

Billboard

The International Music-Record Newsweekly

Copyright Revision Facing Death Row

By MILDRED HALL

WASHINGTON—The copyright revision bill is dead for this session—and probably for good. It has become painfully evident to legislators that the deadlock between billion-dollar copyright interests, plus new technological uses of copyright works, and the public interest involved, make it almost impossible for one single copyright bill to cover all issues, resolve all thorny conflicts.

It appears probable that, in future years, Congress will have to take up each of the controversial copyright problems separately—from the CATV liability and recording artist royalty issues, to the wrangles over educator, computer and jukebox demands for exemptions or special treatment.

A skeletal copyright bill may replace the revision bill in this waning session of Congress. It will bypass all controversial issues, *(Continued on page 10)*

Skye to Lure Record Acts With Sky's the Limit Pkg.

By MIKE GROSS

NEW YORK — The newly formed Skye Records will be offering "a piece of the action" in an effort to attract established recording artists into its fold. In addition to profit participation in the new company, Norman Schwartz, president and director of Skye, has established an operating procedure whereby there will be artistic participation in the company's product, as well.

Schwartz, who is also a per-

sonal manager, believes that too many recording artists have been shortchanged when it comes to their agreements with record companies and that they have not been given enough control over their recording output. Skye goes into market this week with albums by Gary McFarland, Cal Tjader and Gabor Szabo, all of whom are stockholders in Skye and who participated in all facets of the al-

(Continued on page 10)

Radiomen Dig BB's Forum

By CLAUDE HALL

NEW YORK — The Billboard Radio Programming Forum to be held June 7-9 at the New York Hilton Hotel, is getting enthusiastic response from broadcasters across the nation. Nearly all station managers, program directors, and

deejays contacted have expressed not only a need for this type of meeting, but would also submit a long list of problems that could be aired—and maybe solved—during the Forum. The topics that broadcasters have requested range from what efforts are being applied to improve the ratings position of Hot 100 format stations to how to program an easy listening station effectively. Many broadcasters have expressed great interest in special programming for small markets. Topics on music selection, talent, promotion, and the playlist have also been requested.

James O. Rice Associates, specialists in business seminars and executive training, will produce the Forum for Billboard.

(Continued on page 10)

Youth Disks Hit For Veteran Acts

By PAUL ACKERMAN

NEW YORK—The standard record act of an earlier era can still make it in today's fast-moving music scene, provided his song material has meaning for the young, according to Bob Thiele, ABC Records a&R chief.

(Continued on page 10)

American Oil, Texaco in Tape Selling Drive

By EARL PAIGE

CHICAGO — American Oil Co. and Texaco are launching massive tape player merchandising programs this spring and summer, Billboard has learned.

Both firms have chosen different merchandising plans. American Oil will market a cassette player by direct mail through its credit card division. The direct-mail plan will be handled by King-Korn Marketing Corp.

Texaco will sell and install a Lear-made 8-track unit directly through its service stations on a test-market basis in Texas, and is considering a tape cartridge program that could involve an automatic dispensing unit or vender.

The Texaco-Lear deal reportedly involves from 10,000 to 20,000 units. Representatives from Gates Rubber Co., which owns Lear Jet and large warehouse facilities in Texas which Texaco utilizes, sat in during the meetings between the oil firm and Lear Jet.

(Continued on page 10)

Transamerica Buys Liberty for \$24 Mil.

By ELIOT TIEGEL

LOS ANGELES — Transamerica Corp., which owns United Artists Records, has entered into an agreement for the purchase of Liberty Records, Inc. The record company becoming a wholly owned subsidiary of UA Pictures.

It is understood that the transaction calls for an exchange of 500,000 shares of Transamerica common stock for all shares in Liberty Records, Inc., a closely held company. Transamerica closed at \$48 per share at press time, which means that at today's market value of its stock, Transamerica is paying about \$24 million for Liberty.

Although the board of directors of both companies and Liberty principals approved the Transamerica purchase last week, the legal takeover may be weeks away. Still to be completed are the preparation and execution of the necessary documents. Once the paperwork is completed, Liberty will become a member of Transamerica's leisure time division, which encompasses UA Pictures and its record-music companies. Liberty president Al Bennett will

gain a seat on UA's board of directors.

The present management of Liberty will be retained.

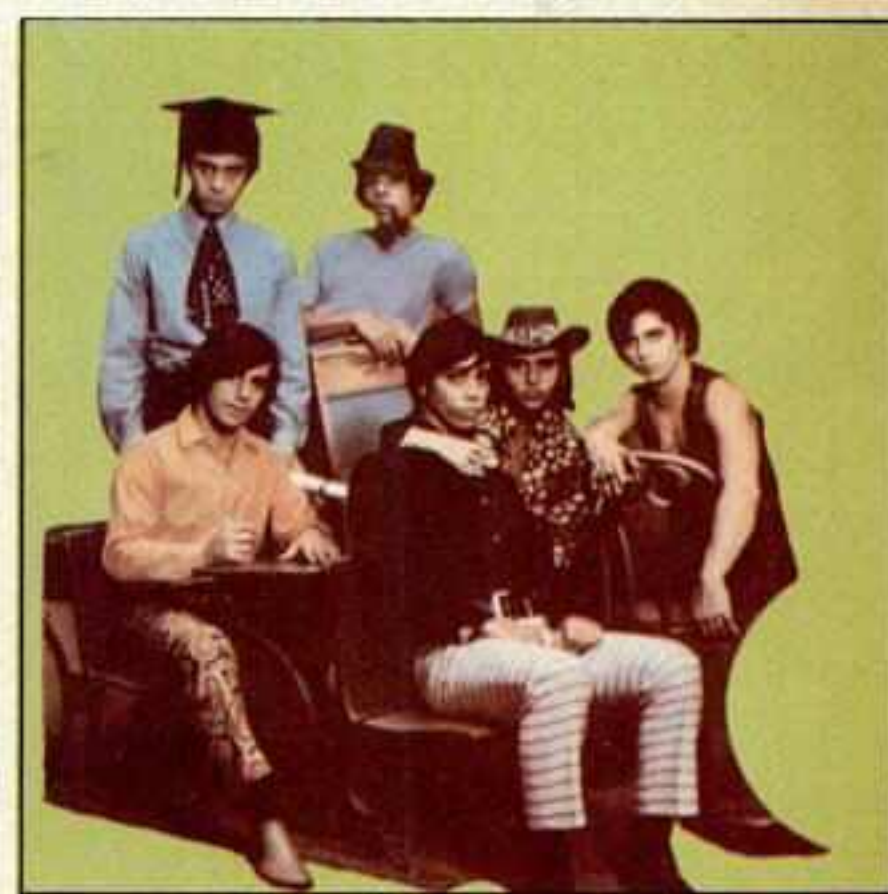
Transamerica's diversified interests include companies in life, property and casualty insurance, financing, aviation and real estate. It made its entry into the entertainment field in April, 1967, with the purchase of United Artists Pictures and its recording and publishing operations.

(Continued on page 10)

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 Conrad Hilton Hotel
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Expanded News and Chart Coverage of R&B Field Begins This Issue, Page 27
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Eurovision Coverage
 Pages 38-39



Stevie Wonder, Tamla's talented hit-maker, has another smash in his latest single, "Shoo-Be-Doo-Be-Doo-Da-Day," on Tamla #54165. Watch for Stevie's new album, "Stevie Wonder's Greatest Hits," Tamla #282. (Advertisement)



The unique sound of the Soul Survivors zoomed "Expressway to Your Heart" to the top of the charts last fall. Now, lightning has hit the group a second time. Their new release, "Impossible Mission (Mission Impossible)" (Crimson 1016) is taking off across the country at a pace that threatens to out-do even their first hit. (Advertisement)

(Advertisement)

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LST-7548

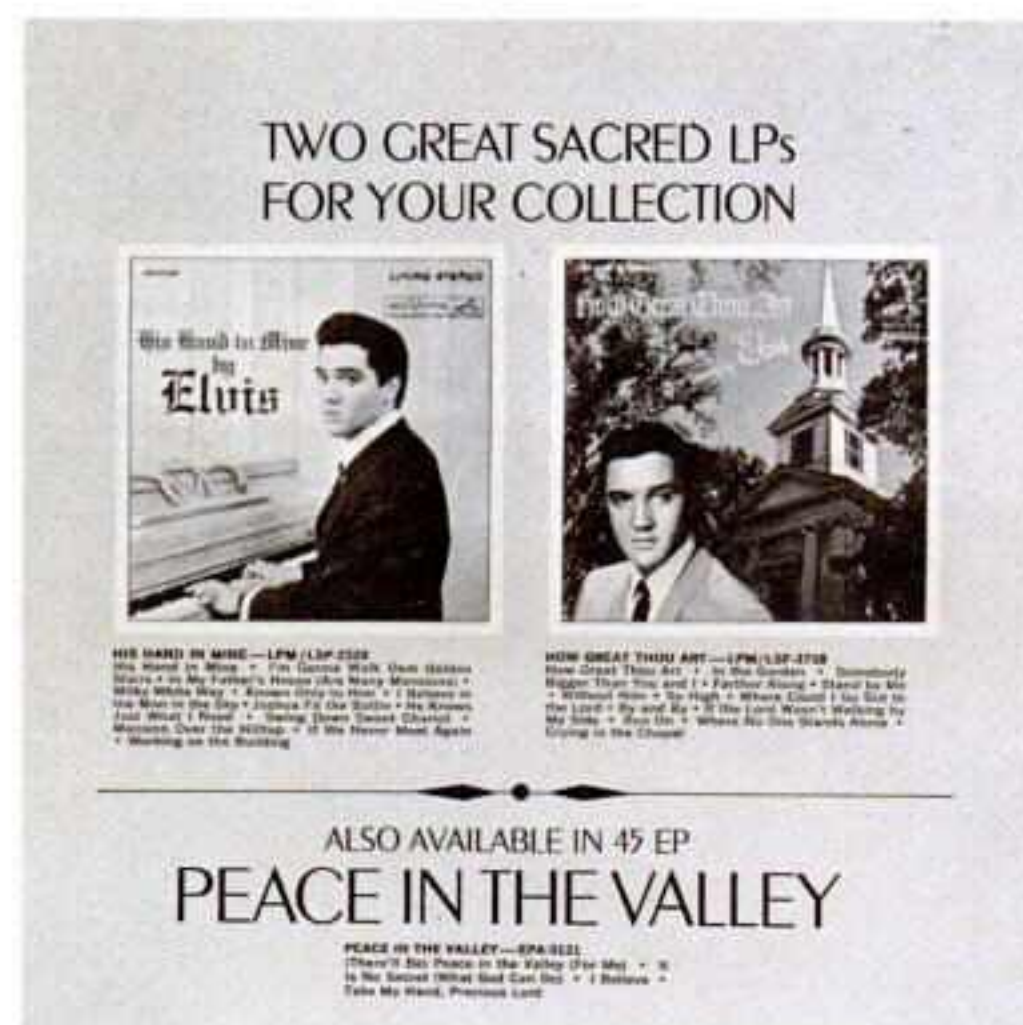
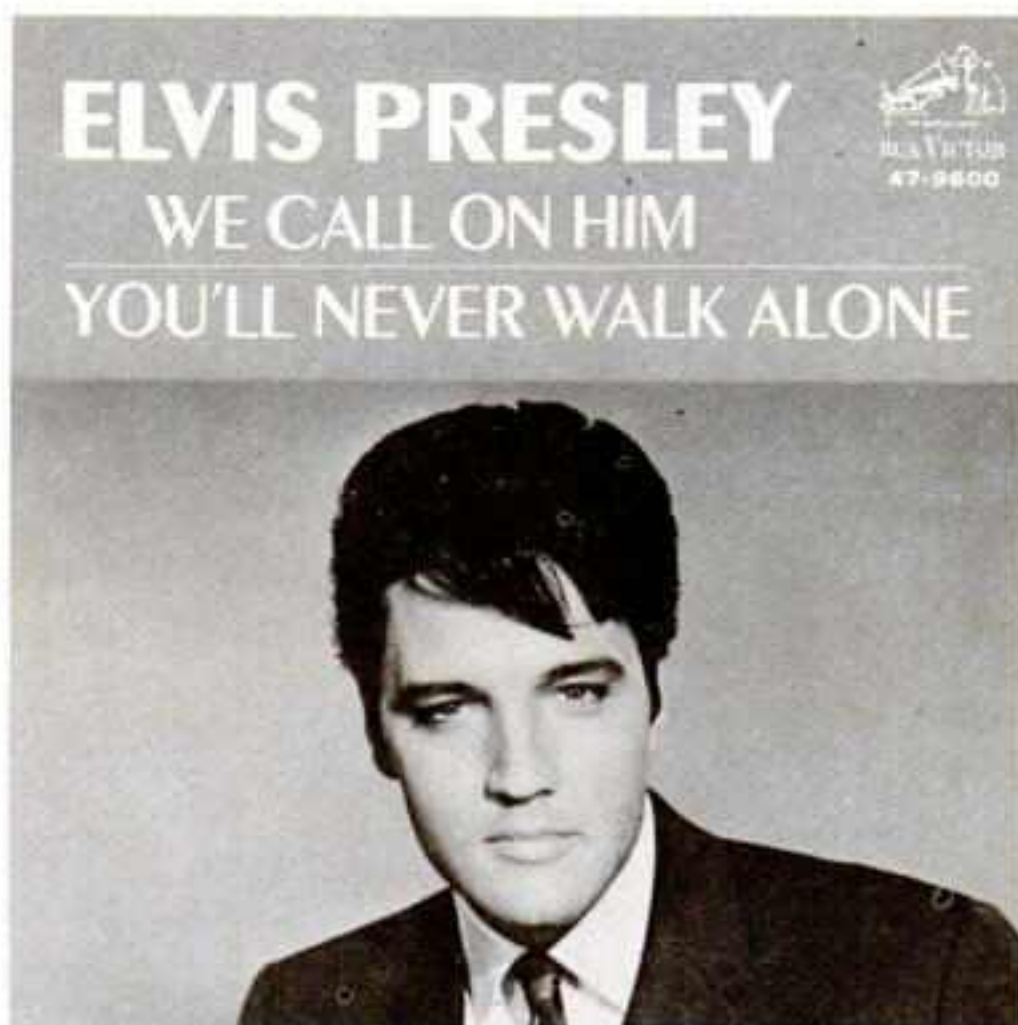


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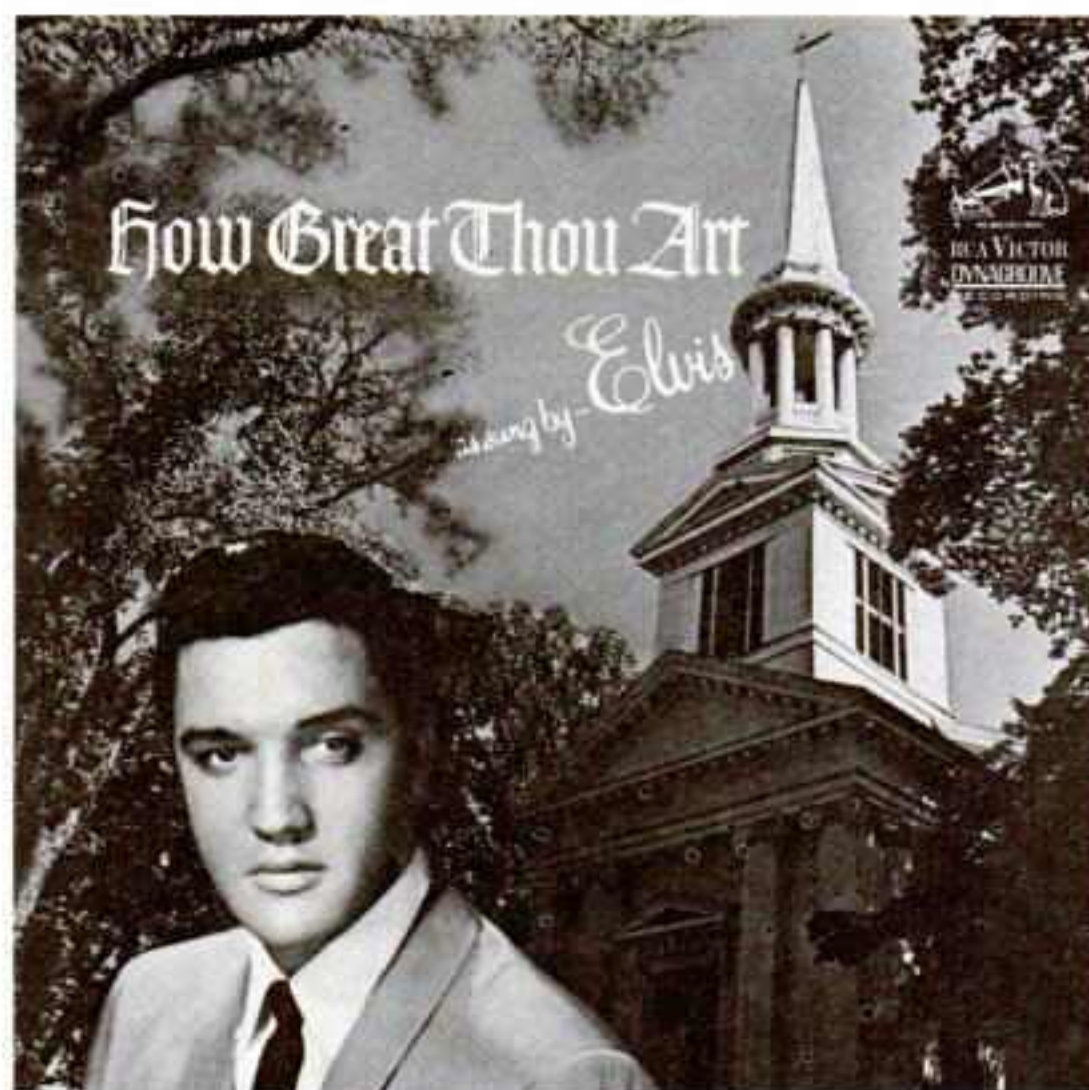
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RCA

Friendships Balking Recruitment Drive in Nashville, Says AGAC

By BILL WILLIAMS

NASHVILLE — The music community here is one of too many "friendships," charged Alex Kramer, board member of the American Guild of Authors & Composers (AGAC).

Kramer and Miriam Stern, executive director of AGAC, hosted an informal turnout for about 25 writers here Wednesday (27). What the forum lacked in size, however, it compensated for in spirited give and take.

AGAC has been trying to make inroads here for the past several months under the direction of Larry Lee, one of the new breed of young songwriters who moved here a couple of years ago and has enjoyed considerable writing success. In the few months he has been trying to break the barriers, he has signed about 25 writers and three publishers to AGAC, still a small dent in the approximately 900 professional writers and 150 publishers in the area.

Holding two days of preliminary educational talks, Kramer and Miss Stern outlined AGAC policies and accomplishments, then called the meeting.

Notes Hostility

Kramer, noting some hostility among a few writers and publishers, said there are "simply too many friends" here. "Every songwriter is a friend of a publisher, every publisher a friend of an a&r man, and everybody is a friend of someone's. This makes you reluctant to take part in such an organization." He suggested that many writers had suffered due to these friendships.

"The writer is always the last to get his money," Kramer said. "And here he has no way of knowing if he's getting what's coming to him." Because of the uniqueness of the situation Kramer suggested that a committee be formed under the guidance of Harlan Howard to draw up a contract which this city could live with. "There would have to be certain concessions made here," he said.

Howard particularly objected to the AGAC plan which allows a writer to get back his material or payment of \$250 a year after submission.

"Many country songs, unless they're hits, never make the publisher \$250," Howard claimed. "That publisher has put time and money into demo sessions, and deserves some consideration." Howard, a publisher as well as a writer, said songs also have a tendency to "surface" after two or three years "when the time and place is right." He felt a publisher should have virtually unlimited rights to a song.

Accord Scored

Howard criticized the arrangement between BMI and some publishers who get special premium rates while the writer still gets only his two cents. Kramer, who said there was not enough representation of BMI writers in AGAC, explained that BMI paid writers on an individual basis for songs, but paid publishers on a catalog basis.

Eddie Miller, veteran writer and vice-president of the Nashville Songwriter's Association, (NSA), an organization still unchartered but formed last year

was one of those who felt the local organization could do more than AGAC, "although we do not oppose AGAC as such."

Miller said he felt most Nashville songwriters would not join the national organization because "we have no control over our own doings." He also said he felt AGAC officials, most of them old-time writers in New York and on the West Coast, did not know the problems of writers here.

A charter currently is being drawn and the NSA hopes to be in business shortly. Buddy Mize is president; Marijohn Wilkins, secretary, and Johnny Scoggins, treasurer. Board members now include Budleaux Brant and Liz Anderson. Miller said an average of 80 persons, all writers, had attended each meeting held.

Better Conditions

"We don't want renewals in the contracts, we don't want a publisher selling our songs to

another publisher who won't pay, and we want to steer young writers away from phony publishers."

Miller said the organization wants the writer to get at least five cents for every copy of sheet music sold, and that he get a 50-50 split with the publisher on all other sources of income from songs.

"The Nashville organization simply is not equipped to get these things done," Kramer said. "It has no collection power, no recourse at all except to try to work something out with a publisher."

Lee felt that all the writers who attended went away satisfied.

"Every question was answered, and the writers really got an education. AGAC is in Nashville to stay," he said. He added that the suggested committee would be set up in the near future to work out details for large-scale membership here.

Pickwick Int'l to Distribute Product of Sire and Phoenix

NEW YORK — Pickwick International will distribute product of Sire and Phoenix labels, according to an announcement by Cy Leslie, Pickwick International president, and Richard Gottehrer and Seymour Stein, principals of Sire Record Corp. Joe Abend, president of P.I.P. Records, Pickwick's full-priced line, will be in charge of distribution and sales for Sire and Phoenix. Assisting Abend, who is a vice-president of Pickwick International, will be Bob Ragona, director of sales and promotion.

Gottehrer, who formerly headed F.G.G. Productions, produced such hits of the McCoy's as "Hang on Sloopy" and "Fever"; the Strangeloves' "I Want Candy" and others. More recently he has been associated with the West Coast group, Cannibal and the Headhunters ("Land of 1000 Dances"). Stein, formerly an independent promotion man, had previously been associated with King Records and during the 1950's was with The Billboard.

The first Sire disk, "Loving Kind of Way," by the Jam, was released last week. Three more are on the way: "Horn, Harpsichord and Do Not Dis-

turb," by the Basement Concession on Sire and "Jingle Down a Hill," by David Santo, and "Irahs," by the Transatlantic Railroad, the latter two on Phoenix.

Also set for immediate release is the first LP product, an album, "Silver Currents," by David Santo on Phoenix. An extensive advertising campaign is planned for the album and a single "Jingle Down a Hill" b/w "The Rising of Scorpio," Phoenix 1, has just been released to help promote the album.

Distributors for the new labels are: State Distributors, New York City; Royal Disc, Chicago; Chapman, Los Angeles; Universal, Philadelphia; Music Suppliers, Boston; Chatton, Oakland-San Francisco; Schwartz Bros., Washington-Baltimore; Record Merchandisers, St. Louis; Seaway, Cleveland; Godwin, Atlanta; Record Sales, New Orleans; Jay Kay, Houston and Dallas; Disceries, Inc., Buffalo; Associated, East Hartford; Gordon, Seattle; Heilicher Bros., Minneapolis; Action, Denver; Bertos, Charlotte; Music City, Nashville; Record Sales, Memphis and Campus, Miami.

In April, Stein will fly to Europe and the Far East to set up foreign affiliates for Sire and Phoenix and to secure foreign product for release here.

ARETHA: 1-GAL DRAIN ON GOLD

NEW YORK—Atlantic artist Aretha Franklin enters the charmed circle with the RIAA's certification Friday (29) of her fifth gold record single, "Since You've Been Gone (Sweet Sweet Baby)." Since RIAA initiated its certification policy 10 years ago, no other solo girl artist has matched this achievement.

Miss Franklin's other certified singles, since she joined Atlantic a little over a year ago, were: "Respect," "I Never Loved a Man (The Way I Love You)," "Baby I Love You" and "Chain of Fools." Miss Franklin also won a gold record award for her album, "I Never Loved a Man." Her new album, "Lady Soul," is selling at a rate equal to the gold record winner.

Tapedex Exits — Assests Sold

LOS ANGELES — Universal Tapedex Corp., manufacturer of tape players including Capitol Records' 8-track unit, has gone out of business. Capitol is currently shopping for another manufacturer.

Assets totaling \$333,394 were sold by the Credit Managers Association of Southern California for the benefit of creditors.

The assets included \$39,053 inventory, \$85,499 work in process, \$175,794 raw materials and samples, machinery and equipment.

Mannie Feigenbaum, an auctioneer, purchased UTC's remaining assets for \$61,000.

Jack Cummins is president of UTC.

WB-7 Sales Up 15%; \$7.5 Mil. in Quarter

LOS ANGELES—First quarter sales volume for Warner Bros.-Seven Arts is running 15 per cent ahead of the same period last year, the company reports. Sales only cover product to domestic distributors and does not involve revenue from international, tape or record club business.

Translated into dollars, the first three months' business, based on product released in the January - February - March program, totals \$7.5 million, reports president Mike Maitland.

The Warner-Reprise combine estimates it will surpass last year's record shattering sales mark and will achieve the biggest year in its 10-year history.

Last week, the W-7 family of labels was represented on the

Billboard LP chart with 22 titles, 13 of the albums being released in the first three months.

Among the artists helping the company achieve its strong sales position—and to maintain a healthy sales pace which has continued for the past two years—are Jimi Hendrix, Arlo Guthrie, Pet Clark, Bill Cosby, Dean Martin, Nancy Sinatra, Frank Sinatra, Anita Kerr-Rod McKuen, the Association, Electric Prunes and Miriam Makeba.

New artists on the charts are several that are favorites among the underground: Hendrix's two LP's have sold 832,000 copies; Guthrie's debut LP has passed the 200,000 mark and the Fugs, with almost no airplay, have attained sales of 60,000 copies.

Postgraduate Single By Simon & Garfunkel

NEW YORK — The success of the soundtrack album of "The Graduate" on Columbia Records has sparked the label's release of a Simon & Garfunkel single, "Mrs. Robinson." Appearing in another version in the soundtrack set, "Mrs. Robinson" has been receiving extensive airplay on radio stations across the country. The arrangement of "Mrs. Robinson" on the single is entirely different from the one on the soundtrack album, and is included in Simon & Garfunkel's latest album "Book Ends," slated to be released by Columbia this week.

Simon & Garfunkel are presently riding a sales wave on all of their Columbia releases and can be ranked among the hottest groups in the country to-

day. "The Graduate" album is No. 1 on Billboard's "Top LP's" chart this issue, and last week achieved a gold record for sales in excess of \$1 million as certified by the RIAA.

Another single, "Scarborough Fair," another song from "The Graduate" score which was written by Simon & Garfunkel, is riding high on the singles charts.

The team's "Parsley, Sage, Rosemary and Thyme" album, released more than a year ago is also selling at a hot pace.

Currently attracting large audiences on a month-long cross-country concert tour of the U. S., Simon & Garfunkel are set for an appearance on Andy Williams' TV special, "H. Andrew Williams Kaleidoscope Co.," to be aired later this month.

MGM, Buddah Handling TV Spots on Act

LOS ANGELES — MGM and Buddah Records will distribute TV promotional films on several acts. Tommy Leonetti and the First Edition will make independent radio and TV promotions.

Charlatan Productions, producer of record promotional films, will produce a film based on Connie Francis' new single, "Why Say Goodbye."

The First Edition, Reprise recording group, will film two TV commercials for Alcoa, under the direction of Charlatan Productions.

Buddah Records will distribute TV promotional films on four of its acts, including Cubie and the Five Stairsteps, the 1910 Fruitgum Company, Frosty Flakes and the Lemon Pipers.

The Jefferson Airplane completed filming a TV featurette pegged to their new single, "Greasy Heart," for national syndication.

Leonetti, Columbia Records, has recorded a series of public service announcements for this year's Christmas Seals campaign. The spots, produced by Leo Kovner, will be distributed to radio stations in the U. S.

AF Sales Program

NEW YORK—Audio Fidelity Records has instituted a two-on-10 sales program for its entire catalog, with the exception of the First Component Series. No expiration date has been announced.

Modern to Get New Facilities

LOS ANGELES — Modern Records is revamping its studio facilities. A custom-built 8-track console, new mixing and mastering equipment are being installed. May 1 is the projected completion date.

The investment in new sound equipment, Fred DeMann, la-general manager explains, is in line with the company's plans to step up both its recording activity and its entry into the pop business as an adjunct to its rhythm and blues activities.

Although the company has closed its recording studio, it will still release product cut prior to modernization. Forthcoming will be singles by Felice Taylor and Lowell Fulson, the company's top male blues vocalist. Once the studio is back in operation, DeMann will begin talent scouting as well as to seek a new crop of songwriters for the firm's Modern Music operation.

DYLAN GIVEN 5th GOLD DISK

NEW YORK — Bob Dylan has been awarded his fifth gold record. His latest award for an album signifying sales in excess of \$1 million, as certified by the RIAA, is for "John Wesley Harding."

Dylan's other gold records were for "Blonde on Blonde," "Highway 61 Revisited," "Dylan's Greatest Hits" and "Bringing It All Back Home."

Billboard

AUDIO RETAILING 52

ONE OF THE SOUTH'S LARGEST audio retailers reports that record volume and audio volume have grown together.

CLASSICAL 46

GOULD PROMOTION. Columbia sets "Glenn Gould Month" promotion for April. RCA records Morton Gould works with Seattle Symphony this week.

INTERNATIONAL 38

UP TO 200 MILLION viewers viewed the 1968, 17-nation Eurovision Song Contest which took place in London Saturday (6).

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EXHIBITORS AT THE MUSIC SHOW in Chicago have been announced by NAMM.

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DAWSON COMMUNICATIONS expanding with two more FM operations. Charlie Whitaker heads programming and operations for Dawson.

RHYTHM & BLUES 27

SOUL SAUCE, a new column feature spotlighting the R&B scene, starts this issue.

TALENT 14

JIM WEBB, Grammy winning composer, builds his own publishing and record production empire.

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A&M Selling Push on Alpert

LOS ANGELES — A merchandising campaign is under way at A&M Records to coincide with the Herb Alpert and the Tijuana Brass TV special and the release of his latest album.

The Brass special, "The Best of Brass," will air on CBS-TV April 22.

A&M has designated April as "Herb Alpert Month," with promotional items geared for distributors, CBS affiliate stations and newspaper columnists and editors.

Promotional items will include counter record racks, mobile and floor displays to promote the album and TV special, posters, photos, buttons and sweatshirts, which will be worn by retail clerks this month.

ESP Adding 5 Licensees

NEW YORK — ESP-Disk has signed licensing agreements for its catalog with Polydor in the United Kingdom, Phonag in Switzerland, Audio Productions Laren in the Netherlands, Dansk in Denmark, and Vedette in Italy.

April albums are slated by Pearls Before Swine, the New York Electric String Ensemble, the Godz, Carol Miller, Noah Howard, Sun Ra, Frank Wright, Paul Bley, Lowell Davidson, the East Village Poets, Guiseppi Logan and Burton Greene.

ESP distributors have set a year-long continuous co-operative advertising campaign on underground and progressive rock stations, using prerecorded one-minute commercials by Hugh Romney to promote Pearls Before Swine, Jerry Moore, and other artists as well as the 99-cent ESP sampler.

Dover & London in Distribution Deal

NEW ORLEANS — Dover Records has signed agreements for London Records to distribute the New Orleans label throughout the world except for the U. S. and Canada.

The deal, which covers present future catalog, was negotiated by Mimi Trepel, London's manager of foreign distribution, and Dover's New York legal representatives Marshall, Vigoda and Morris.

AF MOVES TO STEREO SINGLE

NEW YORK — Audio Fidelity Records will discontinue monaural singles and release all 45's in compatible stereo only, according to Herman D. Gimbel, AF president. Gimbel said the only exceptions will be masters bought by the label and cut in monaural.

First record under the new policy is "Let Me Down Easy," with Tony Middleton on Mr. G, a recently formed AF subsidiary label.

A heavy promotion campaign is planned for the first compatible release, with parties planned for program directors, disk jockeys, a promotional tour planned for Middleton, and radio and TV appearances set.

SHOPPER REPORTS

'CUSTOMERS' DRAW TWO IN THE KNOWS, 1 BLANK

Billboard's "Mystery Shopper Cash Award Contest" is devised to aid the consumer of monaural product in making the transition to stereo-only. Billboard correspondents across the country will explore what is being done on the retail level to convert the monaural customer as the record industry shifts its footing to stereo. Reports will be judged by Billboard's editors as to the most constructive sales pitch by retail personnel to help the consumer. Winners will receive a \$25 cash award and will be notified directly by Billboard.

Land of Hi-Fi
125 East Grand River
Detroit, Mich.

Billboard's Roger Bass visited one of the largest stores in downtown Detroit and posed his problem to a saleswoman, an elderly lady. She said that most stereo records are compatible, and that only if the player is very old would the quality of stereo records be reduced when later played on stereo equipment. She went on to say that the reason for this was that the larger needles on monaural equipment break down the walls of the stereo grooves. Finally, she suggested that the customer bring in the needle and the stylus cartridge, and perhaps she would be able to find a stereo needle in stock suitable for the customer's monaural player.

Mrs. E. Church
Macy's
Kansas City Mo.

Mrs. Church, a saleswoman in the record department of the downtown store said, "Salesmen spent 10 years telling us stereo and monaural aren't interchangeable, but now they tell us they are. Now we have to be re-educated."

Asked if she thought it would hurt stereo records to play them on an old hi-fi, she said that she never had a customer complaint yet. But, she suggested, if the customer was concerned, he should check with the store's servicemen and get their opinion. Then she pointed to the label on a record which stated that it could be played on a monaural set, and the mystery shopper was left to his dilemma.

Discount Records, Inc.
18 W. Adams
Detroit, Mich.

Billboard's mystery shopper spoke with one of the two salesmen who also seemed to be the store manager. The shopper explained that he had monaural equipment and was afraid to use stereo recordings, but the manager quickly stated that he should have no trouble at all. He asked how old the equipment was, and after the customer told him it was about four years old, the manager assured him that the equipment was new enough to play stereo records without damaging them. He also said that a change of stylus would almost guarantee satisfactory playback.

Executive Turntable

Marvin Deane has joined Tetragrammaton Records as vice-president and general manager. For the past two years, Deane was national promotion director of Warner Bros.-Reprise Records. Tetragrammaton, the record division of the Campbell, Silver, Cosby Corp., is headed by Arthur Mogull. Deane was formerly associated with Mogull when the latter headed the Eastern Division of Warner Bros. Records.

★ ★ ★

Jimmy Curtiss has been named general manager of Terry Philips' production and publishing firms, Lee Harrudan Productions, Perception Productions, Patrick Bradley Music, and Popdraw Music Corp. Curtiss is also a member of the Hobbits, a rock group. . . . Ronnie Merenstein has joined ABC Records' promotional staff. He will concentrate on single promotion for all of ABC's labels and will report to Moe Preskell in ABC's national promotion department. . . . Kenneth M. Rosenblum has been named account executive at Shorewood Packaging Corp. Rosenblum, a former ABC-TV network representative, most recently was an account executive for the Mail Marketing Division of O. E. McIntyre.



CURTISS

★ ★ ★


Pete Garris joins Dot as national promotion director. He was formerly Scepter's promotion vice-president in New York. . . . Bob Cooper and Stuart Love have been added to the Warner Bros.-Seven Arts promotion staff in Los Angeles and New York, respectively. Also joining the company at its Burbank, Calif.,

(Continued on page 65)



She doesn't
explain anything.
She fills you
with experience.



She lived it. She wrote it. She sings it.
Laura Nyro. "Eli and the Thirteenth Confession."
Her new album. On Columbia Records 

CS 9628 (Stereo Only)

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Current Ambassador Sales Envoy

NEW YORK — "There's only one method to move budget product in rack-serviced and mass merchandiser outlets," believes Martin Kasen, president of Ambassador Records, "and that's with current material." Ambassador, the label which pioneered budget children's product some 25 years ago with its Peter Pan label, is now immediately covering hit songs, Broadway productions and soundtracks with budget renditions.

"Our market is the cost-conscious consumer who wants current material, but will not pay the price of a \$4.79 album," Kasen said. "But this buyer is also selective," he stressed, citing the importance of proper packaging and good recordings.

"We're even been able to build a following for our artists," Among the company's new releases are "Themes From Bonnie and Clyde" and "The Graduate," "By the Time I Get to Phoenix" and "Take Me to Your World," a country album by the Lonesome Valley Singers, and "Love Is Blue"—a collection of contemporary hits songs played by guitarists Dan and Dale. These stereo-only albums are marketed on the company's Diplomat label at 99 cents.

The key to Ambassador's success at the dealer level has been through prepackaging its merchandise. "We offer the retailer (racks and mass merchandisers) a prepackaged assortment of 25 titles which sell themselves," Kasen explained. "There is a

bigger markup with 99-cent product and no obsolescence." Kasen gives the retailer a 100 per cent return policy with all product. Markup is 30 per cent for the rack merchandiser.

Ambassador's prepackaged albums are grouped in categories. For example, one package features country music. The company's catalog includes some 200 titles. Kasen uses the same philosophy of current material in the company's kiddie line, Peter Pan Records. "We have released an album of the music from 'Dr. Dolittle,' among other current children's movies," Kasen said. In addition, Peter Pan has just completed recording contracts with several children's TV shows, including "Romper Room" and "Captain Kangaroo."



ATLANTIC RECORDS executives present the National Urban League Fund with a donation supporting the work of the organization. From left to right, Nesuhi Ertegun, Atlantic vice-president; William Sims, director of the National Urban League; Henry Allen, Atlantic's national promotion director; Jerry Wexler, Atlantic's executive vice-president, and Ahmet Ertegun, Atlantic's president.

Studios Mushroom in Nashville

By BILL WILLIAMS

NASHVILLE — Another large recording studio, the third in a month, was opened here by Spar Records, which heretofore has specialized in Gospel Music.

Bill Beasley, vice-president and general manager of the Spar Recording Studios, said "We will be the only 8-track CARtridge duplicator in the South. We can do custom studio work on any number of tracks from one to eight. We will continue with our label (Songs of Faith), and are mastering sessions for Bobby Russell and Buz Cason, who are doing things for Amy-Mala and Elf."

Beasley, and corporation president Allen Bubis, said the firm also would "get back into the country field, be completely diversified." Spar Records recorded a number of country artists from their smaller quarters several years ago. Bubis said the company also would produce masters to lease to major labels.

Spar is involved in doing 1,000 monaural hour-long tapes a month for a medical school, and is working on a similar arrangement with Vanderbilt University.

"We plan to bring a great deal more pop business into Nashville," Beasley added. "If Nashville wants to double or triple the music output it's doing now, the logical direction is in pop."

Beasley also feels that the 8-

track cartridge business is "the thing of the future." He said they have gotten into this field on an "all out basis."

2 Others Opened

About a week prior to the opening of this studio, Nashboro Record Co., distributors of Nashboro, Excello, A-Bet and Crescent labels opened its Woodland Sound Studios. Coupled with it was a national sales meeting for distributors. The firm also operates Ernie's Record Mart and the Excellorec Publishing Co. It specializes in

r&b and contemporary music, and spiritual.

The sales and promotion staff of this firm was recently strengthened with the addition of Freddie North to further the labels. An r&b artist since 1955, he currently records on A-Bet. This studio is expected to give Nashville a strong push in the r&b field.

A month earlier, Music City Recorders opened their modern studio facilities on 19th Avenue, with complete facilities for custom work.

Epic's Gregory Sets Indie Producers' Commonwealth

LOS ANGELES—A "communion" of independent producers is being established by Chuck Gregory, Epic's new Coast a&r director. They include Jack Mills with vocalist Anna Black, Terry Melcher with the Gentle Soul and Michael Lloyd with October Country.

Bob Johnston, newly named producer at large with the parent Columbia Records organization, is also working on three Epic projects: West (a San Francisco group, including members of the old We Five team), vocalist Dino Valenti and the comedy team of Rowan and Martin.

Falling under the "communion" banner is Sly Stone, leader

of Epic's hot new group, Sly and the Family Stone, who is producing his group's efforts.

Other acts on the local roster include Kaleidoscope and TV comedienne Donne Jean Young. Gregory envisions signing six more acts to strengthen the roster.

Although Gregory has been in his post less than three months, after being shifted by a&r chief Dave Kapralik from his promotion man's slot in San Francisco, Gregory claims his promotional experience will help to select material and knowing where it can receive radio exposure. Gregory fills the slot formerly held by Stu Phillips. With the departure recently of producer Larry Williams from the Epic office, Gregory at present is the only a&r representative in the company's local office.

London Holds Meet April 2

NEW YORK—London Records will hold its annual day-long staff meeting on Tuesday (2) at the Summit Hotel here. The session will include a discussion of the budget for the new fiscal year, sales targets for 1968-1969, promotion and exploitation techniques and goals, and a presentation of new product.

Among officials attending will be D. H. Toller-Bond, London president; John Stricker, treasurer; Herb Goldfarb, national sales and distribution manager; Walt Maguire, national singles sales and a&r manager; Marty Wargo, administrative manager; and Tony D'Amato, British-based executive a&r producer for Phase 4.

Pub, 2 Record, 2 Production Cos. Formed in Los Angeles

LOS ANGELES—Two new record companies, a music publishing firm and two production companies have been formed here, and another record firm has changed its name.

Ray Anthony changed the name of his record firm from Space Records to Aero Space Records.

Stan Zipperman, public relations-publicist, has formed Public Records and Thirst Music (BMI), headquartered at 7015 Sunset Boulevard. National

distribution will be set up by Don Blocker, who heads Tapp.

Initial releases by Public Records will be "No Shame," by the Touch, and "She Let Him Continue," by Hunger, a rock group.

Chris Petersen, president of Petersen Co., film and TV commercial producer, has established Pete Record Co. as a subsidiary of Petersen. Singer Gogi Grant is the initial artist on the label, with her first single being "Down Here On the Ground." Lincoln Mayorga a&r'd the session.

Robert Kirstein, formerly with Contemporary Records and Phyllis Records, joins Pete as general manager. He will set up a national and international distribution network and will sign artists for the label.

A new religious music record company production firm—Vibrant Productions—recently started in Orange, Calif., with Don Ziegler as president. Latest album release is by Albie Pearson, with arrangements by Ralph Carmichael.

Johnny Mercer has formed Golden Age Productions as a subsidiary to Commander Publishing (ASCAP). Marshall Robbins Jr. will guide the production company as president, with Angelo Di Frenza, promotion director; J. R. Shanklin, songwriter and producer, and Morgan Cavett, songwriter and producer.

Nico Records and Flavio Music, Inc., have been formed, with TV producer Nick Vanoff as president and Boris Vanoff as vice-president.

Don Blocker has been named national sales and promotion director, and will set up a distribution network in the U. S. which already includes Best Records in Buffalo, Cadet in Detroit, Chatton in Oakland, Label Records in Pittsburgh, Main Line in Cleveland, Mutual in Massachusetts, Record Merchandising in Memphis and Seaboard in Connecticut.

The label, which will release Top 40 music, has signed the Pheifer Ashman Kickbush, a group of nine singers and musicians from San Diego. First single will be "Games," produced by composer-arranger Jack Walker and Boris Vanoff.

Walker, formerly with Imperial and Dot Records, joins the publishing company as a songwriter and the record label as a producer. The Jerry Perenchio Agency has signed the Pheifer Ashman Kickbush for national representation.

Dot to Rotate Promotional Accent on 'Specific' Product

LOS ANGELES—A new concept of rotating promotional emphasis for key records is being introduced by Dot's new national promotion director, Pete Garris.

Garris plans assigning special duties to three promotional men out of the company's 12 staff field men to work on one specific product per national release.

The three promotion men will be operating in adjoining regions to provide a concentrated effort. Under Garris' plan, the three promotion men will emphasize a designated single in their regions. If there is no response after hopefully gaining airplay, the record will be judged a weak product. All 12 field men will work on the same national releases in addition to the rotation of three

men to concentrate on breaking one single in their areas.

Garris says it should take three weeks to know whether the record has any sales merit. "If we can get one area, we can usually bring a record in," Garris says.

Garris will work with Ken Revercomb, director of sales and distribution, and Dick Bowman, the sales chief, in relaying information on which stations are exposing Dot product.

This information will be relayed to the company's sales force, with Bowman in turn offering Garris data on sales activity from one-stops. The Mills Brothers hit single of "Cab Driver" drew its initial reactions from one-stops, with the company translating this information into a national promotional drive which gained airplay all over the nation.

NEW PROCESS
CSG STEREO
COMPATIBLE

Atlantic Records introduces **CSG STEREO** LP's and 45's. They play perfectly on all stereo and mono systems. The quality is excellent on both.

What is CSG Stereo?

It is a new invention by Howard Holzer that eliminates the need for mono discs. **CSG STEREO** gives the listener the best stereo sound that can be obtained today. Records manufactured under the **CSG STEREO** process will also play perfectly on a monaural phonograph. There is *no compromise* in the quality of sound or performance whether the record is played on a stereo or mono machine.

The heart of the **CSG STEREO** process is a "stereo logic device" which is used in the mastering operation or during the actual recording session. This device recognizes the common signal components of a stereophonic recording. It permits combining the channels in the playback cartridge so that the recording can be played on either stereo or mono equipment without compromise of the stereo or mono quality as related to the actual studio performance. It makes no change in stereo quality and adds no distortion or loss in signal-to-noise ratio.

When will Atlantic start releasing CSG Stereo LP's and 45's?

We have already released two **CSG STEREO** 45's: *A Beautiful Morning* by The Rascals on Atlantic

(2483), and *Goin' Away* by The Fireballs on Atco (6569). New albums by Percy Sledge, Flip Wilson, The String-A-Longs, Arthur Conley, and the New York Rock & Roll Ensemble will be **CSG STEREO** LP's.

Will Atlantic continue to manufacture Mono LP's and 45's?

No, **CSG STEREO** eliminates the need for mono counterparts. We will continue to sell mono LP's still in stock but when they are exhausted they will not be replenished. Catalog LP's on Atlantic and Atco originally released both stereo and mono will be re-mastered in the **CSG STEREO** process.

How will Atlantic CSG Stereo LP's and 45's be identified?

All Atlantic /Atco **CSG STEREO** LP's will bear this symbol – **CSG STEREO** – plus a technical explanation of the process for consumers. All 45's will have the words **CSG STEREO** Mono/Stereo Compatible" on the label.



This One



Copyrighted material

Market Quotations

As of Closing Thursday, March 28, 1968

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Set Change
Admiral	38	16½	237	19¼	18¼	18½	Unchg.
American Broadcasting	102	43¾	379	49	46¾	48½	+ 7/8
Ampex	40¾	22¾	569	29¾	28¾	29½	+ 1/8
Automatic Radio	25¾	3¼	113	16½	15¾	15¾	- 3/8
Automatic Retailer Assoc.	86¼	51¾	98	79½	74¾	79½	+4
Avnet	53¾	12¾	4598	38¾	32	38	+4½
Canteen Corp.	28¾	19¾	148	22¾	22	22½	Unchg.
Capitol Ind.	33½	20	77	26	25	25¾	+ 3/8
CBS	76¾	43¾	480	47½	43¾	46	+1½
Columbia Pic.	30½	13	201	28¼	25¾	27¼	+ 3/8
Consolidated Elec.	57¾	34¾	237	36¼	34½	36¼	+17/8
Disney, Walt	63	37½	872	44½	41½	42½	-27/8
EMI	7¼	3½	526	6¼	5¾	5½	+ 1/8
General Electric	115¾	82½	993	87½	85	85½	-1¾
Gulf + Western	66½	30¾	2147	42½	39¾	40¾	+ 3/8
Handleman	58	17½	186	23	21	21¾	Unchg.
Harvard Ind.	34	4	23	19¾	18¾	19¾	+ 1/8
Kinney Services	65½	26¼	390	60	53¾	57½	+11/8
MCA	74	34¾	172	59¾	55¾	59¾	+4
Metromedia	66¼	40¾	132	53¾	51¾	53¼	+ 3/8
MGM	64¾	32¾	364	41¾	37½	41¾	+15/8
3M	96	75	441	88¾	83½	85¾	+ 3/8
Motorola	146½	90	696	118	112½	115¼	+ 1/2
RCA	65½	42¾	1211	47¾	46	46½	- 3/8
Seeburg	30¾	15	478	21¾	19¾	21	+11/8
Trans Amer.	58	28½	967	48¾	45¼	48¼	+3
Transcontinental Invest.	21¾	1¾	773	15½	14½	15	+ 3/8
20th Century	35½	11	1402	30¾	27¾	29¾	+ 3/8
WB-7 Arts	42¾	19½	508	31¼	27¾	31¼	+2¾
Wurlitzer	36	18½	33	19¼	18¾	18¾	- 1/8
Zenith	72¼	47¾	508	58½	55½	56¾	+ 1/8

OVER THE COUNTER*

As of Closing Thursday, March 28, 1968

	Week's High	Week's Low	Week's Close
GAC	13½	12¾	12¾
ITCC	7½	7	7
Jubilee Ind.	15½	14¼	15½
Lear Jet	18½	17¼	17¼
Merco Ent.	13	12	12½
Mills Music	31	30	30
National Mercantile	9	8½	8½
Orrtronics	5¼	5	5
Pickwick Int.	21¾	20	20¼
Telepro Ind.	2½	2	2
Tenna Corp.	9¼	9¼	9¼

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

Lin Purchases Station WJRZ

HACKENSACK, N. J. — WJRZ, the Greater New York country music station owned by Communication Industries Corp., has been sold to Lin Broadcasting Corp. The sale to Lin, a publicly held company, involves a cash settlement of \$5,500,000. WJRZ's management, headed by chief executive and general manager Lazar Emanuel will remain the same. Emanuel has signed a long-term contract with Lin.

The sale of WJRZ brings the total number of Lin broadcasting properties to five AM and three FM outlets, aside from several television stations. Lin is also expected to purchase KILT and KOST-FM, both Houston, next week. Its AM operations include two "top 40" stations, KEEL, Freeport La. and WAKY, Louisville, Ky., and WIL, St. Louis, an all-news station.

Mira to Distribute Dorset, New Label

LOS ANGELES—Mira Records will distribute Dorset Records, the new George Grief-Sid Garris label. The first single under the deal, "Mighty Quinn," by Fuzzface, is being

WB-7 HOLDS RACK MEET AT NARM PARLEY

LOS ANGELES — Warner Bros.-Seven Arts utilized the recent NARM convention to hold a "summit meeting" of rack jobbers to obtain information on their performance and their business, in general.

Ten major mass merchandisers were invited. This was the fourth year the Burbank company held its own private "summit" gathering at the NARM convention. Each year the company alternates its invited guests to obtain different opinions.

"We try to elicit views of the business, of trends and business problems," marketing vice-president Joel Friedman said. "There is an attempt made to have these people be as critical of us as they can; to tell us what we're doing right and what we're doing wrong so we can improve.

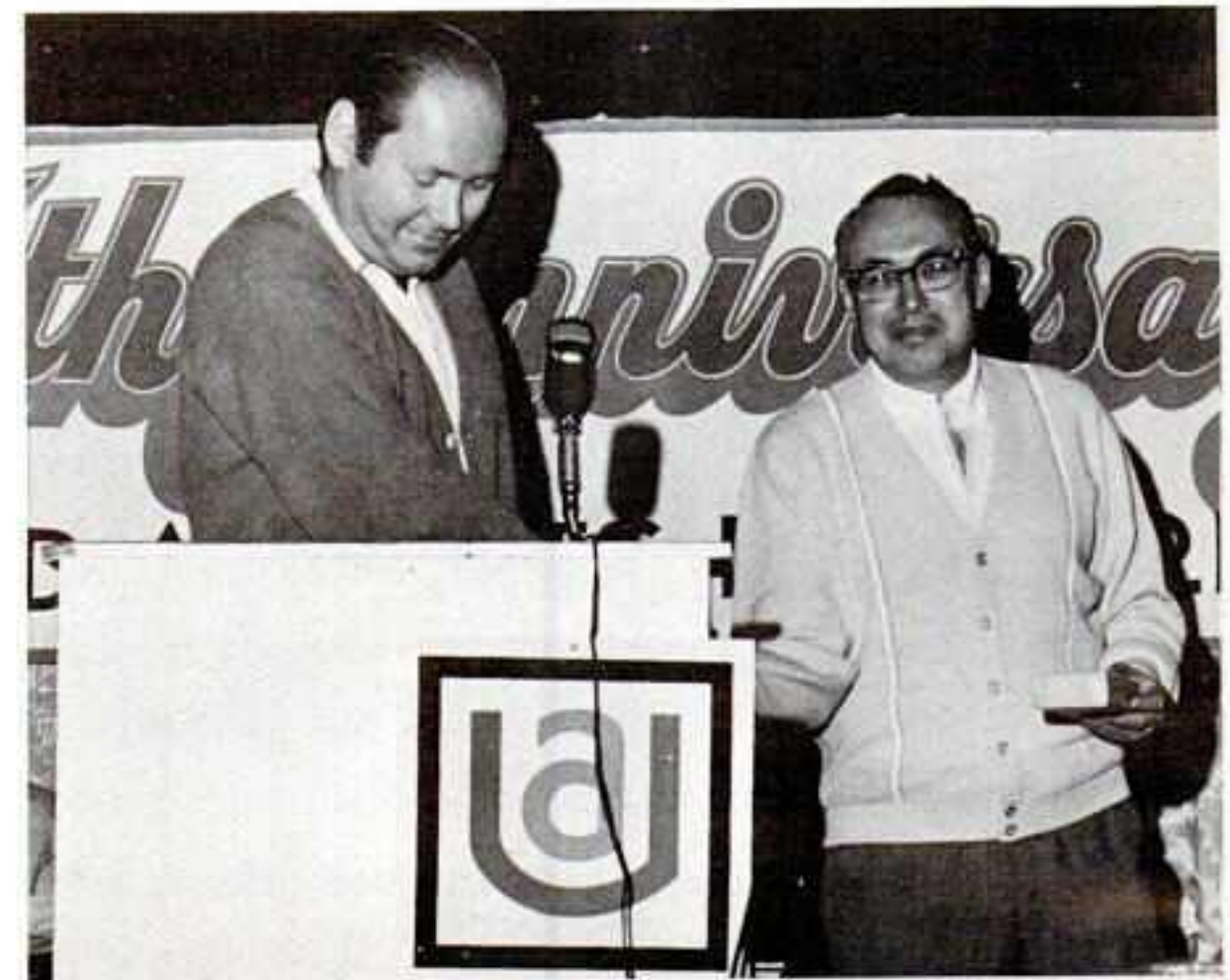
Among the topics discussed were the future for stereo singles, tape CARtridge, and the company's plans for its "Finian's Rainbow" soundtrack LP due in August. On the tape front, 7 reports that its 8-track sales far exceed 4-track, with cassette hardly a factor at this time.

pushed through a combined Dorset and Mira campaign aimed at deejays.

.... At the United Artists Meeting



TOKEN OF GRATITUDE. Bud Lampe, of Commercial Distributors in St. Louis, receives his share of Transamerica stock from Charles Goldberg, UA's West Coast regional sales manager. All UA distributors received this 10th anniversary gift of the parent company's stock.



TEN YEARS OF SERVICE. UA vice-president Si Mael, who has been with the company since its inception, receives an incrimed gold watch from David Picker, executive vice-president of United Artists Corp.



MIKE STEWART, president of United Artists, addresses distributors at promotion seminar during the company's 10th anniversary convention in Miami Beach, Fla. Seated, left to right, at the head table with Stewart are, Eddie Levine, national singles promotion director; Ron Eyre, head of UA International; John Davies, national singles director and Murray Deutch, executive vice-president.



SONNY KIRSHEN, national singles sales manager, outlines new and current singles promotion to the company's distributors at the promotion seminar.

Rude Rescoring 'Tula' for Show

NEW YORK — Martin Rude is rescoring his United International film "La Tia Tula," for use with his packaged show, "Evening in Spain," which will be touring the college circuit. Spanish composer Leonardo Balada has been signed to do the soundtrack. It will be recorded by Narciso Yepes, whose latest track is for the UI film "El Amor Brujo," an Academy Award nominee in the foreign film category.

Matadors in Spain

MADRID — The Matadors, the band of the 16th U. S. Air Force based at Torrejon, played a two-hour concert of big band jazz in the Beatriz Theater, Madrid on March 15 as part of the Spanish Festival organized by the Department of Popular Culture.

CANADIAN RECORD SALES SHOW INCREASE IN 1967

TORONTO—Canadian record sales last year were up 8.7 per cent over 1966 for a total of \$36,067,487 (at distributors' net selling price) according to Dominion Bureau of Statistics figures. Record club sales accounted for an additional \$4,442,228, up 7 per cent over 1966. The increase doesn't measure up to the 20 per cent jump in 1966 over 1965, nor 1965's 12 per cent lead over 1964, but does reflect the general economy of the country last year.

Unit sales (manufacturer to distributor) in 1967 increased 3.7 per cent, with singles sales down 1.8 per cent, monaural album sales down 9.7 per cent, and stereo sales up 42.4 per cent. The current monaural-stereo situation is better shown by the figures for December, when unit sales of monaural albums dropped 38.5 per cent from December 1966 while stereo sales increased 60.5 per cent.

Geographical breakdown shows the largest dollar sales gains in the smallest markets, 31.6 per cent in the Atlantic provinces, 23.6 per cent in Alberta, and 14.2 per cent in Ontario, Manitoba and Saskatchewan. The major markets, Ontario (representing more than a third of the total Canadian market) and Quebec and Eastern Ontario (a quarter of the national market) showed gains below the national average of 4.2 per cent and 6.9 per cent respectively.

NEW PROCESS
CSG STEREO
COMPATIBLE

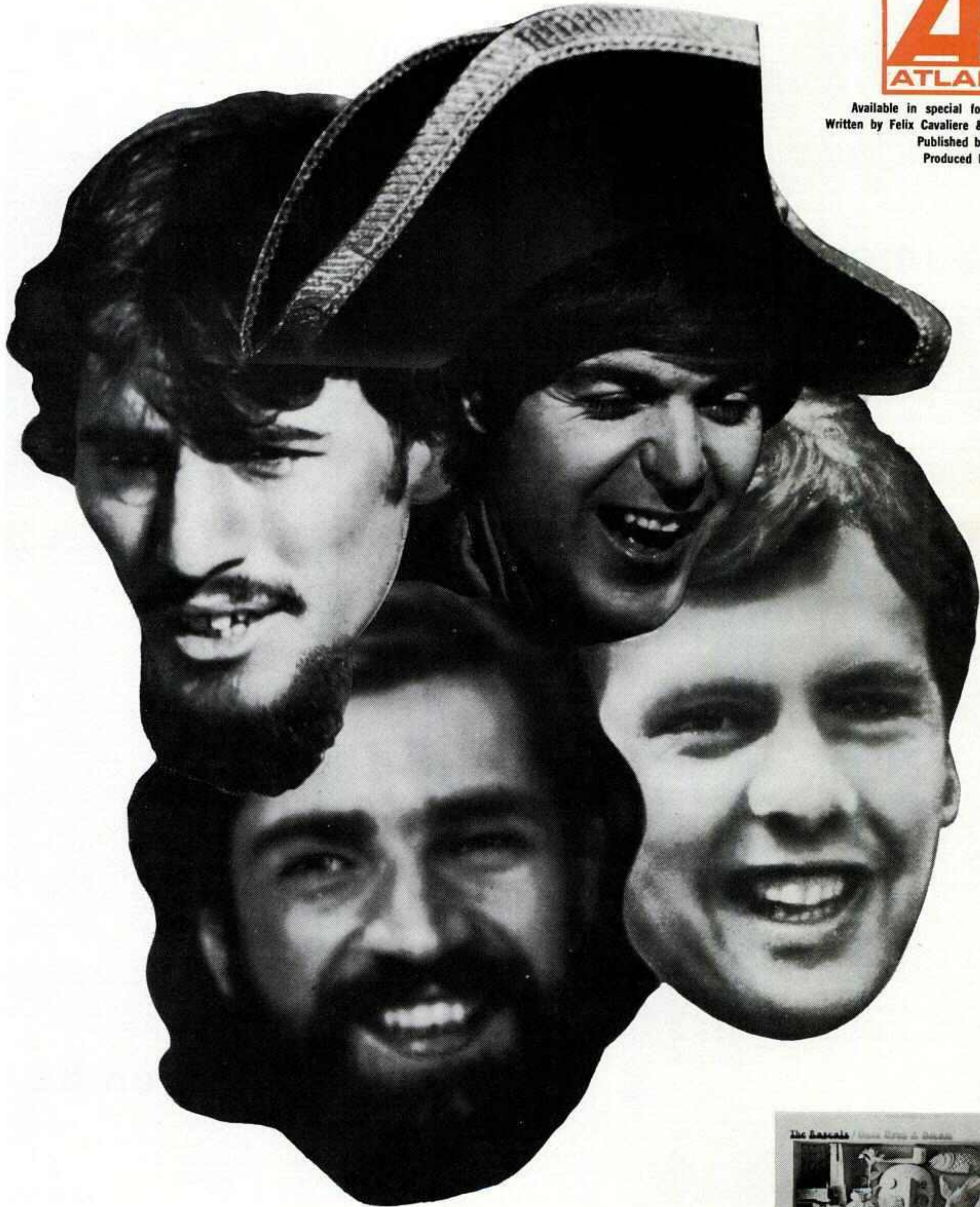
THE RASCALS

A BEAUTIFUL MORNING

Atlantic #2493



Available in special four-color sleeve.
Written by Felix Cavaliere & Eddie Brigati.
Published by Slacсар, BMI.
Produced by The Rascals.



... Smash Album
ONCE UPON A DREAM

Atlantic 8169/SD8169

Management: Sid Bernstein



Youth Disks Click for Vets

• *Continued from page 1*

Thiele, who is responsible for Frankie Laine's comeback on records, now has an international hit with Louis Armstrong's recording of "What a Wonderful World," a song which Thiele feels is attractive to the youth market. This single was first released more than three months ago. It hit the Easy Listening chart and disappeared after about 15 weeks. Now, Thiele says, information from EMI foreign offices indicate the record is showing a lot of power in key markets. In England, on the HMV label, the record has risen to No. 6. Sources in Japan are asking for the disk, and sales are rising in Germany and the Scandinavian countries. As a result, ABC President Larry Newton has decided to reissue the disk in the States and will give it a big drive.

Sales in England alone totaled 75,000, says Thiele, who

notes this looks like Armstrong's biggest record since "Hello, Dolly!" Armstrong, who will be 68 years old in July, takes his place alongside a flock of other standard names now making it on the Hot 100, including the Mills Brothers' "The Cab Driver," produced by Charles Grean and Tom Mack on Dot; and other hit disks, by Margaret Whiting and Phil Harris. (Billboard, March 16.)

The re-release of the Armstrong disk will be serviced to a strong list of deejays. The single will also get some strong competition from Armstrong himself, for he is currently represented by singles on two other labels: "The Life of the Party" on Kapp and "The Bare Necessities" on Vista.

Other labels have also come up with versions of "What a Wonderful World." Tennessee Ernie has a record on Capitol, and TRX is reported readying a release.

Thiele, meanwhile, is becoming keener on lyrics which are meaningful to the young record buyers. He says, "The reason a lot of standard acts fail today lies in a fallacious a&r or production concept. The producer figures he will back up the vocal with a youth-oriented arrangement but this is not enough, what is necessary, is a youth-oriented song."

He added, "The artist must deliver a message. That is basic. Future Frankie Laine records will emphasize this concept."

American Oil, Texaco Drive

• *Continued from page 1*

The Lear-made unit will carry the Texaco logo, it is understood. Installation will be handled at Texaco stations where tack-on speakers involving no hole drilling will be utilized.

Texaco is said to be considering two methods of merchandising cartridges at stations. One method would involve a "trade-a-tape" plan, whereby the customer returns a tape and pays \$2 for a new one. The other method would involve some kind of dispensing machine.

Vend Marketing, Inc., as reported in Billboard March 30, is readying a prototype of a vending unit that will dispense cartridges by use of a token (circumventing the problem of multiple coin accumulation.

Transamerica Buys Liberty for \$24 Mil.

• *Continued from page 1*

Liberty's stock is held principally by Bennett and the board of directors, with Bob Skaff a non-stock owning director.

Bennett has been building up his company's dossier during the past five years following the purchase back of the company from Avnet Electronics in September, 1963, by Bennett, Hal Linick, Ray Sandler and Sy Zucker, all on the board of directors. Avnet's ownership only lasted 16 months.

Liberty reports fiscal 1967 sales of \$20.8 million, nearly triple the figure at the time of the Avnet negotiations.

Founded in 1955 by Sy Waronker, who retired as board chairman when the Bennett team re-purchased the company, Liberty has been one of the record industry's driving independents. Bennett joined the firm in 1958 as vice-president and general manager, and became its president two years later.

Liberty purchased Imperial Records in 1963, gaining 2,200 masters and over 6,000 copyrights. In 1965, the company began to purchase manufacturing facilities, with Research Craft, a local pressing plant the first such acquisition.

In May, 1965, the company purchased World Pacific and its subsidiaries, a harbinger of things to come:

In March, 1963 it debuted Sunset, a budget line.

In April, 1966 it entered the cartridge field and also purchased TDC Electronics, an Omaha cartridge duplicator.

In May, 1966, in a two pronged expansion drive, it purchased Blue Note Records, and All Disc, a New Jersey pressing plant.

In June, 1967, it began an international expansion move by opening company-owned record firms in London and Munich.

In July, 1967, it opened a New York office to combine all the labels, including the Manhattan-based Blue Note staff.

This year, the company has begun setting up Metric Music firms in France and Holland and a record production firm in Paris.

Liberty's company - owned branches sell both record and tape cartridge product.

The Transamerica-Liberty deal

follows by five months the Warner Bros.-Seven Arts acquisition of Atlantic Records. Among the other major acquisitions have been the recent purchase of Heilicher Bros. by Pickwick International, Transcontinental Investing's purchase of five major rack jobbers and the recent marriage of Capitol Records with Audio Devices, to form Capitol Industries.

Skye to Lure Record Acts With Sky's the Limit Pkg.

• *Continued from page 1*

bum production. They even got into the marketing and promotional aspects.

Schwartz is also presenting other monetary lures to prospective Skye performers. Profit participation will be the main pitch, but Schwartz has also arranged for special insurance benefits that will compensate the artist's estate in case of his death and protect him from financial damages if he can't appear at a contracted recording session. "Some record companies," Schwartz points out, "arbitrarily terminate an artist's contract if the artist fails to report for a recording session." Skye will underwrite the insurance program.

In the buildup of the Skye roster, Schwartz, with the help of McFarland, will concentrate, for the time being, on established artists who are unhappy with their present record company affiliation. "We are looking for artists," Schwartz said, "who are more than performers. They must be involved and committed to all phases of the record business."

Skye starts rolling with a network of 31 distributors around the country. Lenny Lewis will

'Ray' on Tangerine

NEW YORK — The new Ray Charles album, "A Portrait of Ray," which was given a Star Performer rating in last week's album review section, is on Tangerine Records. The disk is being distributed by ABC Records. The review incorrectly listed Charles as being on ABC. Album number is ABCS 625. Monaural is not available.

be in charge of the label's sales and promotion. Also, Skye plans to work closely with distributors and college radio stations in the promotion of the records. College stations will be getting free copies of Skye's product, and distributors, says Schwartz, won't have any trouble with us if they ask for 50 special promotion copies to help promote an artist in their territory.

Skye will also have a special budget put aside to help make up the difference in the money an artist need for a personal appearance and the fee a promoter can afford to lay out.

Schwartz is now making deals for Skye's product to move into the tape cartridge field with the International Tape Cartridge Corp. and Ampex. He's also in discussions for foreign distribution of Skye and a record club tie.

Radiomen Beam In on BB Forum

• *Continued from page 1*

Registration fee is \$100 per person and should be sent to Radio Programming Forum, 9th Floor, 300 Madison Avenue, New

Barbour Cuts Facts

READING, Pa.—Grover Barbour, head of Bee Records here, has acquired from Dallas agent-producer Charles Wright three masters by the Facts of Life, new teen group. The Bee label is released through Amy-Mala-Bell. Barbour is rushing for release two sides, "Plaid Butterfly" and "Then Do It, Babe."

Copyright Revision Facing Death Row

• *Continued from page 1*

with the possible exception of CATV. It will provide a life plus 50-year term, and deal only with copyright technicalities such as notice and registry requirements.

Bill on Extension

The non-controversial bill would take care of the extension of copyright renewals due to expire by the end of this year—saving the effort and the risk of failure in an attempt to ram through another extension bill on the House floor.

Senate Copyrights Subcommittee counsel Tom Brennan pointed out that too many copyright impasses have sprung up to stymie over-all legislation for this session. Best known is the CATV copyright standoff with the courts involved, causing a major delay until June. A similar standoff was threatened over the Williams (D., N. J.) amendment to provide recording artist royalty in the revision bill.

Recently, too, demands for free use by educators and libraries have erupted on the grand scale, with a court case under way. Computer use of copyrighted material is another big issue to be resolved.

Separate Battles

As copyright legislation moves into a new era, attorneys for music recording and publishing, for broadcast, CATV, jukebox and other interests are known to be rearming for new separate battles. Counsel Brennan sees the copyright law-making situation at this time like a dam that has sprung a dozen leaks for the legislators to cope with.

The first week in June may prove the crisis point in this session's copyright moves.

By June, Sen. John L. McClellan (D., Ark.), chairman of the Senate Copyright Subcommittee, will probably decide whether or not to introduce the "bare bones" substitute copyright bill. At that time, the Supreme Court decision is expected on the CATV liability suit brought by United Artists. The non-controversial bill was suggested by the Copyright Office as it watched a decade of effort cracking up with the revision bill. Although a general revision bill seems dean, many of the compromises and new techniques for dealing with deadlocked copyright problems have been pioneered in this over-all bill, which passed the House in April of last year—the first in half a century.

Considered Bill

McClellan is considering the non-controversial copyright bill—but he is also committed to take action on the CATV systems copyright problem. Ironically, the CATV issue which first snagged the revision bill, might have to be included in the skeletal bill.

McClellan feels there is more "urgency" about the CATV. The comparatively new cable service claims it could be bankrupted or taken over if it is left wide open to copyright suits under the present law.

Reportedly, recent CATV-movie industry meetings have "gone badly." The red-hot controversy over CATV systems' right to originate programming comes up at an April 10 meeting between cable people and broadcasters.

To songwriter-performer groups owning their own music, cable service looks like another profitable channel of distribution in addition to conventional broadcast programming. The CATV decisions are increasingly important to record industry stars who are appearing in movies, TV specials and syndicated series. Both music and Hollywood production interests are vitally concerned with a possible switch from air to cable for entertainment TV—which would also open millions of cable-to-home TV screens to movies.

Hope Dims

The hope of a recording artist royalty in addition to the composer licensing fees has dimmed. Eventually, Congress is expected to recognize the creative rights of the new electronic music-makers—but not yet. Standing alone, the artist performance royalty would probably not survive the broadcaster attack, it is felt, particularly in the traditionally hidebound House.

At this point, one Hill spokesman said, "It looks as if individual copyright battles will go on for some years. The Copyright Office will probably suggest some bills—very possibly a jukebox bill, next session. "But it will be up to the special interests to generate enough interest in Congress to get particular copyright bills introduced or changed."

There is still a faint hope in some quarters that a revision bill could be reintroduced next session. But it would have to go with unresolved controversial issues, and it would have to crack the preoccupation of a post-election Congress, with problems of tax, war costs, civil rights and poverty on its mind.

York, N. Y. 10017. Registration should be made as soon as possible. It includes two luncheons and two receptions.

The Rice firm has already contacted more than 500 broadcasters in its research which is being continued. Every effort will be made to bring about the most valuable conference of its type; all resources of Billboard will be placed behind the Forum and the slate of speakers will represent the key men in programming, radio management, advertising, and the record field. All major formats will be covered—Hot 100, r&b, easy lis-

tening, and country music. In addition, emphasis will be placed on FM broadcasting.

AGAC's Eliscu To Talk on Coast

LOS ANGELES — Edward Eliscu, new president of the American Guild of Authors and Composers, will discuss writers' problems at AGAC's West Coast general membership meeting at 8 p.m. on Wednesday (3) at the Blossom Room of the Hollywood Roosevelt Hotel. He also will meet prospective members at the open meeting.

APRIL 6, 1968, BILLBOARD

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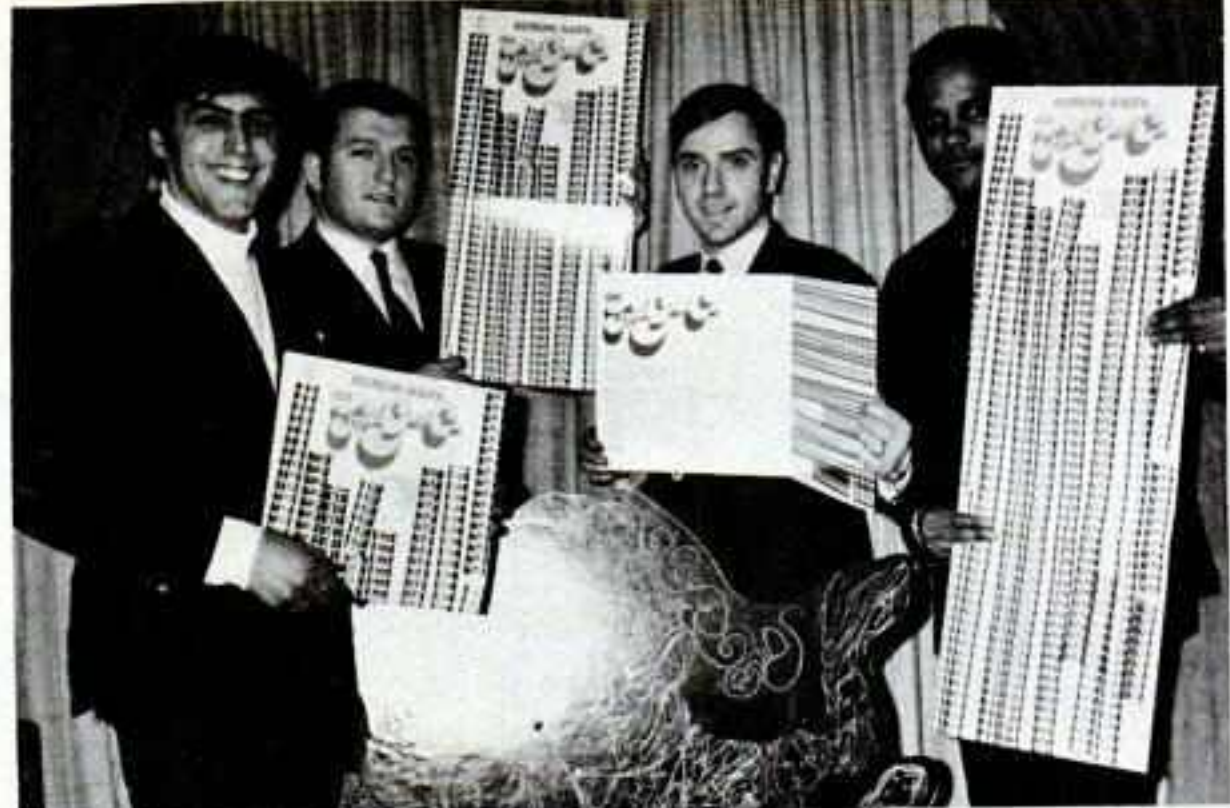
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BUDDAH RECORDS executives demonstrate the label's new Unipak process which allows four-color printing on three surfaces, with the jacket detaching to make a poster. The album is "Simon Says," with the 1910 Fruitgum Co. Left to right: Barry Lane, promotional assistant; Marty Thau, pop director; Neil Bogart, general manager, and Cecil Holmes, r&b director.

Mitchell Moves Into Retailing, Mgt., Publishing

TUSCALOOSA, Ala.—A recording company official, who has dabbled in real estate to finance his record business, now has added a publishing company, five retail record shops, a management and booking concern, and a one-stop distributorship.

W. H. Mitchell, 25, is president and the oldest employee of HMF Records, HMF Distribution, Avaunt Publishing Co., HMF Management, and five Soul Record Shops. They are in Alabama and Mississippi, with two more about to be added in Georgia.

Mitchell entered the recording field a couple of years ago with a release by Gary and the Top Ten. Just as things were beginning to move, he was drafted. Now, out of service and into a new office, he has signed Johnny Wyker as a producer, signed the Dominoes as a recording group, and cut some sides at Fame Studios in Florence, Ala.

RCA Issues 17 Tracks in April

NEW YORK — RCA is issuing 17 8-track tape CARtridge titles in April, bringing its total catalog above 700. Included in the release are two original cast Broadway productions and one soundtrack. Also in the release are six "best of" cartridges and a new Monkees release.

The April release is: "Golden Rainbow"—original cast on Calendar Records; "Darling of the Day"—original cast; "The Bird, the Bees and the Monkees," on Colgems; "If You Ever Leave Me," by Jack Jones; "The Best of Peter Nero"; "The Best of Mancini, Volume 2"; "The Best of Skeeter Davis"; "The Best of Connie Smith"; "Charlie Pride" and "The Best of Glenn Miller" (volumes 1 and 2—twin pack).

Also in the release is "The Best of the '50s," a variety pack featuring hits from the 1950's by such artists as the Ames Brothers, Perez Prado, Eartha Kitt, Tony Martin, Kay Starr and June Valli.

Other titles are "Promises, Promises" by Lynn Anderson on Chart Records, "The Magic of Hawaii" by Leo Addeo and "Tonight Carmen" and "Other Country Favorites" by the Living Marimbas. The soundtrack of "Walt Disney Presents the Jungle Book" is also included in the release. The recording is on Buena Vista Records.

Pat Lundy Set For Mini-Tours

NEW YORK — Pat Lundy, Columbia Records singer, has been booked into a series of special short tours to promote her album, "Soul Ain't Nothin' But the Blues." The tour, which will cover six club dates in concentrated areas, has been launched by her personal manager, Buddy Scott, and will be co-ordinated by Miss Lundy's press representative, the Music Agency (MTA).

The singer's initial tour will take her to the Caribbean island of Jamaica with her first appearance scheduled for April 13 at the V.I.P. Room in Kingston, Jamaica. This tour will continue with an April 14 booking at the Jamaica Hilton, an April 15 appearance at Montego Bay's Flight 2000, April 16 at Runway Bay Hotel, and an April 17 date at the Ruins in Ochos Rios. The tour will conclude April 18 at the Flamingo Hotel in Kingston.

Copyright Lecture

NEW YORK — T. S. Krishnamurti, registrar of copyrights for India, will give the sixth annual Jean Geiringer Memorial Lecture on international copyright of the Copyright Society of the U. S. A. at 5 p.m. on Friday (19) at Vanderbilt Hall of the New York University School of Law. The subject will be "Copyright—A New View."

- WHERE THE RAINBOW ENDS
Tony Hiller (PIP)
- MAYBE SOMEDAY/YOUR EYES
High Windows (Epic)
- I'M GETTING SENTIMENTAL OVER YOU
Jack Jones (RCA Victor)
- SWEET LORRAINE
Johnny Smith (Verve)
- GREEN GRASS
Johnny Mann Singers (Liberty)
- HESITATION BLUES
COLLEGIANA
Nitty Gritty Dirt Band (Liberty)
- ASK ANY WOMAN
Carmen McRae (Atlantic)
- WE CAN GET THERE BY
CANDLELIGHT
New Faces (Parrot)
- CARAVAN
Bert Kaempfert (Decca)
Les Paul (London)
Wes Montgomery (Verve)
- SCARLET RIBBONS
Val Doonican (Decca)
- SERENATA
Sergio Franchi (RCA Victor)
Harold Vick (RCA Victor)
- DIFFERENCE OF OPINION
Montanas (Independence)
- DOWN-DOWN-DOWN
Count Basie & Mills Brothers (Dot)
- SHEIK OF ARABY
Bert Kaempfert (Decca)
Jim Kweskin Jug Band (Reprise)
- MOOD INDIGO
Brenda Lee & Pete Fountain (Decca)
Jim Kweskin Jug Band (Reprise)
- BEYOND THE SHADOW OF A DOUBT
Billy Fury (Bell)
- SOPHISTICATED LADY
Buddy Merrill (Accent)
- STAR DUST
BLUE TANGO
Four-Score Pianos (Ranwood)
- ON THE BEACH
Finder's Keepers (Fontana)
- RED ROSES FOR A BLUE LADY
Al Hirt (RCA Victor)
Ernie Freeman (Dunhill)
- YOU'VE GOT YOUR TROUBLES
Cab Calloway (PIP)
- EVER SINCE YOU TOLD ME THAT YOU LOVE ME (I'm a Nut)
Tiny Tim (Reprise)
- WHO'S SORRY NOW
Bobby Vinton (Epic)
Guitar Underground (Project 3)
- ALL MY LOVE
Billy Vaughn (Dot)
- LOVESICK BLUES
Hank Locklin (RCA Victor)

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Talent

2-Award Winner Webb Spins New Web in Writing, Producing

LOS ANGELES — Grammy winning composer Jim Webb estimates his two award titles, "Up, Up and Away" and "By the Time I Get to Phoenix" should be worth \$200,000 this year.

Webb is also earning royalties of \$18,500 this year from TWA, which has a three-year pact for the commercial use of "Up, Up and Away" with Johnny Rivers Music, which holds the copyrights to both Grammy winners.

Webb is building up his own Canopy Music operation. He has 30 titles in the publishing catalog and has begun custom writing songs for such artists as Glen Campbell, Barbra Streisand, Dusty Springfield, Andy Williams and Ed Ames.

Acts Signed

In addition to writing music and lyrics, 21-year-old Webb has also gone into production. Under Canopy Music he has signed the Picardie (two boys/two girls vocal group from Sacramento, Calif., the Waterproof Candle (male quintet) and vocalist Paul Hampton.

Webb is signed to a three-

year production pact with Dunhill Records. He retains ownership of his masters, with the Picardie's debut single, "5:30 Plane," just being released.

Webb has signed the five members of the Waterproof Candle to writer pacts. He has just written the title song for "How Sweet It Is" for National General which the Candle will record.

Webb's fee for the movie commercial rights to a song is \$4,000. If an artist requests a piece of material, Webb will

compose the tune at no cost if he can retain the publishing rights.

Webb reveals "Up, Up and Away," was written for a movie which was never begun. "Phoenix," with which Glen Campbell won the best male vocal performance Grammy, was first included in the Johnny Rivers album, "Changes." Campbell heard the track and decided to record the song.

Webb sees Canopy developing to the point where he can handle 10 artists and 10 writers.

Franchi Sings Tunes With Grace, Tender, Loving Care

NEW YORK — After a year's absence, Sergio Franchi returned to the Persian Room Wednesday (27). It was the return of a warrior to the scene of his triumph. The RCA artist altered his act slightly, but the audience reaction was the same as it had been 12 months earlier—overwhelming.

Franchi has the facility of handling operatic arias, show tunes and pop Italian repertoire with the same grace—never condescending to the audience and combining dignity with warmth. It's quite a trick.

His recent RCA single, "Time Alone Will Tell," a romantic ballad, is perfect material for Franchi. And he pulled off a "Fiddler" medley with Italian and nuances without being cute or patronizing. His "Cup Runeth Over" was poignant.

For good measure, he did Mexican folk material accompanying himself on guitar, handled "Shenandoah" in the best American folk tradition, played the Neopolitan lover to a T with "Moon Over Naples," and was in his best Broadway style with "This Is My Beloved" from "Kismet."

Franchi doesn't talk much,

establishing rapport with the audience with appropriate gestures and movements, always handled subtly.

He delivered the San Remo winner of a few years ago, "Al Di La," with typical Latin verve, and handled "C'est Magnifique" and "Funny Valentine" with tender, loving care.

AARON STERNFIELD

Sound of Youth Tie With Cheetah, Kapp

NEW YORK — Sound of Youth, U.S.A., which is now running in more than 50 cities throughout the country, has tied in with Kapp Records, and the Cheetah Clubs in New York, Chicago, Los Angeles and Miami Beach, where the finals will take place.

Jack Wiedenmann, general manager of Kapp, will offer contracts to the national winners of the national talent search. Kapp may also sign some of the youngsters who don't wind up in the finals.

Campus Dates

The Iron Butterfly, Atco artists, play Franklin and Marshall College April 19, and Brandeis University and Lowell Technological Institute April 28.

MGM's Orpheus appears at New York State University at Geneseo Friday (5).

World Pacific's Ravi Shankar will appear with other Indian musicians at Stanford University Friday (5) and Saturday (6).

The Righteous Brothers, Verve artists, and Martha Reeves and the Vandellas perform at Villanova University Friday (5).

London's Joan Sutherland appears at Ohio State University Tuesday (2) with the university's symphony orchestra.

United Artists' Serendipity Singers perform at the University of Vermont Tuesday (9) and the University of Maryland April 20.

The Amy Dee Trio plays Swarthmore College April 20. The trio participates in Fordham University's Jazz Festival April 27. Other acts include Blue Note's Duke Pearson, Vanguard's Jimmy Rushing, Impulse's Gabor Szabo, and Gary McFarland.

Erroll Garner, MGM artist, gives a concert at the University of Detroit Friday (5).

Phillips' Four Seasons set for Rider College on April 27.

RCA's Eddy Arnold plays Rensselaer Polytechnic Institute April 18 and Northern Arizona University May 15.

Neil Diamond, Bang artist, performs at John Carroll University April 19.

The Turtles, White Whale artists, play Brooklyn College April 27.

Dot's Lalo Schifrin lectures at the University of California on April 20 during the Berkeley Jazz Festival.

Al Hirt, RCA artist, appears at Rensselaer Polytechnic Institute April 27 and Georgia Institute of Technology May 10.

Calla's J. J. Jackson performs at Washington College of Chestertown, Md., May 11.

RCA's Mischa Dichter gives a recital at the California Institute of Technology, Saturday (6).

The Jimi Hendrix Experience, Reprise artists, played Xavier University Tuesday (26).



STEVE LAWRENCE AND EYDIE GORME autograph their original Broadway cast album of "Golden Rainbow" on Calendar Records at Korvette's Fifth Avenue store in New York.

Jazz Is Going Over With Kids: Adderley

LOS ANGELES — "Kids are digging jazz," reports Nat Adderley, who, along with his brother Julian, recently played San Francisco's Fillmore Auditorium, better known for its psychedelic lighting and pop-hippie bands.

The Adderleys performed on the same bill with the Who and three other rock bands. The cornet-playing Adderley admits he and his brother were surprised at the reaction at the ballroom. "The kids just sat there in the middle of the floor listening. Someone told us they haven't been dancing for the past six months."

Adderley said that as a result of the group's initial weekend Fillmore booking, their manager, John Levy, is considering additional dates at the room.

Fillmore operator, Bill Graham, increasingly attempting to blend jazz and rock groups on the same bill.

The Adderleys didn't have to compromise their musicianship, the younger brother pointed out. "We did a tune called '74 Miles Away' and the kids applauded when we began, so they must have been familiar with the track from an album."

The group had decided prior to the engagement that it would not change its normal concert program. The date was accepted because the older Adderley feels that jazz groups should expand their vistas.

Signings

Atlantic Records added three artists to its roster last week. They are: the Mandala, a Canadian group; the Robbs, a rock group out of Chicago; and Shawn Elliott, currently appearing in the off-Broadway musical, "Jacques Brel Is Alive and Well and Living in Paris." . . . Alvin Robinson, r&b singer who has recorded for the Tiger and Blue Cat labels, signed to Atco. . . . Tony Middleton to Audio Fidelity. His first single is titled "Let Me Down Easy." . . . Jazz pianist-composer-arranger Harold Mabern to Prestige Records. . . . Lyle Waggoner, of Carol Burnett's CBS-TV show to Grammy Records, a new Los Angeles label. . . . Jill Corey to American Music Makers, a Pittsburgh-based label. . . . Tony Senn to Dianne Records, a country label.

J. J. Johnson and Kai Winding join A&M Records. Creed Taylor will produce. . . . Vince Guaraldi to Warner Bros.-Seven Arts label. His initial album will be a compilation of tunes from the "Charlie Brown" TV show, entitled "Oh, Good Grief." . . . Singer David Blue to Reprise as a recording artist and Tamerlane Music (BMI) as a writer.

Paloff to Add 4 Enterprises

NEW YORK — Herbert Paloff Associates, a personal management firm, will add a record company, a booking agency, a record production wing and a music publishing outlet to its activities.

Paloff will supervise the expanded enterprises with independent producers Bill Ramal and Dick Goodman in charge of artists and repertoire functions. Record acts under management to Paloff include the Keith Phillips Six, the Fall Guys, the Victorians; Jim (Mudcat) Grant, the Los Angeles Dodgers pitcher; Meadowlark Lemon, a member of the Harlem Globe Trotters; and Julio Rivero & Los Americanos, who are currently appearing at El San Juan, Puerto Rico.

Paloff Associates handles several night club performers including the Critics Choice, by George & Co., the Pat Andre Revue, the Signatures and the Fair Lanes.

Beach Boys, Yogi For Collegiate Tour

LOS ANGELES—The Beach Boys begin a 17-day national tour with the Maharishi Mahesh Yogi, May 3.

The project teams the local musicians with the Indian spiritualist for their debut tour of collegiate concerts.

Mike Love, senior member of the Beach Boys is a student of the Maharishi in India.

NEWPORT JAZZ OPENS JULY 4

NEW YORK—The Fourth of July will mark the opening night of the 1968 Newport Jazz Festival. It's the Festival's 15th anniversary. The first artists signed for the four-day jazz meet are Dionne Warwick and Ray Charles.



Tony Mottola's new release for Project 3 lives up to its name in every detail. "Lush, Latin & Lovely" (PR5020-M; PR 5020SD-S) is an assembly of lyric, expressive tunes that Mottola treats with strength and sensitivity. Included are "A Man and a Woman," "Sunny," "I Will Wait for You," "Free Again." Mottola gives these outstanding tunes a Latin flavor that only heightens their appeal. Tony Mottola needs a guitar that can equal his expressive talent and gives him tremendous musical range. That's why he plays a Gibson—the workingman's guitar.

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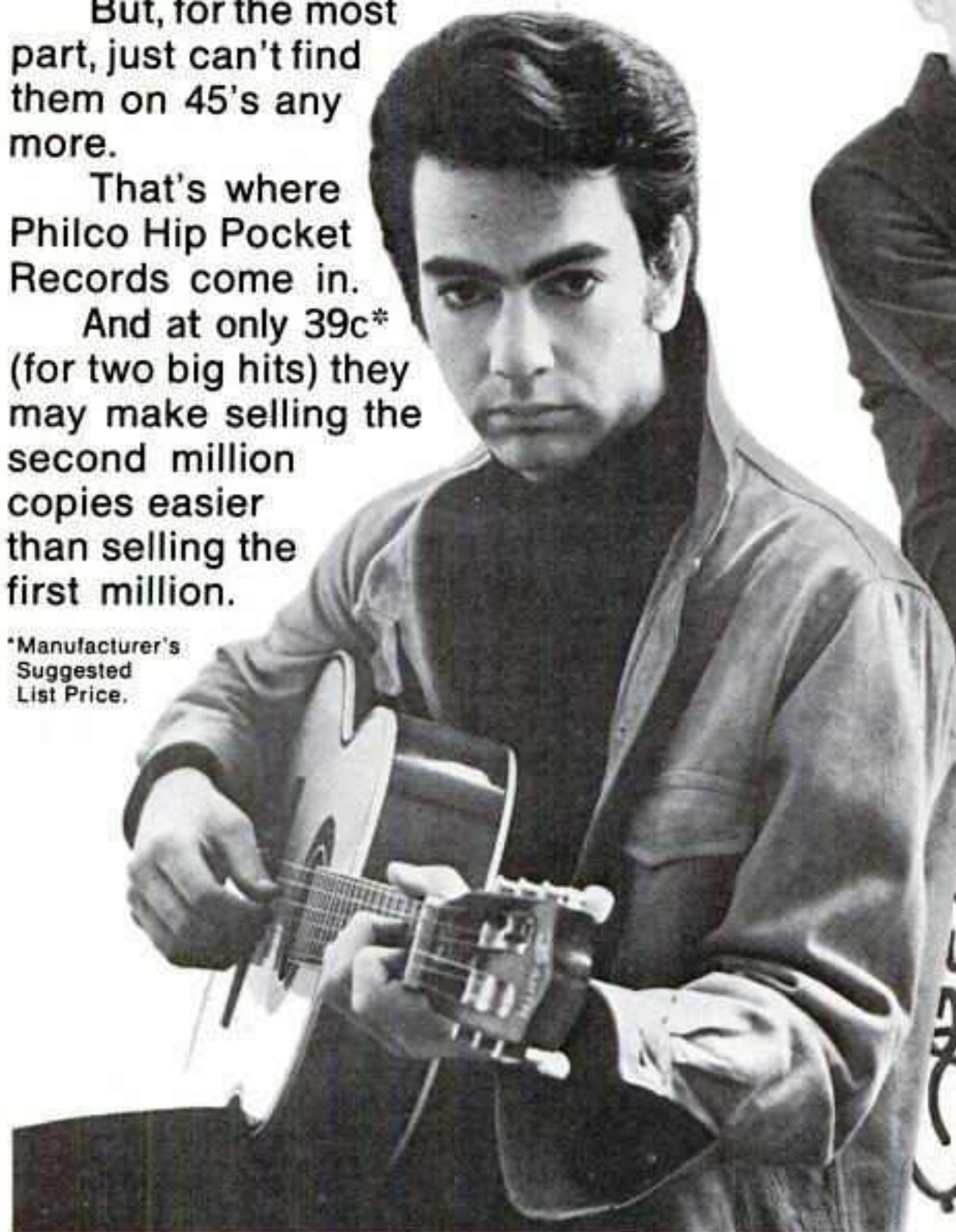
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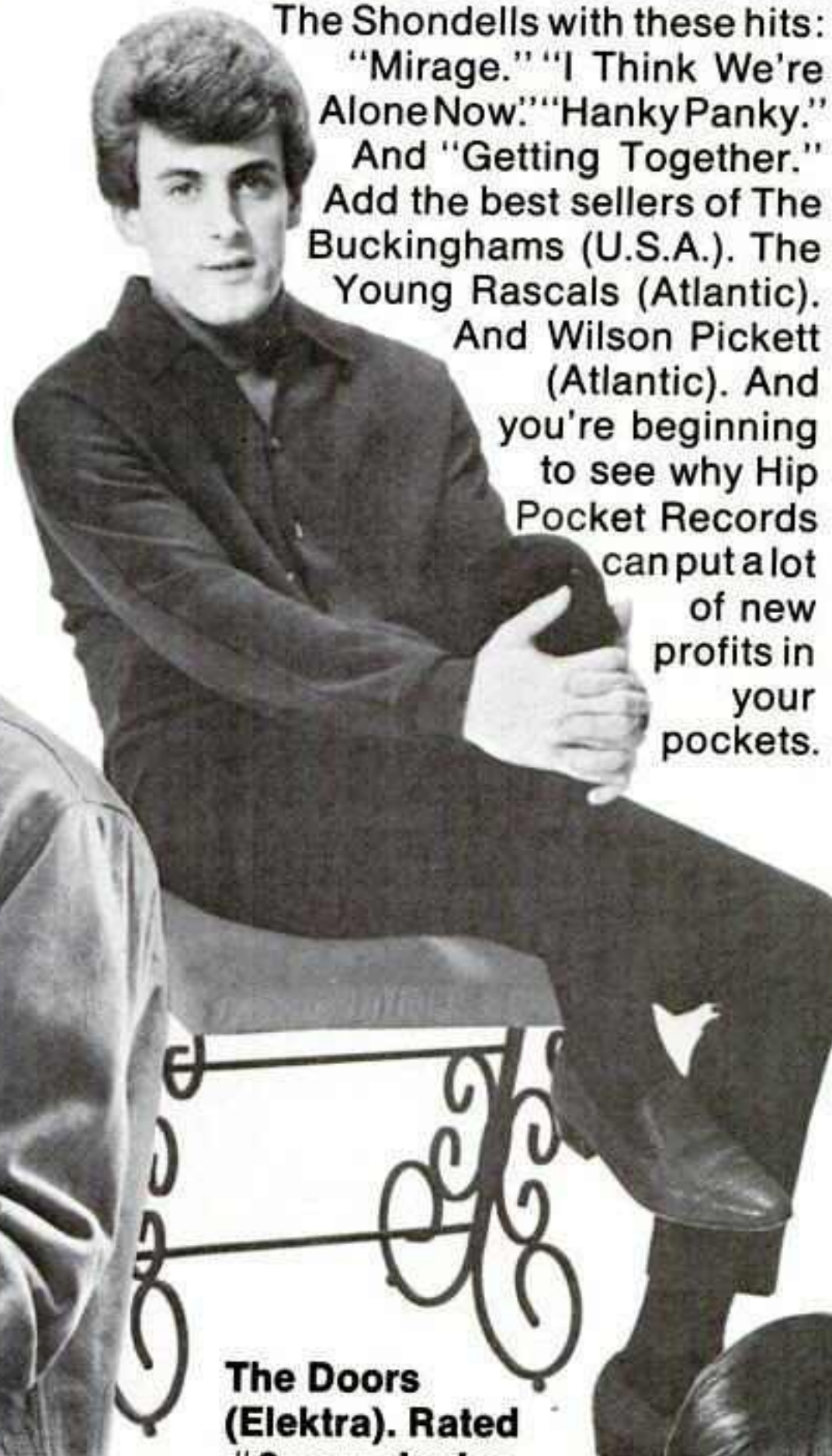
Neil Diamond (Bang). Rated #1 male artist by Cashbox.

He's on HP's with "Cherry, Cherry." "Girl, You'll Be a Woman Soon." "You Got to Me." And "Solitary Man."

We'll drop a few more names. Sonny and Cher (Atco). Otis Redding (Stax). Keith (Mercury). Jay and The Techniques (Smash). Lesley Gore (Mercury). Spanky and Our Gang (Mercury). Van Morrison (Bang).

Tommy James (Roulette). Rated #1 male artist by Billboard.

Hip Pocket Records have him and The Shondells with these hits: "Mirage." "I Think We're Alone Now." "Hanky Panky." And "Getting Together." Add the best sellers of The Buckingham's (U.S.A.). The Young Rascals (Atlantic). And Wilson Pickett (Atlantic). And you're beginning to see why Hip Pocket Records can put a lot of new profits in your pockets.



The Doors (Elektra). Rated #2 new singles artist by Billboard.

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Also in on the big starting push for HP's: The Happenings (B. T. Puppy). Mitch Ryder and The Detroit Wheels (Dyno Voice). The Five Americans (Abnak). Arthur Conley (Atco).

Aretha Franklin (Atlantic). Rated #1 female artist by Billboard.

She's getting Hip Pocket Records off to a flying start with these big ones! "Respect." And "Soul Serenade."

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'Oklahoma' Fete Misses the Point

NEW YORK — During the celebration of the 25th anniversary of Rodgers and Hammerstein's "Oklahoma!" at Lincoln Center's Philharmonic Hall Tuesday (26), much was made of the exclamation point that was added to the title before the musical began its record-breaking Broadway run on March 31, 1943. The exclamation point was meaningful and appropriate.

In its first concert version, prepared in honor of the celebration by William Hammerstein, son of the late Oscar Hammerstein II, the exclamation seems pretentious. The charm and gaiety that made (and makes) "Oklahoma!" such a delightful stage production, is completely lost in its transition to the concert form. It's heavy-handed and soupy, overly arranged and produced. The New York Philharmonic Orchestra, under the direction of Skitch Henderson, was just too much for the material at hand and

smothered the music's bouyancy with its bigness.

The soloists didn't quite fit either except for Howard Da Silva, who had appeared in the original production, and Margaret Hamilton, who played the Betty Garde-created role of Aunt Eller, the principals palled. John Davidson as Curly, Constance Towers as Laurey, Anita Gillette as Ado Annie, and Joe Bova as Will, the fellow who found "everything up to date in Kansas City," never captured the mood. Only when Rodgers came on stage at the closing to conduct the orchestra, solosits and the Camerata Singers in the title song, did everything become okay with "Oklahoma!"

The concert performance was preceded by an hour-long "documentary" in which Merv Griffin, as narrator, steered through reminiscences and tributes to that historic production. Armina Marshall Langner, director of the Theatre Guild; Alfred Drake, who played Curly in the original production; Celeste Holm (on tape), who played Ado Annie in the original production; David Kapp, who recorded the original cast album for Decca; George Nigh, Lieutenant Governor of State of Oklahoma; Marc Platt, principal dancer in the original production; Lee Jordan, CBS Radio disk jockey; and Dewey F. Bartlett, governor of Oklahoma.

Earlier in the evening, Milton R. Rackmil, president of Decca, presented the governor of Oklahoma with a painting that served as the artwork for the cover of the original cast album. Decca has repackaged the album for a sales drive in conjunction with the 25th anniversary. The album is a permanent reminder of what "Oklahoma!" really was all about and the exclamation point belongs there.

MIKE GROSS

Carlos Montoya Concert Rhythm

NEW YORK—Before 3,000, Carlos Montoya gave one of his best concerts in the Great Performers Series at Philharmonic Hall March 22. The flamenco guitarist played 17 gypsy selections in different rhythms plus three encores, all with flawless style.

Included were tricky selections such as a zambrilla and a malaga, and a beautiful lullaby, "Nana del Gitano." He used his guitar to simulate tambourines, bagpipes, dancing girls and other sounds. The result was a superior evening of flamenco guitar at its best by a master of the art. Montoya, whose most recent recordings have been on United Artists, also has recorded for RCA and ABC.

FRED KIRBY

Williams to Japan

NEW YORK — Kapp Records' Roger Williams will travel to Japan for personal appearances Wednesday (27). Williams will do concerts in Tokyo, Nagoya, Osaka and back to Tokyo for a TV show and his final concert on April 5. Williams will entertain at the Yokosuka U. S. Naval base before returning to the U. S.



HERBIE MANN, center, discusses the co-ordination of his record releases and his college dates with Tim Lane, right, assistant director of album sales for Atlantic Records, and Mike Martineau, who handled college dates for Premier Talent Associates.

Yellow Payges Are Easy to Find in Any Rock Book

NEW YORK — The Yellow Payges, a promising young Hollywood rock group, made its debut at Harlow's on March 22 with a high degree of musicianship and a large amount of sound.

Mike Rummans on Fender guitar and Danny Gorman on Premier drums had the best opportunity to shine as soloists, but Jim Latham on Vox bass and Randy Carlisle on Vox rhythm guitar more than held their own. The group also used Vox amplifiers.

Lead singer Dan Hortter displayed a good voice, but was drowned out most of the evening by the group's instrumental sound. He also played harmonica well and danced up a storm. The only number he was allowed to come through vocally on was "Lady Jane," in folk-rock style.

Among the group's other numbers were their Uni Records' single "Our Time Is Running Out," the Rolling Stones' "Let's Spend the Night Together" and Herman's Hermits' "A Kind of Hush."

PUSH TROGGS' 1st U. S. TOUR

NEW YORK — Fontana Records' national product manager, Rory Bourke, and national promotion director, Jerr Seabolt, have set in motion a publicity-promotion campaign centered on the Troggs' first tour of the U. S. The group hit the top spot last year with "Wild Thing" and are currently riding high with "Love Is All Around."

Fontana's field promotion men will set up press conferences and promotions in their respective areas and a series of small parties will be arranged so that the group will meet the trade, press and radio station personnel.

The Troggs' confirmed dates for this month are as follows: Grande Ballroom, Dearborn, Mich. (April 5-6); April 12 two concerts, one in Des Plaines, Ill., and the other at Algonquin, Ill.; and two concerts on April 13, one in Waukegan, Ill., and the other in Racine, Wis.; and April 20 in Houston.

Connie De Nave's publicity office has been retained by the Troggs' manager, Stan Phillips, to co-ordinate the campaign.

17 Concerts for Philly Stadium, Play Centers

PHILADELPHIA — Seventeen concerts featuring name artists in the folk, rock and jazz fields will be staged at the city's John F. Kennedy Stadium and at recreation centers this summer at mini-ticket costs, with talent fees underwritten by C. Schmidt and Sons, Inc., locally based brewery firm.

What is hoped will become the first annual Philadelphia Music Festival will be produced by Kenin Associates Productions, Inc., also handling all the bookings, with a hefty talent budget of \$321,000 being underwritten by the brewery.

With admission for the outdoor 55,000-seat stadium concerts pegged at \$1, it's certain

to be a sellout. Talent already committed include Aretha Franklin, Mitch Ryder, Count Basie, Judy Garland, the Magnificent Men, Spencer Davis Group, Dionne Warwick, the Supremes, the Bee Gees, Louis Armstrong, Wilson Pickett, Martha and the Vandellas, Jackie Wilson, the Who, Ray Charles, and the Temptations.

The Stadium, which normally seats over 100,000, will be rescaled with a new stage, sound and lighting system to seat only 55,000. Nine of the 17 projected concerts will be held at the Stadium during July and on Labor Day weekend. The other eight will be at city recreation centers during August. Each of the recreation programs will have an audience of 10,000 and will be free.

Charles Bowser, deputy to the city's mayor, and Carl E. von Czoernig, president of the brewery, said the festival profits will be turned over to the city for the expansion of recreation and entertainment centers. The festival will also help provide summer jobs for youth of depressed areas who will be employed as publicity interns, apprentice technicians, ushers and program sellers.

The Schmidt brewery sought last year to sponsor a similar series at the city's Robin Hood Dell, outdoor theater that houses the six-week summer symphony series. However, Fairmount Park Commissioners, having authority over the Dell, didn't fancy rock 'n' rollers or the jazz set invading the concert portals.

The final selection, an extended version of "I'm a Man," a former Yardbirds' hit, showed the group at its best. Gorman, in a lengthy segment, displayed a virtuosity superior to that of many jazz drummers. Rummans, the lead guitarist, led the sound crescendos with ear-shattering effectiveness and dexterity. Strobe lighting also helped this selection.

The Yellow Payges were presented by Eric Burdon and the Animals, with whom they will appear on a summer tour of Mexico, South America, Japan and the U. S. FRED KIRBY

Arnold Turns His Country Charm on NY City Slickers

NEW YORK — Eddy Arnold returned to Carnegie Hall on March 23, and after more than hour of his hits, left a charmed, appreciative audience cheering. In one number after another, Arnold showed why he has sold more than 50 million records for RCA. Norman Racusin, RCA Records vice-president and general manager, presented Arnold with an award to that effect.

Difficulties with his 17-piece back-up orchestra failed to dim the luster of medleys such as "Turn the World Around the Other Way," "What's He Doin' in My World," and "Make the World Go Away," three recent

vintage hits, and "Dear Heart," "Oh, Lonesome Me" and "Hello, Dolly!"

His current hit, "Here Comes the Rain, Baby," was another of the many high points as was the Arnold standard in another tempo, "Just a Little Lovin' (Will Go a Long Way)." "Up Above My Head" was a highly effective number, sung with simplicity and honesty, the fervor increasing with each chorus. "The First Word I'll Teach Him Is Love," one of Arnold's few unsuccessful singles, was handled with affecting tenderness.

Perhaps his best numbers were those with just his own guitar accompaniment, such as Arnold hits as "Cattle Call," "I'll Hold You in My Heart (Till I Can Hold You in My Arms)," and "I'm Sending You a Big Bouquet of Roses." The guitar segment also included a moving "September Song" and a humorous "Tennessee Stud."

Throughout the evening, his banter with the audience exuded charm, a charm not evident in his comments and directions to the orchestra, usually to play softer. His three encores were an updated version of one of his biggest hits "Anytime," Pee Wee King's "Tennessee Waltz" and "I Want to Go With You," another Arnold hit. The friendly audience included many camera buffs who "shot" the artist at every opportunity. The program's opening acts were Bud and Ce Ce Robinson, and Janis Harper. FRED KIRBY

Tamba 4 Shows Refreshing Form

CHICAGO — The Tamba 4, a Brazilian group that has cut an initial album for A & M Records, showcased their refreshing jazz-styled work for dinner patrons at the London House here recently.

The group, led the pianist Luis Eca, filled the top spot when drummer Gene Krupa missed the date because of illness. The Chicago American Federation of Musicians union cleared the way for the four South American musicians to work the stint.

The group displays lots of versatility. All four are singers. Bebeto, who plays regular and alto flute, also plays an acoustic guitar and bass. Bassist Dorio doubles on guitar.

EARL PAIGE

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TOP 40 RADIO IS GONE



PALMER

Kenneth E. Palmer, president and general manager of KIMN in Denver, is one of the most respected men in radio and a pioneer in Top 40 radio. His station has consistently beat off competition and has consistently led the market. If he says Top 40 is gone, you can believe him. Here's how he feels about the "copycat syndrome."

In truth, "Top 40" radio should never have existed. But it proliferated because it was the lazy man's substitute for hard work in creatively programming a radio station. It began with a boom, and the boom became bigger as it spread to almost every radio market in America. It was dammed and praised, and damned successful in any case, because it introduced a new, though artificial, concept for attracting audience. Even the poorest, most mismanaged "Top 40" station garnered good ratings if it had no competition. "Top 40" stations were successful—not because they were good—but because most other stations were bad. Today, the picture has changed, because "Top 40" has not changed and become a genuine programming art that utilizes imagination and creativity. "Top 40" began and ended as a jukebox with 40 records, a clock, a thermometer and a slot machine. Frenetic deejays poured a sizzling burble of artificial enthusiasm through the mike while guttural newsmen rewrote dull wire copy into still duller Western Unionese that even the most intelligent listener could not comprehend.

Why do I say these things when KIMN is regarded as a "Top 40" station? Because we have never been and will never be a "Top 40" station. You have heard that before—everyone claims to be different. Perhaps the fact that we are now in our 10th year of dominating a major market is an indication that we do something different. We are widely known for some spectacular promotions. Frankly, we don't know whether they are worth anything to us (other than to create some excitement within the context of our programming); and in any case, we never use a contest or promotion to hype ratings. It does not work.

With some significant deviations, "Top 40" radio has fallen victim to the "copycat syndrome," in which each station imitates some other station until all stations are imitating one another, and creating little or nothing. It is rather like a dog chasing its tail, frantically trying to get back to the starting place without ever knowing where it's been. Unswerving, dogged devotion to some "magic" formula for attracting audience inevitably leads to the disintegration of a station, prompting me to ask: "If you don't know why you are doing what you are doing, how can you know when it is time to change what you are doing?" There is no "magic" formula! There is no way to create any form of entertainment without thinking, questioning, experimenting and making intelligent changes.

Let's dissect a typical "Top 40" station, piece by piece. We use the term "Top 40" in a symbolic sense,

because the phrase applies to stations whose playlist consist of 33, 50, 79, 102, or any other special number of records. Whether the number of records on the playlist is pulled out of the air, or is conspicuously related to the station's frequency, is unimportant. If the station has a policy of playing a specific number of records, the questions that follow are valid:

First: Please tell me who wrote the inviolable law that a radio station should play any specific number of records? If there is such a law, what number of records did it specify? Isn't our objective in contemporary radio to (hopefully) play all the records the mass audience wants to hear, and none of the records that the audience does not want to hear? If this is true, how can we limit our list to 33 records, or arbitrarily, expand it to 110? It isn't sensible because the number of records listeners want to hear fluctuates constantly.

Second: What genius decided that the mass audience is interested only in hearing singles, and never, never cares to hear a hit performance from an album? For that matter, who was the god who decreed that the only hits recorded are on singles, or that there is a difference in the source of a hit, so long as it's a hit? Shouldn't we reject the concept that a contemporary station must play only singles? At KIMN, we have always done so. The words "single" or "album" are not a part of our vocabulary. We talk about "hit performances," and don't care where they come from. They may come to us on a single, an album, a tape—or the hit performance could conceivably be achieved only by having a Yogi sitting in a studio strumming his sitar live. We don't care which medium is utilized for delivering a hit performance to our audience—it is the performance, and not the source, that counts.

Third: With few exceptions, today's "Top 40" stations are giving news the same deep-voiced lip-service that characterized these same stations a decade ago. Many programmers regard news as a necessary evil; that it is, in reality, tune-out time for listeners.

In short, "Top 40" began as a dynamic new programming concept for radio, but has failed to progress beyond its initial superficial and unbelievable facade of providing an artificial form of excitement.

If "Top 40" is genuinely dead, where does Contemporary radio go from here?

In my opinion, stations must review every part of their programming and question the validity of assumptions and policies which have remained unchanged too long. If you are clinging to the pat theories of the past, you are either in trouble or headed for it soon.

At KIMN, we question everything we do, and nearly everything that other stations are doing. We don't play any particular number of records during the week; we find that there are usually no more than 25 or 30 current hit performances, but that there is a great deal of additional material that should be programmed for genuine mass appeal. Believe it or not, we listen to both sides of every record we receive, and we audition every cut on every album sent to us. We find more material than we can use, and have a backlog of excellent music for integration into our future programming.

(Continued on page 23)

NAB Tribute

As a special salute to members of the National Association of Broadcasters each year, Billboard asks some of the radio men who made the news to tell their own stories. This year, you'll find articles by Ken Palmer of KIMN, Denver; Ed Mullinax of WLAG, LeGrange, Ga.; Jerry Glaser of WENO, Nashville; Russ Barnett of KMPC, Los Angeles; Woody Roberts of KTSA, San Antonio; Lucky Cordell of WVON, Chicago; Bobby Wooten of KAYO, Seattle; George Faulder of WWVA, Wheeling, W.Va.; Robert Enoch of WXLW, Indianapolis; and Bob Layne, WGMZ-FM, Flint, Mich. These represent all of the major formats—Hot 100, easy listening, country, and r&b.

CLAUDE HALL
Radio-TV Editor

Ed Mullinax, general manager of WLAG in LaGrange, Ga., recently authored a state bill that would require lyrics to be printed on the jackets of albums and singles in a move

The QUESTION of Dirty Lyrics



MULLINAX

to do away with suggestive songs and songs about dope and insurrection. But he feels that broadcasters are partially at fault in regards to the lyrics problems. A past-president of the Georgia Association of Broadcasters, Mullinax is now one of its directors. He's also chairman of the GAB music committee spearheading the ASCAP fight for Georgia broadcasters seeking lower rates. He's one of the owners of the La Grange Cable TV system and president of La-Grange Broadcasting Co.

"Ha, Ha, They're Coming to Take Me Away," "One Has My Name, the Other Has My Heart," "You Took Advantage of Me," "Rainy Day Woman," "Let It All Hang Out" and "Rhapsody in the Rain" are tunes that might well be objectionable in the minds of many record buyers and radio station owners. Yet, in today's constant barrage of recorded music, the above-listed titles may indeed be rather conservative. And, who knows, there will likely be more to come.

The titles cited here cover a span of more than a quarter of a century in music. "Ha, Ha, They're Coming to Take Me Away," a big hit of a few years ago, could be construed as making light of people with mental problems. In our own State of Georgia, the Mental Health Association made a plea to the State's broadcasters to ban "Ha, Ha" and, as a result, the recording virtually disappeared from the airwaves.

"One Has My Name, the Other Has My Heart" created a stir when it was first released in the mid 40's because of the suggestion of infidelity. It is appropriate to add that these lyrics are indeed mild, as compared with some that are now heard daily on all airwaves.

Remember the lyrics to "You Took Advantage of Me?" "Rhapsody in the Rain" conceivably suggested making love in a car to the rhythm of the windshield wiper. "Let It All Hang Out" was so suggestive that even the record company changed the title to "Let It Out."

The matter of objectionable song lyrics is not a new problem. It has been around since I entered the broadcasting field in 1935. However, the earlier "suggestive" lyrics are indeed mild, compared with today's trend.

Unfortunately, the matter of lewdness is not the only complaint being registered with many of today's record releases. There is the matter of insurrection, dope addiction, and general disrespect for law and order. Too many of today's songwriters are attempting to use the recorded music field as a forum for editorial comment. Are they really qualified in this field? Or, is this just an easy way to make a fast buck?

(Continued on page 23)

'You Can Take the Radio Out of the Country, but . . .'

Jerry Glaser has been a pioneer in what is often called "modern" country music. But, more than that, he has fought like an army to indoctrinate Madison Avenue to the commerciability of country music radio. He's vice-president of WENO in Nashville, as well as its sister operations of WYAM in Birmingham and WGUS in Augusta, Ga. He's also director of radio-TV for the Country Music Association.



GLASER

Recently we celebrated our 10th anniversary at WENO. Ten years of playing, promoting, selling and living country music radio. I could not help reflecting on the changes that have taken place at WENO during the decade, changes that somewhat parallel the country music industry from 1958 to 1968.

In my small cubicle office I remember putting together a great announcing team of Ole Zeke, Country Claud, Smilin' Sam and Wild Bill Bullet, not to mention Miss Dolly Madison, the pride of the red-eye gravy, cathead biscuit circuit. With their 10-gallon hats, cowboy boots, and twang to match, these deejays played the best country music on record, known as hillbilly music. These records usually featured a music bed of fiddles and guitars with the singer musically telling a

story of life in a simple, honest way. The recording technique was simple, just about as simple as the sound of WENO.

A disk jockey plus a batch of records equaled country radio.

Today, things are quite different around the Ranch. We've built new executive offices, added a swimming pool, six news cruisers, a double-decker English bus, skylight, and an Au Go Go Traveling stage, V.I.P. English taxi, two remote broadcast studios, and a sound truck not to mention a whole Western town on the back 40 called WENO's Frontier Town. The announcers have a somewhat different surrounding nowadays, too. A plush, carpeted control room complete with gold fixtures and all the audio trimmings. Their names are a lot shorter, for *Ole Zeke* have been replaced by Ed, Paul and Don, and Wild Bill (whatever his name was) gave way to a news broadcaster and Smilin' Sam has been replaced by a sports director, while Dolly Madison did her swan song in behalf of jingles, news, community reports, contests, games, giveaways, and all of the other goodies that make up the swinging sounds of modern country radio.

That "bunch" of records we used to play has been streamlined into a carefully calculated top 40 list of the finest-produced recordings available featuring the intangible something known only as the Nashville Sound.

For years country music was considered the step-child of the radio industry. So, what happened to trans-

(Continued on page 23)

WHAT IS KMPC?

Russ Barnett is director of programming for the Golden West Broadcasting operation of KMPC in Los Angeles. By appealing to young adults and adults, the station is one of the most financially successful stations in the nation. Here are some of the trade secrets of KMPC. . . .



BARNETT

Most of us admit to ourselves (in private or to our wives) that we are brilliantly talented in our professional field. But when the opportunity presents itself to explain to the world why we think so, we are at a loss for words. This is the position in which I find myself as I begin this article. The obvious, unavoidable questions present themselves and demand answers. Why has KMPC dominated "middle-of-the-road" radio programming in a market of 60 radio stations (AM and FM) for the last 10 years? Why has Dick Whittinghill been the morning man for 16 years; why has Ira Cook been on KMPC for 20 years? Why is KMPC one of the top three or four radio stations in billings in the country? Well, obviously the program director should know, but I wonder if he really does. All he can do is state what has worked for one station. He cannot guarantee that it will work for everyone.

First, KMPC has been consistent. As stated, our men stay with us. They have become a habit in Los Angeles. The listener associates the personalities with the station. On the street they say, "I'm a great 'PC fan, I wouldn't miss Whittinghill for anything. I hear Whittinghill in the bathroom every morning." (That's a direct quote.) Every one of our music personalities is a distinct individual and is talented in his own way. Dick Whittinghill (6-9 a.m.) and Gary Owens (3-6 p.m.) are the humorists. Roger Carroll (1-3 and 6:30-9 p.m.) and Johnny Magnus (9-12 midnight) are music experts in their respective areas. Ira Cook (noon-1 p.m.) is a sincere, warm personality, Geoff Edwards (9-noon) is a "tongue-in-cheek" artist and master of the "put-on." Jack Angel (all-night) is a man of many voices and somewhat confused about which is his own.

Each man is allowed the freedom of doing his "thing." He has guidelines, of course, within the framework of station policy and good taste, but he is given the privilege of being himself, of using the talent he was born with and developed through his earlier years in radio.

I'm sometimes rather frightened by the lack of young men in this business who know what they are and what they can do well. I interview many young music personalities (so called) and when I ask what they do, their answer is, "Well, I play records and I'm really great on giving the temperature." To coin a word I just made up, "PHOOEY!" I want young men who have experimented in small markets with being funny, sincere, sexy, whatever, and then decided what they do best and refined it to an art. Then they have something to offer, something to say, and I have a reason for hiring them.

But away from the editorial and back to the radio station. One thing weaves itself through each of the shows providing continuity throughout the broadcast day—commercials. Well, that too, but primarily music. There is a consistency of musical sound from one show to another, even though the personalities differ. It's new music—current, exciting, yet not raucous, not what we consider the sound of a top 40 station. (They're doing fine without our help.) We're middle-of-the-road, but it's a very current middle-of-the-road, featuring Trini Lopez, the Fifth Dimension, Glen Campbell, Nancy Sinatra, and other new artists, but also Frank Sinatra, Patti Page, Ed Ames, and, once again because of a new hit, Phil Harris. The attempt is to hold the older folks (49 plus) but capture the younger ones (20-49).

What else do we give them to let them know we're here? Sports! One of the greatest program leaders of all. California Angels baseball, Los Angeles Rams football, UCLA football and basketball. We have dominant sports on KMPC 52 weeks a year. News? Plenty of it. It's short, informative and exciting, and features two airplanes, two helicopters and four ground units equipped to cover on-the-scene traffic reports and other news stories. (We are now bidding on a two-man submarine to provide underwater traffic reports from Marineland.) There is no way of knowing what's going to happen in Los Angeles from one minute to the next, but the people seem to know that when it happens, they'll hear about it first on KMPC.

There are many other elements which complement the personalities and add to the general distinctive sound of the station. The best example is station identification music, or jingles, as we inappropriately call them. It is inconceivable to me that some station operators seem to overlook the importance of an individual, recognizable station "logo." We have used the same eight-note logo in various orchestral variations for years, so that now when you say KMPC to someone, he can immediately sing the logo for you. I must, however, emphasize the importance of the sound itself being distinctive in the market. Our last package was done by Paul Horn while I supervised as station producer. We ended up with material which is unique in the station ID field, not only in our market, but in the country.

NAB Tribute

'It's Trini Lopez, the Fifth Dimension, Glen Campbell, Frank Sinatra, Patti Page, Ed Ames, Phil Harris . . .'

And interestingly enough, if you know what you're doing, they can be done inexpensively.

Obviously, I've covered only the surface of the myriad of elements which make up the kilocycle cyclops known as KMPC. In the final analysis, it boils down to people. Talented people who work hard because they're treated fairly and rewarded well for their efforts. One of the most amazing things I've seen occurred recently. I came to work at 6:30 a.m. because I had some work to finish up, a good deal of which involved this article. By 8 a.m. 50 per cent of our office

staff was here working—and our work day doesn't start until 9 o'clock. Now, there has to be a reason for this. As close as you can come to an answer is that they love the station and their work. If there is a secret to the success of this Golden West Broadcasters station it has to be the people—their talents—their devotion—their ideas. And it permeates from the front office to the on-air talent to the secretaries, the promotion people, the engineers, sportscasters, newscasters, and even down to the program director, who gratefully usurps the columns of much better writers.

'A Person Has to Love Radio'



CORDELL

A few months ago, WVON, a station that programs strictly rhythm and blues, startled the nation by shooting to the top in ratings in Chicago. The man who pulled the trigger was program director Lucky Cordell. Here's his story.

A few years ago, our industry shuddered as television developed, and many felt we should start looking for another profession. But, today, we know that television has only enhanced our industry, and radio today, is strong and thriving!

This thought came to mind, because there are those who have similar misgivings concerning pop music and r&b radio. It is my feeling that such a contention is completely erroneous . . . as it is a proven fact that you cannot be all things to all people.

R&b station personnel display grave concern when pop stations in their immediate area begin to program more r&b, and pop station personnel show alarm if an r&b station programs an occasional pop tune.

I believe, one should decide on a direction and, whatever that bag is, keep it up tight and don't worry about the other stations. Whatever you are, strive to be the best! To do this, a person has to love radio, has to enjoy his work, has to look forward to the many challenges it presents. Of course, you don't have to be a nut like me, putting in 12 to 14 hours a day . . . but, if you give radio your all, it will reward you in unbelievable ways.

I think that the one thing that has contributed most to the success of radio station WVON, is the attitude of the owners and managers—they have not lost the common touch, and have never forgotten who makes a successful operation—people. We at radio station WVON continuously strive to say "thank you" with service to the community.

Last year, WVON raised \$35,000 for the Chicago Urban League; contributed \$500 to the Chicago branch of the National Association for the Advancement of Colored People; donated \$30,000 in Christmas baskets to needy families. WVON annually gives thousands of dollars in free public service time on our "Mail Bag" program. We have supported community projects since our inception in 1963.

We work with, and contribute to, a large number of churches throughout Chicago.

Records vs. Radio

'We
Need
to
Trust
Each
Other'

Woody Roberts is the latest product of a current ownership trend in placing programming men in top management positions. He was just recently named general manager of 5,000-watt KTSA in San Antonio, Tex. A native of Johnstown, Pa., he majored in Radio-TV at the University of Houston. He is a graduate of the Brown Institute of Broadcasting in Minneapolis and Elkin's Institute of Radio Licensing School in Dallas. He started his broadcasting career at KILE in Galveston, Tex., in 1960 and has served as programming director and air personality for WLOD, Fort Lauderdale; KONO, San Antonio; WPOP, Hartford, and as program consultant for KTSA in the summer of 1966.

It's mostly psychological. My feeling is that any truly conscientious programmer should be able to make the transition into general management with relative ease. But, it's that deceptive word "conscientious" that counts. For example: Are you really aware of your company's problems . . . is this month's billing up or down; this year's? Do you even know your opening rate? What problems are your salesmen having? How about your office staff: Are their costs up or down? Can they communicate well with the rest of the station? How's your company telephone bill looking for this month? You probably know what Bill Drake's latest Los Angeles promotion is, but do you know what's going on with your rep in New York?

These are all questions to ask yourself and the answers play a big part in determining whether or not you can insert the word "conscientious" in front of your title as program director. I might point out that an aggressive company manager or owner is often needed to stimulate interest in office and sales problems. Fortunately, I had when I worked at WPOP, Joe

(Continued on page 22)

SO YOU WANT TO GO COUNTRY MUSIC

KAYO in Seattle was one of the first country music radio stations in the nation to achieve the lofty No. 1 spot in audience ratings, and it has remained constantly high and among the top four or five stations. The man who put it there is Bobby Wooten, who has some pretty solid thoughts about country music.



WOOTEN

Because of the publicized success of many radio stations that have recently switched to a country music format, many other stations have decided to "go country."

Unfortunately, the managers of many of these stations seem to think all that is necessary is a stack of country music records to play and success will automatically be bestowed, perhaps from above.

Hogwash.

The principles of professional radio are just as important with a country music format as with any other, and maybe more so since a very few uneducated advertisers still try to look down their upturned noses at country music. I am happy to say that this attitude is almost a thing of the past.

It is unfortunate that some radio station managers, in an effort to eradicate this image, have tried to go too far, too fast. Much has been said about "modern country music radio." Perhaps too much. I may have been partly responsible for this since I have worked and fought for years to upgrade the country music image.

Our music has always been and is now, undergoing evolution and change. The listeners of country music are more sophisticated in their musical tastes than they were just a few years ago. The average listener (if there is such a thing) is well used to hearing his favorite artist backed by strings, organs, choral groups, and others trappings that would have been unthought of just a few years ago.

So an enterprising radio station manager or owner says to himself, "Aha! I see that many country music stations are making it, and since we are not making it with what we're doing, I'll go country. But I'll be sure to go MODERN country." He, knowing nothing whatever of what he is doing, will either retain his present air personnel or will hire other large-voiced, dulcet-toned announcers who also know nothing about this specific programming that is going to make them all rich beyond their wildest dreams. So what happens? In their eagerness to be sure and be MODERN country, they will play Dean Martin's "Houston" followed by the country sounds of Brook Benton, followed by Margaret Whiting's "Pop Country," ad-infinitum. The manager's wife and his friends at the golf course say, "Hey, I never listened to country music before, but the music you play is wonderful." The manager feels good.

Then the ratings come out and he wonders why he is

in the miscellaneous column when other country music stations are doing so great and his station sounds so good.

I'll tell you why. He never went country at all. He ought to try it sometime. He never had that beautiful, wonderful, loyal, happy group of listeners who have always considered themselves country music fans.

Now this does not by any stretch of the imagination mean you should back to country music as it sounded 10 years ago. There is a middle road that will allow you to keep the bread and butter country music fans and will attract some of the people who are unfamiliar with the music at the same time. There is nothing wrong with playing any of the selections listed above if it is in the proper context. Just don't try to play them exclusively because you are ashamed of "real" country music.

Equally misguided are those stations that go to the other extreme, and with closed mind and closed ears refuse to play anything unless it is "pure country" as they define the term.

This situation is often personified by the old-time personality who may have had much success in the past. It is merely human nature for a person to want to keep on doing a certain thing in a certain way if that thing and way has been successful for him.

But radio, and the entire music industry, is in a constant state of change. One of the main reasons that disk jockey work is usually a young man's business is because the older man refuses to see change and accept it and grow with it. There is absolutely no reason why this should be so. A man with years of experience in the business could be most valuable to an organization if that man will allow his mind and experience to grow and will keep up with the times.

But all too often we will find a man who at one time was closely attuned to his listener's tastes and desires, who upon hearing a new sound or a new idea in a song, would say authoritatively, "No! I won't play that. My listeners don't want to hear that kind of crap," not understanding or believing that his listeners' music tastes have changed over the years. But radio is constantly growing and those who refuse to grow with it are soon left behind.

Fortunately, there is a happy medium between the extremes mentioned here. It is only necessary for the person responsible for programming a country music station to realize that there is a constant change in the music and the desires of the listeners, but the change is gradual and cannot be forced overnight.

This is one of the reasons a large album library is a necessity for an aspiring country music station. In those albums can be found a large repertoire of music and styles covering the span of years from the invention of the phonograph to the present.

There are two main reasons for programming a large part of your music from those albums. First, country music is unique in that a really established hit will practically never die. I believe it is just as necessary to occasionally play "I Don't Hurt Any-

more" or "He'll Have to Go," as it is to be playing the current No. 1 song in the nation.

A good mixture of the new, the old, and the middle-aged country music allows you to have your cake and eat it too. You are appealing to people's fond memories when you play their favorite song that may have been a hit years ago, and you are giving them the opportunity to hear and become accustomed to the newer sounds of today. Also, your younger listeners are probably hearing in the current hits of today the songs that will be their old favorites in years to come.

Secondly, many people want to listen to a country station all day or all night and they will if you give them the chance. But if you play only from a list of 40 or so songs with only rarely a country classic thrown in as an afterthought, they will get tired of you in a short while and go back to watching TV or playing poker or some other diverting occupation.

At KAYO, we play 50 per cent from the top 50 and 50 per cent album cuts. After experimenting with several others, this is the formula that we found would keep the most people listening for the greatest amount of time. I would not necessarily use this exact percentage in other markets; I would try to find out what would work best for a specific station in a specific city.

There are many many things involved in a successful country music station operation other than the decision to play a certain percentage of albums versus a certain percentage of current hits. Recently, when KYAK in Anchorage, Alaska, hired me to set up their programming, I wrote for them a complete instruction manual, covering literally everything from the time they got their CP until after they were No. 1. It is, of course, impossible to adequately cover the entire subject of country music programming here, but let me mention a couple of things that are sometimes overlooked.

I think it is very important that if you decide to "go country" that everyone from the owner to the janitor should go into the operation with the certain conviction that you will soon be No. 1. This is perhaps the most important decision you will make because this one decision will color all other decisions to come.

Try to find a program director and air personalities that have both a knowledge of good radio techniques and a knowledge of country music. This particular breed of cat is sometimes hard to find, but there are some out there.

After you get a good air staff, make sure that communications are maintained between them and the aloof executives in Pettifogger Alley and that they feel they are part of a winning team. This is very important.

I don't claim to know everything there is to know about country music programming and I suppose I never will. I've been doing it for 17 years now, and I learn something new almost every day. I think that is encouraging in a way though, because if there is something new to be learned, it must be that our industry is growing and progressing and will reach further new and wonderful heights of success and popularity. I wouldn't have it any other way.

'We Unleashed a Giant'

What do you do when you have a booming 50,000-watt giant of the great northeast on your hands, and sales are excellent and listenership is top-rated?

If you're Emil Mogul, president of Basic Communications, Inc., which owns WWVA in Wheeling, W. Va., you're just not satisfied with the status quo.

Along about September 1965, I was fortunate enough to become associated with Basic Communications, Inc., as assistant to the president and general manager of WWVA in Wheeling and WYDE in Birmingham. By this time the die had been cast. WWVA was going to make a dramatic change in format, and move from a MOR concept to one featuring the modern country sound. Toward this end, Mogul had engaged the consultant firm of Allison and Nixon to formulate, plan, and put into execution the new country attack. This was an ideal marriage, because I had been associated in the past with Joe Allison and Joe Nixon, and we had an excellent rapport.

I brought in Arlen Sanders from California as program director, and we made the big switch on Nov. 8, 1965. On this date, as it turned out, we actually unleashed a giant. Reaction was instantaneous! It wasn't all favorable! As a matter of fact, we were charged with just about every crime in the book, but as it turned out, the complaints were vastly outnumbered by an ever-increasing volume of mail and phone calls expressing appreciation for our move. Thus was born "The Big Country," and today that praise is synonymous with the call letters WWVA.

Any radio station, and WWVA is no exception, is only as good or as bad as its leadership and its staff. In our case, Emil Mogul has been the inspiration and the prod, and what I personally believe to be the finest radio staff anywhere has been the means by which our

George B. Faulder, assistant to the president of Basic Communications, helped change powerhouse WWVA in Wheeling, W. Va., to an all-country music format. Today, he's general manager of two country music stations—WWVA and WYDE in Birmingham, Ala.—and commutes between them. Here's the WWVA story as told by Faulder.



FAULDER

many objectives have been accomplished. Arlen Sanders had to return to California for personal reasons, but before leaving, he had the time to work with and train Bob Finnegan, our current program director, and Bob has done, and is doing, an excellent job. Ross Felton joined WWVA 21 months ago as station manager, and his excellent abilities have brought us sales increases which have been truly phenomenal. All in all, it's been a highly gratifying and successful endeavor.

What's it like to sit day by day and operate a powerhouse like WWVA? Well, I can assure you it's never dull. With a daytime audience that reaches primarily into three States and a nighttime signal that hits 18 States and six provinces of Canada, "The Big Country Sound" of WWVA goes into a vast number of radio homes. This audience, along with who knows how many transients, has proved to be loyal and responsive.

Mail pull on various contests proves the point. A four-week promotion will consistently draw between 20,000 and 30,000 pieces of mail. There can be no question that the tremendous upsurge in country music is in itself a boom to the ever-increasing number of radio stations switching to this kind of programming. But

there is country, and then there is modern country, and the number of really successful country radio operations over the last several years are those utilizing the modern approach. It would appear that every writer or publication attempting to analyze the growing popularity of country music heads for Nashville and sits in rapt attention at "The Grand Ole Opry." Their analysis begins and ends at this point. I submit that trip to WWVA in Wheeling, KBOX in Dallas, WPLO in Atlanta, WYDE in Birmingham, or WJJD in Chicago, to name just a few, would give these people a true picture of what's happening now. What I'm saying is certainly not meant to be in any way derogatory to the "Opry," which by any measurement is a fabulous institution. It's just that there are so many successful operations in the major markets that have no similarity in sound or attack to the basic "Opry" concept.

Our "Jamboree" at WWVA in Wheeling would be a case in point. Over the years (35 of them to be exact) the "Jamboree" has acquired the name of being a haven for the "Bluegrass" specialist. This was entirely out of context with the contemporary sound of our whole operation and consequently practically all of this facet of music has been eliminated from the "Jamboree."

Has this change affected attendance? You bet it has! Week-to-week attendance during 1967 far surpassed 1966, and so far in 1968 (the bad cold months) we are running well ahead of 1967.

Yes, the giant has been unleashed and some of the resultant stories are astounding. The famous Canadian folk-pop singer, Ian Tyson, recently performed in concert at Bethany College. He said, "If there has been one great cultural impact in (the Province of) Newfoundland in the last 50 years, it's been WWVA, Wheeling, W. Va. It beams up there some way!"



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Are Daytimers Different From Other Stations?

Robert D. Enoch, president and general manager of WXLW in Indianapolis, is considered by many of his peers to be one of the leading authorities in operation of a daytime radio station. And the problems are even tougher in a market the size of Indianapolis!

There are things, aside from music, that make operating a daytime station especially challenging in today's competitive situation and with computerized time buyers.

To tell the story, we haven't the time or the space to dwell on ancient history. Nor do we have the inclination to go into the humdrum problems of staff selection, training, and then keeping good people, with TV operators casting jaundiced eyes in our direction. Physical plant and equipment, taxes, union contracts, etc., present no different problems to the daytimer than to anyone else. So we'll pass them by.

Now, let's define the realities of today, and indicate problems of our competitive situation by delineating several efforts of positive action that have been taken from time to time to resolve the problems.

WXLW is 5,000 watts, daytime on 950 KC in Indianapolis, Ind., with a metro area of eight central Indiana counties with one million plus population. Serving this market are eight Indianapolis radio stations, three television stations and one fringe station (all V's), and a wide assortment of all kinds of FM, about 15 in all. Four of the eight radio stations are fulltime, from 5,000 watts to 50,000 watts. WXLW occupies the favorable dial position at 950 KC and for 18 years has been the most consistent sound in the market, appealing to the adult tastes of central and southern Indiana.

WXLW's music policy is bright middle-of-the-road, and has been since 1950. WXLW was first with on-the-spot news coverage with newsmobiles operating throughout the broadcast day since 1957. WXLW was first with mobile radio, with its 60-foot radio station on wheels—the Traveler. This unit is fully equipped, with a complete 18-foot studio, complete control room and shop operation, including a transmitter which operates on 450 meg. band and a lounge studio. The tractor that pulls the Traveler is equipped with a 15 KW

generator which supplies all power needs. The Traveler, christened in 1959, takes WXLW to the listeners at shopping centers, real estate developments, civic and community enterprises, home shows, garden shows, fairs and the like. An average of 250,000 listeners a year visit with WXLW personalities in the Traveler.

Speaking of personalities, the WXLW air staff adds up to lots of years in broadcasting. Program director and air personality Howard Dorsey has been at WXLW six years, plus about 30 years in the business. Morning man and newsman Art Roberts has been at WXLW 13 years, plus about 12 more in broadcasting. Daytime personality and newsman Jay Arlan returned to WXLW in July 1967 after an absence of five years, with better than 25 years in the business. Late afternoon personality Bob Morrison who sings with the records, started in country music business as a singer before the Korean thing, changed to radio as a personality, and has been a WXLW regular for 14 years.

The best-known spot newsman, WXLW's News Director Bob Rutherford, is in his 13th year at WXLW. He is assisted in the WXLW news coverage by Brian Porter, beginning his sixth year at WXLW.

WXLW was first in Indiana with broadcast editorials and became the third station in the nation to editorially endorse candidates for president and vice-president. WXLW began editorializing in 1952. Five WXLW editorials have become a part of the Congressional Record and, just announced by the Freedom

Foundation, a 1967 editorial has been selected for the George Washington Honor Medal Award.

Until October 1967, WXLW refused to enter into the game of money give-away promotions and gimmicks that would buy an audience, but like a piece of land entirely surrounded by water is called an island so WXLW found itself entirely surrounded by stations which were determined to buy an audience. WXLW had two choices. We didn't like the bad choice—so we got into the game. Since the starting date, WXLW has given a car a month, plus 20 radio sets. In 21 weeks, WXLW has produced as a part of the promotion over 230,000 pieces of mail from three states, 44 counties, 206 towns and cities in central and southern Indiana, and each piece of mail received has the name of an advertiser on it. The WXLW promotion is designed to be more than just a give-away. It has produced and is producing valuable and productive sale weapons. Ratings are moving upward and sales are excitingly gratifying.

We must be doing something right. The sales effectiveness of WXLW has never been better. The listener enthusiasm has never been more responsive, and that's the name of the game.

Yes, the daytime stations have many more problems that are not identified with music policy and selection, but the music is still important, and we don't forget it. But before you can sleep easy at night, an operator must see the whole ball of wax and have the imagination and pure "guts" needed to do that which must be done.

FM Can Be Successful

Many broadcasters who own both an AM and FM facility having been sloughing off the FM and, in many cases, simulcasting. But a broadcaster who has ONLY an FM station has to get out and hustle to make it a success. It can be done. And here's the inside story of WGMZ-FM in Flint, Mich., by Bob Layne, vice-president of Metrocom Stations, Inc., who's responsible for the programming.

tionally, the unavailability of stereo copies and the concentration of promotion effort on the major Detroit outlets makes it harder to get particular material. But when you look at the facts, WGMZ-FM becomes the only vehicle for exposing new material in Michigan's second-largest market of over a million. Of the two other FM stations that cover Flint, one is a tape service while the other is church-owned. There is only one AM station playing adult music along with blocks of news, talk, and other recorded shows. WGMZ-FM has a reputation for playing the most modern adult music and is the only station programming jazz and publishing a bimonthly 'preferred playlist.' Music selected for this list receives extra attention on the air and in Flint's record buying centers. The playlist evolves from local sales, national trades, promotion hype and personal judgment by myself and Sowers. One of the best indicators of what's happening in the area is our telephone," says Sowers. "The WGMZ-FM phones are constantly ringing with listener requests for record information. A good example is 'Cab Driver' by the Mills Brothers and Tony Hiller's 'Where the Rainbow Ends.' Once aired, I must have taken a dozen calls myself before turning the label information over to our receptionist."

WGMZ-FM programs music in two-record clusters, followed immediately by a commercial message. Covell feels, "This carries a 'more music' impression and provides greatest sponsor impact." Music is generally composed of 70 per cent new LP releases, 20 per cent established album material from the library, and 10 per cent easy listening Top 40. Vocals are alternated with instrumentals except during drive times when two vocals are heard to each instrumental. Tempo is controlled throughout the day—bright in the morning, fading into a more-relaxed, but still modern, evening sound. Jazz is spotlighted midnight to 6 a.m. by host Paul Blair who came to Flint from Pittsburgh last November.

The WGMZ-FM team works under the philosophy of an "intelligent sound." We are careful never to talk down to our audience. We give our listeners credit for good taste and judgment about radio and music just as he compliments WGMZ-FM by turning us on. We try to inform, but not to be opinionated or inane. Frankly, we let the record industry spend millions of dollars on talent to entertain our audience. I'm a great believer in co-operation between the two industries. The music helps attract our valuable audience. Through playlists and air time, we hope to promote continued interest and support of the record industry.

Air shifts at WGMZ-FM are covered by Don Curly, who doubles as sports director, 6-10 a.m.; Carl Robertson 10 a.m.-2 p.m.; veteran Flint broadcaster Hugh Semple 2-6 p.m., and Al Sinicki 6-midnight. Sowers and I air commercials and produce spots for WGMZ-FM and local agencies through the Metrocom Studio Productions arm of the station.

The future looks bright for WGMZ-FM and the Metrocom stations, which operate two other stations—WPAC AM/FM, Patchogue, and WHRF AM/FM, Riverhead, both on Long Island, N. Y. On March 15, WGMZ-FM affiliated with the American FM Network. Sowers feels, "With network and newly expanded local news, the station meets every possible listener's need 24 hours a day. We confidently look forward to the day WGMZ-FM will dominate the Flint market."

Records vs. Radio

• *Continued from page 19*

Amaturo, a man who went out of his way to show me all sides of his business operation.

Now to the psychological type problems involved. There seem to be three basics:

- Convincing your sales department that, although you are a programming man and product man, you're really very sales oriented and your primary interest is making money for your company.

- Convincing your programming department that your program director is the program director and although you're sales oriented, you are still a product man and interested in the sound of your station.

- Convincing your friends in the music industry that you're still interested in them. Music men have the preconceived idea that once in management, you are no longer interested in the new Supremes' singles or how well the Cream's new album is selling. It ain't so! True, less time is available to sit and chat but I'm more interested now than ever. It's quite common to find an easy listening manager very involved and interested in his music; yet the top 40 man is supposed to be mystified by his station's music or actually dislike it!

Really, our product to the listeners is mostly music and if a manager is out of tune with it, he has lost contact with his product. This sounds dangerous to me.

The radio industry, especially top 40, and the music industry have had a shotgun wedding and here we are. It's ridiculous to me that any music director in the country can pick up the telephone and probably get through to a Jerry Wexler or Bob Crewe, and yet what are the chances of the average record promotion man getting through to any New York station manager or owner. Now obviously, just as a music director would call a Jerry Wexler only on a matter of genuine importance, we must assume the promotion man wouldn't call Kent Burkhart in Atlanta or Ken Palmer in Denver unless it were a priority matter concerning the radio station as well as the record company.

What I'm saying in regards to the radio and record industry, briefly is: Let's trust, respect and help each other. Good business demands that we think of ourselves and our company first, but if the other guy has a problem, let's see if we can help. We shouldn't feel uncomfortable about asking for help when the chips are down . . . and right now the chips are down for top 40 (ratings) and the record industry (sales) . . . and I'd like to call for more "Gavin-type Conferences" and "Billboard-type Radio Programming Forums" to be held on smaller State and regional scales.

Another success story was written into stereo broadcasting last month when WGMZ-FM moved studios and offices to its new building on the fashionable south side of this mid-Michigan industrial center. The switch to Flint's plush "FM-Bassy" continues two years of consistent growth since Metrocom, Inc., took over the facility in February 1966. From humble beginnings of "evening concerts," "dinner melodies" and an 8 a.m. to 10 p.m. broadcast day, WGMZ has evolved into the highly commercial 24-hour stereo sound of today.

WGMZ-FM's dynamic general manager Dan Covell is quick to credit both aggressive sales-merchandising techniques and the quality of the product he sells: Programming. "Our five account executives don't back into a client's office," says Covell, "WGMZ-FM is a radio station, not any 'second-class FM citizen' with limited or snob appeal. Set penetration here is over 70 per cent. That's mass media in anyone's language! It's our feeling that WGMZ-FM is just as available to the listener as magazines, TV, or AM radio. Our task is to make the public choose us." Covell points out that recent surveys put WGMZ-FM's audience strength on a par with Flint's six AM stations. "We've consistently had more than double the points of all other FM stations combined," he adds. "These figures, coupled with an ever-increasing number of sponsor success stories, let both advertisers and the staff know we're a real force in this market."

Highway billboards, newspaper ads, playlists, remotes and television spots attest to the fact that WGMZ-FM promotes more heavily than most other Flint stations. It's all designed to call the Saginaw Valley's attention to what operations manager John Sowers terms "our contemporary good music format." Sowers, who comes from a radio-television personality background in Florida and Michigan, directs the six-man production staff. Sowers feels, "Our main problem is clutter. It's a juggling job to meet sponsor and community needs while maintaining the quantity and quality of music that listeners demand."

Music is handled by myself from my home in Bloomfield Hills, Mich. Located between Detroit and Flint, I have ample opportunity to visit with promotion men and audition all music received. Based on market analysis, we've decided to aim for a middle ground in music. I delete selections that fall outside station guidelines of modern and creative, but easy to identify, sounds. One-word descriptions are noted on album jackets and the new releases are turned over to John Sowers.

"I spent several years with Storer and ABC in Detroit, about 50 miles from Flint, and I think we have the best group of promotion men in the business. Occa-

• *Continued from page 18*

For the first time, there is a large enough backlog of older hits recorded in modern studios on high-fidelity equipment to allow us to permanently schedule a high percentage of "modern standards." Three years ago, this was not possible. The number of truly good modern standards was so limited that the repetition would have been deadly.

If you do not have a superb news department, build one before it is too late. We have invested over \$175,000 in news-gathering equipment alone. This money was not spent overnight, or frivolously, but over a period of seven years. We have searched for and found not merely newsmen but electronic journalists who are capable of ad-libbing mobile reports factually, and without sensationalism; who can smell a good news story that even the newspapers are overlooking; who can write and deliver their own news with authority, and handle complex electronic gear as easily as most

engineers or deejays can run a turntable. They are a rare breed, but they can be found and developed.

When we need a new air personality, we screen him carefully to make certain he will become a real part of our team. We look for men who are believable, not artificially burbling with forced enthusiasm. The word "identify" is used often and loosely today. We look for personalities with whom listeners can "identify" in the strictest sense of the word. We have many applications from men who are slick, professional, capable performers, but we will pick a man who is less professional if he has a real ability to communicate with listeners on a "me-to-you" basis. Then we work with him to develop a professional style that is his very own and not an imitation of anyone else on the air.

That's our way of breaking the feedback cycle that so many stations find themselves in today. Other stations are approaching the problem in different and perhaps better ways. But too many stations are still clinging to antiquated policies, worshipping false gods and

adhering to nonsensical rules established when few programmers knew how "Top 40" worked, or why.

If you are a programmer, perhaps it is time for you to throw away every rule you have embraced over the years, and start from a fresh point of view. Decide that you are going to put together a brand-new radio station, with the objective of getting 100 per cent of the listeners in your market tuned to it. Worry a lot. Question everything. Talk to all kinds of people. Find out what's happening. "Top 40" is dead. But perhaps the new kind of station you can originate will be the one the copycats are imitating next year.

And, as for promotions—forget them—at least until you have programming that will truly attract and hold a mass audience comprised of all age groups, income levels, educational and professional achievements.

We are striving to innovate and improve. We departed from the mainstream of "Top 40" many years ago. But still have much to learn. I hope we will learn part of it from you.

'You Can Take the Radio Out of the Country, but . . .'

• *Continued from page 18*

form this turkey into pheasant under glass? In my opinion, two significant things took place. First, the record companies took the "hillbilly" out of country music and, second, the country music broadcaster finally realized that the listener of today demanded "good radio." Recently, at a recording session in Nashville, it looked as if half of the Nashville Symphony was present. An entire violin section, oboe and percussion group, and choral group, plus the finest recording equipment in the world, turned out a country music tune that would make any radio broadcaster in America proud to program.

In 1966 I was invited to address the NAB Convention to expound on the virtues of modern country music. I felt words could not adequately do the job. So, through the efforts of the Country Music Association, we presented a live musical presentation of the "Selling Sounds of Modern Country" featuring LeRoy Van Dyke and his band. From the standing ovation the show received, it was evident that many broadcasters all over America were completely unaware of the vast change that had taken place in the world of country music. I truly believe LeRoy Van Dyke's presentation, along with the continuous efforts of the Country

Music Association, were the catalysts that generated the switch to a country music format by many radio stations.

But being a country music station is not enough today to meet the demands of your audience, your advertiser, and, more important, your competitor. The country music station of yesterday without ratings, format, jingles and community involvement is fast being snuffed out by a more aggressive broadcaster who practices "good radio" with country music.

At WENO, we feel good radio should be built around a strict music policy, with mature, believable announcers who can communicate with the blue-collar workers as well as the oxford blue sports car buff. We further believe that promotion is the key to larger profits and community involvement. Recently we purchased a 1937 Packard in order to get involved in a city-wide "Bonnie and Clyde" promotion. For the kids, we get involved each Easter when 25,000 kids of all ages come to the WENO Ranch in search of 50,000 Easter eggs. We got involved with monkeys, 100 to be exact, the day we sold 100 appliances for Good-year with this unique give away. We get involved with teen-agers via WENO's Country Au Go Go which plays to over 100,000 each season. Yes, we get involved at the State Fair, at the auto races, ice hockey games; in short, whatever happens in Nashville we want to be involved in it. All of this has made WENO one of the top-rated stations in the Nashville market. In the

latest Pulse WENO was rated No. 1 most of the day and, what's more important, the advertisers have bought the modern country sound.

Newer stations which have made the switch to modern country music in the past few months have experienced similar success. WIRE in Indianapolis has had tremendous growth in both billing and ratings with country music in a highly competitive market. WINN Radio in Louisville has experienced a similar success with billings up almost 100 per cent since a switch to modern country music. Other stations in the past two years, such as KBOX in Dallas, have literally made broadcast history by presenting their new country music sound and promoting it heavily in their communities. The key to the success of each of these stations is planning, in advance, of all aspects of their operation including playlist, promotions, and advertising, combined with mature, professional announcers.

Every indication reveals the tremendous success of country music broadcasters, as well as the country music industry, will continue as more and more stations switch to country music and those who are already programming the music become more aggressive in their markets. Continued exposure of country music in the movies and on network television is wooing new fans to country music and all of us who are already in the industry agree with the popular song by LeRoy Van Dyke, "It's a Big Wide Wonderful World of Country Music."

The Question of Dirty Lyrics

• *Continued from page 18*

The Georgia House of Representatives Industry Committee held hearings with representatives of the record industry in connection with a proposed law that would require lyrics to be printed on record jackets or covers. From this hearing came a pledge from Georgia distributors, and some manufacturers, to make a sincere effort to eliminate pornography in the record field. The Country Music Association, in a proposed amendment to the bill, acknowledged "The youth of the State of Georgia is being subjected to a constant barrage of recorded music with lyrics dealing in sex, liquor, narcotics, and profane and disrespectful language. The effect of such music, along with the effects of other media of communications, on the rapidly deteriorating moral climate of the rest of the nation are to be seen in almost every daily newspaper."

The CMA suggested that a board of review be established to "screen records" . . . with such a board to consist of members representing churches, the broadcasting industry, education, record distributors and retailers, and parent and youth groups.

Ed Killoren, an Atlanta attorney, representing the Record Industry Association of America, indicated that the publication of lyrics on record albums and covers would be an almost impossible task, and also one that could force some record companies to pull out of Georgia. However, a later proposal which would permit the parents of juveniles to request lyrics, in lieu of actual publication on covers, brought full support from the industry.

The publication of lyrics on album covers is not an unheard-of thing. Columbia's "The Hymnal," featuring the Norman Luboff Choir (CL 1542), has the lyrics on the cover . . . and the same holds for "Auto-salvage," RCA Victor LPM 3940, the Beatles' "Sgt. Pepper's Lonely Hearts Club Band," Capitol MAS

2653 . . . Mitch Miller's "Memories," Columbia CL 1542, has the lyrics on the inside cover . . . and so on down the line.

Yes, lyrics also appear on record jackets of 45-r.p.m. releases. Such as Roger Miller's "The Battle of Waterhole No. 3," a Smash release. Thus, it is evident that the publication of lyrics is not an impossible task.

The Georgia House has enacted a pornography bill, House Bill 1311, making it a misdemeanor to sell records or magnetic tapes with obscene lyrics to minors, and for that reason, the original lyrics bill which I authored, House Bill 867, was held from the daily calendar. This was done to determine if the objectionable records would be removed from the juvenile market. If not, the present intention is that the original measure, with changes as suggested by the record industry, will likely be introduced in the 1969 session of the Georgia Legislature.

Testimony from record company spokesmen indicates that radio station play makes the hits . . . be they good or bad. Thus, broadcasters themselves can contribute much to a general elevation of today's pop music standards. The controversial legislation created a tremendous mail response from PTA and church groups, and individuals. Since I am a broadcaster, it was embarrassing to find that most of the complaints mentioned music that is being played on the radio. The record bill did not mention broadcasting in any shape, fashion, or form. It pertained to retail sales only. Apparently some busy broadcasters are not finding the time to audition the records being played on their stations. A few minutes devoted to this might pay dividends in good will—and good music.

In connection with the record company's defense that radio stations make the hits . . . it is hard to justify the pending legislation in Congress that would extract millions of dollars from the pockets of today's

radio broadcasters for playing records. This legislation would establish another ASCAP, BMI, SESAC type organization, with a percentage of the broadcaster's income going to the recording artists. Thus, if enacted, broadcasters would make the hits—enrich the coffers of the recording artists with increased record sales—and pay for the privilege of doing it!

True, music is a part of the broadcast schedule . . . but not all of it. At WLAG we rely on local sports and local news, big league baseball (Atlanta Braves), college football, and scores of community features for a major portion of our programming. We play music of all kinds . . . including Top 40 (carefully screened, mind you), and country music. We also have a liberal sprinkling of gospel music, and the basic standards. This, you would say, is block programming. How successful is it? The latest Mediastat survey gives us complete dominance in a four-station market. This is a position to covet . . . and to protect. So, with apologies to none, we will continue to ban the lewd and the suggestive . . . the dope addiction ballads . . . the cry of the "editorial" blues singer . . . and the pornographic field in general. On the other hand, our turntables will continue to spin music with melody . . . for a vast audience ranging from today's teens to the busy housewife . . . from the husband who shaves while his radio brings him the latest news . . . to the sportsman who is interested in knowing of the fishing conditions at one of our many nearby rivers and lakes.

From 1941 to 1968, a span of 27 years, WLAG has been a vital part of a good community. We have been a Mutual network affiliate since 1942, and we feel there is a place for today's radio networks. In fact, we feel that Mutual has been responsible to a great degree for the success we have had. Today's accomplishments can serve only as a challenge for greater achievements in the days ahead. We have never looked at it any other way.

Dawson Expands; Adds Service

DALLAS — Dawson Communications Inc., which owns and operates KXLS-FM, Oklahoma City, is expanding with two more FM operations and will bow a new programming service for FM stations. Charlie Whitaker has resigned as program director of WPIX-FM, New York stereo pathblazer, to become vice-president in charge of programming and operations for Dawson Communications. He'll also serve as vice-president and general manager of DCI Services, the new division

set up to package an easy-listening programming service. DCI will also market CBS-FM's "Young Sound" syndicated tape service for the Southwest.

The two new stations that Dawson Communications has purchased are KMAP-FM in Dallas and KMOD-FM in Tulsa. The Dallas station will change to the call letters of KXXK-FM and Whitaker hopes to have it in operation with a DCI easy listening format sometime in April. In Tulsa, KMOD-FM will go off the air in order to in-

stall equipment to increase power to 100,000 watts. All three of the Dawson stations will broadcast in stereo and all will feature the DCI easy listening format.

The format is basically the same that Lynn Christian, now president of Dawson Communications, and Whitaker pioneered on WPIX-FM in New York. Christian had been manager of WPIX-FM until recently. The type of easy listening format on WPIX-FM aimed at both young adults and adults, but also allowed room for records by the Seekers, the Cowbells, the Association, and the Harpers Bizarre. The station was No. 4 in afternoon drive time in New York for adults 25-49 years of age, according to Whitaker. In evening hours, 7-midnight, the station ranked second in this age group behind WNEW, powerhouse AM operation.

The DCI programming service that Whitaker will originate and market will provide a formula for live programming similar to that of WPIX-FM. Whitaker will handle the service on a consultancy-type basis, not only providing an hour-by-hour, day-by-day music list of stereo singles and album cuts to play, but will audition a minimum of 40 new albums each month.

"We will also contact the record companies to see that the stations receive their product in time for airplay," Whitaker said. "This DCI service will give us the opportunity to break new albums or stereo singles simultaneously on all subscribing stations on a specific date." He said the programming service would be "nominally priced." DCI will also provide stations identification jingles, news themes, and intros. In addition, Whitaker will evaluate and advise through monthly air checks."

An Open Letter To Bill Drake

Dear Bill Drake: I owe you an apology. Not that I like any better what you're doing, but it's good radio. The proof? Pulse has just shown WOR-FM, your station in New York, with a 10 share at night. This actually doubles the rating Murray the K had built on the Hot 100 format station. To me, all of those golden oldies now on WOR-FM are boring, but obviously the kids like what you're doing.

WNEW-FM is much more important to the record industry because its progressive rock format makes a much larger impact on record sales. Frankly, I still miss the old WOR-FM because WNEW-FM is far short of what it used to be. And the new WOR-FM bores me after a few minutes and I can't see how the station manages without evening commercials. But ratings are the name of the game and you've proven that the golden Drake touch can even work on FM, shaking up the AM Hot 100 format WMCA (a nine share in New York).

CLAUDE HALL
Radio-TV Editor

WOKO Gives Albany All-Country Outlet

ALBANY—The market, one of the major radio markets in the nation, receives its first full-time modern country music operation — WOKO—on April 15. The station has been playing country music, but the new owners will up the 5,000-watt-

station to 24-hour operation on April 15 and bow a new country format similar to that of WSLR in Akron, Ohio, which is now owned by the same firm. Ken Speck, program director of WSLR, is expected to have a guiding hand in the new WOKO. Glenn C. Lewis, known as the Voice of the Turtle at WTID in Tidewater, Va., has been named program director of WOKO and is already on the job. The new owners took over the station last week.

The only other country music previously available in the tri-city area of Albany-Troy-Schenectady was from the daytime station of WEEE. Lewis said that he'd almost completed his staff as of last week. He'll handle the 2-6 p.m. drive slot himself. Logos will be built around a countrywide idea, utilizing "OK Country" and "The OK Brand" as slogans. Package shows, contests, and merchandising campaigns are all in the works, Lewis said.

KDPS-FM Into Hot 100 7 Hrs.

DES MOINES, Ia.—KDPS-FM, noncommercial owned by Des Moines Public Schools, has adopted a Hot 100 format 3-10 p.m., according to music director Rich Walls, who also does a radio show. "My policy is just the opposite of the tight playlist. The sky is the limit to singles and albums." Other Hot 100 deejay is Ezell Wiggins. Dwight Herbert is program director. The station formerly featured an adult information format.

King's Brown Buys Outlet In Georgia; to Be R&B'er

AUGUSTA, Ga. — James Brown, King Records artist, has bought a radio station here, and will put an r&b format on the air with new call letters on July 1. Brown already owns WJBE in Knoxville, which he bought recently. Al Garner is manager of the Knoxville station.

Informed sources state that Brown is aiming for a full slate of seven radio stations and seven TV operations, all that's allowed by the FCC. Bob Patten, deejay with WDAO-FM, r&b station in Dayton, Ohio,

has joined the James Brown network organization as a liaison man. He leaves WDAO-FM on April 1 to head for Augusta and will go on the air as soon as the station goes to r&b. It is now top 40 format.

Brown is reportedly completing negotiations now for a radio station in Atlanta and is talking with station owners in several other markets. The stations will operate with Negro management and integrated personality staffs. Hallmark of the Brown stations, it is hoped, will be the initials JB in the call letters where possible.

Women Will Hold Parley

LOS ANGELES—The American Women in Radio and Television will hold its 17th annual national convention here May 1-5 at the Century Plaza Hotel. More than 600 women radio and TV executives are expected to attend. William Dozier, president of Greenway Productions, will moderate a programming panel during the convention.

Panelists will include Dr. Lee DuBridge, president of California Institute of Technology; Arch Madsen, chairman of the board of Bonneville Broadcasting; Norman Felton, president of Arena Productions; Daniel S. Parker.

WTAL on Air With Hot 100

EAU GALLIE, Fla.—WTAL has gone on the air here, featuring a Hot 100 format. Manager is Pierre Bejano from WDVH in Gainesville, who'll also do an air slot. Jack Phillips is music director and air personality; he'd been with WALT in Tampa. Afternoon duties will be handled by Jim Kennedy from WPDQ, Jacksonville. On the weekend will be Ken Sanders and Scott Jennings.

PROGRAMMING AIDS

EDITOR'S NOTE: The Programming Aids Service is intended to show what's happening at radio stations around the nation in regards to records . . . primarily records not yet on the chart or on the bottom of the chart. In coming weeks, the service will be expanded to more easy listening and r&b stations. **Best Pick** is a record that has a chance to go all the way. **Best Leftfield Pick** is a record by a new artist or established artist who hasn't had a hit recently that could go all the way. **Biggest Happening** is a record that is getting most requests and sales in area. **Biggest Leftfield Happening** is a record by a new artist or one who hasn't had a hit recently that is getting most requests and sales in area.

HOT 100 RECORDS

DETROIT: CKLW music librarian Kathy Shepherd—**Best Pick** is "I Am the Man for You, Baby," by Edwin Starr, Gordy; **Best Leftfield Pick** is "Tighten Up" by Archie Bell, Atlantic; **Biggest Happening** is "Does Your Mama Know About Me," by Bobby Taylor and Vancouvers, Gordy; **Biggest Leftfield Happening** is "Take Time to Know Her," by Percy Sledge, Atlantic.

MEMPHIS: WMPS program/music director Hal Smith—**Best Pick** is "Red Red Wine," by Neil Diamond, Bang; **Best Leftfield Pick** is "Thinkin' Bout Me," by Fairchild, A&M.

JACKSONVILLE: WAPE program/music director Ike Lee—**Best Pick** is "A Beautiful Morning" by the Rascals, Atlantic; **Best Leftfield Pick** is "Driftin'" by the Collage, Mercury; **Biggest Leftfield Happening** is "The Good, the Bad, and the Ugly" by Hugo Montenegro, RCA. ("Pop Goes the Weasel" is allegedly the next 1910 Fruitgum release, from the album.)

ORLANDO: WHOO program/music director and deejay Bob Baker—**Best Pick** is "Look to Your Soul" by John Rivers, Imperial; **Best Leftfield Pick** is "The Ballad of Bonnie & Clyde" by Vaudeville Band, Fontana; **Biggest Happening** is "Honey" by Bobby Shane, Decca. ("Denver" by Steve Alaimo is a big requested item—no sale yet though.)

BABYLON, L. I., N. Y.: WGLI music director Dave Knight—**Best Pick** is "Show Me the Way to San Jose" by Dionne Warwick, Scepter; **Best Leftfield Pick** is "14th Annual Fun & Pleasure Fair" by the Guild Light Gage, We Make Rock & Roll Records; **Biggest Leftfield Happening** is "Can't Find the Time" by Orpheus, MGM.

HOUSTON: KNUZ music director Buddy Covington—**Best Pick** is "Awake in a Dream" by Giant Jelly Bean Coput, Poppy; **Best Leftfield Pick** is "Loving You Has Made Me Bananas" by Guy Marks, ABC; **Biggest Leftfield Happening** is "The Good, the Bad & the Ugly" by Hugo Montenegro, RCA.

FT. WAYNE, Ind.: WLYV music director and air personality Dale Allen—**Best Pick** is "Jumbo" by the Bee Gees, Atco.

TRENTON: WAAT program/music director and air personality Len Murray—**Best Pick** is "Goin' Away" by Fireballs, Atco; **Best Leftfield Pick** is "Come Down" by Honey Ltd., LHI; **Biggest Leftfield Happening** is "Pictures of Matchstick Men" by Status Quo, Cadet Concert. (These are some local area groups that are worth keeping a national eye on: the Intros with "Stop, Look and Listen" on Jamie Records; we've been on it two weeks—others starting to come in now and it could go all the way; needs help.)

SLATON, Tex.: KCAS program/music director Bruce Barker—**Best Pick** is "Rainy Day Girls" by Sounds Laboratory, SSS International; **Best Leftfield Pick** is "What a Day" by Contrasts featuring Bob Morrison, Monument; **Best Leftfield Happening** is "No Communication" by Five Americans, Abnak.

DELAWARE, Ohio: WDLR deejay John Bowles—**Best Pick** is "Foxy Lady" by Jimi Hendrix, Reprise.

MIDDLESBORO, Ky.: WMIK music director Tom Devine—**Best Leftfield Pick** is "After the Sun Goes Down" by Peermonts; **Biggest Leftfield Happening** is "Tighten Up" by Archie Bell & the Drells, Atlantic.

ST. CLOUD, Minn.: WJON music director and deejay Ronald P. Michaels—**Biggest Leftfield Happening** is "I Don't Love You" by Barry Lee Show, Independence; **Best Leftfield Pick** is "The Far Side of Your Moon" by the Fourth Way, Soul City.

TEXARKANA, Tex.: KTFS deejay Mike Thompson—**Best Leftfield Pick** is "You've Still Got a Place in My Heart" by Dean Martin, Reprise.

VALDOSTA, Ga.: WVLD music director Peter Stone—**Best Pick** is "Livin' Too Fast" by Fountain of Youth, Colgems. (Many requests for "Red Red Wine" by Neil Diamond.)

LYNCHBURG, Va.: WLLL music director and deejay Jerry Rogers—**Best Pick** is "Goodbye Baby" by Boyce and Hart, A&M; **Best Leftfield Pick** is "Everlasting Love," by Love Affair, Date; **Biggest Happening** is "Take Time to Know Her" by Percy Sledge, Atlantic; **Biggest Leftfield Happening** is "The Son of Hickory Holler's Tramp" by O. C. Smith, Columbia.

RICHMOND, Va.: WLEE music director Dick Reus—**Biggest Happening** is "Take Time to Know Her" by Percy Sledge, Atlantic; **Best Pick** is "How'd We Ever Get This Way" by Andy Kim, Steed; **Best Leftfield Pick** is "Tribute to a King" by William Bell, Stax.

PHILADELPHIA: WIBG music director and deejay Dean Tyler—**Best Pick** is "A Beautiful Morning" by the Young Rascals, Atlantic; **Best Leftfield Pick** is "What a Day" by the Contrasts, Monument; **Biggest Leftfield Happening** is "Loving You Has Made Me Bananas" by Guy Marks, ABC.

R&B RECORDS

HUNTSVILLE, Ala.: WEUP assistant station manager Andrew E. Dawkins—**Best Pick** is "For Your Precious Love" by Jackie Wilson, Brunswick; **Best Leftfield Pick** is "Your Love All Over Me" by Junior Parker, Mercury; **Biggest Leftfield Happening** is "Give Me One More Chance" by Ted Ford, Sound Stage 7.

COLUMBUS, Ga.: WOKS music director and deejay Ernestine Mathis—**Best Pick** is "Shoo-Be-Do-Be-Do-Do Da-Day" by Stevie Wonder, Tamla; **Best Leftfield Pick** is "Just Like a Flower" by Freddie Scott, Shout; **Biggest Happening** is "Standing on the Outside" by Lee Charles; **Biggest Leftfield Happening** is "Tighten Up" by Archie Bell and the Drells, Atlantic.

RICHMOND, Va.: WANT program director Ben Miles—**Best Pick** is "Tribute to a King" by William Bell, Stax; **Best Leftfield Pick** is "All My Love" by Major IV; **Biggest Happening** is "Ain't No Way" by Aretha Franklin, Atlantic; **Biggest Leftfield Happening** is "Tighten Up" by Archie Bell and the Drells, Atlantic. (Ben Miles, formerly afternoon drive on WANT has just returned from two years military service. Ben worked with Armed Forces Radio and TV while in Korea.)

DETROIT: WCHB program director and deejay Enoch Gregroy—**Best Pick** is "Love in Them There Hills" by Vibrations, Okeh; **Best Leftfield Pick** is "You Babe" by Don Gardner, Verve; **Biggest Happening** is "Paying the Cost to Be the Boss" by B. B. King, BluesWays; **Biggest**

(Continued on page 26)

Vox Jox

Last week, I announced the upcoming Radio Programming Forum that Billboard will sponsor June 7-9 at the New York Hilton Hotel, New York. More details will follow from week to week. But I'd like every air personality, music director, program director, and station manager in the nation to start making plans now to attend the three-day slate of seminars. Send your registration in early. I decided that this Forum was vitally necessary after attending several meetings of radio men across the nation. All fell

By **CLAUDE HALL**
Radio-TV Editor

far short of what I thought the industry needed; I seriously doubt that anyone gained any benefit from any of the meetings previously held. You WILL benefit from the Billboard Forum. A professional firm that specializes in business conventions for some of the world's largest corporations has been retained to handle the arrangements—James O. Rice Associates Inc. Also, the entire worldwide force of Billboard will

be focused on making this Forum the absolute best of its kind in the field of music programming. The Forum will cover Hot 100 music, country music, easy listening, and r&b music. Not only will experts in every category be delivering the seminars, but you'll have a chance to fire questions at them and special emphasis will be placed on problem-solving. My major purpose for this Forum is so that we can all learn to do our job better. I hope you'll be with me in June.

★ ★ ★
Glen Walker, former program director, is now general manager of KWBA in Baytown Tex. (right outside of Houston), and Ken E. Knight Jr. has been named program director (Knight just became papa of a girl—Tawnya Gail). Knight needs better country music record service, singles and albums; sent to P.O. Box 419 at Baytown. . . . Vic Wheatman, fresh out of Fairleigh Dickinson College, has joined the staff of WDLC, Port Jervis, N. Y., after briefly serving as weekend man at WKIP, Poughkeepsie, N. Y. . . . There've been some big changes at WKNR in Detroit. Departing were Scott Regan, Jerry Goodwin, and Ted Clark. On WKNR now are Michael Wilson, 6-9 a.m.; Ron Sherwood (from WKNR-FM), 9-noon; Dan Henderson (from WAIR, Winston-Salem, N. C.), noon-3 p.m.; Gary Mitchell (from CKLW, Detroit), 3-7 p.m.; Bob Harper (from WKNR-FM), 7-10 p.m.; Sean Conrad (from WOHO, Toledo, under name of Ron Knight), 10 p.m.-1 a.m.; and Dave Forster (from WKNR-FM), 1-6 a.m. New men on WKNR-FM include Jerry Taylor from WAIR



WAEB PROGRAM DIRECTOR JAY SANDS, Allentown, Pa., chats with Bob Kratz, right, president of Integra Records. In center is Gary Samson, general manager of the Hot 100 station. Kratz delivers a copy of Robert Taylor's "This is My Woman" single to the station. The label is located in Allentown.

in Winston-Salem, N. C., and Alan Busch from WTTO, Toledo.

★ ★ ★
Paul Christy is now music director of WEAM in Washington; he's on the air, 9-noon. . . . Chuck Leonard of WABC, New York, has become the first deejay named to WABC-FM, which just switched formats from show tunes to Hot 100 records. Leonard will be on 8-11 p.m. weeknights; when baseball is broadcast, his show will come before the game. Station simulcasts after 11 p.m.

★ ★ ★
Here's how well Ken Dowe, program director has been able to do with KLIF, Dallas, according to the February-March Hooper: 7-noon: KLIF 27.7, KRLD 20, KBOX 11.4; noon-6 p.m.: KLIF 27.1, KBOX 12.6, KRLD 9.2. . . . John Kellogg is new station manager of WKME on the campus of Michigan State University, East Lansing, Mich. Air personality Jon Beacher has moved up to program director. . . . Robb Webb, deejay with KITE-FM, San Antonio, has resigned to become a photographer at the HemisFair '68 there.

★ ★ ★
The "Hy Lit Show" on WKBF-TV, Cleveland, has been moved to a 4:30 p.m. Sunday time slot; show originates out of Philadelphia. . . . Here's a good letter from Charles Holder Sr., president of KCLH, P.O. Box 1842, Colorado Springs, Colo. 80901: "I have been a deejay for about 18 years. We have been trying to get on the mailing list of the major record companies. It seems in recent years that the record industry has grown so big that they don't need the little radio station or its deejays anymore. I never thought I would see the day that radio stations would have to stoop to begging for promotion albums and singles. And still can't get anything to speak of."

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THE NOW WORLD OF **pepper tanner** Suite 700 Hilton

WKBW Tops in Single Power

BUFFALO, N. Y. — WKBW is the king station for influencing teens and young adults to buy product—especially singles—according to the latest Billboard Radio Response Ratings survey of the market, 18th largest radio market in the nation. The survey, a copyrighted service of Billboard's Market

Research Division and available by subscription only, showed WKBW with 47 per cent of the votes of record dealers, distributors, one-stop operators, and local and national record company executives—the men whose business vitally depends on record sales. The strength of WKBW (WYSL had 41 per

cent of the remaining votes) was largely on the strength of Dan Neaverth, WKBW deejay, who racked up a heavy 48 per cent of the votes in the ability of deejays to influence sales of singles. He was followed by Sean Grabowski and Tim Kelly, both of WYSL, who tied with 15 per cent of the votes.

WEBR came out on top as the major influence on album sales with 37 per cent; close behind was WBEN with 32 per cent of the votes.

WUFO was the major influence on sales of r&b records by 67 per cent of the votes, but George Lorenz of WBLK-FM was the major deejay influence on r&b single sales. Ramblin' Lou Schriver was the major country music deejay influencing sales of country records at WWOL, the only country music station in the market.

'NICK CLOONEY SHOW' PREMIERES ON WLWC-TV

COLUMBUS—"The Nick Clooney Show," an hour color daily audience-participation and variety show will premiere Monday (8) at 10:30 a.m. on WLW-C here. Clooney was formerly co-host of "The Afternoon Show" with Vivienne Della Chiesa on WLW-T, Cincinnati. He also hosted a weekly bandstand type show on the station. In making the announcement of the new show, WLW-C's general manager Richard E. Reed said, "WLW-C is convinced that viewers in Columbus and Central Ohio want local live variety entertainment weekday mornings and that Nick Clooney will provide the answer to those desires."

Avco Broadcasting has been a firm believer in local live TV programs, most of which feature music and give valuable exposure opportunity to guest record artists.

Yesteryear's Hits

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

POP SINGLES—5 Years Ago April 6, 1963

1. He's So Fine—Chiffons (Laurie)
2. Our Day Will Come—Ruby & the Romantics (Kapp)
3. The End of the World—Skeeter Davis (RCA Victor)
4. South Street—Orions (Cameo)
5. Can't Get Used to Losing You—Andy Williams (Columbia)
6. Baby Workout—Jackie Wilson (Brunswick)
7. In Dreams—Roy Orbison (Monument)
8. You're the Reason I'm Living—Bobby Darin (Capitol)
9. Rhythm of the Rain—Cascades (Valiant)
10. Young Lovers—Paul & Paula (Phillips)

POP SINGLES—10 Years Ago April 7, 1958

1. Tequila—Champs (Challenge)
2. Sweet Little Sixteen—Chuck Berry (Chess)
3. Lollipop—Chordettes (Cadence)
4. A Wonderful Time Up There/It's Too Soon to Know—Pat Boone (Dot)
5. He's Got the Whole World in His Hands—Laurie London (Capitol)
6. Who's Sorry Now—Connie Francis (MGM)
7. Sugartime—McGuire Sisters (Coral)
8. Don't/I Beg of You—Elvis Presley (RCA Victor)
9. Breathless—Jerry Lee Lewis (Sun)
10. Catch a Falling Star/Magic Moments—Perry Como (RCA Victor)

R&B SINGLES—5 years Ago April 6, 1963

1. He's So Fine—Chiffons (Laurie)
2. Our Day Will Come—Ruby & the Romantics (Kapp)
3. Baby Workout—Jackie Wilson (Brunswick)
4. End of the World—Skeeter Davis (RCA Victor)
5. Ruby Baby—Dion (Columbia)
6. Walk Like a Man—Four Seasons (Vee Jay)
7. Rhythm of the Rain—Cascades (Valiant)
8. South Street—Orions (Cameo)
9. Laughing Boy—Mary Wells (Motown)
10. You're the Reason I'm Living—Bobby Darin (Capitol)

POP LP'S—5 Years Ago April 6, 1963

1. Songs I Sing on the Jackie Gleason Show—Frank Fontaine (ABC-Paramount)
2. West Side Story—Soundtrack (Columbia)

PROGRAMMING AIDS

• Continued from page 24

Leftfield Happening is "Tighten Up" by Archie Bell & the Drells, Atlantic. (Personality radio coming back; jukebox radio a passing fad—personality separates the men from the boys.)
KNOXVILLE: WJBE music director and deejay Arned Church—**Best Pick** is "You Keep Me Hanging On" by Joe Simon, Sound Stage 7. **Best Leftfield Pick** is "African Boogaloo," by Jackie Lee, Keymen; **Biggest Happening** is "I've Got the Feeling," by James Brown and Famous Flames, King; **Biggest Leftfield Happening** is "Unwind Yourself" by Marva Whitney, King.
HOUSTON: KCOH program director Don Sundeen—**Best Pick** is "Keep on Talking" by Prince Phillip; **Best Leftfield Pick** is "Competition Ain't Nothing" by Carl Carlton; **Biggest Happening** is "If You Can Wait" by Smokey Robinson and the Miracles, Tamla (Aretha Franklin's "Ain't No Way" continues to get terrific listener response. Also: "Tighten Up" by Archie Bell and the Drells, Atlantic).
MEMPHIS: WDIA program director Bill Thomas—**Best Pick** is "Don't Let Go" by Don Covay and Goodtimers, Atlantic; **Best Leftfield Pick** is "Lover's Holiday" by Peggy Scott and Jo Jo Benson, SSS International; **Biggest Happening** is "Since You Been Gone" by Aretha Franklin, Atlantic; **Biggest Leftfield Happening** is "You Left Your Water Running" by Maurice and Mac, Chess.

COUNTRY MUSIC RECORDS

BOISE, Idaho: KATN music director Sammy Fisher—**Best Pick** is "Live Your Life Out Loud" by Bobby Lord, Decca; **Best Leftfield Pick** is "Your Love Is What Is" by Billy (Crash) Craddock, Chart; **Biggest Leftfield Happening** is "I'm Not Ready Yet" by Blue Boys, RCA.
DAYTON: WAVI music director and air personality Jay Williams—**Best Pick** is "Louisiana Man" by Bobbie Gentry, Capitol; **Best Leftfield Pick** is "I Started Loving You Again" by Merle Haggard, Capitol; **Biggest Happening** is "The Image of Me" by Conway Twitty, Decca; **Biggest Leftfield Happening** is "Rainbows Are Back in Style" by Slim Whitman, Imperial. ("I Started Loving You Again" is the flip of "Bonnie and Clyde." Since we flipped it, it has gotten far heavier reaction than the "A" side. Also—"The Worst is Yet to Come" is at least as strong as the "A" side of Lynn Anderson's record "Not Another Time.")

PHILADELPHIA: WRCP program/music director and air personality John Mazer—**Best Pick** is "Row, Row, Row" by Henson Cargill, Monument; **Biggest Happening** is "Jimmy Jacob" by Carl Vaughn, Monument. (Other strong new releases are "Take Me Along With You" by Van Trevor, Date; "Sunshine of My World" by Dallas Frazier, Capitol; "Money, Love and War" by Billy Grammer, Mercury.)

BURBANK: KBBQ program director Bill Ward—**Best Pick** is "The Sunshine of My World" by Dallas Frazier, Capitol; **Best Leftfield Pick** is "He Ain't Country" by James Bell, Bell; **Biggest Happening** is "Honey" by Bobby Goldsboro, UA; **Biggest Leftfield Happening** is "Honey" by Bobby Goldsboro, UA. (For three weeks I've listed Bobby Goldsboro's record. Please don't think I'm trying to push the record, it's simply that this record is "the" record lately.)

DALLAS: KBOX program/music director and air personality Jack Gardner—**Best Pick** is "Small Time Laboring Man" by George Jones, Musicor; **Best Leftfield Pick** is "He Ain't Country" by James Bell, Bell; **Best Happening** and **Biggest Leftfield Happening** is "Honey" by Bobby Goldsboro, UA.

MEMPHIS: WMQM program/music director and air personality Les Acree—**Best Pick** is "She'll Walk All Over You" by Wilburn Brothers, Decca; **Best Leftfield Pick** is "What a Way to Live" by Johnny Bush, Stop; **Biggest Happening** is "Honey" by Bobby Goldsboro, UA and "Image of Me" by Conway Twitty, Decca; **Biggest Leftfield Happening** is "U.S. Male" by Elvis Presley, RCA.

TEXAS CITY: KTLW music director Bill Vance—**Best Pick** is "Something Pretty" by Wynn Stewart, Capitol; **Best Leftfield Pick** is "Live Your Life Out Loud" by Bobby Lord, Decca; **Biggest Leftfield Happening** is "Honey" by Bobby Goldsboro, UA; and "What a Way to Live" by Johnny Bush, Stop.

DENVER: KLAK: KLAK-FM music director and air personality Con Schader—**Best Pick** is "And I'll Be Hating You" by Johnny Paycheck, Little Darlin'; **Best Leftfield Pick** is "Sugar From My Candy" by Ray Griff, Dot; **Biggest Happening** is "Repeat After Me" by Jack Reno, Jab.

CEDAR RAPIDS, Ia.: KHAK AM/FM program/music director and air personality Tom Dean—**Best Pick** is "Honey" by Bobby Goldsboro, UA; **Best Leftfield Pick** is "Louisiana Man" by Bobbie Gentry, Capitol; (Goldsboro's "Honey" is really taking off in our area. Played it once on my afternoon show and had over 200 requests by the next afternoon. Record shops indicate a big rush on this one.)

MONROE, La.: KUZN program/music director and deejay Phil Harmonic—**Best Pick** is "Less of Me" by Bobby Bridges, Monument; **Best Leftfield Pick** is "It's Just That Way" by Matt Frieman, Custom; **Biggest Leftfield Happening** is "The Sugar From My Candy" by Ray Griff, Dot.

DES MOINES: WHO air personality Mike Hoyer—**Best Pick** is "No Another Time" by Lynn Anderson, Chart; **Best Leftfield Pick** is "He Ain't Country" by James Bell, Bell; **Biggest Happening** is "Honey" by Bobby Goldsboro, UA; **Biggest Leftfield Happening** is "Truck Drivin' Cat with Nine Wives" by Charlie Walker, Epic. ("Money, Love and War" by Billy Grammar could be a real monster, once listeners pay close attention to the lyrics. One of Tom T. Hall's best compositions.)

ATLANTA: WPLO program/music director and deejay Mac Curtis—**Best Pick** is "Happy Times Are Here Again" by Buck Owens, Capitol; **Best Leftfield Pick** is "Drinking Champagne" by Bill Mack, Kapp; **Biggest Happening** is "Another Time, Another Place" by Jerry Lee Lewis, Smash.

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modern careers



Rhythm & Blues

Billboard SPECIAL SURVEY For Week Ending 4/6/68

SOUL SAUCE

By PAUL KIRK

James Brown non-stopped from Harlem's Apollo Theater to West Africa, Thursday (28) for two shows in Abidjon. From Africa, Brown detours to Paris for one show, then returns home via Boston, Friday (1). The King and his court of 45 will join the service for 17 days in June . . . to entertain the troops in Vietnam.

Charlie Fox of the "Mockingbird" team, Inez and Charlie Fox, is the new executive producer of Musicor and its r&b weapon, Dynamo Records. The new post won't ground the team, currently cruising on the charts with their "Greatest Hits" LP and new single "I Ain't Going for That." Charlie and Inez open the Howard Theater in Washington on April 12.

Soul Slices: Dionne Warwick has produced her first independent recording for Dionne Warwick Enterprises, with a new group, the Gentlemen Four. . . . Lou Rawls stars in an upcoming movie, "The Riot," with Jimmy Brown, and then plays Louis Armstrong in a film based on Satchmo's life. Rawls took a Grammy as top r&b male singer. . . . Tommy Hunt will play the Fox's Den in Miami. . . . Peaches and Herb kick off a 36-day tour Wednesday (6) at the Red Rooster in Pittsburgh. . . . Sly & the Family Stone, a group to watch, are riding their first single, "Dance to the Music," to concert dates at Midwest College and at the new Village club, the Generation, Saturday (16) with the Youngbloods. . . . Downeast Records, a new label, is starting to move with Justin ("Right Now") and Plato Records, another newcomer, is raising dust with the Kicking Mustangs ("Kickin'").

George Hudson's Gospel U.S.A. moves into the Apollo, Friday (29) for 10 days with James Cleveland and the Cleveland Singers, the Mighty Clouds of Joy, the Pilgrim Jubilees, the Violinaires, the Salem Travelers and Rev. Claude Jeter. Special appearances by the Institutional Radio Choir of Brooklyn, the Strait Gate Choir of Brooklyn and the Jubilee Choir of White Plains.

The South is claiming the Platters for their own. The Musicor group is racking up bookings all over the South and broke up the booking conference in Charlotte last month. Buck Ram, their manager and writer of their greatest hits, is scoring again with Jason, a new artist. . . . Capitol Records' the Magnificent Men, a white-eyed soul group, is leaving smoke in r&b spots like the Uptown in Philly, Apollo and campuses from Detroit to Long Island.

Soul brother Bill Medley, formerly of the Righteous Brothers, will make a lot of noise with his new MGM single "I Can't Make It Alone." . . . Dionne Warwick releases her first gospel LP, "The Miracle of Believing," around Easter. . . . The Foundations, from England ("Baby Now That I Found You"), will bring their soul sound to the U. S. May 12 for a five-week tour. . . . The Intruders, a Gamble Records group, are on the move with "Cowboys to Girls."

On the move: "Tighten Up," by Archie Bell & Drells, Atlantic, scoring heavily in the South. Records to watch: in Columbus, Georgia. . . . "Just Like a Flower," by Freddie Scott, "Face It Girl, It's Over," by Nancy Wilson. . . . "Lover's Holiday," by Jo Jo Benson and Peggy Smith.

On the rebound: Mary Wells has signed with Jubilee. . . . New singles by Ben E. King with "Don't Take Your Love," Joe Simon with "You Keep Me Hanging On," James & Bobby Purify with "I Can Remember." . . . Don Gardner's "You Babe" is moving in Detroit. . . . "All My Love," by Major IV is a sleeper in Virginia.

Bubbling r&b: Thelma Jones' "House That Jack Built"; Violinaires' "I Don't Know," on Checker. . . . Jackie Lee, "African Boogaloo," on Keyman. . . . Jimmy Ruffin, "I'll Never Say Forever My Love," on Soul. . . . Ollie and the Knighting Gales, "I've Got a Sure Thing," on Atlantic. . . . Dick Hyman, "In the Heat of the Night," on Command.

Trend: A phenomenon of flip sides with: James Brown "I Can't Stand It" went to No. 28 on Top 100, flipped two week later to "There Was a Time" and went to No. 36; Wilson Pickett started with "Stag-a-lee" and flipped to "I'm in Love," and Aretha Franklin, the first lady of soul, turned the trick with "Since You've Been Gone" and now "Ain't No Way." The Temptations' "I Wish It Would Rain" is flipping to "I Truly, Truly Believe," currently breaking out. Marvin Gaye and Tammy Terrell are flipping from "If I Could Build My Whole World Around You" to "If This World Were Mine."

The Rascals have just released their new Atlantic single, "A Beautiful Morning," geared exclusively in the r&b groove, proving that the Rascals are a group who can punch their way into any bag.

Jackson to Take 5th Turn As Head of Palisades Show

NEW YORK — Hal Jackson, WNJR radio personality, will head the rock shows at Palisades Amusement Park in New Jersey for the fifth consecutive year. Besides the weekend shows which begin Saturday (6) when the park opens, Jackson will broadcast his Saturday radio show "live" from the park from 3 to 6 p.m., featuring interviews with the art-

ists appearing in his on-stage show at Palisades.

Jackson will also offer fashion shows for the teens and spice his stage format with film, TV and nightclub personalities. Later this spring, Jackson will host a half-hour color TV special "Clown Town," based on a song by Gladys Shelley and recorded by Shirley Bassey for United Artists, will feature art-

BEST SELLING

Rhythm & Blues Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
3	3	(Sweet, Sweet Baby) SINCE YOU'VE BEEN GONE Aretha Franklin, Atlantic 2486 (14th Hour/Cotillion, BMI)	6	26	27	FOR YOUR PRECIOUS LOVE Jackie Wilson & Count Basie, Brunswick 55365 (Sunflower, BMI)	5
2	2	LA-LA MEANS I LOVE YOU Delfonics, Philly Groove 150 (Nickel Shoe, BMI)	9	27	29	IF THIS WORLD WERE MINE Marvin Gaye & Tammi Terrell, Tamla 54161 (Jobete, BMI)	6
3	6	IF YOU CAN WANT Smokey Robinson & the Miracles, Tamla 54162 (Jobete, BMI)	5	28	31	IN THE MORNING Mighty Marvelows, ABC 11011 (Pamco-Yvonne, BMI)	3
4	4	I THANK YOU Sam & Dave, Stax 242 (East/Pronto, BMI)	10	29	20	THERE IS Dells, Cadet 5574 (Emalou/Andros, BMI)	8
5	1	(Sittin' On) THE DOCK OF THE BAY Otis Redding, Volt 157 (East/Pine/Redwal, BMI)	10	30	30	GET-E-UP (The Horse) Preparations, Heart & Soul 201 (Alpha-Phi, BMI)	5
6	5	THE END OF OUR ROAD Gladys Knight & the Pips, Soul 35042 (Jobete, BMI)	7	31	18	JEALOUS LOVE Wilson Pickett, Atlantic 2484 (Cotillion/Tracebob, BMI)	5
7	9	I GOT THE FEELIN' James Brown and His Famous Flames, King 6155 (Toccoa-Lois, BMI)	3	32	32	TEN COMMANDMENTS OF LOVE Peaches & Herb, Date 1592 (Arc, BMI)	3
8	13	TAKE TIME TO KNOW HER Percy Sledge, Atlantic 2490 (Gallico, BMI)	2	33	44	SON OF HICKORY HOLLER'S TRAMP O. C. Smith, Columbia 44425 (Blue Crest, BMI)	4
9	10	DANCE TO THE MUSIC Sly & the Family Stone, Epic 10256 (Daly City, BMI)	11	34	34	I'M GONNA MAKE YOU LOVE ME Madeline Bell, Philips 40517 (Act Three, BMI)	5
10	15	SWEET INSPIRATIONS Sweet Inspirations, Atlantic 2476 (Press, BMI)	5	35	24	IN THE MIDNIGHT HOUR Mirettes, Revue 11004 (East/Cotillion/Tracebob, BMI)	10
11	11	THAT'S A LIE Ray Charles, ABC 11045 (Tangerine, BMI)	6	36	38	BURNING SPEAR Soulful Strings, Cadet 5576 (Discus, BMI)	5
12	7	MEN ARE GETTIN' SCARCE Joe Tex, Dial 4069 (Tree, BMI)	7	37	37	CHECK YOURSELF Debbie Taylor, Decca 32259 (East, BMI)	2
13	35	COWBOYS TO GIRLS Intruders, Gamble 214 (Razor Sharp, BMI)	3	38	50	FOREVER CAME TODAY Diana Ross & the Supremes, Motown 1122 (Jobete, BMI)	2
14	14	SOUL SERENADE Willie Mitchell, Hi 2140 (Kilyn, BMI)	6	39	39	SHOW ME THE WAY TO GO Gene Chandler & Barbara Acklin, Brunswick 55366 (Jalynn/BRC, BMI)	3
15	8	WE'RE A WINNER Impressions, ABC 11022 (Chi-Sound, BMI)	14	40	43	IMPOSSIBLE DREAM Hesitations, Kapp 899 (Fox, ASCAP)	3
16	25	FUNKY STREET Arthur Conley, Atco 6563 (Redwal, BMI)	2	41	40	LICKIN' STICK George Torrence & Naturals, Shout 224 (Web IV, BMI)	2
17	12	I WISH IT WOULD RAIN Temptations, Gordy 7068 (Jobete, BMI)	12	42	42	NIGHT FO' LAST Shorty Long, Soul 35040 (Jobete, BMI)	5
18	—	AIN'T NO WAY Aretha Franklin, Atlantic 2486 (14th Hour/Cotillion, BMI)	1	43	—	TIGHTEN UP Archie Bell & the Drells, Atlantic 2478 (Cotillion/Orellia, BMI)	1
19	19	WALK AWAY RENEE Four Tops, Motown 1119 (Twin Tone, BMI)	7	44	45	WHAT IS THIS Bobby Womack, Minit 32037 (Metric/Tracebob, BMI)	3
20	16	(Theme From) VALLEY OF THE DOLLS Dionne Warwick, Scepter 12203 (Feist, ASCAP)	8	45	46	I TRULY, TRULY BELIEVE Temptations, Gordy 7068 (Jobete, BMI)	5
21	21	LOVEY DOVEY Otis & Carla, Stax 244 (Progressive, BMI)	6	46	48	TE-NI-NEE-NI-NU Slim Harpo, Excello 2294 (Excellorec, BMI)	2
22	22	SECURITY Etta James, Cadet 5594 (East, BMI)	5	47	47	I'VE COME A LONG WAY Wilson Pickett, Atlantic 2484 (Cotillion/Tracebob, BMI)	2
23	26	SHOW TIME Detroit Emeralds, Ric Tic 135 (Myto, BMI)	6	48	49	I'LL NEVER BE THE SAME Younghearts, Minit 32039 (Roker, BMI)	2
24	17	THERE WAS A TIME James Brown & His Famous Flames, King 6144 (Galo, BMI)	11	49	—	WOMAN WITH THE BLUES Lamp Sisters, Duke 427 (Don, BMI)	1
25	23	DRIFTIN' BLUES Bobby Bland, Duke 432 (Travis, BMI)	7	50	—	PAYING THE COST TO BE THE BOSS B. B. King, Bluesway 61015 (Pamco/LZMC, BMI)	1

Magnificent Men Make Success the Hard Way

NEW YORK—The Magnificent Men, a Harrisburg, Pa., rock group, are a regional success story of national proportions. The phenomenon of a group publicized primarily by word-of-mouth, and without a national smash, evolving into a standard quality act—is a tribute to the group's talent.

In Philadelphia, Chicago, Detroit and Cleveland, and points

ists performing at the park.

The opening show line-up includes the Every Mother's Son, Bobby Freeman, the Constellations and Dee Dee Warwick.

in between, the Magnificent Men have stalked up the local charts, bypassing national hits, and irreverently stealing the applause from name groups at college concerts and shows. According to Ron Gittman, the group's manager, the Men have persevered in a time of group proliferation and the spectacles of booming national hits by the sheer strength of their performance and proved popularity.

Primarily an r&b act, the white "soul" group can switch to rock or any other style, appealing to many audiences with their musical dexterity. The

Men are a pop act musically compatible with any audience, comfortable in Harlem's Apollo Theater, the Uptown in Philadelphia, a college concert or a club. Their albums, recorded on Capitol Records have had substantial sales in limited markets, and their new single, a blues version of "By the Time I Get To Phoenix," is hopefully chart-bound.

The seven Magnificent Men, once an attraction only in the Northeastern part of the U. S., are spreading across the country, following in the steps of the Righteous Brothers. And although their new single is receiving picks, mentions and chart predictions, the strength of the Magnificent Men's success is their talent and the growing number of audiences appreciating it.

BEST SELLING Rhythm & Blues LP's

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

Billboard Award	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1		LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	7
2	2		DOCK OF THE BAY Otis Redding, Volt 419 (M); S 419 (S)	3
3	4		VALLEY OF THE DOLLS Dionne Warwick, Scepter (No Mono); SPS 568 (S)	5
4	3		HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	14
5	5		SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)	7
6	8		WE'RE A WINNER Impressions, ABC ABC 635 (M); ABCS 635 (S)	6
7	6		IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	16
8	15		I CAN'T STAND MYSELF WHEN YOU TOUCH ME James Brown & the Famous Flames, King (No Mono); 1030 (S)	3
9	9		I'M IN LOVE Wilson Pickett, Atlantic 8175 (M); SD 8175 (S)	8
10	25		ONCE UPON A DREAM Rascals, Atlantic 8169 (M); SD 8169 (S)	4
11	7		GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	19
12	11		BEAT GOES ON Vanilla Fudge, Atco 33-238 (M); SD 33-238 (S)	5
13	23		JAMES BROWN PRESENTS HIS SHOW OF TOMORROW Various Artists, King (No Mono); 1024 (S)	5
14	14		THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	4
15	12		DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); M2S-663 (S)	26
16	16		AXIS: BOLD AS LOVE Jimi Hendrix Experience, Reprise (No Mono); RS 6281 (S)	8
17	10		A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	24
18	18		FEELIN' GOOD Lou Rawls, Capitol (No Mono); ST 2864 (S)	5
19	13		LIVE AND LIVELY Joe Tex, Atlantic 8156 (M); SD 8156 (S)	8
20	19		FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	28
21	21		BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	21
22	22		TELL MAMA Etta James, Cadet LP 802 (M); LPS 802 (S)	4
23	29		THIS IS SOUL Various Artists, Atlantic 8170 (M); SD 8170 (S)	2
24	17		THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	69
25			HISTORY OF RHYTHM & BLUES, VOL. 4 1 Various Artists, Atlantic 8164 (M); SD 8164 (S)	

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
26		HISTORY OF RHYTHM & BLUES, VOL. 1 1 Various Artists, Atlantic 8161 (M); SD 8161 (S)	
27	28	WELCOME TO MY LOVE Nancy Wilson, Capitol T 2844 (M); ST 2844 (S)	2
28	30	COWBOYS & COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	21
29	26	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	26
30	27	THE TIME HAS COME Chambers Brothers, Columbia CL 2722 (M); CS 9522 (S)	10
31	20	DIONNE WARWICK'S GOLDEN HITS, PART 1 Scepter SRM 565 (M); SPS 565 (S)	21
32		HISTORY OF RHYTHM & BLUES, VOL. 2 1 Various Artists, Atlantic 8162 (M); SD 8162 (S)	
33	24	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	24
34		SWEET INSPIRATIONS Atlantic 8155 (M); SD 8155 (S)	1
35		HISTORY OF RHYTHM & BLUES, VOL. 3 1 Various Artists, Atlantic 8163 (M); SD 8163 (S)	1
36		DOUBLE-BARRELLED SOUL Jack McDuff & David Newman, Atlantic 1498 (M); SD 1498 (S)	1
37		CHECKMATES LTD. LIVE AT CAESAR'S PALACE Capitol T 2840 (M); ST 2840 (S)	1
38		THE SUPER HITS Various Artists, Atlantic 501 (M); SD 501 (S)	20
39		OTIS REDDING LIVE IN EUROPE Volt 416 (M); S 416 (S)	20
40		DOIN' OUR THING Booker T & MG's, Stax (No Mono); 724 (S)	1
41		PATA, PATA Miriam Makeba, Reprise R 6274 (M); RS 6274 (S)	11
42		TOUCH OF THE BLUES Bobby Bland, Duke DLP 88 (M); (No Stereo)	1
43		REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	33
44		MR. SHING-A-LING Lou Donaldson, Blue Note (No Mono); BST 84271 (S)	1
45		WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	29
46		THE GOOD, THE BAD & THE UGLY Soundtrack, United Artists UAL 4172 (M); UAS 5172 (S)	1
47		JERRY BUTLER'S GOLDEN HITS . . . LIVE Mercury MG 21151 (M); SR 61151 (S)	1
48		BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros. W 1518 (M); (No Stereo)	14
49		RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	19
50		A MAN AND HIS SOUL Ray Charles, ABC ABC 590 X (M); SBCS 590 X (S)	5

BEST SELLING Jazz LP's

Billboard Award	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1		A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	27
2	2		GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	19
3	3		GLORY OF LOVE Herbie Mann, A&M LP 2003 (M); SP 3003 (S)	10
4	4		BURT BACHARACH: REACH OUT A&M LP 131 (M); SP 4131 (S)	12
5	5		BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	18
6	6		LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	5
7	7		THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	5
8	13		LOOK AROUND Sergio Mendes & Brasil '66, A&M LP 137 (M); SP 4137 (S)	3
9	8		RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	26
10	17		UP POPS RAMSEY LEWIS Cadet LP 799 (M); LPS 799 (S)	3
11	9		MR. SHING-A-LING Lou Donaldson, Blue Note (No Mono); BST 84271 (S)	7
12	15		LIGHT HOUSE '68 Jazz Crusaders, Pacific Jazz (No Mono); ST 20131 (S)	2
13	12		THE NEW ONE Buddy Rich Big Band, Pacific Jazz PJ 10126 (M); ST 20126 (S)	10
14	14		ELECTRIC BATH Don Ellis & His Ork, Columbia CL 2785 (M); CS 9585 (S)	4
15	10		74 MILES AWAY Cannonball Adderley, Capitol T 2822 (M); ST 2822 (S)	19
16	16		EASTERLY WINDS Jack Wilson Quartet, Blue Note (No Mono); BST 84270 (S)	2
17	18		SORCERER Gabor Szabo, Impulse A 9146 (M); AS 9146 (S)	17
18	11		THE BEST OF STAN GETZ Verve V 8719 (M); V6-8719 (S)	8
19	19		MUSIC FROM MISSION IMPOSSIBLE Lalo Schifrin, Dot DLP 3831 (M); DLPS 25831 (S)	2
20			NEFERTITI Miles Davis, Columbia (No Mono); CS 9594 (S)	1

Billboard SPECIAL SURVEY For Week Ending 4/6/68



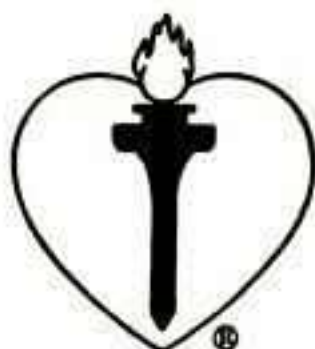
JAMES BROWN, backstage at Harlem's Apollo Theater, greets Billboard publisher Hal B. Cook, and Julian Ormond, publisher of Record Retailer in England, right, when Brown opened Tuesday (26) for four days. After his Apollo appearance, Brown will travel to West Africa and Paris for concerts.



THE FOUNDATIONS, an English r&b group, get together to celebrate the success of their Pye Records single, "Baby, Now That I Found You." The group, on the charts with "Back on My Feet Again," will make a tour of the U. S. in May.

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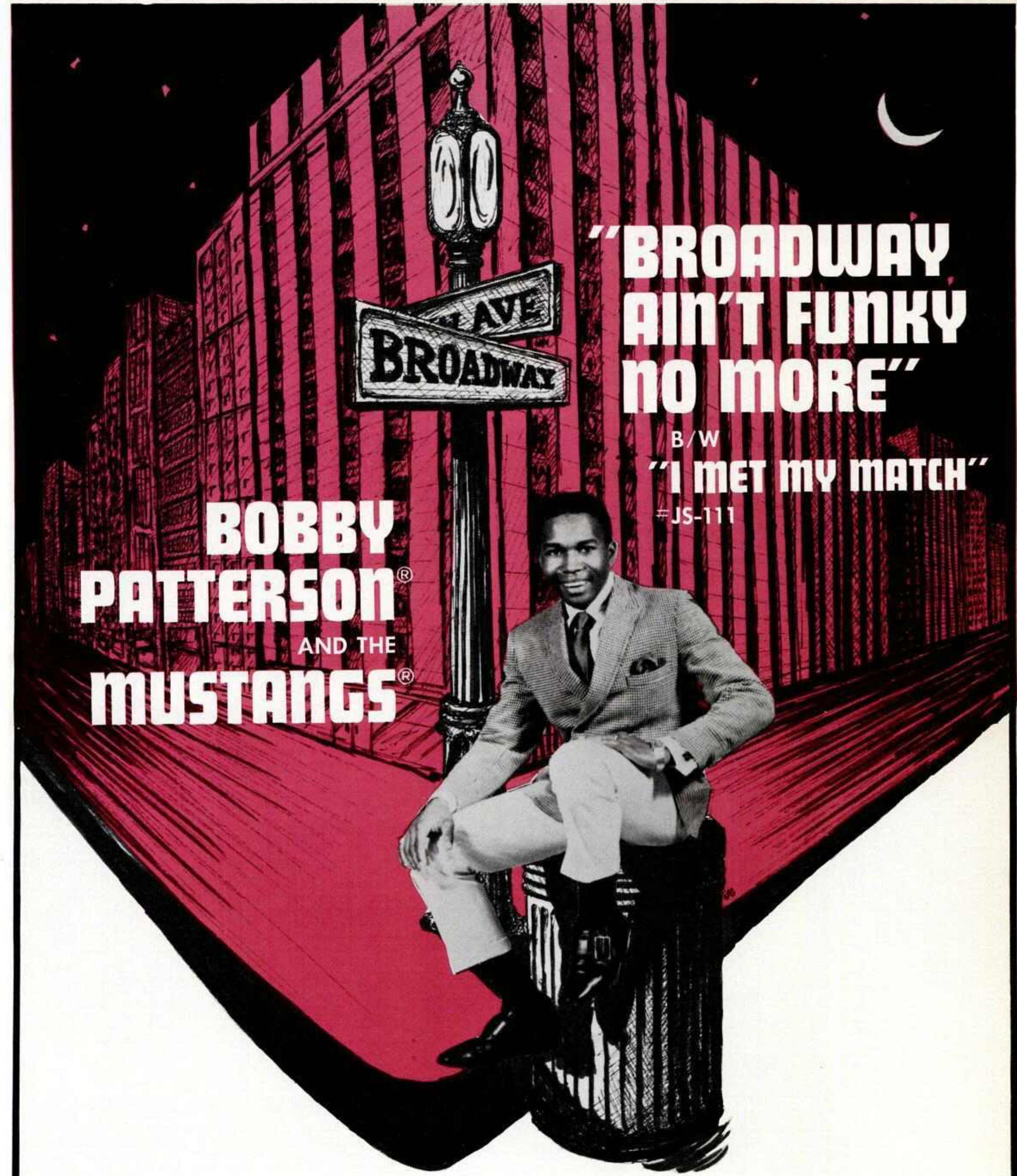
Calla Expands; Goes International

NEW YORK — Calla Records, as part of an expansion program, has been launched on an international basis.

Distribution deals have been completed with Major-Minor Records in England, Discos Tico in Mexico, Disques Bogue in France, Carousel in Italy, Basart in Holland, Allied Records in Canada, Stigwood-Yaskiel in Germany, and Compania Fonografica Espanola in Spain and Portugal.

Queens Expands

NEW YORK—Queens Booking has opened a branch office in Atlanta, Ga., to handle an increase of business in the South. The new offices are located at 57 Forsyth. Queens' main office is at 1650 Broadway, here.



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WWVA 'Jamboree' Makes Sweeping Move to Mod

WHEELING, W. Va. — The WWVA "Jamboree," the last of the big "purist" country shows, is undergoing a sweeping format change and moving to a modern country sound.

Lee Sutton, associated with the "Jamboree" for the past 14 years, has exited the staff. Also gone is Lee Moore, the regular nighttime disk jockey, whose specialty has been the old-time country music.

Replacing Moore is Darrell Edwards, formerly with KDKA, who is a "modern" format operator.

"The response already has been overwhelming from the 23 States and six Canadian prov-

inces we cover," said Bob Finnegan, program director for the station.

Now in its 35th year of continuous broadcasting, the "Jamboree" is second only to the "Grand Ole Opry" in tenure and size. There are 26 regular members of the show, plus weekly guests, who perform each Saturday night from 7:30 until midnight.

Told to Update

Artists appearing on the "Jamboree" have been told to update their numbers, and get in the swing of the more sophisticated music now associated with country. WWVA was considered a hold-out in this respect, but is

capitulating to what has obviously become popular demand.

Finnegan also indicated a major announcement concerning the "Jamboree" would be made within the next week, but said he was not at liberty to give any details. He refused to say whether this meant the possibility of a network tie for the show, as has frequently been rumored.

"An announcement will be made in New York," Finnegan added, "and it will be one of the most exciting things to happen to country music in a long time."

Charlotte Flips Over 'B' Side

NASHVILLE — "I knew it was the other side when they began playing it in Charlotte."

That was the comment of Decca artist Bobby Lord, who was certain his recording of "Charlotte, North Carolina" would be the pick side of his latest release.

But in Charlotte, of all places, the disk jockeys began playing "Live Your Life Out Loud." They told him it was better than the so-called "A" side.

Decca now is pushing the other side.



DESPITE A MISPELLED "Oriental," Earl Scruggs is welcomed home from his trip to the East with Lester Flatt. On hand at the airport were, left to right: Jerry Glaser, WENO; W. T. York, of Martha White Mills; Cal Young, WENO; Dr. Nat Winston; Cohen Williams, of Martha White; Scruggs; Mrs. Louise Scruggs; Mrs. Nat Winston, and members of the Scruggs family.

Donro Owners Set Mgt., Promo Firm

DALLAS — Formation of a country music management and promotional firm, Armstead Associated Artists, was announced here by Roy Stamps and Don Yandell. The pair are owners of Donro, Inc., a leading advertising and promotional company.

The new firm will be based here, using Donro offices in Los Angeles and Memphis as additional outlets in the music business. Gene McCoslin, former manager of Willie Nelson, will head the music promotion department. Darrell Glenn, an independent producer and long-time artist, will produce sessions for the company, and will head the artist development section. Masters will be cut with new artists, and leased or sold to major labels.

The first release of Armstead Associates is "He Ain't Country" by James Bell, released on Bell Records. The second release will be by Carl Vaughn on Monument. Both sessions were produced by Glenn.

Armstead will act as a promotional firm for artists as well as for recording companies. A working agreement has been established with Dale Hawkins, who heads the Bell Records Dallas office, to help establish the move into country by Bell.

The firm will also handle public relations and advertising, including the designing and production of album covers.

Donro has specialized, for the

most part, in producing radio and TV commercials. Its clients include Pepsi-Cola, Trans-Texas Theaters, and the music division of Trans-Continental Investment Corp. The latter has just moved into the music business on the West Coast.

"It is our purpose to be of service to the music business as a whole," Stamps said. "We plan to devote the majority of our efforts toward country and western. In Texas we have many fine artists who just need proper promotion in order to make it." Stamps also said many hits had come out of the Dallas-Fort Worth area, and yet the artists who recorded the hits have seldom remained on top.

Monument Accents Country for Spring

NASHVILLE — There is a strong country flavor in the release of the Monument spring album product. Included in the package of 10 LP's is an album by Henson Cargill, titled after his hit single, "Skip a Rope," which was No. 1 on the chart for five consecutive weeks, and high in the pop charts.

Another offering is Boots Randolph's "Sunday Sax," which was given top picks. Another LP features several of the city's outstanding guitar talents, including Jerry Byrd, Joe Tanner, Jimmy Colvard, Pete Wade, Harold Bradley and Jack Eubanks.

***** BRITE-STAR'S PICK HITS *****

- * Bonnie and Clyde—Jimmie Skinner—(Starday)
- * Spirit of '68—Tommy Finch—(Cobra)
- * Hangin' On—Waylon Jennings—(RCA)
- * Out of Sight—Anna Jane—(K-Ark)
- * Take Me With You—Van Trevor—(Date)
- * Old Foolish Heart—Chas. Storey—(Arlie)
- * Playground—Burch Ray—(Lavender)
- * The Man You Want Me to Be—Frank Perry—(Endeavor)
- * I'm What You Don't Want—Jean Kendall—(Ebb-Tide)
- * Top Kick Marine—Rock Smiley—(Malinda)
- * When Your So Lonely—Cade Bros.—(Bonnie)

***** BRITE-STAR'S PICK HITS *****

SEND YOUR RECORD FOR REVIEW TO:

- * BRITE-STAR PROMOTIONS, Newbury, Ohio 44065
- * For Promotions . . . Distribution . . . Coast-to-Coast Coverage . . .
- * SEE BRITE-STAR'S AD in TODAY'S Billboard Class. Mart.

***** BRITE-STAR'S PICK HITS *****



BOBBI KAYE SINGS

"RUBY'S STOOL"

#379

on **BAND BOX RECORDS**

PERSONAL MANAGEMENT

Leonard Dokken • Box 400 • Firestone, Colorado • Tel: (303) 833-2347

Yesteryear's Country Hits

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

COUNTRY SINGLES— 5 Years Ago April 6, 1963

1. Don't Let Me Cross Over—Carl Butler (Columbia)
2. End of the World—Skeeter Davis (RCA Victor)
3. Is This Me?—Jim Reeves (RCA Victor)
4. Still—Bill Anderson (Decca)
5. From a Jack to a King—Ned Miller (Fabor)
6. The Yellow Bandana—Faron Young (Mercury)
7. Not What I Had in Mind—George Jones (United Artists)
8. Second Hand Rose—Roy Drusky (Decca)
9. Lonesome 7-7203—Hawshaw Hawkins (King)
10. Ballad of Jed Clampett—Lester Flatt/Earl Scruggs (Columbia)

COUNTRY SINGLES— 10 Years Ago April 7, 1958

1. Ballad of a Teenage Queen—Johnny Cash (Sun)
2. Oh, Lonesome Me/I Can't Stop Loving You—Don Gibson (RCA Victor)
3. Don't/I Beg of You—Elvis Presley (RCA Victor)
4. Breathless—Jerry Lee Lewis (Sun)
5. Oh-Oh I'm Falling in Love Again—Jimmie Rodgers (Roulette)
6. This Little Girl of Mine/Should We Tell Him—Everly Bros. (Cadence)
7. The Story of My Life—Marty Robbins (Columbia)
8. Geisha Girl—Hank Locklin (RCA Victor)
9. Stop the World—Johnnie & Jack (RCA Victor)
10. I Can't Stop Loving You/She's No Angel—Kitty Wells (Dee)

APRIL 6, 1968, BILLBOARD

I WANNA LIVE

Clear the track
for Grammy winner
GLEN CAMPBELL'S
breakout single from his
Capitol Album
**"HEY, LITTLE
ONE"** (ST 2878)



"I WANNA LIVE"
B/W "That's All That Matters"



2146 • Produced By Al deLory



A MARQUEE OF HITS

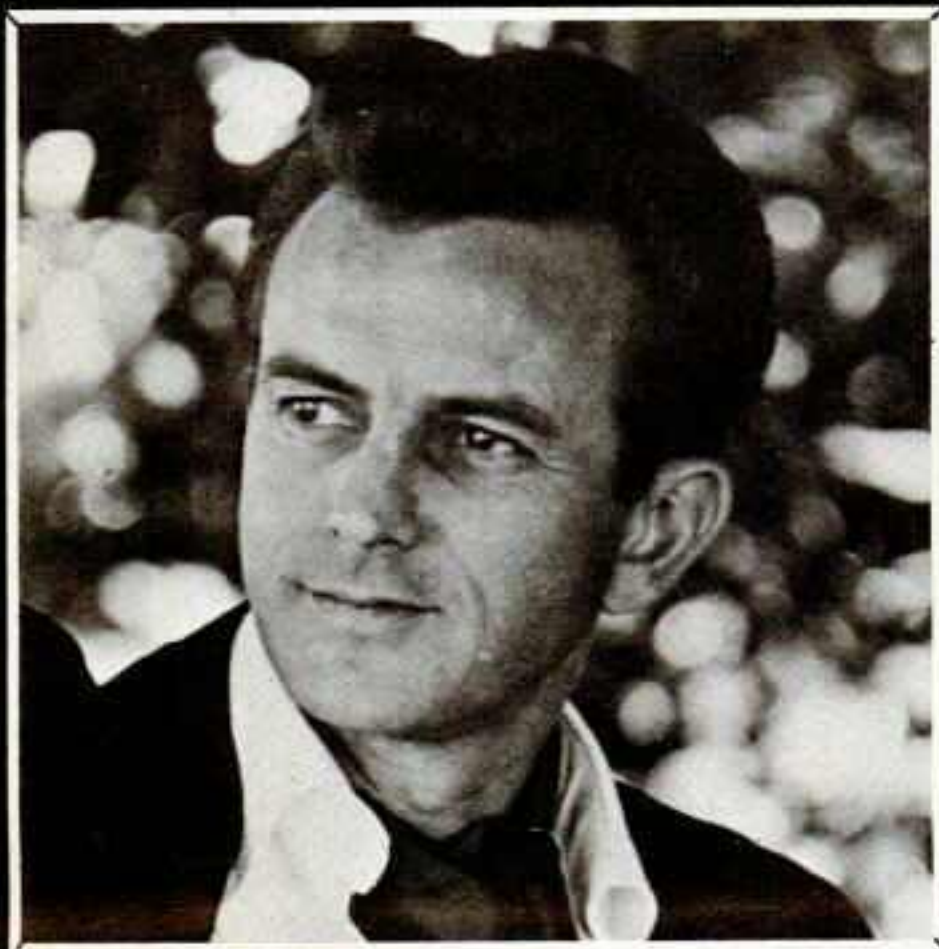
"SUNNY SIDE OF MY LIFE"

B/W

"HE'S GONNA HAVE TO CATCH ME FIRST"

COLUMBIA 4-44498

TOMMY COLLINS



— AND —



JUNE STEARNS

"EMPTY HOUSE"

B/W

"I'M THE QUEEN (OF A LONELY LITTLE WORLD)"

COLUMBIA 4-44483

On COLUMBIA RECORDS

Billboard **Hot Country Singles**

Billboard SPECIAL SURVEY For Week Ending 4/6/68

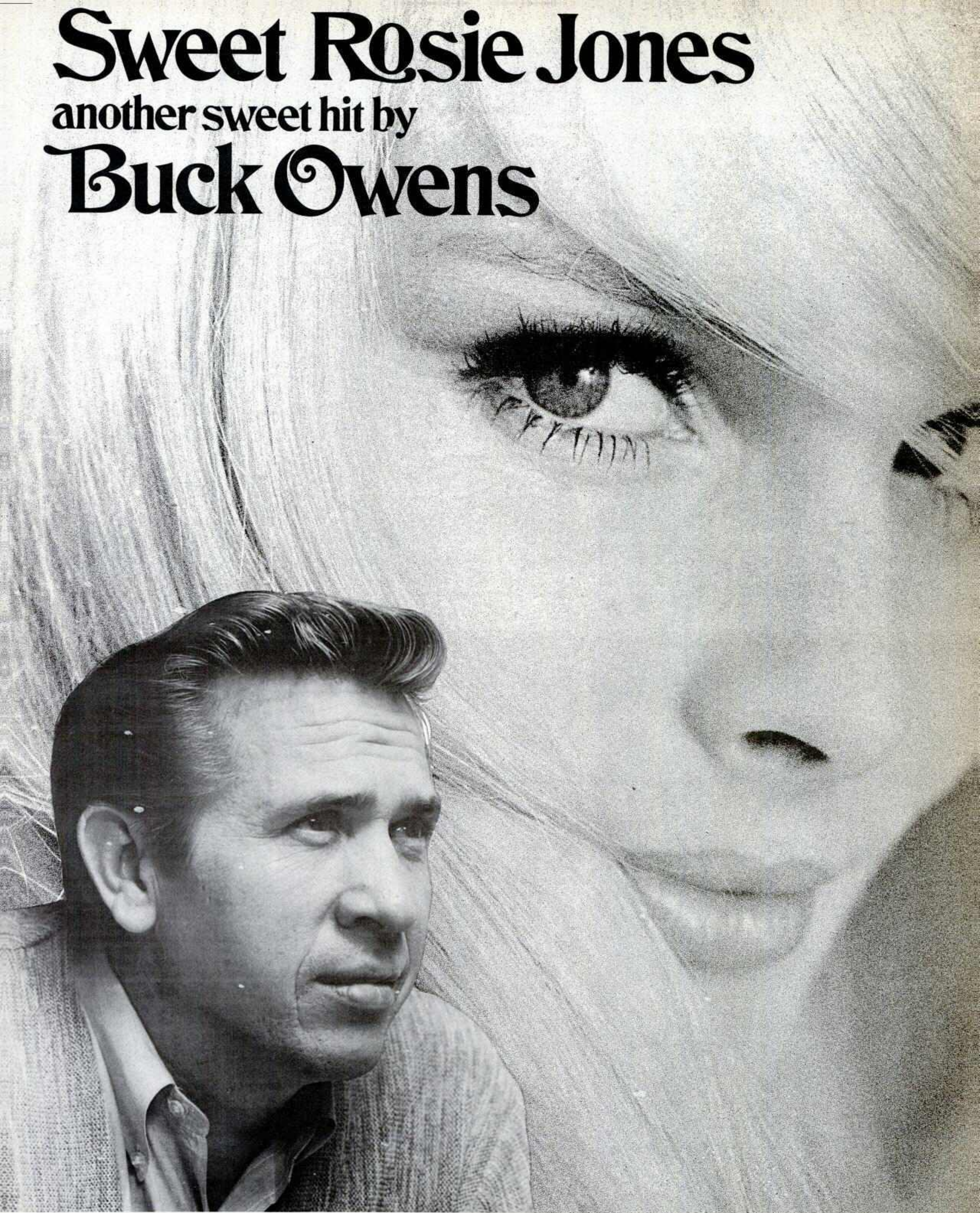
★ STAR Performer—Sides registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
3	1	HOW LONG WILL MY BABY BE GONE ... 11 Buck Owens & His Buckaroos, Capitol 2080 (Blue Book, BMI)	11	39	40	NOTHING TAKES THE PLACE OF LOVING YOU ... 8 Stonewall Jackson, Columbia 44416 (Fingerlake, BMI)	8
2	1	WORLD OF OUR OWN ... 12 Sonny James, Capitol 2067 (Chappell, ASCAP)	12	40	48	ASHES OF LOVE ... 3 Don Gibson, RCA Victor 47-9460 (Acuff-Rose, BMI)	3
3	9	FIST CITY ... 7 Loretta Lynn, Decca 32264 (Sure-Fire, BMI)	7	41	56	I GOT YOU ... 2 Waylon Jennings & Anita Carter, RCA Victor 47-9480 (Music City, ASCAP)	2
4	5	YOU ARE MY TREASURE ... 8 Jack Greene, Decca 32261 (Forrest Hills, BMI)	8	42	49	ATLANTA GEORGIA STRAY ... 7 Sonny Curtis, Viva (Rustland, BMI)	7
5	6	WALK ON OUT OF MY MIND ... 11 Waylon Jennings, RCA Victor 47-9414 (Tree, BMI)	11	43	43	MOODS OF MARY ... 7 Tompall & the Glaser Brothers, MGM 13880 (Jack, BMI)	7
6	8	HERE COMES THE RAIN, BABY ... 8 Eddy Arnold, RCA Victor 47-9437 (Acuff-Rose, BMI)	8	44	55	RAINBOWS ARE BACK IN STYLE ... 4 Slim Whitman, Imperial 66283 (Four Star, BMI)	4
7	2	TAKE ME TO YOUR WORLD ... 14 Tammy Wynette, Epic 10369 (Gallico, BMI)	14	45	53	SET ME FREE ... 5 Charlie Rich, Epic 10287 (Tree, BMI)	5
8	10	THE LEGEND OF BONNIE & CLYDE ... 5 Merle Haggard, Capitol 2123 (Blue Book, BMI)	5	46	46	ROCKY TOP ... 10 Osborne Brothers, Decca 32242 (House of Bryant, BMI)	10
9	4	THE DAY THE WORLD STOOD STILL ... 14 Charley Pride, RCA Victor 47-9403 (Hall-Clement, BMI)	14	47	47	ORDINARY MIRACLE ... 3 Bobby Lewis, United Artists 50263 (South Town, BMI)	3
10	13	THERE AIN'T NO EASY RUN ... 6 Dave Dudley, Mercury 72779 (Newkeys, BMI)	6	48	68	HONEY ... 2 Bobby Goldsboro, United Artists 50283 (Russell-Cason, BMI)	2
11	12	SAY IT'S NOT YOU ... 10 George Jones, Musicor 1289 (Glad/Blue Crest, BMI)	10	49	59	YOU BETTER SIT DOWN KIDS ... 2 Roy Drusky, Mercury 72784 (Chrimarc/Cottillion, BMI)	2
12	17	HAVE A LITTLE FAITH ... 5 David Houston, Epic 10291 (Gallico, BMI)	5	50	58	WILD BLOOD ... 2 Del Reeves, United Artists 50270 (Passkey, BMI)	2
13	7	BABY'S BACK AGAIN ... 11 Connie Smith, RCA Victor 47-9413 (Marchar, BMI)	11	51	61	WHAT A WAY TO LIVE ... 4 Johnny Bush, Stop 160 (Pamper, BMI)	4
14	19	ANOTHER PLACE, ANOTHER TIME ... 5 Jerry Lee Lewis, Smash 2146 (Passkey, BMI)	5	52	54	WANDERIN' MIND ... 6 Margie Singleton, Ashley 2050 (Gallico, BMI)	6
15	24	LITTLE GREEN APPLES ... 5 Roger Miller, Smash 2148 (Russell-Cason, ASCAP)	5	53	50	TOGETHERNESS ... 15 Freddie Hart, Kapp 879 (Blue Book, BMI)	15
16	20	FIND OUT WHAT'S HAPPENING ... 5 Bobby Bare, RCA Victor 47-9450 (Champion, BMI)	5	54	65	MENTAL JOURNEY ... 2 Leon Ashley, Ashley 2075 (Gallico, BMI)	2
17	15	IT'S ALL OVER ... 12 David Houston & Tammy Wynette, Epic 10274 (Gallico, BMI)	12	55	66	NOT ANOTHER TIME ... 2 Lynn Anderson, Chart 59-1026 (Yonah, BMI)	2
18	18	JUST FOR YOU ... 15 Ferlin Husky, Capitol 2048 (Tree, BMI)	15	56	57	I JUST WASTED THE REST ... 5 Del Reeves/Bobby Goldsboro, United Artists 50243 (Moss-Rose, BMI)	5
19	14	HEY LITTLE ONE ... 10 Glen Campbell, Capitol 2067 (Sherman & De Vorzon, BMI)	10	57	67	MAMA SEZ ... 2 Marion Worth, Decca 32278 (Central Songs, BMI)	2
20	28	WILD WEEKEND ... 4 Bill Anderson, Decca 32276 (Stallion, BMI)	4	58	60	TRUCK DRIVING WOMAN ... 2 Norma Jean, RCA Victor 47-9466 (Combine, BMI)	2
21	29	THAT'S WHEN I SEE THE BLUE (In Her Pretty Brown Eyes) ... 5 Jim Reeves, RCA Victor 47-9455 (Four Star, BMI)	5	59	62	EVOLUTION AND THE BIBLE ... 3 Hugh X. Lewis, Kapp 895 (Wilderness, BMI)	3
22	22	LITTLE THINGS ... 9 Willie Nelson, RCA Victor 47-9427 (Pamper, BMI)	9	60	63	BURY THE BOTTLE WITH ME ... 3 Dick Curless, Tower 399 (Pamper, BMI)	3
23	23	THE CAJUN STRIPPER ... 9 Jim Ed Brown, RCA Victor 47-9434 (Acuff-Rose, BMI)	9	61	73	LOVE SONG FOR YOU ... 2 Hank Locklin, RCA Victor 47-9476 (Central Songs, BMI)	2
24	25	LUZIANA ... 11 Webb Pierce, Decca 32246 (Tuesday, BMI)	11	62	64	INSTINCT FOR SURVIVAL ... 3 Skeeter Davis, RCA Victor 47-0459 (Glaser, BMI)	3
25	26	MOTHER MAY I ... 7 Liz Anderson & Lynn Anderson, RCA Victor 47-9445 (Green Back, BMI)	7	63	—	FOGGY MOUNTAIN BREAKDOWN ... 1 Flatt & Scruggs, Columbia 44380/Mercury 72739 (Peer Int'l, BMI)	1
26	33	THE LAST GOODBYE ... 3 Dick Miles, Capitol 2113 (Moss-Rose, BMI)	3	64	—	HE'S A GOOD OLE BOY ... 1 Arlene Harden, Columbia 44461 (Wilderness, BMI)	1
27	30	WELCOME TO NOTHING ... 7 Jeannie Seely, Monument 1054 (Pamper, BMI)	7	65	75	TRUCK DRIVIN' CAT WITH NINE WIVES ... 2 Charlie Walker, Epic 10295 (Peach, SESAC)	2
28	11	SKIP A ROPE ... 18 Henson Cargill, Monument 1041 (Tree, BMI)	18	66	71	HONEY ... 3 Curtis Young, Dot 17070 (Forrest Hills, BMI)	3
29	34	SUNDOWN MARY ... 6 Billy Walker, Monument 1055 (Combine, BMI)	6	67	—	LIVE YOUR LIFE OUT LOUD ... 1 Bobby Lord, Decca 32277 (Contention, BMI)	1
30	36	SHE WENT A LITTLE FARTHER ... 5 Faron Young, Mercury 72774 (Gallico, BMI)	5	68	69	GOING TO TULSA ... 2 Johnny Seay, Columbia 44423 (Daytime, ASCAP)	2
31	16	TAKE ME JUST AS I AM (Or Let Me Go) ... 15 Ray Price, Columbia 44374 (Acuff-Rose, BMI)	15	69	72	I'D BE YOUR FOOL AGAIN ... 5 David Rogers, Columbia 44430 (Window, BMI)	5
32	44	THE IMAGE OF ME ... 3 Conway Twitty, Decca 32272 (Tree, BMI)	3	70	70	TRUCK DRIVIN' CAT WITH NINE WIVES ... 4 Jim Nesbitt, Chart 59-1018 (Peach, SESAC)	4
33	38	WILL YOU VISIT ME ON SUNDAYS? ... 5 Charlie Louvin, Capitol 2106 (Blue Crest, BMI)	5	71	—	U. S. MALE ... 1 Elvis Presley, RCA Victor 47-9465 (Vector, BMI)	1
34	39	COUNT YOUR BLESSINGS, WOMAN ... 5 Jan Howard, Decca 32269 (Stallion, BMI)	5	72	—	I JUST WANTED TO KNOW ... 1 Hank Snow, RCA Victor 47-9433 (Four Star, BMI)	1
35	32	SMOKE, SMOKE, SMOKE '68 ... 8 Tex Williams, Boone 1066 (Hill & Range, BMI)	8	73	—	TWO SIDES OF ME ... 1 Harold Lee, Columbia 44458 (Heart of the Hills, BMI)	1
36	27	DARK END OF THE STREET ... 14 Archie Campbell & Lorene Mann, RCA Victor 47-9401 (Press, BMI)	14	74	—	LOVEABLE FOOL ... 1 Goldie Hill Smith, Epic 10296 (Wilderness, BMI)	1
37	42	A THING CALLED LOVE ... 5 Jimmy Dean, RCA Victor 47-9454 (Vector, BMI)	5	75	—	HARD TIMES ... 1 Larry Steeie & the Wranglers, K-Ark 802 (Smokey, SESAC)	1
38	31	STOP THE SUN ... 16 Bonnie Guitar, Dot 17057 (Acclaim/Rapport, BMI)	16				

Sweet Rosie Jones

another sweet hit by

Buck Owens



"Sweet Rosie Jones." New single by Buck Owens and the Buckaroos.

b/w "Happy Times Are Here Again"  2142 • Produced by Ken Nelson

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ANOTHER FIRST

MOTHER & DAUGHTER DUET

"MOTHER MAY I"

RCA Victor # 47-9445



(courtesy of Chart Records)

LIZ & LYNN ANDERSON

Published by Greenback Music

and
JUST RELEASED
Individually

'NO ANOTHER TIME' LYNN ANDERSON

Chart # 59-1026

'LIKE A MERRY-GO-ROUND'

(Watch for release April 9)

LIZ ANDERSON

RCA

SINGS HER FAVORITES

Promises, Promises

Current
Albums



Country Music

Nashville Scene

Teddy Wilburn flew here from his Miami retreat to attend the Decca session of Loretta Lynn. Dark brown after four weeks in the Florida sun, Teddy plans to visit California later for screen tests, and then return to Florida. He said he planned occasional trips to Nashville. . . . Penny Starr, formerly on the Banbox label, has cut her first session for Imperial. The initial release, "Big City Men" and "Old Faithful" is due out at once. It was produced by Scotty Turner. Miss Starr has moved here from West Virginia.

. . . Columbia's Sonny Wright battled a case of pneumonia just after his wife had fought the same ailment for a month. Coincidentally, his next release is titled "Pain Remover." . . . Vaughn Horton has been here setting up new arrangements for the local office of Peer-Southern. . . . Johnny Dollar, Date artist, has signed for bookings by the Will-Helm Agency. He, along with the Compton Brothers and Van Trevor opened a new Holiday Inn at Newcastle, Pa., the first time country acts have been utilized in inaugurating one of the Inns.

WPLO, Atlanta, instituted a "Country Music Salutes the Arts Week," including an auction for the arts. Items from outstanding country artists are to be auctioned on the air, with proceeds going to the Atlanta Music Club, the foundation of the Atlanta Symphony and the Opera. . . . After a successful run at Atlanta's Playboy Club, Leroy Van Dyke was back in town to play the Playroom.

. . . Toby Dick Ellis and Al Harvey are on a heavy appearance schedule in California. . . . The Stonemans and their producer co-manager Jack Clement are preparing a Christmas album for MGM. The group just concluded a political campaign in North Carolina for the incumbent congressman in the 5th District. They performed 15 campaign stops in two days. . . . Clement has completed final masters for release by Paula's Mickey Gilly and the Homesteaders on "Little Darlin'." . . . Moss-Rose has signed Sammi Smith and Bill Johnson. . . . Euel Daniel has signed a management agreement with J.B. Artist & Record Promotions in Lubbock, and a recording contract with Johnny Capps of K-Ark Records. Fretty
(Continued on page 35)

HAMILTON IV DONATES ACT TO POLITICS

NASHVILLE — All George Hamilton IV wanted was two tickets; he ended by entertaining for an hour. The occasion was the visit of presidential aspirant Robert Kennedy (D. N. Y.) to the Vanderbilt University campus for a political speech.

Hamilton had phoned for tickets for his wife and himself. A university spokesman advised him the Senator would be an hour late, and asked Hamilton to bring his guitar. He and his guitarist Gene Sloan kept the crowd happy until the candidate showed up.

Senator Kennedy began his talk by remarking that, while George Hamilton IV had kept the students entertained, the "other" George Hamilton had called him and asked him for his daughter's telephone number. Hamilton IV later was invited to a reception for the Kennedys.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 4/6/68

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

This Week Last Week TITLE, Artist, Label & Number Weeks on Chart

Billboard
Award

5	1	EVERLOVIN' WORLD OF EDDY ARNOLD	10
		RCA Victor LPM 3931 (M); LSP 3931 (S)	
2	1	IT TAKES PEOPLE LIKE YOU (To Make People Like Me)	12
		Buck Owens & His Buckaroos, Capitol T 2841 (M); ST 2841 (S)	
3	4	THE COUNTRY WAY	16
		Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	
4	2	SING ME BACK HOME	12
		Merle Haggard, Capitol T 2848 (M); ST 2848 (S)	
5	6	PROMISES, PROMISES	11
		Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	
6	3	BY THE TIME I GET TO PHOENIX	15
		Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	
7	7	TAKE ME TO YOUR WORLD	9
		Tammy Wynette, Epic LN 24353 (M); BN 26353 (S)	
8	8	SOUL OF COUNTRY MUSIC	11
		Connie Smith, RCA Victor LPM 3880 (M); LSP 3880 (S)	
9	10	FROM SEA TO SHINING SEA	9
		Johnny Cash, Columbia CL 2647 (M); CS 9447 (S)	
10	9	FOR LOVING YOU	7
		Bill Anderson & Jan Howard, Decca DL 5959 (M); DL 74959 (S)	
11	12	HANGIN' ON	6
		Waylon Jennings, RCA Victor LPM 3918 (M); LSP 3918 (S)	
12	13	GENTLE ON MY MIND	27
		Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	
13	11	JUST BETWEEN ME AND YOU	10
		Porter Wagoner & Dolly Parton, RCA Victor LPM 3926 (M); LSP 3926 (S)	
14	16	SKIP A ROPE	5
		Henson Cargill, Monument SLP 18094 (S); No Mono	
15	15	GEORGE JONES SINGS THE SONGS OF DALLAS FRAZIER	7
		Musicor MM 2149 (M); MS 3149 (S)	
16	17	FLOYD CRAMER PLAYS COUNTRY CLASSICS	9
		RCA Victor LPM 3935 (M); LSP 3935 (S)	
17	18	LET ME TALK TO YOU	8
		Mel Tillis, Kapp KL 1543 (M); KS 3543 (S)	
18	21	CHANGIN' TIMES	2
		Lester Flatt & Earl Scruggs, Columbia CL 2796 (M); CS 9596 (S)	
19	—	WORLD OF OUR OWN	1
		Sonny James, Capitol (No Mono); ST 2884 (S)	
20	14	YOU MEAN THE WORLD TO ME	17
		David Houston, Epic LN 24338 (M); BN 26338 (S)	
21	25	HEY LITTLE ONE	2
		Glen Campbell, Capitol T 2878 (M); ST 2878 (S)	
22	19	JUST FOR YOU	7
		Ferlin Husky, Capitol T 2870 (M); ST 2870 (S)	
23	23	QUEEN OF HONKY TONK STREET	23
		Kitty Wells, Decca DL 4929 (M); DL 74929 (S)	
24	—	BOTTLE, BOTTLE	1
		Jim Ed Brown, RCA Victor LPM 3942 (M); LSP 3942 (S)	
25	22	BEST OF EDDY ARNOLD	50
		RCA Victor LPM 3565 (M); LSP 3565 (S)	
26	35	IT'S ANOTHER WORLD	3
		Wilburn Brothers, Decca DL 4954 (M); DL 74954 (S)	
27	27	THROUGH THE EYES OF LOVE	5
		Tompall & the Glaser Brothers, MGM E 4510 (M); SE 4510 (S)	
28	26	TRUCK DRIVIN' CAT	6
		Jim Nesbitt, Chart CH 1005 (M); CHS 1005 (S)	
29	29	COUNTRY HALL OF FAME	2
		Hank Locklin, RCA Victor LPM 3946 (M); LSP 3946 (S)	
30	24	HERE'S THAT MAN AGAIN	7
		Bob Wills, Kapp KL 1542 (M); KS 3542 (S)	
31	28	SINGIN' WITH FEELIN'	23
		Loretta Lynn, Decca DL 4930 (M); DL 74930 (S)	
32	20	I'LL HELP YOU FORGET HER	18
		Dottie West, RCA Victor LPM 3839 (M); LSP 3839 (S)	
33	33	DAVID HOUSTON'S GREATEST HITS	3
		Epic LN 24342 (M); BN 26342 (S)	
34	34	BONNIE GUITAR	5
		Dot DLP 3840 (M); DLP 25840 (S)	
35	31	I'LL LOVE YOU MORE	6
		Jeannie Sealy, Monument MLP 8073 (M); SLP 18073 (S)	
36	37	LIZ ANDERSON SINGS HER FAVORITE SONGS	3
		RCA Victor LPM 3908 (M); LSP 3908 (S)	
37	32	BRANDED MAN	28
		Merle Haggard & the Strangers, Capitol T 2789 (M); ST 2789 (S)	
38	30	WHAT LOCKS THE DOOR	18
		Jack Greene, Decca DL 4939 (M); DL 74939 (S)	
39	—	WHAT I'M CUT OUT TO BE	1
		Dottie West, RCA Victor LPM 3932 (M); LSP 3932 (S)	
40	40	RAY PRICE'S GREATEST HITS, VOL. 2	17
		Columbia CL 2670 (M); CS 9470 (S)	
41	—	THE BEST OF WANDA JACKSON	1
		Capitol (No Mono); ST 2883 (S)	
42	42	TOGETHERNESS	8
		Freddie Hart, Kapp KL 1546 (M); KS 3546 (S)	
43	—	IN LOVE THE WHITMAN WAY	1
		Slim Whitman, Imperial (No Mono); LP 12375 (S)	
44	44	THE SON OF HICKORY HOLLER'S TRAMP	3
		Johnny Darrell, United Artists UAL 3634 (M); UAS 6634 (S)	
45	45	BUMP TIDDIL DEE BUM BUM	2
		Tex Ritter, Capitol (No Mono); ST 2890 (S)	

JAMES BELL

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at

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KIKK-KBBQ-WJRZ-

WENO-KBUY-WPLO

KFOX-KZIP-

KBEA-KPLE-

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Country Music

2 'Rare' Live Sessions in Nashville, L.A.

NASHVILLE—Country music live recording sessions, something of a rarity in the past, will be spurred by two planned performances in the near future.

RCA Records plans to record Homer and Jethro live at Vanderbilt University April 22, and Charley Pride live at Panther Hall in Dallas June 15.

The Homer and Jethro LP will be produced jointly by Chet Atkins and Bob Ferguson. The Charley Pride album will be co-produced by Felton Jarvis and Jack Clement.

In the Pride recording, a full contingent of Nashville musicians will be flown to Dallas for the session.

Also this summer, Nashville musicians will be flown to Los Angeles to record John Hartford. This will be a studio recording, not live. Hartford is committed to the Smothers Brothers summer show, and will not have time to fly here for the session. Jarvis said as many as 15 or 20 musicians instead would be flown to the Coast to cut both a single and album for Hartford. He said they would be the leading musicians of the industry here.

None of the other Nashville-based labels indicated they would be doing any live recording in the near future.

Nashville Scene

• Continued from page 34

Collins also has signed with Allen McCelroy of J.B. Artist.

Rusty Delaney, nine-year-old son of Ethel Delaney, has recorded his first tune here on the Ohio label. . . . Capitol artist Bobby Austin has moved back to Las Vegas after a successful year in California. He'll be playing the Silver Dollar while not touring on the road. . . . A special benefit at the Silver Dollar was held for bandleader Billy James, who suffered a heart attack. Among those who took part in the entertainment were Waylon Jennings, Bobby Austin, Johnny Legett, Kay Adams, Dal Perkins, Billy Mize, Lowell Knipp, Red Simpson, Ralph Mooney, Don Gross, Buddy Long, Dale Nole, Jody Walker, Betty Luther, the Kimberleys, the Westbrooks, Dick and Jane, the Wild Brothers, Sterling Blythe, Dick Johnson, and Chuck and Rags Allen. . . . Inadvertently omitted from the list of top executives who long have done an outstanding job for the Country Music Association were Larry Moeller, Dan McKinnon and Jerry Glaser. . . . It was cake and champagne for Chart record's Lynn Anderson after a session at RCA Victor. The affair was hosted by Slim Williamson. . . . The new Statler Brothers "Take a Bow Rufus Humphrey" on Columbia was published by L.F. Music Group's Meager Music.

Congressman Richard Fulton (D.-Tenn.) plans another recording session in mid-April, to be co-produced by RCA's Bob Ferguson and independent producer John Bozeman. . . . Chet Atkins and Floyd Cramer both recording in the next few weeks. . . . Jimmy Davis of Decca is in for an all-country LP.

RCA VICTOR

In cooperation
with the PEER-SOUTHERN ORGANIZATION
PRESENTS:

ELTON BRITT



SINGING

"THE JIMMIE RODGERS BLUES"

(RCA Victor #47-9503)

A STIRRING TRIBUTE

To the "DADDY OF COUNTRY MUSIC"

LEGENDARY JIMMIE RODGERS

Dedicated to

The PEER-JIMMIE RODGERS 40th Anniversary

Introducing . . .

The thrilling, emotional sound of

SOUL PROJECTION

Elton Britt's unique creation

that will soon sweep the country

combining . . .

BLUES,

ECHO YODEL

and SOUL CHANT . . .

Written & produced by Vaughn Horton
Arranged & conducted by Cliff Parman
Pub. by Southern Music Pub. Co., Inc. ASCAP

SEE AND HEAR ELTON BRITT
IN PERSON
AT THE NASHVILLE CLUB
(Hotel Taft, N.Y.C.)
OPENING TUES., APRIL 2

'Important' Meeting Scheduled by GMA

NASHVILLE — One of the "most important" Gospel Music Association meetings of the year will be held here next week Monday (8), according to GMA president Jim Myers.

Myers, a SESAC executive, said the board will discuss election procedure for the October convention in Memphis. It also will help establish a program for the Gospel gathering.

An all-out effort will be made to build disk jockey membership in GMA, and getting the dj's to assume an active participation in the organization.

Myers said that Paul Marx of ASCAP, legal counsel to the board, also would present a revised constitution and set of bylaws for consideration by the board.

Another matter to be dis-

cussed at the meeting at Third National Bank will be that of establishing a Gospel Music Association newspaper to be mailed regularly to the membership. Myers called this "vital to the perpetuation of the organization."

The board also will discuss the possibility of some form of insurance for GMA membership.

Finally, a study will be made of the job of executive secretary of GMA, what its needs are, and how they can be implemented. The board must select a successor to Miss LaWayne Satterfield, whose resignation was announced last month from the executive post. She is now working with Pete Emery Productions, a firm owned by Jake Hess and Eddie Hill.

Stamps School's New Classes June 10-29

WAXAHACHIE, Tex. — The Stamps Quartet School of Music, an annual affair here, will resume its 1968 session June 10 to 29.

Imperials in New Inroads

NASHVILLE — The Imperials, one of Gospel Music's longest standing quartets, has moved into a new facet of the business, playing with the Jimmy Dean show and doubling in brass.

The Imperials made their first appearance with Dean at the Carousel Theater, West Covina, Calif., and drew strong reviews. They performed both in the Gospel and the pop vein. They also appeared as part of the Cimerron Singers, a regular group traveling with Dean, and reportedly will remain a part of the show. They will constitute the four main voices of the over-all group.

Also appearing on the bill were the Lennon Sisters.

Conducted by the Stamps Quartet, the school boasts a top faculty in the Gospel field. J. D. Sumner is president, James Blackwood is faculty advisor, and Bob McCollum is administrator. Shirley Sumner, Mona Blackwood, Jimmy Blackwood and Mylon LeFevre head special departments.

L. D. Huffstutler, C. C. Stafford, Dorsey Yarbrough and Vera Vaughn constitute the deans of the school.

Other faculty members include Gary McSpadden, Jim Hill, Donnie Sumner, Smitty Gatlin, Linda Robinson, Tony Brown, Duice Dumas and Bill Monroe.

A graduation is held June 29, followed by an all-night sing. Departments at the school include those of theory, harmony, voice culture, choral technique, quartet training and master of ceremonies work.

At the conclusion of the course, an album is made of each student group, made available to the graduates for \$4.00 each. There are no night classes.

Shaped Notes

The Wooten Four, a new group from Kentucky, has cut its first album for Heartwarming. The three sisters and a brother did a custom record earlier which got strong play reaction, so the firm put the four on the label for a quick release. . . . The Charlotte Coliseum will be the scene Easter of an all-night sing and church service. Produced by Bill Heffner, the sing will include the Spears, the Lefevres, the Happy Goodmans, the Singing Rambos, the Oak Ridge Quartet, the Florida Boys and the Statesmen. The singing will conclude at 4:30 a.m. with a sunrise service. . . . Dottie and Reba Rambo have concluded their albums, and currently are working in the Carolinas. Most of this month will be spent on the West Coast. . . . The Spears have finished a spiritual album, and will work the Gospel Caravan shows with the Lefevres this month. They also will attend a sales meeting in Canada with RCA Victor distributors.

The Oak Ridge Quartet has been making a swing of the West Coast with the Imperials. . . . The Landmark Quartet from the Baptist Temple, Cincinnati, has cut an album here for release soon. . . . The Thrasher Brothers and Jerry Goff have a new album, "For Goodness Sake," the first such album featuring the twin trumpets of Jerry and Buddy. The Thrashers also have a new bass singer, Ellis Hill, who returns to the group after a few years as Minister of Music in Birmingham. The complex business of the Thrashers and Goff have increased again. They are in the process of building a \$300,000 nursing home. The combination now owns controlling interest in seven corporations. . . . Mylon LeFevre has left the Stamps and is back singing with his own family. . . . Les Beasley, manager of the Florida Boys, has a new bride. The same is true of Ralph Jarman of the Dixie Echos.



SPIRITUAL MEETS GOSPEL at the ceremonies marking the dedication of the new Nashboro Sound Studios in Nashville. At left, Brother Joe May of Nashboro welcomes Bob McKenzie of Heart Warming.

New Album Releases

- A&M**
TOMMY BOYCE/BOBBY HART—I Wonder What She's Doing Tonight?; SP 4143
BILL DANA/JOEY FORMAN—The Mashugani; SP 4144
- ANGEL**
BEETHOVEN: SONATAS, Album 2—Daniel Barenboim; S 36491
Landmarks of 20th Century Music—Harper/John Aldis Choir/English Chamber Orch. (Bertini)/New Philharmonia Orch. (Praznits); S 36480
ELISABETH SCHWARZKOPF—Opera Arias; 36434
WALTON: THE BEAR—Various Artists/English Chamber Orch. (Lockhart); S 36477
VAUGHN WILLIAMS: A LONDON SYMPHONY—Halle Orch. (Barbirolli); S 36478
- ASCH**
ORIGINAL CAST—The Elephant Calf; FL 9831
- ATLANTIC**
HERBIE MANN—The Wailing Dervishes; SD 1497
- AUDIO FIDELITY**
The Other Side of LALO SCHIFRIN; AFLP 2195, AFSD 6195
- BLUE NOTE**
ANDREW HILL—Andrew!; BLP 4203, BST 84203
DUKE PEARSON—Introducing Duke Pearson's Big Band; BLP 4276, BST 84276
JIMMY SMITH'S Greatest Hits; BLP 9901; BST 89901
- BROADSIDE**
JOHN BEECHER—To Live & Die in Dixie; BR 470
- BUDDAH**
SOUNDTRACK—Treasure of San Gennaro; BDS 5011
- CAPITOL**
FREDRIC BAYCO—Music for Weddings; SP 8681
TENNESSEE ERNIE FORD'S World of Pop & Country Hits; ST 2896
The Hits of PEGGY LEE; ST 2887
JOHNNY & JONIE MOSBY—Make a Left and Then a Right; ST 2903
Best of BUCK OWENS, Vol. 2; ST 2897
Gypsy Fire!—Philharmonia Orch. (Mackerras); SP 8680
- CBS**
GINESTERA: BOMARZO—Novoa/Various Artists/Washington Opera Society Orch. (Rudel); 32 31 0006
- COMMAND**
THE CORPORATION; RS 929 SD
- CONNOISSEUR SOCIETY**
BAUDERLAIRE: FLOWERS OF EVIL—Mimieux/Kahn/Misra; CS 2007
MOZART: FANTASIA & SONATAS K. 475, 457, 520—Ivan Moravec; CM 2002, CS 2002
- DISNEYLAND**
STERLING HOLLOWAY—Walt Disney Presents Rudyard Kipling's Just So Stories; ST 3950
VARIOUS ARTISTS—Walt Disney Presents Acting Out the ABC's; ST 3945

(Continued on page 37)

All-Night Gospel Concert to Be Tested in Indianapolis

INDIANAPOLIS—This city is experimenting with its first sundown to sunup all-night Gospel Singing Concert this summer at Owen J. Bush Stadium.

Produced by Larry Orrell, this is labeled as one of the "largest singings in history." It is set for July 13.

The program will include the

Blackwood Brothers Quartet, the Stamps, LeFevres with Jimmy and Rex, the Rebel Quartet, the Cathedral Quartet, the Sons of Harmony, the Old Fashion Airs, the Landmark Quartet, Evangelaires Quartet, Statesmen, the Imperials, the Speer Family, the Sego Brothers and Naomi, the Orrell Trio, the Goodman Family Quartet, the Campmeeting Singers, the Celestials Quartet, and Brother Hovie Lister.

As a special feature, there will be a sunrise open-air worship Sunday morning, with a program of music, and a sermon by the Rev. Lister, assisted by Don Butler.

Tickets are being sold throughout the Midwest. A brochure advertising the all-night sing advises patrons to "bring enough food for the singers."

Light Agency in Own Building

NASHVILLE — The Don Light Talent Agency, which specializes in Gospel Music booking, has moved from the RCA Victor building here to a building of its own.

The structure, at 816 19th Avenue South, will house several other musical interests.

They include the Goodman Family's Journey Music Co., the Singing Rambo's Music, and the Oak Ridge Quartet's Silverlining Music Co.

Light's old offices have been taken over by RCA producer Felton Jarvis, as Victor expands upward through its own building.



The Spotlight Is on Clyde (Buddy) Thrasher, one of "Those Singing Americans" from the television show, "America Sings." Buddy is one of the popular Thrasher brothers, stars of the above mentioned TV series. Buddy is an executive in the complex of Thrasher-Goff Enterprises located in Birmingham, Alabama. Along with his singing, Buddy plays trumpet in their concert appearances. "America Sings" is now programmed in 52 markets across America. Watch for Buddy on TV (consult your local TV Guide) or in a personal appearance in your area.



THRASHERS
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35212

New Album Releases

• Continued from page 36

- ELEKTRA**
TOM RUSH—The Circle Game; EKS 74018
- GRE-GAR**
SOUNDTRACK—Tell Me Lies; GGS 5000
- JUBILEE**
LEE TULLY—Join the Love-In; JGM 2070
- LIBERTY**
MARTIN DENNY—A Taste of India; LRP 3450, LST 7550
MEL TORME—A Day in the Life of Bonnie & Clyde; LRP 3460, LST 7560
TROMBONES UNLIMITED—One of Those Songs; LRP 3449, LST 7549

- LONDON**
BEETHOVEN: SONATAS NOS. 4, 25, 31—Wilhelm Backhaus; CS 6535
BRITTEN: LES ILLUMINATIONS/VARIATIONS ON A THEME OF FRANK BRIDGE—Pears/English Chamber Orch. (Britten); OS 26032
GILBERT & SULLIVAN: PRINCESS IDA—D'Oyly Carte Opera Co./Royal Philharmonic (Sargent); OS 26029
GILBERT & SULLIVAN: THE YEOMAN OF THE GUARD—D'Oyly Carte Opera Co./Royal Philharmonic (Sargent); OS 26028
LALO: NAMOUNA—L'Orch. de la Suisse Romande (Ansermet); CS 6536
Firebird Suite/Marche Slave/Night on Bald Mountain—London Symphony (Stokowski); SPC 21026
MOZART: PIANO CONCERTOS NOS. 20 & 25—Katchen/Stuttgart Chamber Orch. (Muenchinger); CS 6532
MOZART: LA CLEMENZA DI TITO—Berganza/Krenn, Popp/Various Artists/Vienna State Opera Orch. (Kertesz); OSA 1387

(Continued on page 49)

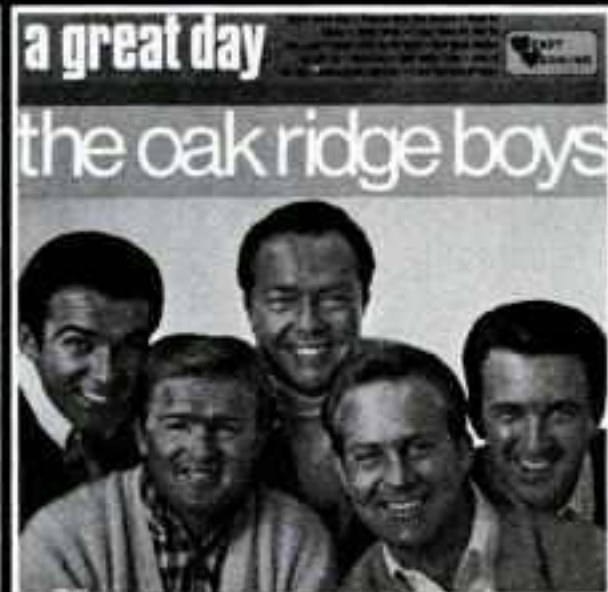
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The Soul Singing Rambos
HWS/M 1953

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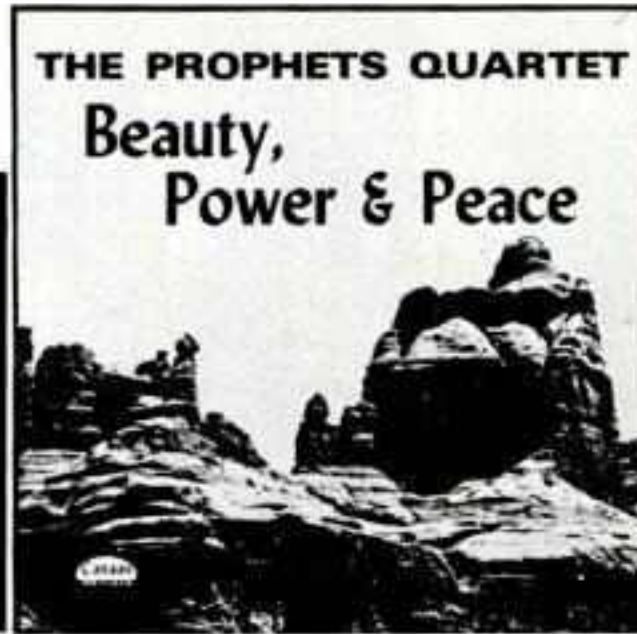
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150-200 Mil. to See Eurovision

5 Red Nations Get Fest; Tunisia Tapes

By MIKE HENNESSEY

LONDON—Between 150 and 200 million viewers will watch the 1968, 17-nation Eurovision Song Contest which takes place at the Albert Hall on Saturday (6).

The program will be transmitted live to five East European countries—Czechoslovakia, Hungary, Bulgaria, Poland and Rumania—in addition to the participating countries. It will also be taped for later showing by the Soviet Union and East Germany.

For the first time an African country—Tunisia—will tape the show live. It will be seen in color in France, Germany and Holland.

This is the 13th Eurovision Song Contest. Of the previous contests, the United Kingdom has won once and been second five times; France has won three times and Holland and Luxembourg twice each.

The production will be by the BBC's Stewart Morris, and Norrie Paramor, in addition to conducting for Cliff Richard, will conduct for those foreign competitors who have not brought their own musical directors.

An interesting aspect of this year's contest is that three countries have chosen non-nationals to perform their song entry—West Germany (Norway's Wencke Myhre), Austria (Czechoslovakia's Karel Gott), and Switzerland (Italy's Gianni Mascolo).

Reasons Behind Selections Of Entries in Eurovision

VIENNA—Austrian TV this year selected Karl Gott of Czechoslovakia to sing the country's Eurovision entry so that cultural co-operation with Eastern European countries should not be limited only to the field of classical music.

Thus, for the first time, a singer from eastern Europe is representing a western European country in the contest. The TV authority commissioned Austria's own Udo Juergens—a former Eurovision winner—to compose the song for this year's contest.

MANFRED SCHREIBER

BRUSSELS—The selection of the song to represent Belgium in the Eurovision Contest is handled in alternate years by the French-speaking and Flemish-speaking services of Radio-Television Belge.

This year it was the turn of the French-speaking (Walloon) service. Ten artists appeared on TV and performed their songs and the selection was made by public vote.

JAN WALDORF

DUBLIN—This year Radio Telefis Eireann threw open the Irish National Song Contest to all comers, both songwriters and singers. Writers were invited to submit two songs each and about 500 were received. Of these, 16 were selected to compete in two heats, the best three songs in each heat going through to the final. However, an error in judging resulted in seven songs going through to the final.

Sixteen singers were chosen by a panel and matched up with the 16 songs in the semi-finals. Little-known artists were invited to audition while established singers offered their candidature through their management.

This is Eire's fourth year in the Eurovision Song Contest and the country's record in the three previous years is sixth in 1965, fourth in 1966 and second in 1967, with "If I Could Choose."

KEN STEWART

HELSINKI—For the first time since 1961 when Finland began competing in the Eurovision Song Contest, the choice of song this year was made by the public. Six singers performed songs on TV and votes—a total of 75,000—were sent in by viewers. "Kun Kello Kay" this year's entry, collected about 30 per cent of the total votes.

KARI HELPALTIO

PARIS—Some 250 songs were submitted for consideration for this year's Eurovision entry and were judged by a panel of songwriters and radio and TV producers under the chairmanship of Roland Dhordain, head of variety programs for the O.R.T.F., the French state radio and TV corporation. Fifteen songs were selected for serious consideration; these were later reduced to four and then, finally, to one. The song was chosen on the basis of its performance on demo desk by Guy Bonnet, but Dhordain decided to invite Isabelle Aubret—a previous Eurovision winner with "Un Premier Amour" in 1962—to represent France this year.

MIKE HENNESSEY

AMSTERDAM—In Holland a team of four artists performed three songs each on TV and the voting was done by juries in different towns throughout the country.

BAS HAGEMAN

MILAN—The State controlled radio and TV company, RAI-TV, which has a monopoly in Italy, selects Italy's singer for Eurovision. Sergio Endrigo was selected this year on the basis of his being joint winner of the San Remo Festival, following a tradition of some years' standing. Co-winner Roberto Carlos was not considered because of his Brazilian nationality.

Once the singer is selected, the song is decided by the singer in consultation with his or

(Continued on page 41)



TRIDENT STUDIOS opened off London's Wardour Street offering a round-the-clock service to the film and recording world including film and music recording, record cutting, tape copying and reduction, and film preview facilities. Left to right are, Michael Jardine-Paterson, Chris Sheffield, Norman Sheffield, Robert Iggulden, back, Barry Sheffield and Sir David Hope-Dunbar, front. The Sheffield brothers are running the venture, backed by Dunbar Securities represented by Jardine-Paterson, Iggulden and Hope-Dunbar.

Exits SABA After Change In Set-Up

MUNICH—Following reorganization of the SABA radio and TV network at Villingen in the Black Forest, Hans-Georg Brunner-Schwer has resigned as a director of SABA to concentrate on the recording side of the business.

Brunner-Schwer, who originally promoted the record branch of the SABA company and did much pioneer work in the effective merchandising of jazz product, has taken over the SABA record division and re-

(Continued on page 41)

Novello Award Winners Listed

LONDON—Sir Alan Herbert presented the 13th annual Ivor Novello Awards for 1967-'68 Tuesday (26) at a special concert in the BBC's Playhouse Theater Studio. The awards mark outstanding contributions to British popular and light music, and are received by those responsible for the writing, publishing and exploitation of the works selected.

The most performed work of the year was the 1967 Eurovision winner "Puppet on a String." Writers Phil Coulter and Bill Martin and publisher Peter Mauric Music received statuettes, and runners-up certificates went to Charles Chaplin and Leeds Music for "This Is My Song."

Top-selling A side issued in 1967 was "The Last Waltz," for which writers Les Reed and Barry Mason, publisher Donna Music, and Decca received statuettes. Runner-up was "Hello Good-bye" by John Lennon and Paul McCartney, published by Northern Songs and released by EMI's Parlophone label.

International Song

Britain's international song of the year was "A Whiter Shade of Pale," which won statuettes for writers Gary Brooker and Keith Reid and publisher Essex International. Runner-up was "To Sir With Love," by Don Black and Mark London, published by Screen Gems.

The best British song, musically and lyrically, was "She's Leaving Home," with statuettes for

Lennon and McCartney and Northern Songs. Runners-up certificates went to Jackie Trent and Tony Hatch and Welbeck Music for "Don't Sleep in the Subway."

Novelty Song

The novelty song of the year was "Grocer Jack," written by Keith West and Mark Wirtz and published by Robbins Music. Runner-up was "The Ballad of Bonnie and Clyde" by Mitch Murray and Peter Callander and published by Clan Music.

Statuettes for the best instrumental theme went to Paul McCartney and Northern Songs for "Love in the Open Air," and Leslie Bricusse and Robbins Music received special award statuettes for "Doctor Dolittle."

Sir Alan received a statuette for outstanding services to British music which was presented to him by Paddy Roberts, chairman of the Performing Rights Society and the Songwriters' Guild.

The statuettes are bronze figures of Euterpe, the Greek Muse of Song, and the runners-up certificates are engraved.

The panel of judges, chaired by Paddy Roberts which selected the recipients, included disk jockey Keith Fordyce, journalists Virginia Ironside and Penny Valentine, BBC Radio 1 controller Robn Scott, and Norrie Paramor.

Brian Matthew emceed the concert which featured Joe Loss and his orchestra, and it was recorded for transmission on Radio 1 and 2 April 2.

Spanish Role Sought For Greece Festival

MADRID—Takis Cambas, organizer of the first international song festival to be held in Greece, was in Madrid to discuss with industry leaders Spanish participation in the festival.

The Apollonia Festival, as it is called, will be held at the 60,000-seat Athens Stadium from July 26 to 28 and is being sponsored by the Greek government.

Chappell in Pact

PARIS—Talks between Georges Roquiere, president of Editions Chappell, France, and Charles Aznavour and Georges Garvarentz have concluded in a deal between Chappell and Editions Charles Aznavour regarding exploitation of the Aznavour catalog.

Thirty songs will be selected for the Festival and an unusual aspect of the contest is that foreign artists will sing Greek songs with lyrics written by their fellow countrymen. Greek singers will sing foreign songs with Greek lyrics.

On the first day of the Festival, 10 songs will be eliminated by vote and 10 more on the second day, leaving 10 for the final. The jury will consist of representatives of each competing country.

The Festival will be broadcast and televised throughout Greece and the organizers will pay all travel and accommodation expenses of the participants.

A first prize of \$6,000 will be awarded to the winning song with \$2,500 for the singer. Second prizes will be \$2,500 and \$1,500, and third prizes of \$1,500 and \$1,200.

Metric Music In Holland

AMSTERDAM—Negotiations between Seymour Zucker and Ron Kass of Metric Music and Guus Jansen and Ferry Wienneke of Basart have culminated in the creation of a Benelux company, Metric Music Holland N. V.

The new company will be handled by Basart who will control the Metric Music and affiliated catalogs for Holland and Belgium.

Basart's Wienneke flew to London for discussions of the new company's policy with Ron Kass and Metric's London chief Alan Keen. The Basart team will co-operate closely with Bo-vema which represents Liberty in Holland.

Phonag, ESP Deal

ZURICH—Phonag AG in Winterthur has acquired exclusive representation in Switzerland of the American avant-garde label, ESP, Disk.

APRIL 6, 1968, BILLBOARD



Austria — Czechoslovakia's Karel Gott.

West Germany—Norway's Wencke Myhre.

Belgium (Walloon)—Claude Lombard.

Sweden—Claes Goran Hederstrom.



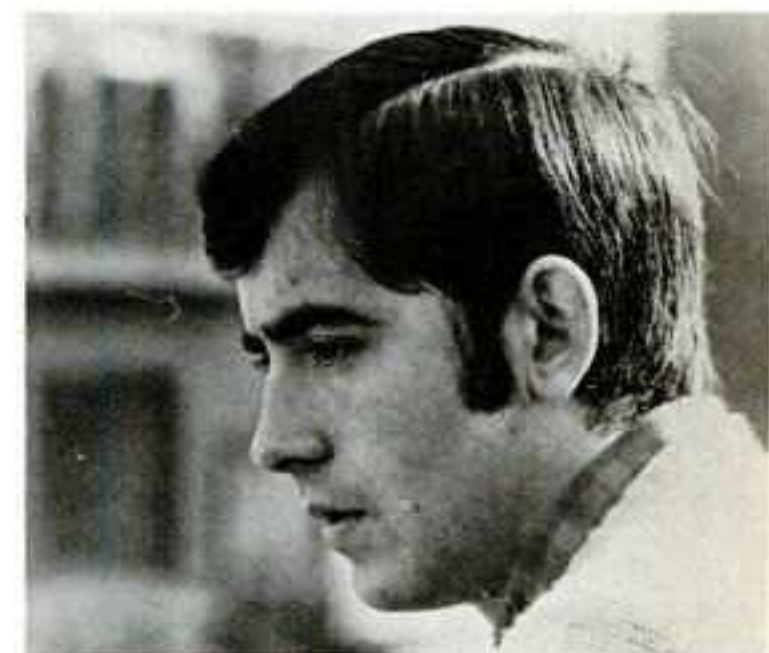
Finland—Kristina Hautala.

France—Isabelle Aubret.

Yugoslavia—The Troubadors of Dubrovnik.

Holland—Ronnie Tober.

Eurovision Singers



Switzerland—Italy's Gianni Mascolo.

United Kingdom—Cliff Richard.

Italy—Sergio Endrigo.

Spain—Juan Manuel Serrat.



Norway—Odd Borre.

Luxembourg—Chris Baldo (right) and Sophie Garel.

Portugal—Carlos Mendes.

Eire—Pat McGeegan.



Monaco—Line & Willy.

EUROVISION TITLE TRANSLATIONS

- Austria—"Tausend Fenster"—"A Thousand Windows"
- Belgium—"Quand tu reviendras"—"When You'll Come Back"
- Eire—"Chance of a Lifetime"
- Finland—"Kun Kello Kay"—"Whilst Time Is Running"
- France—"La Source"—"The Spring"
- Holland—"Morgen"—"That Morning"
- Italy—"Marianne"
- Luxembourg—"Nous Vivrons d'Amour"—"We Shall Live on Love"
- Monaco—"A Chacun sa Chanson"—"A Song for Everyone"
- Norway—"Stress"
- Portugal—"Verao"—"Summer"
- Spain—"La La La"
- Sweden—"Det borjar verka karlek, banne mej"—"It Seems Just Like That Love They Talk About"
- Switzerland—"Guardando il Sole"—"Looking at the Sun"
- United Kingdom—"Congratulations"
- West Germany—"Ein Hoch der Liebe"—"Three Cheers for Love"
- Yugoslavia—"Jedan Dan"—"One Day"

EUROVISION SONG LINE-UP

COUNTRY	SONG	ARTIST	COMPOSER	LYRICIST	PUBLISHER	RECORD CO.	ARRANGER	CONDUCTOR
Austria	"Tausend Fenster"	Karel Gott	Udo Juergens	Walter Brandin	Montano	Polydor/Supraphon	Alain Goraguer	Robert Opratko
Belgium (Walloon)	"Quand tu reviendras"	Claude Lombard	Jo van Wetter	R. Deco	World Music	Palette	W. Albimoor	Henri Seghers
Eire	"Chance of a Lifetime"	Pat McGeegan	John Kennedy	John Kennedy	Pat Music	Emerald	Ritchie Burbridge	Noel Kelehan
Finland	"Kun Kello Kay"	Kristina Hautala	Esko Linnavalli	Juha Vainio	Scandia	Scandia	Esko Linnavalli	Ossi Runne
France	"La Source"	Isabelle Aubret	Daniel Faure	Henri Djan Guy Bonnet	Tutti	Polydor	Alain Goraguer	Alain Goraguer
Holland	"Morgen"	Ronnie Tober	Jook Stokkermans	Theo Strengers	Altona	Philips		Dolf van der Linden
Italy	"Marianne"	Sergio Endrigo	Sergio Endrigo	Sergio Endrigo	Usignolo	Fonit-Cetra	Giancarlo Chiaromello	Giancarlo Chiaromello
Luxembourg	"Nous Vivrons d'Amour"	Chris Baldo & Sophie Garel	Carlos Leresche	Jacques Demarny	Radio Musique France	Vogue	Andre Boroly	Andre Boroly
Monaco	"A Chacun sa Chanson"	Line & Willy	Jean-Claude Olivier	Roland Valade	Bagatelle	Disc'AZ	Michel Colombier	Michel Colombier
Norway	"Stress"	Odd Borre	Tor Hultin	Ola B. Johannessen	Sonora	Triola	Rolf Nord	Oivind Bergh
Portugal	"Verao"	Carlos Mendes	Pedro Osorio	Jose Diogo	Valentim de Carvalho	Valentim de Carvalho	Thilo Krasman	Joaquim Luiz Gomes
Spain	"La La La"	Juan Manuel Serrat	Manuel Arcusa	Manuel Arcusa	Zafiro-Southern	Zafiro-Novola	Bert Kaempfert	Rafael Iberbia
Sweden	"Det borjar verka karlek, banne mej"	Claes Goran Hederstrom	Peter Himmelstrand	Peter Himmelstrand	Ehrlingforlagen	Electra-RCA-Victor	Mats Olsson	Mats Olsson
Switzerland	"Guardando il Sole"	Gianni Mascolo	Aldo d'Addario	Sanzio Chiesa	Ariston	Ariston	Giampiero Reverberi	Marlo Robbiani
United Kingdom	"Congratulations"	Cliff Richard	Bill Martin Phil Coulter	Bill Martin Phil Coulter	KPM	Columbia	Norrie Paramor	Norrie Paramor
West Germany	"Ein Hoch der Liebe"	Wencke Myhre	Horst Jankowski	Carl Schauble	Altus Verlag	Polydor	Horst Jankowski	Horst Jankowski
Yugoslavia	"Jedan Dan"	Troubadours of Dubrovnik	Djelo Jusic and Stipica Kalodjera	Spijeko Strazic	Jugoton	Jugoton	Djelo Jusic	Miljenko Prohaska

Disk Sales at Europe Military Exchanges Hit Peak \$7 Mil.

NUREMBERG, W. Germany — Record sales at the European Exchange System (EES) reached a new all-time peak in 1967 of \$6,811,741.

The 1967 sales capped amazing growth in music merchandising by the PX organization since it started selling records in the German occupation era.

Sales for 1953 totaled \$712,387. Sales have increased every year except for a slight drop in 1966.

Sales reached \$1,207,599 in 1954; \$2,436,632 in 1956; \$3,650,545 in 1958; \$4,218,226 in 1960.

Combined Sales

In 1965, sales amounted to

34 Groups, Soloists Enter Warsaw Fest

WARSAW — Thirty-four groups and soloists from 10 student centers took part in the Fifth Wroclaw Student Jazz Festival on the Oder, March 8-10.

The jury, presided over by saxophonist/composer Ptaszyn Wroblewski, awarded prizes as follows:

Traditional groups: 1, Old Timers, Warsaw; 2, High Society, Gliwice; 3, The Young Jazz Band, Wroclaw.

Modern groups: 1, Paradoks, Warsaw; 2, The Zbigniew Seifert Group, Cracow; 3, The Alexander Mazur Sextet, Wroclaw.

Vocalists: Joint first: Marianna Wroblewska, Gdansk, and Wojciech Skowronski, Poznan.

Prizes were also awarded to the best instrumentalists and composers.

During the festival, a jazz seminar was held and there were a jazz poster exhibition and a jazz poster competition.

Bron Pitney's European Rep

LONDON — Bron Artists Ltd. has been named official European representative for Gene Pitney. The company has been associated with Pitney in Britain for the past four years. A new publishing outlet, Pitney Music, is being formed to handle copyrights recorded by Pitney which are free for publication.

The Bron office will now also act as European representative of Musicor Records, and will perform the same services for the label's artists throughout Europe as for Pitney.

The Bron organization is headed by veteran music industry man Sydney Bron, assisted by his son Gerry. Lilian Bron, a daughter, is in charge of exploitation and radio and TV promotion. Colin Richardson manages the agency and management division, and Lyn Birkbeck concentrates on the Bron Associated Publishers side.

Gerry Bron will work with EMI on all Musicor releases on its Stateside label here and with CBS on selection of Dynamo repertoire for issue on the CBS Direction mark.

\$6,551,579, representing combined disk sales by EES and the Air Force Exchange System (AFEX). The Army post exchanges and the Air Force base exchanges in Europe were merged under EES.

In 1966, EES record sales dropped back to \$6,519,732.

Kenneth C. Boniface, EES's director of information, said that no permanent records are kept on sales by categories, but that average percentages show country to account for about 20 per cent of sales; pop 45 per cent, and classical 3 per cent.

Boniface said the percentages fluctuate from month to month, but that the ratio is fairly stable. In February, country accounted for 15 per cent, pop 41 per cent, and classical 3.5 per cent.

EES serves the U. S. military forces in the European area. Force levels have remained virtually constant in this period, and the year after year increase in record sales is due to the skillful merchandising of EES.

From the beginning, EES has made a fetish of speed in disk procurement and distribution. The military merchandising colossus makes its pitch for the serviceman's record business ex-

actly as do retailers in the U. S. — by keeping atop the charts.

EES expands formidable efforts in keeping current with the U. S. charts, of which Billboard's are a mainstay of the operation.

Disk Airlift

Early in its record operation, EES instituted a disk airlift to get singles into EES retail outlets while they were still hot on the U. S. charts.

Numerous refinements have been added over the years to speed distribution, including pre-packing.

The function of the Stateside deejay is performed for the serviceman in Europe by the Armed Forces Network (AFN), which stresses music programming on the U. S. station format.

EES has modern, attractive record shops in its merchandising centers, and these shops have been expanded and refined over the years to the point where they now compare favorably with U. S. record retail outlets.

Aside from records, EES sells a complete line of record players and hi-fi equipment, which has had an important role in boosting disk sales.



IN PARIS TO ATTEND the presentation of the Grand Prix awards of the Academie Charles Cros, pianist Gerald Moore, extreme right, meets Pathe-Marconi president Francois Minchin, second from left, and singer Tino Rossi, second from right. Extreme left is Mrs. Gerald Moore. Both Rossi and Moore received awards.

From The Music Capitals of the World

BRUSSELS

Vogue a&r manager Roland Verlooven has made his record debut for Vogue under the name of O. J. Armath with "Giddy-Up a Ding - Dong" and the Sidney Bechet song "Au Secours." Polydor is intensively promoting the new Harry Herman single "De Trein" (The Train) which the singer first introduced in the Canzonissima song contest. Polydor staged a reception for Julie Driscoll who was here for TV promotion and released her new single with the Brian Auger Trinity, "Tramp" b-w "Break It Up," and LP. Polydor released a new James Last album containing the number "La Playa," written by Belgium's Jo van Wetter. As a result of the strong influence of Dutch pirate radio Veronica, Gramophone is releasing a number of Dutch disks from the Veronica Top 40, including "Turn Around and Start Again," by the Cats, and "It's the End," by the Buffoons. Gramophone has also released "Corriamo," a Dutch version of "It's the End," by Patricia.

Polygram's Frans Claes has recorded a Flemish version of the Catherine Valente hit "Melodie." Claes was discovered in the 1967 National Song Festival by Hans Kusters of Primavera. Dutch lyric for "Melodie" has been written by Lodewijk Post. Cardinal released a Flemish record by Marino Falco who has hitherto only recorded in French. Titles are "Zevende hemel der liefde" (Seventh Heaven of Love) and "Wil er iemand" (Anybody Interested?). Cardinal head, singer Rocco Granata, has recorded "Ma se Roma non fu fatta in un giorno" b-w "Malafemmena." Fonior artist Samanoha has recorded a Dutch version of "Comme un Garcon" (Zoals een jongen) b-w "Abschied im September." "You Made a Fool of Me," by the New Inspiration (Fonior) is being released in Belgium, Britain, Ireland, Spain, Portugal, Italy and Sweden. The Elizabeth Zaal, Antwerp, was also sold out for the concert by the Four Tops who, after overcoming initial microphone troubles, scored a great success. Also receiving acclaim were the local duo Jess and James with the J. J. Band

JAN WALDORP

CAPETOWN

South Africa continues to be the most lucrative market for overseas recording artists. Trini Lopez smashed all records grossing over \$250,000 and playing to 100,000 in a three-week period. Frankie Laine did equally as well in Johannesburg and Capetown stands and has been signed to return next year at top price. Nat Berlin reports that Frank

ifield also played to capacity houses in a five-city tour. Francois Hardy, was sold out weeks in advance and has caused riot scenes with over 6,000 showing up at Durban airport. Canadian artist, Lucille Starr, opens three-week run accompanied by South Africa's Four Jills and a Jack ("Master Jack" has just been released in the U. S.). Bob Regan fills out the bill.

EMI announced the signing of Selwyn Miller as an independent producer in country music. Capetown groups, Alpha Set, the Idiots, Omega Limited, Bryan Miller's Destruction and Square Set are under Miller's banner. Dave Marks, composer of "Master Jack" appearing at Question Mark Club in Durban. Listed for April, May and June appearances in South Africa are Liberate, Young Rascals, Johnny Halliday, Gunther Kullman Choir, Caterina Valenti, Bobby Darin, Jan Peerce and the Vienna Boys' Choir. Harry Kaye joined the promotion staff of Selroy Music. Johannesburg recording studio, Manly van Niekerk, has acquired AVS Studios in Capetown and shortly will open distribution. HARRY KAYE

COPENHAGEN

The Lollipopers who recently topped the Danish charts with "Sussy Moore" have switched from Polydor to CBS. Both labels are handled by Nordisk Polyphon. The group's current record on CBS is "I Feel the Sun Up There." Morks Musikforlag reports that audio equipment manufacturers B & O, Eltra and Schaub Lorenz are using Project 3 recordings to demonstrate their stereo equipment. TV promotion has stimulated the Bostella craze in Denmark with Svend Nicolaisen's Tono recording leading the field. The song is published by Metro-nome. Polydor artist Flemming has recorded a Danish version of the "Ballad of Bonnie and Clyde" for CBS. Odeon's Bjorn Tidmand has recorded a local version of the Belgian hit song "No. 1 au Hit Parade," by Marc Aryan. Danish EMI began a sales drive for Indian music with the release of several albums by Ravi Shankar on the World Pacific label. The 1956 international hit "Rock Around the Clock" has been recorded by the Rocking Ghosts on CBS. Philips released "Sind Sie der Graf von Luxembourg?" by Dorthe. Recent visitors to Denmark have included the Bee Gees, the Tages, the Scaffold, the Pretty Things, Ella Fitzgerald, the Spencer Davis group, the Ten Years After, Coleman Hawkins, Ben Webster and the Jefferson Airplane. Hede Nielsen launched a country and western campaign with an RCA sampler album, "The Best of" (Continued on page 41)

VOGUE ISSUES LP ON '30'S AS REVIVAL GAINS SPEED

PARIS—The vogue for music of the '20's and '30's continues to gain impetus here with Vogue's Georgetta Plana leading the field.

Vogue is exploiting the craze by releasing a special series of albums in its Loisirs budget line, "Anthology of the Music Hall of the Thirties," featuring old-time artists like Arletty, Pauline Carton, Pola Negri, Marguerite Deval and Claude Dauphin.

Other companies are blowing the dust off old masters and re-releasing records of this period. Tino Rossi has re-recorded "When the Lilacs Bloom Again" for Pathe-Marconi and the same company has released "Quand Charlot joue du Saxophone," by Dani and a five-album set of 60 songs by A. Flore, of which two "Dolorosa" and "Zaza" are being released on a single.

Barclay Launches Melodia In Belgium; Opens Contest

BRUSSELS — At a reception in the Amigo Hotel March 20, attended by retailers and press, Barclay launched the Russian Melodia catalog in Belgium.

Barclay released an initial batch of 36 stereo albums and, at the same time, announced a contest for retailers with a five day holiday in Moscow as the prize. The contest will last 10 months and the winners will be those retailers selling the most Melodia albums.

DENMARK NOT IN CONTEST

COPENHAGEN — Denmark is the only Scandinavian country not participating in the Eurovision Song Contest. Danish TV decided to withdraw after the 1966 event in Luxembourg when Nils Joergen Kayser, head of light entertainment, claimed that the importance of the event had been grossly overrated by press and public.

The albums are being pressed by CNR in Holland from tapes supplied by Melodia and the Dutch company is also producing the de luxe four-color sleeves.

Artists represented in the Melodia catalog include Oistrakh, Richter, Ashkenasy, the Moscow Philharmonic Orchestra, the Leningrad Symphony Orchestra, the Alexandrov Ensemble and the Bolshoi Theatre Orchestra.

Included in the initial release is a two-disk album of the Tchaikovsky "No. 1 Piano Concerto" and the "Violin Concerto" played by Gregor Sokolov, piano, and Victor Tretjakov, violin, both of whom won first prizes in the 1966 Tchaikovsky competition. This album will retail at 330 francs (\$6.60); the other LP's in the catalog will be sold at 179 francs (\$3.58).

Barclay's managing director Valere Bral launched the catalog with a special sampler EP of two Chopin works played by Wladimir Ashkenasy.

Present at the reception were Hans van Zeeland, manager of CNR and Leonti Samokhvalov and Konstantin Parmenov of the Soviet Embassy in Brussels.

GOLDEN COIN TO '44 GATTI'

BOLOGNA, Italy—The song "44 Gatti" ("44 Cats"), performed by four-year-old Barbara Ferigo, won the 10th Children's Song Festival, the Golden Coin, held here from March 17 to 19 under the sponsorship of the Monks Institute, Antoniano, and RIFI Records. Second was "Il Torero Camomilla" ("The Torero Camomile"), third was "Il Valzer del Moscerino" ("The Mosquito Waltz"). RIFI will release the 12 songs from the festival, sung by the participants, in single, EP and album forms.



JAZZ PIANIST Oscar Peterson, left, who will record four albums for the new MPS record company in Germany, meets the label's managing director Hans-Georg Brunner-Schwer in Villingen.

Company Set Up By Cyril Shane

LONDON — Cyril Shane, former Shapiro-Bernstein Music general manager, has set up his own organization here. The complex houses Cyril Shane Music, Pedro Music, Kipper Songs, Tip Top Songs, and Gresham Music, and Shane's son Stephen is working with him as professional manager.

Shane senior flies to Hollywood Monday (8) to seek and place copyrights, and will be at the Continental Hotel until April 14 when he moves to the Park Sheraton, New York, for similar purposes.

He has secured his first film score in the shape of "Subterfuge," an Intertel production starring Gene Barry, Joan Collins, Michael Rennie and Richard Todd. Cyril Orndel wrote the music, and there will be a vocal version of the theme "No Escape" sung by Malcolm Roberts over the credits with words by Norman Newell. RCA Victor will release it as a single to coincide with the film's premiere later this year.

27 SINGERS IN RUMANIAN FEST

BRASOV, Rumania—Twenty-seven singers from 20 European countries participated in the Rumanian Pop Song Festival at Brasov, March 11. The Festival was a triumph for Belgium whose singers took first and third places. Winner of the Festival was Jacques Hustin, with Czechoslovakia's Josef Laufer second and Belgium's Kalinka third. Polish artist Urszula Sipinska was given an honorable mention.

From The Music Capitals of the World

• Continued from page 40

Country and Western." . . . **Hugo Hein** (CBS) has recorded a Danish version of the Swedish hit by **Jan Hoiland** (Karusell), "10,000 Red Roses." Title in Denmark is "15,000 Red Roses." . . . Polydor's **Katy Boedter** has recorded two Swedish folk songs, "Pige fra Backafall" and "Lykken." . . . **Keld** and the **Donkeys** (HMV) have recorded the Swedish success "Froken Nielsen." . . . The original Stateside version of "Bend Me, Shape Me," by the **American Breed** won the race in Denmark against the British Deram cover by the **Amen Corner**. . . . To introduce the American Kapp artists **Pepples** and **Shells** to Denmark, Morks Musikforlag sent bags of licorice pebbles and shells to press and retailers with the record "Let's Be More Than Friends Tonight." . . . RCA released **Peggy March's** follow-up to "Romeo und Julia," "Telegramm aus Tennessee." . . . CBS released "A 80 Berges" to coincide with **Maurice Chevalier's** farewell appearance in Copenhagen. **ESPEN ERIKSEN**

HELSINKI

Jormas, whose album "Sincerely" has been released in Sweden on Parlophone, began a two-week tour of Denmark March 22. . . . British singer **Frank Robson** has replaced his fellow-countryman **Jim Pembroke** as lead singer with the **Blues Section** (Love Records). The groups has recorded "Shivers of Pleasure" for the U. S. market where it will be handled by **Kim Fowley**. . . . EMI Finland is distributing the booklet "A Tour of the World Record Markets" to press and disk jockeys to acquaint them with EMI's worldwide operations. . . . **Christoph Eschenbach** was featured with the **Munich Philharmonic Orchestra** conducted by **Rudolf Kempe** in a concert here March 22. . . . **Kim Borg** (Deutsche Grammophon) will appear in "Eugen Onegin" at the Glyndebourne Festival, England, beginning May 26.

Recent Finnish covers of international hits include "Onni tai kai" (The Ballad of Bonnie and Clyde), by **Aarno Raninen** (RCA); "Rakkaus on Sininen" (Love Is Blue), by **Jukka Kuoppamaeki** (Blue Master); "Kiire ei minnekaan" (es ist nie zu spat), by **Ilkka Hemming** (Blue Master); "Jos nyt menet pois" (Ne me Quitte Pas), by **Anki** (Top Voice); "Rikas mies jos oisin" (If I Were a Rich Man), by **Lasse Moertenson** (Scandia), and "Kolmatta linjaa" (Beautiful in the Rain), by **Fredi** (Philips).

Finnlevy sales manager **Osmo Ruuskanen** was in Stockholm for the Scandinavian Philips meeting. While there he met Pye executive **Geoffrey Bridge** and **Harry Castle** for business talks. . . . The Swedish all-girl group, the **Nursery Rhymes**, were here for dance hall appearances. . . . Scandia artist **Marion Rung** took fifth place in the Frasov International Song Festival March 14. . . . Philips artist **Irwin Goodman's** "Kielitolaki" has jumped to No. 2 in the Finnish hit parade. . . . Current top-selling albums in Finland are "13 Smash Hits," by **Tom Jones** (Decca). "Disraeli Gears," by the **Cream** (Polydor) and the latest **Jormas** album (Parlophone). **KARI HELOPALTIO**

LONDON

Leon Brettler, executive vice-president of Shapiro-Bernstein Music, has named **Geoffrey Heath** as London general manager of the company, effective Monday (1). Heath succeeds **Cyril Shane** and comes from Good Music. He is the oldest son of **Jack Heath**, who heads RCA Sunbury Music here, and brother of **Andrew Heath**, who runs the Planetary-Nom office. . . . The **Foundations** will

tour America for six weeks from mid-May. Their manager **Barry Class** has been setting the dates in New York recently. . . . The musical "The Man of La Mancha" opens at the Piccadilly Theater April 24 starring **Keith Michell** and **Joan Diener**. Alterations costing \$38,000 are being made in the theater to accommodate the show. . . . BBC-TV is dropping the **Smothers Brothers** series after 13 shows. . . . The **Foundations** plan special lyrics for "S.O.S." published here by Essex Music to tie in with the Stars Organization for Spastics fund raising. . . . **Gretchen Wyler** will take over the lead in "Sweet Charity" from **Juliet Prowse** at the Prince of Wales Theater at the end of April.

Radio Luxembourg will drop its long-running late show "Music in the Night" when its new program format begins March 31. It will be replaced by "Late Night Final" including news bulletins. **David Symonds** has been signed to emcee "The Big Screen Scene" featuring movie soundtracks on Sunday evenings, and **Sam Costa** will host Luxembourg's only request show on the same night. . . . the **Paper Dolls** make a promotion visit to Germany April 3 and plan an American trip in the fall. . . . The Performing Rights Society, the National Music Council and the BBC sponsored a Croydon concert March 18 by the BBC Symphony Orchestra under **Colin Davis** with piano soloist **Clifford Curzon**. Forty minutes were filmed as the basis of "Music in Britain," a movie covering all aspects of musical entertainment, to be released next spring. . . . **Dorita y Pepe** performed at an Aerolineas Argentinas reception for paintings by artist-composer **Ramon Ayala** March 14 before leaving for the Argentine folk festival at Salta. A BBC 2 film crew traveled with them to shoot a program on the duo for TV screening in the fall.

The **Four Freshmen** were guests at a Philips trade show in Glasgow March 15, and appeared with **Jon Hendricks** at Ronnie Scott's Club March 18. . . . **Elvis Presley** will sing "Wonderful World," written by **Guy Fletcher** and **Doug Flett** and third in the British eliminating Eurovision contest, over the opening credits of his next movie. Carlin publishes the song, which will be covered in France by **Mireille Mathieu** and Sweden by **Siv Malmqvist**, and is included in a **Cliff Richard** Eurovision EP. Carlin's British manager **Paul Rich** will visit New York, Detroit, Nashville and Los Angeles next month for talks with the company's American licensors. . . . **Karl Denver's** first for Page One is "You Still Have a Place in My Heart," and he performed it on the **Eamonn Andrews** TV show.

Jim Collyer has been named promotion manager of **Maurice King's** Capable Management, and took up his post March 25. He will concentrate on all promotion aspects for Capable artists, including **Scott Walker** and **Gary Leeds**. Collyer, who owns a record retail store in London's Fulham Suburb, was with Strike Records until last June. . . . **Don Black** has written lyrics for "Nothing to Lose," a **Henry Mancini** tune to be featured in the forthcoming movie "Party" starring **Peter Sellers**, for which Mancini and **Johnny Mercer** are penning the background score. . . . **Tim Rose** returned to the U. S. March 19 after six-week British tour. He cut three titles here with CBS producer **Mike Smith** for his next single scheduled for next month, and plans to settle in London with his manager **Jack Beale** in the fall. . . . **Sandy Robertson** of Jewel Music is director of the newly formed **Goodie Two Shoes Co.**, a publishing outlet for material released by **Blue Horizon**. . . . The **New Vaudeville Band** go to Canada May 29 for two weeks at Isy's Club in Van- (Continued on page 42)

Reasons Behind Selections Of Entries in Eurovision

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her record company, but is subject to approval by the RAI. **GERMANO RUSCITTO**

LUXEMBOURG — The song and artist(s) to represent Luxembourg are chosen by a jury of pressmen, singers, musicians and producers. About 44 songs were submitted this year. **MIKE HENNESSEY**

MONTE CARLO — For the last two year's Monaco's entry has been selected by a committee including **Lucien Morisse**, artistic director of Europe No. 1 and head of Disc'AZ and staffmen of Radio Monte Carlo. Previously the entry was decided by public vote. **MIKE HENNESSEY**

OSLO — More than 200 entries were submitted for consideration as Norway's entry for Eurovision. Five songs were selected by a panel of **Sigurd Jansen**, **Kare Sim** and **Kjell Karlson**, acting on behalf of the Norwegian Radio and TV Corporation, and the Corporation's **Egil Monn-Iversen** selected five artists to suit the mood of the songs.

The five artists presented the songs on TV, each song being performed twice. The song which won the final was later rejected by a specially appointed committee because there were suggestions that it might be held to be too similar to an existing popular song.

The song which came second in the national contest, "Stress," was therefore substituted. "Stress" was written by **Tor Hultin** and **Ola B. Johannessen**, who wrote last year's Norwegian entry. **ESPEN ERIKSEN**

LISBON — In Portugal the national contest is open to all Portuguese songwriters and then 10 of the submitted songs are selected by a jury appointed by the Portuguese radio and TV authority. The artists to perform the 10 songs are selected by the composers and they appear in a special TV program. Eighteen juries throughout Portugal cast their votes by telephone to select the Eurovision entry.

MADRID—In Spain selection of the entry and artist for Eurovision is made by the Spanish TV authority. The singer is selected first, then songwriters are invited to submit songs to suit the artist. **RAFAEL REVERT**

STOCKHOLM — Swedish television selected 10 artists to perform in the national contest and songwriters were invited to submit songs written with one of the 10 artists in mind. More than 1,500 songs were submitted.

Each singer chose a song and performed it in the televised national final on March 9, with **Matts Olsson** arranging all 10 songs and conducting the orchestra. Voting was by 11 juries throughout the country. **ESPEN ERIKSEN**

ZURICH — The three TV stations in Switzerland — the German service, the Italian service and the French service — submit two songs each for the national contest. The songs are

presented, by artists selected by the TV authorities, on a TV program and judged by a 12-man jury of music business people.

LONDON — The 198 songs submitted this year for the national final — 70 more than last year — were initially sifted by a committee of the Music Publishers Association who reduced them to a short list of eight. A second committee, including BBC-TV representatives, selected six of the eight for public performance by **Cliff Richard**. The songs were sung in the Cilla Black TV series and 170,000 viewers cast their votes by post.

Cliff Richard was chosen to sing for Britain by BBC-TV Light Entertainment chief, **Tom Sloan**, in consultation with music business leaders.

FRANKFURT — This year the Frankfurt radio station commissioned composer **Horst Jankowski** to write West Germany's Eurovision entry, since he was Germany's most successful composer in 1967. Jankowski submitted six songs and a choice was made by the station's program director, entertainment director and musical director.

The radio chiefs selected Norway's **Wencke Myhre** to sing the song because they regard her as the top female singer in West Germany. **WOLFGANG SPAHR**

BELGRADE — Yugoslavia's song was selected in a national contest on television and won by the **Troubadours of Dubrovnik** with their song "Jedan Dan." **MANFRED SCHREIBER**

Exits SABA After Change In Set-Up

• Continued from page 38

constituted it under the name of MPS Records.

The new company is located at Richthofenstrasse 3, Villingen, and will go into operation this week.

Under the managing directorship of **Brunner-Schwer**, **Willi Fruth** will head the production department and **Michael Pfeiffer** will be in charge of distribution. **Hans Wollschlaeger** will be in charge of administration and **Ernst Salvermoser** will continue as radio and PR manager. Jazz consultant will continue to be critic **Joachim-Ernst Berendt**.

MPS has a sales force covering the whole of West Germany and West Berlin and will operate from major cities such as Hamburg, Berlin, Munich and Frankfurt. The new company will add a new label, MPS. Production will embrace both jazz and classical material.

One of the first projects of the new company is the recording of four albums by jazz pianist **Oscar Peterson**, which is now under way at Villingen. **Brunner-Schwer** will hold world rights of these productions.

From The Music Capitals of the World

• Continued from page 41

cover. The group has filmed a 30-minute show for CBC called "Let's Go." . . . Anya Wilson, formerly with Polydor, has joined Len Black at Active Music to work on promotions.

NIGEL HUNTER

LOS ANGELES

Sammy Davis Jr., Louis Armstrong, Angela Lansbury, Lainie Kazan and Sergio Mendes and Brazil '66 sing nominated songs on the Academy Awards Show April 8. . . . Helen O'Connell has renewed for Polaroid commercials. . . . Lee Michaels signed a producer contract at A&M. . . . Composer Lalo Schiffrin's cantata, "They Shall Not Learn War Any More," had its premiere at the University of Judaism. . . . California Records now distributes Uni and Revue. . . . The "Bobbie Gentry Show" grossed \$112,685 during its 10-city tour.

Club Dates-Concerts: Glenn Yarbrough will be at the Troubador April 9-14. . . . The Turtles play the Cheetah in Chicago, May 5-6. . . . Vic Damone will be at Harold's Club in Reno Oct. 1, for three weeks. . . . The Checkmates will be at Al Hirt's Club in New Orleans April 1-13. . . . Ray Charles plays the Coconut Grove July 16. . . . Mitch Ryder and the Detroit Wheels, the Strawberry Alarm Clock and Eric Burton and the Animals will be at the Honolulu International Center April 13. . . . Glen Campbell finishes at Bimbo's in San Francisco. . . . Henry Mancini conducts the Pittsburgh Symphony June 11, the Cleveland Symphony June 21 and 22 and the Minneapolis Symphony June 17 and 18. . . . Bobby Rydell will be at the La Fiesta Club in Juarez, Mexico, April 15. . . . Jack Jones, Bob King and Buddy Rich play 20 dates in 21 nights, beginning April 15 in Dayton, Ohio, and ending May 6 in Tallahassee. . . . The Byrds play seven dates in April, with two in Iowa and stopovers in Olympia, Tacoma, Seattle and Vancouver. . . . Trini Lopez will be at the Riviera in Las Vegas April 22, for three weeks. . . . Harry Belafonte plays Cobo Hall in Detroit April 19. . . . Frankie Laine will be at the Roosevelt in New Orleans April 11, for two weeks. . . . The Box Tops and the Young Rascals play the Long Beach Arena April 11. . . . Jane Morgan and the Doodletown Pipers finish at the Nugget, Sparks, Nev., April 10. . . . Rod McKuen will be Sacramento Memorial Auditorium Thursday (4). . . . Roy Petty plays the Playboy Club, April 1-13. . . . Iron Butterfly will be at the Anaheim Convention Center April 10 and the Fillmore Auditorium in San Francisco April 11-13. . . . Bobby Vee, the Californians, the Moods, the Premiers, the Levee Loungers and the Mustangs will be at Disneyland Saturday (6). . . . The First Edition will be at Mr. Kelly's Monday (1). . . . Wayne Newton plays San Antonio's HemisFair April 7-11. . . . Red Norvo and Mavis Rivers will be at the Playboy Club, April 1-13.

Television Appearances: Ella Fitzgerald on the "Ed Sullivan Show" April 28. . . . Eddy Arnold hosts six Kraft Music Hall summer shows. . . . Ted Nichols, associate professor of music at California State College, wrote an episode of "The New Adventures of Huck Finn," new NBC-TV show. . . . Smokey Robinson and the Miracles and Frankie Laine on the "Ed Sullivan Show" March 31. . . . Nancy Sinatra's special, "Movin' With Nancy," rebroadcasts April 15. . . . Buffy Sainte-Marie makes her dramatic acting debut in an episode of "The Virginian," series on NBC-TV. . . . Minnie Pearl on the "Carol Burnett Show" April 15. . . . Cass Elliot, formerly of the Mamas and Papas, on the Andy

Williams special April 28.

Screen Credits: Lulu signed for second film, "Goodbye, Summer." . . . Quincy Jones and lyricist Bob Russell team is in "A Dandy in Aspic." . . . Chad Stuart composed the song for Christopher Jones to sing in "Three in the Attic." . . . Johnny Williams is musical supervisor and conductor for "Goodbye, Mr. Chips," replacing Andre Previn. . . . Quincy Jones scored "The Split" and "Loves of Ivy." . . . Elmer Bernstein scored "The Devil's Brigade." . . . Dick Stabile scored "Born to Buck," a documentary feature produced by rodeo star Casey Tibbs. . . . Next scoring project for the Sherman Brothers following "Bed Knobs and Broomsticks" at Disney is Paramount's remake of "Roman Holiday." . . . Lalo Schiffrin composed and conducted "Coogan's Bluff." . . . Robert Mersey scored "With Six You Get Egroll." . . . Buddy Kaye wrote the lyrics for the title tune for Ravi Shankar's score in "Charly." . . . David Briggs composed the theme song for "Kissy Face Show," a pilot. . . . Allen Krulik now manages the Dave Holden Duo, playing at the Bill-of-Fare.

BRUCE WEBER

MADRID

Vikki Carr (Hispanovox) was in Madrid March 19 to record in Spanish at the Hispanovox studios and to tape a TV appearance on "Tele-Ritmo." . . . New single by Los Angeles (Hispanovox) comprises "Manana, Manana" and their own composition "No pienses." . . . RCA Espanola has signed a new singer, Maya, whose repertoire consists principally of songs by the Argentinian poet Atahualpa Yupanki. . . . Gil Beltran, managing director of RCA Espanola, attended the international RCA convention in Buenos Aires and also visited Brazil and Venezuela. . . . Luis Eduardo Aute has postponed his trip to Caracas and Buenos Aires for TV appearances until mid-April. On Thursday (28) RCA will hold a reception to mark the first anniversary of the release of his first record.

Enrique Martin Garea, formerly general manager of CEM, has joined the board of Columbia Espanola. . . . Fernando Mitjavilla has been appointed public relations chief of Vergara in Madrid. . . . Columbia Espanola signed a contract with the Italian company CDI for distribution in Spain of three San Remo recordings — an LP "Tutto San Remo '68," by Lonely Halton and the Lara Saint Paul and Louis Armstrong versions of "Mi va di Cantare." . . . Spanish TV is negotiating for a number of TV appearances by Engelbert Humperdinck in May and June. . . . Los Zeta-66 (Odeon) have recorded "Desde el otro mundo," a Spanish version of the Herd's "From the Underworld." . . . Columbia Espanola released the first record by Spanish flamenco dancer La Polaca who is making a film in Hollywood with Yul Brynner. . . . Truly Smith, who appeared in the TV Musical "Musical 68," will return to Spain in a few weeks to record in Spanish for Columbia Espanola. . . . Ediciones Quiroga has signed a worldwide contract for control of the songs of Concentric artists Luis Llach and Rafael Subirachs. . . . Ediciones Musicales Zafiro has world rights for all the new compositions of Juan Manuel Serrat. The Eurovision entry, "La La La," is co-published by Zafiro and Southern Music.

RAFAEL REVERT

MILAN

EMI-Italiana managing director George Alexander will resign Sept. 1. Alexander has been servicing the EMI group for 35 years in Great Britain, Sweden, South America, Spain and Italy. The

new managing director will be Stephen Gottlieb, general manager of Danish EMI.

Juan and Junior, a duo from Zafiro Records of Madrid, were here to record their Spanish hit "A Dos Ninas" in Italian, as "Se Valess," and to film segments for the Italian TV. The record will be released by SAAR Records, which also controls the sub-publishing rights through its music affiliate Mass Music. . . . Jimi Hendrix will be in Italy, May 21-26, under the sponsorship of Phonogram and impresario Massimo Bernardi, for theater appearances and TV dates. Hendrix will perform in Rome, Milan, Turin and Bologna. . . . Elektra's the Doors and Judy Collins will be in Italy for TV and theater dates. The Italian distributor, Vedette Records, will release the second album by the Doors "Strange Days" and other material by Miss Collins. . . . French RCA's Sylvie Vartan will be here for TV dates and publicity shorts this month, in conjunction with the release of the Italian version, "Con Un Ragazzo," of her French hit "Comme Un Garcon."

CBS Georgie Fame's original of "The Ballad of Bonnie and Clyde," has been followed by Gianni Pettenati (Fonit - Cetra), Rinaldo Ebasta (Ariston), and Santo and Johnny's (Bellisc-Italiana) versions. . . . Singers Giorgio Gaber and Don Miko have signed with Vedette Records, after the expiration of their contracts with Rifi Records and Ariston Records, respectively. . . . Fonit-Cetra artist Gianni Pettenati has covered "Judy in Disguise" in Italian, to the release of John Fred and his Playboys' original version by Durium.

Phonogram will release "La Source," by French Polydor's singer Isabelle Aubret, the French entry for the Eurovision Song Contest, London, April 6. Original publisher is Editions Tutti, Italian sub-publisher is El & Chris. . . . Dischi Ricordi's singer Rita Pavone and her personal manager Teddy Reno were married in Lugano, Switzerland recently. . . . Pye's Sandie Shaw was in Milan for TV filming and recordings in Italian with RCA-Italiana. . . . Philips singer Johnny Halliday will record his French hit "Mon Fils" in Italian. Phonogram a&r director Aldo Cazzulani went to Paris to supervise the job.

GERMANO RUSCITO

NEW YORK

Sun-Ra, ESP-Disk artist, will give two mixed media (light and sound) concerts at Carnegie Hall Friday (12) and Saturday (13). . . . Atlantic's New York Rock'n Roll Ensemble appear on the "Merv Griffin Show" on Monday (1) and the Johnny Carson Show in June. They reopen at Wheels on Saturday (6). The group will appear at the Gate Theater Friday (5) for the second Friday in a row. . . . Two Buddah groups, the Lemon Pipers and the Barry Goldberg Reunion, were honored at a party at Los Angeles' Whiskey A Go Go Thursday (28). . . . Vanguard's Buddy Guy makes his New York debut at the Fillmore East Friday (5), the start of a two-night stand with the Who, Decca artists. . . . Sew City Records has moved to 850 Seventh Avenue, Suite 705. . . . Bob Weiswasser, U. S. counsel for Britain's Ember Records, has become engaged to Lois Kaplan.

The Shadows of Knight signed management and production agreements with CBC Enterprises, Inc., Omaha. . . . Philips' 4 Seasons are on a European tour from Thursday (4) to Sunday (14). . . . Lori Burton, Mercury artist, plays Mount Bevy, Ga., April 27. . . . The Skitch Henderson ork will provide the music for the Boys' Towns of Italy "Ball of the Year" at the Waldorf-Astoria Hotel on Thursday (4). . . . Kaye Stevens begins two weeks at the Carib Hilton in Puerto Rico Saturday (13).

Orpheus, MGM Records' artists, play the Surf Ballroom in Nantasket Beach, Mass., April 19-21. . . . Capitol's Linda Ronstadt and the Stone Poneys opened at the Bitter End Friday (29). They will appear there through Sunday (31). Miss Burton continues at the



LIBERTY ARTIST VIKKI CARR, in Paris on a promotional visit, has her first meeting with French singer Gilbert Beaud who wrote Miss Carr's hit, "It Must Be Him."

Bitter End through Monday (1).

Marck Richardson joined Pacific Ocean Productions as producer and recording artist, the latter on Volt Records. Sweet Wine also joined Pacific Ocean. . . . The Association, Warner Bros. Records artists, formed Ferris Wheel Music (BMI) under the direction of personal manager Pat Colechio. The group and Colechio will be on a 10-day promotional tour of England, France, Italy and Scandinavia from May 6-16.

The Fifth Dimension, Soul City artists, play the Royal Box at the Americana Hotel on May 14-June 8. The group signed for eight appearances on the "Ed Sullivan Show." . . . Erroll Garner appears on the "Mike Douglas Show" on Tuesday (2). He appeared on the "Joey Bishop Show" Tuesday (26) and on Friday (29), taped a CBC-TV special in Toronto. . . . RCA's Eddy Arnold performs with the Nashville Symphony April 23. . . . Atlantic Records bought Gene Stridel's master of "The Zebra" from independent producer Irving Spice. . . . Joanne Wheatley and Hal Kanner, Climax artists, headline at Puerto Rico's Condado Beach Hotel Tuesday (9) through April 21.

The Combinations, RCA artists, appear at a "Bump Ball" party Monday (1) at Trude Heller's. Killer Joe Piro will demonstrate the new step.

The Troggs, Fontana artists, have the following April tour dates: Dearborn, Mich. (5-6); Toronto (7); Lionel, Ohio (11); Des Plaines, Ill. (13); Algonquin, Ill. (12), and Jacksonville Beach (24). Canadian promotional activity is slated for April 16-20 and Florida promotional activity, for April 26-27. . . . Felicia Sanders opened at the Living Room on Monday (25) for four weeks. . . . The Fireballs, Atco artists, appeared on "Upbeat" on New York's WNEW-TV and the Peter Martin Show on New York's WPIX-TV March 23.

Atlantic's Bobby Darin bought the film rights to "The Boots of the Virgin," by Earl Shorris. Darin will produce the film through his new firm, Darin Productions. . . . The Montfort Mission, Reprise artists, will appear on the Ed Sullivan Show" Easter Sunday. The St. Louis missionaries signed with Gerard W. Purcell Associates. . . . Lu Elliott opened a two-week stint at the Redd Fox Club in Los Angeles Friday (29). . . . Kapp's Ruby and the Romantics played Philadelphia's "Jerry Blavjt Show" Monday (25) through Friday (29). . . . Columbia's Bobby Scott flies out to Los Angeles April 18 to tape two "Steve Allen TV Show" appearances.

Elton Britt and Rosalie Allen play the Nashville Room Tuesday (2) through Saturday (6). Epic's David Houston appears there April 16-20. Tower's Tommy Collins is set for April 30 through May 4. . . . Mike Stoller composed the music for World Pacific's Thom McCan promotion. . . . Gary Kellgren, former engineer at Mayfaire Studios, has opened The Record Plant, a new studio at 321 W. 44th St. The operation is capable of 24-track recordings. . . . TME Associates is

packaging an "All-American Tour," which will be composed of acts from more than a dozen countries. The two-and-one-half-hour review will visit European cities in a 30-day tour. Acts currently are being lined up from Australia, France, Spain, Italy, Japan, Britain and the U. S. . . . Enzo Stuarti sings "Kiss Me Kate" at the Paper Mill Playhouse in Milburn, N. J., June 4-30.

Lionel Hampton and his Jazz Inner Circle give concerts at Wilmington (Del.) High School Sunday (24); Newark's Symphony Hall, Monday (25); New Brunswick (N. J.) High School, Tuesday (26); and Brian Menahon High School of Norwalk, Conn., Wednesday (27). . . . John Levy has left Wil-Den Productions, Inc., and the management of Nancy Wilson to devote full time to his new subsidiary, Art Management Corp., and his other activities.

Fred Price, president of Global Booking, is visiting London, Paris and Madrid to set up personal and club appearances for his agency's pop and Latin-American artists. He also will sign foreign talent for U. S. appearances. . . . The Who, Decca artists, perform at the Calgary Stampede on July 4 and the Illinois State Fair on Aug. 9.

RCA's Al Hirt plays the Heart of Illinois Fair in July. . . . Lacey James and the Cheaters began a two-week engagement at Elmer's Club in Portage, Mich. Friday (29). They play two weeks at Blazes' Club in Jackson, Mich. beginning May 14. . . . Bob Lissauer, president of the Lissauer Music Companies, will meet with a&r men in Mexico City starting Thursday (11). He heads for Los Angeles on April 22 for a week of meetings with a&r men and conferences at film studios. . . . Leroy Myers and Lou Zito formed Zito-Myers Artist Management Co. at 888 Eighth Avenue in New York. . . . David The Red Sea Singer, Whamm artist, opened a four-week stand at the Cafe Sabra. . . . Marlene Ver Planck appears on the New Yorkers on WNEW-TV Tuesday (2). . . . Mike Cassone, president of Como Records, is managing Barbara Como and the Mystery Girl Singer.

MIKE GROSS

OSLO

Triola jazz and pop singer Karin Krog returned from a tour of Vienna and Berlin. . . . Columbia is releasing Vidar Ottersen records in Britain. . . . Kirsti Sparboe's "Du er alt" (You're My World) was voted her best recording in a Norwegian Radio poll. . . . Proceeds from the sales of "Alle kluter til," written by Dag Froland and sung by Norwegian Olympic ski ace Ole Ellefsaeter on Odeon, will go to aid African refugees. . . . The Swingle Singers (Philips) played two sellout concerts in Oslo. . . . Ola B. Johannsen, lyricist of Norway's Eurovision entry, "Stress," has recorded Norwegian versions of two of Sweden's Robban Broberg hits, "Gummima-

(Continued on page 44)



BETTMAN

The Mighty Quinn is English.



**England's Manfred Mann has a International no. 1 hit.
Philips Records brings you a World of Music.**

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From The Music Capitals of the World

• Continued from page 42

drassen" and "Batlat" for Nor-Disc. . . . **Kirsti Sparboe** and **Solvi Wang** are being introduced to the German market by Decca with recordings produced by **Horst Kabitsky**—respectively "Sag nur auf Wiedersehn" and "Darum bleibt die Welt nicht stehn." . . . Producer **Ivar Thorstenson**, formerly with Ellertsen A/S, has been appointed sales and a&r manager with A/S Nera.

ESPEN ERIKSEN

DETROIT

Dionne Warwick played a concert at the Ford Auditorium. The concert was the first of a series to be given by Wayne State University. . . . The **New Christy Minstrels** appear in concert Saturday (2) at the Masonic Auditorium. . . . The **Lettermen** and the **Wilson Brown Trio** performed at the Masonic Auditorium the following week on Sunday (10). . . . The **First Edition** was in town for one week for dance club and TV engagements. . . . **Motown Records** has moved its offices to a new location at 3457 Woodward. The new telephone number will be (313) 965-9250. . . . The **Impressions** and **Booker T. and the MG's** performed to a full house at Ford Auditorium Friday (1). . . . The second edition of the "Memphis Soul Sound Show" ran for one week through

Thursday (7). Headlining that show were **Deon Jackson**, the **Precisions**, and **Betty Harris**.

An Easter Jazz Festival will play the Masonic Auditorium Easter Sunday. Scheduled to appear in that affair are **Hugh Masekela**, the **Jazz Crusaders**, and **Odetta**. . . . Columbia's **Big Brother and the Holding Company** appeared at the Grande Ballroom Friday and Saturday, March 1 and 2, to record a live album for Columbia. The following Sunday (3) Columbia's **Blood, Sweat and Tears** headlined the Grande show. Both shows were a Russ Gibb Production. . . . **Cedric Smith** appeared for 11 days at the Chessmate Coffee House. . . . **James Brown** and his revue were booked into Cobo Arena for April 15, followed by **Harry Belafonte** at the arena on Friday, April 19. . . . The **Electric Prunes**, the **Thyme**, the **Who**, and the **Soap** appeared at the Grande Ballroom March 8 and 9, and the **Hollies** March 10. . . . The **Peanut Butter Conspiracy**, the **Pink Peach Mob**, and the **Split Level** performed at the newly opened Harbor Lights during the weekend of March 8, followed by **Jim Kweskin** and the **Jug Band**, March 15-17. . . . **Brother Jack McDuff** and **Jimmy Witherspoon** are playing the Twenty Grand beginning Friday (22) for 10 days.

ROGER BASS

Eurovision Flashes

Sergio Endrigo was in Paris to record a French version of the Italian Eurovision entry "Marianne" for Philips. . . . **Los Mayas** (Palette) have recorded an instrumental version of Belgium's Eurovision song "Quand tu revien-dras." . . . The song originally selected to represent Norway in the Eurovision contest and later withdrawn, "Jeg har aldri vaert sa glad i noen som deg" (I've Never Loved Anyone as Much as You) by **Kari Neegaard**, has been recorded by **Ray Adams** for Fontana, and **Odd Borre** for Triola (on the flip side of "Stress"). In addition **Miss Neegaard**, who is a press officer with Nor-Disc and a member of the **Three Hits** group, has recorded a version for Nor-Disc.

Pierre Delanoe has written a French lyric to the German Eurovision entry, "Ein Hoch de Liebe" (Vive l'Amour), and it has been recorded for Philips by **Danny Marco**. . . . **Claude Lombard** has recorded the Belgian Eurovision entry, "Quand tu Reviendras," in French, Dutch, German, Spanish, Italian and English for Palette. **Geoffrey Heath** of Good Music flew over to Brussels from London to supervise the English recording. . . . "Some Day," **Marcel Stellman's** English version of the Dutch Eurovision entry, "Morgen," has been recorded for CNR by the **Blue Diamonds** and will be released in Scandinavia, Germany, France,

Expo Musica To Be Held At Dartmouth

HANOVER, N. H. — Expo Musica Nove '68, a two-day exposition of new electronic music, is scheduled for Dartmouth College here on Friday (5) and Saturday (6). **Milton Babbitt**, **Vladimir Ussachevsky** and **George Balch Wilson** will judge the competition.

Jon Appleton, assistant professor of music at Dartmouth and director of the new Griffith Electronic Music Studio here, will be moderator of a panel on "Electronic Music Today" with the three judges as panelists on Friday evening at Faulkner Recital Hall. The studio will be officially opened to the public earlier that day.

The final round of judging will be open to the public at Hartman Rehearsal Hall on Saturday afternoon. Winners will be announced that night at a concert at Center Theater.

DG's Sitar LP

HAMBURG — Deutsche Grammophon will release a sitar recording in May with **Kartick Kumar**. The title is "Kartick Kumar, Sitar Music of India." Kumar, 32, is a pupil of **Ravi Shankar**.

Japan, South Africa, Mexico and Singapore. The Dutch version by **Ronnie Tober** will be released in Britain by Decca.

MIKE HENNESSEY

Scandia Cuts More Prices

HELSINKI — Following discussions with the foreign labels it represents in Finland, Scandia has reduced the retail prices of Atlantic, Stax, Volt and Bang albums by 12 per cent. Prices of all other foreign albums—excluding some medium and low-priced lines—have been reduced by 6 per cent.

At the same time, Scandia has brought the price of domestic singles up to the level of that applying to foreign product.

Scandia also announced that it has acquired representation of the Czechoslovakian Supraphon label in Finland. The company also represents Transatlantic, Major Minor, Elektra and Hep House.



WATCHED by Jean-Jacques Tilche, artistic director of Philips, France, Turkish singer Toulai, now resident in France, signs an international contract with Philips. Toulai will be recording in French, German, Italian, Spanish and English.

A SHORT CUT TO THE BOOMING BUSINESS IN BRITAIN*

RECORD RETAILER

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England

U.S.A. and Canada, \$30
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Sterling. Others on request. RR is published every Thursday.

Britain's Top 50 Singles chart
Top 40 Albums chart
R & B chart
Irish Best Sellers
Reviews
Releases
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Jazz, Folk

Dealer views
Talent reviews
Special Supplements
(Ireland, Scotland,
Budget lines, Folk,
Children's Records, etc.)
New Outlets

*Latest Board of Trade figures state: More records than ever before are being pressed in U.K.



ONE WAY

HITS OF THE WORLD

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------------------|--|
| 1 | 11 | LADY MADONNA | *Beatles (Parlophone)—Northern (George Martin) |
| 2 | 3 | DELILAH | *Tom Jones (Decca)—Donna (Peter Sullivan) |
| 3 | 5 | DOCK OF THE BAY | Otis Redding (Stax)—Tee Pee (Jim Stewart) |
| 4 | 2 | CINDERELLA | ROCKEFELLA—Esther and Abi Ofarim (Philips)—Rondor (Ofarim/Semel) |
| 5 | 1 | LEGEND OF XANADU | *Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Lynn (Steve Rowland) |
| 6 | 10 | WONDERFUL WORLD | Louis Armstrong (HMV)—Valando (Bob Thiele) |
| 7 | 4 | ROSIE | *Don Partridge (Columbia)—Essex (Don Paul) |
| 8 | 32 | CONGRATULATIONS | *Cliff Richard (Columbia)—KPM—(Norrie Paramor) |
| 9 | 6 | JENNIFER JUNIPER | *Donovan (Pye)—Donovan (Mickie Most) |
| 10 | 13 | IF I WERE A CARPENTER | —Four Tops (Tamla-Motown)—Robbins (Holland/Dozier) |
| 11 | 9 | ME THE PEACEFUL HEART | *Lulu (Columbia) Bron—Mickie Most |
| 12 | 22 | STEP INSIDE LOVE | *Cilla Black (Parlophone)—Northern (George Martin) |
| 13 | 7 | FIRE BRIGADE | *Move (Regal Zonophone)—Essex (Denny Cordell) |
| 14 | 17 | LOVE IS BLUE | Paul Mauriat (Philips)—Shaftesbury (Paul Guiot) |
| 15 | 12 | SHE WEARS MY RING | Solomon King (Columbia) Acuff-Rose (Pete Sullivan) |
| 16 | 8 | GREEN TAMBOURINE | Lemon Pipers (Pye)—Kama Sutra (Paul Leka) |
| 17 | 14 | DARLIN' | Beach Boys (Capitol)—Immediate (Brian Wilson) |
| 18 | 40 | IF I ONLY HAD TIME | *John Rowles (MCA)—Leeds (Mike Leader) |
| 19 | 20 | GUITAR MAN | Elvis Presley (RCA Victor)—Valley |
| 20 | 29 | AIN'T NOTHING BUT A HOUSE PARTY | —Showstoppers (Beacon)—Milton Apple (Drew Stewart) |
| 21 | 38 | CAPTAIN OF YOUR SHIP | Reparata and Delrons (Bell)—(S. and B. Jerome) |
| 22 | 18 | BEND ME, SHAPE ME | *Amen Corner (Deram)—Carlin (Noel Walker) |
| 23 | 19 | PICTURES OF MATCHSTICK MEN | Status Quo (Pye)—Valley (John Schroeder) |
| 24 | 16 | WORDS | *Bee Gees (Polydor)—Abigail (Robert Stigwood) |
| 25 | 15 | MIGHTY QUINN | *Manfred Mann (Fontana)—Feldman (Manfred Mann) |
| 26 | 23 | LOVE IS BLUE | *Jeff Beck (Columbia)—Shaftesbury (Mickie Most) |
| 27 | 45 | CANT TAKE MY EYES OFF YOU | Andy Williams (CBS)—Ardmore/Beechwood (Nick de Caro) |
| 28 | 33 | VALLEY OF THE DOLLS | Dionne Warwick (Pye)—Robbins (Bacharach/Davis) |
| 29 | 25 | AM I THAT EASY TO FORGET | *Engelbert Humperdinck (Decca) Palace (Peter Sullivan) |
| 30 | 21 | DEAR DELILAH | *Grapefruit (RCA)—Apple (Terry Melcher) |
| 31 | 28 | NO ONE CAN BREAK A HEART LIKE YOU | *Dave Clark Five (Columbia)—Donna (Dave Clark) |
| 32 | 24 | GIMME LITTLE SIGN | Brenton Wood (Liberty)—Metric (Hooven Winn) |
| 33 | 50 | SIMON SAYS | 1910 Fruitgum Co. (Pye)—Mecolico (Katz/Kasenzek/Chliprut) |
| 34 | 37 | I THANK YOU | Sam & Dave (Stax)—Teepee (David Porter) |
| 35 | 41 | SOMETHING HERE IN MY HEART | *Paper Dolls (Pye)—Welbeck/Schroeder (Tony Macaulay) |
| 36 | 39 | MY GIRL | Otis Redding (Atlantic)—Carlin (Jim Stewart) |
| 37 | 30 | NEVERTHELESS | *Frankie Vaughan (Columbia)—Chappell (Norman Newell) |
| 38 | 26 | SUDDENLY YOU LOVE ME | *Tremeloes (CBS)—Shapiro-Bernstein (Mike Smith) |
| 39 | 42 | CRY LIKE A BABY | Box Tops (Bell)—London Tree (Dan Penn) |
| 40 | 27 | BACK ON MY FEET AGAIN | *Foundations (Pye)—Welbeck-Schroeder (Tony Macaulay) |
| 41 | — | VALLERI | Monkees (RCA)—Screen Gems (Monkees) |
| 42 | 48 | I CAN'T LET MAGGIE GO | *Honeybus (Deram)—Ambassador (F. Blumson) |
| 43 | — | LITTLE GREEN APPLES | Roger Miller (Mercury)—Peter Maurice (Jerry Kennedy) |
| 44 | — | JENNIFER ECCLES | *Hollies (Parlophone)—Gratto (Ron Richards) |
| 45 | — | THAT'S WHEN I GET THE BLUES | Jim Reeves (RCA)—Palace (Chet Atkins) |
| 46 | 36 | IT'S YOUR DAY TODAY | *P. J. Proby (Liberty)—Donna (Bob Reisdorff/Les Reed) |

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|----|----|-----------------------------|--|
| 47 | 46 | NO FACE, NO NAME, NO NUMBER | *Traffic (Island)—Island (Jimmy Miller) |
| 48 | — | DO YOU REMEMBER? | *Scaffold (Parlophone)—Noel Gray (Norrie Paramor) |
| 49 | — | JUMBO/SINGER SANG HIS SONG | *Bee Gees (Polydor)—Abigail (Stigwood/Bee Gees) |
| 50 | — | I GOT YOU ON MY MIND | *Dorian Gray (Parlophone)—Maribus (Des Champ/Roger Easterby) |

BUENOS AIRES

(Courtesy Los Consagrados En El)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-----------------------|------------------------|
| 1 | 1 | PATA PATA | Miriam Makeba (MH) |
| 2 | 7 | DE REPENTE TU ME AMAS | Tremeloes (CBS) |
| 3 | 2 | CUANDO SALI DE CUBA | Luis Aguile (CBS) |
| 4 | — | JUDY DISFRAZADA | Anthony Swete (RCA) |
| 5 | 5 | CANCION PARA TI | Roberto Carlos (CBS) |
| 6 | 4 | LA COPA ROSA | Jose Feliciano (RCA) |
| 7 | 8 | JUDY DISFRAZADA | Barbara y Dick (RCA) |
| 8 | 3 | TODAVIA | Manzanero (RCA) |
| 9 | 6 | LA PATA PELA | Bovea y sus vallenatos |
| 10 | — | AL PONERSE EL SOL | Raphael (MH) |

FLEMISH BELGIUM

(Courtesy of Humo magazine)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------|--|
| 1 | — | DELILAH | Tom Jones (Decca) |
| 2 | 5 | KISS ME GOODBYE | Petula Clark (Vogue) |
| 3 | 2 | MIGHTY QUINN | Manfred Mann (Fontana) |
| 4 | 8 | WORDS | Bee Gees (Polydor) |
| 5 | 9 | POLICE ON MY BACK | Equals (President) |
| 6 | 4 | GIVE AND TAKE | Brian (Ronnex) |
| 7 | — | TWINTIG MINUTEN GEDULD | Willi Tura (Palette) |
| 8 | — | GIDDY UP A DING DONG | O. J. Armath (Vogue) |
| 9 | — | THE LEGEND OF XANADU | Dave Dee, Dozy, etc. (Philips) |
| 10 | — | CINDERELLA | ROCKEFELLA—Esther & Abi Ofarim (Philips) |

FRANCE

*Denotes local origin

- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------------------|--|
| 1 | 2 | RIQUITA | *Georgette Plana (Vogue)—Beuscher |
| 2 | 1 | NIGHTS IN WHITE SATIN | —Moody Blues (Deram)—Essex |
| 3 | 7 | J'AI GARDE L'ACCENT | *Mireille Mathieu (Barclay)—Banco |
| 4 | 3 | MAL | *Johnny Hallyday (Philips)—Chappell |
| 5 | 6 | IL EST CINQ HEURE PARIS S'VEILLE | *Jacques Dutronc (Vogue)—Alpha |
| 6 | 9 | PARDON | *Claude Francois (Philips)—Jeune Musique |
| 7 | 4 | IF I WERE A RICH MAN | Roger Whittaker (Impact)—Chappell |
| 8 | 10 | JUDY IN DISGUISE | John Fred (Stateside) |
| 9 | — | QUAND UNE FILLE AIME UN GARCON | *Sheila (Carrere)—Carrere |
| 10 | 5 | COMME UN GARCON | *Sylvie Vartan (RCA)—A.M.I. |

HOLLAND

(Courtesy Radio Veronica and Platennieuws)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------|--|
| 1 | 10 | KOM UIT DE BESTEE M'N LIEFSTE | *Egbert Douwe (Philips)—Altona |
| 2 | 2 | DE KAT OME WILLEM | *Wim Sonneveld (Philips) |
| 3 | — | CINDERELLA | ROCKEFELLA—Esther and Abraham Ofarim (Philips)—Basart |
| 4 | 1 | WORDS | Bee Gees (Polydor)—Basart |
| 5 | 7 | THE LEGEND OF XANADU | Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Impala Basart/RTM |
| 6 | 6 | THE DOCK OF THE BAY | Otis Redding (Stax)—Arena Holland |
| 7 | — | LADY MADONNA | Beatles (Parlophone)—Basart |
| 8 | 4 | MIGHTY QUINN | Manfred Mann (Fontana)—Anagon |
| 9 | 3 | PICTURES OF MATCHSTICK MEN | Status Quo (Pye)—Leeds-Basart |
| 10 | 5 | IT'S THE END | *Buffoons (Imperial)—Impala-Basart |

ISRAEL

(Courtesy of the Israel Defense Forces Broadcasting Service)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|----------------------|---|
| 1 | 1 | JUDY IN DISGUISE | John Fred and His Playboy Band (Paula)—Kama Sutra |
| 2 | 3 | SUDDENLY YOU LOVE ME | Tremeloes (CBS)—April |
| 3 | 2 | BEND ME, SHAPE ME | American Breed (Dot)—Helios |

- | | | | |
|----|----|-----------------------|---|
| 4 | — | GIV' AT HATACHMOCHET | (Ammunition Hill)—*Central Command Variety Ensemble (HedArzi)—Osnat |
| 5 | 8 | LOVE IS BLUE | Paul Mauriat Ork (Litratone)—Croma |
| 6 | 4 | THE FOOL ON THE HILL | Beatles (Parlophone)—Northern Songs |
| 7 | 10 | EVERLASTING LOVE | Love Affair (CBS)—P. Maurice |
| 8 | — | HA'AYARA V-SHEL TUVIA | (Tevy's Village)—*Yehoram Gaon (CBS) |
| 9 | 5 | KITES | Simon Dupree and the Big Sound (Parlophone)—Robbins |
| 10 | — | FIRE BRIGADE | Move (Regal-Zonophone)—Essex |

ITALY

(Courtesy Musica e Dischi, Milan)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------|---|
| 1 | 1 | LA TRAMONTANA | Antoine (Vogue)—Arión |
| 2 | 2 | CANZONE | *Don Backy (Amico)—Clan |
| 3 | 4 | CASA BIANCA | *Marisa Sannia (Cetra)—El and Chris |
| 4 | 3 | CANZONE PER TE | *Sergio Endrigo (Cetra)—Usignolo |
| 5 | 6 | CANZONE | *Adriano Celentano (Clan)—Clan |
| 6 | 5 | DEBORAH | Wilson Pickett (Atlantic)—Ri Fi Music |
| 7 | 8 | GIMME LITTLE SIGN | Brenton Wood (Belldisc)—Telstar |
| 8 | 7 | UN UOMO PIANGE SOLO PER AMORE | *Little Tony (Durium)—Durium/Ariston |
| 9 | 9 | SIESTA | *Bobby Solo (Ricordi)—Fama/El and Chris |
| 10 | 14 | AFFIDA UNA LACRIMA AL VENTO | Adamo (VdP)—VdP |
| 11 | 10 | CANZONE PER TE | Roberto Carlos (CBS)—Usignolo |
| 12 | 12 | QUANDO M'INNAMORO | *Anna Identici (Ariston)—Fiera |
| 13 | 15 | BALLATA DI BONNIE AND CLYDE | Georgie Fame (CBS)—Ariston |
| 14 | 11 | GLI OCCHI MIEI | *Dino (Arc)—R. R. Ricordi |
| 15 | — | VENGO ANCH'IO NO, TU NO | *Enzo Jannacci (Arc) |

JAPAN

(Courtesy Original Confidence Co., Ltd.)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--|
| 1 | 1 | KOI NO SHIZUKU | *Ito Yukari (King)—Watanabe |
| 2 | 3 | YUBE NO HIMITSU | *Ogawa Tomoko (Toshiba)—Berb |
| 3 | 2 | MASSACHUSETTS | Bee Gees (Polydor)—Aberback Tokyo |
| 4 | 4 | KEMEKO NO UTA | *Darts (Columbia) |
| 5 | 5 | DAYDREAM BELIEVER | Monkees (Colgems)—Shinko |
| 6 | 18 | JUKENSEI BLUES | *Takaishi Tomoya (Victor)—Art Music |
| 7 | 10 | NAMIDA NO KAWAKUMADE | *Nishida Sachiko (Polydor)—Watanabe |
| 8 | 7 | KOKORO NO NIJI (BLUE RAINBOW) | *J. Yoshikawa and Blue Comets (CBS)—Watanabe |
| 9 | — | AMAIRO NO KAMI NO OTOME (ON THE WINDY HILL) | *Village Singers (CBS)—Seven-Seas |
| 10 | 6 | KAETTE KITA YOPPARAI | *Folk Crusaders (Capitol)—Art Music |
| 11 | 14 | AME NO GINZA | *Kurosawa Akira and Los Primos (Crown)—Crown |
| 12 | 13 | SAKARIBA BLUES | *Mori Shin-ichi (Victor)—Watanabe |
| 13 | 9 | OTOME NO INORI | *Mayuzumi Jun (Capitol)—Ishihara |
| 14 | 12 | NIJIRO NO MIZUUMI | *Nakamura Akiko (King)—Seven-Seas |
| 15 | 8 | KIMIDAKE NI AI O (LOVE ONLY FOR YOU) | *Tigers (Polydor)—Watanabe |
| 16 | 17 | INOCHI KARETEMO | *Mori Shin-ichi (Victor)—Yamada |
| 17 | — | ISEZAKI-CHO BLUES | *Aoe Mina (Victor)—Ai Pro. |
| 18 | 16 | ZANSETSU | *Funaki Kazuo (Columbia) |
| 19 | 15 | HELLO, GOODBYE | Beatles (Odeon)—Toshiba |
| 20 | 11 | KEMEKO NO UTA | *Giants (Victor) |

MALAYSIA

(Courtesy Radio Malaysia)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------|-----------------------------------|
| 1 | 1 | I'M COMING HOME | Tom Jones (Decca) |
| 2 | 5 | AM I THAT EASY TO FORGET | Engelbert Humperdinck (Decca) |
| 3 | 2 | BABY, NOW THAT I'VE FOUND YOU | Foundations (Pye) |
| 4 | 3 | THE TWO OF US | Jackie Trent and Tony Hatch (Pye) |
| 5 | 4 | HELLO, GOODBYE | Beatles (Parlophone) |
| 6 | — | SHE'S A RAINBOW | Rolling Stones (Decca) |
| 7 | 6 | DAYDREAM BELIEVER | Monkees (RCA) |
| 8 | — | MIGHTY QUINN | Manfred Mann (Fontana) |
| 9 | — | KISS ME GOODBYE | Petula Clark (Pye) |
| 10 | 7 | TONY ROME | Nancy Sinatra (Reprise) |

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|--------------------------------|---------------------------|
| 1 | 1 | BEND ME, SHAPE ME | American Breed (Dot) |
| 2 | 8 | THE BALLAD OF BONNIE AND CLYDE | Georgie Fame (CBS) |
| 3 | 7 | MAGICAL MYSTERY TOUR | Beatles (Parlophone) |
| 4 | 3 | SADIE (THE CLEANING LADY) | Johnny Farnham (Columbia) |
| 5 | 6 | SHE'S A RAINBOW | Rolling Stones (Decca) |
| 6 | 2 | THANK U VERY MUCH | Scaffold (Parlophone) |
| 7 | — | WHY OR WHERE OR WHEN | Mr. Lee Grant (HMV) |
| 8 | 5 | A DIFFERENT DRUM | Stone Poneys (Capitol) |
| 9 | — | BEND ME, SHAPE ME | Amen Corner (Deram) |
| 10 | — | WOMAN, WOMAN | Union Gap (CBS) |

PHILIPPINES

(Courtesy of El Gran Musical)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|---|
| 1 | 4 | GOIN' OUT OF MY HEAD/CAN'T TAKE MY EYES OFF YOU | Lettermen (Capitol)—Mareco, Inc. |
| 2 | 1 | NEVER MY LOVE | Association (Valiant)—Mareco, Inc. |
| 3 | 2 | GETTIN' TOGETHER | Tommy James and the Shondells (Roulette)—Mareco, Inc. |
| 4 | 3 | APARTMENT NO. 9 | Tammy Wynette (Epic)—Mareco, Inc. |
| 5 | 8 | IT'S HARD TO BELIEVE | Monkees (RCA)—Filipinas Record Corp. |
| 6 | 5 | DAYDREAM BELIEVER | Monkees (RCA)—Filipinas Record Corp. |
| 7 | 6 | I'LL BE BACK | Buckinghams (CBS)—Mareco, Inc. |
| 8 | 7 | I CAN'T STOP LOVING YOU | Sue Thompson (Hickory)—Mareco, Inc. |
| 9 | — | SUSAN | Buckinghams (CBS)—Mareco, Inc. |
| 10 | — | PLEASE LOVE ME FOREVER | Bobby Vinton (Epic)—Mareco, Inc. |

SINGAPORE

(Courtesy Radio Singapore)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|-------------------------------|---|
| 1 | 1 | I'M COMING HOME | Tom Jones (Decca) |
| 2 | 2 | WITH EVERY LITTLE TEAR | Jackie Trent (Pye) |
| 3 | 4 | ANOTHER MORNING | Moody Blues and London Festival Orch. (Deram) |
| 4 | 6 | BABY, NOW THAT I'VE FOUND YOU | Foundations (Pye) |
| 5 | 7 | WORLD | Bee Gees (Polydor) |
| 6 | 3 | HELLO, GOODBYE | Beatles (Parlophone) |
| 7 | 8 | GOIN' OUT OF MY HEAD | Lettermen (Capitol) |
| 8 | 5 | ALL MY LOVE | Cliff Richard (Columbia) |
| 9 | — | MIGHTY QUINN | Manfred Mann (Fontana) |
| 10 | 9 | I'LL NEVER BE THE SAME AGAIN | *Naomi and the Boys (Decca) |

SOUTH AFRICA

(Courtesy Springbok Radio—EMI)

- | | | | |
|----|---|---------------------|--|
| 1 | 2 | JUDY IN DISGUISE | John Fred and His Playboy Band (World)—Arc Music Corp. |
| 2 | 1 | MASTER JACK | Four Jacks and a Jill (RCA)—R. Walters; Acuff-Rose |
| 3 | 4 | BEND ME, SHAPE ME | American Breed (Dot)—Bill Trout; Belinda (Jhb) |
| 4 | 5 | SHE WEARS MY RING | Solomon King (Columbia)—Peter Sullivan; Acuff-Rose |
| 5 | 3 | LOVE IS ALL AROUND | Troggs (Fontana)—Larry Page; Dick James |
| 6 | 6 | SEND ME NO ROSES | Lucille Starr (A&M)—Moss Rose |
| 7 | — | MIGHTY QUINN | Manfred Mann (Fontana)—B. Feldman |
| 8 | 7 | THE LETTER | Trini Lopez (Reprise)—B. Feldman |
| 9 | — | EVERLASTING LOVE | Love Affair (CBS)—Mike Smith; M.P.A. |
| 10 | 8 | VALLEY OF THE DOLLS | Dionne Warwick (Scepter)—B. Feldman |

SPAIN

(Courtesy of El Gran Musical)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|---|--|
| 1 | 1 | PATA PATA | Miriam Makeba (Hispavox)—E.G.O. Musical |
| 2 | 2 | SOUL FINDER | Bar-Kays (Hispanavox)—Ediciones Musicales Hispanavox |
| 3 | 4 | I'M COMING HOME | Tom Jones (Columbia Espanola)—Canciones del Mundo |
| 4 | 3 | CALLATE NINA | *Pic-Nic (Hispanavox)—Ediciones Musicales Hispanavox |
| 5 | 5 | JUDY IN DISGUISE | John Fred and His Playboy Band (C.E.M.)—Ediciones Armonico |
| 6 | 6 | LORONA/TEMA DE AMOR | *Raphael (Odeon)—Musica de Espana |
| 7 | 7 | ROMEO Y JULIETA | *Karina (Hispanavox)—Ediciones Quiroga |
| 8 | — | BALLAD OF BONNIE AND CLYDE | Georgie Fame (Discophon)—Southern Music |
| 9 | 8 | EL TITIRITERO/POEMA DE AMOR | *Juan Manuel Serrat (Novola)—Ediciones Musicales Zafiro |
| 10 | — | PULPA DE TAMARINDO/ CUANDO SALI DE CUBA/ GIBRALTARENA | *Los 3 Sudamericanos (Belter)—Ediciones Quiroga/Canciones del Mundo/Ediciones Musicales Hispanavox |

SWITZERLAND

(Courtesy of Bilck)

- | This Week | Last Week | Title | Artist |
|-----------|-----------|------------------------|----------------------------|
| 1 | 3 | MIGHTY QUINN | Manfred Mann (Fontana) |
| 2 | 2 | BONNIE AND CLYDE | Georgie Fame (CBS) |
| 3 | 1 | WORDS | Bee Gees (Polydor) |
| 4 | 6 | GREEN TAMBOURINE | Lemon Pipers (Buddah) |
| 5 | 10 | EVERLASTING LOVE | Love Affair (CBS) |
| 6 | 4 | DAYS OF PEARLY SPENCER | David McWilliams (Ariola) |
| 7 | 5 | JUDY IN DISGUISE | John Fred (Stateside) |
| 8 | — | JE NE SUIS REIN | Mireille Mathieu (Barclay) |
| 9 | — | DOCK OF THE BAY | Otis Redding (Stax) |
| 10 | — | NIGHTS IN WHITE SATIN | Moody Blues (Deram) |

GIVE...

so more will live



HEART FUND

Classical Music

Col. Runs G. Gould Month

NEW YORK — Columbia is running a major promotion on pianist Glenn Gould in April. Entitled "Glenn Gould Month," the promotion will consist of five albums, one packaged with a bonus LP.

Skin wrapped with the Franz Liszt transcription of Beethoven's "Symphony No. 5" is the bonus disk "Glenn Gould—Concert Dropout." This pressing has Gould interviewed by John McClure, Columbia Masterworks

a&r director, on why Gould has deserted the concert stage for recordings, radio and TV, as well as the artist's views on several other subjects, including pop music. Gould plays selections on the disk.

Other albums have Gould playing the first five Mozart piano sonatas, and the fourth volume of Bach's "Well-Tempered Clavier." Schoenberg's complete music for solo piano, which formerly was available only as part of a volume of Columbia's Schoenberg project, is being issued separately. Gould's performance of Bach's "Goldberg Variations" is being issued in a version rechanneled for stereo.

Haydn's "Creation" is being issued on two LP's with soprano Judith Raskin, tenor Alexander Young, baritone John Reardon, the Camarata Singers, and the New York Philharmonic under Leonard Bernstein. Bernstein and the Philharmonic also perform Brahms with pianist Andre Watts as soloist.

The Odyssey release includes a monaural-only album culled from historic Edison cylinders. Included are performances by operatic singers Florincio Constantino, Carlo Albani, Leo Slezak, Alessandro Bonci, Mario Laurenti, P. Asselin, Lucrezia Bori, Maria Delma, Frieda Hempel, Blanche Arral, Merle Alcock and Junia Heinrich.

Odyssey also is issuing oboist Harry Schulman in Vivaldi concertos with Max Goberman and the New York Sinfonietta, Dimitri Mitropoulos and the New York Philharmonic in Tchaikovsky, and flute and guitar music of Loeillet, Visee and Giuliani with flutist Jean-Pierre Rampal and guitarist Rene Bartoli.



MORTON GOULD, left, and Milton Katims, music director and conductor of the Seattle Symphony, discuss the score of Gould's new composition, "Venice," prior to its recording for the RCA Red Seal label.

Red Seal to Cut Two Gould Selections Catalog Firsts

SEATTLE — RCA Red Seal will record two catalog firsts with Milton Katims and the Seattle Symphony here on Monday (1) and Tuesday (2). The compositions, both by Morton Gould, include "Venice," which is scored for two symphony orchestras and brass choir. For the two-orchestra effect, Red Seal will borrow from the pop scene and record the orchestra twice, then over-dubbing. Roger Hall, Red Seal a&r manager, said this will be the first time RCA's classical division will over-dub a complete symphony orchestra.

Hall explained, "Since it also will be the first time we will use remote 8-track equipment for the sessions, this promises to be a sound spectacular to rival anything currently around." "Venice," which was composed on commission from the Seattle, was premiered by the orchestra last season. The second work, "Vivaldi Gallery," for divided orchestra and string quartet was given its world premiere by the orchestra on Monday (25).

Howard Scott, a&r producer, will produce the sessions at the Seattle Center Opera House

(Continued on page 48)



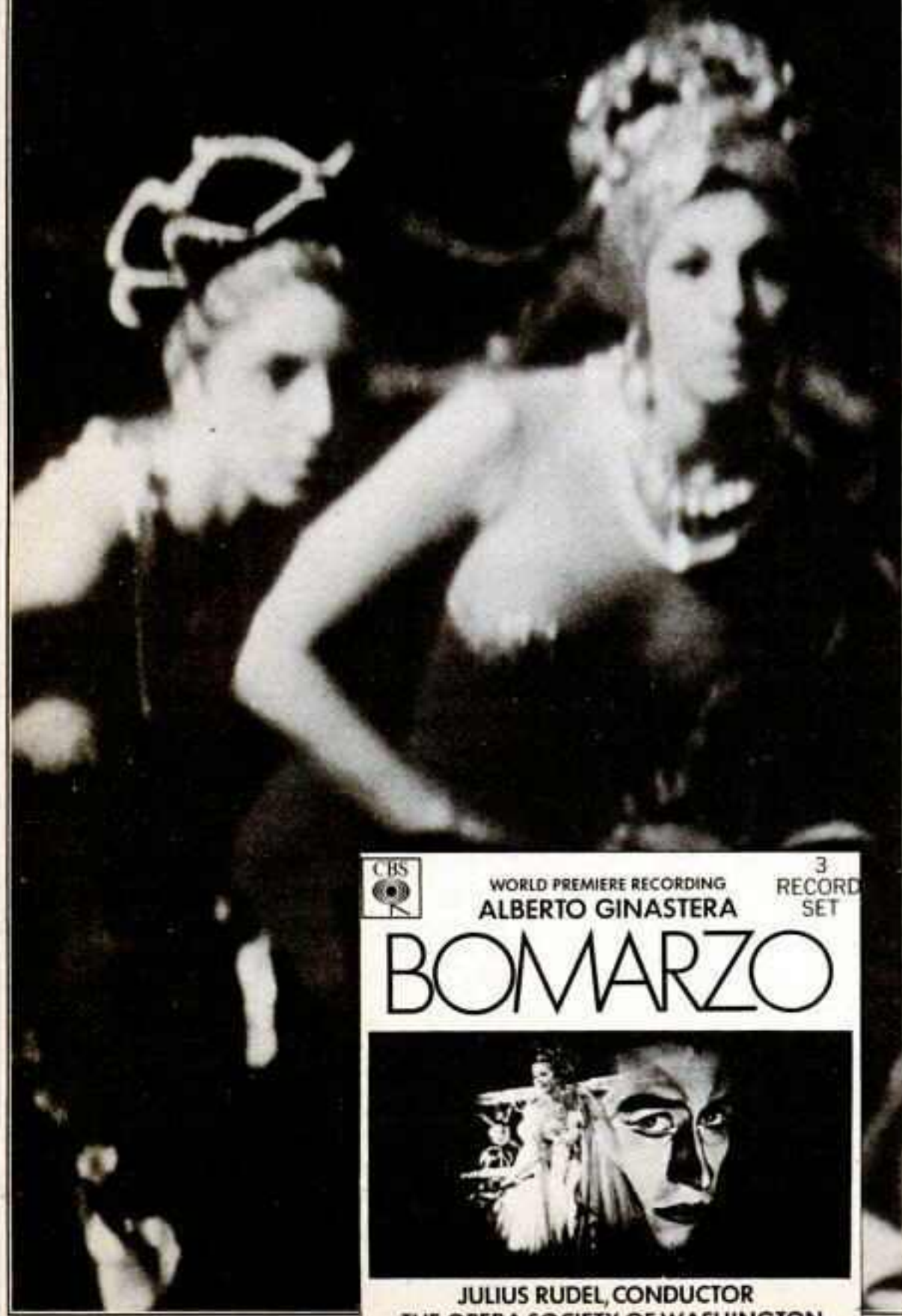
ALBERTO GINASTERA, right, composer of "Bomarzo," receives the first copy of CBS Records' premiere recording of the opera from a&r producer Thomas Z. Shepard, as librettist Manuel Mujica Lainez looks on. The presentation was made at Bomarzo's New York premiere by the New York City Opera with virtually the same cast as appears on the recording.

'BOMARZO' IS A SHOCKING SUCCESS.

It was bound to be. *Bomarzo's* very theme—the dilemma of modern man—is compelling. And its unabashed sensuality, astounding. (It's the one they call "The Topless Opera.")

But what's really shocking about *Bomarzo* is the music. The Ginastera score is sensational. And CBS Records has recorded it—in its dazzling entirety—on three discs.

HiFi/Stereo Review has named *Bomarzo* "Album of the Month" for May. And everyone's clamoring for it. Our initial pressing sold out at once. From New York orders alone. Dealers who know the score are keeping pace. ON CBS RECORDS



CBS RECORDS
WORLD PREMIERE RECORDING
ALBERTO GINASTERA
3 RECORD SET
BOMARZO
JULIUS RUDEL, CONDUCTOR
THE OPERA SOCIETY OF WASHINGTON

32 31 0006 Includes complete libretto.

7 Guest Conductors Slated for Cleveland

CLEVELAND—Seven guest conductors will share the podium with music director George Szell for the Cleveland Orchestra's 1968-69 season. Five guest conductors are listed for this summer's inaugural season at the Blossom Music Center. Next season's conductor list includes two weeks by Pierre Boulez, who also will be a guest conductor for the following three seasons. Boulez also will conduct at least two weeks at the Blossom Music Center in 1969, 1970 and 1971.

This summer's conductors will be Charles Munch, William Steinberg, Robert Shaw, Aaron Copland, and Karel Ancerl. Louis Lane, the Cleveland's associate conductor, will conduct two of the 18 concerts. Szell will conduct all six concerts during the orchestra's festival's first two weeks, which begin July 19. Concerts are slated for Fridays, Saturdays and Sundays.

Shaw's Aug. 16 concert will be devoted to Berlioz's "Requiem Mass." Steinberg, Shaw and Copland also will participate in the academic program of the new Blossom Festival School of the orchestra and Kent State University.

In 1968-69, Georges Pretre and Martin Turnovsky will conduct two concert pairs each. Conducting one pair each will be Boulez, Szymon Goldberg, Istvan Kertesz, Hans Schmidt-

Issterstedt, and Shaw, who will be in his 23rd season as musical director, will conduct 12 of the Thursday-Saturday pairs and four repeat performances, two each on the new Friday

and Sunday afternoon series. Lane will conduct four pairs plus three repeats. Assistant conductors Michael Charry and James Levine will share one subscription pair. Goldberg, Kertesz, Schmidt-Isserstedt and Turnovsky will be making their debuts with the orchestra.

The artist roster includes the American debut of German pianist Christoph Eschenbach.

(Continued on page 48)

Previn's Named Principal Conductor of the London

LONDON — Andre Previn, music director of the Houston Symphony, has been named principal conductor of the London Symphony, one of the most-recorded orchestras in the world. Most of Previn's RCA recordings as a conductor are with the London, including a projected series of the complete nine symphonies of Ralph Vaughn Williams.

Previn's appointment as successor to Istvan Kertesz is not expected to interfere with his Houston post since only 15 or 16 concerts will be involved. He also is scheduled to conduct two concerts of the Pittsburgh Symphony this summer at Lincoln Center Festival '68 in New York, the first appearances by that orchestra at Philharmonic Hall.

Previn's first serious conducting assignment for RCA was Rachmaninoff's "Piano Concertos Nos. 1 and 4" with Leonard Pennario and the London Symphony. The album was released

in March, 1965. Except for Tchaikovsky's "Symphony No. 2" and Nielsen's "Symphony No. 1," his other RCA pressings with the orchestra have consisted of 20th century repertoire, including Rachmaninoff's "Symphony No. 2," Shostakovich's "Symphony No. 5," Walton's "Symphony No. 1," Khachaturian's "Piano Concerto" with Lorin Hollander, and Rachmaninoff's "Symphony No. 3."

He also is conductor of RCA's current release of Mozart's "The Impresario" with the London Chamber Orchestra. Soloists are Reri Grist, Judith Raskin, Richard Lewis and Sherrill Milnes. Peter Dellheim produces Previn's recordings for RCA.

Previn's appointment marks the third major orchestra here, which has filled its principal conducting vacancy recently. Earlier, the BBC Symphony named Colin Davis and the Royal Philharmonic named Rudolf Kempe.

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The Greatest Artists ✘ The Greatest Composers ✘ Extraordinary Record Value

TOSCANINI
VERDI: AIDA
Nelli • Gustavson • Tucker • Valengo
NBC SYMPHONY ORCHESTRA



VIC/VICS-6113(e)

TOSCANINI
SCHUBERT
Symphony No. 8 ("Unfinished")
Symphony No. 5
NBC SYMPHONY ORCHESTRA



VIC/VICS-1311(e)

TOSCANINI
VERDI
RIGOLETTO: Act IV
LUISA MILLER: Overture
Quando le sere al placido
I LOMBARDI: Trio
Della Chiesa • Merriman • Milanov
Moscona • Pearce • Warren
NBC SYMPHONY ORCHESTRA



VIC/VICS-1314(e)

TOSCANINI
TCHAIKOVSKY
MANFRED SYMPHONY
NBC SYMPHONY ORCHESTRA



VIC/VICS-1315(e)

TOSCANINI
WAGNER
DIE WALKÜRE:
ACT I, SCENE 3: Helen Traubel • Lauritz Melchior
RIDE OF THE VALKYRIES
SIEGFRIED: FOREST MURMURS
DIE GÖTTERDÄMMERUNG:
SIEGFRIED'S FUNERAL MUSIC
NBC SYMPHONY ORCHESTRA




VIC/VICS-1316(e)

TOSCANINI
INVITATION TO THE DANCE
Berlioz • Brahms • Paganini • Johann Strauss
Verdi • Waldteufel • Weber
NBC SYMPHONY ORCHESTRA



VIC/VICS-1321(e)

SIBELIUS
Symphony No. 2
Antal Dorati
Stockholm Philharmonic Orchestra



VIC/VICS-1318

MUSIC FROM SWEDEN
Suite from "Sisyphos" — Blomdahl
Voyage to America — Rosenberg
Sinfonie capricieuse — Berwald
Antal Dorati/Stockholm Philharmonic Orchestra



VIC/VICS-1319

THE NEW MUSIC
VOLUME 2
Boulez • Haubenstock-Ramati • Maderna
Rome Symphony Orchestra / Bruno Maderna, Cond.



VIC/VICS-1312

THE NEW MUSIC
VOLUME 3
Nono • Fukushima • Berio • Lehmann
Rome Symphony Orchestra / Bruno Maderna, Conductor



VIC/VICS-1313

DVORAK
Symphony No. 7 in D Minor, Op. 70 (Old No. 2)
Monteux/London Symphony Orchestra



VIC/VICS-1310

VIVALDI
JUDITHA TRIUMPHANS
Oratorio
Oralia Dominguez • Irene Compañez
Maria Grazia Allegri • Bianca Maria Casoni
Emilia Cundari
Chorus of the Philharmonic Academy of Rome
Angelicum Mailand • Alberto Zedda, Director



VIC/VICS-6016

J. S. BACH
Selections from **THE MUSICAL NOTEBOOK FOR ANNA MAGDALENA**
Gustav Leonhardt, Harpsichord
Elly Ameling, Soprano
Hans-Martin Linde, Baritone
with Viola da Gamba, Cello, Positive Organ and Boychoir



VIC/VICS-1317

LOTTE LEHMANN
BRAHMS/WOLF SONGS



VIC/VICS-1320(e)

JOAQUÍN RODRIGO
Concierto de Aranjuez
Fantasia para un gentilhombre
Regino Sainz de la Maza, Guitar
Manuel de Falla Orchestra
Cristóbal Halffter, Conductor



VIC/VICS-1322

RAVEL: Bolero • La Valse
DEBUSSY: Afternoon of a Faun
IBERT: Escales (Ports of Call)
MUNCH/BOSTON SYMPHONY



VIC/VICS-1323

JOSEPH HAYDN
Concerto in D for Hunting Horn
Concerto in D for Flute
Erich Penzel, Horn
Hans-Martin Linde, Flute
Collegium Aureum



VIC/VICS-1324

MOZART
LA BETULIA LIBERATA, K. 118
(Oratorio)
Soloists
Polyphonic Chorus
and Orchestra
of the Angelicum,
Milan
Carlo Felice Cillario,
Conductor



VIC/VICS-6112

RCA

7 Conductors For Cleveland

• Continued from page 46

Other debuts with the orchestra will be American pianist Andre Watts and Dutch soprano Erna Spoorenberg. Other artists will include pianists Robert Casadesu, Peter Frankel, Theodore Lettvin, Clifford Curzon and Gary Graffman; violinists Josef Suk, Erica Morini, Leonid Kogan and Rafael Druian; cellist Mstislav Rostropovich; and soprano Beverly Sills.

The Friday and Sunday afternoon series are being expanded from six to seven concerts with repeats of programs of the Thursday-Saturday series. There will be no duplication between Friday and Sunday concerts.

Programs by the Cleveland Orchestra Chorus under Clayton Krehbiel will include Brahms' "A German Requiem" with soprano Gundula Janowitz and bass-baritone Tom Krause; Berlioz's "The Damnation of Faust" with mezzo-soprano Beverly Wolff, tenor John McCollum and bass-baritone Donald Gramm; the prologue to Boito's "Mefistofele" with bass Justino Diaz; and the world premiere of Russell Smith's "Magnificat." Szell will conduct the "German Requiem"; Lane, "The Damnation of Faust"; and Shaw, the Boito and Smith works.

The agreement with Boulez began this season, when the French conductor led three weeks at Severance Hall and one week of tour concerts. His 1968-69 schedule consists of one week here and one week on tour. In 1969-70, Boulez will conduct five weeks here and one on tour. The 1970-71 and 1971-72 schedules call for Boulez to conduct from six to eight weeks each season, divided into two separate segments. Boulez also will conduct at least two weeks each at the Blossom Music Center in 1969, 1970 and 1971, when he also will be involved with the Blossom Festival School.

Jose Serebrier of Uruguay will be the Cleveland's composer-in-residence during the 1968-69 season. The appointment was made possible by a grant from the Rockefeller Foundation. Smith was composer-in-residence during 1966-67 through a Rockefeller grant. Serebrier's "Partita" was recorded by Robert Whitney and the Louisville Orchestra. His works have been played by Leopold Stokowski and the American Symphony. Early next year, he will be a guest conductor in Oslo, London, Rome and the Soviet Union.

Soloists in Beethoven's "Symphony No. 9," which will open the Blossom Festival July 19, will be soprano Phyllis Curtin, mezzo-soprano Jane Hobson, tenor Ernst Haefliger and bass baritone Thomas Paul. Szell will conduct the opening and its repeat July 21. Pianist Rudolf Firkušny will be soloist in Beethoven's "Concerto No. 3" on July 20 and Beethoven's "Concerto No. 4" on July 21.

Programs the following week-end will feature soprano Elisabeth Schwarzkopf and violinist Edith Peinemann. Pianists Nicole Henriot Schweitzer and Philippe Entremont will be soloists in Munch's Blossom dates. On Aug. 3, Lane will conduct two concertos featuring pianist Van Cliburn.

BEST SELLING Classical LP's

Billboard Special Survey For Week Ending 4/6/68

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	VERDI: ERNANI (3 LP's) Price/Bergonzi/Various Artists/RCA Italiano Orch. (Schippers), RCA Victor LM 6183 (M); LSC 6183 (S)	3	21	21	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) NBC Symphony (Toscanini), RCA Victor VIC 8000 (M); (No Stereo)	14
2	2	MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	61	22	27	ANVIL CHORUS Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7061 (S)	4
3	3	WEST MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36148 (M); S 36148 (S)	39	23	24	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	87
4	6	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	105	24	23	TCHAIKOVSKY: OVERTURE 1812 Minneapolis Symphony (Dorati), Mercury MG 50054 (M); SR 90054 (S)	17
5	5	PONCHIELLI: LA GIOCONDA (3 LP's) Tebaldi/Various Artists/Orch. L'Academie di Santa Cecilia (Gardelli), London (No Mono); OSA 1388 (S)	10	25	25	HOLST: THE PLANETS New Philharmonia Orch. (Boult), Angel (No Mono); S 36420 (S)	31
6	7	VERDI: AIDA (3 LP's) Nilsson/Bumbry/Corelli/Various Artists/Rome Opera House Orch. (Mehta), Angel (No Mono); SCL 3716 (S)	12	26	26	CHOPIN NOCTURNES (2 LP's) Artur Schnabel, RCA Victor LM 7050 (M); LSC 7050 (S)	16
7	8	STRAUSS: ELEKTRA (2 LP's) Nilsson/Resnik/Collier/Various Artists/Vienna Philharmonic (Solti), London A 4269 (M); OSA 1269 (S)	13	27	22	HANDEL: JULIUS CAESAR (3 LP's) Treigle/Sills/Various Artists/N. Y. City Opera (Rudell), RCA Victor LM 6182 (M); LSC 6182 (S)	16
8	13	MOZART: CONCERTO NOS. 17 & 21 Anda/Salzburg Comerata (Anda), DGG (No Mono); 138/783 (S)	9	28	28	PENDERECKI: ST. LUKE'S PASSION (2 LP's) Various Artists/Cracow Philharmonia (Czyz), Philips (No Mono); PHS 2-901 (S)	16
9	9	HENZE: DER JUNG LORD (3 LP's) Various Artists/Deutsche Oper Berlin (Dohnanyi), DGG (No Mono); 139 357/59 (S)	8	29	34	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia (No Mono); MS 7071 (S)	4
10	15	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	42	30	29	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	16
11	4	VERDI: RARETIES Montserrat Caballe, RCA Victor LPM 2995 (M); LSC 2995 (S)	9	31	31	MUSSORGSKY: BORIS GODONOV (Selections) Various Artists/Bolshoi Theatre (Melik-Pashayev), Melodiya/Angel (No Mono); S 40049 (S)	2
12	12	BUSONI: CONCERTO FOR PIANO & ORCHESTRA (2 LP's) Ogden/Royal Philharmonic & Male Chorus (Revenaugh), Angel (No Mono); SBL 3719 (S)	5	32	33	MOZART: CONCERTO NOS. 21 & 23 Rubinstein/RCA Victor Symphony (Wallenstein), RCA Victor LM 2634 (M); LSC 2634 (S)	3
13	10	PUCCINI: LA RONDINE (2 LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	30	33	30	BEETHOVEN: NINTH SYMPHONY Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	31
14	16	SATIE: PIANO MUSIC, VOL. 2 Aldo Ciccolini, Angel (No Mono); S 36459 (S)	9	34	32	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	25
15	17	ORMANDY'S GREATEST HITS, VOL. 3 Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7072 (S)	6	35	36	COPELAND: ORGAN SYMPHONY/BERNSTEIN: SERENADE Biggs/Francescatti/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7058 (S)	4
16	14	VERDI: LA TRAVIATA Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Pretere), RCA Victor LM 6180 (M); LSC 6180 (S)	24	36	37	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)	85
17	11	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	27	37	20	HOMAGE TO GERALD MOORE (2 LP's) De los Angeles/Schwarzkopf/Fischer-Dieskau, Angel (No Mono); SB 3697 (S)	22
18	18	BOULEZ CONDUCTS DEBUSSY New Philharmonia Orch. (Boulez), CBS (No Mono); 32-11-0056 (S)	6	38	38	JOHN WILLIAMS PLAYS GUITAR CONCERTOS John Williams/English Chamber Orch. (Groves), Columbia (No Mono); MS 7063 (S)	2
19	19	MAHLER: SYMPHONY NO. 1 New York Philharmonic (Bernstein), Columbia (No Mono); MS 7069 (S)	4	39	35	CARTER: PIANO CONCERTO/COLGRASS: AS QUIET AS Lateiner/Boston Symphony (Leinsdorf), RCA Victor LM 3001 (M); LSC 3001 (S)	3
20	39	GOLDEN AGE OF OPERETTA (2 LP's) Sutherland/New Philharmonia Orch. (Bonyng), London (No Mono); OSA 1268 (S)	2	40	—	MUSSORGSKY: PICTURES AT AN EXHIBITION/ BRITTEN: YOUNG PERSON'S GUIDE Chicago Symphony (Ozawa), RCA Victor LM 2977 (M); LSC 2977 (S)	1

Classical Notes

Arthur Fiedler will conduct the Easter "Pops" concert of the Washington National Symphony April 6. . . . The national semifinals of the Metropolitan Opera National Council Regional Auditions are scheduled for Friday (29). A total of 21 singers are still in the competition. . . .

Soloists with Steinberg will be pianists Vladimir Ashkenazy and Jerome Lowenthal, soprano Ingrid Bjoner and tenor Jon Vickers. Pianist Grant Johansen will be soloist with Shaw. Clarinetist Benny Goodman will appear with Copland. Cellist Pierre Fournier and pianist Byron Janis will perform with the Cleveland under Ancerl. Lane will conduct the closing concert Aug. 25 with pianist John Browning as soloist. The Festival Chorus will be heard in Orff's "Carmina Burana" on that date.

Cadets from the U. S. Military Academy at West Point will attend the Hunter College (N. Y.) concerts of Joan Sutherland Saturday (6) and Van Cliburn April 27. The Chicago Contemporary Chamber Players performed at Hunter Friday (22). . . . Marco Rico recently gave a recital of his piano music at the University of Puerto Rico.

Soprano Phyllis Curtin gives a Carnegie Hall recital Wednesday (3). . . . The Piccolo Teatro Musicale of Rome will present a double bill of Cimarosa's "Il Maestro de Cappella" with Sesto Bruscantini and Rossini's "La Cambiale de Matrimonio" April 15 and 25, and slates Paisiello's "Il Barbiere di Siviglia" April 23 and 24 at Carnegie Hall. . . . George Szell conducts the New York Philharmonic Monday (1). . . . Pianist Moura Lympny will be soloist in Prokofiev's "Concerto No. 4 for Left Hand" with Thomas Scherman and the Little Orchestra Society Tuesday (2) at Philharmonic Hall.

Teldec Honors Karajan

HAMBURG — Telefunken-Decca (Teldec) is issuing a five-record operatic set this spring commemorating the 60th birthday of Herbert von Karajan. The package has arias and scenes from Verdi's "Aida," Puccini's "Tosca," Bizet's "Carmen," Verdi's "Otello," and Johann Strauss' "Die Fledermaus." Among the artists featured are Leontyne Price, Renata Tebaldi, Giulietta Simionate, Mario del Monaco, Giuseppe Di Stefano, Carlo Bergonzi and Erika Koeth.

The recordings were made between 1956 and 1964 when Karajan was conducting in Vienna. The album is being offered in limited edition at a subscription price of \$14.75.

Another limited-edition package is Mozart's "Cosi-Fan Tutte," conducted by Karl Boehm. Featured with the Vienna Staatsoper Chorus and the Vienna Philharmonic are Lisa Della Casa, Christa Ludwig, Emmy Loose, Erich Kunz, Anton Der-

mota and Paul Schoeffler. The subscription price is \$9.75.

Soloists in Haydn's "Creation," with Karl Muenchinger and the Vienna Philharmonic, (Continued on page 49)

Red Seal to Cut

• Continued from page 46

here. Gould will act as special consultant to Scott and Katims, music director of the orchestra, who will conduct. Remote 8-track equipment is being shipped to Seattle by RCA for the recording, which is a joint venture of the Seattle Orchestral Association and the record company.

The only previous recording by the orchestra was on its own (Seattle) label. This will be the third major West Coast orchestra to appear on Red Seal. The Los Angeles Philharmonic and San Francisco Symphony have recorded for RCA previously.



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WATER- MELON MAN

K-13916 SS

New Album Releases

• *Continued from page 37*

MOZART QUARTETS K. 575 & K. 590—Weller Quartet; CS 6502
STRAUSS: HORN CONCERTOS—Tuckwell/London Symphony (Kertesz); CS 6519

MELODIYA/ANGEL

BORODIN: SYMPHONY NO. 2—USSR Symphony (Svetlanov); SR 40056
TCHAIKOVSKY: SYMPHONY NO. 5—USSR Symphony (Svetlanov); SR 40055

MUSICOR INTERNATIONAL

WILLIE ROSARIO & HIS ORCH.—Two Too Much; MM 4039

NONESUCH

BACH: SONATAS FOR VIOLIN & HARPSICHORD—Schneeberger/Muller; HB 73017
HAYDN: SYMPHONIES NO. 90 IN C/NO. 91 IN E Flat—Little Orch. of London (Jonos); H 71191
SCHOENBERG: 5 PIECES FOR ORCH., OP. 16—Gurzenich Chor. & Symphony Orch. of Cologne (Wand); H 71192
TELEMANN: 4 CANTATAS FROM HARMONISCHER GOTTESDIENST—Members of N. Y. Chamber Soloists; H 71190

QUALITON

BACH: CONCERTO FOR TWO HARPSICHORDS & ORCH. IN C MAJOR—Hungarian Chamber Orch. (Tatrai); LPX 1221
SEBESTYEN PECSI—Contemporary French & Hungarian Organ Works; LPX 1222
KADOSA: STRING QUARTET NO. 3 OP. 52—Sziklay/Szuch/Tatrai Quartet; LPX 1235
KODALY: CHORAL WORKS—Children Chorus (Andor)/Hungarian Radio Chorus (Vasarehelyi); LPX 1259
KODALY: PIANO MUSIC—Kornel Zempleni; LPX 1260

PAULA

RONNIE KOLE Plays for You Alone; LP 2200, LPS 2200

PHILIPS

THE NATIONAL GALLERY; PHS 600-266

POLYDOR

HENRY ARLAND—Klarinette in Gold; 294 194
GUS BACKUS & CO.—Ich Bin Kein Stiller Zecher; 249 150
SPASS AN DER FREUD; 249 166
ORCH. OF GAI WARNER—Dancing on the Shore; 24 9198
SERAPHIM-ELGER: SYMPHONY NO. 1—Philharmonia Orch. (Barbirolli); S 60068
The Art of BENIAMINO GIGLI; 60054
MAHLER SONGS ALBUM 2—Christa Ludwig/Gerald Moore; S 60070

SING

THE VANGUARDS—Georgia Camp Meeting; LP 7022

VISTA

SOUNDTRACK—Walt Disney Presents the One & Only Genuine Original Family Band; 5002

WAYSIDE

VARIOUS ARTISTS—Country Music by the Wayside; WSM 1013

Karajan Honored

• *Continued from page 48*

are Elly Ameling, Erna Spoorenberg, Werner Krenn, Tom Krause, and Robin Pitz. The package is priced at \$9.50.

A five-LP set contains orchestral and organ works of Handel. Artists include Alexander Schneider and his chamber orchestra; Schneider and Felix Galimir, violinists; cellist Charles McCracken; Robert Conant on cembalo; organist Carl Weinrich, and the Arthur Fiedler Sinfonietta. The limited edition is priced at \$11.75.



Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	1	1	1	LOVE IS BLUE... Paul Mauriat, Philips 40495 (Croma, ASCAP)	17
2	4	4	4	KISS ME GOODBYE... Petula Clark, Warner Bros.-Seven Arts 7170 (Donna, ASCAP)	7
3	3	3	5	CAB DRIVER... Mills Brothers, Dot 17041 (Blackhawk, BMI)	8
4	5	6	6	SOUL COAXING (Ame Caline)... Raymond Lefevre, 4 Corners of the World 147 (Southern, ASCAP)	9
5	2	2	2	(Theme From) VALLEY OF THE DOLLS... Dionne Warwick, Scepter 12203 (Feist, ASCAP)	11
6	11	12	19	SCARBOROUGH FAIR (/Canticle)... Simon & Garfunkel, Columbia 44465 (Charing Cross, BMI)	5
7	7	11	17	LITTLE GREEN APPLES... Roger Miller, Smash 2148 (Russell-Cason, ASCAP)	6
8	8	8	14	GENTLE ON MY MIND... Patti Page, Columbia 44353 (Glaser, BMI)	5
9	9	9	10	L. DAVID SLOANE... Michele Lee, Columbia 44413 (Meager, BMI)	9
10	12	18	18	THE GOOD, THE BAD & THE UGLY... Hugo Montenegro, RCA Victor 47-9423 (Unart, BMI)	11
11	10	10	12	FATHER OF GIRLS... Perry Como, RCA Victor 47-9448 (Cromwell, ASCAP)	7
12	13	16	21	FOOL OF FOOLS... Tony Bennett, Columbia 44445 (Knollwood, ASCAP)	4
13	18	23	—	YOU'VE STILL GOT A PLACE IN MY HEART... Dean Martin, Reprise 0672 (Acuff-Rose, BMI)	3
14	23	33	—	THE UNICORN... Irish Rovers, Decca 32254 (Hollis, BMI)	3
15	15	20	—	SHE'LL BE THERE... Vikki Carr, Liberty 56026 (Alta, ASCAP)	3
16	20	—	—	SHERRY DON'T GO... Lettermen, Capitol 2132 (Grey Fox, BMI)	2
17	6	5	3	LOVE IS BLUE... Al Martino, Capitol 2102 (Croma, ASCAP)	9
18	21	27	—	MASTER JACK... Four Jacks & a Jill, RCA Victor 47-9473 (Milene, ASCAP)	3
19	37	—	—	HONEY... Bobby Goldsboro, United Artists 60283 (Russell-Cason, BMI)	2
20	14	7	7	MISSION: IMPOSSIBLE... Lalo Schiffrin, Dot 17059 (Bruin, BMI)	9
21	30	—	—	OUR CORNER OF THE NIGHT... Barbra Streisand, Columbia 44474 (Arch, ASCAP)	2
22	25	—	—	HAVE A LITTLE FAITH... David Houston, Epic 10291 (Gallico, BMI)	2
23	24	29	33	BUT I LOVED YOU... Phil Harris, Coliseum 2711 (Massey, ASCAP)	5
24	27	30	31	LOVE IS KIND, LOVE IS WINE... Seekers, Capitol 2122 (Junito/Noma, BMI)	4
25	19	15	15	THE FACE I LOVE... Chris Montez, A&M 906 (Barnaby/Janiero, ASCAP)	7
26	26	—	—	I DON'T WANT TO SET THE WORLD ON FIRE... Frankie Laine, ABC 11057 (Cherio, BMI)	2
27	28	28	34	GREEN TAMBOURINE... Lawrence Welk, Ranwood 801 (Kama Sutra, BMI)	4
28	29	—	—	DELILAH... Tom Jones, Parrot 40025 (Francis, Day & Hunter, ASCAP)	2
29	31	32	35	LOVE IS BLUE... Claudine Longet, A&M 909 (Croma, ASCAP)	5
30	—	—	—	I FOUND YOU... Frankie Laine, ABC 11057 (Melo-Art, ASCAP)	1
31	32	—	—	THE FIRST WALTZ... Bert Kaempfert & His Ork, Decca 32283 (Roosevelt, BMI)	2
32	34	34	—	(Sittin' On) THE DOCK OF THE BAY... King Curtis & His Kingpins, Atco 6562 (East/Pine/Redwal, BMI)	3
33	33	36	38	HAPPY TIME... Robert Goulet, Columbia 44466 (Sunbeam, BMI)	4
34	35	35	36	YOUNG GIRL... Union Gap, Columbia 44455 (Viva, BMI)	4
35	36	37	37	ELUSIVE BUTTERFLY... Carmen McRae, Atlantic 2485 (Metric, BMI)	6
36	—	—	—	100 YEARS... Nancy Sinatra, Reprise 0670 (Hazlewood, BMI)	1
37	38	38	39	IN SOME TIME... Ronnie Dove, Diamond 240 (Hazlewood, ASCAP)	4
38	—	—	—	LOVING YOU HAS MADE ME BANANAS... Guy Marks, ABC 11055 (Curtis, ASCAP)	1
39	40	—	—	A CHILD... Jane Morgan, ABC 11054 (Duchess, BMI)	2
40	—	—	—	WIND SONG... Wes Montgomery, A&M 916 (Almo, ASCAP)	1

WATER- MELON MAN

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Musical Instruments

230 Exhibitors Now Signed For the 1968 Music Show

CHICAGO — The 67th annual Music Show, which promises to be less a "room show" than ever before, has signed approximately 230 exhibitors to date. Facilities for the June 23-27 show at the Conrad Hilton Hotel here are almost fully booked.

A trend toward open-space exhibits in the Conrad Hilton's larger exhibit halls will be much more evident this year. Most major musical instrument manufacturers will be showing their merchandise in the large halls rather than upstairs rooms. The open spaces have been made available by the departure over the past two years of most home electronics exhibitors to the conflicting Consumer Electronics Show in New York City.

Music Show sponsor, the National Association of Music Merchants (NAMM) reported that these firms have signed for the 1968 event:

Amrawco
 Accordion Teachers' Guild, Inc.
 Accorgan Corp.
 Aeolian American Corp.
 Ohio & ANB Music Rolls
 Charles Alden Music Co., Inc.
 Allen Organ Co.
 Allied Music Corp.
 Altec Lansing
 American Piano Supply Co.
 American Plating & Mfg. Co.
 Antigua Casa Sherry-Brener, Ltd. of Madrid

Applied Audio Products, Inc.
 W. T. Armstrong Co., Inc.
 Artley Inc.
 Astra Trading Corp
 Atlas Piano, Ltd.
 Vincent Bach Corp.
 Baldwin Piano & Organ Co.
 Ernie Ball, Inc.
 Mel Bay Publications, Inc.
 Bedell Guitar Co.
 Bell Accordion Corp.
 Bigsby Accessories, Inc.
 Billboard Publications, Inc.
 Zeb Billings Music Publishing Co., Inc.
 Bit of Art
 Bogen Communications
 Brockstein Music Co., Inc.
 Bruce Division of Component Service Co.
 C. Bruno & Son, Inc.
 Buegeleisen & Jacobson, Inc.
 Buescher Band Instruments
 CBS Musical Instruments
 Cable Piano Co.
 Camco Drum Co.
 Carpenter Co.
 Chadwick-Helmuth Co., Inc.
 Chamberlin Instrument Co., Inc.
 Chicago Musical Instrument Co.
 Chickering & Sons, Inc.
 Concord Technical Apparatus Corp.
 Conn Corp.
 Conn Organ Corp.
 Custom Electronics and Eng.
 Custom Music Co.
 Damp-Chaser Electronics, Inc.
 The Danelectro Corp.
 J. C. Deagan, Inc.
 Decca Distributing Corp.
 Ernest Deffner Affiliates
 Deg Music Products
 Drumland-Ralph Kester-Flat-Jacks Drums
 Duo-Art Player Piano
 Electro Music-CBS Musical Instruments
 Electro-Voice, Inc.

Electronic Music Corp.
 L. A. Elkington-Elton Musical Products
 Epiphone, Inc.
 The Estey Musical Instrument Corp.
 Estey Piano Corp.
 Evan All Weather Drum Heads
 Everett Piano Co.
 Farfisa Electronic Products
 Ferree's Band Instrument Tools & Supplies, Inc.
 Carl Fischer Instrument Co., Inc.
 G. H. S. Corp.
 Gar Zim Musical Instruments Corp.
 K. G. Gemeinhardt Co., Inc.
 General Electric Credit Corp.
 General Electro Music, Inc.
 The Getzen Co., Inc.
 Gibson, Inc.
 Givens-Gourley, Inc.
 C. A. Gotz, Jr.
 Goya Music
 Grand Piano Co., Inc.
 Greg Electronics Corp.
 The Fred Gretsch Mfg. Co.
 Grossman Music Corp.
 Guild Musical Instruments
 Gulbransen Co.
 Halifax Musical Instruments
 Hammond Organ Co.
 Hansen Publications, Inc.
 Hardman, Peck & Co.
 The Harmony Co.
 The Harris-Fandel Co.
 Harris-Teller, Inc.
 M. Hohner Inc.
 Humes & Berg Mfg. Co., Inc.
 Imperial Musical Instrument Co.
 Iorio Accorgan-Syncordion Corp.
 Ivers & Pond Piano Co.
 Jackson-Guldán, Inc.
 Janssen Piano, Inc.
 Jenkins Co.
 Jensen Manufacturing Co.
 Jordan Electronics
 Kalamazoo
 Walter Kane & Sons, Inc.



THE FIRST GUILD GUITAR FESTIVAL attracted 500 dealers and instrumentalists to the Statler-Hilton Hotel, New York, on St. Patrick's Day for a display and demonstration of new Guild products. Dealers and customers were encouraged to try out the instruments. Among the instruments displayed was this Guild Artist Award model, being shown here by sales representative Bob Bromberg, right, to Mr. and Mrs. Anthony Faloro of the Joe Biviano School of Music. New items shown were the Starfire Bass II, M-75 semi-solid three-quarter size body guitar, M-85 semi-solid three-quarter-size body bass, D-35 flat-top guitar, SuperBird II amplifier, Quantum Bass amplifier and the Guild public address system. Other Guild festivals will be held in key markets throughout the country.

Kawai Piano Corp.
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 Klann Inc.
 Wm. Knabe & Co., Inc.
 Alfred Knight Limited
 Kohler & Campbell, Inc.
 Krakauer Bros.
 Kranich & Bach Piano Co.
 Wm. Kratt Co.
 Krauth and Benninghofen, Inc.
 LaPlaya Distributing Co.
 James B. Lansing Sound, Inc.
 Gordon Laughhead Co.
 G. Leblanc Corp.
 Bobby Le Guitar Straps

Leedy Drum Co.
 Wm. Lewis & Son
 Linton Mfg. Co., Inc.
 Lo Duca Bros. Musical Instruments, Inc.
 The Lowrey Co.
 Ludwig Drum Co.
 Lyon-Healy
 Maas-Rowe Carillons
 Maestro Sound Systems
 Magnamusik-Baton, Inc.
 Magnatone
 Magnan Organ Corp.
 Manhattan Novelty Corp.

(Continued on page 52)



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Suggested retail price \$79.95



THE PSYC-LITE

Excitement and the beat come through with pulsating light. This small unit picks up sound and interprets it through any light (up to 250 watts) connected to it. The music is both heard and seen. NEW for home, band, and display purposes. Suggested retail price \$39.95

Manufacturers of Electronic Psychedelic Lighting Equipment. If no dealer in area, shipments sent postpaid on receipt of money order.

New Alfred Music Books for Guitar Players & Drummers

PORT WASHINGTON, N. Y.—Alfred Music has released three new guitar instruction books, two drum methods and a new movable chord chart.

The firm has also enlarged its selection of combination recording-instruction book guitar courses. There are now six basic and five complete courses offered on records for guitar, drum and organ. Each course includes an instruction book and one or two long-playing records. Some of the records have a combo background on one side to permit the student to play along. Folk, r&b, rock, and Flamenco courses are offered for guitar on record at prices ranging from \$4.95 to \$6.95 retail.

Drums

The just-released guitar publications are "Book 3 of the New Guitar Course and the New Electric Guitar Course," by Alfred d'Auberge and Morton Manus; "Book 2 of the Palmer-Hughes Guitar Method," "Book 4 of the Popular Guitar Course" by Palmer-Hughes, and "Second

Solo Book With Special Add-a-Part Feature," arranged by Joseph Castle. The books are offered at \$1.50, \$1.50, \$1.25 and \$1.25, respectively. A new chord chart is offered at 75 cents.

The new drum books are "Reading, Rudiments and Rolls," by Joel Rothman, at \$2.95, and "Reading and Rolling in 6/8 Time," by Joel Rothman, at \$2.

Alfred Music has been publishing educational music since 1928, and has just inaugurated a publishing program for choral music in the elementary, junior and high schools.

Music Show Seminar Will Dissect the School Market

CHICAGO — Dealers seeking improved penetration of the school instrument market should note that during this year's Music Show a special seminar will be devoted to that subject.

Sponsored by the National Association of Band Instrument Manufacturers, the session will be held June 24 at 8 a.m. in the Grand Ballroom of the Conrad Hilton Hotel.

Guest speakers at the session, to speak generally about the topic "Protecting Your Market," will be Charles J. Lacke, superintendent of schools in St. Fran-

cis, Wis.; Forrest L. McAllister, editor and publisher of the School Musician, and Marion Karnes, president of Karnes Music Co., with stores in suburban Chicago.

The breakfast session will focus on retail relations with the school market and how music stores can improve their overall penetration in band instrument sales. The meeting is being arranged by Richard Craft of Amrawco, Richard Richardson of Musser, Inc., Charles Bre-dick of G. LaBlanc Corp., Claude Wampler of H. & A.

Milton Cross a Music Show Speaker

CHICAGO—Noted Metropolitan Opera broadcast announcer Milton Cross will speak at the opening-day luncheon of the 67th annual Music Show here June 24.

Cross has been described by The New York Times as "The last vestige of what is now called the Golden Age of Radio." He has been Met announcer for 30 years.

The Music Show, sponsored by the National Association of Music Merchants, will be held at the Conrad Hilton Hotel.

Selmer, Ted Kexel of Frank Holton & Co. and James Graham of Wurlitzer.

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Pick on a Sho-Bud and you'll need no introduction in Country-Western circles. You'll be picking on the best. Which is why we're proud Baldwin is now the exclusive distributor of the Sho-Bud universal pedal steel guitar.

New 'Thick-Body' From Kent Firm

NEW YORK—Kent Musical Products has introduced two "thick-body" semiacoustic guitar models to its line at \$110 and \$135.

The lower-priced Model 840 has a highly polished body with bound F-holes, tortoise shell celluloid pickguard, adjustable bridge, two pick-ups, heavy-duty cast tremolo unit, adjusting rod in the neck and is 41 inches long.

The other new Model 841 has pearl position markers, mother-of-pearl headpiece decoration, individual tone and volume controls, flamed maple sides and back and is 42 inches long.

Kent is a subsidiary of Buegeleisen & Jacobson, Inc.

Endorsement

Arranger - composer - conductor Alvy West has signed a Thomas Organ endorsement-of-product contract.

Strings in New Blister Packs

CHICAGO — Recoton Corp. is now making its Black Diamond guitar string sets available in blister packaging for improved impulse sales.

A complete assortment comes with a free display. Recoton has been making its Bravo line of guitar accessories available in blister packs for some time.



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

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

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

The Baldwin Piano & Organ Company, Dept. CW, Cincinnati, Ohio 45202.

Baldwin
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CHARLES J. LACKE, superintendent of schools in St. Francis, Wis., will participate in a special school instrument sales seminar at the Music Show in Chicago June 24.

Audio Retailing

Playback Equipment and Record Departments Grow Hand-in-Hand

MONTGOMERY, Ala.—No matter how big the volume grows on phonographs, components, and other playback equipment, the record department is likely to grow right with it, according to Raymond Cohen, who opened one of the South-east's biggest sound-equipment store last November.

Located in the Normadale Shopping Center where Cohen opened his original The Record Shop ten years ago, the new store is 175 feet deep and 80 feet wide and divided into separate sections for console stereo phonographs up to the \$3,000 mark, color TV, the record department, radio and automobile stereo, and components and tape recorders.

While it has been in console phonographs, color TV, and components that the store has expanded most in recent years, the record department has steadily kept pace, according to Cohen.

Surprised

"We have been surprised," Cohen said. "Although we are better known for console stereo phonographs and complete home entertainment units than we are for simply records, the components department was only

\$20,000 behind total sales in consoles last year, and the record department only \$11,000 less than components—at the same time we were experiencing an all-time record year with consoles. This indicates that wherever sales rise in any of these three aspects, there is likely to be a companion rise in each of the other departments."

Shy

Many record dealers a few years ago tended to shy away from carrying expensive stereo phonographs, TV and tape recorder combinations, largely because of limited space and sales experience. Cohen has never had such qualms. Opening up with Montgomery's first major shopping center, he set enough space aside to show at least a dozen full-size console phonographs at the front of the store, and an equally wide choice in fine tape recorders and combinations.

"In fact, we might have pinched a bit on record display, simply to provide the console display space," he said. "Our sales results were good from the beginning, to the point that within a few years we knew that we needed not only more space, but at least five or six times as

much to do justice to the market."

Kept Pace

Even though sales in the components and records departments have kept pace, Cohen decided to give maximum eye-appeal benefits to stereo phonographs and home entertainment centers, which extend from the front door back for more than 75 feet to the service desk in the center. Here, because experience has shown that the average female customer buys a stereo phonograph primarily because of its decorative appeal, a highly unusual display theme has been created. This consists of 14 vignettes, nine on one side of the hardwood-paneled store, and five on the other. Each vignette is from five to eight feet wide, with dividing walls extending out three feet. The background in each is sharply varied, ranging from embossed wallpaper through hardwood paneling, random-width planking, drapes, grasscloth-covered walls, to rich, Old English paneling.

"No matter what the styling may be, we always have the spot for it," Cohen said.

Style-minded women can quickly locate a background which simulates that in their own homes, and then begin choosing from the preselected models already shown in the roomettes, or from 30 more free-standing models out on the sales floor.

A wedge-shaped studio space is enclosed by a curving, rich walnut wall, which provides a pleasant, private demonstration area for top-price color television, away from the floor traffic.

Records

In the center of the store the record department is flanked by a vastly expanded recorded-tape area. The area includes four Ampex tape cartridge racks. Small radios, FM types, and transistor radios line the nearby wall. Cohen displays such brands as Scott, McIntosh, KLH Marantz, Dual, Garrard, AK, Fisher, Ampex, Sony, and Magnavox. One full wall is devoted entirely to small, battery-operated cassette recorders, which get the same quality guarantee as any full-size equipment in the store, and which "will never cause us a minute's ill will," as Cohen put it.

The most expensive home entertainment center combining stereo phonograph, color TV, and stereo tape recorder appears on a raised dais in the center of the components section.

Super-Store

In building up a volume large enough to make such a luxurious, super-store possible, Cohen has gotten along entirely without a service department. He decided early to put his trust instead in trouble-free lines backed by adequate warranty service in the area, plus a test program in the receiving room, which would cut the need for service sharply.

Cohen was originally a partner in a Montgomery jukebox route and made his entry into record retailing through selling phonograph take-offs in a downtown office.

This developed into a small record dealership, then into his highly successful sound-equipment operation.



YOU'RE LOOKING AT THE RECORD SHOP in Montgomery, Ala., one of the South's largest audio retailers. As audio equipment volume has increased at the shop, so has record volume.



PRE-RECORDED TAPE DISPLAYS at the Record Shop in Montgomery, Ala., has grown manifold in size over the past two years. The store handles all configurations, including extensive open-reel inventory.



TINY DISPLAY VIGNETTES line one of the long walls of the Record Shop in Montgomery, Ala., providing a variety of realistic settings for high-ticket audio equipment.

Test of Mini-Phono Sales

PHILADELPHIA — Philco-Ford reported that price-sensitivity tests conducted recently on its Hip Pocket Records and Mini Radio-Phonograph indicated that sales of the little phonograph increased from three to seven times.

The tests were conducted in 20 stores in New Jersey, Massachusetts, Wisconsin and California over a period of three weeks.

Following the tests, Philco-Ford announced a price decrease on its Hip Pocket records from 69 cents to 39 cents, but the price of the small companion phonograph (model 1376) remains at \$24.95.

Allied Opens Two Stores

ST. LOUIS — Allied Radio Corp. has opened two new stores here, one in the Crestwood Shopping Center and the other in the Northwest Plaza Shopping Center.

Both stores, operated by the company's subsidiary, Allied Radio of Missouri, Inc., stock high fidelity components, tape recorders and accessories, television receivers, portable and automobile radios and automobile tape players, phonographs and hi-fi compacts, records and tape cartridges.

The Chicago-based company has 13 other stores in the Chicago and Milwaukee metropolitan areas.

Music Show Exhibit List

• Continued from page 50

The Manual Arts Furniture Co.
E. & O. Mari, Inc.
Marina Ltd.
C. F. Martin & Co.
Mason & Hamlin Co., Inc.
Mastro Industries, Inc.
Merson Musical Products Corp.
Maxwell Meyers Inc.
Mid-Eastern Industries, Inc.
Midwest Musical Instrument Co.
Henry F. Miller Piano Co.
Mosrite Of California
Motorola Semiconductor Products Inc.
Musette Player Piano
Musi-Cloud, Inc.
Music Educators National Conference
Music Products, Inc.
Music Sales Corp.
Music Teachers National Association

Musical Instrument Corp. of America
Myriad Products Corp.
National Association of Organ Teachers, Inc.
National Display Specialties, Ltd.
F. E. Olds & Son
Oliver Sound Co., Inc.
Organier Inc.
Ovation Instruments
Pancordion, Inc.
Peripole, Inc.
Philadelphia Music Co., Inc.
Pianola Player Piano
The Piano Technicians Guild, Inc.
Pointer System, Inc.
Pratt, Read & Co., Inc.
Premier Drums
Pro-Mark Percussion Specialties
Q-R-S Music Rolls, Inc.
Redisco Inc.
Remo, Inc.
F. A. Reynolds Co., Inc.
Rickenbacker, Inc.
Rodgers Organ Co.
Ross, Inc.
Roth Violins
Rowe Industries, Inc.
St. Louis Music Supply Co.
Schaff Piano Supply Co.
Scherl & Roth, Inc.
The Schilke Co.
Schimmel Pianofortefabrik GMBH
Oscar Schmidt-International, Inc.
Schulmerich Carillons, Inc.
H. H. Scott, Inc.
Scott Music Supply, Inc.
Seaway Associates, Inc.
Don Sellers, Inc.
H. A. Selmer, Inc.
Seoul Piano Co.
Shure Brothers, Inc.
Slingerland Drum Co.
Sohmer & Co., Inc.
Sorkin Music Co., Inc.
Sound Musical Instrument
Standel Co.
P. A. Starck Piano Co.
Stereson Amplifiers and Accessories
Sterling Piano Co.
Story & Clark Piano Co.
Strum & Drum Inc.
Summit Musical Instruments Inc.
Sunn Musical Instruments Inc.
Switchcraft, Inc.
Targ & Dinner, Inc.
Tele-Star Musical Inst. Corp.
Temple Sound Equipment Co., Inc.
Thomas Organ Co.
Titano Accordion Co.
Topp Communications, Inc.
Tuners Supply Co.
The Turner Corp.
The Turner Microphone Co., Inc.
Valco Guitars, Inc.
Vega Instrument Co. Inc.
W. M. I. Corp.
Wellcor, Inc.
Westbrook Piano Co., Inc.
Westinghouse Credit Corp.
David Wexler & Co.
Winter and Affiliated Companies
Winter Piano Co.
The Wurlitzer Co.
Yamaha International Corp.
Avedis Zildjian Co.

Ampex Delivers Smallest VTR

CHICAGO — Ampex Corp. is delivering two new video tape recorders, one of which is the smallest and lowest-priced VTR the company has ever offered.

The small unit is the VR-5000. It weighs 62 lbs. and costs \$995.

The other new unit is the VR-7800, a closed circuit production videotape recorder with monochrome electronic editing and other advanced features for color or monochrome recording. Prices range from \$9,950 to \$16,500, depending on features.

The units were announced last November, and the company says there are \$3 million worth of the units on order.

New Philips Rep

NEW YORK—The Newhope Corp. is the new manufacturer's representative for Norelco radios in the New York metropolitan area. Newhope is also representative for Norelco's tape recorders and playback equipment.

ADVERTISEMENT
**TAPE
CARTRIDGE
TIPS**

by *Larry Finley*

Written en route—TWA—Flight #8 from Los Angeles to New York City.

After attending the NARM convention in Miami, a fast flight to Los Angeles to visit the new headquarters of West Coast Tape Cartridge Corporation. Because of the exploding nature of the 8-track tape cartridge business in the eleven western states, it was necessary to get greatly enlarged quarters for this West Coast billing and warehouse facility of ITCC. Sol Zamek and Sam Tobey, who head the West Coast tape operation, are now better equipped to offer an even greater service to distributors than they have in the past.

At NARM in Miami, tape cartridges were the most talked about subject during the entire convention. Most outstanding was the acceptance of NARM members to the merchandising programs offered by ITCC which enables ITCC distributors to offer their dealers promotions that display and move the fast-selling cartridges off of the dealer's shelves.

With the ITCC First Quarter Promotion extended to May 31st, distributors placed additional orders for the "100 pak" and the ITCC display kit, which offers an opportunity for dealers to participate in the greatest contest ever conceived in the music industry.

Reorders at the convention for the "30 pak" of 8 and 4-track "top-name, top-label" cartridges, with the suggested retail list price of \$2.99, far exceeded all expectations.

Equally as gratifying to Jerry Geller, ITCC's National Sales Manager, was the acceptance of the distributors to the special Herb Alpert Month rack and the special rack containing "The Best of Broadway and Hollywood."

A highlight of the NARM Awards Dinner was when Dionne Warwick drew a card in the ITCC's sweepstakes, which awarded Jim Tiedjens, head of National Tape in Milwaukee, a brand-new 1968 Mustang. This drawing was open to all members of NARM who attended the convention, and Mr. and Mrs. Jim Tiedjens were given the keys to the car right at the dinner. The following day Jim and his lovely wife drove the Mustang back to Minneapolis.

Following the NARM Awards Dinner, a cocktail party was held in the ITCC Hospitality Suite. Here a second drawing was held, this time, a sweepstakes sponsored by ITCC and Buddah Records, tying in with the Buddah 8 and 4-track cartridges of "The Lemon Pipers" and "Simon Says," by the 1910 Fruitgum Company.

One of the celebrities attending the party was Stan Seiden, producer of "The Odd Couple," starring Don Ameche and Robert Q. Lewis, who are now playing at the Roosevelt Theatre in Miami. Stan drew the lucky winner, Alvin Driscoll of Pioneer Distributing in Wichita, who was awarded an all-expense trip for two people from Wichita to New York City, where he will board the S/S Independence for an all-expense paid "Sunlane Cruise" to the Caribbean as guests of ITCC and Buddah Records.

All distributors and dealers are invited to participate in the giant ITCC contest that offers, in addition to the prizes given at the NARM convention, \$200,000 in prizes. Why not write to ITCC at 663 Fifth Avenue, New York, N. Y. 10022, for all details.

Tape CARtridge

25 Titles to Mark Cap. Entry Into Cassettes; Speeds 8-Track Attack

LOS ANGELES — Capitol Records has entered the cassette market, confirming Billboard's earlier reports (Feb. 3 and Mar. 30). The initial release will consist of 25 titles to be issued June 3.

Capitol will continue to support the 8-track tape CARtridge system, even accelerating release manufacturing and marketing efforts.

"We shall also have vigorous marketing campaigns on behalf of our catalogs of both 3¼-

inch and 7½-inch open-reel tapes," said Stanley M. Gortikov, president of Capitol.

The new cassette product will have a retail price, optional with dealer, of \$5.98, with the same trade discounts now available to Capitol 8-track cartridges. Advance orders will be taken beginning Monday (1).

Other Suppliers

Gortikov said Capitol will ultimately duplicate and load cassettes in its own manufacturing facilities but will utilize outside

suppliers to produce its first releases to expedite delivery while internal production is readied.

"We now duplicate and load our own 8-track cartridges, but license our catalog to Muntz Stereo-Pak for 4-track cartridge ever form the public wants," he says. "The consumer, then, is free to make his own choice of the form he prefers."

Titles of the initial cassette release are:

"Nice 'n' Easy, Frank Sinatra; "Ramblin' Rose," Nat King Cole; "Funny Girl," original Broadway cast; "The Beatles' Song Book," the Hollyridge Strings; "The Beach Boys Today," the Beach Boys; "I've Got a Tiger by the Tail," Buck Owens and His Buckaroos; "Today—My Way," Nancy Wilson,

and "Red Roses for a Blue release and to PlayTape Inc., for 2-track cartridge releases," Gortikov said.

"The release of albums in cassette reflects Capitol's policy of offering our catalog in what-Lady," Wayne Newton.

Other titles include "The Hit Sounds of the Lettermen," the Lettermen; "Georgy Girl," the Seekers; "Spanish Eyes," Al Martino; "Rubber Soul," the Beatles; "Pet Sounds," the Beach Boys; "Live," Lou Rawls; "The Best of Peter and Gordon," and "Soulin'," Lou Rawls.

Also "Revolver," the Beatles; "How Sweet It Is for Lovers," Jackie Gleason; "Swinging Doors and the Bottle Let Me Down," Merle Haggard; "The Best of Dean Martin"; "Sgt. Pepper's Lonely Hearts Club Band," the Beatles; "Mercy, Mercy, Mercy," Cannonball Adderley; "The Lettermen . . . and Live"; "Ode to Billie Joe," Bobbie Gentry, and "Smiley Smile," the Beach Boys.

Sell CARtridge, License Duping; Stereodyne to Mfr.

DETROIT — Record manufacturers can make more money from tape CARtridges, according to Don Condon, vice-president of Stereodyne, if they would license only the duplication of their product and market the cartridges themselves. Stereodyne, a high speed duplicating operation, handles complete cartridge production from duplication through drop shipping to the manufacturer's distributors.

According to Condon, a manufacturer distributing his own product can earn more than \$1 million by selling a million cartridges. "The front money (guaranteed advance) a manufacturer is given by a duplicator for the duplication and marketing rights of the manufacturer's music," Condon said, "is only a facade. The 12.5 per cent only amounts

to 72 cents per cartridge. And he has to deduct royalty fees from this money."

Condon claims that the manufacturers' net profit by doing his own distributing is more than \$1.55, before royalty deduction. "This includes a 10 per cent cost to the manufacturer for advertising and promotion," Condon said, "—a percentage which is higher than the normal promotional cost." The executive also cited decreasing production costs as adding to manufacturers' profits.

"The tape cartridge industry has advanced far beyond the point where it can be considered a gamble for recording companies to invest in making their own cartridges or using their own sales organizations," Condon asserted.

CBS Italiana, CGD Catalogs Into Cassettes

MILAN — CGD and CBS Italiana will begin making their catalogs available in cassette form within the next few weeks. Duplication will be undertaken by Durema, an independent duplicating plant in Milan. The cassettes will retail at \$5.76, plus tax.

CGD and CBS Italiana general manager Giuseppe Giannini said the initial cassette releases will include LP's by Caterina Caselli, Johnny Dorelli, Gigliola Cinquetti of CGD, and Roberto Carlos, Yves Montand, Ray Conniff, Caravelli, Barbra Streisand, Louis Armstrong and Bob Dylan of CBS. Later releases will feature artists from the Reprise, A&M, Warner and Scepter labels represented in Italy by CGD.

The cassettes will be retailed only by record stores initially but other outlets are being sought, including gas stations. Last February CGD repertoire became available in cartridge form—the 4-track Fidelipac type—with the repertoire duplicated, released and distributed by Euro-Muntz Ecofina under license from CGD.

Giannini said, "We feel that even if there is not such a big potential market in Italy for cartridges and cassettes as in America, this is an important source of additional business which we cannot neglect."

Calectron in Push on Gear

HOLLYWOOD, Fla. — Bill Goetz, president of Calectron of California, the giant San Francisco distributor, called on music merchants at NARM parley recently, to push playback equipment.

Goetz pointed out that the regular home electronics dealer is far too concerned with color TV and the big ticket sets to bother with playback equipment. This leaves a vast market open to the people who sell recordings, he said.

Goetz said that for a long time record dealers have stayed away from the equipment field and have been missing profits, he likened recordings and playbacks with the sale of ties and shirts. He said times are rare when one finds a dealer who sells only ties and makes the customer go elsewhere for his shirts.

Sasch Rubinstein, now with Greentree Electronics but until recently with Calectron, said: "Not only do we have Bill Goetz to thank for pointing the way to greater profits through selling playback equipment, but for a new analogy replacing that tired old razor-and-blade business."



AN ATTENDANT at the Herb Levin Auto Show exhibit explained the tape cartridge concept to this intent couple. They understood the fumble-free idea and bought.



PERT LIBRARIAN for the Herb Levin firm signed up scores of Chicago Auto Show goers for the firm's tape cartridge club.



WILLIAM E. DEGER, left, radio manager for Motorola-Chicago Co., supervised a display of Motorola automotive sound products at the Chicago Auto show. The exhibit featured this working tape cartridge player.



ORDER FORM



HERB ALPERT AND THE TIJUANA BRASS 52 PAK RACK PROMOTION

52 Pak Rack for
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This Rack Only 52¢

With your order for 52 of the hottest selling cartridges in the industry, you get this beautiful, sturdily built, walnut finished rack worth \$5.00 . . . for only 52¢.

Proper Merchandising Sells Cartridges!

This rack is packaged together with 52 cartridges in one carton. In the master carton, in addition to the rack and 52 cartridges, are exciting window streamers and newspaper mats.

Following are the exciting selections, with the quantities on each of the ten Herb Alpert and the Tijuana Brass cartridges. You will note that there are 15 of his latest release, 51-146, HERB ALPERT AND THE TIJUANA BRASS "THE BEAT OF THE BRASS."

HERB ALPERT MONTH "52" PAK PROMOTION MIX "HERB ALPERT AND THE TIJUANA BRASS"

15 THE BEAT OF THE BRASS	51-146	3 WHAT NOW MY LOVE	51-114
5 HERB'S NINTH	51-134	4 GOING PLACES	51-112
4 SOUNDS LIKE . . .	51-124	4 SOUTH OF THE BORDER	51-108
3 S.R.O.	51-119	3 HERB ALPERT AND THE TIJUANA BRASS—VOL. II	51-103
6 WHIPPED CREAM & OTHER DELIGHTS	51-110	5 THE LONELY BULL	51-101

ORDERS FILLED—FIRST COME—FIRST SERVED!

Mail this coupon to your ITCC Distributor

Gentlemen: Please rush _____ 52 Pak, Herb Alpert Month Promotions:

_____ 8 Track _____ 4 Track Combinations
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Name of Company _____

Address _____

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Order No. _____

Signature _____

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633 Fifth Avenue, N.Y., N.Y. 10022
For the name of your nearest ITCC distributor
phone (212) 421-8080 collect.

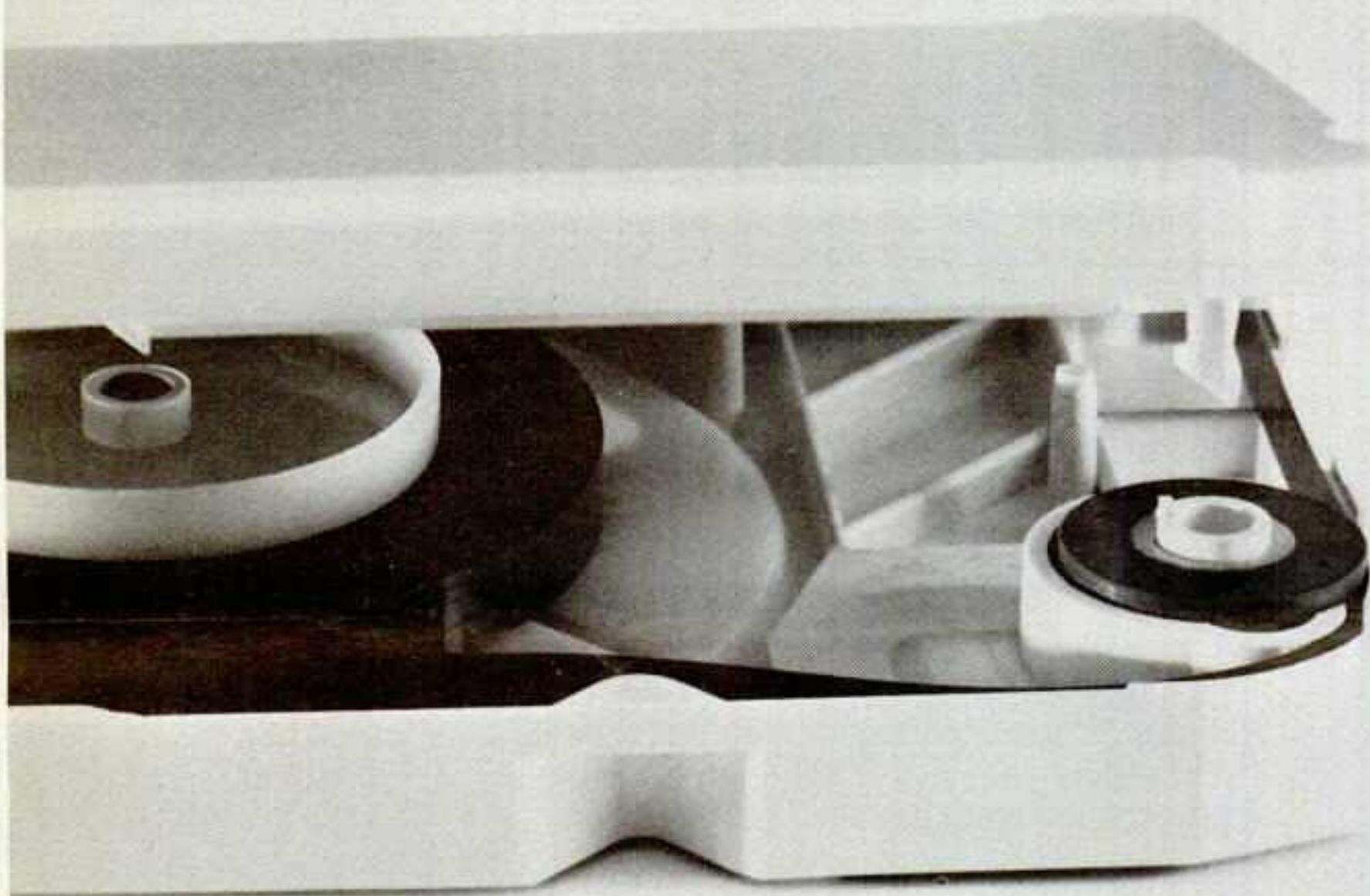
Initial Delivery to Your ITCC Distributor: April 10, 1968



This rack converts for use with regular product by removing Herb Alpert header . . . After Herb Alpert month.

Assembly Instructions:

(1.) Snap Together.



4- and 8-track cartridges, pre-assembled.



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Lib. Will Release 19 Stereo Titles

LOS ANGELES — Liberty Records will release 19 stereo tape CARtridge products in April, including 11 in the cassette configuration.

The cassette releases are:

"A Taste of Honey," Martin Denny; "Movin' Sounds," the Ventures; "Sweeter Than the Flowers," Slim Whitman; "Improvisations," Ravi Shankar; "Hustlin'," Stanley Turrentine; "If I Loved You," the Johnny Mann Singers; "Back at the Chicken Shack," Jimmy Smith; "Maria Elena," the 50 Guitars of Tommy Garrett; "Changes," Johnny Rivers; "Happy is the Sunshine Company," the Sunshine Company; "Magic Garden," the 5th Dimension.

The tape cartridge releases available in both 4- and 8-track are:

"Intimate Excitement," Vikki Carr; "The Ventures Knock Me Out," the Ventures; "Boogie With Canned Heat," Canned Heat; "Sound of the Sitar," Ravi

Shankar; "I'm Movin' On," Jimmy Smith; "Original Country Hits, Vol. III," various artists; "The 50 Guitars Visit South of the Border," the 50 Guitars of Tommy Garrett; "The Sunshine Company," Sunshine Company.

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4 speeds • solid state
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Billboard HOT 100

FOR WEEK ENDING APRIL 6, 1968

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

Record Industry Association of America seal of certification as million selling single.

WEEKS ON CHART	Wk. Ago	Wk. Ago	Wk. Ago	TITLE	Artist (Producer), Label & Number	Wks. On Chart
1	1	1	1	(Sittin' On) THE DOCK OF THE BAY	Olis Redding (Steve Cropper), Valt 157	11
2	7	12	24	YOUNG GIRL	Union Gap Featuring Gary Puckett (Jerry Fuller), Columbia 44450	6
3	3	7	8	VALLERI	Monkees (Monkees), Colgems 66-1019	5
4	6	6	7	LA-LA MEANS I LOVE YOU	Delfonics (Stan & Bell), Philly Groove 150	10
5	5	8	9	(Sweet Sweet Baby) SINCE YOU'VE BEEN GONE	Aretha Franklin (Jerry Wexler), Atlantic 2486	6
6	15	17	28	CRY LIKE A BABY	Box Tops (Dan Penn), Mala 593	6
7	9	23	—	LADY MADONNA	Seattles (George Martin), Capitol 2138	3
8	8	10	17	THE BALLAD OF BONNIE AND CLYDE	George Fame (Manny Kellm), Epic 10283	8
9	2	2	3	LOVE IS BLUE	Paul Mauriat, Philips 40495	14
10	23	64	—	HONEY	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50283	3
11	11	11	25	THE MIGHTY QUINN	Manfred Mann, Mercury 72770	6
12	4	4	4	SIMON SAYS	1910 Fruitgum Co. (J. Katz/J. Kapenez/E. Chiprut), Buddah 34	11
13	13	13	29	SCARBOROUGH FAIR (/Canticle)	Simon & Garfunkel (Bob Johnston), Columbia 44465	6
14	14	14	16	DANCE TO THE MUSIC	Sly & the Family Stone (Sly Stone), Epic 10254	9
15	16	16	22	KISS ME GOODBYE	Petula Clark (Tony Hatch), Warner Bros.-Seven Arts 7170	8
16	18	25	30	IF YOU CAN WANT	Smokey Robinson and the Miracles ("Smokey" Cleveland), Tamla 54162	7
17	10	3	2	(Theme From) THE VALLEY OF THE DOLLS	Dionne Warwick (Bacharach-David), Scepter 12203	12
18	19	33	63	I GOT THE FEELIN'	James Brown & the Famous Flames (James Brown), King 6153	4
19	12	5	5	JUST DROPPED IN (To See What Condition My Condition Was In)	First Edition (Mike Post), Reprise 0653	8
20	17	9	10	I THANK YOU	Sam & Dave (Isaac Hayes & David Porter), Stax 242	11
21	21	21	37	PLAYBOY	Gene & Debbie (Don Gant), TRX 5006	8
22	38	38	51	SUMMERTIME BLUES	Blue Cheer (Abe "Voca" Kesh), Philips 40516	6
23	25	29	35	CAB DRIVER	Mills Brothers (Charles R. Green & Tom Mack), Dot 17041	11
24	24	24	27	WILL YOU LOVE ME TOMORROW?	4 Seasons (Bob Crewe), Philips 40523	7
25	28	34	42	LOVE IS ALL AROUND	Troggs (Page One), Fontana 1607	7
26	27	55	72	SWEET INSPIRATION	Sweet Inspirations (Tom Dowd & Tommy Coghill), Atlantic 2476	6
27	49	77	—	THE UNICORN	Irish Rovers (Charles Budant), Decca 32254	3
28	42	87	—	COWBOYS TO GIRLS	Intruders (Gamble-Huff), Gamble 214	3
29	30	42	61	JENNIFER JUNIPER	Donovan (Mickie Most), Epic 10300	5
30	48	66	74	TAKE TIME TO KNOW HER	Percy Sledge (Quin Ivy & Marlin Greene), Atlantic 2490	4
31	44	53	70	FOREVER CAME TODAY	Diana Ross & the Supremes (Holland & Dozier), Motown 1122	4

32	20	15	15	THE END OF OUR ROAD	Gladys Knight & the Pips (M. Whitfield), Soul 35042	9
33	22	20	6	I WISH IT WOULD RAIN	Temptations (Norman Whitfield), Gordy 7068	13
34	47	52	53	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro, His Ork and Chorus	8
35	53	63	77	FUNKY STREET	Arthur Conley (Tom Dowd), Atco 4543	4
36	32	26	34	I'M GONNA MAKE YOU LOVE ME	Madeline Bell (Johnny Franz), Philips 40517	9
37	37	37	38	A QUESTION OF TEMPERATURE	Balloon Farm (Laurie Prod. & Peter Shekaryk), Laurie 3405	7
38	52	56	67	SECURITY	Elta James (Rick Hall & Staff), Cadet 5594	6
39	40	40	40	LITTLE GREEN APPLES	Roger Miller (Jerry Kennedy), Smash 2148	6
40	43	43	50	SOUL COAXING (Ame Caline)	Raymond Loveve, 4 Corners of the World 147	7
41	41	50	68	SOUL SERENADE	Willie Mitchell (Willie Mitchell/Joe Coughl), Hi 2140	5
42	39	39	39	GREEN LIGHT	American Breed (Bill Trout), Act 821	7
43	45	51	52	THE SON OF HICKORY HOLLER'S TRAMP	O. C. Smith (Jerry Fuller), Columbia 44423	7
44	69	73	90	THE IMPOSSIBLE DREAM	Hesitations (Wilshire-Banks-Victor), Kapp 899	4
45	34	49	49	TAPIOCA TUNDRA	Monkees (Monkees), Colgems 66-1019	5
46	81	—	—	TIGHTEN UP	Archie Bell & the Drells (L.J.F. Production), Atlantic 2476	2
47	63	75	—	U. S. MALE	Elvis Presley, RCA Victor 47-9465	3
48	95	—	—	I WILL ALWAYS THINK ABOUT YOU	New Colony Six (Senator Records Corp.), Mercury 72775	2
49	51	61	65	RICE IS NICE	Lemon Pipers (Paul Leka), Buddah 31	5
50	50	48	48	MISSION: IMPOSSIBLE	Lalo Schifrin (Tom Mack), Dot 17059	14
51	84	—	—	TAKE GOOD CARE OF MY BABY	Bobby Vinton (Billy Sherrill), Epic 10305	2
52	61	69	73	L. DAVID SLOANE	Michelle Lee (Jack Gold), Columbia 44413	6
53	67	74	97	DELILAH	Tom Jones (Peter Sullivan), Parrot 40025	4
54	70	71	76	JENNIFER ECCLES	Hollies (Ron Richards), Epic 10296	4
55	66	76	84	IN NEED OF A FRIEND	Cowells (Bill & Bob Cowell), MGM 13909	4
56	56	44	45	SUDDENLY YOU LOVE ME	Tremeloes (Mike Smith), Epic 10293	8
57	80	—	—	CALL ME LIGHTNING	The Who (Kit Lambert), Decca 32288	2
58	58	59	60	YOU'VE GOT TO BE LOVED	Montanas (Tony Hatch), Independence 83	6
59	62	62	69	BACK ON MY FEET AGAIN	Foundations (Tony Maccaclay), Uni 55058	5
60	60	60	41	SUNSHINE OF YOUR LOVE	Cream (Felix Pappalardi), Atco 6544	13
61	57	58	59	SOUND ASLEEP	Turtles (Turtles & Bimp), White Whale 264	6
62	79	—	—	UNKNOWN SOLDIER	Doors (Paul A. Rothchild), Elektra 45628	2
63	89	98	—	SHERRY DON'T GO	Lettermen (Kelly Gordon), Capitol 2122	3
64	64	65	66	THAT'S A LIE	Ray Charles (Ray Charles), ABC 11045	7
65	65	72	75	SIT WITH THE GURU	Strawberry Alarm Clock (Frank Slay & Bill Holmes), Uni 55055	4
66	75	90	—	YOU'VE STILL GOT A PLACE IN MY HEART	Dean Martin (Jimmy Bowen), Reprise 0672	3

67	73	81	83	STAY AWAY	Elvis Presley, RCA Victor 47-9465	4
68	68	70	71	IF THIS WORLD WERE MINE	Marvin Gaye & Tammi Terrell (Fogus, Bristol), Tamla 54161	6
69	72	91	—	ME, THE PEACEFUL HEART	Lulu (Mickie Most), Epic 10302	3
70	—	—	—	GOODBYE BABY (I Don't Want to See You Cry)	Tommy Boyce & Bobby Hart (Boyce-Hart), A&M 919	1
71	71	82	79	LOVE IS BLUE	Claudine Longet (Tommy LiPuma), A&M 909	7
72	74	80	80	FOGGY MOUNTAIN BREAKDOWN	Flatt & Scruggs (Bob Johnston), Columbia 44380/Mercury 72739	6
73	77	78	78	TIN SOLDIER	Small Faces (Steve Marriott & Ronnie Lane), Immediate 3003	4
74	—	—	—	SHOO-BE-DOO-BE-DOO-DA-DAY	Stevie Wonder (H. Cosby), Tamla 54165	1
75	—	—	—	LOOK TO YOUR SOUL	Johnny Rivers (Work), Imperial 64284	1
76	76	84	—	COME TO ME SOFTLY	Jimmy James & the Vagabonds (Jimmy James & Peter Madden), Atco 6851	3
77	78	79	81	I'LL SAY FOREVER MY LOVE	Jimmy Ruffin (Dean & Weatherston), Soul 35043	5
78	—	—	—	AIN'T NO WAY	Aretha Franklin (Jerry Wexler), Atlantic 2486	1
79	87	93	93	GENTLE ON MY MIND	Patti Page (Jack Gold), Columbia 44353	9
80	83	83	85	TURN ON YOUR LOVELIGHT	Human Beinz (Lex de Asavedo), Capitol 2119	5
81	97	97	—	100 YEARS	Nancy Sinatra (Lee Hazlewood), Reprise 0670	3
82	82	94	94	UP FROM THE SKIES	Jimi Hendrix Experience (Charles Chandler), Reprise 0665	4
83	—	—	—	I GOT A SURE THING	Olisa & the Nightingales (Booker T. Jones), Stax 245	1
84	85	85	86	(Sittin' On) THE DOCK OF THE BAY	King Curtis & His Kingpins (Tom Dowd), Atco 6562	4
85	86	89	89	AT THE TOP OF THE STAIRS	Formations (Leon Huff), MGM 13899	4
86	—	—	—	UP ON THE ROOF	Cryan' Shames (Jim Golden & Bob Monaco), Columbia 44437	1
87	88	95	95	DR. JON (The Medicine Man)	Jon & Robin & the In Crowd (Ahsah Music), Ahsah 127	4
88	—	—	—	I WANNA LIVE	Glen Campbell (Alyde Lary), Capitol 2146	1
89	90	—	—	CINDERELLA ROCKEFELLA	Esther & Abi Ofarim, Philips 40526	2
90	—	—	—	JUMBO	Bea Gees (Robert Stigwood & Bea Gees), Atco 6570	1
91	91	—	—	SHOWTIME	Detroit Emeralds (Kent-Woods & Garrett), Ric Tic 135	2
92	92	—	—	YOUR HEART IS FREE JUST LIKE THE WIND	Vikki Carr (Dave Pell & Bob Blodsoe), Liberty 56026	2
93	93	—	—	UP TO MY NECK IN HIGH MUDDY WATER	Linda Ronstadt & the Stone Poneys (Nick Venet), Capitol 2110	2
94	94	—	—	MASTER JACK	Four Jacks & a Jill, RCA Victor 47-9473	2
95	—	—	—	MONY MONY	Tommy James & Shondells (Bo Gentry & Ritchie Cordell), Roulette 7008	1
96	—	—	—	I LOVE YOU	People (Mikel Hunter), Capitol 2078	1
97	98	—	—	ANOTHER PLACE, ANOTHER TIME	Jerry Lee Lewis (Jerry Kennedy), Smash 2146	2
98	—	86	87	BABY YOU'RE SO RIGHT FOR ME	Brenda & Tabulations (Bob Finiz), Dionn 307	3
99	100	100	—	SHE'LL BE THERE	Vikki Carr (Dave Pell & Bob Blodsoe), Liberty 56026	3
100	—	—	—	CHAIN OF FOOLS	Jimmy Smith (Esmond Edwards), Verve 10583	1

HOT 100—A TO Z—(Publisher-Licensee)

Ain't No Way (14th Hour/Catillon, BMI)	78
Another Place, Another Time (Paseky, BMI)	97
At the Top of the Stairs (Double Diamond/Mured, BMI)	85
Baby You're So Right for Me (Chardon, BMI)	98
Back on My Feet Again (January/Welbeck, BMI)	59
Ballad of Bonnie and Clyde, The (Peer Int'l, BMI)	8
Cab Driver (Blackhawk, BMI)	23
Call Me (Folobus, ASCAP)	57
Chain of Fools (14th Hour/Franco, BMI)	100
Cinderella Rockefeller (Irvings, BMI)	89
Come to Me Softly (Regent, BMI)	76
Cowboys to Girls (Razor Sharp, BMI)	28
Cry Like a Baby (Press, BMI)	6
Dance to the Music (Daly City, BMI)	14
Delilah (Francis Day & Hunter, ASCAP)	87
Dr. Jee (The Medicine Man) (Barton, BMI)	87
End of Our Road, The (Jobete, BMI)	32
Foggy Mountain Breakdown (Peer Int'l, BMI)	72
Forever Came Today (Jobete, BMI)	31
Funky Street (Redwal, BMI)	35
Gentle on My Mind (Sherman-DeVarzan, BMI)	79
Good, the Bad and the Ugly, The (Unart, BMI)	34
Goodbye Baby (I Don't Want to See You Cry) (Screen Gems-Columbia, BMI)	70
Green Light (Four Star, BMI)	42
Honey (Russell-Cason, ASCAP)	10
I Got a Sure Thing (East, BMI)	83
I Got the Feelin' (Tosca-Luis, BMI)	18
I Love You (Mainstay, BMI)	96
I Thank You (East/Pronto, BMI)	20
I Wanna Live (Windward Side, BMI)	88
I Will Always Think About You (New Colony, BMI)	48
I Wish It Would Rain (Jobete, BMI)	33
If This World Were Mine (Jobete, BMI)	48
If You Can Want (Jobete, BMI)	16

I'll Say Forever My Love (Jobete, BMI)	77
Impossible Dream (Fox, ASCAP)	44
I'm Gonna Make You Love Me (Act Three, BMI)	36
In Need of a Friend (Abkesta, BMI)	55
Jennifer Eccles (Maribus, BMI)	54
Jennifer Juniper (Peer Int'l, BMI)	29
Jumbo (Hemperor, BMI)	90
Just Dropped In (To See What Condition My Condition Was In) (Acuff-Rose, BMI)	19
Kiss Me Goodbye (Donna, ASCAP)	15
L. David Sloane (Meager, BMI)	52
Lady Madonna (Maclean, BMI)	7
La-La Means I Love You (Nickel Shoe, BMI)	4
Little Green Apples (Russell-Cason, ASCAP)	39
Look to Your Soul (Rivers, BMI)	75
Love Is All Around (James, BMI)	25
Love Is Blue (Croma, ASCAP) (Paul Mauriat)	9
Love Is Blue (Croma, ASCAP) (Claudine Longet)	71
Master Jack (Millone, ASCAP)	94
Me, the Peaceful Heart (James, BMI)	49
Mighty Quinn, The (Dwarf, ASCAP)	11
Mission: Impossible (Bruin, BMI)	50
Money Money (Patricia, BMI)	95
100 Years (Hazelwood, ASCAP)	81
Playboy (Acuff-Rose, BMI)	21
Question of Temperature (HAL, BMI)	37
Rice Is Nice (Kama Sutra, BMI)	49
Scarborough Fair (/Canticle) (Charing Cross, BMI)	13
Security (East, BMI)	38
She'll Be There (Alfa, ASCAP)	99
Sherry Don't Go (Grey Fox, BMI)	63
Shoo-Be-Do-Be-Do-Do-Day (Jobete, BMI)	74
Showtime (Wingate, BMI)	91
Simon Says (Mekhat, BMI)	12
(Sittin' On) The Dock of the Bay (East/Pine/Redwal, BMI) (King Curtis)	84

(Sittin' On) The Dock of the Bay (East/Pine/Redwal, BMI) (Olis Redding)	1
Sit With the Guru (Alarm Clock/Claridge, ASCAP)	45
Son of Hickory Holler's Tramp, The (Blue Crest, BMI)	43
Soul Coaxing (Ame Caline) (Southern, ASCAP)	40
Soul Serenade (Kilyn, BMI)	41
Sound Asleep (Ishmael, BMI)	61
Stay Away (Gladys, ASCAP)	67
Suddenly You Love Me (Ponderosa, BMI)	56
Summertime Blues (See Chest, BMI)	22
Sunshine of Your Love (Draffle, BMI)	60
Sweet Inspiration (Press, BMI)	26
(Sweet Sweet Baby) Since You've Been Gone (14th Hour/Catillon, BMI)	5
Take Good Care of My Baby (Screen Gems-Columbia, BMI)	51
Take Time to Know Her (Gallico, BMI)	30
Tapioca Tundra (Screen Gems-Columbia, BMI)	45
That's a Lie (Tangerine, BMI)	64
(Theme From) Valley of the Dolls (Feist, ASCAP)	17
Tighten Up (Cattillon/Oreilis, BMI)	46
Tin Soldier (Nice Songs, BMI)	73
Turn on Your Lovelight (Lion, BMI)	80
Unicorn, The (Hollis, BMI)	27
Unknown Soldier (Hipper, ASCAP)	62
Up from the Skies (See-Lark Ent., BMI)	82
Up on the Roof (Screen Gems-Columbia, BMI)	86
Up to My Neck in High Muddy Water (Ryerson, BMI)	93
U. S. Male (Vector, BMI)	47
Valleri (Screen Gems-Columbia, BMI)	3
Will You Love Me Tomorrow? (Screen Gems-Columbia, BMI)	24
Young Girl (Viva, BMI)	2
Your Heart Is Free Just Like the Wind (MBC, BMI)	92
You've Got to Be Loved (Deuces, BMI)	58
You've Still Got a Place in My Heart (Acuff-Rose, BMI)	66

BUBBLING UNDER THE HOT 100

101. I'VE COME A LONG WAY	Wilson Pickett, Atlantic 2484
102. (You Keep Me) HANGIN' ON	

SUNSHINE'S SINGLES

"I NEED SOMEONE"
ASCOT 2238
The Music Asylum

"NO OTHER LOVE"
UA 50282
Jay & the Americans

"BLACK DAY IN JULY"
UA 50281
Gordon Lightfoot

"MY AIM IS TO PLEASE YOU"
UA 50201
The Executives

"HERE WE GO ROUND THE MULBERRY BUSH"
UA 50232
traffic ☪

"EVERY STEP I TAKE (EVERY MOVE I MAKE)"
UA 50258
The Hassles



DOUBLE SALES

Billboard TOP LP'S

FOR WEEK ENDING APRIL 6, 1968

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
4	2	1			SOUNDTRACK —The Graduate Columbia (No Mono); OS 3180 (S)			NA	NA
17	1	2			PAUL MAURIAT & HIS ORK —Blooming Hits Philips PHM 200-248 (M); PHS 600-248 (S)				
7	3	3			ARETHA FRANKLIN —Lady Soul Atlantic 8176 (M); SD 8176 (S)				
11	5	4			BOB DYLAN —John Wesley Harding Columbia CL 2804 (M); CS 9604 (S)			NA	
74	15	5			SIMON & GARFUNKEL —Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)			NA	NA
★	3	13			OTIS REDDING —The Dock of the Bay Volt 419 (M); S 419 (S)				
5	8	7			DIONNE WARWICK —Valley of the Dolls Scepter (No Mono); SPS 568 (S)				
9	4	8			JIMI HENDRIX EXPERIENCE —Axis: Bold as Love Reprise (No Mono); RS 6281 (S)				
6	9	9			RASCALS —Once Upon a Dream Atlantic 8169 (M); SD 8169 (S)				
20	10	10			LETTERMEN —“And Live” Capitol T 2758 (M); ST 2758 (S)	NA		NA	NA
10	11	11			SOUNDTRACK —Valley of the Dolls 20th Century-Fox (No Mono); S 4196 (S)				
19	12	12			OTIS REDDING —History of Volt 418 (M); S 418 (S)				
7	7	13			SMOKEY ROBINSON & THE MIRACLES —Greatest Hits, Vol. 2 Tamla (No Mono); TS 280 (S)				
18	17	14			CREAM —Disraeli Gears Atco 33-232 (M); SD 33-232 (S)				
16	6	15			BEATLES —Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)				NA
★	9	21			SOUNDTRACK —The Good, the Bad & the Ugly United Artists UAL 4172 (M); UAS 5172 (S)		NA		
★	6	20			VANILLA FUDGE —Beat Goes On Atco 33-237 (M); SD 33-237 (S)				
★	5	35			BLUE CHEER —Vincebus Eruptum Philips PHM 200-264 (M); PHS 600-264 (S)	NA		NA	
10	19	19			SOUNDTRACK —Walt Disney Presents the Story & Songs of the Jungle Book Disneyland 3948 (M); ST 3948 (S)	NA	NA	NA	NA
28	16	20			DIANA ROSS & THE SUPREMES —Greatest Hits Motown (No Mono); MS 2-663 (S)				
33	22	21			JIMI HENDRIX EXPERIENCE —Are You Experienced MGM (No Mono); 15E-65T (S)				
16	23	22			HERB ALPERT & THE TIJUANA BRASS —Ninth A&M (No Mono); SP 4134 (S)				
★	7	28			ED AMES —Sings “Who Will Answer” and Other Songs of Our Times RCA Victor LPM 3961 (M); LSP 3961 (S)	NA	NA	NA	NA
9	18	24			BEE GEES —Horizontal Atco 33-233 (M); SD 33-233 (S)				
★	5	50			SERGIO MENDES & BRASIL '66 —Look Around A&M (No Mono); SP 4137 (S)				
16	26	26			TEMPTATIONS —In a Mellow Mood Gordy (No Mono); 924 (S)				
★	8	32			UNION GAP FEATURING GARY PUCKETT —Woman, Woman Columbia CL 2612 (M); CS 9412 (S)			NA	
42	14	28			BEATLES —Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)			NA	
★	8	39			RAY CONNIFF & THE SINGERS —It Must Be Him Columbia CL 2795 (M); CS 9595 (S)			NA	
27	30	30			WES MONTGOMERY —A Day in the Life A&M (No Mono); SP 3001 (S)				
108	24	31			SOUNDTRACK —Dr. Zhivago MGM (No Mono); 15E-65T (S)				
69	27	32			TEMPTATIONS —Greatest Hits Gordy (No Mono); 919 (S)				
22	33	33			SOUNDTRACK —Camelot Warner Bros.-Seven Arts (No Mono); BS 1712 (S)				
160	25	34			SOUNDTRACK —The Sound of Music RCA Victor LOCD 2005 (M); LSOD 2005 (S)	NA		NA	
45	31	35			HERB ALPERT & THE TIJUANA BRASS —Sounds Like A&M (No Mono); SP 4124 (S)				
58	43	36			SIMON & GARFUNKEL —Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)			NA	NA
25	42	37			VIKKI CARR —It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)			NA	NA
13	38	38			NANCY SINATRA —Movin' With Reprise (No Mono); RS 6277 (S)				
28	40	39			FOUR TOPS —Greatest Hits Motown (No Mono); MS 662 (S)				
30	51	40			VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)				
43	41	41			MONKEES —Headquarters Colgems COM 103 (M); COS 103 (S)			NA	NA
21	29	42			DIONNE WARWICK —Golden Hits, Part 1 Scepter SRM 565 (M); SPS 565 (S)				
★	7	48			ULTIMATE SPINACH MGM (No Mono); SE 4518 (S)			NA	
16	46	44			ENGELBERT HUMPERDINCK —The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)				

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
20	34	45			MONKEES —Pisces, Aquarius, Capricorn & Jones, Ltd. Colgems COM 104 (M); COS 104 (S)			NA	NA
★	4	100			MOTHERS OF INVENTION —We're Only in It for the Money Verve (No Mono); V6-5045 (S)			NA	
10	47	47			BYRDS —Notorious Byrd Brothers Columbia CL 2775 (M); CS 9575 (S)				NA
21	36	48			TURTLES —Golden Hits White Whale WW 115 (M); WWS 7115 (S)				
17	49	49			BOBBY VINTON —Please Love Me Forever Epic LN 24341 (M); BN 26341 (S)				NA
★	15	55			LALO SCHIFRIN —Music From Mission Impossible Dot (No Mono); DLP 25831 (S)				
★	15	57			GLEN CAMPBELL —By the Time I Get to Phoenix Capitol I 2851 (M); ST 2851 (S)				NA
13	52	52			BUTTERFIELD BLUES BAND —The Resurrection of Pigboy Crabshaw Elektra (No Mono); EKS 74015 (S)				
130	45	53			HERB ALPERT & THE TIJUANA BRASS —Going Places A&M (No Mono); SP 4112 (S)				
★	8	60			HUGO MONTENEGRO —Music From “A Fistful of Dollars,” “For a Few Dollars More,” “The Good, the Bad & the Ugly” RCA Victor LPM 3927 (M); LSP 3927 (S)			NA	NA
9	53	55			BUCKINGHAMS —Portraits Columbia CL 2798 (M); CS 9598 (S)				NA
22	44	56			MAMA'S AND THE PAPA'S —Farewell to the First Golden Era Dunhill (No Mono); DS 50025 (S)				
152	37	57			HERB ALPERT & THE TIJUANA BRASS —Whipped Cream & Other Delights A&M (No Mono); SP 4110 (S)				
14	59	58			JUDY COLLINS —Wild Flowers Elektra (No Mono); EKS 74012 (S)				
22	61	59			SOULFUL STRINGS —Groovin' With the Cadet LP 796 (M); LPS 796 (S)				
55	63	60			DOORS Elektra (No Mono); EKS 74007 (S)				
21	64	61			ARLO GUTHRIE —Alice's Restaurant Reprise (No Mono); RS 6267 (S)				NA
18	56	62			WES MONTGOMERY —The Best of Verve V 8714 (M); V6-8714 (S)				
55	67	63			ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS —The Sea Warner Bros.-Seven Arts (No Mono); WS 1670 (S)				
43	66	64			ENGELBERT HUMPERDINCK —Release Me Parrot PA 61012 (M); PAS 71012 (S)				
16	58	65			VENTURES —\$1,000,000 Weekend Liberty (No Mono); LST 8054 (S)			NA	NA
6	71	66			MANTOVANI & HIS ORK —Mantovani Touch London LL 3526 (M); PS 526 (S)				
★	6	77			PAUL REVERE & THE RAIDERS —Goin' to Memphis Columbia CL 2805 (M); CS 9605 (S)				NA
6	72	68			ELVIS PRESLEY —Elvis' Golden Records, Vol. 4 RCA Victor LPM 3921 (M); LSP 3921 (S)				NA
★	6	81			IMPRESSIONS —We're a Winner ABC (No Mono); ABCS 635 (S)				
16	62	70			ROLLING STONES —Their Satanic Majesties Request London NP 2 (M); NPS 2 (S)				
★	3	102			JAMES BROWN —I Can't Stand Myself When You Touch Me King (No Mono); 1030 (S)			NA	NA
5	65	72			HUMAN BEING —Nobody But Me Capitol (No Mono); ST 2906 (S)			NA	NA
111	69	73			BILL COSBY —Is a Very Funny Fellow, Right? Warner Bros.-Seven Arts (No Mono); WS 1518 (S)				
7	74	74			BILL COSBY —Hooray for the Salvation Army Band Warner Bros.-Seven Arts (No Mono); WS 1728 (S)				
★	4	88			THE MILLS BROTHERS —Fortunosity Dot (No Mono); DLP 25809 (S)				
48	76	76			ANDY WILLIAMS —Born Free Columbia CL 2680 (M); CS 9480 (S)				NA
★	4	116			ROTARY CONNECTION Cadet Concept (No Mono); LPS 312 (S)				NA
7	78	78			FRANK SINATRA & DUKE ELLINGTON —Francis A. & Edward K. Reprise (No Mono); FS 1024 (S)				
48	79	79			BILL COSBY —Revenge Warner Bros.-Seven Arts (No Mono); WS 1691 (S)				
32	82	80			DEAN MARTIN —Welcome to My World Reprise (No Mono); RS 6250 (S)				
53	70	81			ARETHA FRANKLIN —I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)				
★	8	93			ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS —The Sky Warner Bros.-Seven Arts (No Mono); WS 1720 (S)				
8	83	83			CHAMBERS BROTHERS —The Time Has Come Columbia CL 2722 (M); CS 9522 (S)				NA
63	54	84			SOUNDTRACK —A Man & a Woman (“Un Homme Et Une Femme”) United Artists UAL 4147 (M); UAS 5147 (S)				
116	86	85			ORIGINAL CAST —Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)				

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

TOP LP'S

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
★	7	98	86	★	WILSON PICKETT—I'm in Love Atlantic 8175 (M); SD 8175 (S)				
	16	73	87		JEFFERSON AIRPLANE—After Bathing at Baxter's RCA Victor LOC 1511 (M); LSO 1511 (S)		NA	NA	NA
	33	90	88		FLIP WILSON—Cowboys & Colored People Atlantic 8149 (M); SD 8149 (S)	NA	NA	NA	
	55	89	89		COWSILLS—We Can Fly MGM (No Mono); SE 4534 (S)			NA	NA
	16	91	90		COUNTRY JOE & THE FISH—I Feel Like I'm Fixin' to Die Vanguard VRS 9266 (M); VSD 79266 (S)				
★	3	103	91	★	BOOTS RANDOLPH—Sunday Sax Monument (No Mono); SLP 18092 (S)				
Ⓢ	49	85	92		BOB DYLAN—Greatest Hits Columbia KCL 2663 (M); KCS 9463 (S)			NA	NA
	8	95	93		PETULA CLARK—The Other Man's Grass Is Always Greener Warner Bros.-Seven Arts (No Mono); WS 1719 (S)				
Ⓢ	23	94	94		DOORS—Strange Days Elektra (No Mono); EKS 74014 (S)				
★	5	105	95	★	ETTA JAMES—Tell Mama Cadet LP 802 (M); LPS 802 (S)			NA	NA
★	5	107	96	★	BEACON STREET UNION—Eyes of the MGM (No Mono); SE 4517 (S)				
	7	97	97		LEONARD NIMOY—Two Sides of Dot (No Mono); DLP 25835 (S)	NA		NA	NA
Ⓢ	100	96	98		HERB ALPERT & THE TIJUANA BRASS—What Now My Love A&M (No Mono); SP 4114 (S)				
★	1	—	99	★	SOUNDTRACK—Bonnie & Clyde Warner Bros.-Seven Arts (No Mono); WS 1742 (S)			NA	NA
	7	104	100		JOE TEX—Live & Lively Atlantic 8156 (M); SD 8156 (S)			NA	NA
	237	84	101		ORIGINAL CAST—Camelot Columbia OL 5620 (M); KOS 2031 (S)			NA	
★	3	128	102	★	VIKKI CARR—Vikki Liberty (No Mono); LST 7548 (S)	NA	NA	NA	NA
★	1	—	103	★	BILL COSBY—To Russell, My Brother, Whom I Slept With Warner Bros.-Seven Arts (No Mono); WS 1734 (S)			NA	NA
	8	106	104		LEMON PIPERS—Green Tambourine Buddah (No Mono); BDS 5009 (S)			NA	NA
	52	101	105		CLAUDINE LONGET—Claudine A&M (No Mono); SP 4121 (S)				
Ⓢ	62	92	106		MONKEES—More of the Colgems COM 102 (M); COS 102 (S)			NA	NA
	30	87	107		OTIS REDDING—Live in Europe Volt 416 (M); S 416 (S)				
Ⓢ	98	109	108		BILL COSBY—Wonderfulness Warner Bros.-Seven Arts (No Mono); WS 1634 (S)				
	7	117	109		AMERICAN BREED—Bend Me, Shape Me Acta (No Mono); A 38003 (S)			NA	NA
Ⓢ	58	110	110		ED AMES—My Cup Runneth Over RCA Victor LPM 3774 (M); LSP 3774 (S)			NA	NA
Ⓢ	83	111	111		SERGIO MENDES & BRASIL '66 A&M (No Mono); SP 4116 (S)				
Ⓢ	180	114	112		ORIGINAL CAST—Fiddler on the Roof RCA Victor LOC 1093 (M); LSO 1093 (S)			NA	NA
Ⓢ	144	113	113		HERB ALPERT & THE TIJUANA BRASS—South of the Border A&M (No Mono); ST 108 (S)				
	14	118	114		DONOVAN—A Gift From a Flower to a Garden Epic L2N 6071 (M); B2N 171 (S)	NA	NA	NA	NA
	33	119	115		ARETHA FRANKLIN—Aretha Arrives Atlantic 8150 (M); SD 8150 (S)				
★	6	133	116	★	LEONARD COHEN—Songs of Columbia CL 2733 (M); CS 9533 (S)			NA	NA
	22	75	117		WILSON PICKETT—The Best of Atlantic 8151 (M); SD 8151 (S)				
	36	122	118		VARIOUS ARTISTS—The Super-Hits Atlantic 501 (M); SD 501 (S)				
	48	120	119		CREAM—Fresh Atco 33-206 (M); SD 33-206 (S)				
	21	112	120		ANDY WILLIAMS—Love, Andy Columbia CL 2766 (M); CS 9566 (S)			NA	

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		33	127	121	BEE GEES—First Atco 33-223 (M); SD 33-223 (S)				
		35	126	122	SONNY & CHER—The Best of Atco 33-219 (M); SD 33-219 (S)				
		34	134	123	YOUNG RASCALS—Groovin' Atlantic 8148 (M); SD 8148 (S)				
		6	124	124	AL HIRT—Plays Bert Kaempfert RCA Victor LPM 3917 (M); LSP 3917 (S)		NA	NA	NA
Ⓢ		148	130	125	HERB ALPERT & THE TIJUANA BRASS—The Lonely Bull A&M (No Mono); ST 101 (S)				NA
		9	136	126	FIRST EDITION Reprise (No Mono); RS 6276 (S)				NA
Ⓢ		137	123	127	BILL COSBY—Why Is There Air? Warner Bros.-Seven Arts (No Mono); WS 1605 (S)				
		17	80	128	ED AMES—When the Snow Is on the Roses RCA Victor LPM 3913 (M); LSP 3913 (S)			NA	NA
		26	129	129	SOUNDTRACK—Gone With the Wind MGM (No Mono); S1E-10 (S)				
★		4	149	130	DRIFTERS—Golden Hits Atlantic 8153 (M); SD 8153 (S)				NA
★		5	156	131	GLEN CAMPBELL—Gentle on My Mind Capitol (No Mono); ST 2809 (S)	NA	NA	NA	NA
Ⓢ		70	131	132	HERB ALPERT & THE TIJUANA BRASS—S.R.O. A&M (No Mono); SP 4119 (S)				
★		2	185	133	AL MARTINO—This Is Capitol T 2843 (M); ST 2843 (S)	NA	NA	NA	
★		3	176	134	PERCY FAITH; HIS ORK & CHORUS—For Those in Love Columbia CL 2810 (M); CS 9610 (S)	NA	NA	NA	
		55	135	135	RAY CHARLES—A Man & His Soul ABC (No Mono); ABCS 590 X (S)				
		43	138	136	5th DIMENSION—Up, Up & Away Soul City SCM 91000 (M); SCS 92000 (S)				
		15	68	137	BEACH BOYS—Wild Honey Capitol T 2859 (M); ST 2859 (S)				NA
★		1	—	138	SWEET INSPIRATIONS Atlantic 8155 (M); SD 8155 (S)	NA	NA	NA	NA
Ⓢ		113	115	139	ANIMALS—The Best of MGM (No Mono); SE 4324 (S)				
		5	154	140	CLASSICS IV—Spooky Imperial (No Mono); LP 12371 (S)	NA	NA	NA	NA
Ⓢ		38	141	141	ASSOCIATION—Insight Out Warner Bros.-Seven Arts (No Mono); WS 1696 (S)				
		10	145	142	NANCY WILSON—Welcome to My Love Capitol T 2844 (M); ST 2844 (S)				NA
Ⓢ		55	143	143	JEFFERSON AIRPLANE—Surrealistic Pillow RCA Victor LPM 3766 (M); LSP 3766 (S)			NA	NA
		8	147	144	JOHN MAYALL BLUES BREAKERS—Crusade London LL 3529 (M); PS 529 (S)				
		7	148	145	EDDY ARNOLD—Everlovin' World of RCA Victor LPM 3931 (M); LSP 3931 (S)			NA	NA
		19	152	146	BURT BACHARACH—Reach Out A&M (No Mono); SP 4131 (S)				
★		4	175	147	VARIOUS ARTISTS—This Is Soul Atlantic 8170 (M); SD 8170 (S)				
★		2	174	148	MIDNIGHT STRING QUARTET—Love Rhapsodies Viva V 6013 (M); V 36013 (S)				
		45	151	149	RAY CONNIF & THE SINGERS—This Is My Song Columbia CL 2676 (M); CS 9476 (S)				NA
★		5	182	150	LOU RAWLS—Feelin' Good Capitol T 2864 (M); ST 2864 (S)	NA	NA	NA	NA
★		5	189	151	ORPHEUS MGM (No Mono); SE 4524 (S)				NA
Ⓢ		26	162	152	SOUNDTRACK—Dr. Dolittle 20th Century-Fox (No Mono); DTCS 5101 (S)				
Ⓢ		131	144	153	BILL COSBY—I Started Out as a Child Warner Bros.-Seven Arts (No Mono); WS 1567 (S)				
		16	99	154	JOHNNY MATHIS—Up, Up & Away Columbia CL 2726 (M); CS 9526 (S)				NA
		5	155	155	STEPPENWOLF Dunhill (No Mono); DS 50029 (S)				NA
		23	153	156	STRAWBERRY ALARM CLOCK—Incense & Peppermints Uni 3014 (M); 73014 (S)				NA
		7	140	157	CANNED HEAT—Boogie With the Liberty (No Mono); LST 7541 (S)	NA	NA	NA	NA
		5	158	158	RAMSEY LEWIS—Up Pops Cadet LP 799 (M); LPS 799 (S)				
		10	159	159	HERBIE MANN—Glory of Love A&M (No Mono); SP 3003 (S)				
Ⓢ		475	157	160	JOHNNY MATHIS—Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)				NA

TOP LP'S A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass ... 22, 35, 53, 57, 98, 113, 125, 132	Vikki Carr ... 37, 102	Lester Flatt & Earl Scruggs ... 196	Mothers of Invention ... 46	Nancy Sinatra ... 38	Turtles ... 48
American Breed ... 109	Chambers Brothers ... 83	Four Tops ... 39, 168	Leonard Nimoy ... 97	Sonny & Cher ... 122	Ultimate Spinach ... 43
Eddy Arnold ... 145, 190	Ray Charles ... 135	Aretha Franklin ... 3, 81, 115	Original Cast ... 101	Soulful Strings ... 59	Union Gap, Featuring Gary Puckett ... 27
Association ... 141	Petula Clark ... 93	John Fred & His Playboy Band ... 174	Camelot ... 112	Bonnie & Clyde ... 99	Jerry Vale ... 164
Chet Atkins ... 185	Wayne Cochrane ... 187	Mama's & Papa's ... 56, 121	Man of La Mancha ... 85	Camelot ... 33	Vanilla Fudge ... 17, 40
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Beach Boys ... 137	Judy Collins ... 58	Mantovani ... 66	Wilson Pickett ... 86, 117	Dr. Dolittle ... 152	History of Rhythm & Blues, Vol. I ... 188
Beacon Street Union ... 96	Ray Conniff Singers ... 29, 149, 176	Dean Martin ... 80	Elvis Presley ... 68	Dr. Zhivago ... 31	History of Rhythm & Blues, Vol. II ... 180
Beatles ... 15, 28	Bill Cosby ... 79, 103, 108, 127, 153	Al Martino ... 133	Charley Pride ... 199	Gone With the Wind ... 129	History of Rhythm & Blues, Vol. III ... 189
Bee Gees ... 24, 121	Country Joe & the Fish ... 90	Johnny Mathis ... 154, 160	Boots Randolph ... 91	Good, the Bad & the Ugly ... 16	History of Rhythm & Blues, Vol. IV ... 183
Blue Cheer ... 18	Cowsills ... 89	Paul Mauriat & His Ork ... 2, 192	Lou Rawls ... 150	Graduate ... 1	Super-Hits ... 118
James Brown ... 71	Spencer Davis Group ... 119	John Mayall Blue Breakers ... 144	Otis Redding ... 6, 12, 107	Man and a Woman ... 84	This Is Soul ... 147
Buckinghams ... 55	Donovan ... 114, 173, 182	Sergio Mendes & Brasil '66 ... 111	Paul Revere & the Raiders ... 67, 125	Sound of Music ... 34	Ventures ... 65
Eric Burdon & the Animals ... 139, 184	Doors ... 94	Midnight String Quartet ... 148	Righteous Brothers ... 191	Valley of the Dolls ... 11	Bobby Vinton ... 49
Butterfield Blues Band ... 52	Drifters ... 130	The Mills Brothers ... 75, 200	Smokey Robinson & the Miracles ... 13	Happiest Millionaire ... 172	Dionne Warwick ... 7, 42, 162, 171
Byrds ... 47	Bob Dylan ... 4, 92	Willie Mitchell ... 178	Rolling Stones ... 70	Steppenwolf ... 155	Lawrence Welk ... 198
Glen Campbell ... 51, 131, 181	Percy Faith ... 134	Hugo Montenegro ... 54	Diana Ross & the Supremes ... 20	Strawberry Alarm Clock ... 156	Who ... 169
Canned Heat ... 157	First Edition ... 126	Wes Montgomery ... 30, 62	Rotary Connection ... 77	Barbra Streisand ... 177	Andy Williams ... 76, 120

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard. Continued on page 62

TOP LP's

CONTINUED FROM PAGE 61

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
					8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	13	137	161	5th DIMENSION—The Magic Garden Soul City SCM 91001 (M); SCS 92001 (S)	NA	NA	NA	NA
	66	142	162	DIONNE WARWICK—Here Where There Is Love Scepter SRM 555 (M); SPS 555 (S)				
	18	163	163	MIRIAM MAKEBA—Pata, Pata Reprise (No Mono); RS 6274 (S)				
	4	177	164	JERRY VALE—You Don't Have to Say You Love Me Columbia CL 2774 (M); CS 9574 (S)			NA	NA
	3	169	165	FRANKIE LAINE—To Each His Own ABC (No Mono); ABCS 628 (S)			NA	
	27	166	166	MARVIN GAYE & TAMMI TERRELL—United Tamla (No Mono); TS 277 (S)			NA	
	35	161	167	TEMPTATIONS—With a Lot o' Soul Gordy (No Mono); S 922 (S)				
	35	160	168	FOUR TOPS—Reach Out Motown (No Mono); S 660 (S)				
	14	132	169	WHO—Sell Out Decca DL 4950 (M); DL 74950 (S)	NA	NA	NA	NA
	2	184	170	LOVIN' SPOONFUL—Best of the, Vol. II Kama Sutra KLPM 8064 (M); KLPS 8064 (S)				
	30	164	171	DIONNE WARWICK—Windows of the World Scepter SRM 563 (M); SPS 563 (S)				
	3	173	172	SOUNDTRACK—The Happiest Millionaire Vista BV 5001 (M); STER 5001 (S)				
	15	139	173	DONOVAN—Wear Your Love Like Heaven Epic LN 24349 (M); BN 26349 (S)			NA	NA
	10	171	174	JOHN FRED & HIS PLAYBOY BAND—Judy in Disguise (With Glasses) Paula LP 2197 (M); LPS 2197 (S)				NA
	3	180	175	BOBBIE GENTRY—Delta Sweet Capitol (No Mono); ST 2842 (S)	NA	NA	NA	NA
Ⓢ	84	181	176	RAY CONNIFF & THE SINGERS—Somewhere My Love Columbia CL 2519 (M); CS 9319 (S)			NA	
	22	170	177	BARBRA STREISAND—Simply Barbra Columbia CL 2682 (M); CS 9482 (S)			NA	

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		4	172	178	WILLIE MITCHELL—Live Hi HL 12042 (M); SHL 32042 (S)				NA
★		1	—	179	IRISH ROVERS—The Unicorn Decca DL 4951 (M); DL 74951 (S)	NA	NA	NA	NA
★		2	199	180	VARIOUS ARTISTS—History of Rhythm & Blues, Vol. II Atlantic 8162 (M); SD 8162 (S)				
		1	—	181	GLEN CAMPBELL—Hey Little One Capitol (No Mono); ST 2878 (S)	NA	NA	NA	
		1	—	182	DONOVAN—Like It Is, Was & Evermore Shall Be Hickory LP 143 (M); LPS 143 (S)				
		1	—	183	VARIOUS ARTISTS—History of Rhythm & Blues, Vol. IV Atlantic 8164 (M); SD 8164 (S)				
		1	—	184	ERIC BURDON & THE ANIMALS—The Twain Shall Meet MGM (No Mono); SE 4537 (S)	NA		NA	NA
		2	188	185	CHET ATKINS—Solo Flights RCA Victor LPM 3922 (M); LSP 3922 (S)			NA	NA
		2	186	186	RAYMOND LEFEBRE & HIS ORK—Soul Coaxin' 4 Corners of the World (No Mono); FCS 4244 (S)	NA	NA	NA	NA
		2	187	187	WAYNE COCHRANE Chess LP 1519 (M); LPS 1519 (S)	NA	NA	NA	NA
		1	—	188	VARIOUS ARTISTS—History of Rhythm & Blues, Vol. I Atlantic 8161 (M); SD 8161 (S)				
		1	—	189	VARIOUS ARTISTS—History of Rhythm and Blues, Vol. III Atlantic 8163 (M); SD 8163 (S)				
		27	191	190	EDDY ARNOLD—Turn the World Around RCA Victor LPM 3869 (M); LSP 3869 (S)			NA	NA
		30	183	191	RIGHTEOUS BROTHERS—Greatest Hits Verve (No Mono); V6-5020 (S)				
		2	198	192	PAUL MAURIAT ORK—More Mauriat Philips PHM 200-226 (M); PHS 600-226 (S)	NA	NA	NA	
		26	193	193	MITCH RYDER—All Hits New Voice NV 2004 (M); NVS 2004 (S)				
		26	195	194	CLAUDINE LONGET—The Look of Love A&M (No Mono); SP 4129 (S)				
		2	197	195	SPENCER DAVIS GROUP—Greatest Hits United Artists UAL 3641 (M); UAS 6641 (S)	NA	NA	NA	
		2	196	196	LESTER FLATT & EARL SCRUGGS—Changin' Times Columbia CL 2796 (M); CS 9596 (S)				NA
Ⓢ		30	190	197	BOBBIE GENTRY—Ode to Billie Joe Capitol T 2830 (M); ST 2830 (S)				NA
		1	—	198	LAWRENCE WELK—Love Is Blue Ranwood (No Mono); RLP 8003 (S)	NA	NA	NA	NA
		2	200	199	CHARLEY PRIDE—Country Way RCA Victor LPM 3895 (M); LSP 3895 (S)			NA	NA
		1	—	200	MILLS BROTHERS/COUNT BASIE & HIS ORK—Board of Directors Dot (No Mono); DLP 25838 (S)			NA	NA

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Spotlight Singles

NUMBER OF SINGLES REVIEWED

THIS WEEK
123

LAST WEEK
136

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

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

RASCALS—A BEAUTIFUL MORNING

(Prod. Rascals) (Writers: Cavallere-Brigati) (Slacсар, BMI)—Right in their hot selling bag and sound of "Groovin'," group can't miss going right to the top with this easy-beat rhythm number. Flip: "Rainy Day" (Slacсар, BMI). Atlantic 2493

SPANKY & OUR GANG—LIKE TO GET TO KNOW YOU

(Prod. Scharf-Dorough) (Writer: Scharf) (Takya, ASCAP)—Smooth, easy rocker backed by lush strings should hit hard and fast to follow up their "Sunday Mornin'." Flip: "Three Ways From Tomorrow" (Spanky & OG, BMI). Mercury 72795

MARVIN GAYE & TAMMI TERRELL—AIN'T NOTHING LIKE THE REAL THING

(Prod. Ashford & Simpson) (Writers: Ashford-Simpson) (Jobete, BMI)—A mover aimed right at the top of the Hot 100. Duo grooves beautifully with the driving, easy-beat rhythm item. Flip: (No Information Available). Tamla 54163

JAY & TECHNIQUES—BABY MAKE YOUR OWN SWEET MUSIC

(Prod. Jerry Ross) (Writers: Linzer-Randell) (Screen Gems-Columbia, BMI)—A fast topper for "Strawberry Shortcake," this pulsating rocker will put their right back in the selling bag of "Apples, Peaches, Pumpkin Pie." Flip: "Help Yourself to All My Lovin'" (Helios, BMI). Smash 2154

DELLS—WEAR IT ON YOUR FACE

(Prod. Bobby Miller) (Writer: Miller) (Chevis, BMI)—Hot on the heels of their smash "There Is," group waits this blues rocker with all the ingredients to fast top the sales of the mentioned hit. Flip: "Please Don't Change Me Now" (Chevis, BMI). Cadet 5599

EDWIN STARR—I AM THE MAN FOR YOU BABY

(Prod. Dean & Weatherspoon) (Writers: Dean-Weatherspoon-Bowden) (Jobete, BMI)—That "Agent Double O-Soul" man has a powerhouse sales item here to put him right back on top of the Hot 100 as well as the r&b chart. Flip: "My Weakness Is You" (Jobete, BMI). Gordy 7071

ISLEY BROTHERS—TAKE ME IN YOUR ARMS (Rock Me a Little While)

(Prod. Holland & Dozier) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—This solid swinger moves from start to finish and should fast spiral up the chart. Wailing vocal workout and a beat that never lets up. Flip: "Why When Love Is Gone" (Jobete, BMI). Tamla 54164

ANDY KIM—HOW'D WE EVER GET THIS WAY?

(Prod. Jeff Barry) (Writers: Barry-Kim) (Unart, BMI)—One of the most potent disks of the week, this newcomer has all the earmarks of a fast smash. Written by the performer and Jeff Barry, the infectious rhythm item is given an exceptional vocal workout and Barry production. Flip: "Are You Ever Coming Home?" (Unart, BMI). Steed 707

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

BUCK OWENS & HIS BUCKAROOS—SWEET ROSIE JONES/HAPPY TIMES ARE HERE AGAIN

(Prod. Ken Nelson) (Writer: Owens) (Blue Book, BMI)—Currently No. 1 on the chart, Owens has two equally potent sales items in this new entry. First is a ballad change of pace with compelling lyric line. Flip is a happy rhythm item. . . . a juke box must. Capitol 2142

HENSON CARGILL—ROW ROW ROW/SIX WHITE HORSES

(Prod. Don Law) (Writer: Frazier) (Blue Crest, BMI)—(Writer: Bond) (Tree, BMI)—Following up his initial country and pop smash, Cargill has equal sales potential in this infectious rhythm number penned by Dallas Frazier with meaningful lyric line. Flip is a poignant rhythm ballad with equal potential not to be overlooked. Exceptional performance. Monument 1065

KENNY PRICE—GOING HOME FOR THE LAST TIME

(Prod. Bobbo & Pennington) (Writers: Pennington-Slate) (Pamper, BMI)—This powerful ballad could easily prove Price's biggest hit. Following up his "My Goal for Today," this Ray Pennington-Johnny Slate material offers one of the most compelling story lines of the week's releases. Flip: "Blame It On Me" (Richwell, BMI). Boone 1070

JERRY REED—REMEMBERING

(Prod. Chet Atkins) (Writer: Hubbard) (Vector, BMI)—The exceptional guitarist-performer rode right up there near the top with "Tupelo Mississippi Flash," and this beautiful ballad will fast top that success. Folk-flavored material with fine lyric line is one of Reed's top performances. Much pop appeal as well. Flip: (No Information Available). RCA Victor 47-9493

BILL PHILLIPS—I TALKED ABOUT YOU TOO

(Writer: Phillips) (Wells, BMI)—Following up his "Love's Dead End" hit, Phillips comes up with another sure-fire winning ballad that should fast surpass his recent success. Strong lyric line. Flip: "Everything Turns Out for the Best" (Acuff-Rose, BMI). Decca 32295

ELTON BRITT—THE JIMMIE RODGERS BLUES

(Writers: Horton-Britt) (Southern, ASCAP)—Backed by a tremendous promotional campaign, this exceptional salute to the legendary Jimmie Rodgers should prove a giant seller. Britt's performance is one of his finest efforts. A must for all lovers of country music. RCA Victor 47-9503

ROGER SOVINE—CULMAN, ALABAM

(Prod. Scott Turner & John Denny) (Writer: Sovine) (Cedarwood, BMI)—The son of Red Sovine makes an impressive debut as a composer-performer with this rhythm number that should hit the country chart with impact and move over to the Hot 100 rapidly. Well done vocal work and infectious arrangement. Flip: "Savannah Georgia Vagrant" (Cedarwood, BMI). Imperial 66291

TOM T HALL—

THE WORLD THE WAY I WANT IT

(Prod. Jerry Kennedy) (Writer: Hall) (Newkeys, BMI)—The top composer made a big chart dent last year with his performance of "I Washed My Face in the Morning Dew." This rhythm hand clapper with potent lyric content should spiral him still higher on the chart. Fine performance. Flip: "Shame on the Rain" (Newkeys, BMI). Mercury 72786

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

BILLY GRAMMER—Money, Love and War (Newkeys, BMI). MERCURY 72785
MERLE KILGORE—Wild Rose (Gallico, BMI). COLUMBIA 44463
JUNE STEARNS—Empty House (Cedarwood, BMI). COLUMBIA 44483
BILL MACK—Drinking Champagne (Lesric/Wycliff, BMI). KAPP 903

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

WILSON PICKETT—SHE'S LOOKING GOOD

(Prod. Tom Dowd & Tommy Cogbill) (Writer: Collins) (Veytig, BMI)—The Roger Collins hit of the past serves as potent material for a wild workout for the wailing Pickett. Rocker moves and grooves all the way. Flip: "We've Got to Have Love" (Cotillion/Tracebob/Veda, BMI). Atlantic 2504

*FRANK SINATRA—I CAN'T BELIEVE I'M LOSING YOU

(Prod. Sonny Burke) (Writers: Costa-Zeller) (Vogue/Hollyland, BMI)—Beautiful ballad material penned by Don Costa with a Costa arrangement to match, plus an exceptional Sinatra performance makes this entry a sure bet for the top half of the Hot 100. Compelling lyric line. Flip: "How Old Am I?" (Sergeant, ASCAP). Reprise 0677

*HERB ALPERT AND THE TIJUANA BRASS—CABARET/SLICK

(Writers: Ebb-Kander) (Sunbeam, BMI)—(Writers: Alpert-Pisano) (Almo, ASCAP)—Two equally strong sales items from the Brass. First is the Broadway musical title tune done up in a fresh arrangement while the flip is a departure for the group with more of a jazz flavor on a solid rhythm original. A&M 925

SOUL SURVIVORS—

IMPOSSIBLE MISSION (Mission Impossible)

(Prod. Gamble-Huff) (Writers: Gamble-Huff) (Double Diamond/Downstairs, BMI)—Following up their recent "Explosion in My Soul," the soulful group waits in top fashion with this clever piece of blues-rock material. Clever tie-in with the hit TV show and hit disk of the theme. Flip: "Poo Man's Dream" (Double Diamond/Downstairs, BMI). Crimson 1016

AL GREENE—DON'T HURT ME NO MORE

(Prod. Palmer Jones & Curtis Rodgers) (Writers: James-Rodgers) (Tosted/Aim, BMI)—Hot follow-up to "Back Up Train" is this soulful blues item with Greene at his wailing, emotional best. Powerful entry. Hot Line 15001

YARDBIRDS—GOODNIGHT SWEET JOSEPHINE

(Prod. Mickie Most) (Writer: Hazzard) (James, BMI)—Group's first release for '68 is a clever, gimmicked production with a driving beat and catchy sing-a-long lyric content. Should prove a big chart item for them. Flip: "Think About It" (Noma/Inquiry/Hi-Count, BMI). Epic 10303

VIBRATIONS—LOVE IN THEM THERE HILLS

(Prod. Gamble-Huff) (Writers: Gamble-Huff-Chambers) (Downstairs/Double Diamond, BMI)—One of the most pulsating, commercial blockbuster sales items from the group to date. The writing-producing team of Gamble and Huff is hot and this rocker with wild vocal workout has equal potential for both pop and r&b charts. Flip: "Remember the Rain" (Downstairs/Double Diamond, BMI). Okeh 7311

*AL HIRT—WE CAN FLY/UP-UP AND AWAY

(Prod. Paul Robinson) (Writers: Cowhill-Cowhill-Kornfield-Duboff/Webb) (Akbestal/Rivers, BMI)—Top commercial sales item for Hirt with all types of programming potential. Combining two hits that fit like hand in glove, the trumpet king has a hot item in this top performance. Flip: "The Glory of Love" (Shapiro-Bernstein & Co., ASCAP). RCA Victor 47-9500

BOBBY TAYLOR—THIS IS MY WOMAN

(Writers: Millrose-Bernstein) (Famous, ASCAP)—Out of Allentown, Pa., comes a strong disk debut of a young ballad stylist loaded with soul and emotion and he sells this potent ballad for all it's worth. Should fast establish both the artist and label. Flip: "A Stop Along the Way" (Ensign, BMI). Integra 103

GIANT JELLYBEAN COPOUT—AWAKE IN A DREAM

(Prod. James Ryan) (Writer: Ryan) (Uganda, BMI)—With much of the flavor and sound of the Beach Boys' successes, the new group has all the earmarks of a top seller in this smooth rocker with wild effects throughout the arrangement. Flip: "Look at the Girls" (Jellybean, ASCAP). Puppy 504

MARGO GURYAN—SPANKY AND OUR GANG

(Prod. John Hill) (Writer: Guryan) (Blackwood, BMI)—The composer of "Sunday Mornin'" salutes the group that brought her tune to the top in this disk debut which proves her to be a strong performer in her own right. Much sales potential with this infectious rhythm item. Flip: "Sunday Mornin'" (Blackwood, BMI). Mala 12002

LONG JOHN BALDRY—SINCE I LOST YOU BABY

(Prod. Tony Macaulay) (Writers: Macaulay-Macleod) (Levy, ASCAP)—The British hitmaker offers a powerful production ballad with much of the feel of the Tom Jones successes. The fine stylist is overdue to hit in the U. S. and this top performance should be the one for a hot chart item. Flip: "Hold Back the Daybreak" (January, BMI). Warner Bros.-Seven Arts 7184

FINDERS KEEPERS—FRIDAY KIND OF MONDAY

(Writers: Greenwich-Barry) (Unart, BMI)—Penned by the successful team of Ellie Greenwich and Jeff Barry, this raucous rock performance with an exceptional group sound should fast prove a left-field hit. Infectious rhythm and lyric well performed and arranged. Flip: "On the Beach" (Mills, ASCAP). Fontana 1609

DEFINITIVE ROCK CHORALE—

VARIATIONS ON A THEME CALLED HANKY PANKY

(Prod. Ellie Greenwich & Mike Rashkow) (Writers: Barry-Greenwich) (T.M., BMI)—One of the most unusual and creative disks of the week is this clever treatment of the Tommy James past smash. Group offers the tune in several styles and languages and the result could easily prove an off-beat smash. Flip: (No Information Available) Philips 40529

SPECIAL MERITS SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

RAMSEY LEWIS—Party Time (Ramsel, BMI). (Prod. Richard Evans) (Writers: Evans)—Infectious beat makes this a discotheque and juke box must, as well as a top programmer. Lewis plays up a storm. Cadet 5596

5 STAIRSTEPS & CUBIE—The Shadow of Your Love (Chardon, BMI). (Prod. Clarence Burke Jr.) (Writer: Daryll)—Following up their recent "A Million to One," this emotional blues ballad features a top performance by soloist Clarence, Jr. Buddah 35

***BRENDA LEE & PETE FOUNTAIN—Cabaret** (Sunbeam, BMI) (Prod. Owen Bradley & Charles Bud Dant) (Writer: Daryll)—The B'way musical title tune gets a strong going over in the combined efforts of two top performers. Exceptional treatment and performance. Decca 32299

BARBARA MASON—I Don't Want to Lose You (Blockbuster, BMI) (Writers: Mason-Broomer)—Following up her recent success, "Oh, How It Hurts," the fine stylist offers more groovy blues ballad material in this well done outing. Artie 140

THE BANNED—It Couldn't Happen Here (Geld-Udell, ASCAP). (Prod. Gary Geld & Peter Udell) (Writers: Geld-Udell)—One of the most thought-provoking lyric contents of the week. A running commentary on history right to the present and the world situation of today. Well performed, this vital story penned by Gary Geld and Peter Udell should be heard throughout. Fontana 1616

LEE HAZLEWOOD—Rainbow Woman (Hazlewood, ASCAP). (Prod. Suzi Jane Hokom) (Writer: Hazlewood)—Hard driving folk rocker comes on strong in this performance by the composer-stylist. Much potential here. Reprise 0667

***MARILYN MAYE—Till You Come Back** (Rayven, BMI). (Prod. Joe Rene) (Writers: Mauriat-Mamoudy-Ross)—Powerful production of the Paul Mauriat ballad, beautifully performed with strong support from the Nick Perito arrangement. A programming must. RCA Victor 47-9487

***ARTHUR PRYSOCK—Mamam** (Morris, ASCAP). (Prod. Hy Weiss & Pete Spargo) (Writers: Thomas-Charnin)—This compelling and much recorded ballad material from the late B'way musical "Mata Hari" is given a top soulful and emotional reading by Prysock, following up his "Working Man's Prayer" success. Verve 10592

DAVID & JONATHAN—Softly Whispering I Love You (Maribus, BMI). (Prod. George Martin) (Writers: Greenaway-Cook)—The "Michelle" hit duo from England moves over to the Amy label with a potent folk ballad and an exceptional George Martin production. Amy 11012

***TENNESSEE ERNIE FORD—What a Wonderful World** (Valando, ASCAP). (Prod. Bill Miller-David Cavanaugh) (Writers: Weiss-Douglas)—The poignant ballad material made a chart dent last year via the Louis Armstrong version, and this fine performance by Ford has much potential for play and sales. Capitol 2145

FREE DESIGN—You Be You and I'll Be Me (Winborn/Almitra/Record Songs, ASCAP). (Writer: Dedic)—Having clicked initially with their "Kites Are Fun" outing, the smooth blended and imaginative group offers more bright material in this easy beat rhythm number. Project 3 1331

TROY KEYES—No Sad Songs (LT/JT, ASCAP). (Prod. George Kerr) (Writers: Harris-Turner)—Following up his "Love Explosions," Keyes offers more driving blues-rock material in his top wailing fashion. ABC 11060

***DON CHERRY—Good Morning Dear** (Acuff-Rose, BMI). (Prod. Fred Foster) (Writer: Newberry)—Composer Mickey Newberry provides Cherry with a strong piece of material in the vein and folk feel of "Honey." One of the best Cherry performances of all times. Monument 1062

***MARGRET LEWIS—Honey (I Miss You Too)** (Russell-Cason, ASCAP). (Prod. Shelby Singleton) (Writer: Russell)—The answer record to the Goldsboro smash proves equally moving piece of material. Well performed and arranged. 555 International 289

MAGIC RING—Do I Love You? (Mother Bertha/Hill & Range Songs, BMI). (Prod. Steve Ames) (Writers: Spector-Poncia-Andreoli)—Potent teen rock material and performance in this disk debut of new group and label distributed by MGM. Strong group sound. Music Factory 404

***LOUIS ARMSTRONG—The Bare Necessities** (Wonderland, BMI). (Prod. Camarata) (Writer: Gilkyson)—The Academy Award nominee for Best Song is performed to perfection by Satchmo. He'll perform the Terry Gilkyson rhythm item on the Awards TV show. Vista 466

***DOMENICO MODUGNO—Meraviglioso** (Marvelous) (B.I.E.M./Sunbury, ASCAP). (Prod. Jim Foglesong) (Writers: Pazzaglia-Modugno-Galli-Saunders)—The "Nel Blu Dipinto Di Blu" winner is back with an exceptional performance of an original piece of ballad material with an infectious rhythm arrangement in strong support. Flip: Modugno's original Italian version. RCA Victor 47-9502

FRANCK POURCEL—Aranjeuz—With the huge success of "Love Is Blue," this delightful, lush string entry based on a classic theme is one to watch carefully. Enhanced by a clever arrangement featuring the sitar. Imperial 66290

TOP 20 R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

JOE ARNOLD—SOUL TRIPPIN'

(Prod. Larry Rogers & Joe Arnold) (Writer: Creason) (Flomar/Lyn-Lou, BMI)—With Willie Mitchell's "Soul Serenade" proving a smash, this groovy mover with hard to beat and contagious dance beat has the same sales potential. Equal pop appeal. Flip: "Share Your Love With Me" (Don, BMI). Wand 1175

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

JIMMY HOLIDAY—Spread Your Love (Asa, ASCAP). MINIT 32040
ARTISTICS—Hard to Carry On (Jalyne/BRC, BMI). BRUNSWICK 55370
DON GARDNER—You Babe (Toote Town, BMI). VERVE 10582
RUFUS THOMAS—The Memphis Train (East, BMI). STAX 250
TIMOTHY WILSON—Say It Again (Say I Love You) (Bay-Wee, BMI). BUDDAH 32

***MANNY KELLEME—Trains and Boats and Planes** (U. S. Songs, ASCAP). (Prod. Manny Kelleme) (Writers: David-Bacharach)—The much recorded Burt Bacharach-Hal David classic is given a smooth lush and commercial reading by the voices and strings of the Kelleme arrangement. Epic 10308

SOUND LABORATORY—Rainy Day Girls (Singleton, BMI). (Prod. Harry Deal & Stan Bumgarner) (Writers: Bumgarner-Deal)—Infectious rhythm item that rocks from start to finish with a top vocal workout by the smooth blended group. 555 International 740

***FRANK CHACKSFIELD—Along About Now** (Robbins, ASCAP). (Writers: Sigman-Ortolani)—The Riz Ortolani-Carl Sigman ballad from the film "The Biggest Bundle of Them All" is given a smooth performance from the voices and lush orchestra of Chacksfield. Infectious entry. London 20036

ROGER NICHOLS & THE SMALL CIRCLE OF FRIENDS—I Can Only See You (Irving, BMI). (Prod. Tommy LiPuma) (Writers: Nichols-Roberds-Margolin)—Poignant and meaningful ballad material is beautifully arranged and performed with much commercial appeal. A&M 926

MUSIC ASYLUM—I Need Someone (Unart, BMI). (Prod. Eddie Reeves, Eric Nathanson & Steve Nathanson) (Writers: Leka-Pinz)—Solid, easy beat rocker well performed by strong group sound and supported by a clever arrangement. Ascot 2238

FEVER TREE—San Francisco Girls (Filligree, BMI). (Prod. Scott & Vivian Holtzman) (Writers: Holtzman-Holtzman-Michael)—Moving rock item with an interesting arrangement and vocal work aimed right at the teen buyer. UNI 55060

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**....a name to
remember!
JIMMY JACOB
JIMMY JACOB
JIMMY JACOB
....a song you
can't forget**

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Album Reviews



COUNTRY
MAKE A LEFT AND THEN A RIGHT—Johnny & Jonie Mosby. Capitol ST 2903 (S)

After scoring with "Mr. and Mrs. John Smith," the duo of Johnny & Jonie Mosby have packaged up a fairly pleasant selection of tunes. Best of these is "Just Before Dawn," a song that especially lends itself to the Mosby treatment. "Two Dollar Honeymoon Room" is cute. Excellent producing by Ken Nelson.



COUNTRY
**TENNESSEE ERNIE FORD'S
WORLD OF POP AND COUNTRY
HITS**—Capitol ST 2896 (S)

The man with the "waterfall" voice is back with a mixed bag of pop and country tunes. They range from a zestful "Cabaret" to a deep, resounding "Make the World Go Away" and a haunting "Detroit City." A sparkling, pleasant album by Mr. Ernie Ford.



CLASSICAL
WALTON: THE BEAR—Various Artists/English Chamber Orch. (Lockhart). Angel S 36477 (S)

Walton's one-act operatic "extravaganza" based on Chekov's play is a sheer delight in this, its premiere recording. Monica Sinclair, John Shaw and Norman Lumsden, who appeared in the opera's world premiere last June with the English Opera Group, are excellent in the three roles. James Lockhart, who conducted that performance, ably conducts the fine English Chamber Orchestra.



CLASSICAL
STRAUSS HORN CONCERTOS—Tuckwell/London Symphony (Kertesz). London CS 6519 (S)

Barry Tuckwell, one of the finest horn players of the day, displays his considerable ability in these three concertos, including a first listing for Franz Strauss' "Concerto, Op. 8" and the two concertos by his son, Richard Strauss. The London Symphony, also is fine, as conductor Istvan Kertesz conducts admirably.



CLASSICAL
VAUGHN WILLIAMS: A LONDON SYMPHONY—Halle Orch. (Barbirolli). Angel S 36478 (S)

Williams' "London Symphony" is a vivid and impressionistic work, depicting the British metropolis. And Sir John and the Halle Orchestra capture the spirit of the work and the city. It's a bit of nostalgia for anyone who's ever been in London.



CLASSICAL
GYPSY FIRE!—Philharmonia Orch. (Mackerras). Capitol SP 8680 (S)

Here is the music of Brahms, Bartok, Dvorak, Smetana and Enesco, based on Eastern European folk themes and performed in Slavic style by Mackerras and the Philharmonia. The Slavonic, Rumanian and Hungarian dances are in the Gypsy tradition.



LOW-PRICE CLASSICAL
MAHLER SONGS ALBUM 2—Christa Ludwig/Gerald Moore. Seraphim S 60070 (S)

Miss Ludwig couldn't get better support than she does on this LP, for Moore's piano excels in understanding and depth. The mezzo-soprano's voice once again tackles Mahler with care and knowledge. Text and translations are included.



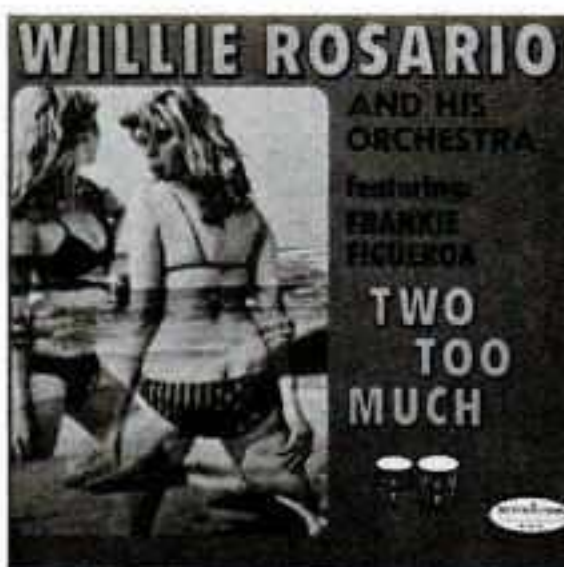
LOW-PRICE CLASSICAL
ELGAR: SYMPHONY No. 1—Philharmonia Orch. (Barbirolli). Seraphim S 60068 (S)

Increasing attention to Sir Edward Elgar's music should draw considerable interest to this only catalog listing of the "Symphony No. 1." But, this is more than merely a first listing, it is superior performance by an outstanding conductor (Sir John Barbirolli) and an outstanding orchestra (Philharmonia Orchestra).



JAZZ
**THE OTHER SIDE OF
LALO SCHIFRIN**—Audio Fidelity AFLP 2195 (M); AFSD 6195 (S)

Lalo Schifrin is scoring well in the pop field now. This album is strictly jazz, but easy listening in style with Bossa Nova rippling on every number. Tunes include "Boato (Rumor)," "Poema Do Adeus," "Bossa Em Nova York," and "Samba De Uma Nota So." This is not new material, but it's good.



INTERNATIONAL
TWO TOO MUCH—Willie Rosario & His Orch. Musicor International MM 4039 (M)

Hip-wagging Latin sounds by Willie Rosario and his orchestra. Vocalist Frankie Figueroa puts a certain soul in his songs, especially "Y Quiero Verte." Willie Torres comes on like gangbusters on "Calypso Blues," boogaloo with English lyrics. "Let's Have a Love-In" is a winner.



POPULAR
TELL ME LIES—Soundtrack. Gre-Gar GGS 5000 (S)
WALT DISNEY PRESENTS THE ONE AND ONLY GENUINE ORIGINAL FAMILY BAND—Soundtrack. Vista 5002 (S)

CLASSICAL
MUSIC FOR WEDDINGS—Fredric Bayco. Capitol SP 8681 (S)
GILBERT & SULLIVAN: THE YEOMEN OF THE GUARD (Highlights)—D'Oyly Carte Opera Co./Royal Philharmonic (Sargent). London OS 26028 (S)



SPOKEN WORD
TO LIVE & DIE IN DIXIE—John Beecher. Broadside BR 470

CHILDREN'S
WALT DISNEY PRESENTS ACTING OUT THE ABC'S—Various Artists. Disneyland ST 3945 (M)
INTERNATIONAL
DANCING ON THE SHORE—Orch. of Kai Warner. Polydor 249 198 (S)

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

TELL ME LIES—Soundtrack. Gre-Gar GGS 5000 (S)
WALT DISNEY PRESENTS THE ONE AND ONLY GENUINE ORIGINAL FAMILY BAND—Soundtrack. Vista 5002 (S)

POPULAR ★★★★★

KLARINETTE IN GOLD—Henry Arland. Polydor 249 194 (S)
THE NATIONAL GALLERY—Philips PHS 600-266 (S)
ORCH. '70 PLAYS MUSIC FROM THE HAPPY TIME—RCA Victor LPM 3986 (M); LSP 3986 (S)

CLASSICAL ★★★★★

MUSIC FOR WEDDINGS—Fredric Bayco. Capitol SP 8681 (S)
GILBERT & SULLIVAN: THE YEOMEN OF THE GUARD (Highlights)—D'Oyly Carte Opera Co./Royal Philharmonic (Sargent). London OS 26028 (S)

GILBERT & SULLIVAN: PRINCESS IDA—D'Oyly Carte Opera Co./Royal Philharmonic (Sargent). London OS 26029 (S)
LALO: NAMOUNA—L'Orch. de la Suisse Romande (Ansermet). London CS 6536 (S)
MOZART: FANTASIA & SONATAS K 475, 457, 520—Ivan Moravec. Connoisseur Society CM 2002 (M); CS 2002 (S)
MOZART QUARTETS K. 575 & K. 590—Weller Quartet. London CS 6502 (S)
GYPSY ROMANCE—Laszlo Tabor & His Orch. Deram SML 13702 (S)

SPOKEN WORD ★★★★★

TO LIVE & DIE IN DIXIE—John Beecher. Broadside BR 470

CHILDREN'S ★★★★★

WALT DISNEY PRESENTS ACTING OUT THE ABC'S—Various Artists. Disneyland ST 3945 (M)

INTERNATIONAL ★★★★★

DANCING ON THE SHORE—Orch. of Kai Warner. Polydor 249 198 (S)

APRIL 6, 1968, BILLBOARD

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Action Records

Albums

★ NATIONAL BREAKOUTS

BONNIE & CLYDE . . .
Soundtrack, Warner Bros.-Seven Arts (No Mono); WS 1742 (S)

TO RUSSELL, MY BROTHER, WHOM I SLEPT WITH . . .
Bill Cosby, Warner Bros.-Seven Arts (No Mono); WS 1734 (S)

★ NEW ACTION LP's

BOTTLE OF WINE . . .
Fireballs, Atco 33-239 (M); SD 33-239

CHILD IS FATHER TO THE MAN . . .
Blood, Sweat & Tears, Columbia (No Mono); CS 9619 (S)

BEST OF ANTHONY & THE IMPERIALS, VOL. II . . .
Veep, VP 13519 (M); VPS 16519 (S)

DYNAMIC O. C. SMITH . . .
Columbia CL 2714 (M); CS 9514 (S)

GOIN' OUT OF MY HEAD . . .
Lettermen, Capitol (No Mono); ST 2865

SING ME BACK HOME . . .
Merle Haggard, Capitol T 2848 (M); ST 2848 (S)

MR. FANTASY . . .
The Traffic, United Artists UAL 3651 (M); UAS 6651 (S)

HERE IS BARBARA LYNN . . .
Atlantic, 8171 (M); SD 8171 (S)

OPEN HOUSE . . .
Jimmy Smith, Blue Note (No Mono); BEST 84269 (S)

SIMON SAYS . . .
1910 Fruitgum Company, Buddah (No Mono); BDS 5010

Singles

★ NATIONAL BREAKOUTS

GOODBYE BABY (I Don't Want to See You Cry) . . .
Tommy Boyce & Bobby Hart, A&M 919 (Screen Gems-Columbia, BMI)

★ REGIONAL BREAKOUTS

HONEY . . .
Bob Shane, Decca 32275 (Russell-Cason, ASCAP) Houston & Dallas-Fort Worth

SMALL TALK . . .
Lesley Gore, Mercury 72787 (Chardon, BMI) (Philadelphia)

CAN'T FIND THE TIME . . .
Orpheum, MGM 13882 (Interval, BMI) (Baltimore)

EVERY MAN OUGHTA HAVE A WOMAN . . .
William Bell, Stax 248 (Fast, BMI) (Memphis)

READING HER PAPER . . .
Cyrkle, Columbia 44426 (Gallico, BMI) (Baltimore)

TOAST TO YOU . . .
Louis Curry, M-S-4TSC 127006 (Chetkay/Brohun, BMI) (Detroit)

ALBUM REVIEW RANKING

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

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

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

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

SPECIAL MERIT PICKS

ORIGINAL CAST

THE ELEPHANT CALF—Original cast. Asch FL 9831

Bertolt Brecht's bite is evident in this Isiah Sheffer 1967 production of "The Elephant Calf" or "The Provability of Every Contention." The addition of "The Supernatural Anthem" and "Song for an Army Chaplain," by Eric Bentley and Arnold Black adds to the effect. Rounding out the disk is "Dear Old Democracy," four Bentley "small comments on large themes," sung by Bentley to Black's music.

SOUNDTRACK

TREASURE OF SAN GENNARO—Soundtrack. Buddah BDS-5011 (S)

Armando Trovatioli has written a sparkling score. The title song is pure Neapolitan pasta, while "Maggie's Theme" is a light, upbeat number which has singles possibilities. If the film makes a respectable showing, the soundtrack could be a winner.

COUNTRY

COUNTRY MUSIC BY THE WAYSIDE—Various Artists. Wayside WSM 1013 (M)

There's not a country deejay worth his boots who doesn't know Tootsie's Orchid Lounge. Well, there's an instrumental devoted to that place of fame on this album and, in fact, Tootsie sings "My Little Red Wagon" on the other side. Excellent conversation piece for airplay. Other artists include Bobby Buttram, Jerry McKinnon, Gayle Holly.

CLASSICAL

MOZART: PIANO CONCERTOS NOS. 20 & 25—Katchen/Stuttgart Chamber Orch. (Muenchinger). London CS 6532 (S)

The performances of the two concertos are full of dramatic impact and virtuosity. Katchen's keyboard technique is particularly impressive, and classical dealers should have no hesitancy in recommending this to perceptive consumers.

CHILDREN'S

WALT DISNEY PRESENTS RUDYARD KIP-LING'S JUST 50 STORIES—Sterling Holloway. Disneyland ST 3950 (M)

The charmingly squeaky voice of Sterling Holloway makes these three stories a delight for the kiddies. "The Elephant Child," which is the story of how the elephant got his trunk, will be a favorite with parents, too.

SPOKEN WORD

BAUDELAIRE: FLOWERS OF EVIL—Mimieux/Kahn/Misra. Connoisseur Society CS 2007 (S)

Yvette Mimieux' languid reading of six selections from Baudelaire's immortal "The Flowers of Evil (Les fleurs de Mal)" hits the right tone for these verses. And the addition of music composed by Ustad Ali Akbar Khan and played by Khan and Pandit Mahapurush Misra fits the mood of this masterpiece of the French decadent school perfectly. Among the works, read in English, are "The Albatross," "Murdered Woman" and "Lethe."

GOSPEL

GEORGIA CAMP MEETING—The Vanguards. Sing LP 7022

A zinging gospel album that is close to the spirit, yet also close to a Dixieland jazz flavor as well. You can't help but tap your toes on "He's Living in My Heart." And a country tune that made it into the gospel field—"Happy Tracks"—is here, too, in happy style.

INTERNATIONAL

SPASS AN DER FREUD—Various Artists. Polydor 249 166 (S)

As this album's title indicates, here is a collection of joyful melodies. Here, also are some well-known German singers, such as Willy Millowitsch, Gus Backus, Willy Schneider, Peter Alexander and Herta Talmer and Willy Holmann. Selections range from "O Susanna" to the "Radetzky-marsch." Millowitsch is top-notch in his four numbers, while Backus' "Jetzt ist es still" shines.

More Album
Reviews on
Page 66

2 Coast Clubs In New Policies

LOS ANGELES — Two nightclubs here, one reopening after being dark for six weeks, are going to book more diversified talent.

P. J.'s, where Trini Lopez got his start, reopens April 11 with the Fifth Dimension, to be followed by Checkmates Ltd., Castro Brothers and Buddy Rich. New owners Pete Rooney, Sonny Orling and Al Abrams have spent \$100,000 remodeling the main room and increasing seating capacity to 400. Opening in the back room of the club will be the Gordian Knot and Kelly Garrett.

The Coconut Grove, with new entertainment director Gus Lampe, will seek a "balanced show." With a comedy act, for instance, Lampe will book a singer.

"Balanced programming" opened at the Grove Tuesday (12), with singers Marvin Gaye and Tammy Terrell plus comic Murray Roman.



AT THE RECENT CHICAGO Auto Show, CARtridge music retailer Herb Levin offered 8-track playbacks for automobiles at extensive discounts and moved nearly 500 units. Attendants were able to fully demonstrate units on these special panels or inside a Dodge sportvan parked in the firm's exhibit booth at the International Amphitheater.

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keep
postal
costs



Executive Turntable

• Continued from page 4

office is Hal Halverstadt to work on sales presentations and exploitation projects. . . . Louis Lopez has been named credit manager at Craig Corp., manufacturers of 4 and 8-track tape players.

★ ★ ★

Tom Kenny has been elected president of the Western Conference of Musicians, succeeding Ed McGoldrick. . . . Ben Bernstein promoted to head of the record department at William Morris' Beverly Hills office. He replaces Jim Rissmiller, who has joined the Bob Eubank-Steve Wolf management firm. . . . Sidney Kaiser has been appointed treasurer of the Campbell, Silver, Cosby Corp.

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A diet rich in saturated fats and cholesterol increases your chances of heart attack.



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If you're 30% over normal weight, you run twice the risk of heart attack in middle age.



KEEP PHYSICALLY FIT

Exercise regularly and moderately. Physically active people have a lower heart attack risk.



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Heavy cigarette smokers get coronary disease at a rate 2 to 3 times higher than non-smokers.



SEE YOUR DOCTOR REGULARLY

Only he can help control blood pressure and advise on weight, exercise and the diet for you.

GIVE...so more will live
HEART FUND

Contributed by the Publisher



Album Reviews

(Continued on page 64)



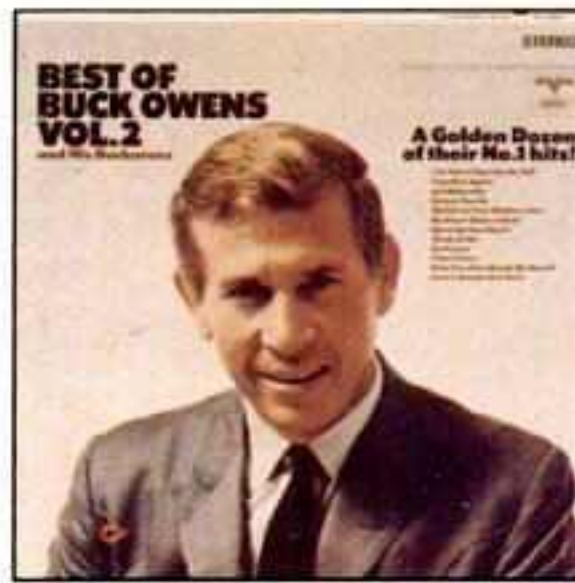
POP
I WONDER WHAT SHE'S DOING TONITE?—Tommy Boyce/Bobby Hart. A&M SP 4143 (S)

Boyce and Hart, formerly a writing team with a string of hit credits for the Monkees, Dean Martin and others, have titled their new LP after their chart winner "I Wonder What She's Doing Tonight?" Their latest hit, "Goodbye Baby," is also featured along with "Love Every Day" and "I Wanna Be Free." This one should launch them into the spotlight as a hot pop group.



POP
THE HITS OF PEGGY LEE—Capitol ST 2887 (S)

A package of solid hits—"Fever," "Big Spender," "Manana (Is Soon Enough For Me)," and "The Shadow of Your Smile." Of course, Peggy Lee fans will remember "Fever" most fondly, but every song is a superlative performance. A powerful album.



COUNTRY
BEST OF BUCK OWENS, Vol. 28 Capitol ST 2897 (S)

As consistent an artist as there is on the country scene, Buck Owens here has 12 of his best numbers, including "I've Got a Tiger by the Tail," "Act Naturally," and "Waitin' in Your Welfare Line." The repertoire consists of chart toppers in the style that Owens and other country fans will welcome. And, don't rule out pop sales either.



CLASSICAL
MOZART: LA CLEMENZA DI TITO—Berganza/Krenn/Pop/Various Artists/Vienna State Opera Orch. (Kertesz). London OSA 1387 (S)

This first stereo recording of Mozart's last opera is memorable with an outstanding well-balanced cast and the steady conducting hand of Istvan Kertesz. Teresa Berganza is superb as Sesto, while Werner Krenn sings the title role well. Marie Casula as Vitella and Lucia Popp as Servilla also are excellent.



CLASSICAL
OPERA ARIAS—Elisabeth Schwarzkopf. Angel 36434 (S)

Miss Schwarzkopf has selected the most popular arias from some of the most performed operas—"Boheme," "Otello," "Eugene Onegin"—and performed them with grace and beauty. The appeal is broad enough to reach buyers who are not normally classical customers.



CLASSICAL
BORODIN: SYMPHONY No. 2—USSR Symphony (Svetlanov). Melodiya/Angel SR 40056 (S)

Svetlanov, one of the best of the younger conductors, leads the USSR Symphony in a stirring performance of one of Borodin's most popular works. The cover art, as well as the performance captures the spirit of another age.



CLASSICAL
BEETHOVEN: SONATAS, Album 2—Daniel Barenboim. Angel S 36491 (S)

Barenboim's sensitive reading, backed by technical brilliance, probes deeply and imaginatively into the "Op. 31." Result is an interpretation that is fiery and moving. The "Op. 2" and the "Op. 49" get colorful translations. The latter piece, consisting of two sonatas, is charming as well.



CLASSICAL
BRITTEN: LES ILLUMINATIONS VARIATIONS ON A THEME OF FRANK BRIDGE—Pears/English Chamber Orch. (Britten). London S 26032 (S)

Composer-conductor Benjamin Britten and tenor Peter Pears have come up with another notable performance in "Les Illuminations for Tenor and String Orchestra, Op. 18." Pears, vocally and interpretively, is excellent. Britten conducts the fine English Chamber Orchestra expertly.



CLASSICAL
LANDMARKS OF 20th CENTURY MUSIC—Harper/John Aldis Choir/English Chamber Orch. (Bertini) New Philharmonia Orch. (Prausnitz). Angel S 36480 (S)

Webern, Berg and Schoenberg, three giants of 20th Century music are performed magnificently. Heather Harper is superb in Webern's "Cantata No. 1" and six Berg songs. The John Aldis Choir is excellent in the cantata and Schoenberg's "Six Pieces for Male Chorus, Op. 35."



CLASSICAL
BEETHOVEN: SONATAS Nos. 4, 25, 31—Wilhelm Backhaus. London CS 6535 (S)

The three sonatas are superb examples of Beethoven's art, and Backhaus brings to the performances a technique and understanding which is profound. It is a beautiful disk, and it is also finely engineered.



CLASSICAL
TCHAIKOVSKY: SYMPHONY No. 5—USSR Symphony (Svetlanov). Melodiya/Angel SR 40055 (S)

Tchaikovsky's Fifth Symphony is performed beautifully by the USSR Symphony Orchestra conducted by Yevgeny Svetlanov. Often mentioned with Beethoven's Fifth in tribute to its universal acceptance, Tchaikovsky's romantic symphony features the recurrent motif of a solo clarinet, weaving through the music and unifying the movements. A majestic recording.



LOW-PRICE CLASSICAL
THE ART OF BENIAMINO GIGLI—Seraphim 60054 (S)

Here's another bargain in the "Classic" series featuring leading artists. Repertoire here include opera arias, ensembles, and classical arias recorded by the great tenor from 1927 to 1949. Text and translations are enclosed. It's a marvelous collector's item.



JAZZ
THE WAILING DERVISHES—Herbie Mann. Atlantic SD 1497 (S)

Herbie Mann doesn't let up. His jazz work is a growing thing and each new album presents exciting musical surprises. Among the surprises in this LP, recorded live at the Village Theater, are a 10-minute-plus treatment of Lennon and McCartney's "Norwegian Wood" and Rufus Hartley's "Flute Bag" featuring the composer on bagpipes.



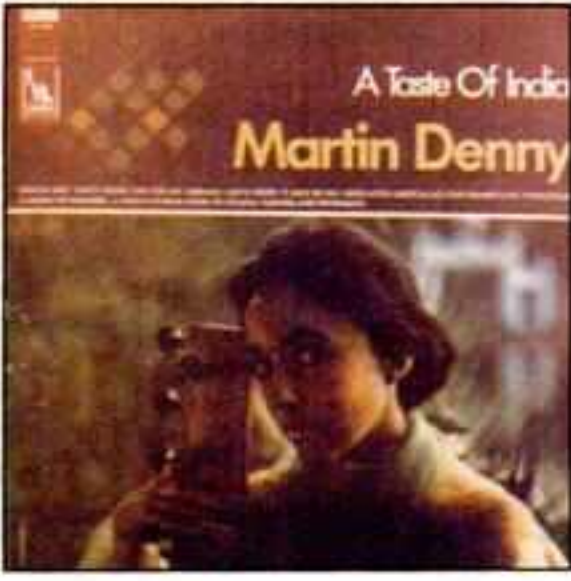
INTERNATIONAL
ICH BIN KEIN STILLER ZECHER—Gus Backus & Co. Polydor 249 150 (S)

A rousing collection of drinking songs with the popular Gus Backus and his enthusiastic company. The 28 songs include "Her Ober, ein Bier (Cross over the Bridge)," "I bind stiller Zecher," and "Bier her, Bier her oder i fall um."



POP
A DAY IN THE LIFE OF BONNIE & CLYDE—Mel Torme. Liberty LRP 3460 (M); LST 7560 (S)

While this, Torme's first Liberty album, features his own version of the disk's title song, most of the material consists of updated treatments of standards and other older material. Standouts include "Brother Can You Spare a Dime?" the flip of his "Bonnie & Clyde" single, and "Annie Doesn't Live Here Anymore."



POP
A TASTE OF INDIA—Martin Denny. Liberty LRP 3450 M; LST 7550 S

Martin Denny traveled to India, returned with the sitar, tabla, tamboura and a feeling for Eastern musical culture—and applied it all to the sound of today. The result is a collection of moody and haunting tunes, highlighted by "Amy's Theme," "Incense and Peppermints" and "Live for Life." Denny's subtle, oriental touch spikes the material with a far away flavor, yet near enough to creep onto the charts.



POP
THE CORPORATION—Command RS 929 SD (S)

Here's a happy combination of solid sound recording techniques and a bright, contemporary sound. The Corporation, composed of big name instrumentalists, takes standards such as "Willow Weep for Me" and new material such as "Peabody Pipe Cleaner" and gives them an exciting treatment.



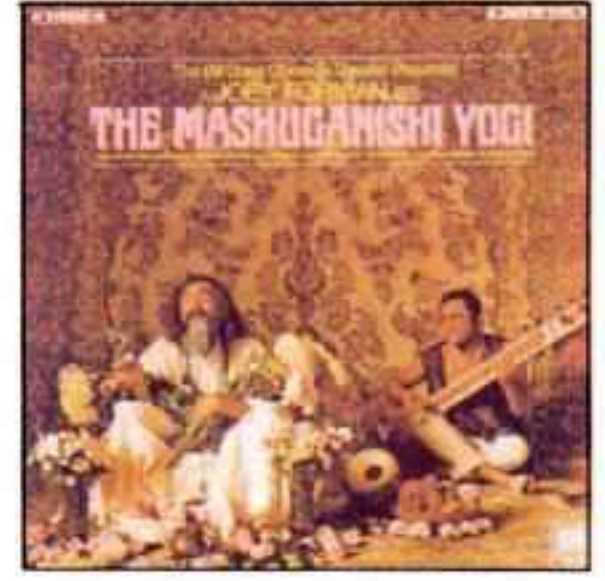
POP
ONE OF THOSE SONGS—Trombones Unlimited. Liberty LRP 3449 (M); LST 7549 (S)

Swinging instrumentals of hits and other tunes. Best is "Green Tambourine," which should be considered for airplay on easy listening stations. "Ode to Billie Joe" is here, too, as well as the commercial "A Silly Millimeter Longer" based on "La Bamba." The music is uptempo, but relaxing.



POP
RONNIE KOLE PLAYS FOR YOU ALONE—Paula LP 2200 (M); LPS 2200 (S)

Ronnie Kole has the credentials of a born piano player, with roots in Chicago and currently, a club in New Orleans. Kole likes music that has sudden changes of direction, fickle emotions and a personality full of moods. Kole features "Life Time of Happiness," "You Alone" and "Leija," and wows them with his musical vocabulary from start to finish. This new LP could spill over into jazz and easy listening.



COMEDY
THE MASHUGANISHI YOGI—Bill Dana/Joey Forman. A&M SP 4144 (S)

Yogis, gurus and transcendental meditation are given a funny going over by Bill Dana's company of comedians. The burden falls on Joey Forman, who plays the part of the Yogi, and he carries it to wild heights. The material, written by Dana, Forman and Jerry Mayer hits right on target.

Slim Whitman

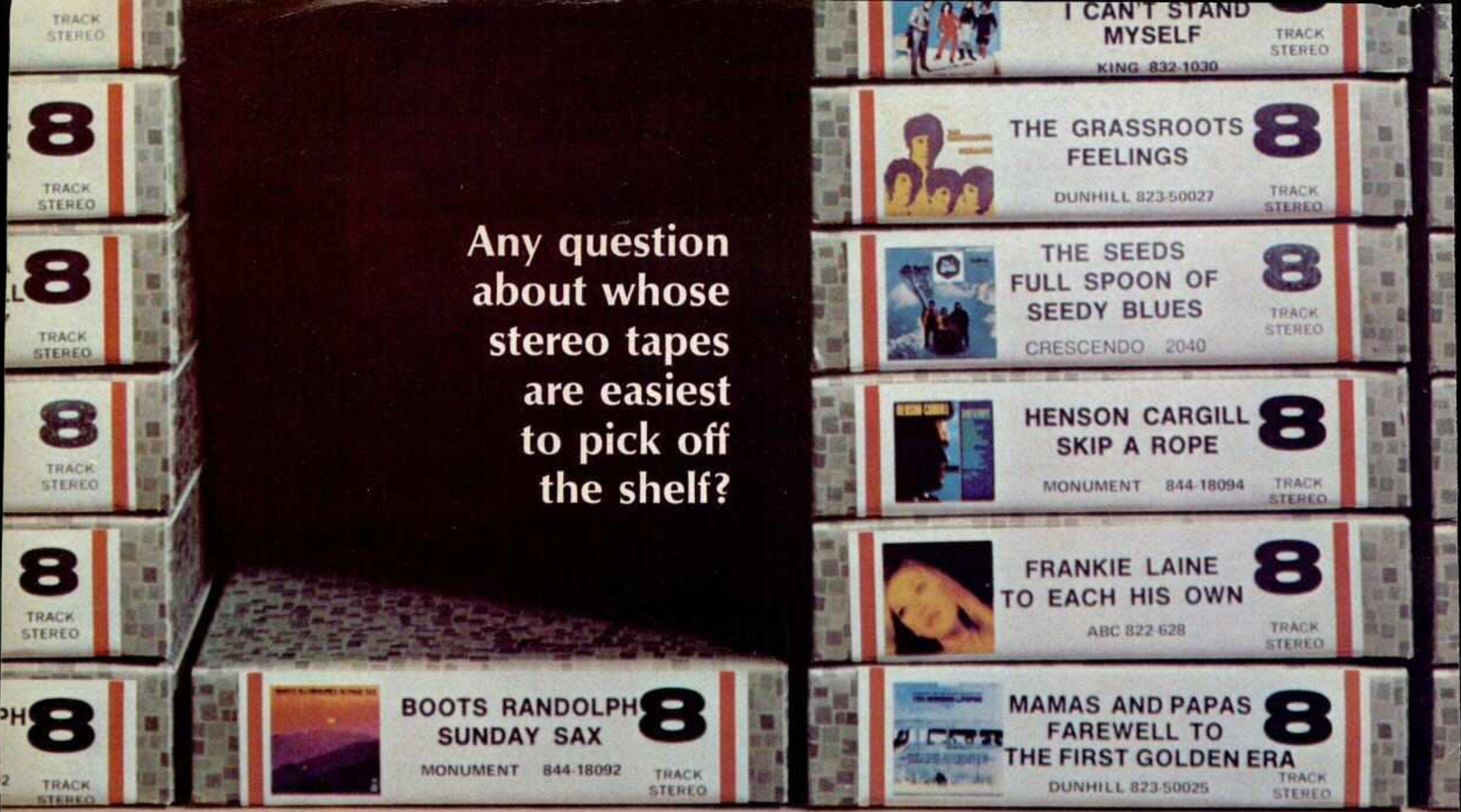
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