake promotion in which the company is launching eight young groups through intensive advertising. RCA took over the 2,600-seat theater and gave out the reserved tickets on a free basis. The fine Jossie Light Show backed the acts. Placed on each seat was a promotion album that included 취자, the LP list. Together they form an outstanding trio of easy-listening jazz groups. The LP list, a free and easy collection of lesser known voices, with a fresh, hornspit sound. The event should be the last best seller for West—its a perfect showcase for his versatile, demanding, yet subtle guitar style. The kind of jazz guitar that can produce. That's why Wes plays a Gibson—the outstanding choice of professional musicians.

WEST MONTGOMERY—Wes Montgomery's newest album "Down Here on the Ground," NL MP 3006—(3)—presents two of its finest sides, "The Best of Wes Montgomery" and "The Best of Wes Montgomery," and the third, "The Best of Wes Montgomery" as a new LP list. Together they form an outstanding trio of easy-listening jazz groups. The LP list, a free and easy collection of lesser known voices, with a fresh, hornspit sound. The event should be the last best seller for West—its a perfect showcase for his versatile, demanding, yet subtle guitar style. The kind of jazz guitar that can produce. That's why Wes plays a Gibson—the outstanding choice of professional musicians.

JACKIE MCMANUS

5th Dimension Gives Superior Performance

NEW YORK—In what probably was the classiest performance to hit the city in many a day, the 5th Dimension pulled out all the stops and took their musical theater from a non-stop set of highly polished tunes at the Hotel Americana near the foot of Third Avenue (14).

The 5th Dimension, who recorded for Soul City Records, are professionals in every sense of the word. From the instant they set their fast-paced show in motion, the program whirled with a precision and grace that coupled a slick presentation with outstanding arrangements. Showstopper was their rendition of Bobbie Gentry's "Ode to Billie Joe," because of the lyrical content and style which is needed to click with "Billie Joe," most performers fail to measure up to the original. But the 5th Dimension, staging the song as a play, with all the characters present, received thunderous applause for their vibrant and stunning recreation of the family dinner.

Using a similar technique, the 5th Dimension set the stage for a husband-wife argument as the opening number, "Every Number was a stand-out. "On Broadway," finale with an alive and robust performance, as did their hit song, "California" which is the 4th rendition of "Monday Monday" sparkled with a refreshingly bright sound.

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

HANK FOX

Comets Fly Rocks Too, at Rock Concert in London

LONDON — Bill Haley and the Comets' recent concert at the Royal Albert Hall proved the much-discussed rock revival has solid foundations. The vast, echoing auditorium was near capacity, and the drape suits, velvet lapels and housecoat ties of 1958 were well in fashionable evidence once more. A large part of the audience was past their teen days, too, proving that Haley still commands interest and loyalty from his original fans and curiosity from the present generation.

The first half of the concert proved also that rockers have lost none of their bad habits. The Quotations, an excellent rhythm & blues group, somewhat miscast on this occasion, had a rough passage, including several members of the stage. (Continued on page 30)

Hendrix Powerful Experience—Sly and Stone Royal Family

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

An act that depends on a large volume of sound for effect, the Jimi Hendrix Experience was hampered by almost constant static although sometimes the volume, especially as Hendrix reached his peak, was thrilling with his electric guitar. The Reprise Records artists performed a varied set which included an overpowering performance of one of the trio's earliest singles "Purple Haze" and "Foxy Lady." Sly and the Handies: "Don't Fall Out Of Your Window" were other good numbers as they opened the show with "The Man Thing." Hendrix was at his wailing best as guitarist Noel Redding and drummer Mitch Mitchell continued the power and strength they had given all evening.

Sly & the Family Stone, essentially a combination of rock, jazz and rock, was, in good form. He was particularly talented and musically rich, and his band is known as one of the best rhythm and blues groups of the year. His group, "The, Street Cymbal from Maco, Ga., showed considerable promise, but seemed out of place at Fillmore East. The trio song Mr. Thompson in the Morning" and "I've Got Trouble Too" and other numbers prety, but the intensity of their material requires was lacking. The back-up group frequently made it difficult for Status Cymbal to hear and selections were not cut off cleanly.

FRED KIRBY

KING RICHARD AND HIS FUEGEL KINGS' new album is "Fuegels On Their Own," available at all major record outlets.
It started with a series of letters. A British soldier at the front during World War I wrote them to his children. It ended with the musical film, "Doctor Dolittle," based on a book that resulted from that wartime correspondence. From book to box office, "Doctor Dolittle" has made people happy. For the principal person is a carefree country doctor who learns to speak 400 animal languages. And then involves himself in the lives of his animal friends, whom he likes more than people. To children, the
movie has been a fantasy so real that household pets have taken on a new esteem. To children's parents, it's been a daydream that repeats itself because of the enduring popularity of the movie's musical score.

It was Leslie Bricusse who translated the book into a screenplay and then wrote the lyrics and music for the film's 14 songs. His 18 months of labor garnered him numerous honors, but none as prestigious as his Oscar for "Talk to the Animals." BMI is proud. For Mr. Bricusse is one of the more than 14,000 people whose music we license—among them the winners of eight Academy Awards in the past eight years. "Talk to the Animals," which details the advantages and pleasures of speaking the 400 animal languages in which the doctor was expert, joins such previous BMI Oscar winners as "Never on Sunday," Best Motion Picture Song of 1960; "Lawrence of Arabia," Best Original Score of 1962; "Tom Jones," Best Original Score of 1963; "Mary Poppins," Best Original Score of 1964; "Chim Chim Cheree," Best Motion Picture Song of 1964; and "Born Free," Best Original Score and also Best Motion Picture Song of 1966.

The best movie music is that which walks out of the theater with the audience. On occasion, it's the melody people whistle coming in. Whether going or coming, it's hard to miss hearing songs written by BMI-affiliated writers. They and their talent are part of the BMI success story.
Newport Jazz Sets Artists

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

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

Dionne Warwick will make her debut at the festival, backed by Duke Ellington. Alex Welsh from England will be augmented by Fee Way Russel, Ruby Braff and Bud Freeman. Hugh Tracey and his group also will make its first appearance at Newport. Sunday will see concerts, which will return in an afternoon concert, Wes Montgomery, Ranney Lewis, Heran Silver, Hal Kirk, the Don Ellis Band and vocalist Vi Redd will close the Sunday evening show. Comedian Flip Wilson will emcee along with Norton O'Conner.

16,000 at Rally To Aid Blinstein

BOSTON — Nearly 16,000 packed into Boston Garden Sunday afternoon (5) of world fame to honor financial aid to Bankey Blinstein, whose wife, 1,700-seater Blinosaur's Village at destroyed by fire three months ago. The Boston Garden, which ordinarily seats 13,909, was equipped with more than enough.

Jass Cain of WLDL-TV and radio emcee the first half and Mike Ditka, who was supposed to have played spots the week of May 5, took over the second half. Among the headliners were Wayne Newton, Eddie Cochran, Frank Criss, Al Martino, John Davidson, the Three Degrees, Arthur Godfrey, Bobby Vinton, Pat O'Brien, Norm Crosby, the Righteous Brothers, Brenda Lee, Bobbi Baker, the Jack of D'ohn Trio, D'Oaklo Romano, Patti Delaney, Joe Mauro and Jimmy Martin.

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

Signers

The Collectors to Warner Bros. Seven Arts, where their debut album bears their name. George Jonas resigned with Mous- cote. Dean James joined Dot Discs. ESP-Disk signed Seventy Sons, whose first album will be "4 am, at Franks". Also joining ESP-Disk are All That The Sun Has Seen, whose first single is "Black Tuesday", and first album will be "Side 1", and Loo Killian, whose first album is being produced by Patrick Mey. World Pacific signed Gerald Wilson. New artist for the label, all of whom have albums shortly are Terry Barr, Ralph Black and Zone 26.

Talent
His name is David Blue.

His bag: the seethe and ferment of today's young.

His thing: articulating same.

His label: DAVID BLUE.

DAVID BLUE - THESE 23 DAYS IN SEPTEMBER RS 6281
Talent

Europe SRO For Aretha

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

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

Miss Franklin's two performances in the Olympic Theatre in Paris were among the high spots of her tour. She filled the auditorium for both shows, playing to more than 12,000. She was backed by Ben's Solanger in Stockholm, performing before more than 12,000.

Miss Franklin wound up her tour with two concerts in London October 13th, the other at the Odeon-Hammermith.

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

SHOWS WIND UP GARNER'S TOUR

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

Big Band Festival Set by Disneyland

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

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

Arranging Factory Set Up by Three

NEW YORK—Arrangers Ronie Roulard, John Weed and Frank Bruno have set up "The Arranging Factory" to provide charts for singers, conductors, recordings, TV and film. Departments in the new firm will include creative, sales, research, production and customs.

The firm will have offices at 1555 Broadway.

Folk Festival to Fill Smoky Mountains' Air With Music

GATLINBURG, Tenn.—The hillsides here will ring with the sounds of traditional mountain music and clog dancing during the fourth annual Smoky Mountain Folk Festival Thursday through Saturday (23-25). Amateur and professional folk musicians will flock to this tourist center for a series of concerts, instrumental workshops and even instrument-making demonstrations.

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

Monmouth Fireman-Target, 3-Album Salute to Berlin

NEW YORK—Monmouth-Evergreen Records is celebrating Berlin's 800th birthday on May 11 with a happy threeLP salute. The three albums cover Berlin's work from 1921 through 1933 with 50 songs presented artfully by singers Anna Mann, Steve Clayton, the Jack Mann Singers and the Rusty Deeckie Orchestra.

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

"All By Myself" is the cover title of the series. Volume I (MES 6009) covers the years 1921-1923. Volume II (MES 6810) covers 1926-1926, and Volume III (MES 6811) covers 1930-1933. Musical theater historian Stanley Green has supplied liner notes that are enlightening and entertaining.

Coffeehouse Meet Perks June 17, 18

NEW YORK—The second annual Coffeehouse Circuit Talent Showcase and Meeting is scheduled for June 17-18 at the Riptide Club by Brian Sennett, Marilyn Lipschitz and Fred Weintraub as hosts.

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

RCA RECORDS ARTIST ED AMES hosts a special luncheon for 35 ladies who won a contest on KEX, 90,000-watt station in Portland, Ore., to have breakfast with Ames. The group also included Mark Biletzoff; Ames' road manager Ted Weens and KEX morning personality Barney Kepp. In foreground are KEX personalities Art Smart, left, and Dick Cross.

Talent Lineup for Forest Hills

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

Judy Collins and Artie Guthrie are set for June 29; Peter, Paul and Mary are due July 13; Trini Lopez and Latine Kazan will share the bill July 20; the Four Seasons and Bobbie Gentry are penciled in for July 27; Diana Ross and the Supremes and Stevie Wonder are due Aug. 3; the Bee Gees, Sonny and Cher and the Fifth Dimension will do the first edition take over on Aug. 10; Simon and Garfunkel headline on Aug. 17, and the Four Tops, Marvin Gaye, and King Curtis and His Kingpins will share the spotlight on Aug. 24. The date for the Monkeys' concert is still to be set.

Mix May 25, 1968, Billboard
It's going to be a big album. Look at what he's singing.

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

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

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

And make sure you're getting in on the singles action with "Love Is in the Air." 2-44509.

Marty Robbins on COLUMBIA RECORDS®

Available in 4-track and 8-track stereo tape cartridges
Radio-Television

BB Forum Causing Registration Flood

*Continued from page 1*

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

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

Chairmen of the event now includes such outstanding radio men as Harvey Glasscock, general manager of WNEW, New York; Murray (The K) Kaufman, TV personality; Howard Kantor, vice-president and general manager of KYA, San Francisco; Harold E. Waren, president of Plough Broadcasting, Memphis; William Mosk, president, PAMS Inc., Dallas; Hal Moore, program director, WKYC, Cleveland; Don Owens, director of reviews and charts, Billboard, New York; Ted Randall, program consultant, Los Angeles; Frank Ward, program consultant, New York; Robert Wogan, vice-president, programs, ABC Radio Network, and Lee Zihl, editor-in-chief, Billboard, New York.

New Statistics

Without doubt, the Forum will have some fireworks. Several of the Forum packs, or new new programming policies. In addition, the Forum will serve on an educational role, to up-date those attending on what's happening in modern music will be Danny Davis, head of RCA Victor Records' ad operations in Nashville, the home of country music, and Felix Pappalardi, a classical music authority who produces records by such progressive rock groups as the Cream.

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

Report on Ratings

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

The opening day of the Forum packs a lot of impact, Elmo Ellis, general manager of WSB, Atlanta, will speak on management's involvement in radio programming... detailing how he gained the support of every record played on his station if he wants to be successful. Ellis' station, which features easy listening records, has been No. 1 in the market for years.

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

Workshops

Saturday's workshops devoted to workshop sessions and question-and-answer periods will follow the speeches. Speaking will be some of the major names in the radio-FM-station managers, as well as program directors and disk jockeys.

Interest in the three-day forum continues to mount. Registration is now open and should be sent to producers of the Forum for Billings—James O. Rice Associates, Radio Programming Forum, 200 West 57th Street, New York, N.Y. 10017. Scholarships are being presented to five of the college students most of the registration fees of college students interested in attending the Forum.

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

SAN FRANCISCO—KSAN-FM, Metromedia stereo operation here, will switch to a progressive rock format Tuesday (31). The station has hired Tom Donahue as air personality and operations manager. Other air personalities include Bob Presley, Jim Davis and Tony Big—all former staffers at KSAN-FM, one of the pioneers in a progressive rock format. The other personality on KSAN-FM is the Stefan Ponel; Ponel has been hosting four hours of progressive rock each Saturday night on the station.

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

Like Sister

With the new format, KSAN-FM follows in the footsteps of WNEW-FM, New York that Leath said was "sister and solidly in the same mold as KSAN-FM, brought by Metromedia in Nov. 1966, has not been in the same league as a musical format. Leath had altered the format somewhat, although it was still basically a

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

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

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

WMIL-FM Shifts to Polkas; AM, Country

MILWAUKEE—At high noon May 12, WMIL-FM shifted to polkas and ethnic music and AM operation bowed a modern country music format. Making the changeover was Dave Wooding, vice-president in charge of programming for the the station. WMIL-FM, AM has been in operation since the station's incorporation in 1947 and Hill has been brought in from WMEN in Minneapolis to become program director of the up-dated country music operation.

WMIL-FM was previously about 60 per cent country music. Other programming was an off-shoot of the stations' role as the Plummer and Herb Wirtka, known for their polka disk spinners who play on the station. The station's AM format is now 10-12:30 a.m. and 12:30-2 p.m., respectively; a 9 a.m. to noon will simulcast the AM programming.

The modern country music programming at WMIL was initiated with a phone reaction contest on-the-air, plus heavy promotion through TV, newspaper ads, and bus signs. Wooding referred to the venture as "100 per cent integration of promotion and programming. It's a new kind of a run of putting together a batch of records on the air."

The station, both Sunday and Monday, featured mostly oldies in the country music field, but will use the AM format for country music station playlist operations. The new country music format will include records by Dean Martin, Nancy Sinatra, George Jones, Glen Campbell, Gene Pitney, Della Reese and the Everly Brothers. Everyone now on the list will include records by Dean Martin, Nancy Sinatra, George Jones, Glen Campbell, Gene Pitney, Della Reese and the Everly Brothers. Everyone now on the list will include records by Dean Martin, Nancy Sinatra, George Jones, Glen Campbell, Gene Pitney, Della Reese and the Everly Brothers. Everyone now on the list will include records by Dean Martin, Nancy Sinatra, George Jones, Glen Campbell, Gene Pitney, Della Reese and the Everly Brothers. Everyone now on the list will include records by Dean Martin, Nancy Sinatra, George Jones, Glen Campbell, Gene Pitney, Della Reese and the Everly Brothers. Everyone now on the list will include records by Dean Martin, Nancy Sinatra, George Jones, Glen Campbell, Gene Pitney, Della Reese and the Everly Brothers.

WILLIAM B. WILLIAMS, one of the major air personalities, congratulates writer-producer Burt Bacharach on award from Scepter Records for producing three gold albums featuring Dionne Warwick. Looking on are Lew Brown, 24 FM radio and jockeyt Hal David, right, who received a similar award. Williams will be one of several leading air personalities speaking at Billboard's Radio Programming Forum in New York June 7-9.

MAY 25, 1968, BILLBOARD
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SINGLE:
TAKE ME ALONG
*56020

NEW ALBUM:
TIME
LST/7558

NOW IS THE TIME TO TAKE THE TIME
TRUST IN SALES EVERYWHERE

"TIME STANDS FOR 'TRUST IN MEN EVERYWHERE'"
**Radio-TV Programming**

**KAAT-FM in Format Shift**

LAS CRUCES, N. M. -- KAAT-FM stereo will switch from an automated middle-of-the-road format June 1 to Hot 100 records and, late at night, will play mostly progressive rock tunes. Mike Reynolds, program director for both KAAT and KGRT, 5,000-watt daytime, Hot 100 format station, and the FM affiliate, said programming on the 19-hour KAAT-FM would be especially progressive at night. The AM operation features a right playlist.

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

**KSWP to Hot 100 During the Day**

KINGSTON, S. C.--KSWP, a Williamson County Broadcasting station here, is dropping all easy listening programming by the end of May, and will program strictly Hot 100 records throughout the day, according to program director Rick Lane.

The station previously played easy listening records about three or four hours each day, but will capitalize on the vacation-schooling children situation this summer as it did last summer, said decide Bobby Epps.

**PROGRAMMING AIDS**

**HOT 100 RADIO**

LYNCHBURG, Va.: BILL WELLS, program director Jerry Rogers--Best Pick is "This Guy's in Love With You," by Herb Alpert, A&M; Best Leftfield Pick is "I Know," by Tony Joe White; Monument; Biggest Happening and Leftfield Happening is "Soul Serenade," by Los Rawls, Capitol. (We've flipped this record and it's a great record; Capitol might want to do the same.)

EL PASO: KELP program director Charlie Russell--Best Pick is "Thanks," by Aretha Franklin, Atlantic; Best Leftfield Pick is "I Don't Know What You Mean to Me," by Bee Gees, ABC; Biggest Happening is "Theme From Benito and Clyde," by Flatt & Scruggs, Columbia; Biggest Leftfield Happening is "Let It Be Me," by Nina Tempio & April Stevens, White Whale.

SAN FRANCISCO: KVA program director Dick Starr--Best Pick is "School's Out," by Suzi Quatro, Polydor; Best Leftfield Pick is "The Horse," by Cliff Nobles & Co., Phil-LA of Soul; Biggest Happening and Leftfield Happening is "Bring a Little Lovin'," by Los Bravos, Peridot.

CHICAGO: WCFL music director John Wellman--Best Pick is "Thoughts," by the Jackson 5, Motown; Best Leftfield Pick is "I'm Going To My Garden," by Mamas & Papas, Dimhill; Biggest Happening and Leftfield Happening is "How We Ever Get This Way," by Andy Kim, Steed.


**VERN**

By CLAUDE HALL

Red Sox Editor

Forrest Rohr, general manager of WBZ, Boston, has been appointed a vice-president of Westinghouse Electric Corp., New York; replacing him at WBZ is James H. McDonald, who has been an general manager of the Westinghouse outlet that just switched to the AM format; also this will put WBZ's format is debatable. Gordon Brown, WJWS vice president in Los Angeles, follows over KFGB.

... In Minneapolis, WOOG program director Scott Burton had an accident on a motorcycle and will be operated on in Chicago; Johnson Cantor, music director, is taking a leave of absence due to caving chines meantime.

Jim Scott, alias Don Knight, former program director at WBEZ, Corpus Christi, has joined KMJ in Oklahoma City as program director. . . . Dayton Brown, general manager of KOGO in San Diego, has been named general manager of the Chamber of Commerce.

**COUNTRY RADIO**

SACRAMENTO, Calif.: KAKR, program/music director, station manager Jay Alton, director Pick & Air Director Tim Dunhill--Best Pick is "In The Easy Part's Over," by Chet Atkins.

FARMVILLE, N.C.: WUFW program director gene Gray--Best Pick is "I Don't Know What You Mean To Me," by Bob Snowdon; Best Leftfield Pick is "I'm Going To My Garden," by Mamas & Papas, Diana.

HOUStON: KPRC program director Lynn Sass--Best Pick is "Shy Velvet," by the Mills Brothers; Best Leftfield Pick is "The Two Of Us," by Tony Hatch and Jackie Trent; "Road House," by --- and "What Will I Do," by ---.

**EASY LISTENING RADIO**

SAN FRANCISCO: KRNB--Program director Mike Mountain--Best Pick is "Sweet Memories," by Andy Williams; Columbia; Best Leftfield Pick is "My Shy Violet," by the Mills Brothers; Best Leftfield Pick is "In The Easy Part's Over," by Chet Atkins; Best Leftfield Pick is "Ain't Nothing But A Heartache," by Bob Snowdon. (Continued on page 25)
ATTENTION!

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the
NEW YORK HILTON

This Forum will be the most authoritative and comprehensive study program of the radio programming function that has ever been undertaken. Have no illusions. It will be a stiff workout. But a chance to learn what's really happening in radio today. And much is happening! Whatever your job in radio here's an opportunity to extend your Horizons. This is an investment in your future!

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The Radio Programming Forum will acknowledge your registration immediately upon receipt and will forward all details pertaining to procedures.

Please register me for the Billboard Radio Programming Forum, June 7, 8, 9, at the New York Hilton, New York City. Check is enclosed to cover all registrants.

NAME
TITLE
STATION OR COMPANY
ADDRESS
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Names and titles of other registrants from your station or company

(Additional registrants can be listed on your company letterhead)

Signature and title

www.americanradiohistory.com
**PROGRAMMING AIDS**

*Continued from page 26*

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

**HOLLYWOOD:** KNIC program director Ross Barnett—Best Pick & Best Leftfield Pick is "Three Little Words," by Trini Lopez, Reprise; Biggest Happening is "Look of Love," by Sergio Mendes, A&M.

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

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

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

**SOUTH RADIO**

**RALEIGH, N.C.** WRNC music director Ron Fraizer—Best Pick is "I Get You Babe," by Elsa James, Cadet; Best Leftfield Pick is "Angel of the Morning," by Merrill Rush, Bell; Biggest Happening is "I Could Never Love Another," by the Temptations, Gayty.

**CHICAGO:** WYON program/music director Lucky Corel—Best Pick is "United," by Harvests and Beach, Date; Best Leftfield Pick is "You Name It," by Willie Walker; Biggest Happening is "It's You for Me," by the Amazers.

**MEMPHIS:** WDKA program director Bill Thomas—Best Pick is "Room," by Archie Franklin, Atlantic; Best Leftfield Pick is "Ain't No Love," by Major IV, Venture; Biggest Happening is "Stone Good Lover," by Jo Armstrong, Giant.

**MIAMI:** WMAM program director Lee Wilson—Best Pick is "Stone Good Lover," by Jo Armstrong, Giant; Best Leftfield Pick is "In Need of You," by Jessie Bose, Brother, Singer; Biggest Happening is "Keep Me Hangin' On," by Joe Simon, SSS International; Biggest Happening is "The Herbs," by Cliff Nobel, Phil-L.A. of Soul.

**SEATTLE:** KYKZ music director Lloyd Jones—Best Pick is "Look Over Your Shoulder," by the O'Jays, Bell; Best Leftfield Pick is "Why Can't I Love," by the Exquisites, Bunker; Biggest Happening is "I Believe in Me," by Boyd Holloway, K-Mo-Mo.

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

---

**RADIO-TV JOB MART**

**RADIO-TV JOB MART**

The position is being advertised by the Radio Television Programming Association in the Billboard issue of **April 30, 1966** and the following magazine issues: WOR, April 13; WOR, April 20; WOR, April 27; WOR, May 4; WOR, May 11; WOR, May 18; WOR, May 25. Please send inquiries to: R. B. S., PO Box 5553, Meridian, Miss. 39301.

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An ad service for radio & TV personnel. Reach the man who is looking for you. Maximum exposure—minimum cost. To make next week's issue, mail your ad TODAY! (All information confidential. Box numbers will be used.)

---

**Vox Jox**

*Continued from page 26*

a daughter, Rebecca, born May 7.

WCIC, Cleveland country station, has changed its playlist to feature only straight country stars. Formerly it played non-country artists who did a country-type song.

Anne McClatchey has been named to the program director of KEZV, Anahiem, Calif.; he's a deep soul on the station. New personality with WDML and WJZ.

KHH in Los Angeles has scored its highest Hoopin' since it started Boc Radio in 1965. Program director Martin Jacobs, who the success to "America's eight best deep-in" radio reports an 11.5 share in the 7-11 Monday through Friday slot, followed by a 15.2 noon to 6 p.m. As for total rated time, the station has a 10.6. The station leads all comers.

---

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Run the copy shown below (or enclosed separately) in the Radio-TV Job Mart.

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**HEART FUND**

**MAY 25, 1966, BILLBOARD**
STONE COUNTRY "WHEELS ON FIRE"
This new Victor single is their strong version of the current English charter.
Radio-TV Programming

PROGRAMMING AIDS

- Continued from page 28

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

COLUMBUS, Ga.: Music director, air personality Ernestine Mathis - Best Pick is "Lover's Holiday," by the Tams, and "Be Young, Be Foolish, Be Happy," by Louis Curry. Best Leftfield Pick is "Go Home," by the Paragons.

Columbus, Ga.: Music director, air personality Ernestine Mathis - Best Pick is "Lover's Holiday," by the Tams, and "Be Young, Be Foolish, Be Happy," by Louis Curry. Best Leftfield Pick is "Go Home," by the Paragons.

Radio-TV Programming

COLLEGE RADIO

NOTRE DAME, Ind.: WSNF (Notre Dame) music director Peter M. Nashi-Best Leftfield Pick is "MacArthur Park," by Richard Harris. Biggest Leftfield Happening is "Here's to You," by Hamilton Camp, WBBM.


PROGRESSIVE ROCK RADIO


During the week of February 25, 1968, the following local music/director coverage was reported...

ARIZONA RECORD COMPANY Phoenix
PEP RECORD SALES Los Angeles
C & C STONE DISTRIBUTORS San Francisco
DAVIS SALES Denver
TRIUNITY DISTRIBUTORS East Hartford
MUSIC SALES OF FLORIDA Miami

SOUTHERN DISTRIBUTORS Atlanta
MCN G. CRAFT OF HAWAI Honolulu
ALL STATE DISTRIBUTORS Chicago
MARS RECORDS Des Moines
DELTA DISTRIBUTORS New Orleans
STAR'S RECORD SHOP Sheboygan

WALLEN'S DISTRIBUTORS, INC. Washington
JET RECORD DISTRIBUTING Company St. Louis
ROBERT'S DISTRIBUTORS Dayton
CHOICE RECORDS Kansas City
MUSIC SERVICE Great Falls

LIEBERMAN'S Omaha
GLORIA DISTRIBUTORS Newark
BEST RECORDS Cleveland
BROOKS SALES Chicago
DI-BELL DISTRIBUTORS Charlotte
PHILADELPHIA RECORDS Oklahoma City

SUPREME DISTRIBUTORS Cincinnati
SILVER DISTRIBUTORS Columbus
SHURE DISTRIBUTORS Cleveland
CHIPS DISTRIBUTORS Detroit
SEAWAY DISTRIBUTORS Chicago
NORTHERN DISTRIBUTORS Buffalo
MUSIC CITY DISTRIBUTORS Nashville
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TRINI DADDY Services Seattle

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Think about it. How many performers can really pack a nightclub? And belt out song after song and still have them shouting for more? And do it in city after city? Night after night? And have a large loyal following at every age level? And introduce a new single on tour and make it his own, all his own. After Tony Bennett, not many, not many at all. On his recent tour Tony introduced "Yesterday I Heard the Rain." It moves!

Here are his moving albums too!

Tony Bennett on COLUMBIA RECORDS®

Tony's Greatest Hits Volume III

Tony's Greatest Hits Volume II

Tony's Greatest Hits Volume I

CS 9573
CS 9173
CS 8173

Yesterday I Heard the Rain

Tony Bennett on COLUMBIA RECORDS®
**SOUL SAUCE**

**BEST NEW RECORD OF THE WEEK:**

**HERE COMES THE JUDGE**

**SHORTY LONG**

**Soul**

By ED OCHS

**SOUL AND CRUMPETS:** Dave McAlister, of Soul Survey in London, writes: "There are many U. S. soul songs that are not only misleading names, like the Original Platters, Fabulous Little Anthony and the Sophistickers, Four Tops, Funky Little Things, and various other soul singles, but they are also connected with their famous namesakes. Meanwhile, many of the people who are playing English soul - Zilla Mayes, Mighty Marvellows, Oscar Toney Jr. and the Four Sonics. Make sure your records are by the R&B: spearheaded by Marcus, Dizzy Drift, Joe Ledbetter, and swing in, says McAlister: "Together we can make it a soul world."

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

Past Landy, Columbia artist, agrees, but -"Soul doesn't depend on where you live. Soul is a feeling. It is a sense of rhythm that is really part of the Negro heritage. Soul, once the blues, and really the blues - goes back a long, long way with the Negro. Most of the whites singers with soul - like Pat and Soul - have been around Negroes and the feeling for soul has rubbed off. "Lassar names the Buffalo Springfield, Cub Black and Denny Springfield as white artists with "soul."

But not Ron Barrett, manager of the Loading Zone. Barrett tells us that "Adventures" - the rhythm and blues scene on their heavy rhythm sound. The West Coast group, has no black members save vocalist Linda Clifford," Adds Barrett: "It's equally possible for white people to pick up the Loading Zone spirit and be rubbed off! A soul experience." Barrett mentions Linda Clifford, who wrote Oil Redding's "Dock of the Bay" and "The Happy Soul."

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

Bobby Freeman, whose "Do You Wanna Dance?" held number one position for several weeks, is now working on a new album. Ray Charles and Dionne Warwick will highlight the Newport Jazz Festival July 4. The Preparations, managed by Bud Carroll, wrote the dance as well as the music to the "Get-Up and Go." The record, a long-time on the charts, is winning praise in the East and still climbing in the South on the Heart & Soul label. Whatcha happen when the "Get-Up and Go" meets the "Funky Thing"? At Harlem's Apollo Theater ill Friday (24) are Tommy Hunt, the Mighty Marvellows, Billy Vera and Jimmy Clay, and John, the Radiants, Timothy Wilson, Linda Jones and the Four Sonics. The Magnificent Men, the best of blue-eyed soul, will let go with their "I'm Your Man," Soul, in July.

While acts like Booker T. and the M.G.'s, Ike and Tina Turner and the Chambers Brothers are freshening up backstage at Space, the soul and rhythm scene is set to roll under a lighted roof dressed only in . . . Soul Sauce. The National Entertainment Conference Newsletter rated the performances of various artists playing at Southern schools and said about Dionne Warwick: "Performed 30 minutes of a one-hour to one-hour 15-minute program in soft light while wearing a skirt, blouse and jacket. The band moved easily and wardrobe missed New York flight. University negotiators for refund of $18,678. The Shirelles, Buffalo Springfield and Glen Yarbrough were performing grades from the black block. Pat Landy, Columbia artist, has the sound of another Nancy Wilson with "Doon She Ever Remember You."

Memo to Ali Alene: You spoke the truth. Jimmy McCrackin's "Pretty Little Sweet Thing" in Mint, now a Billboard pick, moves up the charts with much . . . Thanks for your charts 'n chatter. Soul Sauce digs your mail.

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

**Cultural Fest June 30 - Sept. 6**

NEW YORK - The Second Annual Harlem Cultural Festival, nine events to be staged on Sundays, June 30 through Sept. 6, will feature Count Basie, Herbie Mann, Mahalia Jackson, Ossianic African Dancers and Dancers, and the Tito Puente Band, among other talents. The Festival, co-sponsored by WNEW-TV, will be held in Mount Morris Park, 124th Street and Fifth Avenue. The Festival will be co-ordinated by Tony Lawrence, night club personality, in conjunction with the Department of Parks, the Park Association of New York City and WNEW-TV, which will tape several of the shows and present them on TV during the summer. Lawrence and actress Diana Sands will host the Festival, and Sidney Poitier and Lee Scratch-Paul will make guest appearances. The Harlem Cultural Festival will also feature a Miss Harlem Contest, and all kinds of music, including soul, Latin Calypso, blues, jazz and gospel.
THE BAJA MARIMBA BAND
YES SIR, THAT'S MY BABY / B/W BRASILIA

AM RECORDS
937

BAJA MARIMBA BAND
"ON THE ROAD"

May 22 — Calgary, Alberta
JUBILEE AUDITORIUM

May 23 — Edmonton, Alberta
JUBILEE AUDITORIUM

May 24 — Winnipeg, Manitoba
AUDITORIUM

May 25 — Des Moines, Iowa
VETERAN’S AUDITORIUM

May 28 — Westbury, L. I.
Westbury Music Fair
9 SHOWS WITH ED AMES

June 2 — Houston, Texas
JONES HALL

June 3-8 — San Antonio, Texas
PERFORMING ARTS THEATRE

June 9 — Beverly Hilton Hotel
Los Angeles

June 22 — Beverly Hilton Hotel
Los Angeles

BENEFIT
### Billboard SPECIAL SURVEY for Week Ending 3/25/66

**BEST SELLING Rhythm & Blues LP's**

<table>
<thead>
<tr>
<th>Date</th>
<th>Week</th>
<th>Title, Artist, Label, No. &amp; Pk.</th>
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<tbody>
<tr>
<td>3/25</td>
<td>31</td>
<td>GROOVIN' WITH THE SOULFUL STRINGS (Com) (No) (5) (5) (5)</td>
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**SOUL SAUCE**

- **Makin' Smoke**: Ohio Players, "I've Got to Hold On" (Compass) (No) (5) (5) (5)
- **Preparation**: "Get-Up (The L.A. Reprise)" (Winston) (No) (5) (5) (5) (5)
- **Kim**: "How'd We Ever Get This Way" (Steed) (No) (5) (5) (5) (5)
- **Joe Tex**: "I'll Never Do You Wrong" (DIAM) (No) (5) (5) (5) (5)

**Temptations: Army of Trained Harmonists**

Edward Ochs

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

No longer do the evaluations worry about record sales or beat the well-worn promotional trail so painfully traversed by their colleagues. In fact, the Temptations aren't even curious. "We never even know what's on our album till they come out," said Motown's publicist, Jimmy McCracklin. "But the last time, they asked me, in a recent interview. To prove it, Franklin tore the center pages from the center pages of the group's latest LP, "I Will Never Know," and played it. As each tune came on, Franklin twitched, grinned and remembered, adding a footnote to the song's history. He joined in the singing, punctuating at the best, like a loyal fan of the Temptations—which he is.

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

The Temptations are professionals. "Longevity, that's what we were aiming for," said Franklin. "We've worked so hard and we've won—the Million Brothers—and sustain a quality of performance that we can't be known for."

On stage, the Temptations move from slick Arab dance to a well-clothed and out of carefully plotted routines, choreographed in Motown studios and polished to the point of drill-team perfection. Musically, their harmony is a vintage blend, honed by nine years of togetherness and work. Their harmonies, it has turned to gold many of the compositions by Norman Whitfield, Smokey Robinson and Holland-Doxter.

"We are all lead singers," said Franklin. "Any of us can sing the lead on any one of us can be absent without losing any part of our act." The Temptations are working for Apollo, appeared on the "Ed Sullivan Show" and "The Jive" and "The New York Performance." On top of all these assignments, they are considering network bids for a talk-all-Motown TV show with the Supremes next season. Franklin, the group's bass, is a member of the "Ain't Nothing." With Smokey Robinson and his brother-in-law, along with basketball star Dave Bing, and Willie Horton of the Detroit Tigers.

---

**BIG LEFTFIELD HAPPENING!!!**

On May 25, 1968, BILLBOARD

**Back Door Friend**

LIGHTNING HOPKINS JEWEL 766

**BLUE LIGHTNING**

LIGHTNING HOPKINS LPS 3001

**Talking Some Sense**

LIGHTNING HOPKINS LPS 3001

D.J.'S WRITE FOR FREE SAMPLES

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**Rhythm & Blues**

**Billboard**
It's a smash! And you'll love the way you can sell it. People—I Love You. b/w: Somebody Tell Me My Name.
8 VICTOR GROUPS ARE SHAKING UP THE WHOLE WORLD OF MUSIC!

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A promotion keyed to today's sound and tomorrow's sales!

8 great store posters  □  special DJ sampler album  □  national magazine advertising
“GO” magazine front and back cover poster display  □  Groupquake ad kit, including
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THAT'S WHAT ALL THE RAPPIN'S ABOUT!
Country Music

Nashville Scene

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

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

(Continued on page 39)

Calif. Firm to Manage Acts

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

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

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

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

Topeka's Fair Gives Country Music 2 Nights

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

The two-night show, Sept. 9-16, will be produced by Harry (Hap) Peabody, of the Harry Peabody Organization, who has supplied country music attractions here the past four years.

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

Alan King will head the grandstand show at the Mid-America Fair Sept. 9-16, Miss McKinney said.

ASCAP Adds Nine Writers in Nashville

NASHVILLE — Nine songwriters added to the ASCAP roster here include Glenn Douglas Tubb, Billy Grimes, James Thrash, Tommon Floyd, Bobby Harden, Ralph N. Davis, Johnny MacRae, Bob Dyson, and Sonny Moore. Moore wrote such songs as "You've Got a Good Thing Going," Tubb wrote "Ship a Rose." Davis wrote "Home Is Where the Hurt Is."

ASCAP Adds Nine Writers in Nashville

THOMPSON ON OVERSEAS TRIP

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

Heard Moves Firm

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

Johnny CASH signs a long-term contract with Columbia Records as CBS Records president, Clive J. Davis, thereby adding Nashville to his responsibilities. Columbia LP, "Johnny Cash at Folsom Prison," features his single, "Folsom Prison Blues." The album was recorded live at Folsom Prison in California.

Deejays, Artist Meet Planned

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

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

DEEJAYS, ARTIST MEET PLANNED

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May 25, 1968, BILLBOARD
cause his April stint proved so successful. Jim and Jeanie and the Virginia Boys are now being represented for bookings by the Bob Neal Agency, Nashville, ... Hugh Cherry, country music deejay, has been named president of the Friends of the John Edwards Memorial Foundation, a voluntary, non-profit association dedicated to aiding research in all aspects and forms of rural American music.

Ohio's Ethel Denuy has a new single just out titled "The Shining Medal" b/w "Relief Down the Trail Together." Her nine-year-old son, Rusty, also has a release, "Buck Owens and the Buckaroos," and "Act Naturally." Art Sutton and the Bluegrass Gentlemen have a new Twito-D record that is moving well in the northeast. It is Conoco's first venture into the bluegrass area.

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

THEY SAY
THEY HAVE
SEEN
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MAY 25, 1968, BILLBOARD

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Westminster Rechnishes 34

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


Mahanier and Gilere

In two-record sets, Herman Scherchen conducts the Vienna State Opera Orchestra in Mahler's Symphony No. 7, and a Gilere album featuring the "Symphony No. 3," Schoenberg's "Gryegory" opus 14, and Vivaldi's "The Four Seasons." The State Opera Orchestra is conducted by the Vienna Philharmonic in a Haydn symphony and a Bach cantata, while an album of Bloch and Gilere, "The Four Seasons," is reviewed later.

In addition to "An Edison Memorabilia, Vol. 1," which features the Edison Blue Amberol company recordings from the Edison blue Amberol cylinders of 1912 and 1913.

Prof. Walter Welch, director of the foundation's re-issuing laboratory at Syracuse University, employs a unique method of cutting. An expert is free to add the ornamental and electrical recording effects from the era of singing into a recording.

Classic Notes

Vanguard Shifts Several
Only Cuttings to Everyday

NEW YORK—Several original recordings of modern works are being sold for the first time this month. Recordings to its low-price Everyday line this month. Included in the set are 5 titles of Milhaud's "L'Homme et Son Destin," which appears on Henegy's "Pacific 231" on an album by Maurice Abravanel and the Utah Symphony Orchestra.

Abravanel and the Utah perform the only post-Gyot- schalk's Symphonie, "A Night in the Tropics" and the Gotschalk's "Groundhog's Day," recorded for Piano and Orchestra, which appears with a Morton Gould selection.

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

NEW YORK—"A Waltz Dream" will open the Little Orchestra's 21st season on Oct. 12 at Carnegie Hall. Soprano Teresa Stich-Randall and Bertram Lewis will be featured. Soviet pianist Grigory Sokolov will be heard in Tchaikovsky's Piano Concerto No. 1. In Jan. 21 a program of Beetho- vhen and Schuster; the latter will be presented by Kleinsinger's "Austria" album.

Patane, 60, Is Killed
In Auto Accident

FLORENCE — Franco Pa- tane, who was to have made his American debut in New York City Opera in the fall was killed on Monday (13) in an auto accident between Firenze and Bologna. He was 60. Patane spent the last 15 years mainly conducting opera in Africa, Brit- nia, the European Continent and also soloist; Willem Van Otterloo and the Hague, Leonard Pennario, piano soloist; St. Louis symphonic, piano soloist; Van Otterloo and the Hague, Leonard Pennario, piano soloist; St. Louis symphonic, piano soloist; Van Otterloo and the Hague, Leonard Pennario, piano soloist.

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

Bach Fest Set June 5-20

LEIPZIG, East Germany—The third International Johann Sebastian Bach Contest will be held in Leipzig from June 5 to 20. One hundred and seventy-
The Move, Procol Harum and Joe Cocker produced by Denny Cordell for Tarantula Productions, Ltd.

ENGLAND! ON AM RECORDS
London Official Sends Greetings

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

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

And what of the other arts? You will know that British stars, directors and technicians are among the leading film makers of the world, and export of television productions increases every year. In fact London has become one of the great entertainment capitals of the world, catering for the fans of the Beatles or the Philharmonic Orchestra with equal efficiency and impartiality.

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

Mrs. Gwyneth Dunwoody Parliamentary Secretary London Board of Trade

London: Capital of the Music World

By GRAEME ANDREWS

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

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

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

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

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

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

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

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

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

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

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

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

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

EMI: World’s Largest Record Co.

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

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

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

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

The size of EMI’s British operation can be gauged by the fact that the company has four domestic labels, His Master’s Voice and Columbia (whose merger created the Gramophone Co. from which the EMI colossus grew) and Parlophone and Regal Zonophone. The company releases under licensing deals Tamla-Motown, Dot, Bell, Command and Impact on their own label identification but appear on the State-side label launched by EMI specifically for U. S. licensees’ product.

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

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

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

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

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

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

Under Ron White is popular repertoire marketing manager Ken Feltham and marketing services division manager Colin Hadley. This team has been very successful in the British charts during the last nine months. For example, they selected the last two Four Tops’ singles from album tracks creating major hits.
Fruin’s division initiated the 18-month experiment with rack jobbing in 100 test outlets in England that lead to the formation of the Record Merchandisers rack company with Decca. Fruin has personally studied racking in America and Capitol’s distribution and this is widely considered to be reflected in the policies his division pursues.

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

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

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

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

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

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

He stresses that EMI has gone into racks as a result of its own policies to push up sales and not because of any potential innovations from American record companies.

“>It is perhaps convenient that these new developments have occurred at the same time as other developments in the record business, but we are intent on running the warehouse to make the possible activities of other companies in the future have not been a consideration,” he comments.

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

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

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

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

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

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

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

EMI’s policy will continue to be to seek the best recordings from all sources, but despite the growing number of independent producers, the company will still cultivate and develop its own recording activities via subsidiaries or licensees. “If this is the case,” concludes East “we claim to be the world’s greatest recording organization and it’s in the studios that greatness is created.”

Roland Rennie
Managing Director, Polydor Records, Ltd.

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

But the one-way traffic stopped at the end of 1965 when the Beatles rocketed to the top of the Hot 100. Suddenly British pop was revered for in the most important market in the world. The days of the isolated hit had passed.

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

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

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

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

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

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

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

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

The group was the Bee Gees. The record, ‘Spicks and Specks’, sold reasonably well without hitting the charts. Robert Stigwood became their manager and Polydor became their U.K. label.

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

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

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

Being a part of some of the world’s greatest record groups, Decca Grammophon, automatically gave us a strong network of sister companies and affiliates in every corner of the globe. This meant powerful promotion and distribution.

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

These examples from Polydor’s own experience show what can be done when creative people get the opportunity to develop. In part at least, this can be attributed to the accessibility of Polydor recordings in the U.S.

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

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

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

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

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

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

Deutsche Grammophon, of course, has one of the world’s great classical catalogues and we have been able to (Continued on page L-3)
People Who Make LONDON SWING...

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Lulu
The Tremeloes
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I'm proud of this one, too.
Thanks for your continued loyalty.
Mary Reeves

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

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

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

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

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

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

Since last summer we have also been marketing Ethnic Product. Some artists declared whether Britain was ready for much of the avant garde output of Jace Holtzman's team.

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

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

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

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

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

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

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

LOUIS BENJAMIN

Decca: Conservatism Pays Off

The Decca Record Co is the enigma of the British record industry. In many ways a traditional and representative British company, it is, nevertheless, managed consistently to hold second place close behind EMI despite the attempts of innovation-conscious competitors to knock it down.

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

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

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

The company took a strong role in the development of the teen-age market in the late 1950's during the emergence of rock 'n roll, through its own domestic stars, notably in the field of records and several key licensing deals with American companies. These resulted in the company capturing the RCA catalog and its vital Elvis Presley recordings under a 12-year deal which is only now expiring. In addition, the company released several U.S. labels at that time on its London label in Britain, giving the label a strong teen-age appeal with hits acquired from Atlantic, Dot, Jamie, Liberty and a host of other labels. At the same time, the company handled American Decca's product here on the Brunswick and Coral labels, the Decca banner being reserved as it is throughout the world outside North America, Japan and the Pacific for the product of British Decca.

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

Following Decca's launch of the RCA label, Decca in 1963 in a move more also gave Warner Bros. its own label, but later Warners joined Reprise with Pye here. This January, American Decca set up independently here using the name A & M, but retaining Decca's manufac-turing and distribution services. And from the end of this month RCA becomes independent for promotion and release scheduling only, using Decca for pressing and distribution for one more year before setting up its own manufacturing and delivery facilities.

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

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

More recently, Decca appears to have modified its policy against proliferation of labels (disliked by dealers who do not want to cope with extra record numbering systems and prefixes).

The company has given Monument its own logo and set distribution deals with NEMS, the group which handles Mike's Music's new label Spark, Lee Reed's new label Chapter One and is negotiating with other independent British labels besides setting distribution deals for the MCA and Und labels and other American product.

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

Decca's only concession to the importance of Lon-don's West End is a promotion office in Great Marlborough Street headed by Selwyn Turnbull. His prede-cessor, Tony Hall, left allowing in the set up his own promotion company, Tony Hall Enterprises.

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

(Continued on page L-14)
is for Apple

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The Marquee Club: Talent Showcase

Two million customers in 10 years. That's the record of the Marquee Club in London's Wardour Street, attained at an astonishing cost for a club manager who has reason to believe that his long-lived success has been its policy of giving the public what they want by being abreast of the trends, plus setting a few of its own from time to time. The Marquee was born in April 1958 as a home for the National Jazz Center and scene for a weekly modern jazz session. In that capacity it featured names like Kenny Baker, Bill Jones, Joe Harrington, Ronnie Ross, Don Rendell, the Johnny Dankworth Orchestra, Cleo Laine, Tubby Hayes and Ronnie Scott. What's more, the club expanded to traditional (New Orleans) jazz and R&B as well as mainstream jazz with Ornette Coleman, Miles Davis and the Dizzy Gillespie quartet. In the Marquee's early days, the combination of great talent and careful management was the key to its success.

There are many names with which a club manager will want to be associated, but if the Marquee's policy of keeping a firm grip on its customers and its loyalty to its own tradition of excellence is to be taken as an indication, one of these names can only be Jack Good. Good is the driving force behind the Marquee, a man who has built up a reputation as one of the most influential figures in the British entertainment industry. His influence is evident in all areas of the business, from the music industry to the world of television and radio. As a result, Good is a man who is often consulted by other managers and business leaders. He is also a man who is not afraid to speak his mind, even when it may not be politically correct. His frankness and his honesty are qualities that have earned him respect and admiration from many people in the industry.

Defining the Marquee Club

The Marquee Club has always been more than just a venue for music and entertainment. It has been a place where people can come together to enjoy themselves and to meet other people. The club has a reputation for being a friendly and welcoming place, and it is known for its high standards of service and for its commitment to providing a quality experience for its customers.

The Marquee Club has been a hub for many famous performers over the years. Some of the most well-known performers who have played at the club include The Rolling Stones, The Beatles, The Who, and many others. The club has also hosted a number of important events, including the famous Marquee Festival, which was held in 1967.

The Marquee Club has played an important role in the history of British music. It has been a place where new talent has been discovered and nurtured, and it has been a place where established performers have continued to develop their careers. The club has been a source of inspiration for many people, and it has been a place where people have come to feel at home.

In conclusion, the Marquee Club is a place that is loved by many people. It is a place that has been a source of joy and inspiration for many years, and it is a place that will continue to be a source of fascination and delight for many more years to come.

Ad-Rhythm: Small, But Enterprising

The importance of London as an international music center was underscored again at the beginning of the year when the Scandinavian company Olga took over a European label.

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

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

Jan Oldfors is Olga's press and promotion man in London, with additional responsibilities of European liaison. He recently set up French distribution for the label through the company co-owned by the Europe Media, a London station. Olga is already operating its own offices in Amsterdam and Hamburg as well as London.

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

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

We have had the first, second and third positions in the hit parade for 13 weeks with Malcolm Arnold's "Uneasy," Mantovani's "All Through the Night," and Bing Crosby's "You Are My Sunshine." 

One of the most notable developments this year has been the increased interest in U.S.A. jazz, particularly the newer and more experimental types of modern jazz. The increased interest in jazz is reflected in the number of jazz albums which have been released this year. 

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

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

Our musicassette business has developed well in recent months, notwithstanding the introduction of the new 45s. The cassette market is a new arena which we consider to be completely unwarrented. We predict that musicassette will really come into its own with the introduction later this year of the new playback ma-

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

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

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

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

LESLIE GOULD

Olga Invades Britain

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

The Ad-Rhythm label itself specializes in modern pop music. Keith Beckingham is the instrumental department, and a LP entitled "Hi-Flying Hamford" and a stereo single coupling "Love It Blue" and "She Wears My Ring." 

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

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

Ad-Rhythm has already achieved sales and affilia-

tions on a world-wide basis, and is developing its activi-

ties in this direction with emphasis on album production.

(Continued from page L-8)
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(Continued from page L14)

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

The U. K. is the prime mover of European exports throughout the world. This will continue to be so for the foreseeable future. The Treaty of Rome has many provisions which will, step by step, ease the burden of entering the Common Market. The most important provision is the Common Market's members' mutual obligation to achieve a common added value tax, which until January this year in Germany was nil, but in France was 3¾ per cent. Today Germany is levying a 10 c. added value tax, and France is down to a 2½ per cent level. All will unify this tax, which applies equally to the local manufacturer as to the importer. More and more, therefore, the importer will find himself on an equal footing with the local manufacturer.

You next have to look at the Kennedy Round. From year to year the duty hurdle which you must jump will be reduced. As the added value tax has to be paid on the duty as well, it follows that as the duty decreases, so will the added value tax decrease proportionately, at the port of entry. And the added value tax is always finally recouped from the ultimate retailers and wholesalers.

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

My next projected trips are West Africa, East Africa, South Africa, Australia. You've got to keep moving. You've got to have the right team at home. You've got to come in a whole week, but this morning. The diversity of your product must be a world-wide diversity, or you might just as well stay in bed.

Next year I will be in Japan and perhaps the U. S. We are diversifying heavily in our business—a record company should not limit itself to records only. We have a small but good research and development department. Our 60,000-square-foot premises are now free and ready for development into 100,000 square feet.

Marcel Rood, managing director.

**British Budget Marketing Scene**

**By Richard Baldwin**

Managing Director of Music For Pleasure

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

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

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

In 1967, approximately 34 million LPs of all types were sold in the UK. Of these, 11.2 million were budget records, retailing at £5.5 million ($12 million) in retail sales. With the recent arrival of Fontana and the CBS 'High-Life' label, this figure is probably increase to 13.5 million in 1968, accounting for possibly 35 per cent of the total U.K. LP market. By 1970, sales of budget LPs will be running at the rate of half a million a week, or 2.5 million a year. They will then account for well over 40 per cent of the total LP market, in terms of unit sales.

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

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

At 35/- or £2 an LP is an expensive luxury item, 10 per cent of an average weekly pay packet. At 13/1/4, 3 per cent of an average pay packet, budget LPs have become a fast-growing, high-turnover, impulse-bought product.

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

Much of the reason for Pleasure records are sold from specially designed sales-and display units, available free to retailers. The successful retailers keep their records in the maximum traffic area, frequently on the show floor. The display area, the more records the more variety, so the greater your rate of return.

Our sales team representatives carry out a non-stop merchandising job to keep the racks serviced and topped-up. Our sale-on-trade means that a dealer's rack can always be kept stocked with the right titles for his local market. By avoiding the mass market, many of the risk for the dealer. Frequent promotions, often with dealer or consumer incentives, are a feature of our marketing strategy and are undoubtedly successful in selling large quantities of records "in" to the retailers, as well as "out" to the consumer.

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

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

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

**Pickwick in Budget Markets**

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

Last October, in conjunction with CBS Records Limited, Pickwick International initiated the Hallmark Records, the first budget label in the United Kingdom. The first release of 36 LPs included records from CBS UK, American catalogues and a well-known classical label. The success of the budget-priced Hallmark Line has forced pressing of Pickwick's Allegro line out of CBS, and Pickwick is the exclusive publisher of Pickwick records.

So far Lewis' hope that a major budget label in a major British market would follow the success of the USA.


**Voice of the Publishers**

By Archie Montgomery

Secretary, The Music Publishers' Association, Ltd.

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

It was founded in 1881. Previous to 1881, it had been the custom of a few music publishers to meet socially in the West End of London. Gradually, it became apparent that if their property was to be preserved, joint action should be taken to stop the misuse of their copyrights. The first step to be taken was the formation of a register of publishers in this country and in the dominions, and the music publishers had to tackle the organized outburst of musical piracy in the United Kingdom during the seventeenth century which threatened to put the bards fide music publishers out of business. Despite difficulties, the first positive steps were taken — the formation of the London Society and the latter was incorporated as the London Society of Composers and Authors, later to be the Society of Authors and Composers and Rodgers and Natanson, and then to The Copyright Act 1906, together with the application of the Copyright Act, effectively put to sea the freebooters.

During this period the gramophone record was being developed and the establishment of mechanical rights required some form of control so that the Statutory Royalty could be protected and controlled. This led to the formation of a number of societies abroad and in this country, and the Mechanical-Copyright Licences Company (now the Mechanical-Copyright Protection Society) was the first of these in this country, and acting for many years as Agent for the European Society.

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

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

Such is the background. The framework of the MPA was revised in 1939 and the Association moved from Sackville Street, London, W.I., to its present address at 75-75 Mortimer Street, London, W.I. Its field of activities has increased tremendously, and it has a (Continued on page L22)

**MAY 25, 1968, BILLBOARD**
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When I was invited as a "veteran" of the British music business to make a contribution to this British supplement about Chappells, the word "veteran" jarr ed a little, as I've published with Chappells, nevertheless I feel it's a youthful business and I'm still a learner.

Chappells was founded at 124 New Bond Street in 1811, at a time when Napoleon was preparing to march on Moscow. The founders were Samuel Chappell and twelve-year-old William Tatton Leathes and John Baptist Cramer. In 1813 they founded the Philharmonic Society, dedicated to the encouragement of orchestral music. Although they were in great financial trouble in 1819, the Chappells managed to publish in that mark for the publication of ornamental music, which often required over 300 music publishing companies.

The present articles of association were adopted by Special Resolution of the Association duly passed on July 1, 1826, and which the Association has for which the Association is established are these: To promote and protect by all lawful means the interests of the Music Publishers, and which so far as is consistent with the interests of the Music Publishers of other musical copyright owners of Great Britain and the Commonwealth beyond the Sea, and generally to watch over the interests of music, and to originate and promote improvements in the law relating to musical copyrights or other matters in which music publishers are interested or to support or oppose alterations in such laws and to effect improvements in the administration thereof and for the purpose aforesaid to petition Parliament and take such other steps and proceedings as may be deemed expedient.

Although the MTA continues to monitor the interests of all retail- ers connected with all branches of the music business. Our scope is a wide one, embracing sheet music, rec- ordings and all forms of music of all kinds. We have a Council that includes all officers (including ex-officio members) of its central council, which is formed by each branch of our industry. These committees meet as required by circumstance. Their job to negotiate, confer with, and sometimes fight with our opposite numbers, the manu- facturers, wholesalers and suppliers to the trade.

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

MTA—Voice of the Retailer

The chairman of London's music business is the head of the MTA, which has a long and distinguished history. The MTA was founded in 1826, and has been the voice of the music trade ever since.

Success Can Come Too Fast: Harold Davison

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

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

"The essential for this is a certain glamour which some people will never have. This is the basis of star quality. A good example of it in Britain right now is American actor Scott Walker. There are many people around with great voices, but they just lack this essential." However, Davison does not foresee a growing market for class artists as the followers of the groups and top-agents mature.

He comments on this potential transmission "I don't think this will develop. I used to. But I can't see that the person who likes a group will suddenly in three or four years' time reject the tour. But success of a band cap, says Davison. "Sometimes it is better to keep up slowly. Success can come too fast—a number one record immediately without the maturity or experience or responsibility to go with it can be ruinous."

**Gallic Attitude: Respectful Admiration**

By **MIKE BENNESS**

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

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

In London, France's capital, the music scene most frequently remembered in France is that of the Procol Harum's "Whiter Shade of Pale" which was a runaway success here as in most of other European countries.

The fact that London is regarded as a swinging center is seen in the London-type pubs which have sprung up in Paris, especially in the trendy district of Carnaby Street which has been planted in Paris's most historic quarter, the Marais.

**Radio Luxembourg Aids U. K. Music in Scandinavia**

By **ESPER ERIKSEN**

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

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

Thanks to this strong position London holds on Scandinavia, a series of Scandinavians bands record in London studios, among them the Norwegian pop group, the Pussycats and the Vanguard.

Scandinavian pop groups are now finding out that if they want to be successful in this market they must start in London, the center of pop music. The best-selling Swedish pop group, the Hep Stars, and their publisher Swedish Music Publishers have opened up a London office, Olga Record (Great Britain) Ltd., headed by general manager Dag Filipsson.

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

**German Drives Start In London**

By **WOLFGANG SPAHR**

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

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

"The activity of records originating from England is studied very closely by us as the English hit parade bears great importance on the acceptance of foreign records by the German public," Knight feels. "There are occasionally English records which are successful in Germany which never made charts in Britain. But this is rather exceptional. On the other hand not every record has been a smash hit in Germany but is successful in Germany. Nevertheless the strong influence from London is still very important. Furthermore, the records that are released in England are always played on Radio Luxembourg and BFN which are equally well received in Germany and which help to create a good press and a good deal."
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University Recording Lays Sound Basis for European Cartridge Situation

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♠ ACE: Our Slot Stereo range of 8 track play-back equipment now being produced in London has car, home, and disc/satellite units built to a high audio specification. Exciting new design treatment won much praise at London, April Audio Fair. Sub-assembly production is scheduled for Common Market countries.

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♦ ACE: The heart of UR's duplicating set-up is a complete Gauss "focussed gap" installation. From 1" or 1/2" masters we can handle all types of duplication work. We are European agents for Gauss Electrophysics, Inc., and are happy to arrange facility visits for the inspection of our Gauss equipment, the best that money can buy.

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With these four Aces, we lead Europe in the tape cartridge revolution. We welcome all trade inquiries, both domestic and export, for play-back equipment, custom duplication and Gauss plant. Communications should be addressed to Philip Ashworth, Managing Director, or Robin Bonham Carter, Sales Director. Sam Bendahan is Managing Director of our UK sales company, Slot Stereo Limited. Deal yourself in by contacting us at

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British Groups Lead in Austrian Charts
By MANFRED SCHREIBER

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

The pop program "O 3" of the Austrian radio brings almost no German-language records. The Beatles continue to be leading in Austria. The sales of their records top those of the Beach Boys. Hundreds of advance orders were received for their last single "Lady Madonna," and about 3,000 records were sold daily.

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

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

London After Dark
By KARL DALLAS
Author of "Swinging London"

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

Anabel's is part of the same circuit, except the general age level is rather older. Kids with groovy parents might treat them to a night at Anabel's, for instance.

The last vestige of British hip-pop congregates weekend nights at the Middle Earth, a factory-like cellar way out (literally) among the garbage and packed trucks of Covent Garden, London's fruit and vegetable market, but the fire has gone out of it and there is currently no one more up-to-date in Britain than a British hippy.

Sometimes the music is good, but organizer Paul Wardman is trying to book the same people who appear on the club circuit generally, and so the Middle Earth is losing its musical identity.

All these places get going at midnight and later but do not despair. The Marquee in Wardour Street attracts the cream of the teeny-bopper audience because manager John Gee continues to book the best of the big pop names. So it is possible to hear a group like Wha playing to the sort of audience who created them in the earlier (pre-11 p.m.) part of the evening, and who knows, sit next to Pete Townsend and the Who in Blaise's, as the dawn comes up over Hyde Park and Knightsbridge.

If nothing strikes your fancy at the Marquee, the 100 Club at 100 Oxford Street or (more rarely) the Pink Pig may be on to a good night, but there is always Ronnie Scotts for close-cropped jazz.

Promotion Through Film Clips

Eyemark Films is a pioneer in the developing area of record promotion through film clips. The company has a staff of 10, headed by ex-IBC-TV commentator Mark Edwards, and is a division of Eyemark Records.

Its most recent project was a movie short designed to promote the current EMI album release, "The Sounds and Songs of London." The list of British and overseas hit paraders filmed by Eyemark in this fashion is impressive, and includes Scott and John Walker; Dave Dee, Dozy, Beaky, Mick and Tich; the Herd, the Love Affair, Manfred Mann, Dusty Springfield and Esther and Abi Ofarim.

"We do what we think is best according to the record and its subject," Edwards explained. "For instance, in the case of Dave Dee's 'Legend of Xanadu,' we produced a mini Western."

Each of the Eyemark promotional clips last between three and four minutes usually, matching the playing time of the record involved, but sometimes is longer, as Edwards pointed out:

"We're not restricted to a three-minute formula. We produced a special 15-minute Christmas film for Phillips, featuring that group's top artists, and recently compiled a feature on London pubs for American TV star Terry-Thomas and Phyllis Diller.

"A major project on hand is a series of 30-minute TV programs in five languages," continued Edwards. "The first will be about three months' time, and they will be produced monthly for a year, based on British records in the British charts for each respective month.'

The series will be available in English, French, German, Spanish and Italian, and Edwards hopes it will open up a world market for such films on a regular and permanent basis.
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LIBERTY
American Nat'l Opera Bankruptcy

NEW YORK — The American National Opera Company has filed for bankruptcy and will begin operating May 31, 1966. The company, which was incorporated in New York on Dec. 15, 1964, was formed to replace the Metropolitan Opera's National Opera Company, which sold all its properties in 1965 and announced its liquidation on March 15.

The Metropolitan Opera's National Opera Company was dissolved in 1966 after two financially unsuccessful seasons. The National Opera Company, which was incorporated in New York in 1964, announced its liquidation on March 15.

COURT DOCUMENTS

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**CHEER COVER WATERFRONT**

NEW YORK — Blue Cheer began recording a Philips LP last week on the hazy waterfront of Pier 57. The trio, composed of drummer-bassist-singer Jeffries, guitarist-singer Keith Stephens and bass player Dickie Peterson, decided on the outdoor setting because its 12-amp live sound is difficult to contain in a studio.

**Marlboro Fest Opens July 6**

MARLBORO, Vt. — The 18th annual Marlboro Music Festival will begin here on July 6. Public performances will include pianists Mieczyslaw Horszowski, Ruth Laredo, Luis Bacalov, Richard Goode and Rudolf Serkin. Violinists are Pina Carmelli, Isadore Cohen, Felix Galimir, Jaime Laredo, Alexander Schneider, Masanuri Ushida, Gustavo Lipari, Donald Weilerstein and Hiroko Yamada. Cellists are Leonard Rose and Joseph Markovitz. Violists are Caroline Levine, Philipp Nagele and Scott Neumann. Piano recitals will be given by Marita Pinn, Ilse Pinn, Maxine Polley, Herman Busch and Robert Sylvestre, and doublebass Julius Levine.

Among other participants will be mezzo-soprano Betty Allen and members of the Clarendon, Quartet and University Quartet. In addition to Casals, resident composers will be Fred Lerdahl and Henry Weinberg. Skorin is the festival's artistic director.
Music

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50,000 square feet of exhibit area all on one level, as compared to 32,000 square feet available at the MOA's last hotel site where two levels were used. Exhibits will be located in such a way as to bring delegates past them twice. Moreover, the exhibit areas will be held adjacent to the exhibit area making for more even flow and from the exhibition area.

Exhibit hours are the same as last year. Hours are 9 a.m. - 5 p.m., Saturday, and 10 a.m. - 3 p.m., Sunday. Exhibitors may begin moving in on Thursday, Oct. 16, and have until 5 p.m. Monday, Oct. 14, to dismantle exhibits.

The Sherman House offers all-day public parking. All elevators will be used to bring exhibits directly to the exhibit area. Granger told exhibitor personnel.


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North Carolina of the annual show and the loyal support of amusement machine manufacturers.

MOA secretary Howard Ellis, Omaha, and MOA treasurer A. L. Pierce, Manhattan, Kan., also attended the meeting.

MOA executive vice-president Fred Granger said: "We are excited about the first convention and are looking forward to attending the next one." The convention will be held adjacent to the exhibit area making for more even flow and from the exhibition area.

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Exhibit hours are the same as last year. Hours are 9 a.m. - 5 p.m., Saturday, and 10 a.m. - 3 p.m., Sunday. Exhibitors may begin moving in on Thursday, Oct. 16, and have until 5 p.m. Monday, Oct. 14, to dismantle exhibits.

The Sherman House offers all-day public parking. All elevators will be used to bring exhibits directly to the exhibit area. Granger told exhibitor personnel.


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Garwin Adds Decca LP's

CHICAGO — Garwin Sales here has added Decca Records to its line-up of Little LP product. Other recent additions have included Columbia and RCA. The national distributor of Little LP product now has 17 labels available. "Incomparable Sax of Ace Cannon," and "Soul Serenade," by Willie Mitchell, two Hi Records albums, were released last week.

FAMA Meet

TALLAHASSEE, Fla. — The Florida Amusement & Music Association (FAMA) is making last-minute preparations for its annual convention May 24-26 at the Ramada Inn in Miami Beach, Fla. Any questions should be directed to executive director Julian Stace at FAMA headquarters in Tallahassee. The phone number is (904) 224-5426.

Approved for License

IN CHICAGO, DETROIT, NEW YORK

Bally WORLD CUP

World's Greatest Soccer Game

FITS IN PINBALL SPACE

Only 31 in. wide, 55 in. long, 37 in. high, WORLD CUP fits wherever a pinball game fits, goes where pinball don't go, lives longer on location than a pool table, earns bigger, faster money, month after month and year after year, than any other equipment outside of the bingo class.

Players charge opponent's goal, dribble back for strategic play and k-i-c-k to left and right!

WORLD CUP is the Soccer Game, the soccer games with built-in flexibility which permits players to match every maneuver of real soccer. Straight drives, farwin passes, lateral passes, field goals, corner kicks. Sometimes actually skull kicks! Players run in both directions. Kick right and left while running either way. Or while standing still. The ½ in. solid Lucite ball, while for maximum visibility on the green, brightly illuminated field, ensures the positive impact action that keeps the players involved. The ½ in. thick Lucite ball, while for maximum visibility on the green, brightly illuminated field, ensures the positive impact action that keeps the players involved. The ½ in. thick Lucite ball, while for maximum visibility on the green, brightly illuminated field, ensures the positive impact action that keeps the players involved. The ½ in. thick Lucite ball, while for maximum visibility on the green, brightly illuminated field, ensures the positive impact action that keeps the players involved. The ½ in. thick Lucite ball, while for maximum visibility on the green, brightly illuminated field, ensures the positive impact action that keeps the players involved. The ½ in. thick Lucite ball, while for maximum visibility on the green, brightly illuminated field, ensures the positive impact action that keeps the players involved. The ½ in. thick Lucite ball, while for maximum visibility on the green, brightly illuminated field, ensures the positive impact action that keeps the players involved.

A dozen words are all the information WORLD CUP needs. Player moves in direction handle is moved. Press handle down to kick. Control handle and which goal left and right across goal is too obvious for words.

Win the big money cup! Get WORLD CUP today!

Omaha Pool Tourney Meeting

POOL TOURNAMENTS was the subject discussed by a large gathering of local pinball businessmen in Omaha recently. At this table of discussion were: Harold Ellis, Coin-A-Matic Music Co., Inc., Omaha; John Masters, Missouri Valley Amusement Co., Lee's Summit; Jack Kerst Amusement Co., North Bend; Red Bill Gallo, B. W. Music Co., Kansas City, Mo.; Joe Rothkop, Joe Rothkop Co., North Platte; Joe Whitaker & Sales Co., Omaha. Ellis is secretary of Music Operators of America (MOA). Masters is president of Missouri Coin Machine Council and an MDC director. Kerst is president of Coin Operated Industries of Nebraska.

MORE OHMA DELEGATES From left: John Masters, AMAM Chairman; Joe Whitaker, AMAM President; Red Bill Gallo, AMAM President; Joe Rothkop, AMAM District Supervisor.

LEONARD SCHNELLER, U. S. Billiards, Armitage, Long Island, N. Y., is about holding a promotion piece in the pool tournaments. Schneller has been travelling widely to promote tournaments.

HOWARD ELLIS AND ED KORT (right). The Nebraska group plans to start a pool tournament in September.

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

See your distributor or write: BALLY MANUFACTURING CORPORATION, 2400 BELMONT AVENUE, CHICAGO, ILLINOIS 60614 U.S.A.
A Hard Act to follow... but the WURLITZER AMERICANA II upstaged its predecessor

Last year the Wurlitzer Americana Phonograph established a new high in style, in Stereo Sound and in earnings.

It was a hard act to follow.
The Americana II not only followed it right from the start... it lead it! In beauty!... In Stereo Sound reproduction!... In earnings!

If you aren’t operating Americana II’s... get with it. There is money to be made!

First step? See your Wurlitzer Distributor.

THE WURLITZER COMPANY • NORTH TONAWANDA, N.Y.
112 Years of Musical Experience
DIRECT SALES DISCUSSED
Carolina Bulk Group Reorganizing

By LAMAR GUNTER

CHARLOTTE, N. C.—The Carolina Bulk Vendors Association (CBVA) voted last week to drop one of its districts and adopt new bylaws. The lively meeting was sparked with complaints about district sales locations. The group was cautioned by president Lee Smith and other industry executives against competitors.

Smith, who has served several terms as president of the CBVA, told the membership that it was time they shifted thinking about new leaders to carry forward the association's work.

He said the board of directors had voted the day before to institute association attorney Carl Howard to draw up articles of in

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Hail Vendors' Support
In Retarded Kids' Drive

By LAMAR GUNTER

CHARLOTTE, N. C.—More than 150 bulk vending businesses and their wives as well as many executive ingredient manufacturers attended the open house here last week at Smith Regal Co., Inc. It was reported that $150,033.41 had been collected from bulk vending machines to support retarded children programs in South Carolina, North Carolina and Tennessee.

H. P. (Pat) Taylor, former speaker of the North Carolina House of Representatives and now Democratic nominee for lieutenant governor, told the operators, manufacturers' representatives, political leaders and others that bulk vending's $87,000,000 worth of contributions to the North Carolina Association for Retarded Children is a "very fine thing." He is a member of the governor's committee for mental health.

Lee Smith, president of the Carolina Bulk Vendors Association, told luncheon guests that sponsored bulk vending machines have raised $150,033.41

Technical Study
Of Candy Making
At NCA Gathering

BOSTON — A technical session dealing with many aspects of candy manufacturing will be held during the 14th annual convention of the National Confectioners Association (NCA) here which will be conducted at the Sheraton-Boston Hotel.

Subjects will include "Aerated Hard Candy," a symposium on ingredients, corn derivatives, caramel color, insecticidal products, nuts, meats, dried fruits, compliance with food and drug regulations, and the latest in salmonella research.

Other highlights include four executive presentations conducted by members of the faculty of the Field-Markey Candy Institute. Exhibits will feature the newest in candy and confection products.

New Triangle Name

NEWARK, N. J.—Shareholders of the Newark Candy Co.,一致 voted to change the name of the company to Triangle Industries, Inc., effective May 31. Under the new corporate restructuing, Triangle Industries, Inc., will own and operate the company under the name of "Triangle Industries, Inc." The parent company will continue to be owned by the company's financial and other services to its subsidiary companies, which will be new Triangle Industries, Inc., The Plastic Wire & Cable Co., and International Wire & Cable Co.

Bill Homan Dies

PITTSBURGH — William Homan, a veteran of the confectionery industry, died here May 9 at the age of 58. Homan had spent the last 14 years with Banner Specialty Co. in Pittsburgh, where he was vending department manager. He is survived by his widow, Margaret, and two children.
Highlights at Hannover Trade Fair

- Continued from page CMW-I

ular on this stand was the shooting game, Meisterschuss.

Locwen-Automen showed a new electro-mechanical wall football game, Super Match, and also presented the Ball World Cup which attracted many expert operators.

BERGMANN OF HAMBURG presented the football flipper, Silver Cup, and Erich Schneider KG of Hamburg showed the new Flip-tronic game, Comics, made by the French firm, Rally.

In the musical field, Amor of Geneva, presented for the first time to the German public the Rowe-AMI Music Master. This machine, together with the Cadette and a Hideaway-Phonono- vogue combination, was much admired.

In addition to their well-established Palm Beach and Tahiti models, Bergmann displayed an antique style chest- shaped jukebox called the Rustic.

An entirely new 140-selection model was shown by Hijing of Espelkamp-Mittwald. The machine has a plastic record magazine and an output of 104 watts (2 x 50) and has a striking modern styling. Locwen also exhibited its well-proven Serenade range.

Nova of Hamburg displayed the well-known Rock-Ola machines—Ultra, Princess de Luxe, and the attractive wall phonograph.

The Wurlitzer Americana II was displayed at the stand of Erich Schneider KG and the Lyric line was on view at the stand of Deutsche Wurlitzer GmbH of Huettstadt.

For 18 years operators have been giving FISCHER the high-sign

SUTHERLAND DISTRIBUTING COMPANY
1920 McGee St. Kansas City, Mo. HA 1-7446

PIN GAMES

Wms. Alpine Club 215.00 Bally 5 in Line 250.00
Big Deal 125.00 Fun Cruise 250.00
Three Coins 100.00 Big Day 200.00
Hotel Link 75.00 Mod World 175.00
Teachers Pen 80.00 Bingo 175.00
Lucky Strike 75.00 Grand Tour 135.00
Riverboat 180.00 Sky Divier 125.00
Space Ship 175.00 Rocket III 375.00
King Pin 125.00
Four Roses 125.00 C.C. Kicker 265.00
Trade Winds 125.00 Gott. Showboat 225.00
Darby Day 545.00 Thoro Bred 225.00
El Toro 150.00 Ship Mates 125.00
C.C. Par Golf 225.00 Wms, Baseball
Wms. Mini Golf 195.00 Major League 210.00
Hollywood 150.00 Grand Slam 255.00
Driving Range 225.00 Base Hit 510.00

Terms: 1/2 Deposit Balance Sight Draft or C.O.D.

Every year, for 18 years, critical operators have given Fischer tables the well-known sign of approval and have substantiated their endorsement with more and more installations in choice locations. That's because Fischer tables are consistently solid quality throughout, embody all the fine features you expect from the ultimate in coin-op billiard equipment, and new advanced developments that make service problems practically a thing of the past. So take a tip from the guys who know and join the high-signers now!

Coin Machine News

 handleSubmit () { this.setState ( { loading: true } ); fetch ( 'https://example.com/api/data' ) .then ( response => response .json () ) .then ( data => this.setState ( { data } ) ) .catch ( error => console .log ( error ) ); }
## JUKEBOX RECORD REPORT

**For the week ending May 25, 1968**

### METRO MARKETS

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

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<tr>
<th>Last This Week</th>
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<td>1 1 Honey, Bobby Goldsboro</td>
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<td>5 Mrs. Robinson, Simon &amp; Garfunkel</td>
<td>5 10 I Wanna Live, Glen Campbell</td>
<td>5 5 Lady Madonna, Beatles</td>
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Most promising new record: Reach Out of the Darkness, Friend & Lover, Verve Forecast 5089.

### REGIONAL MARKETS

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

#### WEST COAST

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#### MOUNTAIN

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MAY 25, 1968, BILLBOARD

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TOP BONANZA!

We've put everything **UP TOP**

on the new Rock-Ola Ultra Phonograph... for **ALL-OUT ACCESSIBILITY**!

Flip up the program dome and you'll see why the new 160-selection Rock-Ola Ultra makes sure the lion's share of those coins goes for profit...

"EASY VIEW" PROGRAMMING

Everything up-top. No stooping, squinting, reaching. Hinged program holders flip down for fast side changes. Magazine has clearly visible record indicator numbers on top for faster loading. Easier for players, too—all controls grouped together, up-top, in one location.

FLIP-TOP SERVICING

Selection panel at eye level. Album price changes made with electrical clips so they can't be accidentally changed. Up-top credit unit and free-play buttons.

NEW PROMISE OF PROFITS

New, lighted animation, brilliant colors and sleek aluminum trim to keep the "action" going. New top-design ends spillage. Dollar bill acceptor, automatic tamper-proof coin counter and single cash box for coins and bills.

The new 160-play Ultra Model 437 plus its 100-play version, the new Century Model 416... and the modestly priced, compact 100-play Princess Deluxe Model 435... make ROCK-OLA the only manufacturer that covers all locations, large or small, for maximum take.

Look to **ROCK-OLA**

All-out, all the way, for profits!

Rock-Ola Manufacturing Corp., 800 North Kinzie Avenue, Chicago, Illinois 60651

ULTRA Model 437
160 play

CMW-7
"¡SCHUSS!!!"

RALLY PLAY'S NEW ONE PLAYER

☑ High and continuous earning power
☑ Double flippers for fast play
☑ New cabinet styling with reinforced, retracting legs
☑ Cabinet of combined metal and wood construction
☑ Twin coin rejectors with separate cash compartments

New!!!
Rufus starting in his latest LP, "Sweetest Taboos," for Atlantic, "A Tribute to Courage." The album is a significant departure from the jazz and rock albums Rufus has released in the past. He has collaborated with the legendary producer and songwriter Hal David, and the result is a collection of songs that are more introspective and soulful than his previous work. The album features a mix of originals and standards, and it is a testament to Rufus's versatility as an artist.

The album opens with "Nothing But a Heartache," a slow, heartfelt ballad that showcases Rufus's soulful vocals. The second track, "Tender Vanguard," is a soulful duet with Natalie Cole, and it is a highlight of the album. "Love the One You're With," a classic soul song, is given a fresh interpretation, and it is one of the standout tracks on the album.

The album also features collaborations with other notable artists, including Stevie Wonder, who provides backing vocals on "Higher Love," and Al Green, who sings backup on "Let's Stay Together." The album closes with "Sitting on the Dock of the Bay," a soulful rendition of the Otis Redding classic.

Overall, "Sweetest Taboos" is a soulful and introspective album that showcases Rufus's growth as an artist. It is a must-listen for fans of soul music and for anyone who appreciates a good, soulful record.
International News Reports

Caracas Co. Hit for Issuing Raphael LP
By ELGAZAR LÓPEZ

CARACAS—The Venezuelan Chamber of Phonographic Manufacturers is expected to take Caracas Co., a newly founded record company, to task for its release last week of an album by the Swiss composer George A. Gershon, which Colorama is now launching in the face of a Spanish Supreme Court ruling giving the Spanish label full property rights on the album.

The Raphael album is the first to be launched by the Colorama label. According to the Spanish ruling, Raphael is under exclusive contract to Hispanov until Feb. 1, 1969.

Identification Gap' Is Found on Stations
PARIS—Of 179 records played one day last month by the French commercial radio stations in metropolitan France, 108, or 60.3 percent, were identified. 

Lack of identification is less of a problem in the case of established and readily recognizable French talent, but it hampers the exploitation of foreign repertoire, especially, the report points out, since the standard of English pronunciation by French disc jockeys leaves a lot to be desired.

The situation often arises that listeners hear a new record on the air and decide to buy it, but because of non-identification or mispronounced introductions, have no idea what to ask for in the record store.

100th Album to Stations Out By Canadian Talent Library
TORONTO—The Canadian Talent Library (CTL) this month released its 100th album to CBC stations in the country, with general release on RCA Victor to follow June 1.

CTL was established nearly six years ago by radio stations CBC, CHUM and CJAD in Montreal to provide a transcription service for Canadian radio, and one year ago negotiations were concluded for RCA Victor to release subsequent CTL product commercially with the formation of the CTL series on the RCA Victor label. The 100th CTL and 21st to be released by RCA Victor, is "The Big Band of Johnny Burt," featuring a 29-piece orchestra conducted by composer-arranger-conductor Burt, who conducted CTL's first recording, and it is AFD and distributed by J. Lyman Potts, who has been in charge of CTL since its inception.

CTL's catalog ranges from solo and duo performances to big bands, includes instrumental albums and LP's in tautro, classical and contemporary music. It is a pioneering venture, and is a major element in the growing recognition and popularity of Canadian musicians and composers with Canadian radio listeners and record buyers.

Rawls Continues On Foreign Tour
LONDON—L. Rawls, Capital recording artist, continues on his two-week promotion and concert tour of Europe. Rawls will appear on the "Music for Young People" radio show in Hamburg, Tuesday (21); a TV special in Amsterdam, Wednesday (22); and another TV show in Stockholm, Saturday (25).

He will make four EMI recordings, Capitol's licensee in the U. K., host a press reception for Rawls at the EMI offices, and accompanying Rawls on the tour is arranger-composer-conductor H. B. Barham.

TRIPLE LIFE FOR 'LARKORT'

OSLO—The song "Hamborsinta i larkort," by Swedish composer Sven Lindahl, is enjoying a triple career in Scandinavia. In Sweden it has been recorded by Mona Wessman for RCA and has entered the chart. In Denmark, Birgit Lystager has recorded it for RCA under the local title, "Lone i Larkort," and in Norway, Stato has recorded the Norwegian version "Lille Martin I Larkort" for Nor-Disc. Sonora publishes the song in Norway and Sweden and Discapot in Denmark.

20th-Fox Sets Pub in London—Lowe Chief

LONDON—20th-Century Fox has set up its own publishing division—the 20th Century-Fox Music—in London under the general management of Les Lowe.

Lowe, who takes up his ap- pointment from Monday, March 2, for the past five years professional manager, Lord "Mulck," with previously, worked in the gramophone department of the BBC and with EMI. Fox's copyrights had been handled in the U. K. by Robbins Music. The company's record product will continue to be released in Britain by EMI on the Stateside label.

Les Lowe's first exploitation job will be "Star," the title song from the film biography of Gertrude Lawrence, sung by Julie Andrews. The single was released on Stateside May 17 and the soundtrack album will be issued at the end of June.

OLDIE GAINS IN PARIS
PARIS—The swing back to "Les chants de papa," the old-time songs, which was launched here by 50-year-old Voggue singer Georgette Plante with "Rouilla," continues to gain ground. Radio Luxem- bourg and EMI have written words and music for the first release by newcomer Lisa Renee. 10 titles are "Springtime Flower" b/w "You're So Kind," and both songs are from a teen-age musical which has yet to be staged.

CANADIAN POWER: Toronto's big pop group, Grant Smith and the Power, have just completed their first U. S. playdates. Their next stop is New York City, to tour with the visit of Read and Macon. Arias held a press reception to celebrate 500,000 sales of Alexander's record of "The Last Waltz" and 250,000 sales of "The Power."
Pascal in N. Y.

PARIS — Claude Pascal, international manager of Editions Music Sales International, a division of Music Sales in New York, has released the French version of "Lila" by James Last and Alphonse Morillo, which is his latest contribution to the French music industry. The song was originally recorded in English by Last and Morillo, and is now being released in French as a part of Music Sales' ongoing effort to promote the French language and culture. The French version of "Lila" will be distributed by Music Sales in France and will be available on all major French record labels. The song is expected to be a hit in France and is sure to appeal to fans of James Last's music in the country.
Take one home to mother.

*YOUTH FARES AND MILITARY FARES ARE ON A STAND-BY BASIS.*
If you're still her baby for real (under 22 years) you can visit home for half fare.* If you're grown up for real and have babies of your own, you can get a family discount fare (1/3 off for your wife, 2/3 off for your children). If you're in the service, you can get a half-price military fare.* And if you're a mother who hasn't been visited lately, you can send this ad to your prodigal kids.

*Fly the American Way

American Airlines

See us or your Travel Agent.
From The Music Capitals of the World

- Continued from page 47

LOS ANGELES

Reprise is recording a Don Ho album "live at the Cocoanut Grove" in Los Angeles. Although Don chose only one night for this recording, he is being observed by American Airlines as the star of the month on all its in-flight programs. The recording, which will feature the new "American Airlines" theme song, will be broadcast on the "American Airlines News" show. Don Ho will perform a total of 18 songs on the show, which will air on the "American Airlines News" show.

MAY 25, 1968, BILLBOARD
ARGENTINA
(Courtesy Enciclopedia a la Fama)

This Last Week
1. "EL CORAZON" - El Recuerdo (Buenos Aires)
2. "IN VINO VERITAS" - El Teatro (Buenos Aires)
3. "CONJUNCION" - El Teatro (Buenos Aires)
4. "EL DESAFIO" - El Teatro (Buenos Aires)
5. "EL AMOR" - El Teatro (Buenos Aires)
6. "EL HIJO DE LA PANDORA" - El Teatro (Buenos Aires)
7. "EL CASO DEL DESAPARECIDO" - El Teatro (Buenos Aires)
8. "EL PODER" - El Teatro (Buenos Aires)
9. "EL SECRETO" - El Teatro (Buenos Aires)
10. "EL TRAFICO" - El Teatro (Buenos Aires)

AUSTRALIA
(Courtesy Modern Melbourne)

This Last Week
1. "LADY MADONNA" - Beatles (London)
2. "LORNE" - Lorne (Australia)
3. "KING" - King (Australia)
4. "GOLD" - Gold (Australia)
5. "SHOW ME" - Show Me (Australia)
6. "DON'T MAKE ME FEEL" - Don't Make Me Feel (Australia)
7. "LOVE ME LOVER" - Love Me Lover (Australia)
8. "WHAT'S LOVE WITHOUT LOVE" - What's Love Without Love (Australia)
9. "IN THE MOOD" - In The Mood (Australia)
10. "FRIENDLY SKIES" - Friendly Skies (Australia)

BELGIUM
(Flemish chart by courtesy Brussels Radio - Radio de Belgique)

This Last Week
1. "CONGRATULATIONS" - Cliff Richard (London)
2. "IN VINO VERITAS" - El Teatro (Buenos Aires)
3. "CONJUNCION" - El Teatro (Buenos Aires)
4. "EL DESAFIO" - El Teatro (Buenos Aires)
5. "EL AMOR" - El Teatro (Buenos Aires)
6. "EL HIJO DE LA PANDORA" - El Teatro (Buenos Aires)
7. "EL CASO DEL DESAPARECIDO" - El Teatro (Buenos Aires)
8. "EL PODER" - El Teatro (Buenos Aires)
9. "EL SECRETO" - El Teatro (Buenos Aires)
10. "EL TRAFICO" - El Teatro (Buenos Aires)

BRITAIN
(Courtesy Record Retailer)

This Last Week
1. "WONDERFUL WORLD" - Louis Armstrong (HMV)
2. "WHAT A WONDERFUL WORLD" - Louis Armstrong (HMV)
3. "MAGICAL MYSTERY TOUR" - The Beatles (EMI)
4. "LONDON" - The Beatles (EMI)
5. "LADY MADONNA" - Beatles (EMI)
6. "KING" - King (EMI)
7. "GOLD" - Gold (EMI)
8. "SHOW ME" - Show Me (EMI)
9. "DON'T MAKE ME FEEL" - Don't Make Me Feel (EMI)
10. "LOVE ME LOVER" - Love Me Lover (EMI)

HOLLAND
(Courtesy Radio Veronica and Platenverslag)

This Last Week
1. "CONGRATULATIONS" - Cliff Richard (London)
2. "IN VINO VERITAS" - El Teatro (Buenos Aires)
3. "CONJUNCION" - El Teatro (Buenos Aires)
4. "EL DESAFIO" - El Teatro (Buenos Aires)
5. "EL AMOR" - El Teatro (Buenos Aires)
6. "EL HIJO DE LA PANDORA" - El Teatro (Buenos Aires)
7. "EL CASO DEL DESAPARECIDO" - El Teatro (Buenos Aires)
8. "EL PODER" - El Teatro (Buenos Aires)
9. "EL SECRETO" - El Teatro (Buenos Aires)
10. "EL TRAFICO" - El Teatro (Buenos Aires)

SINGAPORE
(Courtesy Radio Singapore)

This Last Week
1. "LADY MADONNA" - Beatles (London)
2. "KING" - King (London)
3. "GOLD" - Gold (London)
4. "SHOW ME" - Show Me (London)
5. "DON'T MAKE ME FEEL" - Don't Make Me Feel (London)
6. "LOVE ME LOVER" - Love Me Lover (London)
7. "WHAT A WONDERFUL WORLD" - Louis Armstrong (London)
8. "MAGICAL MYSTERY TOUR" - The Beatles (London)
9. "LONDON" - The Beatles (London)
10. "LADY MADONNA" - Beatles (London)

5 Awards for Sven-Ingvars

OSLO — The Swedish pop
group Sven-Ingvars received
two gold records, one silver
disk and a Bronze Award for
the top international artists
of 1967 in Norway, at the gala
ceremony of their first
feature film "Under ditt parasol" in
Tonsberg.

The awards were presented
by Yngvar Sven-Ingvar, M. I.
Iverson A/S, the EMI licensee in
Norway.

The gold disks were awarded
by the newspaper Arbeiderbladet
def the group's Swedish
manager Torger Fanso, at a
dinner.

"Kanskebrunnen" and"Tag ringer pa fredagen,"
each of which sold more than
50,000 copies in Norway. The
silver disk was for 20,000 sales
of "Under ditt parasol."
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<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
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<td>TIGHTEN UP</td>
<td>Anthology Band &amp; the Who</td>
<td>Epic</td>
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<td>I WANT YOU TO LOVE ME</td>
<td>Buffalo Springfield</td>
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<td>SATURDAY NIGHT</td>
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<td>BERWICK STREET</td>
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<td>LONG TIME COMING</td>
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**Hot 100—A to Z Publisher-Licensed**

Compiled from national retail sales and radio station display by the Music Popularity Dept. of Record Market Research, Billboard.
NO.1 BOUND BALLAD

ENGELBERT HUMPERDINCK

A MAN WITHOUT LOVE
(CUANDO M’INNAMORE)

Producer: Peter Sullivan
Musical Director: Charles Blackwell

Copyrighted material
ONE OF THE MOST IMPORTANT MUSICAL CONTRIBUTIONS...OF THIS OR ANY GENERATION...

THE

BOB CREWE GENERATION CHORI (with guest soloist)

OFFER

The Battle Hymn of the Republic '68

WITH SPECIAL LYRICS BY BOB CREWE

Available for programming
in stereo or mono 45 RPM

DY 915 DYNNOVOICE
Distributed by DOT Records
Music Show
To Provide
Special Advice

CHICAGO — The National Association of Musical Merchants (NAMM) will offer three special consultation sessions at the 67th annual Music Show, to be held here June 25-26 at the Conrad Hilton Hotel.

Areas to be covered are the Fair Labor Standards Act (Wage-Hour Law), effective advertising and freight traffic. The first two consultation services are limited to NAMM members and appointments must be made before the show opens. The third is open to both members and non-members with no appointment necessary.

Derek Brooks, editor of the NAMM Wage-Hour Handbook and Service, will counsel members on wage-hour intervals on Sunday, June 25, from 1 p.m. to 4 p.m. On Monday, Tuesday and Wednesday, June 26-28, appointments will be made from 9 a.m. to 11 a.m. and from 1 p.m. to 4 p.m.

Members writing for appointments are asked to give first and second preferences on day and time. Stores with annual sales volume of $250,000, due to be covered by the Wage-Hour Law starting Feb. 1, 1969, are especially urged to write for NAMM’s FLSA Bulletin and to make an appointment.

Clyde Bedell, editor of NAMM’s “Total Selling Service” and the Bedell Advertising Course, will meet with small groups of three to five similar but non-competitive stores for 50-minute sessions on Monday, Tuesday and Wednesday, June 26-28, from 9 a.m. to 11 a.m. and from 1 p.m. to 4 p.m. Appointments are restricted to members using either the “Total Selling Service” or the Bedell Ad Course, or both.

Member stores wishing appointments are asked to send to NAMM one or three ads they would like analyzed, along with the three brief questions about the ads or more generic questions. They also should send one or two of their best ads with brief comment on its response or results. The ads will be used in a display of good advertising. The ads and questions should be sent at least three weeks before the show opens.

William Bock, of the Midwest Freight Traffic Service Bureau, will be available Monday, Tuesday and Wednesday, June 26-28, from 10 a.m. to noon and from 1 p.m. to 4 p.m. without advance appointment. His counseling service is jointly sponsored by NAMM and the National Association of Musical Merchandise Wholesalers, and music merchants, manufacturers and suppliers are invited to discuss merchandising shipping problems, freight classification, best routings, freight bill auditing and similar subjects.

No Amps for Folk Festival

GATLINBURG, Tenn. — There’ll be a lot of acoustical guitar pickin’ and foot-stompin’, but amps will be absent at the first annual Smoky Mountain Folk Festival to be held here May 23-24.

“People looking for amplified guitars and the rock sound will be disappointed,” observed Bill Davis, who, with his wife, Jean, is directing the festival. “No electrified instruments will be permitted at this festival. Not even drums will be used. The exciting sound of traditional folk music will provide plenty of opportunity for hand clapping and toe-tapping, and few people will miss the electric instruments and drums.”

Davis and his wife are accomplished dulcimer players and craftsmen. Davis is the 1967-1968 Tennessee State champion dulcimer player. The couple has recorded an album of dulcimer music on the Traditional label.

The festival is held in the town’s Civic Auditorium, will include concerts by both amateur and professional musicians, instructional workshops on the dulcimer, jazz banjo, fiddle and autoharp, and even demonstrations of instrument making.

Musical Instruments

NAMM PLANS LADIES’ TOUR

CHICAGO — A special tour of the famed Merchandise Mart and a luncheon in the Mart’s Merchants & Manufacturers Club have been scheduled for women attending the 67th annual Music Show, sponsored by the National Association of Musical Merchants (NAMM) here at the Conrad Hilton Hotel June 25-26.

Featuring on the tour, Tuesday, June 25, will be wholesale showroom displays through all categories of home furnishings, as well as a series of model hotels furnished by leading interior designers.

The tour and luncheon will be limited to the first 100 women purchasing tickets, beginning Sunday, June 23, at the Normandie Lounge ticket desk. The $25 cost covers round-trip transportation from the hotel to the Mart, the tour and the luncheon.

Percussion World Geared to Sound

This is the fifth in a series of articles on the learning experience involved with musical instruments.

CHICAGO — The problem with percussion is that 99 per cent of the school band directors are not percussion majors.

This conclusion was echoed by Judy and Bill Crowden, owners of Drums Unlimited, Chicago, in view of a recent survey they conducted. The owners of the exclusive percussion shop polled nearly 6,000 college and high school band directors in Illinois, Iowa, Wisconsin, Michigan, Indiana and Ohio, and received a 23 per cent response.

“One people in charge just don’t have knowledge of percussion,” said Mrs. Crowden. “A typical reply from a music educator is that he can’t help his percussion students because he doesn’t know what to do. Consequently, these students are on their own and are not really part of the band.

“We were amazed at how little information was available on percussion. There is only one drum magazine, and that comes out twice a year. Because of this lack of information, we started our own Drums Unlimited Notes. We send the monthly newsletter, which is primarily educational, to 2,000 schools all over the country in addition to several thousand others on our mailing list.

“You can’t speak of the drum alone anymore. It’s the world of percussion. Today, a drummer will have his trap case full of a wide variety of sounds— even whistles and sirens.

(Continued on page 56)

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(Continued on page 56)
Audio Industry Can Win & Lose With Pending Legislation

By MILDRED HALL

WASHINGTON—The title of consumer legislation that is still running high in the Capital, in spite of war, elections, poverty and race rioting.

Legislators are working on radiation safety standards, two bills to break the stand-off between House and Senate. One, for the benefit of consumers, would set up a federal Department of Consumer Affairs that will represent the interests and present the complaints of consumers—and provide information on product manipulation and functioning for comparison purposes.

Over-all, the audio retailer and manufacturer both face the expected new tax bill, and they will feel the repercussions on any surtax on customers' incomes. The possibility of wage and price controls and a ceiling on sales of certain consumer goods will be a threat to the retailers when the war is over.

In pleasant vein, the House last week passed a bill to make three-day holidays out of Washington's Birthday, Memorial Day, July 4th, and a new federal holiday, Columbus Day, by having them all fall on Mondays, effective Jan. 1, 1971. When Representative Gross (R., Iowa) objected that people would stay open and do business on these federal holidays, Rep. Rob-}

\[...\]
allow the students to participate and even play along with the instructors.

“We feel the greatest way to learn is to do and that the greatest inspiration is to play next to one’s idol,” explained Mrs. Crowdon. “In our drumsets, we set drums on stage, and the kids go up and see what they can do alongside their elders. Consequently, they can watch, learn, and participate.”

Practice & Study

“The kids play like crazyarna before a drum-in with the hope of getting on stage. Afterwards, the kids study like crazy putting to use what they’ve learned. So we’re really promoting music education.”

Drums Unlimited pays the entire cost of a drum-in and tries to hold at least four a year. The shop also sponsors workshops which send drummers to schools. Mrs. Crowdon explained:

“We can send ensemble groups, local drum groups, concert band consultants, tympanists, jazz drummers, mallet players, and everyone helps with instructions. These people go into the colleges and high schools to offer whatever is needed. The fee ranges from $150 to $300 and is paid directly to the clinician. We receive $75 from the manufacturer to absorb the transportation cost.”

As for what’s new in percussion instruments, Crowdon said that such as the new bota nova from Brazil. The new sound in turn, brings in a new wave of instruments.

“The wonderful thing about the world of percussion is that sounds are like paintings to people,” said Mrs. Crowdon. “It’s a personal thing—what a person happens to enjoy. Our instructors tell the students that it’s something they have to acquire for themselves.”

The new soundpush has been exceptionally strong in the last few years, according to Bill Crowdon. “Everyone is looking for a new sound. In the last few years, the demand for percussion instruments has tripled with the tambourine leading the way. We carry 10 different styles, and consider this our best item.”

Anything has the potential of being turned into a percussion instrument. Drums Unlimited carries a set of tuned cow bells and a set of tuned wood blocks from China. A novelty artist, who performs at school assemblies across the country, boasts a set of tuned rocks, crying pens and flower pots.

### Action Records

**Continued from page 45**

**Albums**

- **NATIONAL BREAKOUTS**
  - TEMPTATIONS—1 Wish It Would Rain
  - Barry White & Greek: (No Mono): WP 7037 (S)
  - FRANK / FIVENT SAMBA—Content Us: Verve Y 4721 (M); Y 4742 (S)
  - FLAT-CROWN’S—The Story of Brenda & Clyde: Columbia (No Mono): CS 9349 (S)
  - MASON WILLIAMS—Photograph Records: Warner Bros. (No Mono): WS 1729 (S)
  - JIMMY SMITH—Blues Lass: Jimmy Smith Singa Album: Verve Y 4745 (M); Y 4745 (S)
  - GLADYS KNIGHT & THE PIPS—Feelin’ Bouncy: Soul (No Mono): S 707 (S)
  - ANDA/SALZBURG CAMERATA—Cantatas: Camera Kronos: 17 & 21 (S)
  - DOO (No Mono): 143 703 (S)
  - PATSY PAGE—Today My Way: Columbia (No Mono): CS 8022 (S)
  - JOE SIMON—No Sad Songs: Sound Stage 7 (No Mono): SSS 1504 (S)
  - HASSIERS: United Artists UAL 5631 (M); UAL 6651 (S)

**Singles**

- **NATIONAL BREAKOUTS**
  - POPULATION: Right Again
  - COMMAND (No Mono): R9 927 30 (S)
  - MANFRED MANN—Misery Quinn: Mercury (No Mono): SR 6116 (S)
  - RAY CONNIFF & THE SINGERS: Unhappy: Columbia (No Mono): CS 9641 (S)
  - NANCY SINATRA: Milk Cap: Capitol (No Mono): ST 909 (S)
  - MARTHA REEVES & VANDELLAS: Riding High: Gordy (No Mono): 7076 (S)
  - DEAN MARTIN—Great Thin Hit, Vol. 1: Reprise (No Mono): RS 6301 (S)
  - JEROME HOMES & HIS ORK
  - THE GOD, THE GOOD, THE GREAT: United Artists GALS 3624 (M); UAS 6652 (S)

**Miscellaneous**

- **NATIONAL BREAKOUTS**
  - THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.
  - **REGIONAL BREAKOUTS**
  - A PLACE—Panco, Draw 1005 (Anita, BMI)
  - SENIOR BAND BACK: Freddie Hughes, Top 106 (Novak-Hackmann, BMI)
  - LOOK OVER THERE—Quincy Jones: O.Jay, Top 704 (Glitzka, BMI)
  - I’VE GOT TO HAVE YOU—Fantoulie Four, Ric T19 159 (Macy, BMI)
  - WITH PEN IN HAND—Johnny Darrell, United Artists 30929 (BMI)
  - BE YOUNG, BE FOOLISH, BE HAPPY—Tommy, ABC 11066 (Tew/Tow/Saw, BMI (Adams)
  - WINTEN YESTERDAY AGO (On Speedy’s Kitchen)—T. C. Atkinson, Parrot 320 (Street Songco, BMI) (Macy/Speedy)

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Promotion Pushing Tape Clubs Into Full Throttle

By BRUCE WEBER

LOS ANGELES—The Stereo Tape Club of America, still in its infancy, is flying high, with heavy emphasis on merchandising and promotion.

With highly favorable initial reaction, the club has set in motion a full-scale promotion program to supply 4-track automobile and home players to a nationwide membership. The club is patterned after the Book-of-the-Month Club and operates similarly to existing record clubs.

Formed in January and operational since March, the El Segundo, Calif., organization offers members a selection catalog of 1,700 tapes, including 25-30 new tape selections monthly. Members purchase tapes at the full retail price, either $5.98 or $6.98.

To join, membership requires the initial purchase of six tapes (each at $5.98 or $6.98) and at least one tape a month for 12 months. The program is structured on a yearly basis. With membership, the club gives each member either a home tape deck or a car tape adapter.

The club, which receives its machines from Japan and tape from a variety of manufacturers, supplies automobile players with two speakers and a mounting bracket but doesn’t install them. They are installed initially by the dealer and left to the member.

Consumer promotions and merchandising techniques are essential elements in our operation, said Joe De Franco, president and chief executive officer of Stereo Tape Club of America.

“We’re planning a consumer promotion drive with advertisements in major newspapers and magazines, including The Los Angeles Times, Esquire and The New York Times,” he continued. The club aims its program at the youth market and at middle and lower income groups.

Merchandising approaches include free tapes to members who recommend the club to other potential members, a free 10-day home trial and a free tape head-cleaner if the member pays his initial $5.98 fee (six tapes) promptly. The club, however, allows credit.

Among the cards offered the 8-track or cassette market, De Franco is studying other configurations for possible expansion.

Officers in the club include De Franco; Leroy Rodde, vice-president of marketing; Glen Butler, controller; and John Egbert, formerly an executive with Studebaker Packard and Ford. Directors are A. B. Handschuch, William F. Sauton and Roy Woods Jr., all directors.

By EARL PAIGE

CHICAGO—Tape Club of America, with headquarters here, has grown steadily in the past 10 months primarily as a result of placing blind advertisements in consumer publications. Such ads mention only that the club offers tape CARtrides at a discount and membership is solicited for a $5 fee. No cartridge, however, is sold to the club.

The most successful avenues of promotion have been automotive magazines, high fidelity and credit card publications. Among the magazines used are Car Life, Motor Trend, Stereo Cartridge, Sport Car, High Fidelity, Audio, Signature and Carte Blanche. Playboy magazine has also proved a successful promotion vehicle, but a through ad in Life which cost $3,150 did not pull successfully.

The club attempted one promotion at an automobile show in New York a month ago, but was not successful. The club, which is in the concept phase, has been approached by a variety of manufacturers, supplies automobile players with two speakers and a mounting bracket but doesn’t install them. They are installed initially by the dealer and left to the member.

The club offers 250 of its dollars in blind ads, which accounts for 90 per cent of its numerical total of advertisements. About 10 per cent of its ads list merchandise. Some are as long as a half-page.

Tape club members are sold cartridges at 33 per cent off the list price. A free gift is offered when an order is placed. A 10-track, one of the most popular free gifts, is the cleaner kit.

For the first time, the club is attempting to offer non-tape merchandise such as watches, cameras and through a special mailing.

“We feel we’re reaching an entirely different market and introducing cartridges to customers not being influenced through other sources,” the club spokesman said. The club also offers older releases and what amounts to cut-out items.

ARC accents 8-Track

LOS ANGELES—ARC Electronics, manufacturer of automotive tape systems, is planning out of the 4-track field to concentrate on 8-track and compatible auto units and the home players, ARC, which builds its own units in a Paramount, Calif., facility, will enter the home market with what will be a line including a compatible 4- and 8-track player, plus straight 8-track and two plug-in units.

Tom Zirnite expects $750,000 to $1 million sales for ARC’s initial year in the home field, with distribution in the U. S. and Puerto Rico. ARC also has increased its representation/distributor network in the U. S.

It also distributes through Studebaker Packard, Sears and Spiegel’s, through catalog mailings, and retails both auto players and home units via TV advertising.

While it is currently using its CARtridge equipment (ARC showed sales of $1.5 million in the last fiscal year), the company also will expand its auto record product line. “We’re shooting for $2.5 million in sales for our auto players this year,” says Zirnite, “and an increase in sales for our record changer.

Although Sarnite also anticipates doing marketing studies on cassettes for ARC’s entry in that market in both the home and auto field, he said ARC will be involved in the cassette market in some form by early 1969.

Film System Bows Capstan 12-Track

NEW YORK—Panacolor, Inc., developed a capstan driven 12-track film projector.

Unveiled here last week, the device utilizes a 70mm film magazine having a time capacity of three hours. The film format comprises 12 adjacent film rows with a corresponding section of 12 optical soundtracks.

With the threading operation similar to a reel-to-reel tape recorder, the projector functions in a manner related to an 8-track tape cartridge player in that the unit automatically steps up to the next track at the end of the track being played.

At the close of each track, a switching device stops the film and reverses the capstan motor. While track one is being screened, for example, the film travels into the projector. During track two, it reverses, moving out of the projector back into the magazine. Use of capstan drive eliminates the need for sprocket gears. Consequently, Panacolor claims, the projector is noise-free. Also, the use of a 100-watt halogen lamp eliminates the need for an air blower. Capacity of the film magazine is two hours. Each track contains a maximum 10 minutes of information, but because the projector’s present design lacks fast forward or fast reverse mechanisms, the magazine is programmed by odd and even numbered tracks—each of six subjects running for 20 minutes.

Cost of the magazines is $5 without film.

Size of the frames on the 70mm Kodak film approximates the size of the new Super format, which is about 50 per cent larger than standard 8mm film. Speed of projection is 24 frames per second.

The key to Panacolor’s capstan driven projector is a prism core assembly which consists of 12 symmetrical lens elements. No drive sprockets are used. The 70mm film does, however, have perforations running along its edges. Purpose of the holes is to provide synchronization of optical track with the picture frames. According to Panacolor officials, the reduction to only two perorations of perforations results in 93 per cent of the film area being used for audio-visual information as opposed to 60 per cent on 8mm film.

Panacolor has established a processing laboratory in Lodi, N. J., for its 12-track format.
Any cartridge is only as good as the tape it contains. Audiopaks contain Audiotape.

We think we make pretty good tape cartridges. Twenty-six major duplicators and 77 different recording labels think so, too. So they give us their business.

Most also buy our lubricated Audiotape. It's not surprising. We're the only cartridge people who also produce tape. And the logic of one order, one shipment, one invoice, is inescapable.

But there's another reason for such universal confidence. A sound reason: consistent quality.

Our experts coat Audiotape with a unique oxide formula that reproduces high frequencies brilliantly, even at the slow cartridge speeds. Then they polish the surface smooth, so it won't wear out your recording heads at any speeds. And repeated inspections make sure, reel after reel.

Have you looped a length of Audiotape lately? We could make such beautiful music together.

Audiopaks contain Audiotape.
Hammond Evans in Expansion

TORONTO — The one-year-old Hammond Evans Co. is flexing its distribution muscle throughout Canada. With its main office located here, Hammond Evans has expanded its warehousing facilities, enlarged its staff of representatives and taken on more product lines. The company, servicing dealers across the country, now has four strategically located warehouses. Facilitating the company's distribution are storage locations in Vancouver, Regina, Calgary and Toronto.

Its sales force has been bolstered to 10 representatives covering all of Canada; Denis LaPointe being the latest addition. LaPointe will operate in Quebec. To co-ordinate Hammond Evans' sales efforts, Hugh Withers, formerly Western sales manager of Clairtone Sound, has been named vice-president.

Hammond Evans also has broadened its product base. The company has been named exclusive distributor in Canada for Channel Marketing, manufacturers of tape cartridge accessories and testing equipment. In order to expedite its distribution of Goodway's Geer 8 tape cartridge player, Hammond Evans is importing its product directly from Japan. The company also distributes all lines of 4-inch cartridge-based tape cartridges and several other equipment lines, including Craig products.

Hamburg WB-7 Is Distrib in Pittsburgh

PITTSBURGH — Hamburb Brothers has appointed distributor here for Warner Bros-Seven Arts Records. The lines were formerly handled by Label Records, no longer in the distribution business. Owners Herb Colle and Nick Cane continue, however, in rack jobbing.

Besides handling all the W7 lines, Hamburg also represents the Atlantic-Acro family of labels.

Film System Bowls

• Continued from page 58

With its initial marketing geared for the educational market, the company is primarily soliciting educational film producers and distributors.

Company officials said that with the use of 12-track 70 mm film, printing and processing costs have been sharply reduced. However, they refused to disclose any actual price of either the processing or the finished product. Cost of the Panacolor projector is $795.

From the Music Capitals of the World

SAN JUAN

La Lupe (Hico) will be at El Flamboyan hotel until Friday (31). The Andy Angel Quartet (Capitol) will be at the Caribe Hilton Hotel until July 25. Mary Pacheco (C.A. Latin) appearing over TV Channel 4. The Coronados (4 Corners of the World) are at the San Francisco Hilton. Nydia Carr (Tico) in her first engagement at La Concha Hotel is also entertaining at a USO show aboard the U. S. S. Newport at Roosevelt Roads Naval Base in nearby Ceiba.

The new outdoor marketplace costing $35.5 million was recently opened in nearby Rio Piedras by San Juan Mayor Felix Rios de Guzman. This air-conditioned complex has been named the Rafael Hernandez Market in honor of the late poet composer and recording artist. A plaque bearing the names of his most popular compositions, "El Contrabandero," "Freciana," "Compania de Cristal" and "Lamentos Borinquenos," will have a prominent place in the rotunda of the main building.

Armando Palacio, program director of the RKO radio chain, brought the BBC broadcast of the recent European Song Festival held at Albert Hall in London. Bobby Capo, veteran recording artist and composer was honored recently at a testimonial in New York's Waldorf-Astoria Hotel. The dinner was attended by more than 500 guests including officials of the New York State and city. Capo made his first recordings for Columbia Records about 25 years ago and later recorded for RCA Victor. Secco and many other labels. His latest album is in the Monicor label. He conducts a weekly TV variety show over Channel 47 in Newark, N. J.

Roger Junco, program director for the station of the station of Studio San Juan (WRJJ-FM), is visiting Puerto Rico on one of his periodical trips. Jurez, in his permanent office in the New York headquarters of the O. B. Chace Enterprises—Caribbean Airlines; El Diario La Prensa, New York's Spanish language daily, and Puerto Rico's WRJJ radio and TV stations, takes care of most of the programming of the Puerto Rico stations, which he tapes in New York. This arrangement proves convenient to the many labels that contact Jurez in New York.

Jim and Jessie On Neal Books

NASHVILLE—The Bob Neal Agency here has taken over the bookings on Jim and Jessie and the Virginia Boys, Epic Records artists. Jim and Jessie, who hail from Gallatin, Tenn., have appeared on WSM's "Grand Ole Opry" the last several years.

In addition to Jim and Jessie and the Virginia Boys, Neal talent stable now includes Lynn and Liz Anderson, the Compton Brothers, Bobby Helms, Stone-Wall Jackson and His Minstrels, Bono James and His Southern Gentlemen, Jack Reno, Connie Smith and Her Sundowners, and Conway Twitty and His Lonely Blue Boys.
BILLYBOAD TO "TRIPLE COVER" ANNUAL ELECTRONICS SPECTACULAR

The Entire Immediate World Expected to Descend on EIA-Land

NEW YORK—A record turnout of more than 15,000 retailers is anticipated at the massive triple hotel EIA Convention in New York, June 23-26.

Tape Cartridge Equipment Due for Heightened Action

NEW YORK—One of the contributing factors in the expansion of exhibit space from 2 to 3 hotels for the 1968 Convention of the Electronics Institute of America (EIA) is the increase in new tape cartridge product. All phases of the cartridge industry will be exhibited in force, and thousands of Billboard’s convention issues will be on hand to alert attendees to every aspect of the giant EIA “Happening”—providing optimum exposure opportunities for advertisers to zero in on Billboard’s influential retail readership.

At-Show “Top of the News” To Appear In June 29 Billboard

NEW YORK—The thousands of copies of Billboard slated for distribution at the New York Hilton, Americana & Warwick hotels will carry the convention’s complete “Hot Items” news for the mammoth retailer attendance, with detailed reports on all new consumer electronics products on display in the tape cartridge and playback equipment fields. Over 20 fact-jammed pages of Billboard’s 6/29 issue will be devoted to the sprawling electronics spectacle, offering a powerful setting for key advertisers.
New releases featuring chartmaker Lawrence Welk, New Sounds Of Myron Floren and exciting new artists like The Four Score Pianos and The Exotic Guitars.
Part of America's most sought after catalog. These re-issued albums have been brilliantly repackaged and are now available again.

**GREAT MILLION SELLERS**
Jerry Burke - R8020

**JERRY BURKE'S GREATEST ORGAN HITS**
Jerry Burke - R8030

**A COLLECTION OF GOLDEN HITS**
Jerry Burke - R8030

**POLKAS**
Lawrence Welk & Myron Floren - R8014

**RAGTIME PIANO GAL**
JoAnn Castle - R8021

**ACCORDION CONCERT**
Myron Floren - R8015

**ON THE GROOPIE SIDE**
The Lennon Sisters - R8004

**MOMO RIVER**
Lawrence Welk - R8016

**LENNON SISTERS**
- Somethin' Stupid
- Best Loved Catholic Hymns
- Winchester Cathedral

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Ralph Gleason, renown music columnist writes about THIS BUSINESS OF MUSIC — “Everything is in it and it’s worth the $12.50 and the time it takes to read it. Not only does it cover song publishing, but it covers record contracts, taxes, etc., etc. It is the very best thing that has been made available and one lawyer I know of insists that clients (when they are a rock group) buy this book and read it before he’ll talk contracts with them.”

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NEW EDITION

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Introduction by Frank Sinner

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Spotlight Singles

Smokey Robinson & The Miracles—Yester Love

(Prod. Smokey) (Writers: Robinson-Clevland) (Sabre, BMI)-Just up another notch, this gentle reminder of the group with this easy beat number that moves from start to finish. Powerful follow-up to "If You Can Want." Flip: "I Wish More" (Sabre, BMI). Tidal 8414

Glady's Knight & The Pips—It Should Have Been Me

(Prod. Norman Whitfield) (Writers: Whitfield-Davison) (Jabe, BMI)-Following right along in their string of Top 20 hits, this blithe rhythm ballad, well-timed lyric, will put them right up there once again. Groovy beat in this unpretentious vocal work. Flip: "You Don't Love Me No More" (Jabe, BMI). Ssad 35045

The Mamas & The Papas—Safe in My Garden

(Prod. Leo Adler) (Writers: Phillips/Hunter/Axtel) (ABC—Paramount) Here's another group with a solid background with press impact on the Hot 100. Smooth, easy beat rhythm number with another exceptional vocal workout. Flip: "Too Late." Dambli 4930

BILLY VERA & JUDY CLAY—When Do We Go

(Prod. Chas Taylor & Ted Stryker) (Writers: Vera-Clark) (Blackwood, BMI)—This strong duet hit it with "Storybook Children" and "Country Boy City Girl" made it likes something for everyone, will put them even higher on the charts with stronger sales. Sweet and meaningful material. Flip: "Every Since" (Blackwood, BMI). Atlantic 5165

*THE LETTERMEN—All the Greasy-Haired Men

(Prod. Kelly Gordon) (Writers: Russell-Kellner) (Calypso, ABC) Following up with "Sherry, Don't Go." This trio comes on with an ingenious piece of ballad material. Interesting and commercial show line. Flip: "Anyone Who Had a Heart" (P. S. Sung/Robbie, ABC, BMI). Calendar 57996

Neighborhood Children—Please Leave Me Alone

(Prod. Larry Gelsher & Lou Kula) (Writers: Bell-Ray) (Monterey, ABC)—Raucous number built with sales appeal should readily establish this new group with the teen buyer. Good commercial sound and material. Flip: "Happy Child." (Monterey, ABC). Acts 223

Stone Pony's, Featuring Linda Ronstadt—Some of Shelly's Blues

(Prod. Nicholas Venet) (Writers: Rheinstorfer) (Screen Gems-Columbia, BMI)—Telescopes rhythm number much in the day of their hit, "Different Dudes." Should bring the group back to the Hot 100 in short order with sales impact. Flip: "Hobo Morning Glory" (Thirsty Bird, BMI). Calendar 317

*JULIUS WEINBERGER & THE JAZZ KARDO RARO—The Sea That's My Baby

(Busko, ASCAP) (Prod. Alan Stams & Herb Albert) (Writers: Klein-Dooley)-Light and buoyant is the band's first instrumental treatment of the 1960's favorite. Good joke box hit. BMI 997

AL HIRT—The Old Couple (Famous, ASCAP) (Prod. Paul Robinson) (Writers: Hell-Hoff)-Do you know the Way to San Juan (Blue Note/Sac, ASCAP) (Prod. Paul Robinson) (Writers: Davenport-Carl)-Let him step his trombone to two easy beat rhythm numbers...first is the theme of the hit quiz. The second is the hit quiz. The second is an instrumental treatment of the current Dancing Marriott hit. RCA Victor 47-5139

The CARMINES—Confusion (Stanley, BMI) (Writers: Clarke-Sold) blues-quick blues rhythm number built for all its worth, and is strongly supported by the Monoton Gold Impacts. RCA Victor 47-5139

JOHNNY TOLLISON—Why Is Lovers (Edco, BMI) (Prod. Paul Tetour) (Writers: Earnest)—Beautiful country-flavored ballad penned by Paul Tatum gets an exceptional editing by Tollison, and should prove a much programmed item. BMI/Blackbird-Capitol—Will lend his trumpet to two easy beat rhythm numbers...first is the theme of the hit quiz. The second is the hit quiz. The second is an instrumental treatment of the current Dancing Marriott hit. RCA Victor 47-5139

JIM CART—Give Some Time to Happy (Sculptra, ASCAP) (Prod. Joe Nichols) (Writers: Jones-Carney)—Cary swings this good new rhythm number built for all it's worth, and is strongly supported by the Monoton Gold Impacts. RCA Victor 47-5139

TOM SCOTT—Blue (A King & the Name of Blues) (Cobra, ASCAP) (Prod. Tommy Glenn) (Writers: Cole-Ken-Scofield) and this happy harmonica driven number from 'Always George "N" just the prove the winning commercial combination. Liberty 36005

The NE-O—Shall I Cry (Magic Mountain, BMI) (Prod. Dave Hascian) (Writers: Ferris-Alexander—Winning vocal work and Dave Montgomerie production make this outing by the Magic one to watch. DePaul 3450

*bob CREWE—Give Me the Reason (RCA Victor) (Writers: Harlan/Samuels)—Bob Crewe provides a big pop hit that should prove a good uptempo dance item. Decca 4045

Bobby DARIN—Will I Be Loving (McKeehan/Al King, BMI) (Prod. Dolly McLaughlin) (Writers: Myron-Bolton)—Will is right in the group with this smooth vocal work on this much, very catchy rhythm that should prove a dominant dance hit. Atlantic 5191

BARBARA LEWIS—Keep Believing (McKeehan/King, BMI) (Prod. Dolly McLaughlin) (Writers: Myron-Bolton)—Barbara Lewis is right in the group with this smooth vocal work on this much, very catchy rhythm that should prove a dominant dance hit. Atlantic 5191

AHMAD JAMAL—Wish You Would (From) FaBuLoUs (Decca, BMI) (Prod. Richard Evans) (Writers: Taylor-Dolllay-Jamar) and the chorus offers a moving gospel flavored treatment of the current Solomon Burke chart closer. Cadet 5550

BRIAN ENCODING—Why Me (Meadowlark, BMI) (Prod. B. Smorkov) (Writers: Donner-Gordon)—Smooth rhythm rock gets an exceptional vocal treatment from the good sounding new group. Decca 3556

STEPHENSON—Everybody's Next One (Stardone, BMI) (Prod. Gabriel Mizer) (Writers: Kyo-Miller)—Infectious rocker with a solid vocal workout could be the one to break up the group into the big time on the singles. Dambli 4318

*This record is predicted to reach the Top 40 EASY LISTENING Chart

May 25, 1968, Billboard
<table>
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<th><strong>TOP 40 LP'S</strong></th>
<th><strong>TAPE PACKAGES AVAILABLE</strong></th>
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<td>Week 40 Chart</td>
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**StaP Performers—LP's on chart 10 weeks or less registering mid-season upward progress this week.**

NA = Not Available

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<th>Week</th>
<th>Title</th>
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<td>Bookends</td>
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<td>The Good, the Bad &amp; the Ugly</td>
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<td>14</td>
<td>ED ANDERSON</td>
<td>Songs &quot;Who Will Answer&quot; and Other Songs of Our Times</td>
<td>RCA Victor</td>
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**Compilation from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.**

**Previously in Billboard May 15, 1968.**
VISVANATHAN

SOUTH INDIAN FLUTE

THE SOUNDS OF INDIA ON WORLD PACIFIC RECORDS
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<td><strong>72</strong>&lt;br&gt;Billboard</td>
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</table>
He writes, plays, sings... he does it all, and no one today does it quite as well.

Reprise presents the initial album offering of a true musical prodigy...the remarkably expressive, legend-to-be...

Randy Newman
M'K'T'G-FINAN CONTROL
ORIENTED BUSINESS MAN

Outstanding opportunity to head entire printed product department of International Music Publisher. Must be able to affect maximum sales consistent with optimum profit realization. Must have prior experience in similar divisional-functional responsibilities for sizable record company, book publisher, music instrument manufacturer, other sizable supplier or distributor to the music stores and educational markets or major music publisher. Major emphasis or knowledge of profitable markets and development of effective promotion and merchandising efforts. Must have ability to reckon and demonstrate commercial-business consequences of recommendations and decisions. New York City location.

Your response, conveying the details of your background and current salary, will be held in confidence. Our staff knows of this opening.

Box B 602, 125 W. 41 ST., NYC 10036

Have you booked your space yet!

MAY 25, 1968, BILLBOARD
WHAT'S MADE MILWAUKEE FAMOUS (HAS MADE A LOSER OUT OF ME)
JERRY LEE LEWIS

SMASH

Produced by Jerry Kennedy/Smash Records/A Division of Mercury Record Productions, Inc., 35 E. Wacker Drive, Chicago, Ill. 60601.
Personal Management: Ray Brown/National Artists Attractions/Holiday Towers/6 Danny Thomas Blvd., Memphis, Tenn. 38103/901/525-8341
Published by: Al Gallico, 101 West 55th St., New York, N.Y./212/JU 2-1368
SOMETHING SPECIAL

White Horses
Claudine Longet
A&M 936
The Temptations Oh! I Wish It Would Rain—Motown 217 ($)

The Temptations have released their peak album in the group's entire career. You can be sure to keep this one on the charts is a must. This album is just as exciting as its title tune, plus "I Could Never Love Another," "After Loving You," and "It's True." This album also comes on "Gonna Be Sweet" single, a song that was a hit hit in this year. Also a solo by the group, "My Life," is a must for every fan.

HORNY—Andy Williams

Williams' released and pleasant manner is the same as you would expect from a person in their late 50's. His voice is rich and full, and he can hold the note for quite a long time. It's hard to tell what makes him stand out in the music world, but his voice is definitely one of the best.

RIO'H HIGH—Alitra Vanders & the Vandellas

Gladys Knight & the Pips Another winner in this 12-cut album as are all the songs. "The Way We Were," "Hit the Roof Jack," and "The Way You Do the Things You Do," are just a few of the hits on this album. The group had other good material in "Don't Bring Me No More Candy," "The Love I需," "I Tell My Baby," and "Don't Let Him Fool You." Good news for all fans of Gladys Knight.

FEELIN' BLUE—Glady's Knight & the Pips

Soul 701 ($)

Gladys Knight & the Pips have another winner in this 12-cut album as are all the songs. "The Way We Were," "Hit the Roof Jack," and "The Way You Do the Things You Do," are just a few of the hits on this album. The group had other good material in "Don't Bring Me No More Candy," "The Love I Need," "I Tell My Baby," and "Don't Let Him Fool You." Good news for all fans of Gladys Knight.

SOUNDTRACK—The Anita Kerr Singers

Warner Bros. 157230 ($)

The Anita Kerr Singers combine beautiful voice and harmonies with an excellent rhythm section to make their records. They have a lot of hits to come up with another winner. Their's is a brilliant "Symphony" and a unique "I'm Falling In Love Again," and there's some good solo work by Alton Kerr.

POPPY—Judy Garland

Columbia 15 9628 ($)

Judy Garland, the singing star of Hollywood, has a new album on "Up in the Air." It is a different kind of material, but it is still as good as any other. This album also features "A Star Is Born" and "A Star Is Born." The album also contains "My Way," "And I Love Him," and "I'll Be Seeing You."

FELIN' BLUE—Glady's Knight & the Pips

Soul 701 ($)

Gladys Knight & the Pips Another winner in this 12-cut album as are all the songs. "The Way We Were," "Hit the Roof Jack," and "The Way You Do the Things You Do," are just a few of the hits on this album. The group had other good material in "Don't Bring Me No More Candy," "The Love I Need," "I Tell My Baby," and "Don't Let Him Fool You." Good news for all fans of Gladys Knight.

For the reason why the above collection is good, see "The Temptations Wish It Would Rain."
Pocket Disc to Debut Sept. 15 — Simulrelease Pacts Get Up

In all key music markets of the world, including Great Britain, Germany, Spain and Australia.

The disk spins at 531/2 r.p.m. and will be priced at $1. While all details are not yet revealed, it is known that American executives have already agreed to terms with several leading American manufacturers providing for simultaneous release of pop material—that is, release of records of several singles on different labels and on the Pocket Disc. The Disc, a scraper type disc, meets RCA-Angelo standards and is compatible with an estimated 5 million players already on the market under such brands as Electrol, Philco, Zenith, Motorola, and a player to be introduced by RCA.

Execs Responsible

The American executives responsible for the introduction of the Pocket Disc System on a world level are Fred Hyman, president, and Larry Kanaga, member of the board of directors. Their planning extends back over a period of six years, when they concluded that the music habit was changing, and that the pop music industry was plagued with high returns, high shipping costs, pillarage, display and other problems.

Hyman and Kanaga said: "We felt a mass merchandising concept entailing savings of costs of $1,000,000,000 a year, or more, of the product of a size and type which could be introduced in many new outlets, would be built up by the industry. Our idea was not to replace the 45, but to broaden the base of sales by providing an additional distribution channel by which the product could be sold on racks taking up very little space. This thinking is part of the basic sales theory which holds, says Kanaga, "that when a product is delivered, the greater the total sales volume will be. In America, the average record manufacturer, distributors, rack jobbers, artists, publishers, writers and every segment of the industry will benefit from this system."

Special Drive

The planning for the debut of the system in the United States calls for a special drive in the Pacific Northwest market, where American has arranged for the Pocket Disc to be distributed by Consolidated Record Distributors, headed by Lou Lavuithal. The initial release is likely to comprise 50 disks, price range $2-

Distribution is being arranged for other areas, too, but America and Consolidated are giving early initial emphasis to scientifically glean basic information on sales patterns. In the initial stages, rack jobbers are expected to be responsible for most sales. A special small rack has been designed, 1½ square feet, capable of displaying 51 records of Pocket Disc merchandise. Even smaller racks are on the drawing board, with the idea of introducing the Disc to those stores which cannot devote shelf space to records of conventional size.

A wide variety of the player will be handled by Symphonics Electronics. The player will also get a going in the Peninsula area of the Pacific Northwest campaign starting Sept. 15. America is also exploiting the potential of several "Country and Western" contacts. Contacts have been made with manufacturers for the production of prototypes.

Pocket Disc for Japan

Hyman, who recently returned from a trip to Japan where he secured complete co-operation of the principal of simultaneous release, said that the Pocket Disc can be produced at the rate of 9,000 records per hour per machine. "It is sometimes held back because of time problems—but not with us," Hyman said. "Our plant is 1½ years old and is the oldest and the leading producer of flexible vinyl records. In 1961, America became associated with Consolidated, the largest publisher and distributor. One of America's productive plants, which printed "go" for printing sound as just a press print the silent word—on which sound can be printed in magazine size."

Kanaga is well known to the record business. He joined the Radio Corporation of America in 1943, after a tour in the Navy. He became vice-president of the distributing operation, general manager of Distribution, and ultimately vice-president and general manager of the record division. He left RCA Victor to become president of GAC.

Pocket Disc—We're on the Bandwagon

The Eugenio club in Beverly Hills identifies itself as a "political" club, Keenan has been invited to present the personalities performing on theConnie Haines, Sonny and Cher, Marnie, Leonard Nimoy and Neil Harrison.

It is now expected that additional artists will join the entertainment bandwagon after the Democratic and Republican conventions in August. The involvement by these artists during these early months of campaigning should give impetus to other campaigns.

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Pocket Disc—We're on the Bandwagon

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Talk about support...

Sell is the name of the game—and this national consumer magazine advertising brings four heavyweight Victor albums to a readership of over 30 million people. And that's top support.
This is the End.

The end that starts the sale. GRT is the only tape company to put an album picture on the front and on the end of every package. Your customer will see the difference.

8 track, 4 track, cassettes and reel to reel from General Recorded Tape, Inc., Sunnyvale, Calif. 94086

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