

COIN MACHINE SECTION BEGINS OPPOSITE P. 38

Billboard

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The International Music-Record Newsweekly

'Reel Your Own' Light Show Film Unrolled

By HANK FOX

NEW YORK — The psychedelic light show, now an integral part of many on-stage rock acts, will make its bow as a consumer product via 8mm mini-films. With distribution set for June, Mind Reels, a West Coast film production company, has developed a system to reproduce the light shows onto film.

Initial distribution will encompass some 2,000 poster shops throughout the nation. International marketing also has been set and, according to Mind Reels vice-president Grady Hesters, the company is seeking distribution through record outlets.

(According to published reports, well over 6 million 8mm projectors are currently in use. The majority of this equipment is said to be in homes in which there are teen-agers.)

Mind Reels will couple its merchandising program with intensive promotion through TV disk jockey shows which are broadcasting the record company promotional mini-films. The company is also aligning itself with film production companies which produce the record company mini-films. Purpose of these deals is to incorporate the psychedelic light shows into the original record mini-films.

Takes 2 Forms
The 8mm color shows will take two forms. The first, to be sold in June, is continuous loop strips which are fed through a projector's sprockets and film gate. The loops are five to eight feet long. "Light shows always comprise numbers which are continuously repeated," Hesters said, emphasizing.

(Continued on page 66)

Tape Pirates Get Scuttled

LOS ANGELES—Courts in California have cracked down on tape pirating by a score of CARtridge duplicating firms.

Capitol, A&M and Warner Bros.-7 Arts Records have won recent court decisions to prevent further illegal duplication of tapes.

Ampex brought tape pirating to the attention of 15 labels with which it has licensing agreements.

Capitol Records, the first label to win an injunction against illegal duplication, won

(Continued on page 55)

Record Sales Slump 19%

By MIKE GROSS

NEW YORK — Record sales for the first quarter of 1968 fell 19 per cent behind 1967's similar period. According to Billboard's Market Research (BMR) survey, the first quarter rack-up for this year came to \$193 million for LP's and singles, which trailed 1967's first quarter yield by \$37 million. LP sales brought in \$132 million, down \$31.5 million from last year, and singles accounted for \$24.4 million, down \$5.3 million.

The BMR figures combine total dollar volume of over-the-counter U. S. record sales at manufacturers suggested list price from rack-serviced outlets and non-racked outlets, representing 100 per cent of store sales, or about 75 per cent of total record sales. The survey

omits only jukeboxes, record clubs and mail order.

The BMR report also showed that the industry income per unit sales increased dramatically between 1967 and 1968, according to sales by price range. Last year, during the first quarter, only 39.1 per cent of dollars came from selling in the

\$4-\$4.99 manufacturers suggested list range, with 39.5 per cent in the \$3-\$3.99 range. This year, for the same period, 73.7 per cent of dollars came from the \$4-\$4.99 range, with the lower range dropping to 1.1 per cent.

The report also showed that

(Continued on page 66)

NMPA Growing as Power Reflecting Industry Aims

By PAUL ACKERMAN

NEW YORK — Quietly but effectively the National Music Publishers Association (NMPA) is taking on a more dynamic stance and an image that is representative of the total music industry. One indication of this is the organization's success in Nashville, a music center second only to this one. In the last 18 months, NMPA has been able to secure as members the cream of the Nashville publishing fraternity. These members include Acuff-Rose, Tree Music, Cedarwood Music, Pamper Music, Tuckahoe Music, Moss-Rose and

New Key. In addition, Wesley Rose, head of Acuff-Rose, is on the NMPA board.

Leonard Feist, NMPA executive secretary, says the trade organization's new look may be attributed to its top management and its board. Sal Chiantia, president and a vice-president of MCA (and head of Leeds Music), Leon Brettler of Shapiro-Bernstein, and others in addition to Feist, are fashioning the NMPA in the image of the modern music business. Feist stated: "NMPA will involve it-

(Continued on page 66)

SPECIAL FEATURE

Spotlight on Hawaii

See Center Section



The genius of T. S. Monk has again been captured in a new album, "Underground." And it's clothed in one of the hippest jackets a record ever wore. (Columbia CS-9632.) It'll fit a lot of bags. (Advertisement)



David Ackles, a distinctive and subtle new artist, powered by honesty, experience and gifts, both creative and interpretative, has recorded his first album for Elektra. A most extraordinary single, "Down River," will be released simultaneously with the LP, which is titled, suitably, "David Ackles" (EKS-74022). (Advertisement)

Cap. Into EDP Distribution

By BRUCE WEBER

LOS ANGELES—In an effort to speed service and improve customer relations, Capitol Records has computerized its distribution operation.

The new program, which began in May in Los Angeles, will be implemented in Capitol's nine distribution centers in the U. S., with the program getting

underway in Seattle within 30 days.

The program provides improved ordering and receiving, faster service and gives data on albums to rack jobbers, one-stops and dealers, said Bruce D. Becker, vice-president of operations for Capitol.

(Continued on page 66)

Studio Bands Jazz Up Jazz

By ELIOT TIEGEL

LOS ANGELES—Rehearsal bands are exerting a strong influence in keeping jazz music before the public.

Significantly, the major activity is in New York, which has reared four studio rehearsal bands, two of which have won recording contracts. The most widely known rehearsal band is the three-year old Thad Jones-Mel Lewis group, which

records for Solid State, the United Artists jazz line. New to the record market is the Duke Pearson band, which Blue Note has accepted. Still to find a recording home is the Howard McGhee 16-piece "Jazz Ministry Band" and a Clark Terry band, although Terry cuts for Impulse.

On the West Coast, Gerald

(Continued on page 66)

(Advertisement)



AMERICA'S MOST CONSISTENT COUNTRY MONEY MAKER GEORGE JONES



MS 3128 HITS BY GEORGE



MM2116 GREATEST HITS



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MS3158 IF MY HEART HAD WINDOWS



MM2119 WALK THROUGH THIS WORLD WITH ME

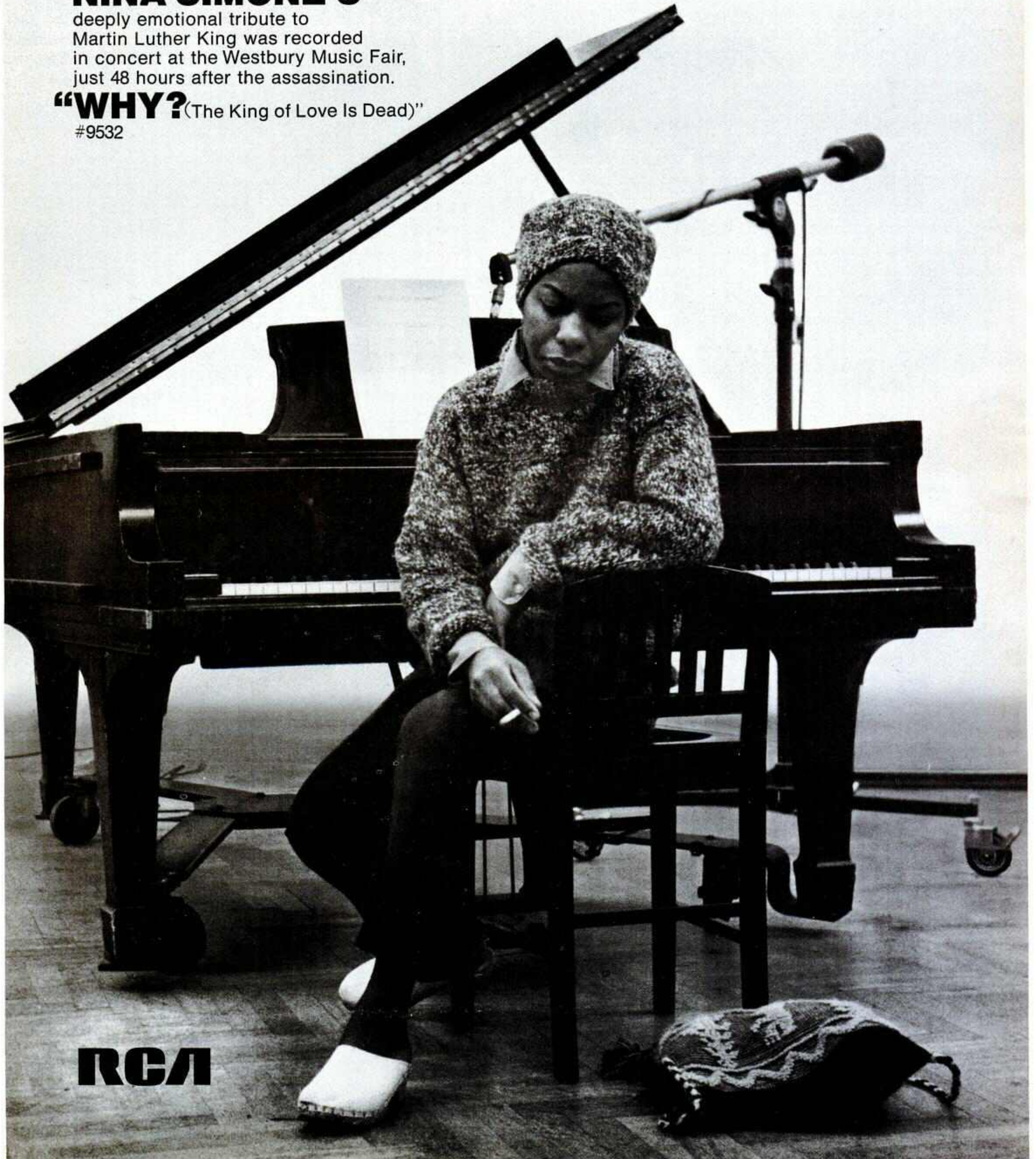
Is it too late for us all?

NINA SIMONE'S

deeply emotional tribute to Martin Luther King was recorded in concert at the Westbury Music Fair, just 48 hours after the assassination.

"WHY?" (The King of Love Is Dead)"

#9532



RCA

Paramount to Buy The Stax Complex

NEW YORK — Stax Records, which split its ties with Atlantic Records last week, will be acquired by Paramount Pictures' parent company Gulf & Western Industries. The agreement for the acquisition of Stax Records, Volt Records and their affiliated companies including East Publishing Co., is reported to be basically a stock deal but the amount of stock was not disclosed.

Jim Stewart, president of Stax, and Al Bell, vice-president, will continue to helm the Stax/Volt companies reporting directly to Arnold D. Burk, Paramount Pictures vice-president in charge of music operations. They will continue to be based in Memphis, but Burk pointed out that they would be working closely with Paramount and its other disk label, Dot Records, which are based on the Coast. Burk also indicated that there would probably be an interchange of some function between Stax and Dot.

Burk added that no changes in the distribution setup of Stax

is contemplated and that Stax would continue to be handled mostly by independent distributors.

Burk also indicated that the acquisition of Stax is part of Gulf & Western's diversification into the record/music field and that other labels are continually being eyed for possibilities of purchase.

The Stax/Volt artists roster includes Carla Thomas, Booker T. & the MG's, Eddie Floyd, Judy Clay, Ollie and the Nightingales, Albert King, William Bell, Jimmy Hughes and the Bar-kays. East Publishing's copyrights include "Respect," "Green Onions," "Hip Hug Her" and "Sitting on the Dock of the Bay."

In addition to Dot, the music division of Paramount headed by Burk, includes Famous Music and Paramount Music and their affiliated publishing companies, and encompass the music aspect of Paramount Pictures' feature film and TV and marketing activities.

Nesmith Band to Dot —Giant LP Push Set

LOS ANGELES — Dot has acquired Mike Nesmith's 57-piece rock 'n' roll orchestra and on the debut LP will launch its most expensive merchandising campaign. Nesmith is one of the Monkee Colgems group.

Nesmith himself conceived, wrote, produced and financed the initial recording session here

Decca Races to Hottest April Sales: Up 31%

NEW YORK — Decca Records hit a hot sales streak during April with its take running 31 per cent ahead of the similar period last year. Decca's scored the biggest April sales take in its history last year.

In addition to a flock of hot-selling singles and albums, Sydney N. Goldberg, Decca's sales vice-president, attributed the high sales score to a sales spurt in 8-track tape cartridges as well as cassettes. Decca's initial cassette release went into market in April.

Among the hot-selling record artists for Decca were the Irish Rovers, Jack Greene, Loretta Lynn, Bill Anderson, the Who, Kitty Wells, Conway Twitty, Claude Gray, Warner Mack, the Osborn Brothers, and the Brunswick Records' duo, Jackie Wilson and Count Basie.

BILL WILLIAMS HAS CORONARY

NASHVILLE—Bill Williams, Billboard's news editor here, is recovering from a heart attack suffered Sunday (5). He's now recuperating at his home, 2152 Brookview Drive, Donelson, Tenn.

NATRA & Atl. to Aid King Cause; Motown Benefit Racks Up 100G

NEW YORK — The National Association of Television and Radio Announcers (NATRA) and Atlantic Records will present a "Soul Together" at Madison Square Garden on June 28 for the Martin Luther King Memorial Fund and the NATRA Summer Program for Underprivileged Children.

The "Soul Together" show will feature Aretha Franklin, the Rascals, Sam & Dave, Joe Tex, and Sonny & Cher. It will be emceed by disk jockeys from radio stations in the New York area. All of the stars and everyone else connected with the show in any capacity are contributing their services for this event.

It is anticipated that a total of \$150,000 will be raised. Of the total, two-thirds will go to Martin Luther King Memorial Fund and one-third to NATRA. Tickets for the affair will be priced from \$4 to \$12.50. One thousand tickets will be set aside to be given away free to youngsters from Harlem and Bedford Stuyvesant sections of New York.

NATRA's summer program is aimed at the black youth in the ghetto areas across the nation and is designed to encourage them to participate in the President's Youth Opportunity programs for the summer.

ATLANTA—Berry Gordy Jr., president of Motown Records,

'Groupquake's' Free Concert

NEW YORK—RCA Records took over Bill Graham's Fillmore East Saturday (11) to launch its "Groupquake" promotion with a free concert. It's believed to be the first free concert open to the public ever presented by a recording company.

At the concert, four of the eight groups which are part of the label's "Groupquake" promotion campaign will perform. The groups are Autosalvage, Group Therapy, the Joyfull Noise and the Status Cymbal. The other four West Coast groups who are part of the campaign are the Family Tree, the Loading Zone, the Youngbloods and Stone Country.

Tickets for the free concert were made available through radio stations on a first come, first serve basis.

K-K Acquires Kahoona Staff

NEW YORK — Kasenetz-Katz Associates has acquired the staff of Big Kahoona Productions, including Bo Gentry and Richie Cordell, who head the firm. Gentry and Cordell have written and produced bestsellers for Tommy James and the Shondells.

Kasenetz-Katz currently have three chart singles in "May I Take a Giant Step" by the 1910 Fruitgum Company, "Yummy, Yummy, Yummy" by the Ohio Express and "Mony Mony" by Tommy James and the Shondells. Also joining Kasenetz-Katz are Jimmy Calvert, Norman Marzano, Paul Newman, Joe D'Andrea and Kenny Laguna.

organized a benefit show here Thursday (9) that will be worth in excess of \$100,000 to the Southern Christian Leadership's Poor People's Campaign. The stars, for whom Gordy canceled appearances so that they could appear at the rally specifically at Mrs. Luther King's request, were Diana Ross and the Supremes, the Temptations, Stevie Wonder, Gladys Knight

and the Pips, Chuck Jackson and Yvonne Fair. Gordy footed the traveling bill.

In addition to the Motown artists, Mrs. King and Father James Groppi of Milwaukee addressed the rally. Before the benefit, Gordy and his recording artists, together with Mrs. King, unveiled a plaque marking the late Dr. King's birthplace here.

King's Death Sparks A Package by Chess

CHICAGO—Chess Producing Corp. is releasing a package spurred by the assassination of Dr. Luther King Jr. The package, "The Last Request," features Ben Branch, the last person to speak to King.

The package will be released simultaneously in 8-track tape cartridge form and will be accompanied by a single. Cassette release is also planned.

Branch is the leader of the Operation Breadbasket Orchestra which, along with the 20-voice Operation Breadbasket Choir, perform on the album. The orchestra is affiliated with the Southern Christian Leadership Conference (SCLC) and was in Memphis the day of King's murder. TV appearances by the album's performing group are being planned.

Branch is associated with Lyon & Healy in the organ sales department, and for the past three years has been under contract with Chess. Seconds before his death, King turned to Branch and requested the orchestra to play "Precious Lord, Take My Hand" at that night's rally.

Royalties from the set will be donated to SCLC. Rev. Jesse Jackson, religious director of

SCLC, wrote the liner notes.

Chess director of advertising and album promotion, Dick LaPalm, said that part of the label's extensive promotion will involve 5,000 point-of-purchase dealer displays. Normally, Chess produces from 2,000 to 2,500.

Radio spots in 10, 30 and 60-second time segments will be produced at Chess here. The album will be advertised in a wide variety of consumer publications, including the Associated Negro Press affiliated newspapers.

The single features "Higher and Higher" and "I Don't Know," two tunes not a part of the album but originating out of the session while the album was being recorded.

Gene Barge of Chess, and Branch arranged the album and are composers on seven of the cuts. Instrumentalists involved are Al Fook (trombone), Delbert Hill (baritone sax), Burgess Gardner (flugelhorn), Bryce Roberson and Wayne Bennett (guitars), Phil Upchurch (bass, through Milestone Records), Leonard Caston (piano and organ), Charles Stepney (Organ), Morris Jennings and Harold Varner (drums).

Kirshner Channeling Archies To a TV-Disk Launching Pad

NEW YORK — Don Kirshner is readying another TV-berthed group for the record market. Kirshner, who was involved in the TV-disk launching of the Monkees a couple of years ago, is now involved with Filmation and publisher John Goldwater in the formation of a new rock 'n' roll music group, the Archies, which has been created for Filmation's animated "Archie" TV series. The series is set to bow on CBS-TV in the fall.

It's expected that the new group will be released on Calendar Records, label recently

Steppenwolf Tour To Accent Single

LOS ANGELES — Steppenwolf, Dunhill Records artists, take off this week on a five-city concert tour and promotional appearances to promote a new single, "Born to Be Wild."

The tour, the group's initial national appearance, includes a three-day engagement at La Cave in Cleveland, Wednesday through Friday (15-17); a concert at the Chase Park Hotel Ballroom in St. Louis, Saturday (18); the University of Wisconsin, May 21; the Electric Theater in Chicago, May 22-26, and concerts at the Marine Stadium in Miami, May 30-31.

formed by Kirshner. RCA manufactures and distributes the Calendar line. Coincidentally, RCA also manufactures and distributes the Colgems line, which is the Monkees' label.

Filmation's Norm Prescott, Lou Scheimer and Hal Sutherland have signed Kirshner as music director of "Archie" and to build a singing group to vocalize over an animated quintet called the Archies, comic book characters. The singing group will be groomed to perform live for TV, motion pictures and nightclubs as well as records.

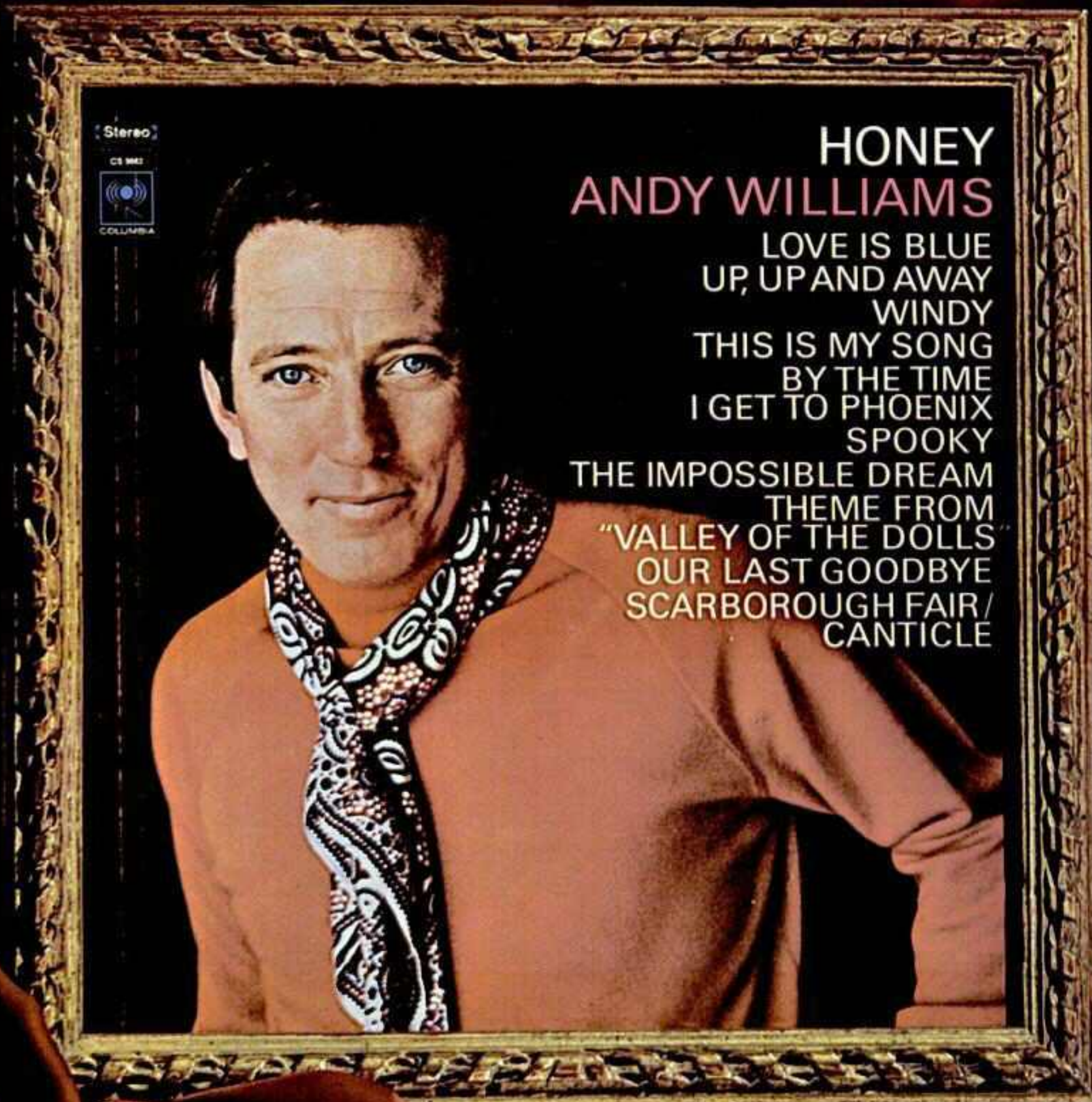
Under the pact, Kirshner will produce 17 original songs to be performed by the live group for the animated series.

2 BEATLES ON 'TONIGHT' SEG

NEW YORK — Two of the Beatles, John Lennon and Paul McCartney, will give their first "live" TV interview in the U. S. when they appear on NBC-TV's "Tonight Show" Tuesday (14). Joe Garagiola will be substituting for Johnny Carson as the show's host.

Also appearing on the program will be Tallulah Bankhead and Soupy Sales.

Andy's new album sounds beautiful.
Just look at what's in it.



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Roulette Enters Pub, Distribution Arrangement With Major-Minor

NEW YORK—Roulette Records and Major-Minor Records in London have concluded a joint publishing and overseas distribution agreement. The arrangement, worked out by Morris Levy, Roulette president, and Phillip Solomon, Major-Minor president, includes partnerships in three international music publishing companies and the establishment of the Roulette

logo in the United Kingdom. Highlights of agreement include: 1) Solomon's purchase of 50 per cent of Planetary-Nom London Ltd., Roulette's U. K. music publishing branch. The publishing firm will maintain its own offices in London and general manager Andrew Heath will report directly to Solomon. 2) Roulette has purchased 50 per cent of Bernice Music and

Prancer Music, both owned by Solomon, both maintaining offices in the U. S. This portion of the agreement goes into effect Jan. 1, 1969.

3) The cross-purchasing of the publishing companies is the first step in a program initiated by Levy to "make available to Planetary Music choice material for representation and promotion in the U. S. and overseas. London is the hub of overseas publishing and effective representation in the U. K. is crucial to our program. We have found that representation with Phillip Solomon." Levy said he plans to make similar publishing agreements in every major European capital "provided there's a solid flow of material back and forth."

4) The publishing-distribution agreement will allow Roulette, under the banner of Planetary-Nom Ltd., to purchase masters in the U. S. for release, distribution and publishing overseas. The same process will apply to overseas purchases for release in this country after Jan. 1, 1969.

5) Roulette will have its own logo in the U. K. and enjoy "double distribution" through Major-Minor Records. Major-Minor is distributed by six self-owned independent distributors as well as by English Decca's Selectra Distributors. First release under the agreement was to have been Tommy James & the Shondells' "Mony Mony," currently on the American charts, but demand for the single was so great in the U. K. that it has been rushed out on the Major-Minor label. All future releases will use the Roulette logo.

Solomon, founder of Radio Caroline, is the owner of the new 200,000-watt Radio Isle of Man now being constructed on the independent island off the coast of England.

Norman Kurtz, Roulette's legal counsel and director of international relations, conducted the negotiations between Roulette and Major-Minor.

George Hay, 'Opry' Originator, Is Dead

VIRGINIA BEACH, Va.—George D. Hay, a pioneer radio announcer who originated the "Grand Ole Opry," died Wednesday (8) at 72, Hay, who used the professional nickname of the "Solemn Old Judge," died in the apartment where he had lived here alone for several months.

George Hay started his radio career as radio editor for the Memphis Commercial Appeal. He first went on the air over the Commercial Appeal radio station WMC in June 1923. He gained nationwide acclaim when he scooped the nation on the death of President Harding. Just minutes after Harding died

in San Francisco, Hay was on the air for three hours.

In April 1924, he went to Chicago and was appointed chief announcer in a nationwide contest conducted by the Radio Digest. It was also at this station that he originated the WLS Barn Dance, which later became known as the National Barn Dance.

On Oct. 5, 1925, George Hay came to Nashville for the dedicatory exercises inaugurating WSM as the Broadcasting Service of the National Life and Accident Insurance Co.

One month later, he joined the station as its first director.

Hay recognized the vast potential of folk music talent and material that lay in the area. As a result, at 8 p.m. on Nov. 28, 1925, he introduced himself as the "Solemn Old Judge," and launched the WSM Barn Dance. In 1927, Hay named the new program "Grand Ole Opry," still the title of the world's most enduring radio program. Hay retired from WSM and the "Grand Ole Opry" in 1956.

Funeral services are scheduled at the Holloman-Brown Funeral Home in Norfolk, Va., with burial at Forest Lawn Cemetery. Hay is survived by two daughters, Mrs. Margaret H. Daugherty of Norfolk, and Mrs. Cornelius Dent of California.

Dot Pressing Country Pace

LOS ANGELES — Dot Records is building up its activity in the country field. According to Richard H. Peirce, Dot's vice-president and general manager, Singin' T Productions vice-president, Jim Halsey, has set the wheels in motion to bring a flock of singles and album produced by Joe Allison to the label.

In addition to Hank Thompson, Mary Taylor and Roy Clark, whom Halsey has brought to Dot, newcomer Curtis Potter is being developed by Halsey for a Dot drive. The initial LP release by Thompson and Clark is scheduled for June.

Dot's success with Bonnie Guitar and Sonny Curtis sparked a step-up in country activity a short while ago with the signing of Cliff Crofford, Tommy Overstreet, Peggy Little, Ray Griff, X. Lincoln and Eddie Fukano.

RCA Will Release 'Producers' Track

NEW YORK — RCA Records will release the soundtrack of the Joseph E. Levine film, "The Producers," written and directed by Mel Brooks and featuring Zero Mostel, Gene Wilder and Dick Shawn. The original soundtrack will contain music and dialog excerpts.

MacDermot Cuts Record on Verve

NEW YORK — Galt MacDermot, the composer of "Hair," the Broadway rock musical, gets a record shot on his own score in a Verve/Forecast album, "Hair Pieces." MacDermot, who plays electric piano and organ on the album, also handled the arrangements.

"Hair Pieces" is produced by Rick Shorter, who has produced the Paupers as well as Verve/Forecast's new group, Anya's Street. Shorter and MacDermot have worked on various record ventures together over the past several years.

The original Broadway cast album of "Hair" is being released by RCA.

Cowsills in Tie With Dairy Assn.

NEW YORK — The Cowsills, MGM singing family, has signed a promotional agreement with the American Dairy Association. The group will appear in TV commercials, publications, radio spots and personal appearances as well as other merchandising activities to increase the public's acceptance of dairy products. The Cowsills' next single on MGM will be "Indian Lake."



MORT NASATIR, center, president of MGM Records, presents the Cowsills with a gold record for their million-seller, "The Rain, the Park and Other Things." Lenny Scheer, MGM label manager, is at the extreme right.

HIGHLIGHTS OF THE WEEK IN

Billboard

AUDIO RETAILING	49
MINI SKIRTS enhance sales.	
CLASSICAL	42
CHART SURVEY. Mahler was the leading composer and RCA the leading label in classical chart listing for the first four months of 1968.	
COIN MACHINE WORLD	CMW-1
THE NATIONAL VENDORS ASSOCIATION moves forward.	
COUNTRY	30
SHOW BIZ spreads wings to publishing business. New firm to be headed by Roger W. Sovine.	
INTERNATIONAL	52
TOP JAZZ ACTS, together with folk and classical performers featured at the third annual Puebla Arts Festival in Mexico, which ends its month-long run June 5.	
MUSICAL INSTRUMENTS	48
GUITAR INSTRUCTION gains new ground.	
RADIO-TV PROGRAMMING	26
TOP CHICAGO deejay Howard Miller sues outlet WIND. Files \$5 million damage suit.	
RHYTHM & BLUES	39
SOUL SAUCE spotlights the IMPRESSIONS, who lost their back-up band in a tragic auto accident in Georgia.	
TALENT	14
"NEW FACES OF 1968" is a variable Broadway musical entertainment with some promising performers and material.	
TAPE CARtridge	55
FIRE DEVASTATES Muntz plant. Damages are reported to be more than \$1 million. Italy gears for its most extensive CARtridge merchandising drive.	

FEATURES

Stock Market Quotations 8
Vox Jox 28

CHARTS

Best-Selling Classical LP's 43
Best-Selling Jazz LP's 8
Best-Selling R&B Albums 40
Best-Selling R&B Singles 39
Breakout Albums 46
Breakout Singles 46

Hits of the World 54
Hot Country Albums 34
Hot Country Singles 32
Hot 100 60
New Album Releases 41
Top 40 Easy Listening 41
Top LP's 62

RECORD REVIEWS

Album Reviews 44, 46, 65
Singles Reviews 58

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Vol. 80 No. 20

Mack, Producer With Know-How

LOS ANGELES — Tom Mack, staff producer at Dot Records, has been hitting the jackpot since broadening the scope of his activities.

An 11-year veteran with Dot, Mack is enjoying his greatest success on the charts. He is recording contemporary singles and albums, bringing new artists to the roster, developing a repackaged jazz series and involving comedy dialog with

music for select soundtrack projects.

Mack is responsible for Lalo Schifrin's "Mission Impossible" single and album, the Mills Brothers' "Cab Driver" single, and their just released "My Shy Violet" single. Mack has just completed Lalo Schifrin's "There's a Whole Lalo Schifrin Goin' On."

Another new project for Mack is Jimmie Haskell's four

French horn quartet, with a single, "Summer Scene" preceding the debut LP. Mack is using Haskell's arrangements on Liberace's forthcoming love theme LP in an attempt to modernize the pianist's format.

In the big beat area, Mack is now developing singles for two new Dot vocalists, both of whom have had album releases: Rita Moss and Ernie Andrews.

Having recorded two albums with Count Basie, Mack has a third LP working for October. He is also preparing a three album repackage series utilizing material he and Bob Thiele recorded in the late 1950's. Representing the traditional era are such artists as Louis Armstrong, Pee Wee Russell, Bud Freeman and George Wettling.

Since Jan. 1, Dot has been releasing soundtracks from Paramount, also owned by Gulf & Western. These packages produced by Mack include: "Will Penny," "Sebastian" and "Blue." Last week Mack completed his most unusual soundtrack project: Neal Hefti's score from "Odd Couple." Since there was only 18 minutes of music in the film, Mack decided to fill out the LP with five short dialog scenes. In a strict musical vein, Mack edited the Maurice Jarre music for "Villa Rides," which is a rush release.

Mantovani LP Gets Special London Pitch

NEW YORK—London Records has mapped out a special campaign for Mantovani's latest album, "Mantovani Tango." It is the first album in many years to hit the market in other than the traditional Mantovani release periods of early spring and early fall.

The new Mantovani album marks the third set within one year for the artist. Traditionally, a new release appears just prior to the annual "March Is Mantovani Month" promotion, and another just in advance of the opening of Mantovani's annual autumn concert tour of the U. S.

In conjunction with the new Mantovani "special," the company has also continued its policy of regular updating and repackaging of earlier Mantovani sets. Included in the current promotion of "Mantovani Tango" are the past best-seller albums, "Gems Forever" and "Songs to Remember," both of which have new artwork.

The "Mantovani Tango" set was originally produced for the Japanese market. Subsequent demand from American distributors who were aware of the production of the package prompted its release here.

A special promotion piece for the stereo-only set prepared by Lenny Meisel, national album promotion chief, is being sent to the firm's distributor executives

and sales personnel as well as to all district sales and promotion personnel. The mailing includes a 9 by 12 replica of what is known as "The 1968 Tango Award," presented earlier to Herb Goldfarb, London's national sales and distribution manager.



DIONNE WARWICK receives a gold record for her million single seller, "Valley of the Dolls" and "I Say a Little Prayer," from Florence Greenberg, president of Scepter Records. The presentation was made at a dinner-dance given Miss Warwick Tuesday (7) at New York's Hotel Pierre, when the artist also was honored for million-dollar sales three albums: "Here Where There Is Love," "Dionne Warwick's Golden Hits, Volume 1," and "Valley of the Dolls."

Cantors Stage A Rock Service

NEW YORK — More than 1,000 cantors and synagogue music directors heard a Sabbath eve rock service at their annual conference at the Grossinger Hotel, Grossinger, N. Y.

The service, "Rock 'n' Rest (And None Shall Make Them Afraid)," was performed before the General Assembly of Cantors of America with the aim of incorporating this type of ritual into the Jewish service.

Previewed at Congregation Miskan Israel in Hamden, Conn., in January, the service was composed by Issachar Miron, formerly associated with Israeli government cultural activities. The service employs Sephardic cantorial patterns with rock rhythms. Electric instrumentation, brass, woodwinds and strings are employed in the service. Miron's composition also makes uses of two choirs.

Kama Sutra, Schekeryk Deal

NEW YORK — Kama Sutra has reached an agreement with producer-publisher Peter Schekeryk for Kama Sutra to represent compositions by singer-composer Melanie. Also included is co-publishing deals for 11 other writers contracted to Schekeryk's Amelanie Music (ASCAP) and Two People Music (BMI). The 11 are produced for various labels by Schekeryk. William Mishler, folk-blues writer, has joined Kama Sutra's staff.

Bell to Distribute Gemini Star Label

NEW YORK—Bell Records will distribute the Gemini Star label, with the first release under the new agreement, "I Don't Know How To" by the Constellations, an r&b single. Gemini Star Records has also signed Bobby Freeman, who will record in the next few weeks.

Douglas Sets Multi-Media Format on 'Black Youth'

NEW YORK — Douglas International Corp. is preparing a multi-media study, "Black Youth Speaks," which will include a documentary LP, a pictorial-essay format book, and a

TV special. The company also plans a late May release for the first of its Lenny Bruce album series. The album juxtaposes Bruce's comments with the voices of current U. S. political leaders.

"Black Youth Speaks" is being produced in conjunction with the Massachusetts Achievement Trainers, an outspoken Black Power organization. The project is being directed by Prof. Gunther Weil of Boston College.

The Bruce tapes will include the voices of President Lyndon Johnson, Vice-President Hubert Humphrey, Sen. Robert Kennedy, Barry Goldwater and Richard Nixon. The release will take advantage of this year's political conventions and elections, with merchandising through political clubs and politically oriented media.

Archway Formed

NEW YORK — A record company, Archway Records, has been formed in St. Louis by Joe Brewster, St. Louis area broadcaster. Initial release on Archway, in compatible stereo, is "Take a Walk," by the Wolfmen.



HENRY BRIEF, left, executive director of the Record Industry Association of America (RIAA), presents a check for \$5,000 to Sol Shapiro, treasurer of the entertainment committee of the President's Council on Youth Opportunity. The contribution by RIAA on behalf of the record industry will help underwrite the committee's efforts in connection with the 1968 Summer Youth Opportunity Program.

Executive Turntable

Don England has been promoted to vice-president of sales and distribution of Columbia Records. In his new position, England will be responsible to **Bill Farr**, CBS Records marketing vice-president, for the operation of Columbia's sales, distribution and promotion organizations. In addition to supervising the activities of Columbia's 19 branches in the U. S. and Puerto Rico and the five independent distributors that represent Columbia and affiliated labels, England will concentrate on the development of sales and marketing programs and national promotion campaigns for records, tapes, audio equipment and other products handled by Columbia's national sales and distribution organizations. More recently director of national sales for CBS Records, England has been with the Columbia organization since 1956.



ENGLAND

Tony Martell has been appointed director of marketing for Kapp Records. Martell had been regional manager for Columbia Records in New York. **Jack Wiedenmann**, Kapp's general manager, indicated that Martell would have complete charge of Kapp sales, marketing and promotional activity for all product lines. Since Jan. 1, Wiedenmann pointed out, Kapp has launched several new artists, and he said that Martell will play a key role in the development of these artists and will prepare for continuing expansion on all levels. Meantime, **Sid Schaffer**, vice-president in charge of sales for Kapp Records, resigned last week.



MARTELL

Joel Dorn has been appointed executive assistant to **Nesuhi Ertegun**, vice-president of Atlantic Records. In his new post, Dorn will have a wide range of responsibilities, including assisting Ertegun in album production, artist negotiations, signings and a&r work. Dorn joined Atlantic a year ago as jazz promotion staffer and as a jazz album producer. Before joining Atlantic, Dorn was a jazz disk jockey at WHAT, Philadelphia, for six years. He was a free-lance producer and had a number of his own albums released on Atlantic before joining the label.

Al Kooper has joined the staff of Columbia Records as a producer in the pop a&r department. Kooper, organizer of the Columbia group, **Blood, Sweat and Tears**, is a composer-arranger and a former member of the **Blues Project**. He also performed on **Bob Dylan's** album, "Highway '61 Revisited." Among his songwriting credits are "This Diamond Ring" and "I Must Be Seeing Things." . . . **Bill Casady** has joined Warner Bros.-Seven Arts Records as national promotion manager. For the past four years he has been W7's Chicago promotion man. He replaces **Marvin Deane**, now with Tetragrammaton Records.



KOOPER

Neely Plumb has gone into independent record production with his first project for Capitol. Plumb had been RCA's West Coast a&r director. . . . **Tammy Owens** has been appointed manager of CBS Records West Coast press and information department. In her new position, Miss Owens will be responsible to **Robert Altshuler**, director of CBS' press and public information department, for artists residing on or touring the West Coast, and for CBS Records product, sales programs and personnel. She will also handle press and public information on the Coast from her base in Hollywood.

Jim McHugh has been appointed promotion manager of the Midwest region for Date, Ode and Immediate records. In his new post, McHugh will be responsible to **Bruce Hinton**, manager of sales and promotion for the three labels, for promotion of the product in nine major markets in the Midwest. He will be based in Chicago. McHugh was recently on a tour with the U. S. Army. Prior to entering the service, he was with the Columbia Records branch in Chicago. . . . **Joyce Miller**, formerly with Capitol Records, joins Liberty Records as advertising production co-ordinator.



McHUGH

Eli Chezar has resigned as national sales manager of Audio Magnetics, Inc., a tape manufacturer and duplicator. No replacement has been named. . . . **Bob Stevens**, formerly with Craig Corp. and Columbia Records, joins Muntz Stereo-Pak as a sales representative in the Rocky Mountain States. He will represent Muntz in Colorado, Utah, New Mexico, Idaho and Wyoming.

Otis Smith has been named to head singles sales on all labels in the ABC Records combine. Smith will report to **Bud Katznel**, ABC's vice-president and director of marketing. Smith has been in the record business since 1962 when he joined MGM as a junior accountant, and was later promoted to assistant supervisor of the royalty department. He later joined Riverside Records, where he was vice-president and general manager. . . . **Art Gaines**, formerly marketing director for Concord Electronics, has joined Damark Industries, Inc., as a partner.



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“UNWIND” / RAY STEVENS

MONUMENT 1048



ARNOLD MAXIN, seated, head of Big 3 Music, is surrounded by a Canadian group, Grant Smith and the Power. The group has been signed by Maxin to a writing and record production deal.

Permit Hold-Up Delays Knight's Tour of England

LOS ANGELES — Following a delay in having his work permit cleared by the English government, Monument's Robert Knight is working the personal appearance circuit. The artist and his manager learned one lesson in the incident: short-notice promotional junkets cannot be handled by the British labor administrator.

Knight was in New York to board a flight to London last month when British Decca, the Monument licensee, informed him that his work permit had not been cleared. Too short notice was the reason given. Knight had to reschedule his trip to promote his debut Monument single, finally leaving May 1.

Bobby Weiss, Monument's international director, said a minimum of four weeks is required to process a work permit. The paper delay was the first to hamper any Monument performer's English tour. England is the only European country requiring work clearance. Last week Knight appeared in

Super Record By Superscope

LOS ANGELES — Superscope, U. S. distributor of Sony cassette players and tape recording equipment, set first quarter sales and net income records for the three months ended March 31, 1968.

Net income after provisions for taxes was \$533,398 or 25.5 cents a share based on 2,100,000 shares outstanding at the end of the March 1968 quarter. This represents a 37 per cent increase over net income of \$388,184 or 21.5 cents a share based on 1,800,000 shares at the end of the same period in 1967.

First-quarter 1967 earnings adjusted to reflect 2,100,000 shares outstanding amount to 18.5 cents a share. Sales for the quarter amounted to \$7,315,499 compared with sales of \$5,251,291 for the same period in 1967.

Germany, Sweden and Denmark. This week he returns to London for club and TV appearances, returning to the U. S. about Monday (20).

Market Quotations

As of Closing Thursday, May 9, 1968

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Set Change
Admiral	38	16½	770	22½	20	21½	-¾
American Broadcasting	102	43¾	623	60¾	56½	59¼	+3¼
Ampex	40¾	22¾	1731	33½	29¾	30	-1½
Automatic Radio	25¾	3¼	433	20¾	18¾	20½	+¾
Automatic Retailer Assoc.	92	51¾	105	92	89¾	90¾	-½
Avnet	55	12¾	1970	55	49½	54¾	+1½
Canteen Corp.	29½	19¾	687	29½	27½	28	-¾
Capital Ind.	36¾	20	835	36¾	32¾	35½	+2¾
CBS	76¾	43¾	1182	59¼	56¼	56¼	-2
Columbia Pic.	36¾	13	2529	36¾	33¾	34¾	-¾
Consolidated Elec.	57¾	34¾	229	42¼	40¼	40½	-1½
Disney, Walt	63	37½	648	59¾	56½	57¼	-½
EMI	7¼	3½	1171	7¼	6¾	6¾	-¾
General Electric	115¾	82½	1140	97¾	90½	91¾	-3¾
Gulf + Western	66¾	30¾	5842	52½	47¼	51	+3¾
Handleman	58	17¾	179	25¾	24	24½	-¾
Harvard Ind.	34	4	139	22¾	17¾	22¾	+3½
Kinney Services	71	26¼	219	70	64	65¾	-4
Macke Co.	22¼	16¾	318	22¼	20¼	20¼	-1¾
MCA	74	34¾	455	71¾	67¾	70¾	+½
Metromedia	70¾	40¾	153	70¼	68¾	69¾	+¾
MGM	64¾	32¾	386	47¾	44¾	45½	-1½
3M	103¾	75	819	102½	96	101	+3¾
Motorola	146¾	90	568	146¾	134½	142½	+5¾
RCA	65½	42¾	1724	54	51¾	52½	-½
Seeburg	30¾	15	913	24¾	22¾	23½	+¾
Servmat	51½	35	392	51½	49¾	50½	+2½
Trans Amer.	58	22½	2073	55¾	52¾	54¾	+2
Transcontinental Invest.	21¾	1¾	4030	21¾	19	21¾	+1¾
Triangle	43	35	182	42¾	41¼	41¾	-½
20th Century	37	11	2097	35¾	33¾	34¾	-¾
Vendo	29¾	23¼	279	29¾	27½	28½	-¼
WB-7 Arts	42¾	19½	851	37¾	34¼	35¾	-¾
Wurlitzer	36	18¾	131	24	21½	22¾	+¾
Zenith	72¼	47¾	665	62¾	57	57½	-4

OVER THE COUNTER*

As of Closing Thursday, May 9, 1968

	Week's High	Week's Low	Week's Close
GAC	20	16½	19½
ITCC	6	5½	5¼
Jubilee Ind.	26	22	22
Lear Jet	30½	23½	30½
Merco Ent.	14¾	12	14
Mills Music	34½	32	32
NMC	9	8½	8½
Orrtronic	4¾	4¾	4½
Pickwick Int.	24¼	22¼	24¼
Telepro Ind.	2	1¾	2
Tenna Corp.	12½	12¼	12½

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

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

MCA Sets Earning Peak for Quarter

NEW YORK—MCA hit the highest quarterly earnings in its history, racking up an unaudited consolidated net income for the three months ended March 31 of \$4,816,000. Gross revenues for period totaled \$56,831,000. For the corresponding three months in 1967, consolidated net income was \$4,389,000. Gross revenues were \$56,341,000 for the first quarter of 1967.

JAMAL JOINS ABC, IMPULSE

NEW YORK—Pianist Ahmad Jamal is going pop and jazz for ABC. He has been signed to record for both the ABC label, specializing in pop music, and Impulse, ABC's jazz line. For the past several years Jamal has been recording for the Cadet label.

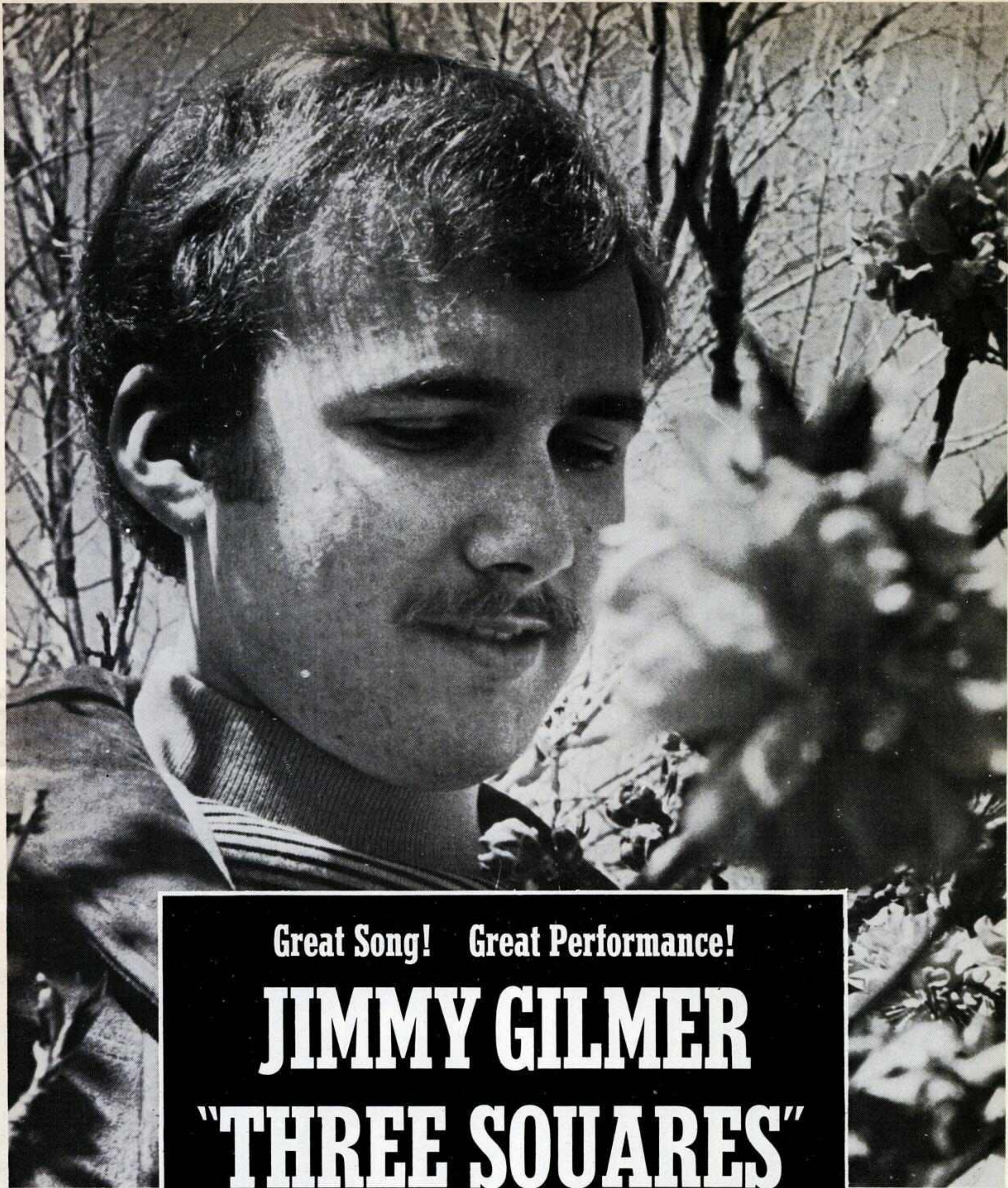
BEST SELLING Jazz LP's

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)	33
2	2	THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	11
3	3	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	24
4	4	LOOK AROUND Sergio Mendes & Brasil '66, A&M LP 137 (M); SP 4137 (S)	9
5	13	MR. SHING-A-LING Lou Donaldson, Blue Note (No Mono); BST 84271 (S)	13
6	6	GLORY OF LOVE Herbie Mann, A&M LP 2003 (M); SP 3003 (S)	16
7	5	LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	11
8	15	PORTRAIT OF RAY Ray Charles, ABC (No Mono); ABC5 625 (S)	3
9	9	UP POPS RAMSEY LEWIS Cadet LP 799 (M); LPS 799 (S)	9
10	7	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	25
11	12	MUSIC FROM MISSION: IMPOSSIBLE Lalo Schiffrin, Dot DLP 3831 (M); DLPS 25831 (S)	8
12	19	DOWN HERE ON THE GROUND Wes Montgomery, A&M (No Mono) LP 3006 (S)	2
13	8	NEFERTITI Miles Davis, Columbia (No Mono); CS 9594 (S)	7
14	16	LIGHTHOUSE '68 Jazz Crusaders, Pacific Jazz (No Mono); ST 20131 (S)	8
15	11	ELECTRIC BATH Don Ellis & His Ork, Columbia CL 2785 (M); CS 9585 (S)	10
16	14	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	32
17	10	BURT BACHARACH: REACH OUT A&M LP 131 (M); SP 4131 (S)	18
18	17	BLACKJACK Donald Byrd, Blue Note (No Mono); BST 84259 (S)	4
19	—	JIMMY SMITH'S GREATEST HITS Blue Note (No Mono); BST 89901 (S)	1
20	20	EVERYWHERE Gerald Wilson, Pacific Jazz (No Mono) ST 20132 (S)	2

Billboard SPECIAL SURVEY For Week Ending 5/18/68



RAYMOND LEFEVRE, right, Kapp Records arranger-conductor, chats with Cyril Brilliant, left, Kapp's French representative, and Ben King of King Karol record shop, at a reception for Lefevre during his recent visit here to promote his latest single, "La, La, La."



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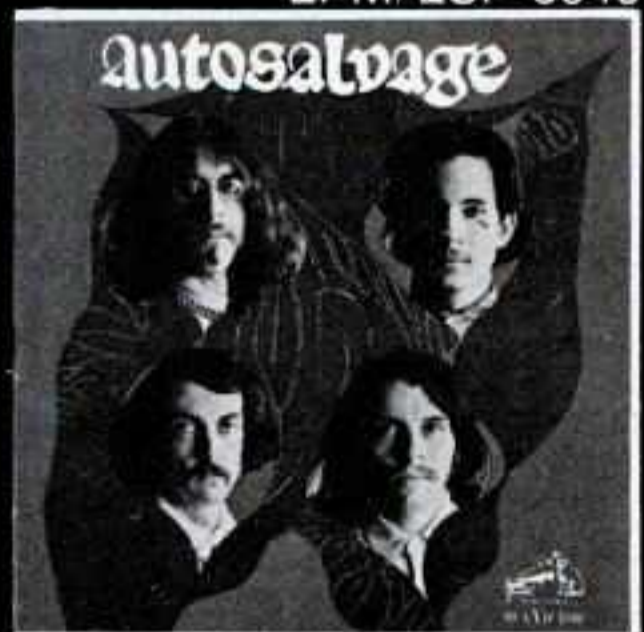
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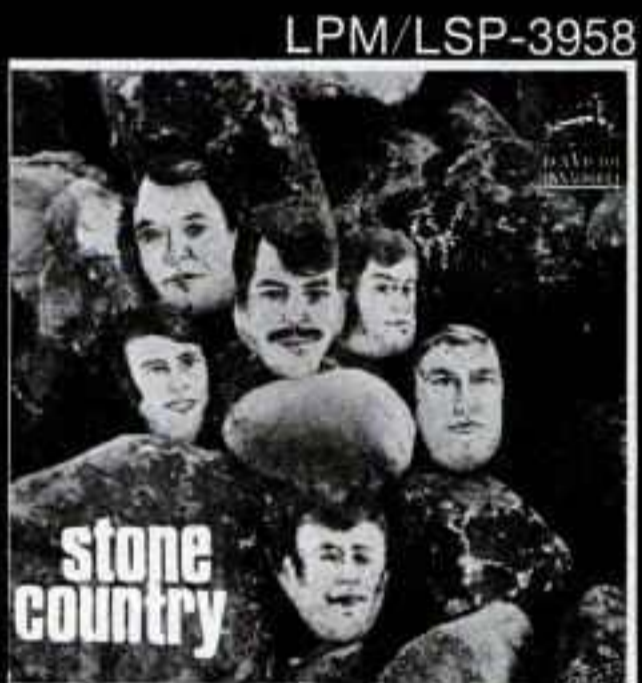


LPM/LSP-3976



LPM/LSP-3940

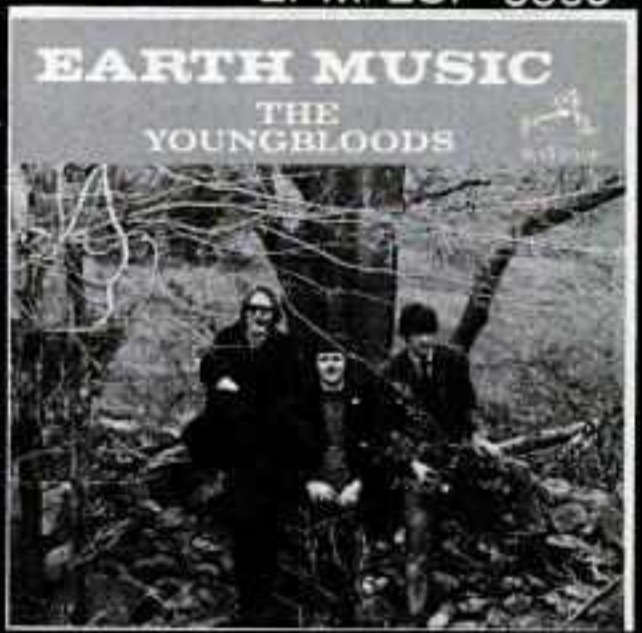
RCA



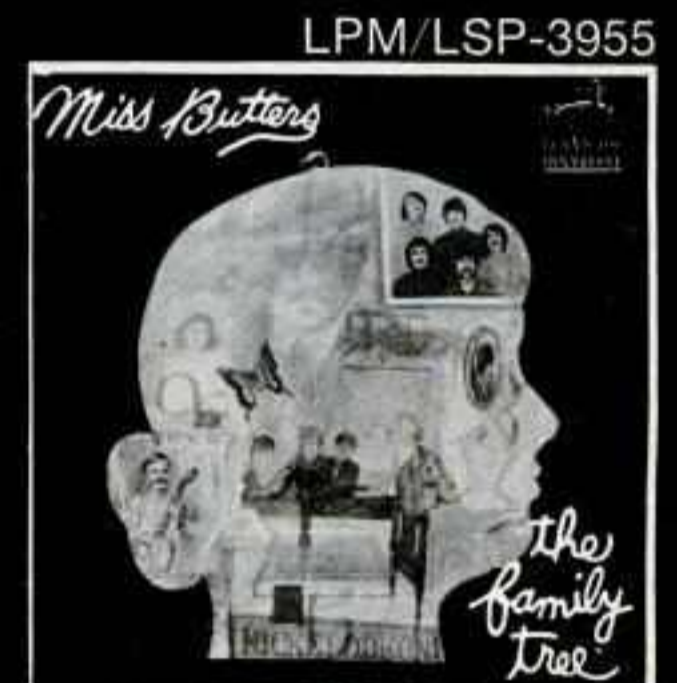
LPM/LSP-3958



LPM/LSP-3993



LPM/LSP-3865 *



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- **SHEET MUSIC JOBBERS**
- **DISTRIBUTORS**
(Please list lines handled—Record labels; Tape: reel-to-reel, cartridge; Playback equipment; Musical instruments; Musical accessories)
- **RACK JOBBERS**
- **ONE-STOPS**
- **IMPORTERS & EXPORTERS**
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Pell Octet Is Back on Club Circuit After 5-Yr. Layoff

LOS ANGELES — The Dave Pell Octet is returning to the night club field after a five-year layoff. Leader-saxophonist Dave Pell, presently Liberty's a&r administrator, has assembled the members of his jazz band to work several dates at a North Hollywood club.

The Octet had cut 24 albums for labels such as RCA, Capitol, Kapp, Atlantic and Liberty.

Pell says he was influenced to return to club work by musicians, many of whom he hires to play on rock 'n' roll dates. "If it works, we might make some more albums," Pell said. "I'd like to record the Octet sounds with new electronics."

Working with Pell on the first two dates at Dontes on Thursday evenings (9 and 16), are a number of players who will split sets or evenings. Most of the musicians play in the "Joey Bishop TV Show" orchestra, so the sets, commence at 10 p.m., after the TV taping.

Pell is filling his chairs with: Jack Sperling and Frankie Capp on drums; Jack Sheldon and Don Fagerquist on trumpet; Tony Rizzi and Tommy Tedesco on guitar; Ray Brown and Buddy Clark on bass; Bob Enevoldsen on trombone; Med Flory on


baritone saxophone and Bob Florence on piano. Bassist Brown is the lone player never an original member of the Octet.

Pell plays old arrangements by Shorty Rogers, Bob Florence, Marty Paich, Bill Holman, Johnny Williams and Harry Betts. If he does decide to record the group, he says he'll have to seek a more contemporary image.


Pickwick Kicks Off 'Bump Ball' Record

NEW YORK — Pickwick 33, in conjunction with Milton Bradley, creator of the Bump Ball party dance game, has released "The Official Bump Ball Record." Dance instructor "Killer" Joe Piro is sparking promotion on the game and LP, with nationwide personal appearances demonstrating the Bump Ball dance and using the record.

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A&M 924



FROM THE ALBUM • SP4137

'Faces' Has Body But No Punch

NEW YORK—Leonard Sillman's "New Faces of 1968," which opened at the Booth Theater on May 2, proved a variable show. It had some good numbers and some highly promising new talent. Warren Bros.-Seven Arts has the original cast album rights.

Among the most promising young performers were Gloria Bleezarde, Madeline Kahn, Robert Klein and Suzanne Astor. Miss Bleezarde, playing the dumb blonde who walks on and off in Sillman's revues, had a fine comedy song in "X9RL220" about a girl who forgets her name because of the many numbers used to identify her. The number was by Jerry Powell and Michael McWhinney.

Miss Kahn, another blonde, had several good comedy bits, including "Das Chicago Song," by Michael Cohen and Tony Geiss, a Marlene Dietrich-Bertold Brecht take-off, and Jack Sharkey's "Happy Landings," a monolog. Klein, another farceur,

resembled an earlier "New Faces" performer, Ronny Graham, and even sang "Love in a New Tempo," which was written by Graham.

Miss Astor also handled comedy well and was one of a fine trio of contestants in "Missed America," a first-rate comedy sketch. However, it was Nancie Phillips who really shone in this scene as the winning Miss Alabama. Dottie Frank also performed well in the sketch.

This was followed by a Mozart take-off, "Die Zusammenfugung," which gave Miss Bleezarde, Miss Kahn, Klein, Brandon Maggart and George Ormiston ample opportunity to display their wares. Maggart was especially good in his many comic singing bits throughout the show. Ormiston's top number was "Mama Doll" with Miss Phillips. Marilyn Child, Rod Perry and Michael K. Allen displayed acceptable straight singing voices. Robert Lone, Joe Kyle, Elaine Giftos, Trudy Carson and Miss Frank danced well.

The show was set in Sillman's living room, with the performance simulating a backer's audition. Unfortunately, much of the show was not up to its high points, nor was much of the comedy particularly telling.

FRED KIRBY



Gabor Szabo's latest release for Impulse is following the sky-ward path of most of his preceding albums. "Wind Sky and Diamonds," A9151 (S), is showing up on best seller charts all over the country. In this album, Szabo has expanded his brand of experimentation to include a vocal group. The California Dreamers accompany him in this newest adventure, singing tunes like "Lucy in the Sky," "A Day in the Life" and "White Rabbit." This album should be a strong follow-up to "Sorcerer." Szabo's choice of guitar is also a strong favorite. He chooses a Gibson guitar to back his musical virtuosity with style and stamina.

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HERE'S WHAT DAILIES SAID

NEW YORK — "New Faces of 1968," a musical revue, opened at the Booth Theater May 2. Following are excerpts from the daily newspaper reviews.

TIMES (Clive Barnes): "The music sounds comfortably familiar but uncomfortably trivial, while the jokes tickle rather than surprise."

NEWS (John Chapman): "There are many charming people, songs and sketches. . . ."

POST (Richard Watts): "I can't say the evening seemed to me overrun with exhilarating rewards."

DAILY COLUMN (Walter Winchell): "There is such an abundance of entertainment in the new entry it must be recorded as a refreshing cool breeze for the Hot Summers. Broadway's newest hit."

10,000 See Free Concert in Park

NEW YORK—An estimated 10,000 persons heard a free concert at Central Park's Mall on Sunday (6) given by the Paul Butterfield Blues Band, the Grateful Dead, and the Jefferson Airplane. The show was set up by William Graham of Fillmore East and Howard Solomon of the Cafe Au Go Go, who probably will set up more such concerts in the future.

Jefferson Airplane Makes A Perfect Musical Landing

NEW YORK—Jefferson Airplane soared into Fillmore East on May 4 and gave the sold-out house one of the top performances of the season. The four-concert stand on May 3 and 4 drew an estimated 38,000 persons with both of Saturday's concerts completely sold out.

Grace Slick, Marty Balin and the rest of the group sang and played excitingly. This RCA group is one of the best at using crescendos and climaxes to build the intensity of a number. A perfect example was "White Rabbit," one of their best selections. Miss Slick on vocals steadily built to the belted climax as did the musicians behind her. It was a real show stopper.

Jefferson Airplane started with one of their other big numbers, "Somebody to Love," and never let up as their program included "Today," "Greasy Heart," Donovan's "Fly Trans-Love Airways," "Plastic Fantastic Lover," and several more.

On the Donovan number, Balin, Jorma Kaukonen, Paul Kantner and Jack Cassady all

Bernstein Manager Of Fuzzy Bunnies

NEW YORK — Sid Bernstein, personal manager of the Rascals, has latched on to another group. He has signed for personal representation a new group called the Fuzzy Bunnies. The group of four boys has been together for the past seven months and have been appearing at Arthur for the past several weeks.

Bernstein is now negotiating with record companies for the group.

played guitars as Spencer Dryden played drums to back the vocals. Kaukonen, one of the top lead guitarists around, was a standout throughout the program as was Cassady on bass.

The group was called back for four encores, all of which were excellent including Freddy Neil's "Other Side of This Life," a powerful selection.

The program opened with an English act "The Crazy World of Arthur Brown." The act was loaded with weird effects, including Brown's entrance wearing a flaming headdress and silvered face mask. A luminous cloak was another effect as he changed outfits during his program, which consisted of singing numbers, such as "I Put a Spell on You" and dialogs with the audience. He was backed by a good trio of musicians, including an exceptional organist. But, his over-all effect wore thin as his set progressed.

FRED KIRBY

Campus Dates

The Beach Boys, Capitol Records group, and Maharishi Yogi appear at Stanford University Monday (20).

Steppenwolf, Dunhill group, set for the University of Wisconsin Tuesday (21).

The Checkmates, Ltd., A&M artists, set for the University of Wyoming, Wednesday (15); Colorado State University, Thursday (16); Montana State University, (Continued on page 16)



SLY STONE, leader of Sly and the Family Stone, plays the organ for bearded David Kapralik, Epic Records vice-president in charge of a&r, and members of the group, at a recent recording session. The group appeared at Fillmore East, New York, Friday (10) to a sellout house.

Love Makes Strong Blues Rock Impact

NEW YORK — In its New York debut on Wednesday (8) at Generation, Love proved an effective blues rock group with folk influences. Despite minor technical problems, such as a blown fuse on an amplifier, the West Coast quintet made as strong an impression as they have on their three successful Elektra Records albums.

In Arthur Lee, Love has a lead vocalist with fine soul style, a singer equally at home in a fast lyric as in "Bummer in the Summer" or on a slower one such as "Orange Skies." The latter was a departure from the version on the unit's "Da Capo" album, where lead guitarist Bryan Maclean takes the vocal. Lee's treatment, while starting in a similar plaintive manner, builds to a powerful soul ending. While Maclean repeatedly demonstrated his guitar skill, "My Little Red Book" gave bass guitarist Ken Forssi an opportunity to excel. In John Echols, Forssi and Maclean, Love has a strong guitar section, while Michael Stuart was a steady force on drums. In one number Maclean took the vocal in folk style, while Lee went to the drums, which he also played well.

Two other top selections, also

from Love albums, were "You I'll Be Following" and "Seven & Seven Is." The former was an uptempo wailer, while the latter, highly rhythmic, was a good closing number. Lee had another opportunity to wail in "Smokestack Lightning," where Echols also shone. In some of the numbers, Lee alternated between harmonica and vocals. Tuesday was the opening of a two-night stint at the Greenwich Village club, which had been closed for a week. It is expected to resume full operations shortly.

FRED KIRBY

Signings

Johnny Cash has renewed his association with Columbia Records and will continue to record for the label on a long-term basis. Cash's recordings are produced under the supervision of independent producer Bob Johnston. . . . Warner Bros.-Seven Arts has signed three acts: the Family, an English group produced by John Gilbert; Kensington Market, from New York, and singer-writer Eric Anderson. . . . The Platters have signed a new long-term deal with Musicor Records. . . . Songwriter Ernie Maresca returns to the re-

(Continued on page 16)

Lloyd 4 to Tour Far East

NEW YORK—The Charles Lloyd Quartet begins a tour of the Far East this week under the auspices of the Offices of Cultural Presentations of the U. S. State Department. The tour opens Wednesday (15) and continues through Hong Kong, Bangkok, Vientiane, Kuala Lumpur, Penang, Singapore and Manila. Additional concert dates in Japan include such cities as Tokyo, Nagoya and Osaka. Following the final State Department concert June 28, the group will probably play in Australia and Honolulu before returning to the U. S. for the Philadelphia Music Festival at JFK Stadium.

During its Far Eastern tour, the Quartet will appear on radio and TV as well as play concerts in local halls and outdoor arenas. Visits to universities, music schools, and exchange performances with local musicians are also planned.

The group records for Atlantic Records and is managed by George Avakian.

EX-ADDICTS PLAN BENEFIT

NEW YORK — Daytop Village, a community of ex-narcotic addicts, is planning a four-day Music Festival Benefit starting June 14. Stan Satlin and Peter Glankoff, of Daytop Village, 450 Bayview Avenue, Staten Island, N. Y., still need some folk and rock groups to complete the program.

Already set for the Festival's first three days, which will be held at Daytop, are Pete Seeger and Billy Taylor. The final show of the Festival, to be held June 17, will take place at the Village Gate, with Duke Ellington set to appear.

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JOEL GREY and chorus record the original Broadway cast album of "George M!" for Columbia Records. The session was recorded under the supervision of Thomas Z. Shepard, Columbia a&r producer.

Tim Rose Puts on Unwilted And Powerful Performance

NEW YORK — Tim Rose, using folk and folk rock, hit home in a powerful performance at the Scene Monday (6) as the Columbia artist broke in his new act. Aided by a fine back-up trio featuring lead guitarist Elliott Randall and bass guitarist Jim Kirby, Rose was especially effective in selections from the Columbia album bearing his name as its title.

Two of these, "Hey Joe (You Shot Your Woman Down)" and "Come Away, Melinda," are singles. The former is being re-serviced by the label on a limited basis, while the latter is Rose's latest disk. "Hey Joe" built in intensity as Rose wailed the telling lyrics. Even with the reduced instrumentation, "Come

Away, Melinda," was potent in its anti-war message.

And Rose was potent in his delivery of his full program, which included "Morning Dew," a folk rocker from the album and the tender folk "When I Was a Young Man," the only number performed without drums. Randall's playing stood out in the latter. "Oh Susannah" took on a new dimension in an extended version by Rose. His program ended with the hardest rock number of the set: his "It's Over." In addition to singing, Rose played the guitar well, but left lead guitar to Randall.

FRED KIRBY

Artist Signings

• *Continued from page 14*

cording field in a deal with Laurie Records. He previously recorded on the Seville label. . . . The Illinois Speed Press to Columbia.

Shirley Ellis and writer-producer Mike Stoller have been signed to the Bell label. . . . White Whale Records has signed the Rockets. Their first album, produced by Barry Goldberg, is titled "The Rockets" and consists of original material written by the group's members, Danny Whitten, Bill Talbot, Ralph Molina, Bobby Norkoff and George and Leon Whittell.

Campus Dates

• *Continued from page 14*

Friday (17); and Brigham Young University Saturday (18).

Murray the K, radio-TV personality, will speak on "Modern Music and the Now Generation" at Smith College, Northampton, Mass., Tuesday (14).

Jay and the Americans, United Artists group, at St. Johns University, Queens, Friday (17).

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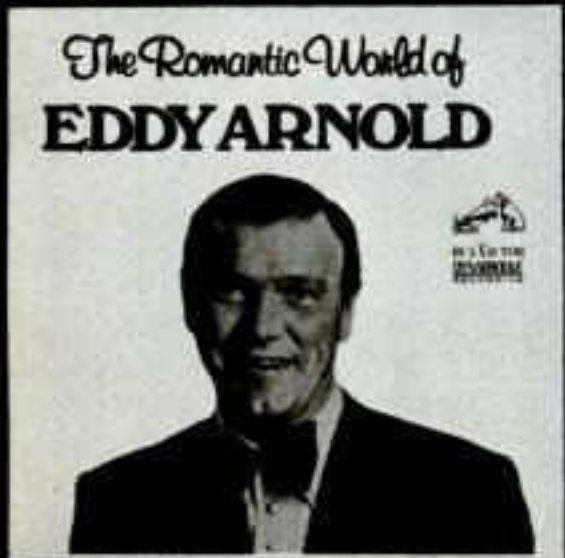
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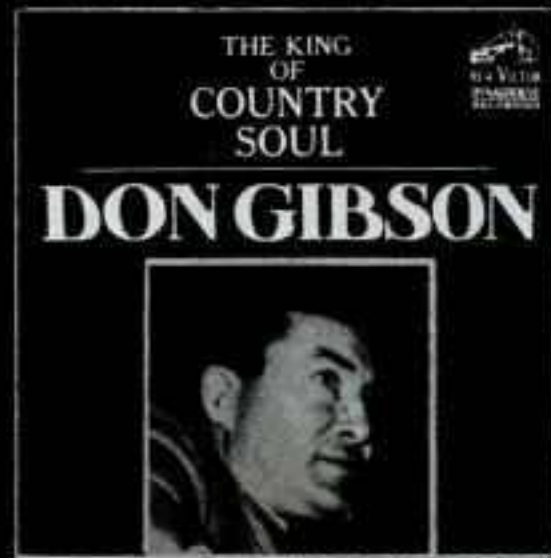
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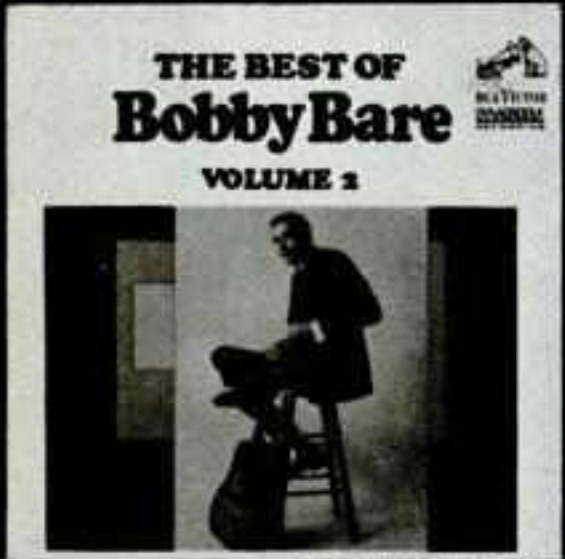
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From The Music Capitals of the World

BRUSSELS

Vogue artist Long John Baldry visits Brussels at the end of this month for an appearance on the TV show "Tienerklanken." . . . American group, the Association (Vogue), visit Brussels Monday (13) and Tuesday (14) for TV appearances on "Vibrato" (RTB) and "Tienerklanken" (BRT). . . . Vogue's groups Les Charlots and Les Troubadours appeared at Wolu City May 10 and 12. . . . "Concerto Voor Natasha," by Johan Stollz (RCA) is making a big impact here. Stollz will cut German and French versions of the record, which has already been released in Holland. . . . Vogue artist David Christie promoted his chart entry "Julie" on the "Vibrato" TV show. . . . Palette sent white roses to press and radio men to promote the new Jo Leemans record "de witte rozen." . . . Line and Willy promoted their Eurovi-

sion song "A Chacun sa Chanson" on the "Feu Vert" program. . . . The Mertens Brothers have recorded an instrumental version of the British Eurovision song "Congratulations." . . . Les Sunlights follow up "Les Roses Blanches" with "Maman, la plus belle du Monde" for Vogue. . . . Palette released Will Ferdy's Dutch version of the Belgian Eurovision song, "Quand tu reviendras," by Claude Lombard. . . . Vicky, the original interpreter of "Love Is Blue" has recorded a Dutch version of the song for Polygram, "De liefde is zacht." . . . Robert Cogoi (Polygram) has cut a French version of the Will Tura country and western hit, "El Bandido." . . . Vogue reports its top-selling records in April as "Riquita," by Georgette Plana; "Il est Cinq Heures, Paris s'Eveille," by Jacques Dutronc; "La La La," by Massiel; "Julie," by David Christie, and "Giddy Up a Ding Dong," by

O. J. Armath. . . . "Levenslied," by Rudi Anthony, which won first prize in the Canzonissima contest, was released on a single by Cardinal. JAN WALDORP

CARACAS

Musitron will promote Dionne Warwick's LP "Valley of the Dolls" in conjunction with showing of the movie. . . . La Discoteca will issue an album recorded live by Les Claners (Sonus). The recording, the first done live in Venezuela, took place in "Pop & Op Musical," a happening staged weekly by a group of young artists and disk jockeys. . . . Carlos Lico's "Tengo" and "Igual por igual," the latter written by Manuel Alejandro, are the first titles released by Distribuidora Nacional de Discos on its newly signed Capitol (of Mexico) label.

CBS commemorated the second anniversary of Javier Solis' death with the release of an album with 12 of his hits. The press gave the singer and the record extensive coverage with material and pictures. . . . June will be Franck Pourcel Month for Musitron. The company has released a single containing "Live for Life" and "Love Is Blue" by this artist and will *(Continued on page 51)*



DEE DUFFY, seated, star of the Crown International movie, "Hellcats," solicits orders from Tower Records distributors on the soundtrack album. Miss Duffy is surrounded, left to right, by Tony Cardoza, producer of the film; Eddie Ray, Tower's a&r director; Robert Slatzer, author of "Hellcats"; Dave Fox, Tower's promotion head, and Hugh Dallas, national sales manager.

Coast Group Set Up To Keep Jazz Alive

By GODFREY LEHMAN

SAN FRANCISCO—How to keep jazz alive as an art form in a day of rock domination is the problem which a group of leading jazz entrepreneurs, musicians and recording artists is facing with a radical new solution.

Take jazz out of the night clubs, an outdated institution, they say, and bring it into the neighborhoods and schools. Headed by Delano Dean, a bass player and co-owner of the Both and Jazz Club, the group has organized the Jazz Action Movement—JAM.

The non-profit group hopes to enlist the support of public schools, foundations and industry to give those who are stuck

on the Beatles and the Monkees the opportunity to hear good jazz performed by local musicians.

"The prime purpose is education," according to Dean and partner, Leonard Sheftman. "We want to present free concerts in the schools and parks and any place where we can gather people in the neighborhoods."

To raise funds, JAM is organizing a benefit concert for Wednesday (22), at the Carousel Ballroom and, beginning June 1, the group will give free concerts on alternate weekends in the band shell at Golden Gate Park. In addition, a converted lumber truck will transport JAM musicians to impromptu jazz sessions on street corners.

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**"EVERYBODY'S NEXT ONE"
"BORN TO BE WILD"**

D-4138

Radio-TV programming

Classical Greats 'Live' Again

LOS ANGELES—Josef Hofmann, Greig and Paderewski are "alive" and in stereo. Actual piano performances by these artists are the programming material presented over some 50 radio stations in an hour-long syndicated program, "Keyboard Immortals Play Again in Stereo."

Material for the show comes from the private collection of Welte piano rolls, owned by Joseph Tushinsky, whose company distributes the Sony tape recorder line in the U. S.

From his 2,800 Welte rolls, Tushinsky estimates 450 programs can be developed. Each of the hour shows, which he personally plans, researches and announces, is designed to explore some distinct characteristic of the romantic piano era.

It takes two hours to program each show, over two hours of recording time and half a day to research and write the running commentary. Four shows are prepared once a month, with one person employed at Sony Superscope mailing out the shows and quality checking returning tapes which are then sent out to new stations joining the informal "hookup."

Stations

Among the stations carrying the program are KFAC, Los Angeles (the first station accepting the show); WTFM, New York; WCRB, Boston; WEFB, Chicago; WJW, Cleveland; WCXL, Cincinnati; WLDL, Detroit; WRR, Dallas; WFLN, Philadelphia; KKHI, San Francisco, and WGMS, Washington.

A typical show consists of from six to seven rolls, their length varying from 1 minute 50 seconds to 15 minutes. Tushinsky plays his rolls on a completely refurbished Vorsetzer,

the instrument upon which Welte piano rolls are played. The Vorsetzer is connected to a \$12,500 concert grand piano which "plays" the piano rolls. Tushinsky records this music in his living room on professional Sony equipment. He has his own editing room and makes his master tapes at Capitol Records.

Three microphones are placed above the piano's sounding plate. Tushinsky generally does his recording in the late evening. If, during the taping, the phone

rings, the tapes stops because "a very patient piano player is performing." Tushinsky says it's easier to start over again than spend time splicing portions of piano roll music together.

The major reasons for Tushinsky's involvement in radio programming are his strong advocacy of the romantic era of piano playing plus the ability to tell listeners they are hearing repertoire recorded completely on his company's equipment and available nowhere else.

His 'Trivia' Chatter Plays Untrivial Role in Format

By ELIOT TIEGEL

LOS ANGELES — "I'm trying to get radio to perform at its utmost," says Al Collins, KLAC's newest nighttime personality. Formerly with KSFO, San Francisco, Collins is experimenting with his own concept for presenting lighthearted entertainment on a station which is primarily a listener-phone-in operation.

Although the emphasis is on "trivia" which, according to Collins, offers the listener "a moment of lightness in which to rejuvenate his brain," Collins still retains his affinity with music.

He opens his 7-10 p.m. show with the Count Basie flagwaver, "Blues in Hoss Flat," and tries to present one record per hour, falling back on many of the tunes which have been his favorites during his 21 years in broadcasting. In this vein, Collins' jazz background emerges. He programs Woody Herman's "Blue Flame" and a Randy Hall cut with Collins himself playing a tin whistle.

Since KLAC emphasizes communication between a host of personalities and their listeners, the sounds of music—however slight—receive "impact," Collins says.

Collins has been chatting on the air with Les Crane during the waning moments of Crane's show, with the result that Crane has been closing his program with Basie's "Blues in Hoss Flat." So the song receives back-to-back exposure when Collins spins it to launch his time segment.

Collins' concept for kookie things has resulted in his exposing material from the catalog of a small Burbank record label, Mobile Fidelity, which has been supplying the show with railroad train sounds.

Collins' situation of changing from a strict music disk jockey to a personality called upon to use his mind and imagination, is a situation facing many DJ's around the country whose stations have switched to a conversation format. "The first two weeks it was rough," Collins admits. "The inclination was always to play a record after I said something."

Fortunately, Collins had been conducting a "trivia" hour from 11-midnight at KSFO, so he was used to chatting with listeners.

Among the people calling in have been a number of Los Angeles jazzmen, which has Collins planning a segment of his show exclusively for musicians to call and talk about their trade.

Collins has begun utilizing a successful KSFO promotion, enlisting listeners in his "banditos" club. Last Friday (10) he held his first public gathering across the street from the station by the LaBrea Tar Pits. The public event was broadcast live, with local mariacha bands strolling among the crowd.

WOR-FM TO BOW LP PKG.

NEW YORK — The WOR-FM "Sound of Solid Gold" stereo station here will bow its golden oldie album package in New York, New Jersey and Connecticut record stores within the next few days. The two-volume set that features such oldies as "Cherish," by the Association, and "Sunny," by Bobby Hebb, has already sold more than 30,000 copies through just on-the-air promotion alone. It's titled "OR-FM Double Golden."

PROGRAMMING AIDS

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

HOT 100 RADIO

EL PASO, Tex.: KELP program director, air personality Charlie Russell—**Best Pick** is "If I Were a Carpenter," by the Four Tops, Motown; **Best Leftfield Pick** is "Shirley Temple Curls," by Mike Kelly, Megaphone; **Biggest Happening** is "Let Me Love You," by Sunny and Sunliner; **Biggest Leftfield Happening** is "Let Me Love You," by Sunny and Sunliner.

MILWAUKEE: WOKY music director Bob Barry—**Best Pick** is "Groovy Feelin'," by Maria Elena & Jamie, MTA; **Best Leftfield Pick** is "I Recommend Her," by the Skunks, World Pacific; **Biggest Happening** is "Angel of the Morning," by Merrilee Rush, Bell; **Biggest Leftfield Happening** is "He Don't Really Love You," by the Delphonics, Moon Shot.

JACKSONVILLE, Fla.: WAPE program director, Ike Lee—**Best Pick** is "This Guy's in Love With You" by Herb Alpert, A&M; **Best Leftfield Pick** is "This Guy's in Love With You," by Herb Alpert, A&M; **Best Happening** is "Backwards and Forwards," by December's Children, World Pacific; **Biggest Leftfield Happening** is "Along Comes Mary," by the Lexington Ave. Local, Epic. (We are also picking the new Association's single "Time for Livin'," taken from their "birthday album.")

CHICAGO: WCFL music director John Wellman—**Best Pick** is "A Man Without Love," by Engelbert Humperdinck, Parrot; **Best Leftfield Pick** is "Master Jack," by Four Jacks & a Jill, RCA; **Biggest Happening** is "Yummy, Yummy, Yummy," by the Ohio Express, Cameo; **Biggest Leftfield Happening** is "MacArthur Park," by Richard Harris, Dunhill.

SULLIVAN, Mo.: KTUI program manager G. Hal Hoemann—**Best Pick** is "Yesterday I Heard the Rain," by Tony Bennett, Columbia; **Biggest Leftfield Happening** is "Louisiana Man," by the Pozo-Seco Singers, Columbia.

HUNTSVILLE, Ala.: WEUP air personality, station manager "Sugar Daddy"—**Best Pick** is "I Could Never Love Another," by the Temptations, Gordy; **Best Leftfield Pick** is "Take Your Time to Know Me," by Percy Sledge, Atlantic; **Biggest Happening** is "I've Got a Sure Thing," by Olie & the Nightingales, Stax.

MIAMI: WAME program director Lee Wilson—**Best Pick** is "The Girl Across the Street," by Moses Smith, Dionne; **Best Leftfield Pick** is "I'm In Need of You," by Jesse Boone, Bruboon; **Biggest Happening** is "Tighten Up," by Archie Bell, Atlantic; **Biggest Leftfield Happening** is "Get in the Groove," by Might Hannabal, Loma.

TYLER, Tex.: KZEY music director air personality, Bob Easley—**Best Pick** is "I Wish I Knew," by Solomon Burke, Atlantic; **Best Leftfield Pick** is "Two Sides to Every Coin," by Delores Ealy, Velvet; **Biggest Leftfield Happening** is "Cut You Lose," by Rickky Allen, Tamboo, Imperial.

DAYTON: WAVI music director, air personality Jay Williams—**Best Pick** is "Folsom Prison Blues," by Johnny Cash, Columbia; **Best Leftfield Pick** is "Just Enough to Break My Heart," by Tommy O'Day, Tiger; **Biggest Happening** is "D.I.V.O.R.C.E.," by Tammy Wynette, Epic; **Biggest Leftfield Happening** is "Irahs," by the Trans-Atlantic Railroad, Phoenix. (Bill Vance's comment on big action with "D.I.V.O.R.C.E." at KTLW in Texas City is more than true here in Dayton. Tammy Wynette's record went from a "Pic" to number 14 here in one week—Unprecedented!)

FLINT, Mich.: WAMM program/music director Tony King—**Best Pick** and **Best Leftfield Pick** is "Salt Water Taffy," by the Finders Keepers, Buddah; **Biggest Happening** is "Next to Your Fire," by the Pack, Capitol; **Biggest Leftfield Happening** is "Unwind," by Ray Stevens, Monument.

COLLEGE RADIO

NASHVILLE: WRVU music director Randy Brooks—**Best Pick** is "Time for Livin'," by the Association, Warner Bros.; **Best Leftfield Pick** is "All Over the World," by the Alphabetical Order, Soul Blvd.

COLUMBIA, Mo.: KCCS music director Jeff Mintz—**Best Pick** is "MacArthur Park," by Richard Harris, Dunhill; **Best Leftfield Pick** is "Animals, Flowers, and Children," by the Joyfull Noise, RCA; **Biggest Happening** is "Take Time to Know Her," by Percy Sledge, Atlantic; **Biggest Leftfield Happening** is "The Legend of Xanadu," by Dave Dee, Beaky, Mick & Tich, Imperial. (Also getting response on "I Feel Like I'm Fixin' to Die," by Country Joe and the Fish, as an album cut from the album of the same name.)

POTSDAM, N. Y.: WNTC program director Ralph Curcio—**Best Pick** is "Along Comes Mary," by the Lexington Ave. Local, Epic; **Best Leftfield Pick** is "Fire," by the Five By Five, Paula; **Biggest Happening** is "Look to Your Soul," by Johnny Rivers, Imperial; **Biggest Leftfield Happening** is "Give Me One More Chance," by Wilmer Alexander & the Dukes, Aphrosidiac.

STEREO RADIO STATIONS

SAN JOSE, Calif.: KSJO owner/co-general manager Scott M. Elrod—**Best Pick** is "The Look of Love," by Sergio Mendes & Brasil '66; "Wind Song," by Wes Montgomery, Verve; **Best Leftfield Picks** are "California Dreamin'," by Jose Feliciano, RCA; "Never My Love," by Cal Tjader, Verve; **Biggest Happening** is "Do You Know the Way to San Jose," by Dionne Warwick, Scepter; **Comedy Album** is "God Bless Tiny Tim," by Tiny Tim, Reprise.

MODERN RADIO

HOLLYWOOD: KMPC program director Russ Barnett—**Best Pick** is "This Guy's in Love with You," by Herb Alpert, A&M; **Best Leftfield Pick** is "This Guy's in Love with You," by Herb Alpert, A&M.

BAKERSFIELD, Calif.: KERN music director Monty Montgomery—**Best Pick** is "I Had a Dream," by Pat Boone, Dot; **Best Leftfield Pick** is "I Had a Dream," by Pat Boone, Dot; **Biggest Happening** is "Cabaret," by Herb Alpert; "San Jose," by Dionne Warwick, Scepter; **Biggest Leftfield Happening** is "Summer Scene," by Jimmie Haskell, Dot (Alpert's "Cabaret" and Warwick's "San Jose" have mushroomed locally to the point of hearing nothing else).

SPRINGFIELD, Vt.: WCFR program director Ron Bastone—**Best Pick** is "Mrs. Robinson," by Simon & Garfunkel, Columbia; **Best Left-**

(Continued on page 26)

Yesteryear's Hits

Change-of-pace programming from your librarian'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 charts at that time.

POP SINGLES—5 Years Ago May 18, 1963

1. If You Wanna Be Happy—Jimmy Soul (S. P. Q. R.)
2. I Will Follow Him—Peggy March (RCA Victor)
3. Puff (The Magic Dragon)—Peter, Paul & Mary (Warner Bros.)
4. Surfin' U. S. A.—Beach Boys (Capitol)
5. Foolish Little Girl—Shirelles (Scepter)
6. Pipeline—Chantays (Dot)
7. Losing You—Brenda Lee (Decca)
8. Reverend Mr. Black—Kingston Trio (Capitol)
9. Can't Get Used to Losing You—Andy Williams (Columbia)
10. I Love You Because—Al Martino (Capitol)

POP SINGLES—10 Years Ago May 19, 1958

1. All I Have to Dream Is Dream/Claudette—Everly Bros. (Cadence)
2. Witch Doctor—David Seville (Liberty)
3. Wear My Ring Around Your Neck/Doncha Think It's Time—Elvis Presley (RCA Victor)
4. Twilight Time—Platters (Mercury)
5. He's Got the Whole World in His Hands—Laurie London (Capitol)
6. Return to Me—Dean Martin (Capitol)
7. Looking Back/Do I Like It?—Nat King Cole (Capitol)
8. Book of Love—Monotones (Argo)
9. Tequila—Champs (Challenge)
10. Johnny B. Goode—Chuck Berry (Chess)

R&B SINGLES—5 Years Ago May 18, 1963

1. Baby Workout—Jackie Wilson (Brunswick)
2. If You Wanna Be Happy—Jimmy Soul (S. P. Q. R.)
3. I Will Follow Him—Peggy March (RCA Victor)
4. Don't Say Nothin' Bad About My Baby—Cookies (Dimension)
5. Love of My Man—Theola Kilgore (Serock)
6. He's So Fine—Chiffons (Laurie)
7. On Broadway—Drifters (Atlantic)
8. Can't Get Used to Losing You—Andy Williams (Columbia)
9. Another Saturday Night—Sam Cooke (RCA Victor)
10. If You Need Me—Solomon Burke (Atlantic)

POP LP'S—5 Years Ago May 18, 1963

1. Days of Wine & Roses—Andy Williams (Columbia)
2. West Side Story—Soundtrack (Columbia)
3. Moving—Peter, Paul & Mary (Warner Bros.)
4. Kingston Trio #16—(Capitol)
5. I Wanna Be Around—Tony Bennett (Columbia)
6. It Happened at the World's Fair—Elvis Presley (RCA Victor)
7. Songs I Sing on the Jackie Gleason Show—Frank Fontaine (ABC-Paramount)
8. Lawrence of Arabia—Soundtrack (Colpix)
9. Peter, Paul & Mary—(Warner Bros.)
10. Moon River & Other Great Movie Themes—Andy Williams (Columbia)

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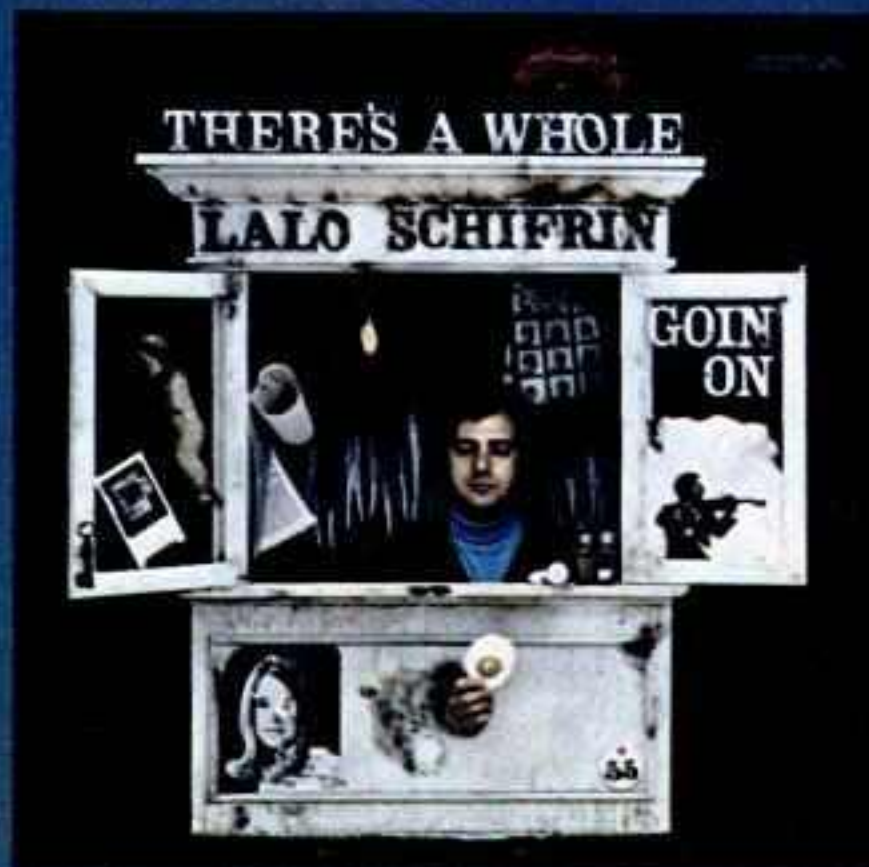
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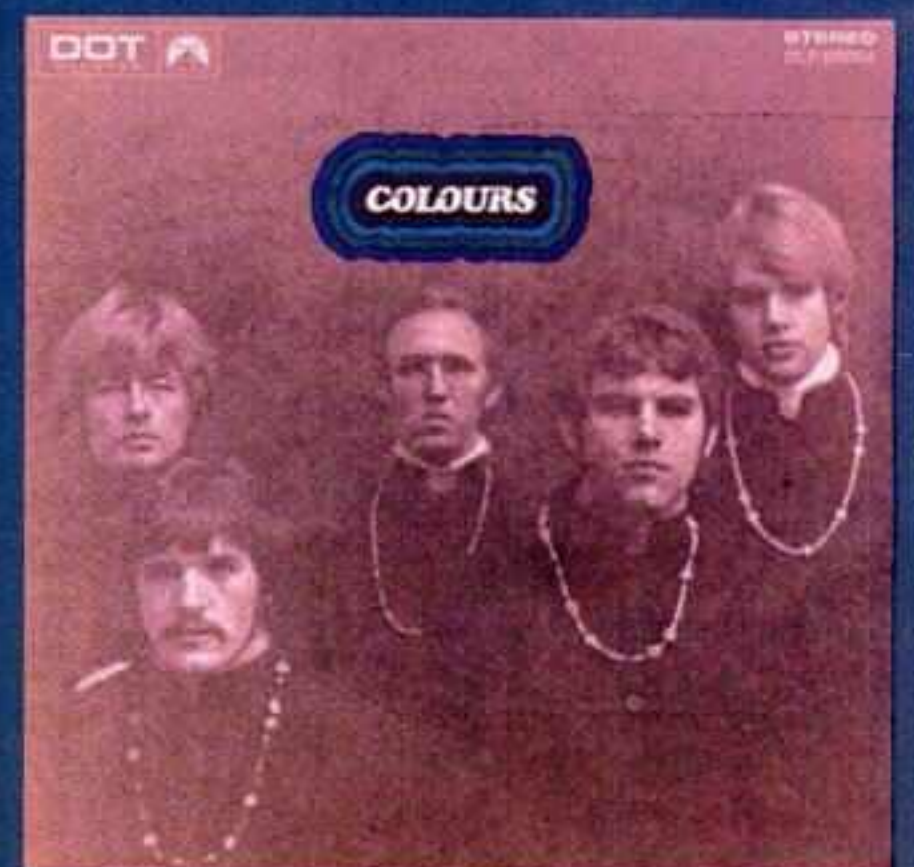
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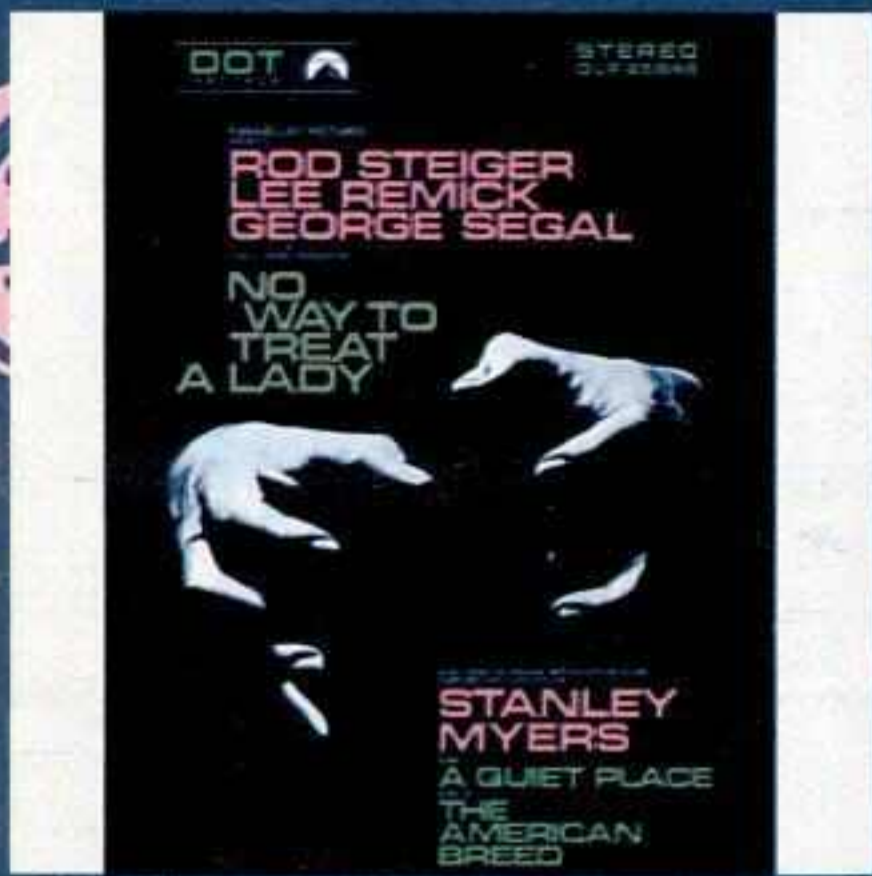
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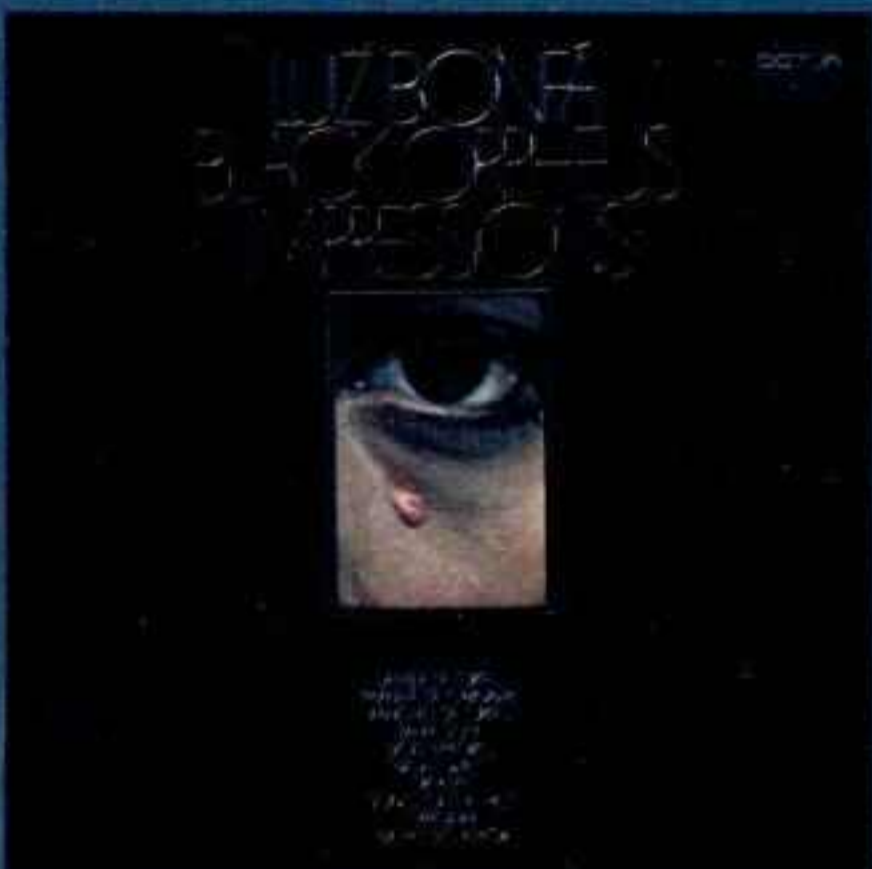
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DY 31903



No Competition—Just His Own

NEW YORK — Peter Martin is probably the only (certainly, he's one of the few) TV personality who competes with himself. Known in Canada as Pierre Lalonde, Martin does a weekly bandstand-type show on CFTM-TV (channel 10) in Montreal, live each Saturday, then he flies to New York to tape—in English—his WPIX-TV (channel 11) show on a Wednesday and Thursday. Through the courtesy of CATV, his WPIX-TV 7 p.m. Saturday show is seen on the U. S. border by the same people who watch him in French over CFTM-TV.

Martin is a recording artist on his own label—Prestige Records, distributed by London Records of Canada Ltd.—in Canada. He's presently negotiating with a U. S. record label.

The "Peter Martin Show," is the biggest local show WPIX-TV has and the only one that has sustained. The reason is that it is the primary outlet for record talent on TV in New York outside of a couple of major network shows like "The Ed Sullivan Show."

The format of the show is to feature four solo performers and two groups. Harvey Vincent, producer, tries to get performers who're on the chart, but the show is noted for helping launch careers.

Peter Martin has a hectic schedule. He flies into New York on a Tuesday in time for a meeting on the show. The show is taped Wednesday and Thursday in about a total of eight hours. Martin flies back to Montreal and spends Friday working on his hour color show on CFTM-TV before doing it live Saturday. He has been host of the show about six years.

He started the New York show Dec. 23 after the departure of Clay Cole; in fact, Martin "guested" a few times with Cole in order to complete a smooth changeover.

Format Change

The show has gone steadily from aiming at a teen audience to appealing to college-age and housewives. Martin, who was

first noticed by Lloyd Gaines, former executive producer, and producer Barry Glazer last year when they were at the Expo '67 taping a performance by a name record group, fits into this approach very well. His father, in fact, was Jack Forbes, noted singer in the 30's in both Canada and England. Glazer has since shifted duties to other WPIX-TV activities.

To illustrate the popularity that Martin has already achieved in New York, at a "Peter Martin Day" at Palisades Amusement Park recently, an estimated 55,000 jammed the outdoor stage area to see the Critters, the Hassles, and the 1910 Fruit Gum Company. Park officials reported that the park broke all attendance records—197,000.

DJ Miller Denies WIND's Charge; Sues for \$5 Mil.

CHICAGO — Until April 9, Howard Miller had the top rated radio show in Chicago. But on that day, WIND, a Westinghouse outlet, removed him from his 6 to 10 a.m. weekday slot. The station charged that he had made inflammatory remarks on the air concerning

the city's racial turmoil following the assassination of Dr. Martin Luther King.

Miller has denied the charge and maintains his comments on air were limited to a plea that the city set aside a day of tribute to honor the policemen and firemen who kept tension under control. In taking action, the disk jockey has filed a \$5 million damage suit against the station.

While he has anchored his morning time slot for 10 years, Miller has been associated with WIND for 22 years, beginning in 1945, when he served a three-year stint as program director. Wanting to be a performer, he switched to free-lance radio work, and once did 105 different programs a week on six or seven stations. Finally, in 1957, Miller agreed to an exclusive WIND radio contract that allowed him to negotiate for TV work.

Miller's contract with WIND runs thru 1970, and calls for a salary of more than \$80,000 a year. In addition to his WIND stint, Miller does a Saturday night TV show for WELD.

PROGRAMMING AIDS

• Continued from page 22

field Pick is "Chain Around the Flowers," by Lewis and Clark Expedition, Colgems; **Biggest Happening** is "Yummy, Yummy, Yummy," by the Ohio Express, Cameo; **Biggest Leftfield Happening** is "The Singer Sang His Song," by the Bee Gees, Atco.

PHILADELPHIA: WPAS program/music director, air personality Hy Lit—**Best Pick** is "Greasy Heart," by the Jefferson Airplane, RCA; **Best Leftfield Pick** is "Uncle Jack," by the Spirit, Ode; **Biggest Happening** is "Bookends," by Simon & Garfunkel, Columbia; **Biggest Leftfield Happening** is "Bookends," by Simon & Garfunkel, Columbia.

SAN DIEGO: KOGO program director Dick Roberts—**Best Pick** is "My Shy Violet," by the Mills Brothers, Dot; **Best Leftfield Pick** is "Down Here on the Ground," by Gogi Grant, Pete.

VALDOSTA, Ga.: WVLD music director Peter Stone—**Best Pick** is "This Guy's in Love with You," by Herb Alpert, A&M; **Best Leftfield Pick** is "Bring a Little Lovin'," by the Los Bravos, Press.

SAN BERNARDINO, Calif.: KMEN music director T. Michael Jordan—**Best Pick** is "San Bernardino," by the Lemonade Charade, Bell; **Best Leftfield Pick** is "Bring a Little Lovin'," by the Los Bravos, Press; **Biggest Leftfield Happening** is "San Bernardino," by the Lemonade Charade, Bell ("San Bernardino" is a non hype record, from out of town response, the record is good enough to sell in Podunk).

RICHMOND, Va.: WGOE music director Bill James—**Best Pick** is "Jelly Jungle," by the Lemon Pipers, Buddah; **Best Leftfield Pick** is "It's My Time," by the Everly Brothers, Warner Bros.; **Biggest Happening** is "Yummy, Yummy, Yummy," by the Ohio Express, Cameo; **Biggest Leftfield Happening** is "Both Sides Now," by the Collection.

SAN FRANCISCO: KYA music director Dick Starr—**Best Pick** is "If I Were a Carpenter," by the Four Tops, Motown; **Best Leftfield Pick** is "Bring a Little Lovin'," by the Los Bravos, Press; **Biggest Happening** is "Sky Pilot," by the Animals, MGM; **Biggest Leftfield Happening** is "Dead," by Carolyn Sullivan, Philips.

POTTSTOWN, Phila.: WPAZ music director and deejay Bill Campbell—**Best Pick** is "A Man Without Love," by Engelbert Humperdinck, Parrot; **Best Leftfield Pick** is "I Have a Dream," by Freddie North, A-Bet; **Best Leftfield Happening** is "MacArthur Park," by Richard Harris, Dunhill (Have been playing this one for over a month, but getting bigger and bigger every day).

FORT BRAGG, Calif.: KDAC program director Jerry Johnson—**Best Leftfield Pick** is "Bobby Says," by Andrew Smith & the Hyannis Ports, Buddah; **Best Pick** is "Sally Had a Party," by the Flavor, Columbia; **Biggest Happening** is "Sally Had a Party," by the Flavor, Columbia; **Biggest Leftfield Happening** is "Don't Make Promises," by Rick Nelson, Decca (We gave "Don't Make Promises" by the Union Gap which was the "B" side of "Woman, Woman," a lot of air play here and got a good reaction, and I'm glad to see someone put it out as a plug side. Maybe someone will get on this one with us.)

BLUEFIELD, W. Va.: WKOY music director and deejay Johnnie Charles—**Best Pick** is "The Poster," by the Monkees, Colgems; **Biggest Leftfield Happening** is "Shhhhhhhhhhh," by James Brown, King (Getting quite a bit of action on flip of "Honey," titled, "Danny," by Bobby Goldsboro, United Artists).

LOWELL, Mass.: WLTI survey director Curt Roemer—**Best Pick** is "Little Bird," by the Beach Boys, Capitol; **Best Leftfield Pick** is "A Man Without Love," by Engelbert Humperdinck, Parrot; **Biggest Happening** is "San Francisco Girls," by the Fever Tree, UNI; **Biggest Leftfield Happening** is "How'd We Ever Get This Way," by Andy Kim, Steed.

BANGOR, Me.: WABI program director George Hale—**Biggest Happening** is "Love Is All Around," by the Troggs, Fontana; **Biggest Leftfield Happening** is "No Matter What You Do," by the Barracudas, Critique; (This is a very popular Maine group and this record with proper exposure could go big nationwide.)

TULSA: KRAV Bill Miller—**Best Pick** is "This Guy's in Love with You," by Herb Alpert, A&M; **Best Leftfield Pick** is "Brooklyn Roads," by Neil Diamond, UNI; **Biggest Happening** is "Master Jack," by the Four Jacks and a Jill, RCA; **Biggest Leftfield Happening** is "MacArthur Park," by Richard Harris, Dunhill. (Hottest LP is "Beat of the Brass," by Herb Alpert and the Tijuana Brass, A&M.)

HANOVER, N. H.: WDCR survey director and deejay Paul Gambaccini—**Best Pick** is "Think," by Aretha Franklin, Atlantic; **Best Leftfield Pick** is "This Guy's in Love with You," by Herb Alpert, A&M; **Biggest Happening** is "MacArthur Park," by Richard Harris, Dunhill; **Biggest Leftfield Happenings** are "Yummy, Yummy, Yummy," by the Ohio Express, Buddah; and "I Love You," by the People, Capitol.

RHYTHM AND BLUES RADIO

COLUMBUS, Ga.: WOKS music director air personality Ernestine Mathis—**Best Pick** is "Lovin' Feelin'," by Lonnie & Vikki, Revue; **Best Leftfield Pick** is "Livin' in Fear," by the Bagdads, Doubleshot; **Biggest Happening** is "Tribute to a King," by William Bell, Stax; **Biggest Leftfield Happening** is "I've Got to Have You," by the Fantastic Four, Ric Tic. (A really good record that seems to be a little slow taking off is Edwin Starr's "I'm the Man for You." Revue has a duo, Lonnie & Vikki, who have a winning rhythm and blues sound in "Lovin' Feeling." Minus a hit for awhile, Jean Wells may have what it takes in her newest, "Try Me and See.")

LOUISVILLE, Ky.: WLOU air personality Jerry Tucker—**Best Pick** and **Best Leftfield Pick** is "A Place," by the Precisions, Drew; **Biggest Happening** and **Biggest Leftfield Happening** is "Soul Serenade," by Willie Mitchell, Hi.

CHICAGO: WVON program/music director Lucky Cordell—**Best Pick** is "The Impossible Dream," by Kim Weston, Motown; **Best Leftfield Pick** is "Let's Get It Together," by Johnny Moore, Date; **Biggest Leftfield Happening** is "Try Me and See," by Jean Wells, Calla.

CHARLOTTE, N. C.: WGIV staff—**Best Pick** is "I Ain't Particular," by Johnny Taylor, Stax; **Best Leftfield Pick** is "I Ain't Particular," by Johnny Taylor, Stax; **Biggest Happening** is "Never Love Another," by the Temptations, Gordy; **Biggest Leftfield Happening** is "It's You for Me," by the Amazers, Thomas.

BLUEFIELD, W. Va.: WKOY music director Johnnie Charles—**Best Pick** is "I Can't Wait for Love," by the Mysteries, Manhattan; **Best Leftfield Pick** is "Hey You," by Evil Enc. Group, Scene; (Best rhythm and blues record is "Able Mable" by Mable John, Stax).

COUNTRY MUSIC RADIO

SAN ANTONIO: KBUC music director and deejay Dale Eichor—**Best Pick** is "D.I.V.O.R.C.E.," by Tammy Wynette, Epic; **Best Leftfield Pick** is "It's My Time" and "Canadian Railroad Trilogy," by George Hamilton IV, RCA; **Biggest Happening** is "I've Been There Before," by Ray Price, Columbia; **Biggest Leftfield Happening** is "World," by Larry Heaberlin, K-Ark (A new album getting extra airplay is "Make Mine Country," by Charley Pride, RCA; Charley was in town the other night at a club and played to an SRO audience).

FLINT, Mich.: WKME program/music director air personality Jim Harper—**Best Pick** is "D.I.V.O.R.C.E.," by Tammy Wynette, Epic; **Best Leftfield Pick** is "Is This Love?" by Lucille Starr, Epic; **Biggest Leftfield Happening** is "An Ordinary Miracle," by Bobby Lewis, UA; ("A New

(Continued on page 28)

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- 1962 What Kind of Fool Am I
- 1961 Moon River
- 1960 Theme from Exodus
- 1959 The Battle of New Orleans
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Vox Jox

Bert Fraser, station manager of WYDE, Birmingham, since 1965, has been promoted to general manager. Dick Fain, deejay at the station, has been upped to program director. . . . New program director at WIGO, Atlanta, is Rudy Runnells, he'd been program director of WOOK in Washington. Paul Flagg, deejay with

By CLAUDE HALL
Radio-TV Editor

WIGO the past couple of years, has been named music director of the soul outlet, and Herb Lance, a recording artist, has been added to the air roster. This is one of the stations under the program consulting guidance of Frank



FRASER FAIN

Ward. I think the combination of Ward and Runnells will create explosive impact in Atlanta.

★ ★ ★

Switching slots at WKYC in Cleveland are Fred Winston to noon-3 p.m. and Boomer Branson to the midnight to 6 a.m. . . . Mike Douglas, host of his own thing—"The Mike Douglas Show" that's now seen in 133 markets—has been signed for three appearances on "The Ed Sullivan Show."

★ ★ ★

WERE deejay Mike Adams is also host of "The Polka Palace" show on WXEN-FM, Tuesday nights in Cleveland. . . . Dan McCrea has taken over for Denny Neal on WNOB-FM, Cleveland, in a 4-8 p.m. slot. . . . Dick Liberatore's "Big Beat" show on WZAK-FM, Cleveland, has been expanded half-an-hour. . . . Got to give old buddy Tex Davis, national country promotion chief of Monument Records, a chance for a rebuttal regarding "Less of Me" by Bobby Bridger. Programming aids consultant Phil Harmonic had stated a week ago that the record could be a hit if Monument would wake up. Davis replies that the record had been sent to every station that plays country music, plus 1,000 pop music stations, and that he'd kept the telephone humming on promoting the record. "By the way, the song has been out about 11 weeks and we're still at it. I rest my case. Who is to blame for what's happening?", asks Davis.

★ ★ ★

Johnnie Walters, current host of WLWT-TV (channel 5), Cincinnati, "Bandstand" show, has also been signed to work with Vivienne Della Chiesa on her 90-minute daily "Vivienne!" TV show, same station. The station is dropping the bandstand TV show. . . . Gretchen Lingg, former album editor at RCA Victor, is the new assistant promotion manager at WHK, Cleveland.

★ ★ ★

A plug here for the Radio-TV Job Mart classified section: You can't buy an advertisement cheaper anywhere—\$5 per time. For that \$5, you reach every important program director in the nation. Box numbers are used, if you wish, for personal convenience. The \$5 just pays for setting the type: I'm offering the classified section strictly as a service to help (and I think it has great readership value). But, anyway, what I'm trying to say is that you guys should take advantage of it. I'd like to build the section up to a page or so at the minimum.

★ ★ ★

Tony Bianchi will host "Concert Hall," a new program on WCLV, Cleveland. . . . Gary Gielow, of KPEN-FM, San Francisco, is the new chairman of the board of the National Association of FM Broadcasters. . . . Anthony Caruso, formerly of WDOK-FM in Cleveland, is the new program director of WXEN-FM, same city.

★ ★ ★

J. W. Dunavent, owner of WSTL, Eminence, Ky., asks for help: "Due to a fire, we have lost our entire 12-year collection of records and albums. We program rock, country music, easy listening, and religious music. Any help anyone can give up will be greatly appreciated."

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RADIO-TV JOB MART

A new classified ad service for radio personnel.

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COST: \$5.00 per 1/2 inch per insertion (approximately 40 words)

Amount enclosed: \$ _____ (Payment must accompany order)

Radio-TV Job Mart, Billboard, 165 West 46th Street, New York, N. Y. 10036

NAME _____

ADDRESS _____

CITY _____

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PROGRAMMING AIDS

• Continued from page 26

Heart," by Ernie Ashworth and "World," by Larry Heaberlin deserve special attention. Both could be big with proper exposure.

DALLAS: KBOX program/music director air personality Jack Gardner—Best Pick is "It's Over," by Eddy Arnold, RCA; Best Leftfield Pick is "Come On Home," by Debbi Lori Kay, Columbia; Biggest Happening and Biggest Leftfield Happening is "Ain't Got Time to Be Unhappy," by Bob Luman, Epic.

SACRAMENTO: KRAK program/music director, station manager Jay Hoffer—Best Pick is "Like a Merry-Go-Round," by Lynn Anderson, Chart; Best Leftfield Pick is "Remembering," by Jerry Reed, RCA.

MEMPHIS: WMQM program/music director, air personality Les Acree—Best Picks are "Folsom Prison Blues," by Johnny Cash, Columbia and "Heaven Says Hello," by Sonny James, Capitol; Best Leftfield Pick is "Sweet Suzannah," by Benny Barnes, Kapp; and "Sugar," by the Geezinslaw Brothers, Capitol; Biggest Leftfield Happening is "He Ain't Country," by James Bell, Bell. ("Sweet Suzannah," by Barnes, must be listened to carefully to appreciate it. Hot phone here for "He Ain't Got Country.")

GREENSBORO, N. C.: WGBG program director Tom Miller—Best Pick is "The Quiet Kind," by Mac Curtis, Epic; Best Leftfield Pick is "One Town Behind," by Jimmie Peters, Columbia; Biggest Happening is "Remembering," by Jerry Reed, RCA; Biggest Leftfield Happening is "Cullman, Alabama," by Roger Sovine.

WACO, Tex.: KAWA program/music director Johnny Dallas—Best Pick is "D.I.V.O.R.C.E.," by Tammy Wynette, Epic; Best Leftfield Pick is "I've Been There Before," by Ray Price, Columbia; Biggest Happening is "Something Pretty," by Wynn Stewart, Capitol; Biggest Leftfield Happening is "He Ain't Country," by James Bell, Bell (Great response to the new Ray Price album, and Mike Haggano album).

NORFOLK, Va.: WCMS program director, air personality Joe Hoppel—Best Pick is "D.I.V.O.R.C.E.," by Tammy Wynette, Epic; Best Leftfield Pick is "The Verge of Success," by Baker Knight, Reprise.

CHARLOTTE, N. C.: WWOK air personality, production manager Rudy Hickman—Best Pick is "The Enemy," by Jim Ed Brown, RCA; Best Leftfield Pick is "It's My Time," by George Hamilton IV, RCA; Biggest Happening is "D.I.V.O.R.C.E.," by Tammy Wynette, Epic; Biggest Leftfield Happening is "Boston," by Jimmy Payne, Epic. (Our Buck Owens Day, a huge success, drew the second largest amount of mail of any contest ever at WWOK Radio.)

RADIO-TV JOB MART

RADIO-TV JOB MART

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

RADIO-TV JOB MART
Billboard
165 W. 46th St.
New York, N. Y. 10036

POSITIONS WANTED

Currently Announcer/Program Director wants to move up. Rock or album rock. Want chance to move up into management. Have first ticket and some maintenance experience. Married, one child, draft exempt. Available June 15. Write Box 017, Billboard, 165 W. 46th St., New York, N. Y. 10036.

POSITIONS OPEN

WVKO, 100% Negro programmed, in Columbus, Ohio, needs News and Production Man. Prefer man with R & B experience. Rush resume, snapshot, tape, salary requirements to Bill Moss, P. D., WVKO Radio, Columbus, Ohio. my18

Pacific Southern Broadcasting Inc., a company of the future, is looking for contemporary air personalities and production people. If you are in a medium size market and ready to move up, this could be your opportunity. Send picture, tape and resume to Joe Kelly, WQXI, Atlanta, Georgia.

5000 watt, 24-hour modern music station in the heart of New England needs pro. Must be good and willing to work. Write Box 020, Billboard, 165 W. 46th St., New York, N. Y. 10036. my25

Chicago-based company wants ex-announcers, salesmen to sell radio time by telephone. Travel Midwest, no car necessary. Expenses paid, home week-ends. No experience necessary, chance for advancement. Will teach hard worker. Mr. Sax, Area Code 312; 743-5066. Roberts Adv., 2705 W. Howard St., Chicago, Illinois 60645.

Immediate opening for news man with some D.J. Top 100 format station in Southern Vermont. Brand-new studios, 100 w. daytime. Bright newcomer with specific interest in news will be considered to write, gather and report news. Send tape and resume to WCFR, Box 800, Springfield, Vt. my18

MOR boring? Unique MINIMAX approach offers creative challenge. Mature, enthusiastic morning man needed now. Good salary, benefits, 5 day week, advancement opportunities with TV-Radio-Newspaper chain. Tape, resume to WSWM, P. O. Box 289, East Lansing, Mich. 48824. Do something worthwhile. my18

MOR PD. 10 thousand plus. Must be sharp administrator, creative Spec Prod. Group Op. N. Y. State. Write: Box 016, Billboard, 165 W. 46th St., New York, N. Y. 10036. eow

Top 50 Market Station looking for a bright Personality, with a mature sound, for a middle-of-the-road operation. Day shift offered. Station has top news operation with its own helicopter. Salary commensurate with ability and experience. Send tape and personality sketch to Chick Watkins, WCUE, Akron, Ohio 44313.

Mature night show personality — Originator "Lonesome Guy" show, Miami, Fla., also "Housewife's Matinee," "What's Your Gripe." Write, produce and direct own show. Prefer S. New England, W. Coast Florida, N. Y. C. AFTRA member. Have pix and tapes. Write Box 026, Billboard, 165 W. 46th St., New York, N. Y. my18

Dedicated, hard-working top forty Pro. equally talented swinging behind the board or creating in the production room. Tight, bright, happy air sound. Sincere production delivery. Versatile, first phone, married, family, draft exempt. Write Box 024, Billboard, 165 W. 46th St., New York, N. Y. 10036. je1

College student with good DJ experience looking for full-time summer work. Has third ticket. Job preferably in East. Willing to work any hours. Production experience also. References can be supplied. Need work to attend college. Write Box 025, Billboard, 165 W. 46th St., New York, N. Y. 10036. my18

Programming, production, music director, deejay, some sports, prefer traffic or night work. 7 years' experience, 23 years old, have worked with 50 of biggest names on record, looking for bigger station. Single, handsome, hard working. Write Box 022, Billboard, 165 W. 46th St., New York, N. Y. 10036. my25

Top 40 personality Deejay, 22, draft exempt, 3rd phone, creative personality, experienced, strong on news, tight board, ability and reliability, willing to relocate. Write Box 023, Billboard, 165 W. 46th St., New York, N. Y. 10036. my18

I've been an All-American, a good guy and of late a boss jock. I'm sincerely interested in now being a believable personality. Those who believe in "Real Radio," get in touch or tell a friend. I'm a night man. Tom McMurray, 5018 N. 18th St. #5, Phoenix, Ariz. (602) 277-6393. my18

This is
a happy man.



This is too.
"HAPPY MAN"
c/w "Another Go Around" #9533
PERRY COMO'S
new Victor single.

RCA

Country Music

Show Biz Forms Pub. Co.—Roger Sovine at Helm

NASHVILLE — Show Biz, Inc., the largest producer of TV and movie musical properties in the country, has branched out into the publishing business.

The firm, which has been expanding steadily during the past few years, has created Show Biz Music, Inc., which will be headed by Roger W. Sovine, vice-president and general manager.

Sovine joins Show Biz Music after four years with Cedarwood Publishing Co., most of which time was served as professional manager. The son of

Starday artist Red Sovine, he recently signed a recording contract with Imperial Records (Billboard, April 13), and his first release, "Cullman, Alabama," made the chart.

Sovine will start immediately. He will develop a staff of writers which, he said, "will be representative of both country music and the entire spectrum of Nashville's music scene." He said the ultimate goal of the publishing company will be to build it into a major factor, and to work with record companies and artists.

Announcement of the expansion was made by Jane Dowden, president of the parent corporation. Show Biz, Inc., began as an arm of Noble-Dury, and then became an independent entity. At one time it was an all-female organization, but early this year named Tandy Rice a vice-president. The addition of Sovine increases the trend toward balance.

Offices for the publishing company are located in the Baker Building, immediately adjoining those of Show Biz, Inc.

Hill Buys Hess & Forms Complex—Seeks New Talent, Eyes Spread

NASHVILLE — Eddie Hill, long-time TV personality and partner of Jake Hess in Pete Emery productions, has purchased all stock in the Hess corporation and formed Eddie Hill Productions.

The complex includes two publishing firms, a booking company, a public relations and advertising department, custom recording and talent management.

Hill already has placed the new "Stan Hitchcock" color TV tape syndication into 61 markets, with many more "probables." In all, he has four syndications working.

The Hill firm has established Thunder Music (BMI), and is in the process of negotiating a publishing contract with ASCAP, for a company yet to be named.

Hill, long-time WSM disk jockey and later a radio and television personality for WLAC Radio-TV, said he is looking for new talent and plans to expand in all directions.

Dissolved Amicably

"Jake Hess and I dissolved our partnership amicably," Hill said. Hess had taken over direction of Pete Emery Productions when advised to give up road travel and his music work with the Imperials. Now, however, his doctor has given him a clean bill of health and he plans to return to the music business.

Whether he will return to the Imperials, go back to the Statesmen with whom he originally performed, or work as a single is not known at this time.

Hill is joined in his operation by LaWayne Satterfield, who recently resigned as executive secretary of the Gospel Music Association, and by Nancy Dunn, Hess' long-time secretary. Miss Satterfield will direct the advertising and public relations facet of the operation.

Pete Emery Productions now will be a subsidiary of Eddie Hill Productions.

Long Agency Moves Into Mod and Rock

NASHVILLE—Expansion of the Hubert Long Talent Agency into the contemporary and rock music areas was announced this week with the addition to the organization's roster of Chuck Neese.

Neese, a one-time rhythm guitarist with a combo, also operated his own booking agency, Bandwagon Talent, which catered to collegiate and teen club business. He also worked for a time as a school teacher.

Neese will supplement the booking activities of John Owen, Shorty Lavender and Louie Dunn.

He said Neese's contacts in the pop field will enable the firm to offer a wider range of talent to the buyers.

"Nashville must be a complete music center," Long said. "Too often in the past the young contemporary groups have sought representation here, only to find no booker was handling that type of act. We want to be able to handle any sort of act, and we wanted a young man knowledgeable in the field."

Neese is the son of Federal Judge Charles G. Neese.

**WHERE
IS
CHRISTOPHER
ROBIN?**

**NEW HANDBOOK OF
SOCIAL CORROSION**

**DON RICKLES
IS COMING ON**

WARNER BROS.—SEVEN ARTS RECORDS, INC.



CAPITOL COUNTRY promotion man Wade Pepper shows display used to promote Buck Owens most successful promotions in Month, reportedly one of the Capitol Records history.



LESTER FLATT and Earl Scruggs are honored in recognition of their 20th Anniversary at WSM's "Grand Ole Opry." Grant Turner presents a plaque on behalf of Martha White Mills, their sponsor for 15 years.

20,000 Attended Derby Week Show

LOUISVILLE — The Moeller Talent Agency again packaged a Derby Week show here which played to a crowd of more than 20,000 in massive Freedom Hall.

This was the 12th annual Philip Morris Derby Festival Music Show, held every year except 1967, when racial tensions forced its cancellation.

The one-year layoff obviously didn't hurt. Thousands filled every available parking space. Some had to walk nearly a mile after parking their cars far from the entrance of the Kentucky Fair and Exposition Center.

Local favorite Pee Wee King was emcee of the show, and he performed with his old partner, Redd Steward. The Stonemans

brought the crowd to life as the first act on the show, despite the absence of Pop Stoneman, hospitalized following surgery.

Columbia artist Dal Perkins performed, and then Waylon Jennings received explosive applause, as he sang a steady succession of songs to intermission. In the second half, Tex Williams did a series of numbers, and Tammy Wynette scored well. The show was closed by Columbia's Ray Price, whose big band with strings was completely lost in the microphone arrangement.

This annually is one of the biggest country music shows staged, and Moeller has packaged it each year.

Pee Wee King to Disband Band; to Be a Weekender

LOUISVILLE — Pee Wee King says it's official: he is going to disband his band, the Golden West Cowboys.

Although the composition of the band has changed considerably in its 32 years, King has continued to operate with a band, block booking dates everywhere. He has done his own booking for a number of years.

"From now on I'm going to be a weekend performer," King said. "I can play the Thursday-Friday-Saturday night dates and

make as much as I would have made having to support a band all week long."

Redd Steward, who has worked as a single now for some time, said he might team up with King on working some singles in the future. Steward, who with King co-authored "The Tennessee Waltz," is booked by Acuff-Rose in Nashville.

King said, "I have already notified the boys in the band that, effective Dec. 1, the band will no longer exist."

6 Country Artists 'Work' As HemisFair Promoters

SAN ANTONIO — Six country performers received a one-week, expenses plus salary tour of HemisFair in return for not working. But it was not intended that way.

"Our expectations at the fair have simply been short," said Art Barkow, the man in charge of talent. "We thought it would do us more good to let them promote than to perform."

Troubles began long before the HemisFair opened. A package labeled "Grand Ole Opry" was booked by Acuff-Rose's Howdy Forrester to play two weeks of the event, beginning May 1. The package, consisting of RCA Victor's George Hamilton IV, and Homer & Jethro; Hickory's Sue Thompson and Bill Carlisle; Roy Clark and Ben

(Continued on page 34)

Williamson Appoints Son Executive in Operations

NASHVILLE — Chart Records, which began with a \$350 purchase four years ago, has added another name to its executive roster. Slim Williamson, president, announced the appointment of his son, Clif, who will work with him in operating Chart and its affiliated companies.

In addition to Chart, Williamson owns the Great label, Yonah, Peach and Sue-Mirl publishing companies; Better Broadcasting, Inc., which owns and operates several radio sta-

tions; and Country Talent Agency, which handles most of the Chart talent.

At seven, Clif Williamson was proclaimed the youngest disk jockey in the world, working on WIMI in Winder, Ala. Now, at 19, he plays four musical instruments, attends college, and

(Continued on page 34)

Nashville Scene

By BILL WILLIAMS

Mike Firth, who heads Acuff-Rose Ltd. in London, is in town for talks with Wesley Rose. . . . Margie Bowes has concluded an album, "Margie Bowes Sings Today's Country." It comes on the heels of a successful single. . . . Floyd Cramer's "Class of '68" is due out soon. . . . Del Turner went from the Flame Club in Minneapolis to the Poodle in Nashville. Her next session will be produced by Jack Clement. Her husband, songwriter Ket Westbury, is scoring well with singles by Bobby Lewis and Mac Wiseman. . . . Jim McCoy has taken over Rodeo Ranch Park in Winchester, Va., and it will be running every Sunday and holiday from May 26 to the second week of September. . . . Marion Worth, Bobby Lord and Marty Robbins made two appearances at the Food Fair in Birmingham at the Associated

(Continued on page 34)



Jim Wayne, a sensational new recording star on the Pacer Label. His new record soon to be released is titled "When the Silver Bridge Went Down" b/w "Soldiers Who Die." You will be hearing a lot of Jim; keep listening. Distributors contact Precision Record Pressing, Inc., 70 Visco Court, Nashville, Tenn. 37210. Dee Jays contact Pacer Recording Co., Box 269, Logan, Ohio 43138.

(Advertisement)



DOC WILLIAMS is cited on the occasion of his 31st Anniversary with the WWVA Jamboree in Wheeling. Left to right: George Bland, WWVA commercial manager; Ross Felton, station manager; Williams; Karen McKenzie, daughter of Williams, and Bob Finnegan, WWVA program director.

Yesteryear's Country Hits

COUNTRY SINGLES— 5 Years Ago May 18, 1963

1. Still—Bill Anderson (Decca)
2. Lonesome 7-7203—Hawkshaw Hawkins (King)
3. Act Naturally—Buck Owens (Capitol)
4. Is This Me—Jim Reeves (RCA Victor)
5. End of the World—Skeeter Davis (RCA Victor)
6. Yellow Bandana—Faron Young (Mercury)
7. Walk Me to the Door—Ray Price (Columbia)
8. We Must Have Been Out of Our Minds—George Jones & Melba Montgomery (United Artists)
9. Take a Letter, Miss Gray—Justin Tubb (Groove)
10. The Man Who Robbed the Bank at Santa Fe—Hank Snow (RCA Victor)

COUNTRY SINGLES— 10 Years Ago May 19, 1958

1. Oh, Lonesome Me/I Can't Stop Loving You—Don Gibson (RCA Victor)
2. All I Have to Do Is Dream/Claudette—Everly Bros. (Cadence)
3. Wear My Ring Around Your Neck/Doncha' Think It's Time—Elvis Presley (RCA Victor)
4. Just Married/Stairway of Love—Marty Robbins (Columbia)
5. Ballad of a Teenage Queen—Johnny Cash (Sun)
6. Breathless—Jerry Lee Lewis (Sun)
7. Send Me the Pillow You Dream On—Hank Locklin (RCA Victor)
8. Curtain in the Window—Ray Price (Columbia)
9. Jacqueline—Bobby Helms (Decca)
10. Don't—Elvis Presley (RCA Victor)



CLIMBING UP THE LADDER

★ ★ ★
BUD CHOWNING
"LET'S WALK
IN THIS WORLD
TOGETHER"

TIL-FORD #1001

WHERE
IS
CHRISTOPHER
ROBIN?

A BRAND NEW HIT IN DECCA COUNTRY



BOBBY LORD

SINGS

"LIVE YOUR LIFE
OUT LOUD"

32277



Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/18/68

★ 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
1	2	I WANNA LIVE Glen Campbell, Capitol 2146 (Windward Side, BMI)	6	39	14	HERE COMES THE RAIN, BABY Eddy Arnold, RCA Victor 47-9437 (Acuff-Rose, BMI)	14
2	3	HONEY Bobby Goldsboro, United Artists 50283 (Russell-Cason, ASCAP)	8	40	43	HE'S A GOOD OLE BOY Arlene Harden, Columbia 44461 (Wilderness, BMI)	7
3	4	WILD WEEKEND Bill Anderson, Decca 32276 (Stallion, BMI)	10	41	—	THE EASY PART'S OVER Charley Pride, RCA Victor 47-9514 (Hall-Clement, BMI)	1
4	5	ANOTHER PLACE ANOTHER TIME Jerry Lee Lewis, Smash 2146 (Passkey, BMI)	11	42	40	LOVE SONG FOR YOU Hank Locklin, RCA Victor 47-9476 (Central Songs, BMI)	8
5	1	HAVE A LITTLE FAITH David Houston, Epic 10291 (Gallico, BMI)	11	43	46	TAKE ME ALONG WITH YOU Van Trevor, Date 1594 (S-P-R/Noma, BMI)	4
6	2	THE LEGEND OF BONNIE & CLYDE Merle Haggard, Capitol 2123 (Blue Book, BMI)	11	44	47	SUNSHINE OF MY WORLD Dallas Frazier, Capitol 2133 (Blue Crest, BMI)	6
7	10	I GOT YOU Waylon Jennings & Anita Carter, RCA Victor 47-9480 (Music City, ASCAP)	8	45	45	MAMA SEZ Marion Worth, Decca 32278 (Central Songs, BMI)	8
8	7	FIST CITY Loretta Lynn, Decca 32264 (Sure-Fire, BMI)	13	46	53	JIMMY RODGERS BLUES Elton Britt, RCA Victor 47-9503 (Southern, ASCAP)	3
9	12	THE IMAGE OF ME Conway Twitty, Decca 32272 (Tree, BMI)	9	47	54	MY BABY WALKED RIGHT OUT ON ME Wanda Jackson, Capitol 2151 (Party Time, BMI)	3
10	6	LITTLE GREEN APPLES Roger Miller, Smash 2148 (Russell-Cason, ASCAP)	11	48	48	SUNSHINE AND BLUEBIRDS Jimmy Newman, Decca 32285 (Newkeys, BMI)	6
11	24	SWEET ROSIE JONES Buck Owens & his Buckaroos, Capitol 2142 (Blue Book, BMI)	5	49	50	LIVE YOUR LIFE OUT LOUD Bobby Lord, Decca 32277 (Contention, SESAC)	7
12	11	THAT'S WHEN I SEE THE BLUE (In Her Pretty Brown Eyes) Jim Reeves, RCA Victor 47-9455 (Four Star, BMI)	11	50	—	RUN AWAY LITTLE TEARS Connie Smith, RCA Victor 47-9513 (Blue Crest, BMI)	1
13	23	NOT ANOTHER TIME Lynn Anderson, Chart 59-1026 (Yonah, BMI)	8	51	51	SUGAR FROM MY CANDY Ray Griff, Dot 17082 (Blue Echo, BMI)	4
14	15	SHE WENT A LITTLE FARTHER Faron Young, Mercury 72774 (Gallico, BMI)	11	52	68	AIN'T GOT TIME TO BE UNHAPPY Bob Luman, Epic 10312 (Gallico, BMI)	2
15	13	THERE AIN'T NO EASY RUN Dave Dudley, Mercury 72779 (Newkeys, BMI)	12	53	64	HE AIN'T COUNTRY James Bell, Bell 710 (Belldale, BMI)	3
16	16	COUNT YOUR BLESSINGS, WOMAN Jan Howard, Decca 32269 (Stallion, BMI)	11	54	61	EMPTY HOUSE June Stearns, Columbia 44483 (Cedarwood, BMI)	4
17	19	RAINBOWS ARE BACK IN STYLE Slim Whitman, Imperial 66283 (Four Star, BMI)	10	55	—	I'M GONNA MOVE ON Warner Mack, Decca 32308 (Page Boy, SESAC)	1
18	9	YOU ARE MY TREASURE Jack Greene, Decca 32261 (Forest Hills, BMI)	14	56	66	LIKE A MERRY-GO-ROUND Liz Anderson, RCA Victor 47-9508 (Greenback, BMI)	2
19	22	WILD BLOOD Del Reeves, United Artists 50270 (Passkey, BMI)	8	57	57	LIVING George Morgan, Starday 834 (Starday, BMI)	4
20	21	MENTAL JOURNEY Leon Ashley, Ashley 2075 (Gallico, BMI)	8	58	63	I FEEL YOU, I LOVE YOU Bobby Helms, Little Darlin' 0041 (Mayhew, BMI)	5
21	28	HOLDING ON TO NOTHING Porter Wagoner & Dolly Parton, RCA Victor 47-9490 (Passkey, BMI)	6	59	59	(It Won't Be Long) AND I'LL BE HATING YOU Johnny Paycheck, Little Darlin' 0042 (Mayhew, BMI)	4
22	18	SUNDOWN MARY Billy Walker, Monument 1055 (Combine, BMI)	12	60	65	CULMAN, ALABAM Roger Sovine, Imperial 66291 (Cedarwood, BMI)	3
23	20	WILL YOU VISIT ME ON SUNDAYS? Charlie Louvin, Capitol 2106 (Blue Crest, BMI)	11	61	72	HOW SWEET IT IS (To Be in Love With You) Jack Reno, Jab 9015 (Tree, BMI)	2
24	34	WITH PEN IN HAND Johnny Darrell, United Artists 50292 (Unart, BMI)	4	62	62	NOTE IN BOX #9 Stu Phillips, RCA Victor 47-9481 (Port/Natson, ASCAP)	5
25	26	A THING CALLED LOVE Jimmy Dean, RCA Victor 47-9454 (Vector, BMI)	11	63	73	YOU'LL NEVER BE LONELY AGAIN Leon Ashley & Margie Singleton, Ashley 3000 (Gallico, BMI)	2
26	32	SOMETHING PRETTY Wynn Stewart, Capitol 2137 (Attache, BMI)	5	64	75	SOMETHING SPECIAL Mel Tillis, Kapp, 905 (Blue Echo, BMI)	2
27	42	LOVE IS IN THE AIR Marty Robbins, Columbia 44509 (Wildweed, BMI)	3	65	70	STANDING IN THE RAIN Chaparral Brothers, Capitol 2153 (Central Songs, BMI)	2
28	29	YOU BETTER SIT DOWN KIDS Roy Drusky, Mercury 72784 (Chrimarc/Cotillion, BMI)	8	66	71	WORLD THE WAY I WANT IT Tom T. Hall, Mercury 72786 (Newkeys, BMI)	2
29	30	AN ORDINARY MIRACLE Bobby Lewis, United Artists 50263 (South Town, BMI)	9	67	69	I'D LOVE TO LOVE WITH YOU AGAIN Darrell McCall, Wayside 1011 (Back Boy, BMI)	4
30	41	REMEMBERING Jerry Reed, RCA Victor 47-9493 (Vector, BMI)	6	68	—	D-I-V-O-R-C-E Tammy Wynette, Epic 10315 (Tree, BMI)	1
31	31	ROW, ROW, ROW Henson Cargill, Monument 1065 (Blue Crest, BMI)	4	69	74	WE'LL STICK TOGETHER Kitty Wells & Johnny Wright, Decca 32294 (Wells, BMI)	2
32	33	WHAT A WAY TO LIVE Johnny Bush, Stop 160 (Pamper, BMI)	10	70	—	ANOTHER TIME, ANOTHER PLACE, ANOTHER WORLD Jerry Wallace, Liberty 56028 (Byrdshire, ASCAP)	1
33	38	COUNTRY GIRL Dottie West, RCA Victor 47-9497 (Tree, BMI)	4	71	—	YOU OUGHT TO HEAR ME CRY Carl Smith, Columbia 44486 (Pamper, BMI)	1
34	39	GOIN' HOME FOR THE LAST TIME Kenny Price, Boone 1070 (Pamper, BMI)	4	72	—	TENNESSEE Jimmy Martin, Decca 32300 (Champion, BMI)	1
35	36	SMALL TIME LABORING MAN George Jones, Musicor 1297 (Glad, BMI)	6	73	—	NIGHT LIFE Claude Gray, Decca 32312 (Pamper, BMI)	1
36	37	EVOLUTION AND THE BIBLE Hugh X. Lewis, Kapp 895 (Cedarwood, BMI)	9	74	—	I'M EASY TO LOVE Stan Hitchcock, Epic 10307 (Green Grass, BMI)	1
37	17	THE LAST GOODBYE Dick Miles, Capitol 2113 (Moss-Rose, BMI)	9	75	—	LEAVE THIS ONE ALONE Nat Stuckey, Paula 300 (Stuckey, BMI)	1
38	52	I'VE BEEN THERE BEFORE Ray Price, Columbia 44505 (Gramitto, BMI)	3				

Billboard Award

**"No Another Time"
LYNN ANDERSON**

Chart 59-1026

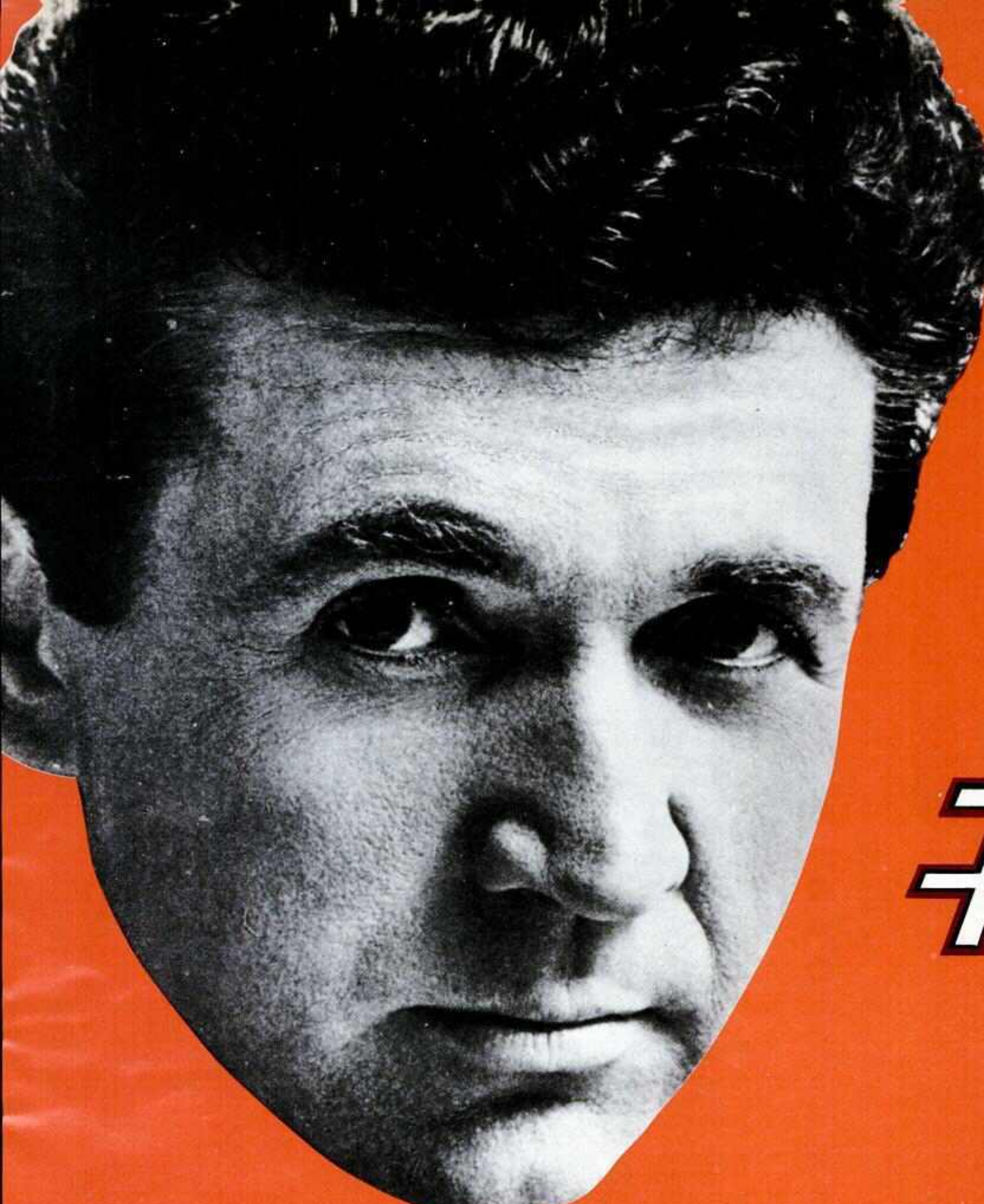
**"Wave Bye Bye to the Man"
LAWANDA LINDSEY**

Chart 59-1036

Take a good look
at these two hits!

RECORDS
Peach-Yonah Music
806 16th Ave. S.,
Nashville, Tenn. 37203





Capitol presents
JAMES' next

#1

HEAVEN
SAYS
HELLO'



NO. 2155

Heading for #1

MENTAL JOURNEY

by
**LEON
Ashley**

**ASHLEY RECORDS
2075**

PUBLISHED BY
AL GALICO MUSIC CORP.
New York, New York

P.S.: Thank you, Trini Lopez, for recording
the pop version of Mental Journey

Billboard **Hot Country LP's**

Billboard SPECIAL SURVEY
For Week Ending 5/18/68

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	2	THE COUNTRY WAY Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	22
2	3	HEY LITTLE ONE Glen Campbell, Capitol T 2878 (M); ST 2878 (S)	8
3	1	PROMISES, PROMISES Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	17
4	4	SKIP A ROPE Henson Cargill, Monument SLP 18094 (S); No Mono	11
5	5	TAKE ME JUST AS I AM Ray Price, Columbia (No Mono); CS 9606 (S)	6
6	6	BEST OF BUCK OWENS, VOL. 2 Buck Owens & His Buckaroos, Capitol (No Mono); ST 2897 (S)	4
7	8	CHANGIN' TIMES Lester Flatt & Earl Scruggs, Columbia CL 2796 (M); CS 9596 (S)	8
8	9	WORLD OF OUR OWN Sonny James, Capitol (No Mono); ST 2884 (S)	7
9	7	EVERLOVIN' WORLD OF EDDY ARNOLD RCA Victor LPM 3931 (M); LSP 3931 (S)	16
10	12	THE LEGEND OF BONNIE & CLYDE Merle Haggard, Capitol (No Mono); ST 2912 (S)	3
11	24	HONEY Bobby Goldsboro, United Artists UAL 3642 (M); UAS 6642 (S)	2
12	11	TAKE ME TO YOUR WORLD Tammy Wynette, Epic LN 24353 (M); BN 26353 (S)	15
13	10	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	21
14	14	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	33
15	16	YOU ARE MY TREASURE Jack Greene, Decca DL 4979 (M); DL 74979 (S)	4
16	13	SING ME BACK HOME Merle Haggard, Capitol T 2848 (M); ST 2848 (S)	18
17	20	LIZ ANDERSON SINGS HER FAVORITE SONGS RCA Victor LPM 3908 (M); LSP 3908 (S)	9
18	17	GEORGE JONES SINGS THE SONGS OF DALLAS FRAZIER Musicor MM 2149 (M); MS 3149 (S)	13
19	25	TOUCH OF SADNESS Jim Reeves, RCA Victor LPM 3987 (M); LSP 3987 (S)	2
20	21	DAVID HOUSTON'S GREATEST HITS Epic LN 24342 (M); BN 26342 (S)	9
21	18	IN LOVE THE WHITMAN WAY Slim Whitman, Imperial (No Mono); LP 12375 (S)	7
22	22	COUNTRY HALL OF FAME Hank Locklin, RCA Victor LPM 3946 (M); LSP 3946 (S)	8
23	19	SOUL OF COUNTRY MUSIC Connie Smith, RCA Victor LPM 3880 (M); LSP 3880 (S)	17
24	15	IT TAKES PEOPLE LIKE YOU (To Make People Like Me) Buck Owens & His Buckaroos, Capitol T 2851 (H); ST 2851 (S)	18
25	23	THROUGH THE EYES OF LOVE Tompall & the Glaser Brothers, MGM E 4510 (M); SE 4510 (S)	11
26	—	ORIGINAL THEME FROM BONNIE & CLYDE Flatt & Scruggs, Mercury MG 21162 (M); SR 61162 (S)	1
27	27	GENTLE COUNTRY SOUND OF GEORGE HAMILTON IV RCA Victor LPM 3962 (M); LSP 3962 (S)	5
28	29	WHAT I'M CUT OUT TO BE Dottie West, RCA Victor LPM 3932 (M); LSP 3932 (S)	7
29	31	HERE'S CONWAY TWITTY Decca DL 4990 (M); DL 74990 (S)	3
30	33	JUST BECAUSE I'M A WOMAN Dolly Parton, RCA Victor LPM 3949 (M); LSP 3949 (S)	3
31	—	GEEZINSLAW BROTHERS & CHUBBY Capitol (No Mono); ST 2885 (S)	1
32	30	BONNIE GUITAR Dot DLP 3840 (M); DLP 25840 (S)	11
33	36	BOTTLE, BOTTLE Jim Ed Brown, RCA Victor LPM 3942 (M); LSP 3942 (S)	7
34	34	SOMEWHERE BETWEEN Bonnie Owens, Capitol T 2861 (M); ST 2861 (S)	4
35	35	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	56
36	43	WHY SO LOVELY Skeeter Davis, RCA Victor LPM 3960 (M); LSP 3960 (S)	2
37	32	TOGETHERNESS Freddie Hart, Kapp KL 1546 (M); KS 3546 (S)	14
38	38	DEEP WATER Carl Smith, Columbia CL 2822 (M); CS 9622 (S)	2
39	40	NASHVILLE UNDERGROUND Jerry Reed, RCA Victor LPM 3978 (M); LSP 3978 (S)	2
40	42	NIGHT ON THE TOWN WITH BUCK OWENS' BUCKAROOS Capitol (No Mono); ST 2902 (S)	2
41	39	IF I LIVED HERE Glen Garrison, Imperial (No Mono); LP 12378 (S)	3
42	—	NEW PLACE IN THE SUN Glen Campbell, Capitol (No Mono); ST 2707 (S)	1
43	45	NASHVILLE GUITARS AT HOME Monument (No Mono); SLP 18093 (S)	3
44	44	IF I COULD JUST GO HOME Ed Bruce, RCA Victor LPM 3948 (M); LSP 3948 (S)	2
45	—	AN ORDINARY MIRACLE Bobby Lewis, United Artists (No Mono); UAS 6629 (S)	1

COUNTRY MUSIC

Nashville Scene

• Continued from page 31

Grocer's Food Terminal. Among the honored guests, Alabama's **Bear Bryant**. . . The songs on **John D. Loudermilk's** latest LP will be "country with mood." Produced by **Bob Ferguson** for RCA, it features strong arrangements of country standards. Loudermilk has an outstanding voice, which too often has been eclipsed by his songwriting success. . . **Jim Ed Brown and the Gems** play the Sahara Hotel, Tahoe, May 10-16.

Tree Publishing Co. has hosted its German branch director, **Johan Michel** and his son, **Peter**. He held business discussions with co-executives **Jack Stapp** and **Buddy Killen** concerning the growing European country market. . . **WPLO's Mac Curtis** is making noise with his "Quiet Kind," a tune by **Harlan Howard**, who happens to be in one of his hot spells right now. The single was produced by **Glenn Sutton**, one of the latter's last acts as a bachelor. He wed Chart's **Lynn Anderson**.

Clif Williamson

• Continued from page 31

holds a first-class FCC radio engineer's license.

The younger Williamson's first talent will be **Connie Eaton**, acting as her manager and producer. The teen-ager also will operate his Sugar Hill label and publishing company which he owns, specializing in teen groups.

The elder Williamson, who purchased Chart for \$350 and began selling one Jim Nesbitt song with no distributors, now has 24 artists on the Chart label, 16 on Great, 4 on a new label, Musictown. Chart has a distribution arrangement with RCA Records.

HemisFair Promoters

• Continued from page 30

Smathers and the Stoney Mountain Cloggers, was to play afternoon dates while Bob Hope performed at night.

"We're paying them their full price," (an estimated \$25,000), Barkow said. "But we just turned them loose the first week to let them run around Texas to promote whatever they want." He said they would all work the last seven days of the show.

"Maybe Hope was enough entertainment," Barkow concluded. He admitted that attendance at HemisFair had been far less than hoped for, "at least at the start."

WHERE
IS
CHRISTOPHER
ROBIN?

This is the week the stars come out!



TOMMY BROWN

He's from White Plains, and began singing with his school glee club.



THE UPPER SET

There are five parts to this great set. The boys are all from New Jersey, and they've been playing together for three years.



VAHAN KHANZADIAN

A tenor from Syracuse, N.Y., with a big, brilliant voice.



SHARON REDD

This 22-year-old girl can sing everything from jazz to opera. She's from The Bronx.



THE NEW HORIZON

Four guys from the East, plus a girl from Indiana and a girl from London. Together they make a bright new group with a bright new sound.



DICK RICH

An ex-d.j. from Willow Grove, Pa., who turned in his mike for a guitar.



THE PORTRAITS

Four bright new faces on the music scene. These talented young men hail from the Los Angeles area.



THE POPULAR FIVE

This group has been singing together for six years and has a great pop sound all its own.



DEENA JAVOR

A 24-year-old Brooklyn girl who composes, arranges and plays her own music.



TRIO LOS CHICOS

Three young men from Puerto Rico who've been singing and playing the guitar since childhood.

This week, these new recording stars make their radio debut. Performing the Schaefer jingle.

They're the ten new groups and soloists we've discovered in the Schaefer Talent Hunt.

The Talent Hunt began several months ago. When we went hunting for the stars of tomorrow.

Over a thousand people entered. And now we're giving the winners a chance to get heard on radio. Starting this week.

We hope you'll give them a chance, too. By listening for all ten winners. Now that Schaefer has discovered them—it's your turn!



**SCHAEFER—THE ONE BEER TO HAVE
WHEN YOU'RE HAVING MORE THAN ONE.**

Schaefer Breweries, New York and Albany, N.Y., Baltimore, Md.

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June 7-8-9
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This Forum will be the most authoritative and comprehensive study program of the radio programming function that has ever been undertaken. Have no illusions. It will be a stiff workout. But a chance to learn what's really happening in radio today. And much is happening! Whatever your job in radio here's an opportunity to extend your Horizons. This is an investment in your future!

CONFERENCE FORUM

THE FIRST ANNUAL RADIO PROGRAMMING FORUM

Sponsored by Billboard • New York Hilton Hotel, June 7-8-9, 1968

FRIDAY, JUNE 7

2:00 P.M. - 5:00 P.M.

SESSION 1 NEW TRENDS AND INFLUENCES IN RADIO

Management's Involvement in Radio Programming
Elmo Ellis, General Manager
WSB Radio
Atlanta

Radio Programming as a Force in Moving Consumer Goods
Edward Bunker, Vice-president
Interpublic, Inc.
New York City

Radio Station—Record Company Relations
Gordon B. McLendon, President
McLendon Broadcasting Corp.
Dallas

SATURDAY, JUNE 8

9:00 A.M. - 10:30 A.M.

SESSION 2 MODERN COUNTRY MUSIC

Traditional Vs. Modern Country Music
Jay Hoffer, Vice-President Station Operations
KRAK
Sacramento

Should You Switch to Country Music—How?
Bill Hudson, President
Bill Hudson & Associates, Inc.
Nashville, Tenn.

SESSION 3 WHAT'S HAPPENING IN R&B

How We Made R&B No. 1
Lucky Cordell, Program Director
WVON
Chicago

Why R&B Stations Are Worrying About Data
Bill Summers, General Manager
WLOU
Louisville, Ky.

SESSION 4 EASY LISTENING AND HOW TO USE IT

The Changing Sounds on Easy Listening Stations
Ken Gaines, Program Director
WHK
Cleveland

Forget the Hits and Play Good Music to Build an Audience

Jon Holiday, National Program Consultant
Bonneville International Corporation
Kansas City, Mo.

SESSION 5 PROBLEMS CONFRONTING THE ROCK FORMAT

What's Rocking Rock Ratings and How to Combat It

Stanley Kaplan, President
WAYS

Charlotte, N. C.

How Soft Must You Go to Broaden Your Audience Base

Dick Starr, Director of Programming
AVCO Broadcasting of California
San Francisco

SESSION 6 TRENDS IN FM

The Explosion Called FM
Abe Voron, President

National Association of FM Broadcasters
Philadelphia

What Format Works Best on FM and How to Program It

Walter A. Schwartz, President
ABC Radio Network
New York

10:45 A.M. - 12:15 P.M.

SESSION 7 RADIO PROGRAMMING PERSONNEL

Hiring, Care and Feeding Your Program Group
Paul Drew

WIBG
Philadelphia

How to Move Up in a Radio Career

Gene Taylor, Vice-President and General Manager
WLS
Chicago

SESSION 8 HOW RATINGS WORK

Lawrence Roslow, Associate Director
The Pulse, Inc.

New York City

Roger Hoeck, Vice-president in charge of Radio Station Sales

American Research Bureau
New York City

Frank G. Stisser, President
C. E. Hooper, Inc.

New York City

SESSION 9 THE AIR PERSONALITY

Should a DeeJay Control His Own Show?
Paul Berlin, DeeJay
 KNUZ
 Houston
 How to Pattern Records—Humor, Talk, Gimmicks
Gary Stevens, DeeJay
 WMCA
 New York City

SESSION 10 PROMOTION

Promotion on the Air
Ken Draper, General Manager
 WCFL
 Chicago
 Promotion Off the Air
Jerry Glaser, General Manager
 WENO
 Nashville

SESSION 11 COMMUNITY INVOLVEMENT FOR RADIO

Panel
Mark Olds,
 Exec. Vice-President and General Manager
 WWRL
 New York City
Dan McKinnon, President
 KSON
 San Diego

LUNCHEON How Much Freedom for the DeeJay?

Nicholas Johnson, Commissioner
 Federal Communications Commission

2:30 P.M. - 3:45 P.M.

SESSION 12 PROGRAMMING COUNTRY MUSIC

Success With Part-time Country
Mike Hoyer, DeeJay
 WHO
 Des Moines
 Getting the Teens With Country
Bill Bailey, Program Director
 KIKK
 Houston

SESSION 13 WHAT MAKES FOR UNIQUENESS IN R&B?

The R&B Personality and the Changing Scene
Charles Derrick, Program Director
 WOIC
 Columbia, S. C.
 Problems in Formatting R&B
Enoch Gregory, Program Director
 WCHB
 Detroit

SESSION 14 EASY LISTENING

Last Home of the Big Personality
William B. Williams
 WNEW
 New York
 What Makes a Good Easy Listening Show?
Bill Sanders
 WWDC
 Washington, D. C.

SESSION 15 PROGRESSIVE ROCK

How to Make It on a Hot 100 Station
George Brewer, Program Director
 WIXY
 Cleveland
 How to Program Progressive Rock Full Time
Ron Elz, Operations and Program Director
 KSHE-FM
 St. Louis

SESSION 16 THE RECORD PROBLEM

The LP Cut—How Do You Find the Right One?
Rick Sklar, Program Director
 WABC
 New York
 The Music Director's Dilemma . . . Discovering Hits
Bob Paiva, Musical Director
 WPOP
 Hartford, Conn.

4:00 P.M. - 5:30 P.M.

SESSION 17 PROGRAMMING AND RECORD PROMOTION

The Station's Problem in Record Distribution
Erny Tannen, President
 WEEZ
 Chester, Pa.
 The Changing Scene in Record Promotion
Woody Roberts, General Manager
 KTSA
 San Antonio

SESSION 18 HOW TO GET MORE NATIONAL ADVERTISING

The National Time Buyer and Station Programming
Victor Mangini, Vice-president in charge of Advertising
 Worcester, Mass.
 Decisions for Radio Advertisers—How and Why?
Thom McAn Inc.
 Speaker to be announced

SESSION 19 WHAT'S HAPPENING IN MUSIC TODAY

Felix Pappalardi, Independent Record Producer
Danny Davis, A&R Director
 RCA
 Nashville

SESSION 20 RECORD PROMOTION TODAY

Panel
Don Graham, National Promotion Director
 A&M Records
 Hollywood
Lenny Salidor, National Promotion and Publicity Director
 Decca Records
 New York
Neil Bogart, Vice-president and General Manager
 Buddah Records
 New York

SUNDAY, JUNE 9**SESSION 21 THE PLAYLIST. LONG? SHORT? HOW? WHY?**

Bill Drake
 Drake & Chennault, Inc.
 Los Angeles
Russ Barnett, Program Director
 KMPC
 Los Angeles

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

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(\$125 after June 1, 1968)

Fee includes attendance at all sessions, work materials and luncheon Saturday and Sunday. IT DOES NOT INCLUDE HOTEL ACCOMMODATIONS.

Payment must accompany order. Please send registration and check to: **Radio Programming Forum, 9th Floor, 300 Madison Ave., New York, New York 10017.**

NAMES AND TITLES OF OTHER REGISTRANTS
 from your station or company

(Additional registrants can be listed on your company letterhead)

Your signature and title _____

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**CUT YOURSELF A HUNK OF OUR PIE.
HERE ARE THE INGREDIENTS:**

**"He Don't Really Love You"
THE DELFONICS** MOONSHOT MS8703A

**"Try Me And See"
JEAN WELLS** CALLA 150

**"Lean On Me"
TONY FOX** CALLA 151

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A Billboard Spotlight

HAWAII: EVOLUTIONARY STATE

TRADITIONAL ARTS
AND CURRENT CRAZES
STRUGGLE
FOR IDENTITY



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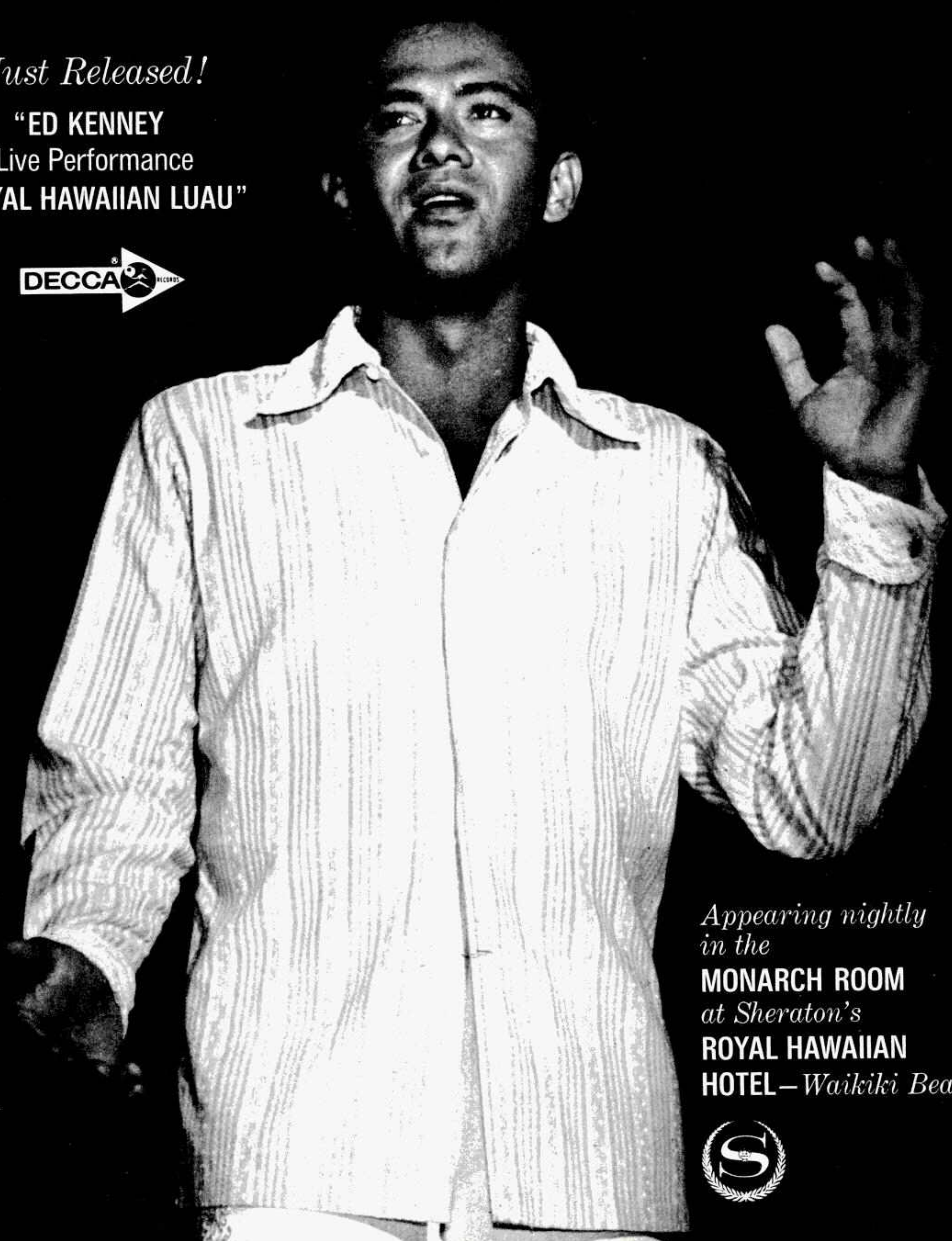
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ROYAL HAWAIIAN
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Where **THE BIG ACTS** MAKE IT BIG!!!



HIC Arena

8,360 air conditioned seats

April 16, 1967

HERB ALPERT AND THE TIJUANA BRASS

Gross for one performance: \$36,174

February 2 & 3, 1968

THE YOUNG RASCALS

Gross for two performances: \$69,131

Other stars that have played the HIC Arena include:

Bill Cosby, Ella Fitzgerald, Ray Charles, Johnny Mathis & Henry Mancini, Sonny & Cher, The Mamas & The Papas, The Monkees, The Rolling Stones.

HIC Concert Hall

Continental Seating for 2,107

April 13, 1968

ED AMES

Gross for one performance: \$8,914

March 23-24, 1968

SERGIO MENDES & BRASIL '66

Gross for two performances: \$19,169

September, 1967

HARRY BELAFONTE

Gross for 6 performances: \$86,611

Other acts playing the HIC Hall include:

Maurice Chevalier, Jose Greco, Liberace, Up With People, National Ballet of Mexico, Jeanmaire & Ballet des Paris, Donald O'Connor, Hawaii Civic Light Opera Assn. — Herb Rogers, General Director — with Ann Blyth in The King and I (\$105,113 in 16 performances), Ed Kenney & Don Ho in Flower Drum Song (\$104,029 — 16 performances), Howard Keel in South Pacific (\$96,897 — 16 performances).



Waikiki Shell

2,404 permanent seats, 6,600 lawn area

June, 1967

PETER, PAUL AND MARY

Gross for one performance: \$29,221

Other acts playing the Waikiki Shell include:

Frank Sinatra, Harry Belafonte, Sammy Davis, Jr., Danny Kaye, Bob Dylan, Victor Borge, Ella Fitzgerald, Bobby Darin, Joan Baez.

Already booked into the HIC's great entertainment facilities for this summer are:

Andy Williams; Simon & Garfunkel; Bill Cosby; The Young Rascals; Peter, Paul & Mary; Ice Capades; Herb Roger's Hawaii Civic Light Opera Assn., with Ann Sothorn as Mame, Betty Grable in Guys and Dolls, Jane Powell in Sound of Music and Patrice Munsel in My Fair Lady; The Righteous Brothers; Sonny & Cher; Chet Atkins, Boots Randolph, Floyd Cramer; Dobritsch International Circus; The Dick Clark Shower Of Stars; The Young Americans; Don Ho.



Honolulu International Center

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COMPLETE DINNERS FROM \$4.95

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INTERNATIONAL MARKET PLACE • WAIKIKI • PH. 9237-377

Despite its Statehood, Hawaii's music may be analyzed in terms of two cultures. And therein lies the dilemma for the small number of locally-based recording companies and for the Stateside companies which presently have faith in Island music.

For travelers envision balmy sounds keeping time to the gently rolling moves of hula dancers. And local residents seek an escape from this soothing sound. So the companies record for two audiences: ethnic material for tourists and kamaainas (old-timers) and a fresher, up-tempoed brand of pop sound for the younger generation which feels its Statehood more.

Located in Honolulu are the following labels: Makaha, Music of Polynesia, Hula, Sounds of Hawaii, Hana Ho, Hawaiian Recording Co., Paradise, Tradewinds and MacKenzie. Waikiki Records, 16-years old, with 40 Hawaiian LP's, operates from Los Angeles under Tommy Kearns' direction.

Since the 1930's Mainland companies—majors and independents—have been releasing pure Hawaiian language records throughout the U.S. But the number actively supporting the 50th State has dwindled to where Decca, through the efforts of Los Angeles-based producer Bud Dant and Reprise, through Burbank-based Sonny Burke, are the most active. Additionally, Mickey Goldsen, a Hollywood music publisher operates two labels, Criterion, which specializes in albums of Island music and Palm, which is geared to singles releases. And the 49th State label, run from Los Angeles, provides a limited amount of Polynesian material to Mainland sources.

Capitol Records apparently has its eyes on today: it has recorded Buddy Fo, a sparkling vocalist-comic as a representative of the new school, with veteran musicologist Webley Edwards providing the traditional and middle grounds of instrumental artistry.

"In the last two years our Mainland sound has crept into the Islands," comments Bud Dant, who has been recording Hawaiian material since 1963. Dant prefers to record packages which can appeal to tourists and Island residents. He prefers recording in Honolulu. "I feel there's an advantage in doing a live date to capture the romance and bring it home."

Dant usually records five Hawaiian albums a year. "While there are still a lot of stars who play the old style Hawaiian music," Dant says, his recent chart single of "The Unicorn" by the Irish Rovers playing in the background, "young musicians are tuned into contemporary sounds. The steel guitar, for example is going out of existence." Dant has just recorded an all-star band LP featuring top Honolulu hotel bandmen. He additionally cuts Ed Kenny, the Surfers, Haunani, Ohta San, Sonny Kamahele, Pua Almeida, Barney Isaacs and Benny Saks.

Of the many producers recording Hawaiian music, Warners-Reprise executive Sonny Burke, has worked with two blockbuster performers: the late Alfred Apaka, while he was with Decca and most recently Don Ho. Burke first went to Hawaii to record in 1956 and Apaka was his first artist.

Burke recalls that several years later he went over to record Apaka plus several other acts. "We made 56 sides in seven days," he says. After working with Hawaiian material, he realized its sale was confined to tourists and the West Coast. But based on its steady movement, Burke was "still sold on the idea that Hawaiian music was a very worthwhile area to be in" when he joined Reprise. Since developing the commerciality of Don Ho, Burke has cut six albums with the vocalist with three albums with his supporting group, the Allis.

Apaka was a fine, traditional ballad singer, Burke offers, while Ho represents the whole new musical thinking of today.

Makaha Records, a four-year old label, seems to be



Record Executives: Don McDiarmid (above), records traditional sounds for his Hula label, while Makaha's Toki Anzai (below left) and Jack DeMello, of Music of Polynesia, seek more contemporary sounds.



RECORD LABELS IN PRODUCT SQUEEZE DILEMMA: TO PLEASE THE NATIVES OR PLEASE THE TOURISTS

In the last two years a Mainland pop sound has crept into the Islands...for better or worse.

Mainland Influentials: Reprise's Sonny Burke (below left) and Decca's Bud Dant.



the local company most people talk about. Toki Anzai, the executive vice president, explains that the company is trying to develop standard Hawaiian songs with a modern beat to appeal to local patrons. Vocalist Melveen Leed has great promise in this vein, as she is a strong performer who works well with chart songs and native material. Makaha only has five domestic distributors, but plans to open the East Coast this summer. On the projection slate are albums which are half Hawaiian-half English.

Makaha, like all the other local labels, presses with Los Angeles stationed Monarch. Makaha's steady growth is a happy story of Island ingenuity. Founder George Chun's first office was his car. Now the company has three offices across the street from the Honolulu International Convention Center.

Music of Polynesia, Jack DeMello's company, is the State's main interpreter of Hawaiian music through the medium of Hollywood recorded large orchestras and choruses. DeMello's prize project is a three box anthology series titled "Music Of Hawaii" which carries a \$9.95 price. DeMello has a few Mainland distributors plus Toshiba in Japan, which is currently buggy over Hawaiian music. "Mainland distributors can't sell Island music if they don't understand it," DeMello charges. "We're a foreign country from a marketing standpoint."

DeMello estimates it takes seven days from the time he places a pressing order to the time the albums arrive by air. Ocean delivery takes up to three weeks—a common situation faced by all the companies.

Sounds of Hawaii was formed in 1962 as both a label and recording studio. "We don't keep artists under contract," says vice president Herb Ono. "We just build them. Acts here are good for only one album because the market is so small." Because Mainland distributors wanted "a ridiculous price," Ono decided to forego domestic outlets. The catalog lists LP's by Marlene Sai, Bill Kaiwa, Sonny Kamahele and Paul Mark, among others.

Label officials eagerly point to the problem involved in setting up recording dates. "It's the musicians themselves," says Dan Horikawa. "They work on 'Hawaiian time.' They show up late and they don't take anything seriously. It's something we've grown used to. We don't even complain to the union about it."

Like Sounds of Hawaii, Hula Records also avoids Mainland distributors. "We produce only for the local market," president Don McDiarmid says. Why the avoidance of domestic representation? "Distributors don't pay their bills. Trying to collect 3,000 miles away is pretty hard." McDiarmid places his material in local stores, tourists buy the albums, take them home and neighbors write for their copies. Hula pays the air postage on a mail order. The label's top seller is Kent Bowman's pidgin English comedy LP, "Hawaii's Greatest Politician."

If these labels may be considered the Island's majors, then Hawaii's minor companies include East-West, run by Jack Law and designed to promote Polynesian rock, with its first act the Potted Palm, an amateurish-sounding local group; Hana Ho, run by the Ed Brown-Don Ho interests, which has been signing a number of local artists and will sign with Capitol for distribution; Margaret Williams' Trade Winds which records local groups; MacKenzie, run by guidesman Jimmy MacKenzie and sold to his customers and in retail outlets, and Paul Page's Paradise line, begun in Hollywood in 1957 and just now being established in Honolulu.

Most local companies are now starting to think of the market beyond the Pacific Ocean. Perhaps, they dream wishfully, they can create another Don Ho. ■

DON HO ON RECORD



RS 6283



RS 6244



RS 6232



RS 6219



RS 6186



RS 6161

LIMITED MARKET HINDERS STUDIOS' GROWTH

"The problem is that Hollywood's too close," laments one studio owner.
"Studio recording here has gone as far as it can go."

It can hardly be called an industry. With just three companies located in Honolulu, Hawaii's recording studios are geared to minimal service and minimum output. Of these three studios only two, Sounds of Hawaii and Commercial Recording, have had any impact among local people. A small facility owned by Fabor Robinson, a former Los Angeles record company owner, has found the going difficult for one simple reason: Hawaii's tiny record industry does not produce enough activity to keep three studios humming in any normal fashion.

And with Los Angeles just five hours away by jet, the availability of top West Coast studios, engineers and musicians is a tempting lure which attracts some of the local business.

"You don't have to be in Hawaii to record Hawaiian music," claims Jack DeMello, president of the Music of Polynesia label. "I'm five hours away from the finest engineers and facilities in Los Angeles." DeMello specializes in large orchestra-choral interpretations of Hawaiian repertoire, with the emphasis on modern arrangements.

Despite DeMello's penchant for Los Angeles, Sounds of Hawaii and Commercial Recording can resemble nerve centers of musical activity. Formed in 1962, Sounds of Hawaii offers the largest studio in a physical comparison between it and its chief competitor. Vice president Herb Ono claims the studio averages four dates a week. Enter the studio's reception room and a visitor finds himself peering at a new 12 channel control

around Honolulu's Waikiki Beach which caters to the young servicemen, the more advanced in age visiting garden club from Minnesota or American Bar Assn. conventioners.

Ono, along with company president Dan Horikawa, boasts that the studio has been the location for sessions for Decca, Reprise, Imperial, RCA, and Polydor, a Japanese company. The soundtrack for the Singer-Don Ho TV special on Hawaii was also recorded here.

Commercial Recording, a two-year old company launched by former Mainland broadcast production man Donn Tyler, sparkles with newness. Tyler, 28, and bearded, boasts that he beat Ono with 4-track equipment by one year. Tyler's carpeted studio can hold up to 15 people and has been used by Martin Denny and the Baja Marimba Band.

"I originally opened the studio for radio and television production," explains Tyler. "I didn't feel there was any record market. But now our business is split 50-50 between records and advertising commercials." Tyler has his own Scully lathe for cutting stereo masters and uses Capitol for mono disks.

Tyler's clientele ranges from four local labels: Makaha, Hula, Hana Ho and Trade Winds to Liberty, Decca, Capitol and MGM. Sonny Burke cut Don Ho's "Tiny Bubbles" hit here; Voyle Gilmore may have recorded his



Studio owners Herb Ono, top center and Donn Tyler, bottom center, are flanked by artist-clients Tennessee Ernie Ford and Rene Paulo.

board. Reception and control are one and the same room.

Ono is very excited about this new board. It will enable the studio to enter the realm of sophisticated electronic gimmickery. With this equipment, Ono, one of two engineers on staff, will be able to cut masters for clients. Previously, masters were cut by United in Los Angeles. Last month the company completed construction of live echo chambers and added reverberation capability.

For \$50 an hour weekdays, these tools of the trade are available to Islander and Mainlander alike. The large studio can hold 30 men, but the very nature of the kind of music the local Hawaiian companies produce hardly requires such an immensity of human energy. Small group sessions provide the bulk of the sounds.

The studio has three portable four channel mixers which are used on remote assignments. Ono says that although he's taped Hilo Hattie at the Hilton Hawaiian Village and done some "jobs on Maui" he just "doesn't like remotes." "People here won't pay the price for doing a remote," he says. The cost for a remote taping, including the moving of personnel and equipment is \$1,000.

With record-shattering numbers of tourists, generally amenable to purchasing authentic Hawaiian recordings as mementos of their visits, the recording studios are in a healthy situation. Mainland record companies already tapping local artistry and those companies as yet uninvolved with Hawaiian material, will have to call on these studios to help capture the romantic, ersatz sounds of the local scene. And the only way to do that will be to record on location at copious night spots

last session for Capitol several months ago when he flew here to cut Buddy Fo.

Tyler's rates are \$35 an hour weekdays and \$50 Saturday after 6 p.m. and all day Sunday. If he's asked to do a remote, Tyler charges \$75 an hour on a four hour minimum contract. Tyler is his own fulltime engineer and he has two parttimers.

"Four-track equipment changed the attitudes of the local people," Tyler says. The inference: more advanced forms of recording could be attained such as overdubbing.

Tyler aims to provide clients with bonus services such as bookkeeping, delivery of tapes and preparing legends for tape boxes. His reception room (a true waiting room in that sense) is lined with singles recorded there. Like the Mainland, Hawaii has had its share of one record companies: here for the release, out to sea after the initial flop. But still these products help fill out a wall.

Tyler shows an awareness of the limitations of the local studios. "The problem is that Hollywood's too close. Studio recording here has gone as far as it can go. That's why I'm installing equipment to get into motion picture sound recording."

One-year old Fabor Recordings is located a short drive from these two more established studios, but aside from the owner's own projects, the local record fraternity seems to have aligned itself with the other studios.

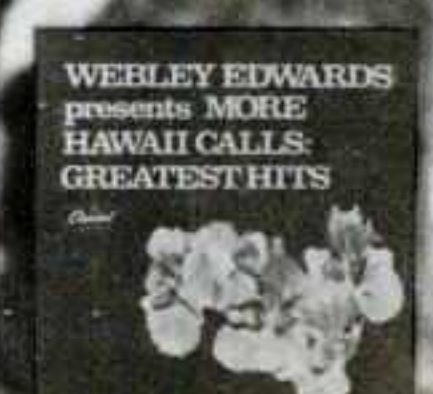
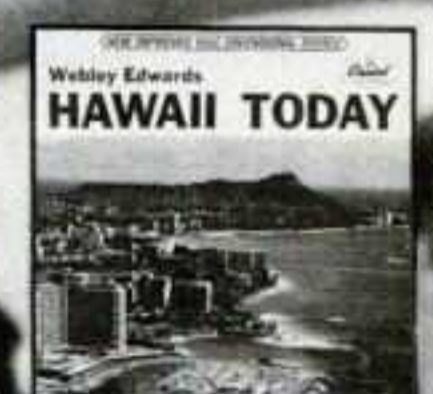
Is there room, or more aptly, a NEED for still another studio? Apparently not at this juncture.

A song written by the late Kui Lee capsules the state of affairs in Hawaiian pidgin English: "Ain't No Big Thing Brudda." ■



WHEN HAWAII CALLS, answer with WEBLEY EDWARDS' TOP 10 ...on Capitol

- FAVORITE INSTRUMENTALS OF THE ISLANDS, VOL. I • DT 715
- HAWAIIAN SHORES, VOL. II • DT 904
- HAWAIIAN STRINGS, VOL. III • ST 1152
- GREATEST HITS • ST 1329
- EXOTIC INSTRUMENTALS, VOL. IV • ST 1409
- ROMANTIC INSTRUMENTALS, VOL. V • ST 1987
- ALFRED APAKA'S GREATEST HITS • DT 2088
- HAWAII CALLS DE LUXE SET • STCL 2182
- HAWAII TODAY • ST 2449
- MORE OF THE GREATEST HITS • ST 2736





Publisher Mickey Goldsen: selling Hawaii from Hollywood.

Hawaiian music is a tough sell on the Mainland. Principally because the music in its purest stage is a foreign language and this kind of material just doesn't appeal to a mass audience.

To alleviate this situation, music publishers are seeking songs in English which make them more commercially acceptable. In seeking a more Anglo-Saxon style, songwriters face the challenge of bridging two cultures: the languid South Pacific and the more uptempoed brazenness of modern times.

Traditional Hawaiian songs are very much in evidence exemplifying the missionary period, where hymnal melodies were borrowed to create romantic ballads; the Royal Hawaiian Band era, with its strident marching beat; the ukulele-steel guitar period, and the 1940's when Bing Crosby and Harry Owens translated romantic ballads in English into major hits.

The contrasts of Hawaii's polyglot Polynesian-Oriental-Caucasian society are woven through the ethnic songs, which tend to be accepted by the Island's above 30 crowd and by the tourists. Young people seem to shy away from the ethnic songs. They prefer their music with an English lyric, with an amplified guitar and without references to coral seas and swaying palms.

"There's one big problem," claims a Hollywood-based song publisher, Mickey Goldsen, whose Criterion Music Co. has specialized in songs from the Pacific area since 1952. "There are six or eight great Hawaiian songs which everybody records when they do a Hawaiian album. It's very hard to break a new Hawaiian song these days." Goldsen owns 500 Polynesian songs, purportedly the largest catalog of Hawaiian material available. When Goldsen found that he was hard pressed to place Hawaiian melodies with major Mainland artists, he decided to start his own label to "get his catalog established." Songwriter Leon Pober's "Tiny Bubbles" thus was released on Goldsen's Palm label by Alex Kaeck prior to Don Ho's version on Reprise.

Among Goldsen's prime writers are Eddie Lund, who began traveling through the South Seas Islands in the 1930's and Leon Pober, a former Brooklynite now residing in Hollywood. Additional contract writers are Alvin K. Isaacs and Irmgard Aluk. Goldsen, who has produced over 50 albums of Hawaiian music for other companies in his role as expert of this culture, has carefully prepared a number of song books of Hawaiian, Tahitian and Samoan material to provide an encompassing analysis of Polynesia.

Goldsen's top copyright has been "Pearly Shells" by Pober and Webley Edwards, which has garnered 43 recordings. "Tiny Bubbles" in just two years has been covered 34 times. "These two songs are now considered the top two when doing a Hawaiian album. We have no problem getting them recorded."

What the young local Hawaiian community seems to be shying away from are songs like "Sweet Leilani,"

"Blue Hawaii," "Lovely Hula Hands" and "Little Brown Girl," which connote the old image of the Islands.

Goldsen credits the late Kui Lee, who died more than one year ago, with bridging the generation gap. Goldsen has 12 songs by Lee on his label. "I'm afraid that with the passing of Kui, the new wave of Hawaiian composers has been cut off for the moment," Goldsen says.

What is the value of Hawaiian music, both of an evergreen and more recent vintage? "The music reflects the culture of a people and can create a visual picture image of an escape to a South Sea island."

Hawaiian music gains a vital boost through the li-

islands INSPIRE ETHNIC SOUNDS BUT IT'S THE UPTEMPOED BEAT THAT COUNTS

The late Kui Lee is credited with bridging the generation gap...now the search is on to find his replacement.

censing by Goldsen of two copyrights to United Airlines for commercial usage. These songs are "Happy Me" and "You'll Never Go Home," both Leon Pober creations.

Hawaiian material may be found in the catalogs of Leeds, Paramount and E.B. Marks, but their enthusiasm reflects prior days.

Today, the Honolulu-based recording companies operate their own publishing wings. Music of Polynesia's company is Melway, run by Wayne Robinson and Abe Marcus from Los Angeles. Makaha's company is Kanaka, which obtains Hawaiian language songs from scribes Kalani Flores, Harriet Fernandez and David Kupele. Hula's company is Kalakaula and the firm has a tieup with Konokai Publishing of Hollywood. Hula's Don McDiarmid has published Lee's "I'll Remember You" plus a number of other titles. Lee's adventuresome adroitness was re-

sponsible for such songs as: "She's Gone Again," "Going Home," "Rain Rain Go Away," "No Other Song," "Go To Him," "Ain't No Big Thing," "The Days Of My Youth," "All I Want To Do" and "One Paddle, Two Paddle."

When speaking of the music of Hawaii, such composers as Queen Liliuokalani, R. Alex Anderson, Jack Pitman, King-Hoffman-Manning, Charles King and Francis Gerber have been major contributors. A recent addition to the songwriting fraternity is Paul Page, pianist-composer, who has written over 100 Polynesian songs, including 26 which Lawrence Welk published in 1964.

Material is the answer, local record executives feel and one Honolulu publisher echoes this feeling: "There are very few people writing in Hawaiian. I know of one educator who has 500 songs but no music. It's one continuous circle of asking people if they know the name of a song. Today, the only people here who remember the melodies are the old grandparents."

Aiming material at a much younger Mainland and local audience is the Hawaiian Recording and Publishing Co. whose main creator is Eaton (Bob) Magoon, Jr., president of the firm. Eaton, a member of one of Hawaii's oldest families, has written three musicals: "49th Star," "13 Daughters" which ran for a while on Broadway in 1961 and a new production, "Thank Heaven For The Heathen," which is presently casting local performers.

Magoon's company is co-publisher of the "13 Daughters" score with Anne-Rachel Music, a member of the Hill and Range operation. Collaborating with Magoon on the new production is Sir Robert Helpmann. Magoon's catalog lists 50 songs.

The local publishers find hardly any market for sheet music. "Our main aim is to get our songs recorded," Magoon says in his ocean front residence in the elite Diamond Head section of Honolulu. Of the old material, Magoon feels that "if it's a real pineapple song, tourists can learn to do the hula from it."

"We're trying to be part of the new Hawaii and create songs which reflect contemporary thoughts." Two recent Magoon titles: "Seestah Look Da Hippies" and "Honolulu, Wear Flowers For Me."

Most Hawaiian performers write their own songs. Ray Kinney, a 67-year old ukulele expert, who is very much active in Honolulu, is the author of "Across The Sea," "Hawaiian Hospitality" and "Not Pau." Singer-composer Ron Maury (whose Hawaiian name stretches into six words) has recently returned home after 20 years on the Mainland. He has recently signed a writing pact with Don Ho and has turned over his first ten titles.

The new wave movement should reap some benefits from the pen of Steve Logan who recently signed with Warner Bros. Logan, 26, formerly wrote rock'n' roll songs and has been in Hawaii 10 years. With a little inspiration he, like several of the other young professionals in the State, could prove to be the elusive substitute for Kui Lee. ■



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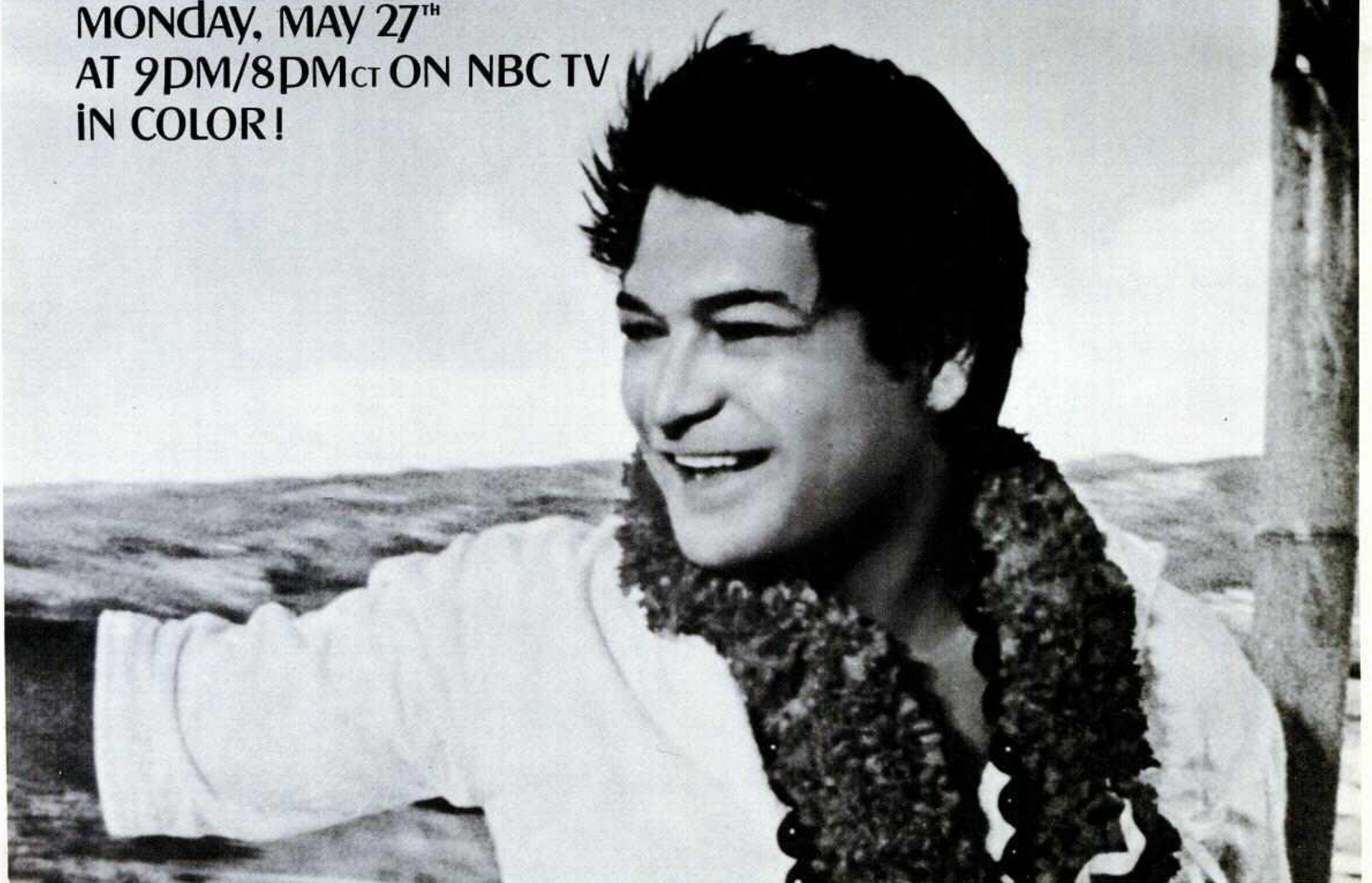
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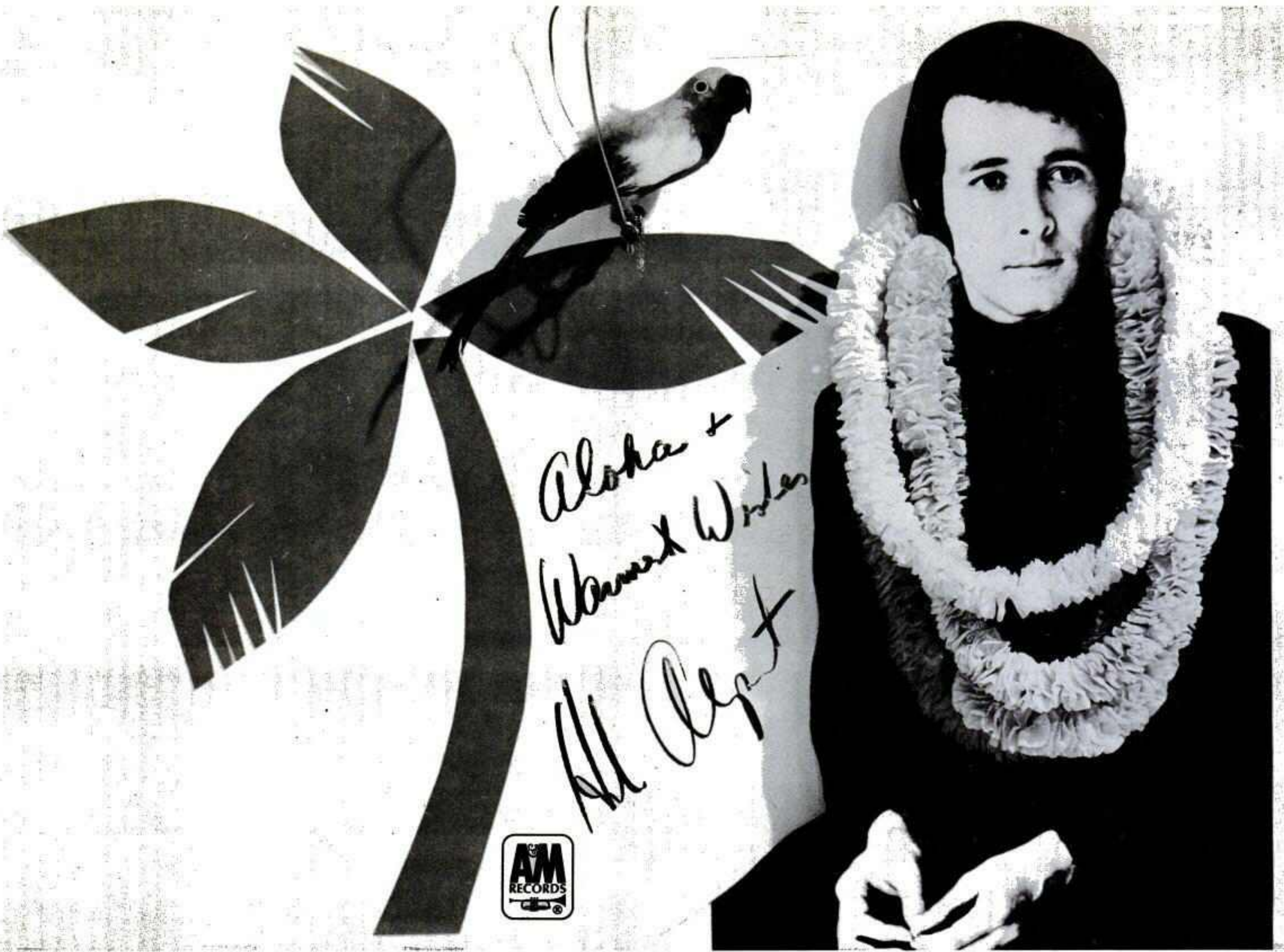
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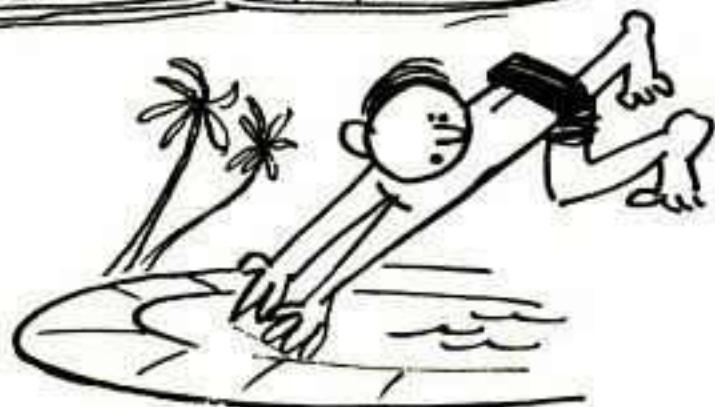
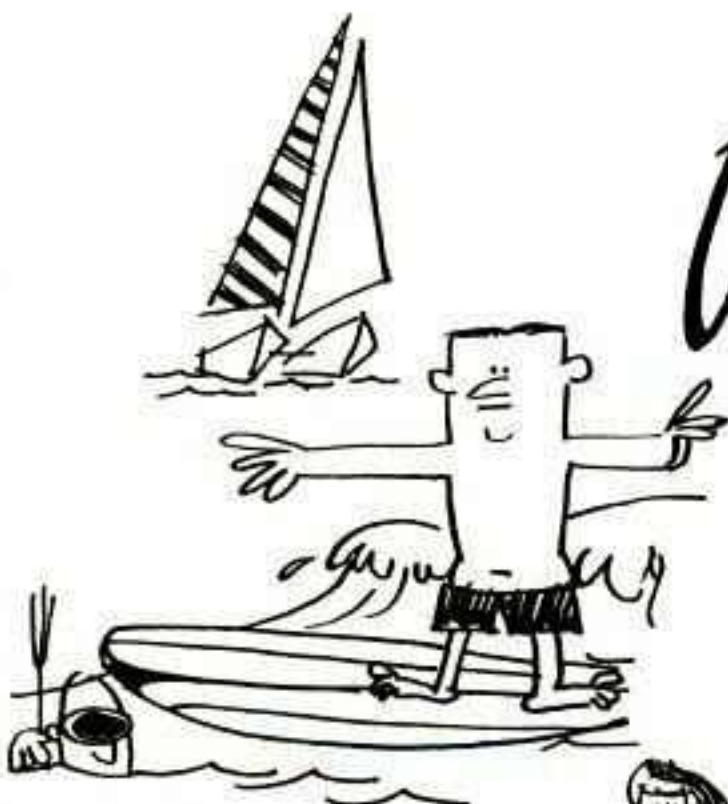
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Rock'n'roll attracts young people to an Arena concert. A light show expert (below) sets up his equipment to offer psychedelia. Dick Howard, (right), oversees all major concerts in Honolulu.



INFANT CONCERT INDUSTRY DEVELOPS AS CADILLAC ACTS dig CIRCUIT

By SHELBY JONES



Top Mainland talent can draw good grosses because local people will pay the top price for the best in entertainment.

Howard's is an appointed post by the mayor of Honolulu. Operating with a set of rules made by the city council, he has "full authority to select attractions, while taking into consideration the best interests of the city." In speaking of the advantages for major Mainland performers considering HIC dates, he boasts: "The grosses are here." The prime example he cites is a \$64,705 gross by the Young Rascals on Aug. 5-6, 1967. Six months later they re-appeared and grossed \$69,131. (Tickets for such Arena attractions are now scaled at \$2.50-\$6, up \$1 on the top ticket.) "People here will pay the top price for the best entertainment," Howard continues.

While the public is eager to receive powerhouse Mainland acts to supplement its entertainment menu, the cost of traveling to Honolulu (\$200 per person via jet) is a prohibitive factor which promoters must live with. Dick Clark cringes when he tallies the plane fare for the 11-piece Mitch Ryder troupe which played the Arena on a rock'n'roll bill in April.

Among the promoters helping open the vistas of talent for Hawaiians are locals Tom Moffat and Ralph Yempuku plus Dick Clark, Lou Robins, Herb Rogers, and Nashville's X. Cosse. Inny Young's TransWorld Attractions, which presently books talent in hotels and nightclubs, plans promoting top draw concerts at HIC.

Howard's assertions that good business may be achieved with the right headliner are substantiated by

these promoters.

Ralph Yempuku presented Herb Alpert and the Tijuana Brass, Ella Fitzgerald with Oscar Peterson and Johnny Mathis and reports good grosses.

"People here like schmaltz," Howard points out. "Ed Ames and Liberace did great." Howard is of the opinion that classical music survives in the city largely because it attracts older people. Nevertheless, Howard feels that "there seems to be a concerted effort on the part of local families to have their kids appreciate serious music."

There is evidence that performers who do not offer "schmaltz" can also have successful Island engagements. Tom Moffat brought Ravi Shankar to the HIC Concert Hall to introduce Islanders to East Indian music. (Moffat's other promotions are in the larger Arena.) Ray Charles once grossed \$17,000 for a one-night stand, though rhythm and blues has not really made a hit in Hawaii. Dick Clark's production company will present six rock concerts this year in the Arena, in association with rock radio station KKUA. Clark's first Honolulu promotion was in 1964 with a Carnival of Stars rock package in the Arena.

Howard describes sound systems as the "peril of arenas," adding that HIC's sound equipment has been supplemented to get more desirable reproduction. The Arena has 20 sections with a speaker over each section. Seats on the lower floor are exposed to stage and side speakers. Altec Lansing equipment was recently purchased for use in conjunction with existing sound equipment. The Concert Hall simply has three giant speakers above the stage's proscenium arch.

(continued on page 34)

The impact of major musical artists from the Mainland has been felt in Hawaii. With the opening four years ago of the multi-purpose Honolulu International Center (HIC), the State gained its first deluxe concert facility. Prior to HIC's opening, the Waikiki Shell, with a 9,000-person capacity, was the city's top talent location. HIC has supplanted the Shell with its 2,107 capacity Concert Hall and its 8,360 capacity Arena, both booking mass audience attractions.

The concert Hall, which featured Ed Ames in a mid-April date, is utilized for various performances—legitimate plays, symphonies, other types of musical concerts, ballets and lectures. Herb Rogers, a San Francisco-based producer of musical comedies, began promoting plays for the facility last season and grossed \$480,000 over a six-week period. Among the six plays presented were: "South Pacific," "West Side Story," "The King and I," and "Flower Drum Song." The Concert Hall rents for \$600 per day or 10 per cent of the gate, whichever is greater. The Arena rents for \$750 or 10 per cent of the gate.

An exhibition building accommodates exhibits, assemblies, dances, banquets, and a variety of meetings. The annual Home Show—which featured Pat Boone last April—is held there. It is also the scene of the annual Japanese Cherry Blossom Festival and karate tournaments. HIC books a number of country and western acts which Dick Howard, director of auditoriums for the city and county of Honolulu, says appeal largely to military personnel. Irv Weled, owner of the Honolulu-based Exposition Advertising Co., responsible for presenting Pat Boone as well as the Home Show, promotes other industrial shows in the facility.



Club sounds range from guitar-vibes blendings to solo ukuleles.



Hawaii's nightclubs are many-splendored in their visual display of multi-racial talents—a hapa-haole singer, a Japanese pianist, the tuneful twangs of a rock'n'roll guitar blending with the strains of a ukulele.

And Waikiki is where the action is.

The Island nightclubs, like Hawaiian music itself, now reflect the dramatic transition that has taken place in local show business.

While some clubs still offer authentic Hawaiian, the bulk have swung with the tide to spotlight what can be called contemporary Hawaiian.

Some conclusions can be drawn about the nightclub picture:

—Hula girls are still a permanent fixture in the Island picture, but only in showroom revues at the major hotels.

—A large number of the performers—both veteran and newcomer—reflect the here-now-wow, youthful spirit. Hence, no one is exclusively Hawaiian these days. A typical repertoire includes the traditional "Kē Kali Nei Au (The Hawaiian Wedding Song)" with the more recent "Tiny Bubbles."

—Because of its strategic mid-Pacific location,

there is a continuous influx of acts, notably from the Orient.

The pied piper of the new movement is Don Ho, a millionaire in his mid-30's. His musical impressions have created a new note in the Waikiki scene—and everyone else is singing a new tune.

Ho is the star at Duke Kahanamoku's, the heart-beat of the action in Waikiki. His alchemy, his aloha, his antics and his admirers are unlike anything ever experienced in local show business.

That he finished No. 47 on Billboard's survey of top-selling album artists comes as a minor surprise—since he finished ahead of such performers as Barbra Streisand, Petula Clark, Nancy Sinatra, and Peter, Paul and Mary.

Ho, unquestionably, is the State's leading goodwill ambassador. He's the only one who has been successful in invading East Coast and West Coast nightclubs—with a consistently good turnout.

Yet in a sense, he is not a Hawaiian performer, although his Hawaiian-Chinese heritage puts him in the Hawaiian bag. His act includes the usual Polynesian fare—such tunes as "Pearly Shells" and "Hawaiian War

Because of its strategic mid-Pacific location, there is a continuous influx of acts, notably from the Orient.

NIGHTCLUBS ARE A POTPOURRI OF SOUNDS AND MANY SPLENDORED HAPPENINGS

By WAYNE HARADA

**"HAWAII'S YOUNGEST RISING
SINGING STAR IN THE
TRUE HAWAIIAN STYLE"**

Danny Kaleikini

**STARRING AT THE
KAHALA HILTON HOTEL
IN THE
DANNY KALEIKINI SHOW.**

Chant"—but it rings with that contemporary flair—via more recent favorites as "I'll Remember You," "Lahainaluna," and "Tiny Bubbles."

Undeniably, no visitor to the Islands leaves without taking in the shows with gay, colorful out taking in the shows at the hotels. The Waikiki hotels dress up their shows with gay, colorful costumes, and they usually present a mini-history of the Islands in their revues.

Among the hotel dazzlers:

—The Danny Kaleikini Show at the Kahala Hilton's Hala Terrace, where the singing baritone features soprano Penny Silva and the Kalani Dancers.

—The Ed Kenny Show at the Royal Hawaiian Hotel's Monarch Room.

—The Hilo Hattie Show at the Hilton Hawaiian Village Hotel's Tapa Room, where the "Clown Princess of Hawaii" mixes music with mirth, and features baritone Alex McAngus.

The round-up of Island and visiting artists and their diverse approach to Polynesian songs is endless.

Buddy Fo and His Group, at the Kaanapali Beach Hotel on the Island of Maui, reflects that youthful spirit in both song and patter. So do Sam Kapu Jr. and the Leimen, who appear at Hana Ho, Steve Logan and the Heros at the Queen's Surf, Billy K. and the Seamen at Shipwreck Kelly's, The Surfers at the Canton Puka, and The Entertainers Five at the Hilton Hawaiian Village Garden Bar.

Some artists, such as ukulele virtuoso Herb "Ohtasan" Ohta, are masters in their field. Ohta has performed in some of the top local clubs like the Ilikai Hotel, the Kaimana Beach Hotel, and Tahiti-by-Six. Featured with him are two vocalists, Linda Green and Alvin Okami.

Pianists make the scene, too. They include Karol Kai, who also sings at Clark's, blind pianist Ronnie Miyashiro at the Hilton Hawaiian Village's Golden Dragon Room, pianist Elmer Ke who works with bass man Harvey Ragsdale at the Host International lounge at Honolulu International Airport, one of the few clubs outside of Waikiki doing brisk business.

The Ilikai has become a cosmopolitan meeting ground for imported talent. The Canoe House, the Hong Kong Junk, and the Pacific Ballroom have been the scene for many a visiting trouper, including the Sun-

spots, the Mariachis Los Camperos, the Four Amigos, the Kim Brothers, Julie London, Pat Boone, Jimmie Rodgers, the Maori Hi-Fives, Julius Wechter and the Baja Marimba Band, Margaret Whiting, Matt Monroe, Jack Ross, and scores of others.

Yet the smaller clubs stack up well. Iva Kinimaka, for instance, has a wide following at the Royal Lanai. A block-and-a-half away, his brother, Kalani Kinimaka, sings at the Waikiki Biltmore.

The Kahauanu Lake Trio is one of the few groups which offer old-fashioned, authentic Hawaiian music, at the Hau Terrace of the Kaimana Beach Hotel. The Alice Fredlund Trio at the Halekulani Hotel also specializes in the traditional music.

Damon of the Galaxy Lounge (appearing with the Don Leong group), and warbler Melveen Leed of the Berne Hal-Mann group, on leave from the Hilton Hawaiian Village.

Then there are the perennial favorites—such as singer Sterling Mossman of the Queen's Surf Barefoot Bar, vocalist Manon "Sumiko" Smith of the Alii Lounge, pianist Jack Pitman at the Captain Cook Room of the Moana-SurfRider, Alita Salve at the Kahili Lounge piano bar at the Princess Kaiulani, and harpist DeWayne Fulton at John Henry's in the Ala Moana Building.

For years now, Hawaii's entertainers have been singing a sour note about low pay. But a recent decision by the American Guild of Variety Artists (AGVA) will



Oriental rock is a specialty of the Sunspots.

Some rooms swing with an accent on jazz. Anna Lea, a song stylist at the Kahala Hilton's Maile Bar, falls in this bag.

The Hana Ho Workshop at the Hana Ho club is a rare musical machine. Operated by entertainer Don Ho, the club features Ho discoveries Robin Wilson, Nephi Hanneman, Angel Pablo and others.

The Island galaxy also includes such young performers as Zulu and Al Lopaka of Hale Ho, vocalist Koreen of the Pagoda Floating Restaurant, songbird Liz

double the pay for some performers and put them in the same salary bracket as Las Vegas showmen.

The salary hike, effective earlier this year, means that a star performer in a nightclub revue will receive \$250 weekly instead of the \$125 to \$150 he may now be getting.

Already, the new pay schedule has had some drastic effects on the local entertainment scene. Production shows are being cut back, to keep the expenses down. One club has folded and a few others are on the fence.

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ENTERTAINERS STRIVE FOR CONTEMPORARY IMAGE AMID A HOTBED OF TOURISM AND A CENTURIES OLD CULTURE

By ELIOT TIEGEL

Hawaii is a happy mixture of a centuries-old Polynesian culture and a 20th century Western civilization. And while the Hawaiian music industry has embraced the musical forms of the current pop scene, it still clings to its ancient musical culture, and it propagates this culture—through radio programming, recordings and variety shows—to the Occident.

Despite nearly eight years of Statehood, Hawaii still retains enough of its traditional music feelings to give the Mainland tourist the impression he is in a foreign country.

But this too is changing. In the last two years, Hawaiian composers have been thinking beyond the confines of their Island group and beyond the disciplines of the music which dates back to 1778 and which is based on native chants. Honolulu's 16 AM, 4 FM and 4 TV outlets reflect this change. "The small group, ukulele and steel guitar belong to yesterday," says composer-arranger-record company executive Jack DeMello. "We are a young State, we don't live in grass shacks and we're close to the Mainland. Our tastes in entertainment follow the same patterns of other States."

Shirk off the old, welcome the new, the mod, the modern, the Mainland sounds and styles, many of the musicians exclaim.

In a true sense, Hawaii is the only State with its own distinctively characteristic music—which for the most part had remained in a static state of monotony... until two years ago when a fresh breeze of creativity opened the portals of people's imagination and Hawaiian composers began to think beyond the seas.

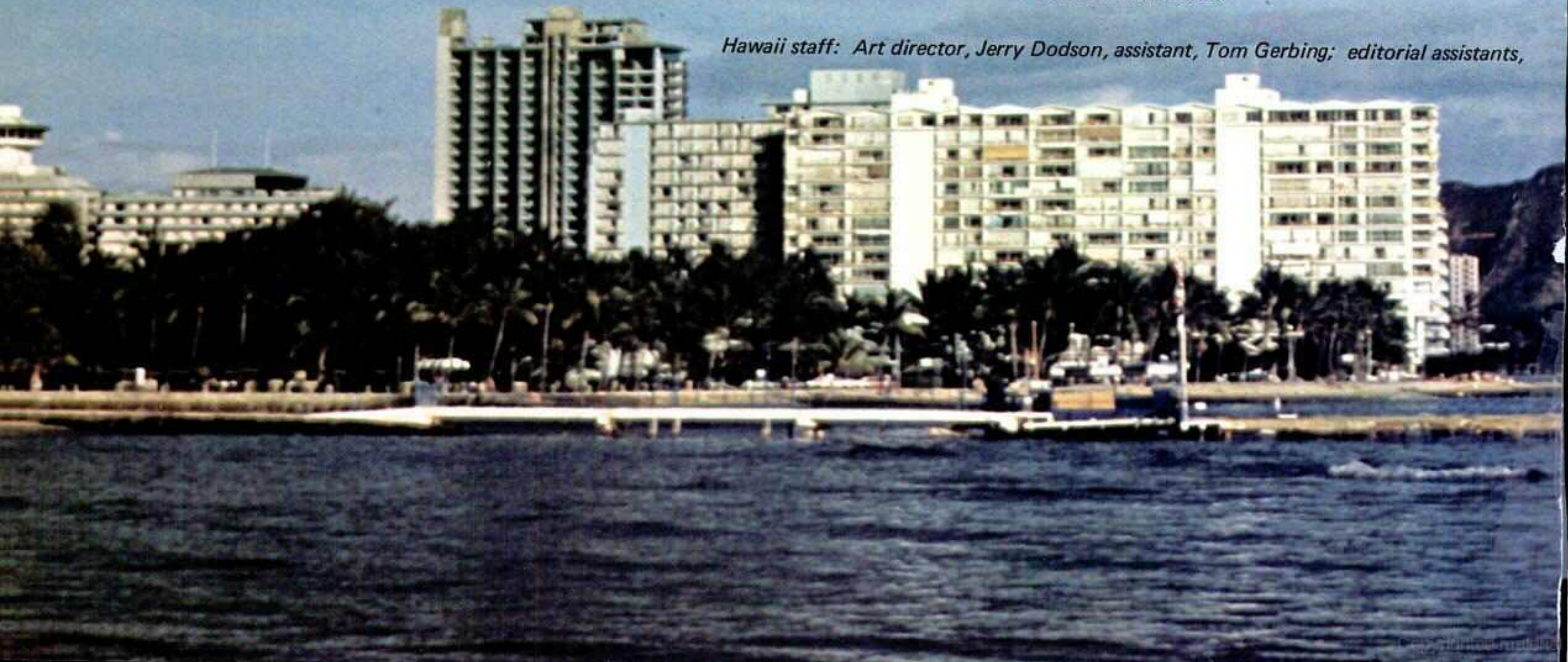
Today, the Island's musicians talk boastfully about how contemporary their home is. For a small market surrounded by water, Hawaii is just reaching out now to assert itself as a major tourist center and as a new creative force at the gateway to the South Pacific.

Hawaii is indeed a youthful State with 50 per cent of its population under 25. This accounts for the growing acceptance of Mainland rock'n'roll groups when they play concerts in Honolulu. But for some strange reason, Honolulu's teen-agers have not discovered the one kind of music which laces the Mainland pop music charts: rhythm and blues.

With tourism trailing military spending as the number two money maker for Hawaii—over 1.5 million persons are expected this year—artists fortunate enough to have recording contracts are in enviable positions. Persons visiting Hawaii generally have heard some form of native Hawaiian music and they usually purchase recordings as a remembrance of their trips.

With the exception of the broadcasting industry which is overloaded with radio stations, the entertainment industry must be appraised on a scaled down basis. Hawaii's population is 750,000, with 80 per cent located in Honolulu, including 240,000 of Japanese ancestry. Consequently, an album sold locally with broad appeal can go 5,000 copies within the first 90 days. The varied cultural backgrounds of local residents vitiates against hosts of smash albums.

Hawaii staff: Art director, Jerry Dodson, assistant, Tom Gerbing; editorial assistants,



Consider these population percentages: Hawaiian or part Hawaiian ancestry, 16.1; Caucasians, 32.2; Japanese, 32.2; Filipinos, 10.9; Chinese 6; others, 2.8. So an album—or artist—has to really overcome all these varied backgrounds and caprices to achieve broad acceptance.

Some distributors talk about 2,000 LP sales as standard. Others boast of the emerging number of smashes: Don Ho's LP's which have set Island records, ranging from 76,000 to 44,000 copies to the Tijuana Brass, which sells 30,000 copies of a title.

Retail and military outlets throughout the State selling recordings number no more than 60 locations. Helping to hold down the local market are the overwhelming number of persons working on pineapple and sugar plantations, whose wages are poor and who make their own music.

With the exception of Ho, whose singing voice often has more grace and appeal than his informal audience participation nightclub act, Hawaii has yet to develop a strong, contemporary performer. There are scores of local acts working throughout the Islands, with hotels the main employers of acts designed to educate the tourists to the beauty of the Golden People.

Hawaiians enthuse over their backgrounds, even to the point of announcing they are Hawaiian-Scottish-German-Portugese or whatever during their club acts. But they also want to get on the Stateside bandwagon; a recent visitor repeatedly heard Hawaiians singing "Up, Up And Away," "I Am Hawaii," "Pearly Shells" and "Ain't No Big Thing."

Great emphasis is placed on group harmony, with rock'n'roll rhythms subtly blended into the vibeguitar instrumentation. The Vietnam War deeply touches the Islands. The millionth serviceman to visit Hawaii on a six-day rest and recuperation pass recently was duly recorded. Every night performers salute these people during their shows and tourists are touched for a fleeting moment by the conflict.

The war aside, there are some developments of a happier note which promise to lend a major boost for modern Hawaii. "Hawaii-Ho," an hour-long color TV special from the Singer Co. and starring Don Ho, airs on NBC May 27. The aim of the program, explains Ho's manager Ed Brown "is to see Hawaii through the eyes of the Hawaiians and to do it musically." Uptempoed background music is one of the keys in an hour-long TV detective series, "Hawaii Five-O" which debuts on CBS Sept. 26. Jack Lord plays the starring role, with several local disk jockeys cast in supporting roles. So much for exports.

Two former Las Vegas producers, Bill Turner and Alan Smith, have moved to Honolulu and plan importing or developing a number of production shows for the Outrigger Hotel, located in the nightclub laden Waikiki Beach area.

Contemporary music seems to be in line for its own Island boost. The owners of the Lemon Tree, a rock club in business since last November, are buying a roller rink and turning it into a 5,000 seat concert auditorium. The club presently books acts on nine-week contracts with Stark Naked and the Car Thieves working through

the end of May. Its patrons fall in the mid-20's and over group, which could hardly form the membership nucleus for a potential Honolulu branch of the Factory discotheque. Club directors envision booking Mainland groups. Membership would be \$500 a year plus a \$15 monthly tab.

A number of good locations in Honolulu are already presenting young contemporary performers, notably the Hilton Hawaiian Village's Garden Bar where the Entertainers Five Plus Two holds forth for vacationing college students and the Queen Surf's Lanai Room which spotlights Steve Logan, a transplanted Mainlander.

Although Honolulu bears some resemblance to Miami Beach, it is not prepared to accept a role as the Pacific link on the top dollar show business circuit.

Island people generally believe they have to preserve Hawaiian music and art for the tourists, so local acts like Hilo Hattie, Ed Kenny and Danny Kaleikini proliferate. Plus acts with Oriental associations like the Sun Spots from Hong Kong and the Brothers Kim from Korea.

There are no rooms large enough to book a major entertainer, although the Royal Hawaiian Hotel's Monarch Ballroom is an elegant candlelit setting holding 600 at the Ed Kenny dinner show. The Royal has booked the Kim Sisters and Wayne Newton, so it has savored the taste of non-Hawaiian entertainment.

"We just can't afford to pay for top acts," laments Jo Flanders, entertainment director of the Hilton Hawaiian Village, who keeps five locations going with live entertainment of varying degrees. "We are so packed we can't even give the entertainers a room."

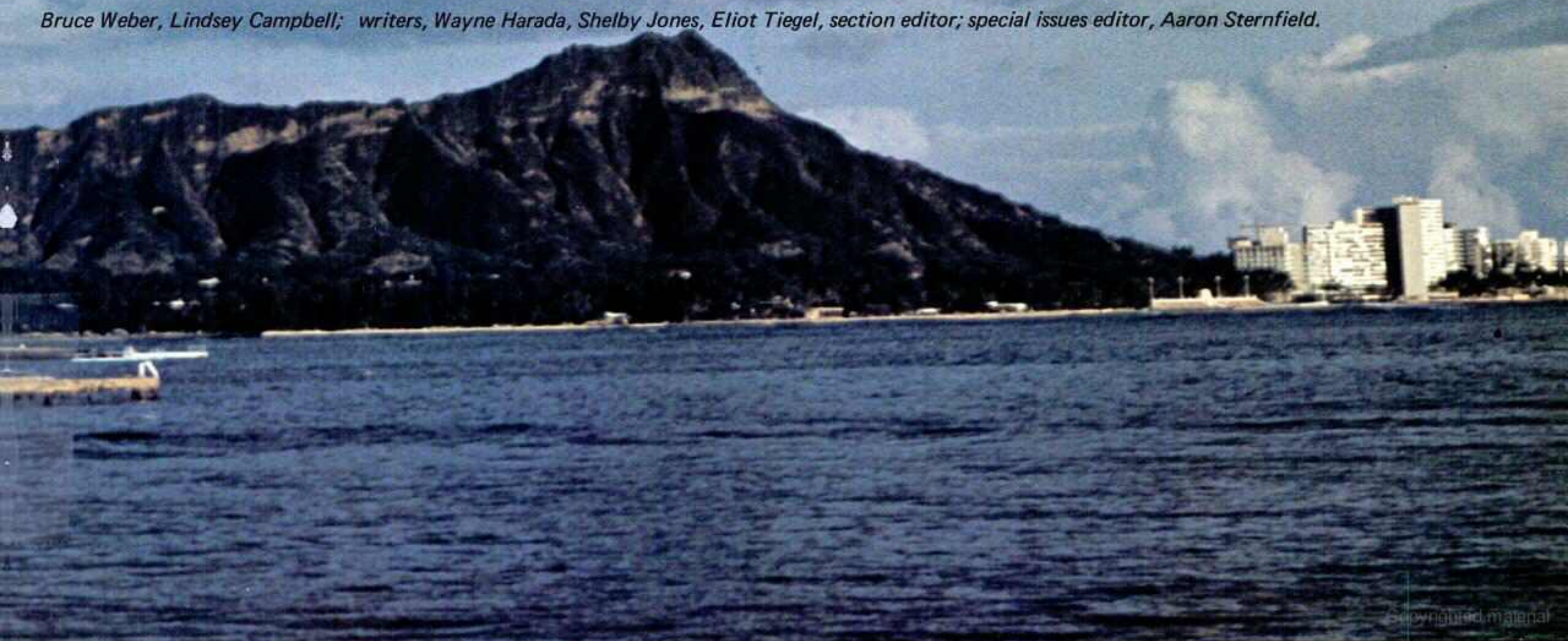
One singer who has worked in several of the hotels, but now prefers nightclubs, claims that five years ago "performers played what the hotels wanted. You had no freedom. Now the 'in' sound has hit Hawaii and the bigger hotels are noticing it."

The exotic flavor of Hawaiian music is boosted greatly by the stylings of Martin Denny and Arthur Lyman. "They had a great deal to do with changing the texture of Hawaiian music heard in their days and we're only talking about ten years ago," says producer Sonny Burke. The utilization of sound effects coupled with crystal clear recordings, immeasurably helped Denny and Lyman expand the vistas of Hawaiian material for Mainland ears.

The evolutionary sound of Hawaii's music is ably analyzed by Bob McDonald, a former Capitol Records executive for 16 years, now a resident on the island of Maui. "Buddy Fo is the young sound of the Islands. Don Ho was the instrument for Kui Lee's music. Ed Kenny is the old sound and this is what a lot of the tourists want to hear. But a lot of them get fed up from hearing 'Pearly Shells.'"

Still, "Pearly Shells" and "Sweet Leilani" do represent something new to people who have never been to Hawaii. But the enthusiastic spirit of the young creators and performers may soon have something to say about that. ■

Bruce Weber, Lindsey Campbell; writers, Wayne Harada, Shelby Jones, Eliot Tiegel, section editor; special issues editor, Aaron Sternfield.



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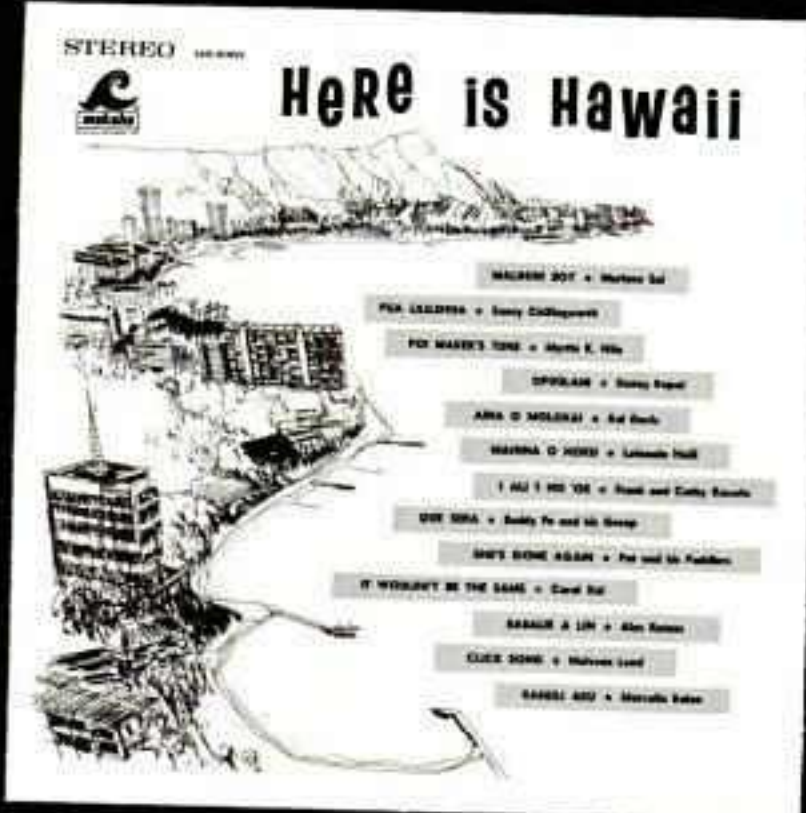


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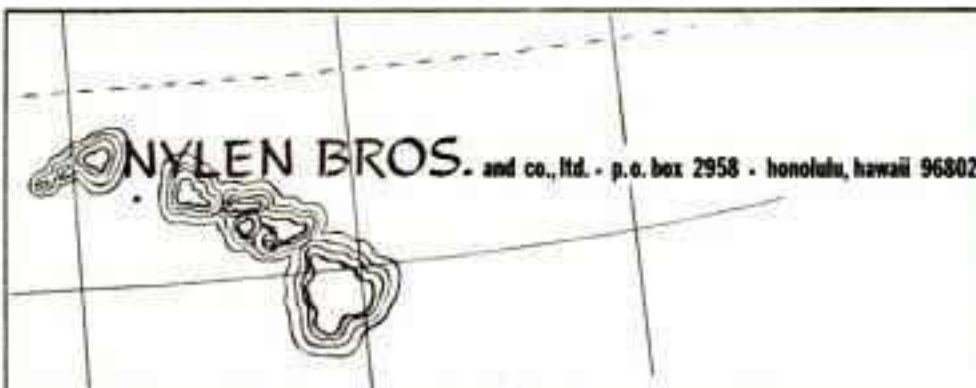


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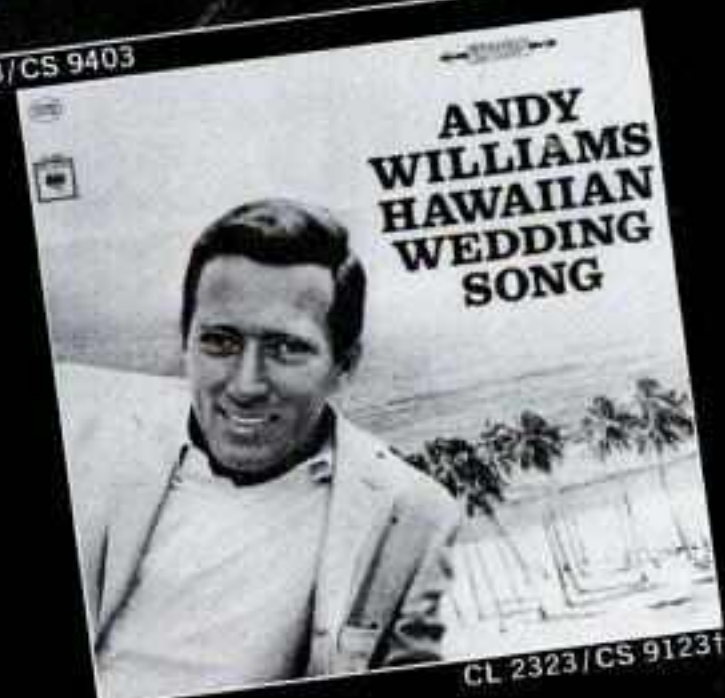
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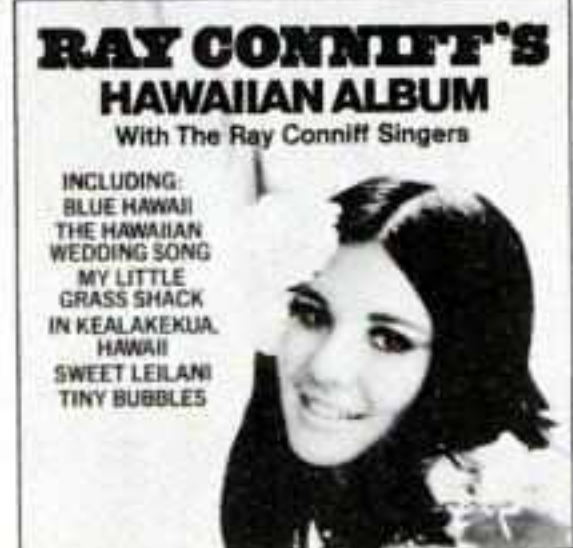
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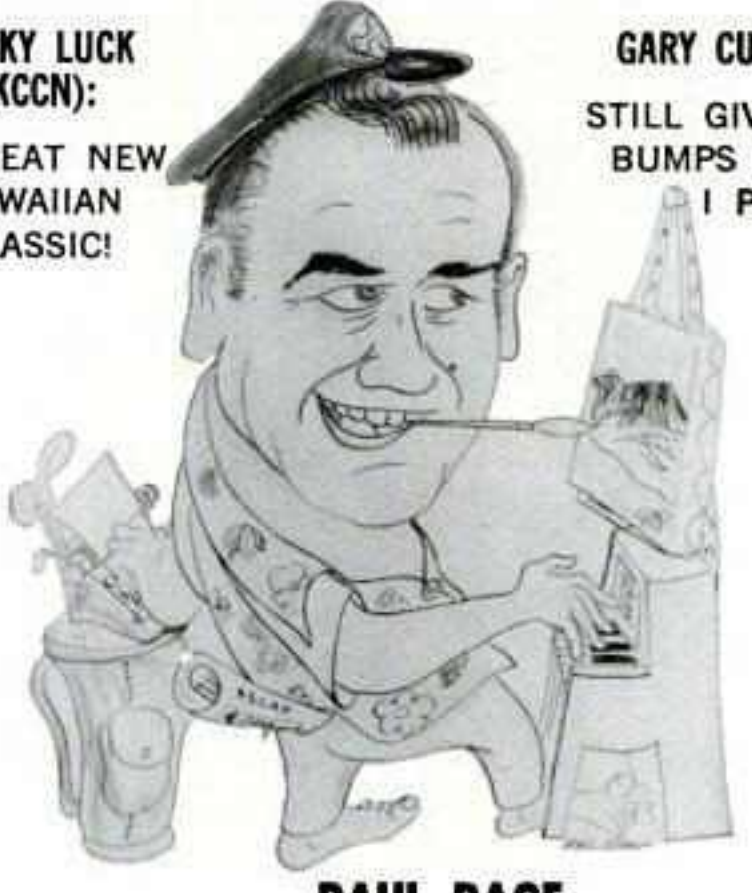
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JAPANESE MUSIC KEEPS ORIENTAL INFLUENCE ALIVE

Strange, but true: Summertime is Hawaiian holiday time in Japan. The land of the rising sun is an ocean away, but the ripples of Hawaiian music have stirred quite a wave in Japan over the years.

Ethel Nakada, Japan's "Queen of Hawaii," and a top recording artist, makes an annual pilgrimage to the Islands prior to the seasonal fling.

Last month, she visited Hawaii to brush up on her hula, and learn new Island songs. She reflects that odd musical development in Japan, where summer is the season—the only season—when Polynesian melodies are in vogue.

"Hawaiian music is big in the summer—very big," she says. "When fall comes, it no longer is popular."

That she has cut 12 albums for Toshiba—all of Island music, is not surprising. She made "Kaimanahila," a long-time favorite here, a best-seller in her native country.

Because of the Hawaiian emphasis during the summer, a lot of Island-based troupes venture to Japan for personal appearances.

Interest in Hawaiian music is so great that the Japanese have translated a number of Hawaiian songs: "Sweet Leilani" has been retitled "Itoshi Hana" and "Ke Kali Nei Au (The Hawaiian Wedding Song)" has been renamed "Kekonshiki No Uta."

Some melodies, however, are sung intact—for instance, "Tiny Bubbles," "Lovely Hula Hands," and "I'll Remember You."

Actual recordings of Japanese-produced albums of Hawaiian songs are done in Japan, where skilled musicians specialize in the seasonal outburst. ■



Service action: booker Jack Parker sets a deal; Patti Page romances, center, and Margaret Whiting offers her Aloha at Hickam.

Hawaii's military club circuit is a profitable concert outlet for artists working the civilian locations.

Ten military clubs on the Island of Oahu outnumber the civilian facilities in booking top draw Mainland artists. In operation over one year, the military circuit has enabled talent to earn bonus salaries while enroute to other contracted jobs in the Pacific.

Air Force sergeant Jack Parker is the guiding force behind military bases developing into top users of talent. Parker works fulltime as the manager of the Hickam Air Force Base's Officers Club. After surveying the operation at Hickam, Parker decided a taste of live entertainment would do wonders for the Club. So using contacts he had befriended while stationed in Las Vegas, he began asking Mainland people if they would route their artists through Honolulu.

Once he discovered that the likes of Patti Page would fill the Club's 800-seat Lanai Room, he asked the other Oahu military bases if they would be interested in also hiring talent. A number said they could manage the talent fees. Parker usually contracts for three artist appearances on Friday and Saturday. The military clubs

NEWLY DEVELOPED MILITARY CIRCUIT OFFERS BONUS BUCKS TO TOP DRAW ATTRACTIONS

Sgt. Jack Parker's savvy opens a new talent circuit.

can pay from \$2,000 to \$15,000 for a guest concert. Parker has developed a regular musicians union band which travels to all dates with the visiting artist.

"Managers are amazed when we tell them that their artists won't have to rehearse with a new band at each club," Parker says, his slick civilian outfit belying the fact that he is a 17-year career veteran. "We will take anybody any time they want to come to Hawaii," he says.

Since booking talent, Parker has turned his Club's treasury into the most profitable in the Air Force. "We grossed \$2.5 million last year principally because entertainment built our volume."

Artists already working on Parker's circuit include Louie Armstrong, Julie London, Pat Boone, the Baja Marimba Band, Brasil '66 and Johnny Ray. Upcoming: Della Reese, Roger Miller, New Vaudeville Band, Nancy Wilson, Frankie Laine, Teresa Brewer, Phyllis Diller, and the Mills Brothers.

Based on this experience in booking shows, Parker knows exactly what his future holds. "I plan to get into the entertainment business fulltime after I get out of the Air Force," he says. "We're already off to a good start." ■

It was a hectic period for Buddy Peterson, president since 1945 of Local 677, Musicians Assn. of Hawaii. First an executive at the Hilton Hawaiian Village called to request that the union trim a quartet to a duet in one room. And a little while later someone from the Kahala Hilton called to request something of a similar nature.

Then, later in the afternoon, the negotiating team representing the Local, a branch of the American Federation of Musicians, and the Honolulu Symphony Association, met to iron out a new contract for the 50-year old orchestra.

"They're getting \$100 a day," Peterson remarked about the second hotel caller. "They've had a five man minimum ever since they opened. We've asked them to make a request for the reduction to our board of directors."

Peterson is quick to emphasize that the Local has good working relationships with the Honolulu hotels which cater exclusively to the bulk of the State's out of town visitors. But he also says that the hotels aren't showing the right "Aloha spirit" by wanting to reduce live music. "We can't understand it; they're all operating at close to 100 per cent capacity."

After a series of deliberations, the union and the symphony people settled on a guaranteed 30 week season for the 73 musicians with a minimum of \$115. Players who double in ensemble groups within the orchestra will earn \$135.

"It's really a tough selling job," Peterson said in referring to the state of classical music in Honolulu. "It's tough because we're in an Asiatic culture. We've been losing money on operas, however, more and more people appear to be patronizing the Symphony and going to hear the works of the masters. The Symphony Association is trying to bring the orchestra on a par with

MUSICIANS LOCAL SEEKS TO PERPETUATE ALOHA SPIRIT

300 members are fulltime players but only a small percentage can read music well enough to work in the hotel shows.

the jet age. With Hawaii being at the cross-roads of the Pacific we have to have a top-flight symphony. The Local's been composed mainly of Polynesian musicians, so we have had to bring over classical players from the Mainland."

While Peterson spoke, the solo strains of a classical violinist practicing in one of the Local's three rehearsal studios wafted through the air.

Formed in 1923, 677's membership in its jurisdiction over all the Islands presently fluctuates between 1,200 and 1,300. However, only around 300 players are working fulltime in music. Peterson feels the hotels underplay the importance of music to the tourist trade. "It's very difficult to get some people to understand that the music of the Islands has had a lot to do with creating an interest in getting people to visit here."

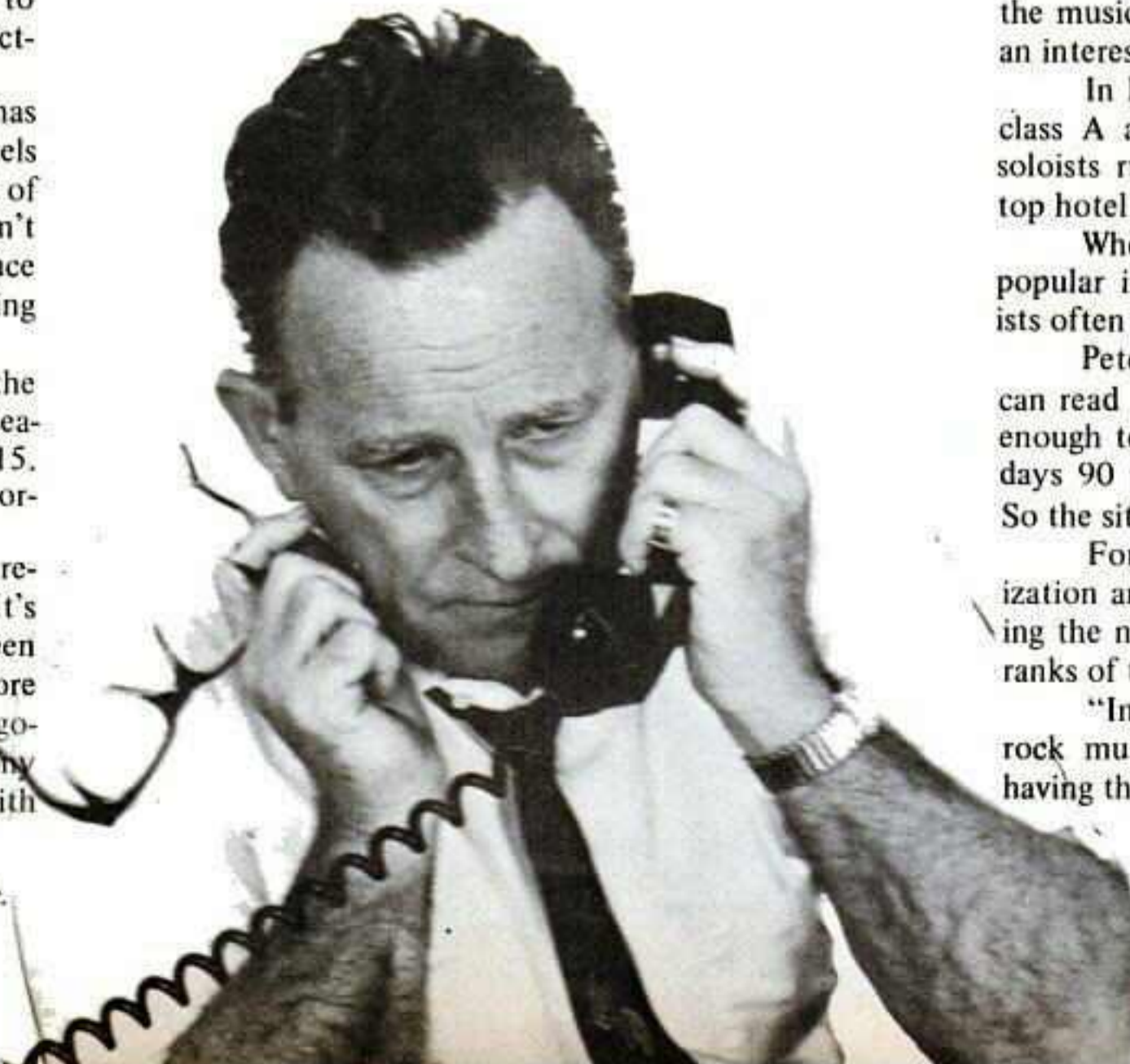
In Hawaii there are only two working categories—class A and B. Sidemen average \$130, with piano bar soloists running in the \$150-\$200 range. A leader in a top hotel band averages over \$300.

Whereas years ago the steel guitar was the most popular instrument, today regular guitars reign. Guitarists often double on string bass and ukulele.

Peterson estimates that 40 per cent of his members can read music. Of this group only 10 per cent read well enough to work in the prestige hotel shows. In the early days 90 per cent of the members couldn't read period. So the situation has markedly improved.

For a \$100 initiation, \$39 to the main AFM organization and \$20 annually to 677's coffers, a person playing the nose flute or the five gallon tin can can join the ranks of the professionals.

"In the last two years we have taken in 250 local rock musicians," boasts Peterson. "It's just wonderful having these kids here." ■



Union leader Buddy Peterson: Harried but persistent.

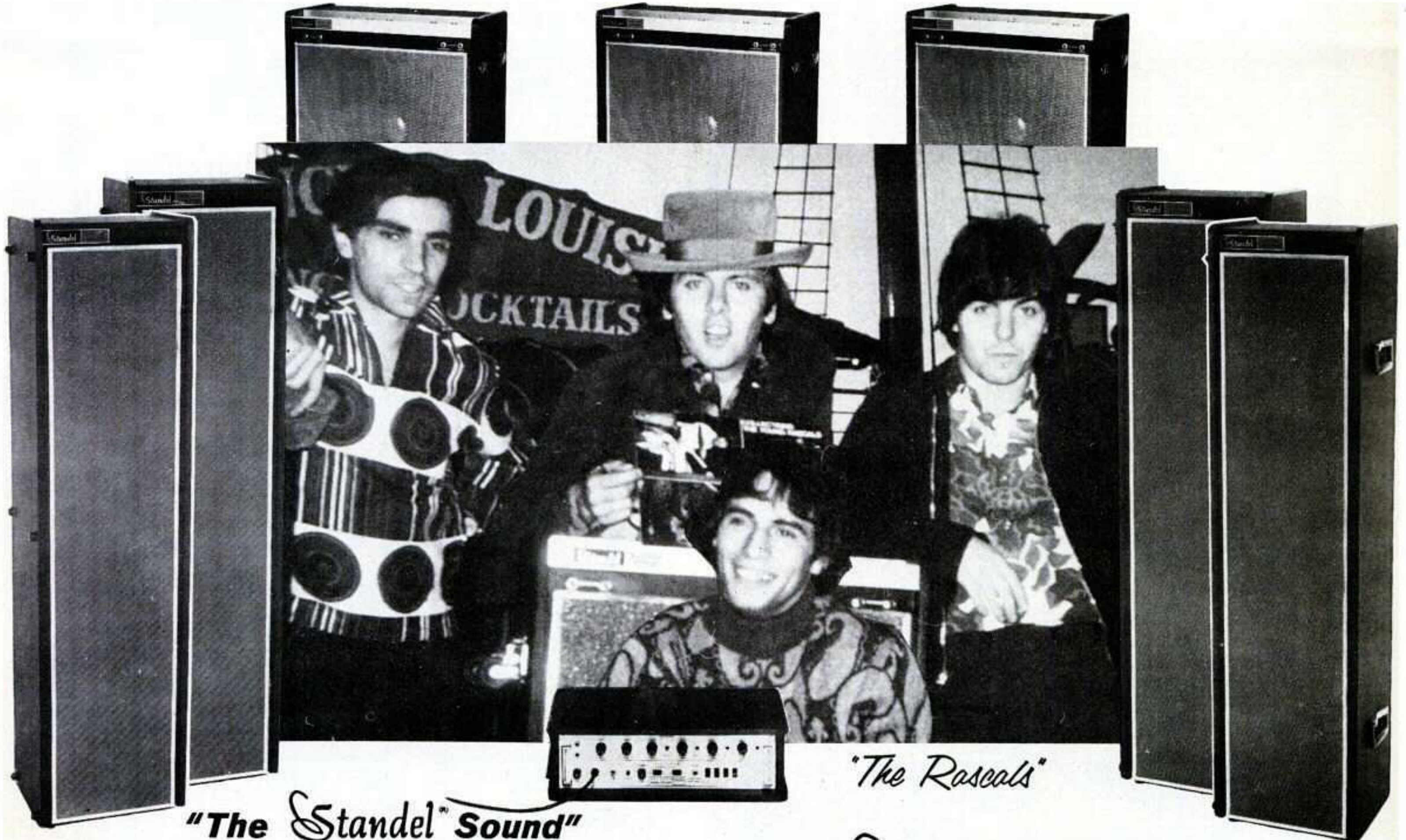


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ALOHA NO WAU I KO MAKAI	LUAU SONG
ALOHA NUI KUU IPO	LUCKY YOU COME HAWAII
ANALANI E	MACAO
AUHEA OE (Where Are You)	MAMA'S MUMU
BACK IN ALOHA LAND	(A) MAN CALLED HAWAII
BEYOND THE RAINBOW	MANEA
BLUE MUUMUU	MANUELA BOY
BIRD TRAIN	MAPUANA
BURMA TRAIN	MAREVA
CAFE AU LAIT	MAURURU A VAU (Farewell for Just Awhile)
(The) CALL OF THE REEF	MAUI GIRL
CRUSHED FLOWERS IN MY LEI	MINOI, MINOI E
DO I LOVE YOU?	MOANA
DON'T DIG THAT POI	MY ISLAND PARADISE
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E MALIU MAI (The Hawaiian Love Call)	NARCISSUS QUEEN (Temple Dance)
E TUPITI	NA TE MOANA
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HANDS I LOVE	OTUITUI TA'U MAFATU
HAPA-HAOLE HULA GIRL	OUR LOVE & ALOHA
HAPPY ME (Laupahoehoe Hula)	(When the Lurline Sails Away)
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(I Want to Go Back to Hawaii)	PAPIO
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HAWAIIAN GUITAR	(The) PIDGIN ENGLISH HULA
HAWAIIAN LOVE CALL (E Maliu Mai)	POLYNESIAN RHAPSODY
HAWAIIAN VAMP	PUA MAEOLE
HE ONO	PUAMANA (Sea Breeze)
HERE COMES SANTA IN A RED CANOE	(The) PUPULI HULA E
HERE IS HAPPINESS (Koko Ni Sachiari)	(My) QUIET VILLAGE
HOE ANA (Over the Blue)	RAINBOWS OVER PARADISE
HOI MAI	SEA & SAND
(That Good Old) HOOMALIMALI E	SEA BREEZE (Puamana)
I GOT HOOKED AT A HUKILAU	SILHOUETTE HULA
I'LL ALWAYS REMEMBER HAWAII	SINGING BAMBOO
I'LL BE THINKING OF YOU	SHOW ME HOW TO DO THE HULA
(Ua Like No a Like)	SOUTH SEA BABY
I'LL SEE YOU IN HAWAII	STEAMER LIGHTS
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ISLAND ANGEL (Nohea)	SUNNY DAYS, STARRY NIGHTS
(An) ISLAND CALLS TO YOU	TANIA
JUST AN ORCHID FROM HAWAII	TANGI TAHITI
KAINOA	TE MANU PUKARUA
KALEPONI HULA (I'm Going to California)	THAT'S THE HAWAIIAN IN ME
KAULANA NA PUA	THERE'S NO PLACE LIKE HAWAII
(There Goes) KEALOHA	THIS IS PARADISE
KEANANI	TIARE
KNOCK KNEED NAPUA FROM KAILUA	TIARE TAHITI
KOKO NI SACHIARI (Here Is Happiness)	TINY BUBBLES
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LAUPAHOEHOE HULA (Happy Me)	VANA VANA
LET ME HEAR YOU WHISPER	VINI VINI (Tamure Tahiti)
LEI ALOHA, LEI MAKAMAE (Forevermore)	WAIKIKI
(The) LIGHTS OF HOME (Look Good to Me)	WHISPRING REEF (Whispering Lullaby)
LITTLE KONA HAT	WINDWARD SIDE (Of the Island)
LOVELY HAWAIIAN MADONNA	YOU'LL NEVER GO HOME
LOVELY HULA GIRL	ZIZOU E
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STEADY ACTION NOT OVERNIGHT SMASHES STANDARD IN RECORD FIELD; CARTRIDGES START TURNING PEOPLE ON

Irv Pinensky, whose company, Eric of Hawaii, is the Warner-Reprise distributor, is partners with Ken Kaizawa in the Island's only rack, Rack Service of Hawaii. As such, he is a vital power in the distribution picture, which is structured around eight major companies which handle Mainland labels: Eric, Craig, Pacific Enterprises, Microphone Music, Music Craft, Radio-TV, Surfside Hawaii.

Among the 60 retail outlets selling records in Honolulu are 14 military stores plus fair sized departments in the top tourist hotels. Regular outlets sell LP's for \$5.79, with \$4.29 a basic discounted price as such discounting locations as Gem, Holiday Mart, Wigwam, Gibson, Sears and Woolworth's.

The lowest discounted price a distributor recalls is \$2.98 on \$4.79 product. The lowest retail price was \$3.66.

"Almost everyone flies their merchandise in," said Ed Nielsen, sales manager for Nylen Bros. record division. "It costs 18 cents per album, which is the reason for the increased cost."

"The market's not very cut-throaty...not yet at least," he added. One year ago, Nylen dropped its price for the Island's rack which had been purchasing some lines it carried from the Mainland.

Distributors here are their own promotion men, taking product around to the radio stations. "With the right product, airplay is easy," Nielsen said.

On a hit single, 300 records covers all juke box operators. "The singles markets here must be the worst in the world," one distributor said. There is tremendous theft problem with singles, especially at the huge Sears, Roebuck store in the Ala Moana Shopping Center. A "hit" single can sell 2,000 copies.

Military personnel account for the bulk of the country, rhythm and blues and jazz product sold. A Supremes top album sells 2,500 copies.

"An album," explains Irv Pinensky, "sells as much as a single." Pinensky believes in carrying catalog inventory. Most of his rack business is with the outer islands. "Our rack operation is quite different than anyplace in the country. Here you walk into a store and they haven't sold anything, but they'll say: 'Everything's great. Send more.' What do I do? I ignore the situation, give them leader items and run sales on the good selling albums."

Among Pinensky's rack clients are the Long's drug chain, the Ben Franklin Stores and the Holiday Mart chain. "This can be a breaking market," Pinensky contends, "but the manufacturers have to realize that every-

thing is relative. Five hundred orders are like 5,000."

Among the singles Islanders claim to have broken are: "These Boots Are Made For Walkin'" by Nancy Sinatra, "Tiny Bubbles" by Don Ho, "Georgie Girl," by the Seekers and "Born Free" by Matt Monro.

Pinensky has been the only major distributor not handling tape cartridge product, but he plans changing this this summer. He says he felt the amount of money he would have had to tie up in cartridge inventory (\$30,000-\$50,000) wasn't "worth the return." Pinensky will start his cartridge efforts by stocking product from the record lines he presently handles.

Pinensky numbers 40 locations for his distributorship. Thus he has a good idea of what his potential for cartridges will be.

Ken Kaizawa's tape cartridge business has been building slowly. He has 15 such accounts, including discounters who sell \$7.78 product for \$7.25. He handles GRT's 4 and 8-track and cassette lines.

Kaizawa has been in business for 27 years, starting originally as a retailer and moving into distribution 10 years ago with Microphone Music. Besides handling

"Here you walk into a store and they haven't sold anything, but they'll say: 'Everything's great.

Send more.'

What do I do? I ignore the situation...."

Mainland lines, he specializes in importing Japanese product from Victor, Nippon Columbia, Teichiku, Crown, Polydor and Toshiba. "A good Japanese album sells several thousand copies," he says.

A leading cartridge operator is Muntz Stereo-Pak, which has been in business since September, 1965. Miss Connie Mestrovich sales manages the location, open seven days and employing 14 fulltime people and five unit installers.

A second store several miles away from the main location was opened late in April, with Clarke Keeney, the manager. Both stores are owned by Los Angeles, based Muntz Stereo-Pak executive Harry Winternitz.

All cartridges and Muntz players are ordered from the main factory in Van Nuys, Calif. Merchandise usually takes from 10 days to two weeks for ocean shipment.

The basic price for a 4-track cartridge is \$5.98. The store has just begun to stock 8-track and has an ample supply of cassette merchandise from Mercury and Ampex. On sale are the regular Muntz 4-track players plus Norelco cassette machines, the Foster speaker line, GW Electronics auto-tuner and 8-track titles from RCA, Columbia, Capitol, A&M and Original Sound.

It takes an installer from 40-45 minutes to place a unit in a car, with eight cars rolling off the line in a day.

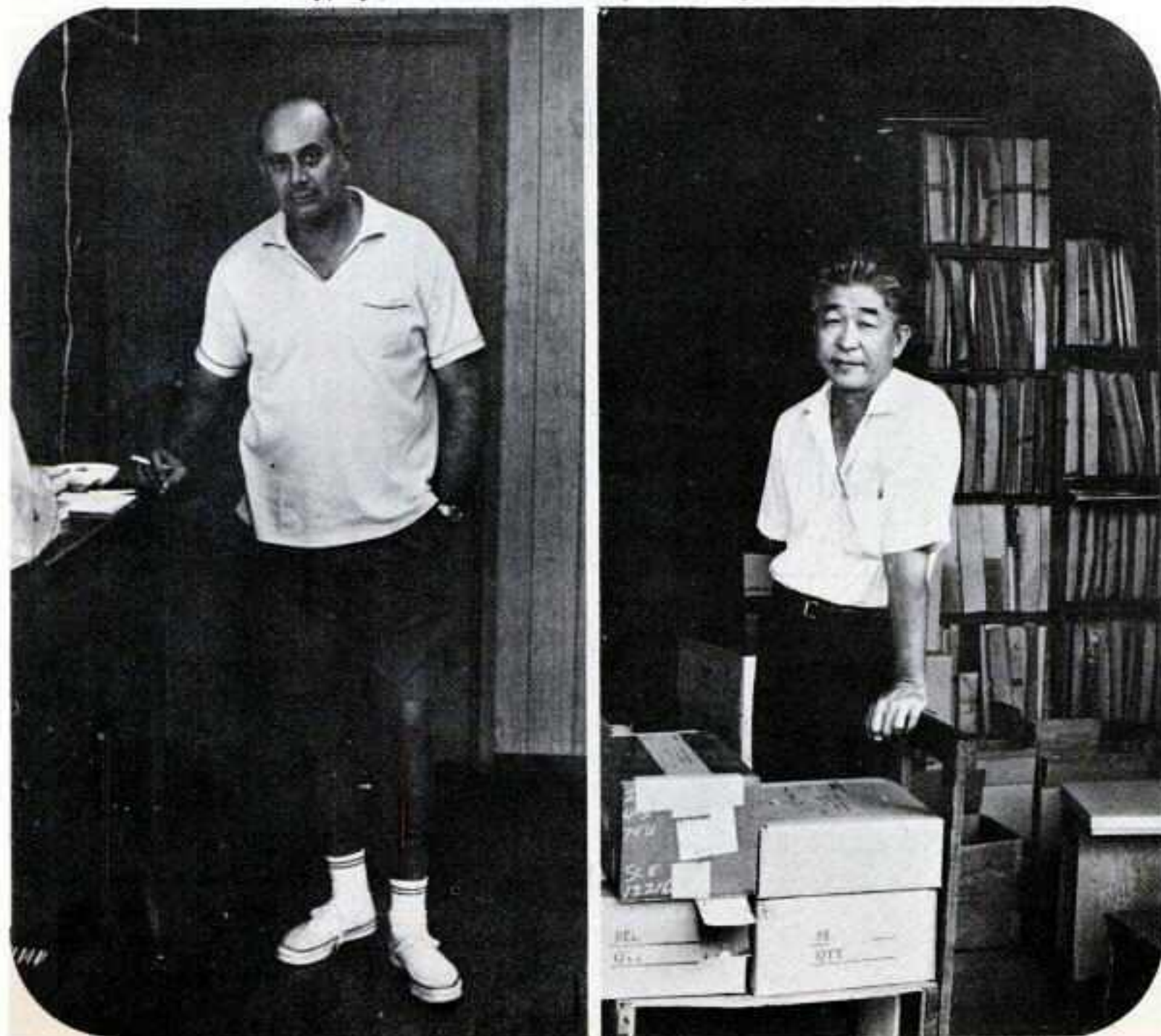
"Rock'n'roll is our best seller," according to Miss Mestrovich, with the store one year. "Jazz is a good seller, but there aren't enough key jazz artists on tape." Hawaiians seem to be asking for the more serious brand of jazzman, which the store doesn't stock.

Such outlets as Sears, Gem and House of Music order product from Muntz. Competing as aggressively as Muntz for the cartridge market is American Stereo, a store which covers both the 4 and 8-track field.

The cassette configuration, as most people explain, has yet to be felt here. Four-track has been the sales pacer, with 8 starting to creep up.

Cassette is one of three configurations which Ampex of Hawaii, a company owned branch, sells through 40 franchised dealers, including 10 on the other islands. "The response for cassette has been great," says Ampex's Mrs. Skippy Hermamoto. Delivery on product from Illinois takes one month. Strong sellers sent airmail can be received within one week. Ampex's product line covers its \$5.95 cassette and 8-track cartridges, its \$4.95 4-trackers and its \$7.95 open reel tapes. "We had a demand for 4-track last year," Mrs. Hermamoto says. "Now because of the auto market, 8-track seems so much stronger." ■

Irv Pinensky, left, and Ken Kaizawa, represent major record distributors.



A Sears sales clerk explains stock to a tourist, while locals audition a cartridge at Muntz Stereo-Pak.





Hotel showmen: Ed Kenny, top, and Danny Kaleikini.



Nightclub owner Kimo Wilder McVay.



The Allis, top, mod Hawaiian, and dixielander Trummy Young.

"Hawaiian music may sound the same as it did 25 years ago, but it isn't." The speaker is Webley Edwards, who came to the Islands 40 years ago to play football and stayed to establish a reputation as Hawaii's musical goodwill ambassador.

Sitting in front of a giant color photo of Waikiki Beach years before package tours to the Islands were ever invented, Edwards explains that Hawaiian music today is sophisticatedly arranged. "It used to be improvised," he adds between puffs on his pipe.

"Alfred Apaka added a great deal to the phrasing of ballads and inspired other singers. There are more Hawaiian professional musicians than ever before because there is a greater need for music—all brought about by the influx of tourists."

The current drive to modernize Hawaiian music is nothing new, Edwards feels; it's happened in the past. "A rock beat is perfectly good in Hawaiian music IF you don't overdo it. Rhythm is nothing new here. There have been more than 3,000 Polynesian rhythm patterns developed over 1,000 years...But Hawaiians like to hear the melody, and it's good to have the young groups singing in English."

Edwards' own orchestral image on his Capitol Records is one of "romance and escape." Bill Miller has been his producer for years and was recently in the Islands working with Edwards on their next LP—built around a soft Hawaiian guitar motif. Edwards believes this soft sound will appeal to his Mainland followers.

Don Ho has his own ideas about what people will accept. "For the past 50 years tourists have taken what we gave them," he says. "Tourists will also accept the new music we are creating."

"The music business is about to explode here," he says with conviction, knowing full-well that his success of the past two years is the inspiration for all new, untested and up and coming Hawaiian performers.

To provide a training ground for these young artists, Ho has established a workshop club, the Hana Ho, patterned after the marvelous Horn cabaret club in Santa Monica, Calif. Ho's club, which is located far from the other clubs, employs from six to 12 people at one time, all doubling as entertainers and waiters/waitresses. There is a main stage and platforms located around the room called secondary stages. The audience is thus surrounded by singers. A \$1 door charge offers entry to view some good, some mediocre and some poor local talent. Miss Robin Wilson, one of Ho's discoveries, is the best, the most imposing singer working there.

Having completed his first TV special which airs later this month on NBC, Ho now feels there are enough good, modern Hawaiian acts to enable him to put on a "Lawrence Welk-type" variety show from Honolulu...IF someone were interested.

Ho credits record producer Sonny Burke with the "patience and knowledge" to know exactly what of his material would be palatable. Ho's deep voice and his

smooth phrasing, have been blending together with the Allis for three years and the team is the most widely accepted of the new Hawaiians.

If Ho's success is tied to nightclubs and recordings, Ed Kenny's success stretches to nightclubs and the Broadway stage. He was Hawaii's first performer to play on Broadway in "Flower Drum Song." Presently, he feels duty bound to stay in Hawaii to "preserve the dignity" of "his Lady" as he calls his birthplace. On stage Kenny is a bright performer but somehow his Decca recordings lack the impact attained in his live work. His



New talents: Anna Lea and Buddy Fo.

The pacesetter: Don Ho.



ARTIST'S VIEWPOINT ON THE MUSIC EXPLOSION

"The music business is about to explode," claims Don Ho. Ed Kenny feels duty bound to "preserve the dignity of his Lady" as he calls his birthplace.

repertoire at the Royal Hawaiian Hotel is steeped in established Hawaiian language songs. "Our heritage must go on," he explains. "I would like acceptance from the local people, but there's a crowd of city Hawaiians who say: 'Let's get with the swingin' stuff.'"

Kenny feels the new music of Hawaii is found in the songs of the Fifth Dimension and Simon and Garfunkel. In trying to preserve the Hawaiian heritage, Kenny points to Aloha as "meaning love. That's always our message. The beauty of the Islands blows your mind and this influences our songwriters."

Buddy Fo, from whom much should be heard in the future, senses the opportunities which are on the horizon for modern musicians. Although he has been working at Kaanapali Beach on Maui, his pact there is up in June and he has been talking with Ed Brown and several other people about a Waikiki Beach booking. He has signed with Bill Loeb for personal management and Loeb is now setting up future plans. Formerly with Makaha, Fo is now with Capitol, with his debut LP out later this month. He was a bonga player with Martin Denny for four years.

Fo would like to achieve the status enjoyed by Ho. "There's room for new groups to break through," he says. "Ho needs a little competition. He can't be president every year!"

Kimo Wilder McVay, president of Duke Kahana-moku's, is banking that Ho can stay Honolulu's top attraction. He recently signed Ho to a 12-year pact at a reported \$10,000 a week against a percentage. Ho represents the kind of entertainment which appeals to both locals and tourists. "I'm gambling on the fact that what Don does here is a way of life and that as long as he doesn't 'go Hollywood' he'll pack the place." Ho had replaced Martin Denny in 1964 and McVay feels that Ho's style of involving the audience was a radical change for the club. "Don epitomizes what we call kanaha (local) entertainment based on the formula of audience participation Hawaiian-style." So great is Ho's draw that he does three sets: an 8:30 dinner show, an 11 p.m. go-around and a 1 a.m.-3 a.m. show to which local people usually head.

If one gets bored with Hawaiian material, a bit of detective work unearths dixieland trombonist Trummy Young working Sunday afternoon to a beer drinking crowd at the Hawaiian Village's Garden Bar and later Sunday evening at Duke's. There are two female vocalists whom local people speak eagerly about: Anna Lea, from San Diego, who sings at the Kahala Hilton's Maile Bar with a program of sophisticated Mainland tunes and Ethel Azama, whose jazz-influenced style is heard Monday evenings at the Host International lounge in the airport.

For sheer laughter and downright strong musicianship, the Surfers pack the Canton Puka room in the International Market Place, a few doors down from Duke's. ■

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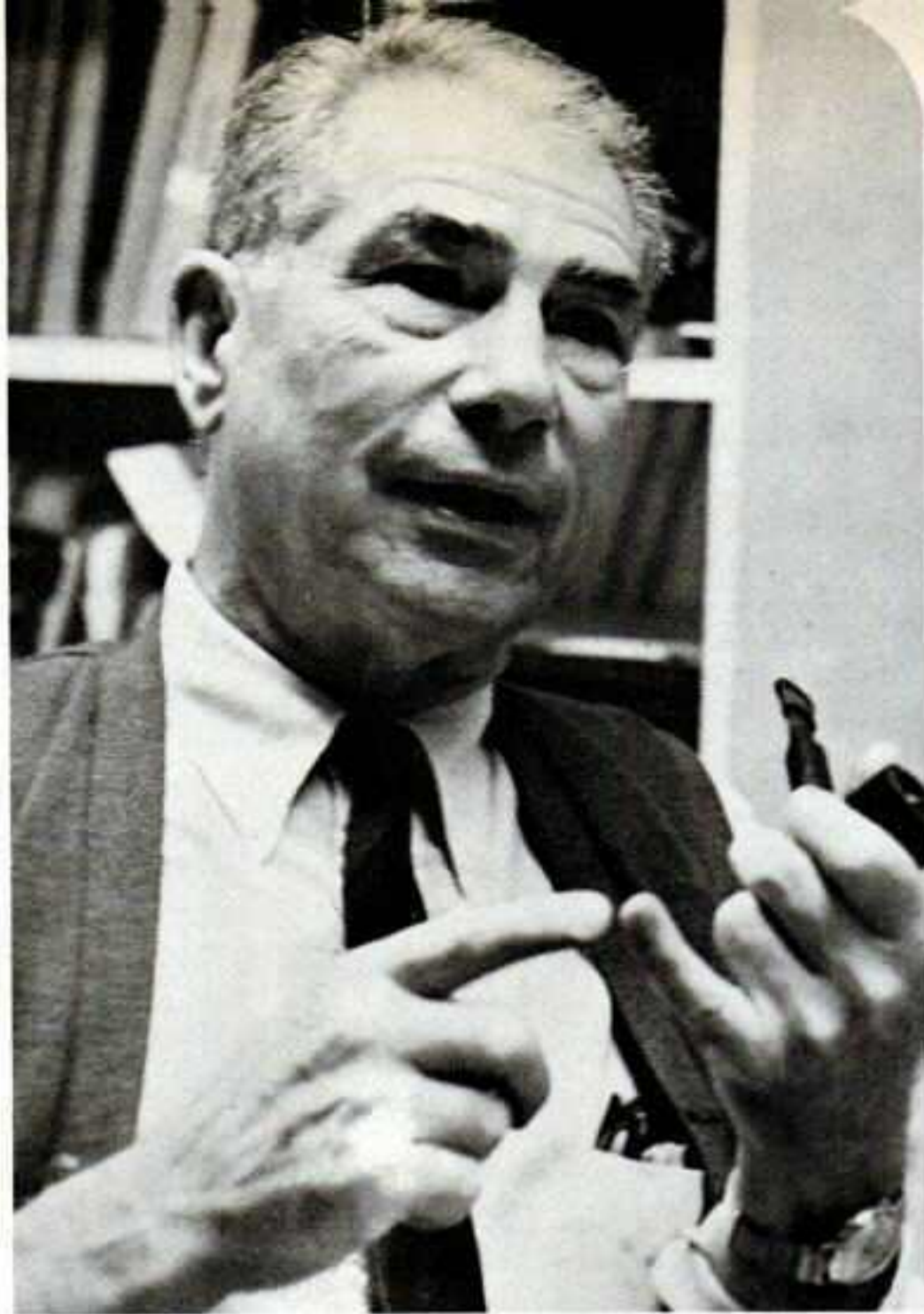
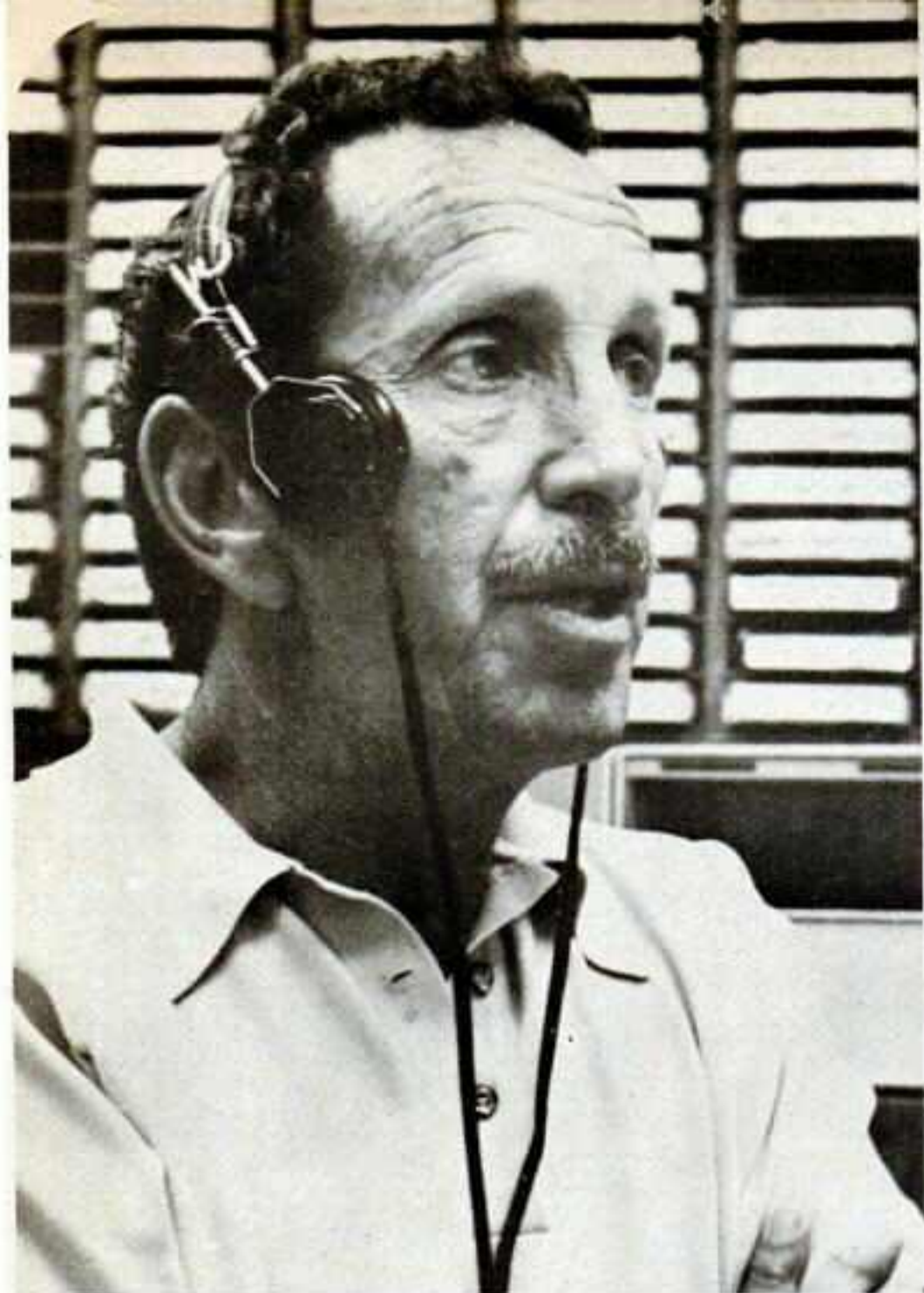
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Radio masters: Hal Lewis (AKU HEAD) of KGMB and Webley Edwards, originator of "Hawaii Calls," the famed syndicated program.



KGU's Aloha-shirted Jim Hawthorne.



KCCN's comic Lucky Luck.

KPOI's top 40 kingpin Tom Moffat left, and KKUA's Mike Hamlin with his color clock.



AKU HEAD (HAL LEWIS) BEAMS HIP SIGNALS AS RADIO'S SUPERNAME, WHILE ROCKERS PURSUE ELUSIVE RANKINGS

While rock stations have no use for Hawaiian music, the three stations programming Hawaiian feel this material gives them a hometown flavor.

The melting pot of tastes and cultures which is Hawaii, very definitely describes its radio industry.

The market is completely dominated by a former Brooklynite, Hal Lewis, who has been in Honolulu 22 years and broadcasts as J. Aku Head Pupule (crazy fish head). Lewis is both the early morning personality at KGMB and its programming pace-setter. What Lewis does is sacrosanct, and his unorthodox concepts for music presentation are adhered to by KGMB's other disk jockeys. Lewis' commanding 30.1 share of in-traffic listeners and 25.9 share of home audience enables him to draw the Island's highest radio salary: \$250,000.

The station's ratings lead has prevailed for the past three years, or as long as Lewis has been associated with Cecil Heftel's station. The fact that a middle of the road station dominates the market creates a great challenge for Honolulu's two rockers—KPOI and KKUA to try and capture some of this audience.

Other major Honolulu radio forces are Webley Edwards' "Hawaii Calls" syndicated half-hour program which celebrates its 33rd birthday this July; its two all-Japanese stations (KOHO, KZOO) and its three Hawaiian outlets (KCCN, KHVH, KLEI).

To Mainland programmers, Lewis' theories may sound absurd. But in Hawaii they work: Only play new material, after 30 days get rid of the records, never follow music with music or chatter with chatter. "No radio station in America understands that playing music back-to-back is discordant to listeners. If a song ends in one key and the next song starts in a discordant key, it psychologically jars the audience." Lewis separates records with voices, with commercials always followed by "stingers," 16 electronic sounds used for "exclamation points" and to tell the listener the commercial is finished and that music follows.

"We try to remember that the guy on the other end of the speaker doesn't know what's coming up next. So we help by waiting for him. When a commercial is finished we hit a 'stinger' and he knows the commercial's ended."

Lewis, 51, says he collects all new records and listens once every two weeks. "I don't believe people necessarily want to hear the records they've bought. We like people to feel our station is on top of what's happening and what will happen." Lewis prepares a 300 record stack from which station personalities program their shows. Lewis' catholic taste allows him to accept the Beatles' "Lady Madonna," tunes from the new Broadway play "George M" as well as anything else he thinks is "listenable." He programs around Hawaiian music for his local audience. "They've heard it all," he says. Part of Lewis' power is found in his blending good natured audience put-ons with his music. He spends \$2,500 a month for comedy material, using four writers to prepare jokes for his show.

To Jim Hawthorne, general manager of KGU, a middle of the roader now emphasizing sports, KGMB is a formidable opponent. Hawthorne switched over last September after three and one-half years at KGMB. He came to the station from KFWB, Los Angeles. Hawthorne is not about to invest the money to out promote KGMB. While KGU primarily plays records with a Mainland pop sound, it does have one automatic Hawaiian record per hour. Hawthorne oversees the policy developed by music coordinator Ron Cooper and management assistant Joyce Monroe. A 40 tune playlist comes out on Tuesday. Hawthorne hears his sound as "wall-to-wall music."

Also involved in competing against a former employer (KPOI) are KKUA's program director Mike Hamlin and music director Sebastian Tripp. Newspaper clippings reporting battles revolving around Bill Drake-programmed California stations are hung in his office. Hamlin admits "we're taking Drake as our inspiration. The main problem in doing this is that if you don't have the major market disk jockeys, you don't sound like him. But we think we're sounding like him more and more." Indeed, Hamlin's tight playlist and his buttoning up of his DJ's, has begun to result in a better ratings position, according to a recent Trace survey. KKUA switched to a rock format one year ago in April from a good music policy. KKUA's playlist runs from 30-40 titles and the music rotation within the programming hour is depicted on a color clock in the control room. Singles are color coded into hot happenings, risers or sliders and new disks, with these colors painted on the clock's face. KKUA clusters cuts (albums and singles) into four and six in a row. A preview and super golden oldie are programmed each hour. The station has begun co-sponsoring rock concerts at the HIC Arena with Dick Clark to counter KPOI and Tom Moffat, its general manager, who owns Arena Associates, a concert promotion firm. [\(continued on page 34\)](#)

EUROPEAN, POLYNESIAN CULTURES PROVIDE buffs with STIMULATION

The Honolulu Symphony is gaining wide recognition for its musical competence. The Ford Foundation presented the Symphony with a \$1.1 million grant to further the arts.

Culturally, Hawaii is right on its toes.

It has an energetic 73-member Honolulu Symphony Orchestra which annually slates a full schedule of concerts and an opera festival—with such distinguished company as Dorothy Kirsten, Mary Costa, Leonard Pen-nario, and Andre Kostelanetz.

It has a healthy, competitive theatrical climate—and a Honolulu Community Theatre which brings the best of Broadway and the cream of the stage corps to local audiences.

It has a colorful Polynesian Cultural Center that is a microcosm of the living cultures of the Pacific.

It has a handful of active choral groups, both professional and semi-professional, who sing up a musical storm.

And like every other city, Honolulu has its share of stage shows and concerts—from classical Kabuki to Harry Belafonte, from "The Sound of Music" to The Young Rascals.

That the Honolulu Symphony is gaining wide recognition for its musical competence is reflected by a Ford Foundation grant of \$1.1 million in 1966—one of only 61 awarded to orchestras throughout the nation to further the arts.

The award was made partly because of the Symphony's ambitious Music for Youth program—a resounding success which last year included 60 full-scale youth and keiki (Hawaiian for "baby" or the very young) concerts on the capital Island of Oahu and throughout the neighbor Island chain. A total of 90,000 youngsters took in the programs, in addition to some 50,000 tots who witnessed 400 free concert demonstrations given by symphony members on various school campuses.

Robert LaMarchina, who took over the baton last October, coming from the Metropolitan Opera National Company where he was music director since its formation in 1963, represents the forward move which the orchestra is now experiencing.

A cellist—LaMarchina was a soloist in a recent concert, when guest artist Jacqueline du Pre had to bow out due to a sprained wrist—the maestro commands attention at the podium.

Next season—the 69th for the orchestra—guest artists will include violinist Zino Francescatti, Itzhak Perlman and Tossy Spivakowsky; pianists Byron Janis and Susan Starr; harpist Nicanor Zabaleta, and the First Chamber Dance Quartet.

On stages throughout Oahu, the play's the thing. This month, for instance, the Honolulu Community Theatre is staging its first professional (all members of the cast belong to Actors' Equity) production, "Hello Dolly!"

The Mallory Players, a relative newcomer to the local theatrical scene, is staging an ambitious production of Peter Weiss' controversial drama, "The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton Under the

Direction of the Marquis de Sade." Oddly, it's being staged in a small theater, located on the grounds of St. Andrew's Cathedral, an Episcopalian church.

Another active group is the Oumansky Magic Ring Theatre, whose "first-run" ventures in the past have included "Who's Afraid of Virginia Woolf?," "The Odd Couple," and shortly, "A Delicate Balance." The shows are staged at the Terrace Lanai of the Hilton Hawaiian Village.

The Ensemble of Theatrical Artists, another new semi-professional outfit, consists of actors active in the community theater. There's an energetic Honolulu Theatre for Youth, too.

Then there's the University of Hawaii Drama Department, the Windward Theatre Guild, the Waianae Theatre Guild, the Chaminade College Theatre Group, who keep the lights burning.

A lot is being done to preserve the history of the Islands. The Polynesian Cultural Center is one such operation. Located at Laie, on the northern tip of Oahu, the Center offers a dynamic "living" show embracing six Polynesian cultures—that of Samoa, Fiji, New Zealand, Tahiti, Tonga and Hawaii. Four nights a week, a colorful pageant is staged featuring 300 Polynesian students from the nearby Church College of Hawaii.

"This Is Hawaii," a Sunday-only song and dance feature at the Ilikai Hotel's Canoe House, is another attempt to savor and showcase the rich heritage of the Islands.

Musical programs are year-round favorites in Hawaii, and there are several choral groups which specialize in Hawaiian, semi-classical and classical selections.

The Kamehameha Alumni Glee Club—a 24-voiced ensemble consisting of former students at the Kamehameha Schools—is a popular act because it specializes in authentic Hawaiiana. Its earnings go towards furthering the musical education of Kamehameha graduates and its membership includes prison guards, businessmen, doctors and insurance agents.

The Honolulu Chorale, now in its second year, offers housewives, community leaders and students the opportunity to continue their musical interests after getting out of school. Restricted to 125 members, the group programs operatic pieces, religious numbers, contemporary favorites and even jazz.

The oldest choral group (51 years) is the Gleemen of Honolulu, a 25-member ensemble whose musical notebook runs the gamut, from Hawaiian to the light classics.

The multi-racial heritage in Hawaii has yielded an ethnically rich menu of programs. As part of the annual Cherry Blossom Festival, for instance, the Japanese Junior Chamber of Commerce sponsors a lavish production revue.

Similar cultural activities highlight the Narcissus Festival (Chinese), the Fiesta Filipina (Filipino), and the annual Ka Palapala Pageant (a racial Whitman's Sampler) at the University of Hawaii.

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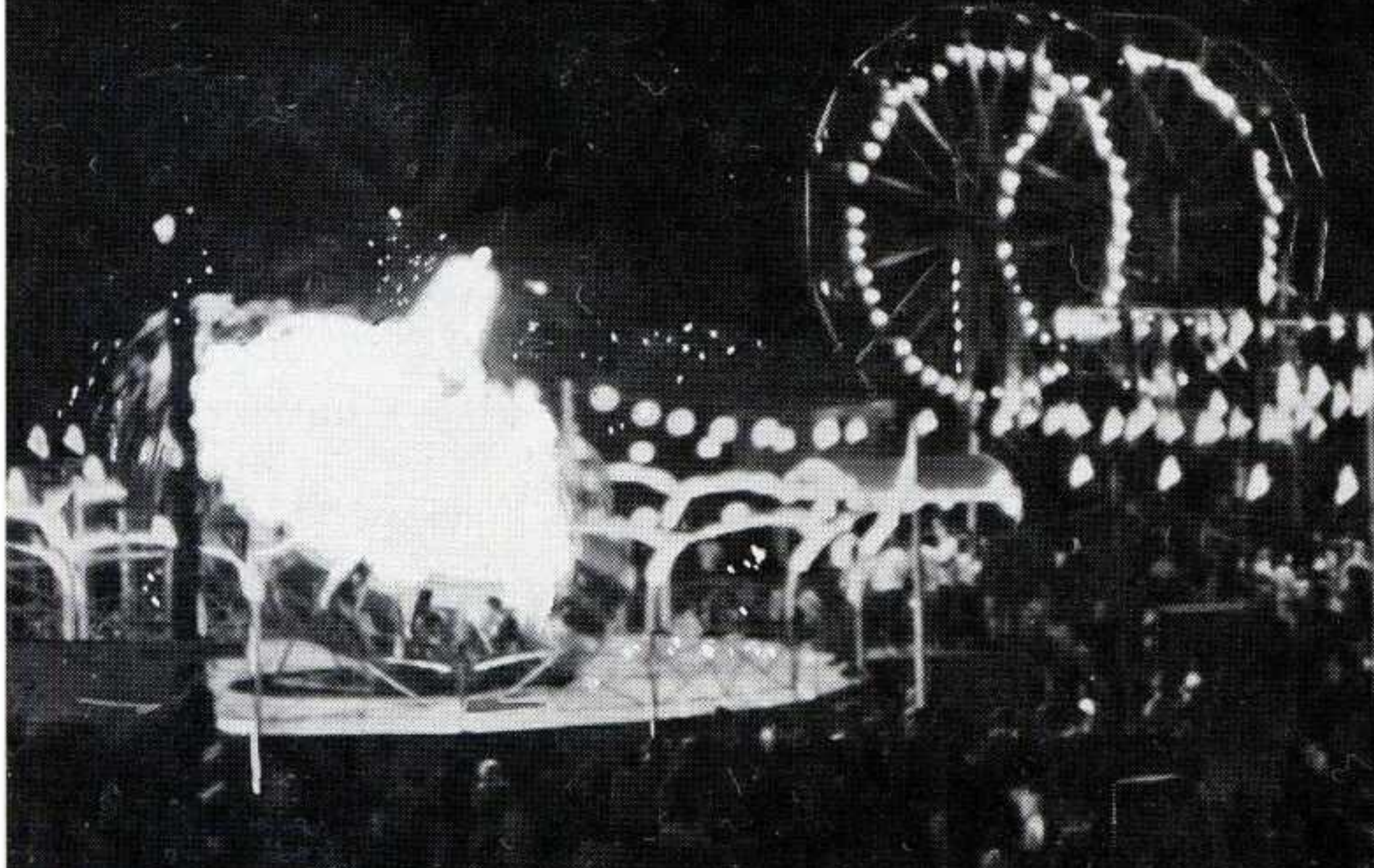
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INFANT CONCERT INDUSTRY DEVELOPS (continued from page 15)

Lou Robins' Los Angeles-based Artist Consultants has had a measure of success in Honolulu. Among his big-names promoted here have been Bill Cosby, the Mamas and Papas, and Brasil '66.

The scope of things planned for the HIC this year includes: "Hello Dolly," "Sound Of Music," "My Fair Lady," "Guys & Dolls," "Mame," Honolulu Symphony (at the Concert Hall); Kim Sisters, Cowsills, Sonny and Cher, Andy Williams, Righteous Brothers, Boots Randolph-Chet Atkins-Floyd Cramer, Simon and Garfunkel, Dionne Warwick (in the Arena.)

Basketball, Ice Capades and circuses have all appeared in the Arena. The Harlem Globetrotters are a big draw, with the collegiate Rainbow Basketball Tournament held every year during Christmas vacation. Among the teams appearing in 1967 were Houston, Bradley and Marquette. Basketball tickets are usually scaled from 50 cents to \$4.50.

Last year the Ice Capades grossed \$199,998 in 15 shows. It has appeared here for the past five years. The Arena does not have its own freezing equipment—so Ice Capades has to carry its portable freezers.

Only two circuses have appeared in the Arena so far. They were a put together show by local promoter E.K. Fernandez, with Ralph Yempuku bringing in the Dobritch Circus last year. Yempuku has a lease on the old 4,000 seat Civic Auditorium, now primarily used for wrestling, boxing and roller derby shows. It was previously the city's only indoor mass audience facility.

Out-of-door mass audience facilities—where specta-

tors and usually the performers are vulnerable to frequent and unpredictable tropical showers—are the Honolulu Stadium and the Waikiki Shell, administered by Dick Howard.

The 27,000 seat capacity Honolulu Stadium, owned by the University of Hawaii, is primarily used for football and baseball. It is presently the home of the Pacific Coast League Islanders. However, these attractions are expected to move to the new \$20 million "stadium on wheels" now in the planning stages, which will fall under the jurisdiction of Dick Howard's office.

The nine-year old Shell, a miniature Hollywood Bowl, is strictly a facility for performing artists. It was once the one major facility handling big-names appearing before mass Island audiences. The amphitheatre seats 2,404 on stadium chairs and 6,600 on the grass. It is now primarily a staging facility for local talent, and such attractions as pageants and festivals. It rents for \$150 per day or 10 per cent of the gate. The Shell once featured the likes of Johnny Mathis, Victor Borge, Van Cliburn, the Kingston Trio and Harry Belafonte. Jesse Sartin's Century Concerts has booked pop acts at the Shell, but Sartin is now scheduling his shows at the University.

A newcomer in the mass audience business is the Ilikai Hotel's Pacific Ballroom. It seats 2,000 people in a cabaret style set-up. The shows are held Sunday night. Jack Parker, who books talent for the Hickam Air Force Base officers club, brings the acts into the Ilikai. Parker usually catches talent in transit to and from the Far

East. He offers them bookings at at least 10 military clubs plus one Sunday night at the Ilikai. Local people comprise approximately 80 per cent of the clientele at the Ilikai concerts.

Slated for future bookings at the Pacific Ballroom are Della Reese, Roger Miller, the New Vaudeville Band, Nancy Wilson, Frankie Laine, Teresa Brewer, Phyllis Diller and the Mills Brothers. Parker doesn't handle any rock'n'roll.

An amphitheatre at the Polynesian Cultural Center, 38 miles outside the city, features authentic Polynesian music and dances six nights weekly in the summer and four nights weekly other times. The show goes on at 8 p.m. in the summer and 7:30 p.m. in other months. It costs \$7.90 to see the dinner show. The 830-capacity facility is geared specifically to the tourist trade, and is owned by the Mormon Church. The local variety shows attracted 437,138 people last year, a steady increase over previous years. ■

PHOTO CREDITS

Cover—Eliot Tiegel; P. 6—Hula, Eliot Tiegel; P. 8—Commercial Recording, Eliot Tiegel; P. 10, 16, 17, 19, 20, 21—Eliot Tiegel; P. 24—Leon Warden, Eliot Tiegel; P. 27—Eliot Tiegel; P. 30—Reprise, Eliot Tiegel; P. 34—Camera Hawaii; P. 36—Camera Hawaii, Eliot Tiegel;

AKU HEAD (HAL LEWIS) BEAMS HIP SIGNALS (continued from page 30)

Moffat, who started with KPOI nine years ago, has been the market's top 40 leader. His concept is to play the 40 current key records plus selected LP cuts. The 36-year old executive, who is friends with present and former Bill Drake associates, says his market is unique in that there are no outlying areas to influence his airplay. Three gold records (oldies) are played per hour with the number increasing during the "non-kid hours."

Moffat says service from the record manufacturers is very good. "Sometimes you have to call the Mainland for a record. That's when you realize that you're isolated." And that's when he calls his Drake friends to keep abreast of Mainland trends.

While the rockers have no use for product by the local Hawaiian labels, the three stations which program Hawaiian feel the material gives them a hometown flavor. KCCN, which went on the air one year ago as the Island's only all-Hawaiian outlet, emphasizes its personalities. It plans moving out of a dismal industrial area and into Waikiki Beach shortly, with its DJ's broadcasting from a tree house in the International Market Place. Robert Luck (Lucky Luck) is the station's top monied personality and also its program director.

KCCN works with a 60 tune playlist, principally LP's and the material encompasses songs of a Hawaiian nature by Percy Faith, Elvis Presley, Henry Mancini, George Greeley, Sammy Kaye, Frankie Carle. These songs are called haole (Caucasian) hits. Luck admits

there isn't enough strong authentic Hawaiian material to fill the station's program day, so he has to include material of a Hawaii nature but not necessarily by Hawaiian performers. "We couldn't have had our library five years ago," Luck says, "because there weren't enough records. Now all the major artists are turning out Hawaiian music."

To obtain sales information on local disks, Luck says he surveys such juke box operators as Mid-Pacific, Island, Aloha State and Hawaii.

With KLEI, a 250-watter on the "windward side" of Oahu, 5,000 watt KCCN's major competition comes from 11-year old KHVH (also 5,000 watts) which blends authentic Hawaiian music with lengthy news blocks and is the only station picking up live remotes evenings from the top talent clubs in the Islands. "We started this one year ago this month," recalls station president Bob Berger. "Each club is featured per quarter hour." It cost \$20 per club in phone line charges to be part of the program: "Hawaii After Dark." Of his staff, Berger calls DJ Ed Michelman, a former Brooklynite, and seven-year employee, his expert on Hawaiian music.

Berger is planning to open the market's fifth FM station. He will try a classical format, claiming the present exclusive classical representative, KAIM AM-FM, is too religion-oriented. KAIM, explains general manager Brandt Gustavson, is owned by Christian Broadcasting and has been on the FM dial since 1953. It went AM

three years later. The two outlets are split 50 per cent of the time, with FM automated. Broadcasters estimate that 30 per cent of the market's homes have FM receivers. So KPOI-FM with non-rock pop and live DJ's and KFOA with middle of the road sounds, are also vying for listeners.

In the background music field, the two leading AM stations, KUMU and KORL, are both transformed rockers, KORL most recently switching April 1 after running a poor third to KPOI and KKUA.

"Hawaii Calls," Webley Edwards' taped program from various beachfront hotels, has no competition. It has the distinction of being subsidized by the State Legislature to the tune of \$115,000. The program of authentic Hawaiian language material is heard on some 500 stations, including WGN, Chicago and WJR, Detroit. Edwards has a regular staff of local musicians and uses many of the top hotel headliners. He schedules no more than 14 songs per half-hour, none exceeding two and one-half minutes. He never gabs over 15 seconds between selections. All his music is cataloged according to song type and he can tell immediately when a song was last scheduled. He has his own portable 12-channel mixing panel and loudspeakers. The show is taped each Saturday at 2 p.m. primarily before a tourist audience. Boasts Edwards: "We're one of the things to do." ■

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A Radio Station*



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of
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4RA-6190 HAWAII RIGHT NOW! DON HO PRESENTS
THE ALIIS
4RA-6225 THAT LOVIN' FEELIN'
4RA-6289 THE ALIIS SING THE ALFRED APAKA SONG BOOK

HAL ALOMA
DOT-G-0123 ISLAND SONGS—ON PARADISE ISLE
DOT-Y-25758 HAWAIIAN DREAMS
HAM-B-12174 ISLAND SERENADE

ALFRED APAKA
ABC-A-241 HAWAIIAN VILLAGE NIGHTS
4CL-2088 ALFRED APAKA'S GREATEST HITS
4CL-2572 ALFRED APAKA'S GREATEST HITS—VOL. 2

JERRY BYRD
MNT-A-18009 BYRD OF PARADISE—JERRY BYRD
MNT-A-18014 ADMIRABLE BYRD
MNT-A-18081 BURNING SANDS, PEARLY SHELLS AND STEEL GUITARS

THE RAY CHARLES SINGERS
COM-A-845 PARADISE ISLANDS

BING CROSBY
4RA-6106 RETURN TO PARADISE ISLANDS

LEO DIAMOND
4RB-6002 EXCITING SOUNDS OF SOUTH SEAS

JACK DE MELLO
4RB-6042 HAWAII—LAND OF ENCHANTMENT

WEBLEY EDWARDS
4CL-715 HAWAII CALLS: FAVORITE INSTRUMENTALS OF THE ISLANDS
4CL-1229 ISLAND PARADISE
4CL-1339 HAWAII CALLS: GREATEST HITS
4CL-2573 HAWAII CALLS: BEST FROM THE BEACH AT WAIKIKI

THE FABULOUS ECHOES
4WA-1695 BREAKIN' IT UP AT DUKES!

TENNESSEE ERNIE FORD
4CL-2681 ALOHA FROM TENNESSEE ERNIE FORD

GEORGE GREELEY
4WA-1366 THE MOST BEAUTIFUL MUSIC OF HAWAII

DON HO
4RA-6161 THE DON HO SHOW
4RA-6186 DON HO—AGAIN!
4RA-6219 YOU'RE GONNA HEAR FROM ME
4RA-6232 TINY BUBBLES
4RA-6244 EAST COAST/WEST COAST
4RA-6265 THE DON HO CHRISTMAS ALBUM

JAPANESE MODERNAIRES
FSH-B-3451 SONGS OF JAPAN

THE KNIGHTSBRIDGE STRINGS
MNT-A-13005 HAWAII

ARTHUR LYMAN
CRE-A-607 CAST YOUR FATE TO THE WIND
CRE-A-606 PEARLY SHELLS
HF-B-806 TABOO
HF-B-808 BWANA A
HF-B-813 THE LEGEND OF PELE
HF-B-815 BAHIA
HF-B-1035 ILIKAI
HF-B-1036 ARTHUR LYMAN AT THE PORT OF LOS ANGELES
HF-H-0052 MANY MOODS OF ARTHUR LYMAN/TABOO VOL. II
HF-H-0053 TABOO—ARTHUR LYMAN/HEAT WAVE—RENE PAULO
HF-H-0054 YELLOW BIRD—LYMAN ON BROADWAY

HF-P-0067 YELLOW BIRD—BAHIA—TABOO
COLORFUL PERCUSSIONS
LIF-B-607 LEIS OF JAZZ
LIF-B-807 HAWAIIAN SUNSET
LIF-B-1004 YELLOW BIRD
LIF-B-1005 THE COLORFUL PERCUSSIONS OF ARTHUR LYMAN
LIF-B-1009 LOVE FOR SALE!
LIF-B-1010 COTTON FIELDS
LIF-B-1014 BLOWIN' IN THE WIND
LIF-B-1018 MELE KALIKIMAKA
LIF-B-1023 ISLE OF ENCHANTMENT
LIF-B-1025 HAWAIIAN SUNSET—VOL. II
LIF-B-1027 POLYNESIA
LIF-B-1030 ARTHUR LYMAN'S GREATEST HITS
LIF-B-1031 LYMAN '66
LIF-B-1033 THE SHADOW OF YOUR SMILE
LIF-B-1034 ALOHA, AMIGO
LIF-P-0068 LOVE FOR SALE—COTTON FIELDS—BLOWIN' IN THE WIND—LEIS OF JAZZ
LIF-P-0069 LEGEND OF PELE—BWANA A—HAWAIIAN SUNSET—ISLE OF ENCHANTMENT

MAILE SERENADERS
4WA-1550 LET'S HULA
4WA-1584 EVENING IN THE ISLANDS

ERNIE MENEHUNE
RR-A-1313 BACK TO ALOHA LAND
RR-A-1314 HAWAII'S SUN-TANNED IRISHMAN

ALFRED NEWMAN
4CL-1447 PORTS OF PARADISE

THE OUTRIGGERS
4WA-1224 RAPTURE
4WB-1314 CAPTIVATION
4WB-1376 SURRENDER
4WA-1549 THE GOLDEN HITS OF HAWAII

THE ROYAL TAHITIANS
DOT-N-0127 GREAT HAWAIIAN HITS—BILLY VAUGHN—SONGS OF THE ISLANDS—LAWRENCE WELK—SOFT SOUNDS FROM THE SOUTH SEAS—VOLS. II & III—THE ROYAL TAHITIANS

CONNIE STEVENS
4WA-1382 HAWAIIAN EYE

THE SURFERS
HF-H-0125 TAHITI—THE ISLANDS CALL
HF-H-0126 ON THE ROCKS—HIGH TIDE
LIF-B-410 CHRISTMAS FROM HAWAII
4WB-1493 MOVIE SONGS FROM THE EXOTIC ISLANDS

DON TIARE
MC4-60845 THE MUSIC OF LES BAXTER
4WB-1420 STRINGS OVER HAWAII
4WB-1434 STRINGS OVER TAHITI
4WH-2729 STRINGS OVER TAHITI—STRINGS OVER HAWAII

ART AND DOTTY TODD
4RB-6152 HAWAII IS WAITING FOR YOU

BILLY VAUGHN
DOT-Y-25165 BLUE HAWAII
DOT-Y-25523 GREAT HAWAIIAN HITS
DOT-Y-25605 PEARLY SHELLS

LAWRENCE WELK
DOT-Y-25251 SONGS OF THE ISLANDS

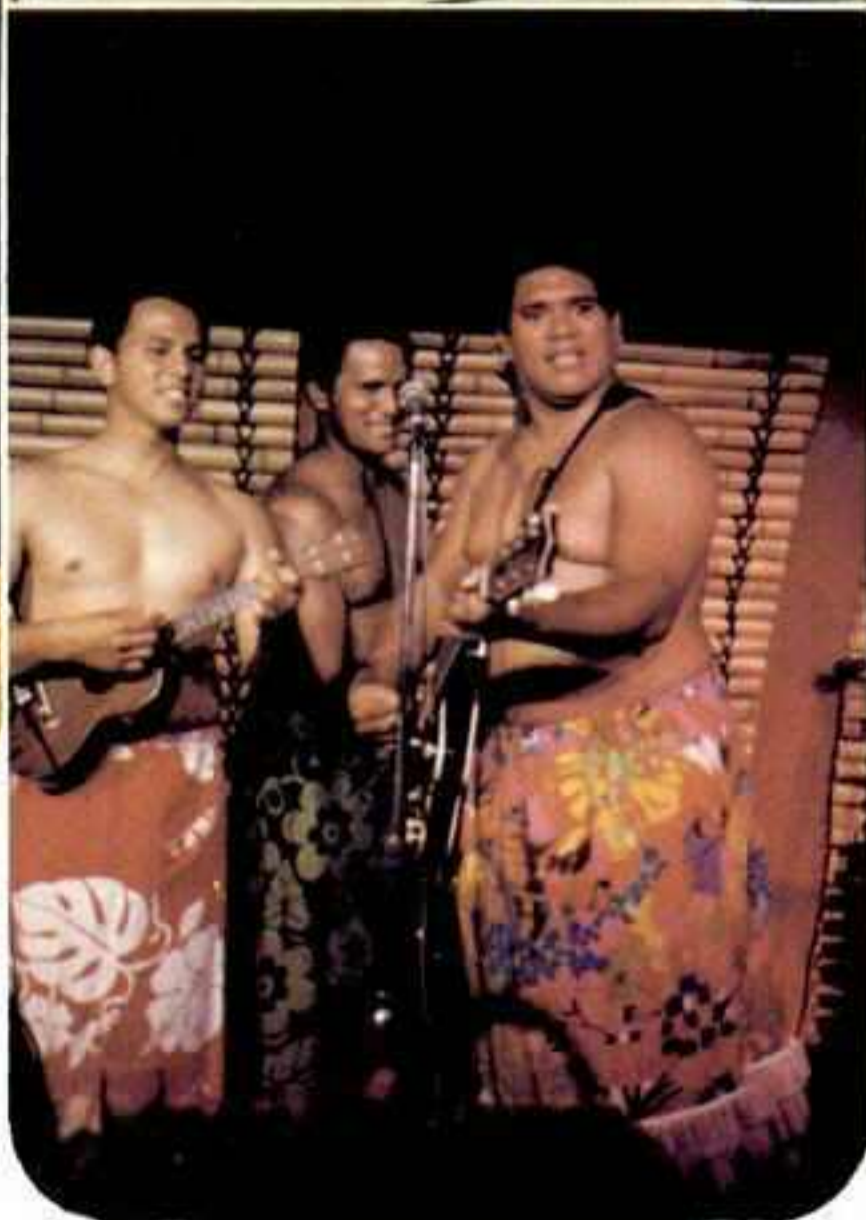
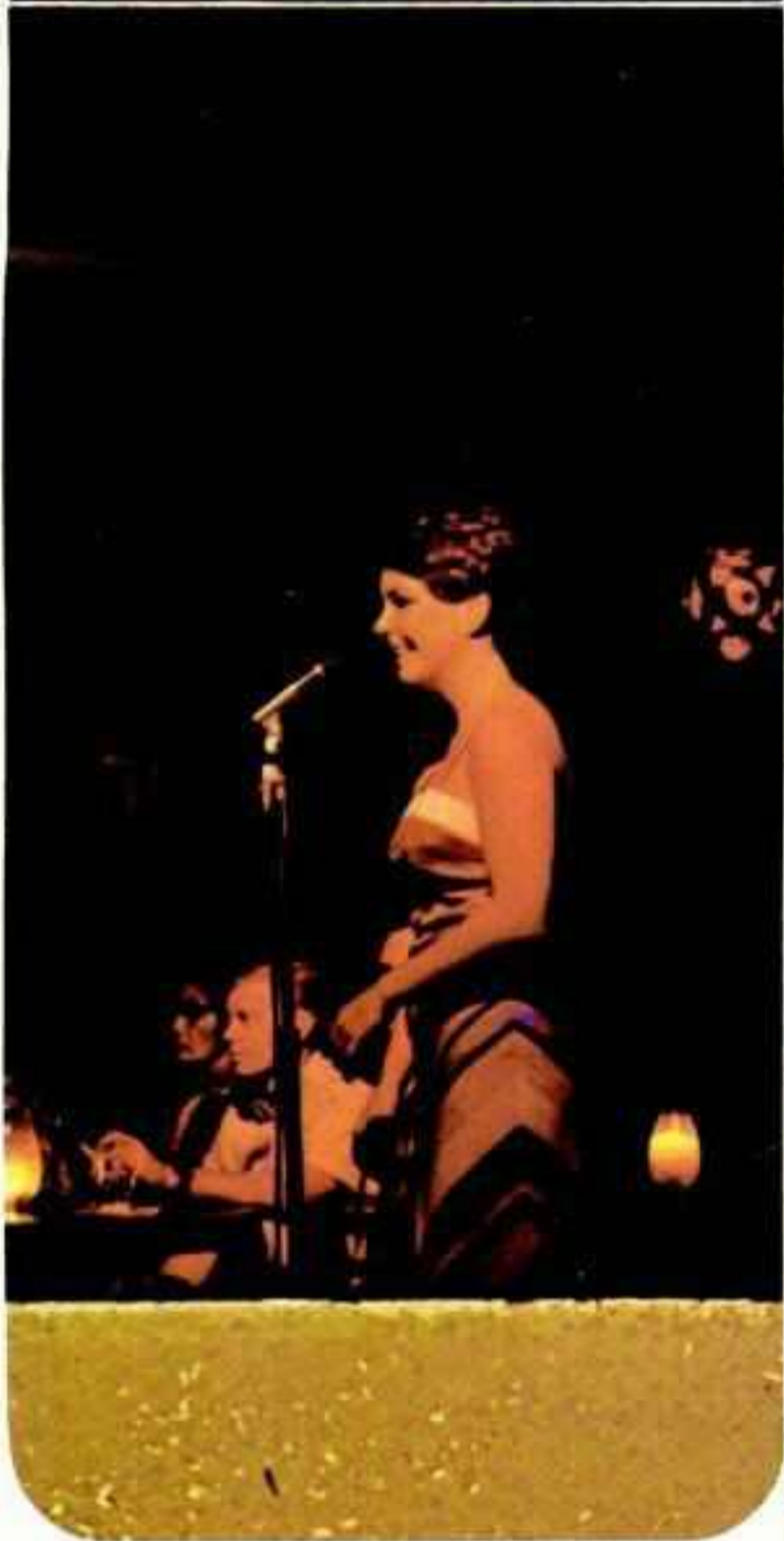
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THE OLD... THE NEW... AND THE NOW



Hilo Hattie, an indestructible spirit, represents the traditional side of Island music (top) with Robin Wilson, a bright new vocalist, offering the swing of the 60's.

Vocalist Emma Veary (top) adds a Broadway sophistication while Polynesian dancers work to tourists (middle) and the Surfers combine rock with sock visual comedy.

The Society of Seven (top) is an exciting contemporary music group; the softness of Hawaiian music is interpreted by a hotel hula dancer and the inventive, driving rhythms of the Strawberry Alarm Clock brings the Mainland to Honolulu teen-agers.

The cultures of Hawaii are represented in its art images. The State flag has a strong British appearance.

Coin Machine World

EDITORIAL

Where Are Stereo Singles?

Several record companies are pressing stereo singles, but apparently the jukebox industry has been slow to see the promotional value in programming them. Other labels have said they can easily make stereo singles available but often comment: "Do the jukebox operators want them?"

Epic Records' Mort Hoffman recently circulated a letter to all members of the Music Operators of America, attempting to gauge the desire for stereo 45's. Epic also pressed a stereo single and mailed it to 1,000 operators. Hoffman said: "We have not been getting many replies."

A leading proponent of stereo singles for jukeboxes, Neil Bogart, Buddah Records, said, "Jukebox operators aren't pushing this hard enough. We've heard pleas for stereo singles, and now we have them but nothing much is happening." Buddah is pressing 90 per cent of its singles in stereo.

MOA President Bill Cannon is urging operators to promote stereo singles. "Don't just put on a stereo single and walk out of the location. Let people know you're programming an exciting, new sound."



STEREO SINGLES PROMOTION offers the jukebox industry an exciting avenue of merchandising. Above is an example of a poster conceived by Buddah Records that could easily be adapted as a sign to be used in jukebox locations.



ANOTHER PROMOTION IDEA being used by Buddah Records to inform retail record customers about stereo singles. This piece is part of a sign erected on counters at record departments. Similar signs could be made available for the seven-inch-square album display areas in jukeboxes.

S. D. Pool Tourney Set; Assn. Adopts New Dues

SIOUX FALLS, S. D.—The Music & Vending Association of South Dakota voted here last week to sponsor a Statewide pool tournament keyed to coin-operated tables, commencing Sept. 9, and voted on a new dues structure. Adoption of the tournament here coincides with similar activity in wide areas of the U. S. as a way to combat locations ownership and operation of equipment.

ada, Ltd., Toronto, chairman of the Government and Inter-Industry Relations Committee, presided at the meeting. He reported that the question of "compensation" had not been resolved and that a proposal to set a final date for change-over to the new coins had been on the cabinet agenda for two weeks and would remain on the agenda until action was taken. "There is hope that compensation will be resolved in favor of the operator to help in his costs of converting to the new coinage," Carter stated. The recent change in government has upset the whole time schedule and planning. The previous Minister of Finance, who understood the problem and had been well-

(Continued on page CMW-5)

18TH BULK VENDORS' CONVENTION

NVA More Effective Industry Voice

By EARL PAIGE

ST. CHARLES, Ill.—The National Vendors Association (NVA) is molding itself into a more effective voice for the bulk vending industry. At its convention here last week, members were told that the image of bulk vending has markedly improved; new NVA services are being conceived; successes in problem areas are being recorded.

An estimated 300 people attended the 4-day event and elected H. B. Hutchinson Jr., veteran Atlanta businessman, as president of the association.

Highlights of the 18th annual convention:

- North Carolina state representative Sneed High took time out from a political campaign to tell NVA that bulk operators (Continued on page CMW-4)



ON THE FIRING LINE. Herb Goldstein, vice-president of sales, Oak Manufacturing Co., Los Angeles, is seen behind microphone during the annual operator's workshop at the National Vendors Association (NVA) convention held last week in St. Charles, Ill. Panelists with him (from left) Tom Emms, Dallas; Arnold Goldman, Providence, R. I., and Tom Theisen, Minneapolis.

Neb. Assn. Studying Pool Tourney

By EARL PAIGE

COUNCIL BLUFFS, Ia.—Officers of nearby State and local associations and distributor personnel met here last Tuesday (7) to hear U. S. Billiards sales manager, Leonard Schneller, Amityville, N. Y., describe the format for coin-operated pool tournaments. Indications are Coin Operated Industries of Nebraska (COIN) will begin a tournament in Omaha late in the summer.

Schneller, along with Ed Kort, COIN president, and Howard Ellis, secretary-treasurer of

COIN, had just returned from a meeting in South Dakota where that group voted to sponsor a tournament. Ellis is secretary of the Music Operators of America.

Also at the meeting were Hugo and Gus Prell, Breman,

Pool Tourney Interest Seen In Wide Areas

CHICAGO—Here's a partial list of operators, distributors and manufacture representatives involved in planning pool tournaments. Maybe there's one being planned in your area:

National: Len Schneller, U. S. Billiards, Inc., Amityville, N. Y. 11701. Phone: (516) 798-2625.

Arizona: Ben Spalding, Spalding Sales Co., 1610 S. 21st Place, Phoenix, Ariz. 85034. Phone: (602) 252-6794.

California: Bud Lurie, Struve Distributing Co., 1403 W. Pico Boulevard, Los Angeles, Calif. 90015. Phone: (213) R18-8641.

California: Lou Wolcher, Advance Automatic Sales Co., 1350 Howard Street, San Francisco, Calif. 94103. Phone: (415) HE 1-1750.

Florida: Bob Taran, Jupiter Sales of America, 3401 N.W. 36th Street, Miami, Fla. 33142. Phone: (305) 635-2531.

Kansas: Harlin Wingrave, Emporia Music Service, 309 Neosho, Emporia, Kan. 66801. Phone: (316) D12-7242.

Louisiana: Robert Nims, A.M.A. Distributors, 1711 St. Charles Avenue, New Orleans 70130. Phone: (504) 529-2315.

Pennsylvania: Samuel Daub, Daub Vending Co., Inc., 341 Fairview Street, Stowe, Pa. 19464. Phone: (713) JA 3-7366.

South Dakota: Mac Hasvold, Hasvold Vending, 211½ S. St. Paul Avenue, Sioux Falls, S. D. 57102. Phone: (605) 336-3398.

Nebraska: Howard Ellis, Coin-A-Matic Music Co., Inc., 1208 Farnam St., Omaha 68102. Phone: (402) 341-0425.

Utah: Preston Struve, Struve Distributing Co., 276 W. First Street, Salt Lake City, Utah 80103. Phone: (801) 328-1636.

Kan., representing the Kansas Amusement & Music Association (KAMA). This group is also considering a tournament. John Masters, Lee's Summit, Mo., president Missouri Coin Machine Council, also attended.

JUF Dinner To Spark \$\$

CHICAGO — Amusement industry leaders from the metropolitan area will hold their annual fund-raising dinner on behalf of the 1968 Jewish United Fund campaign May 23 at the Standard Club.

The men, representing the fields of automatic merchandising, coin machines, concessions, confections, musical instruments, phonographs, records, theatrical agencies and tobacco, have set a goal of more than \$200,000 for the regular drive plus gifts to the Israel Emergency Fund. General chairman of the campaign for \$10,500,000 plus millions more for the Israel Emergency Fund is Philip Klutznick, prominent Chicagoan and former U. S. ambassador to the United Nations.

MOA Officials Set for FAMA Convention

MIAMI BEACH, Fla.—Music Operators of America (MOA) President Bill Cannon, MOA Executive Vice-President Fred Granger, and Jim Tolisano, MOA board chairman, will lead business seminars at the Florida Amusement and Music Association (FAMA) convention here May 24-26.

The advance registration deadline is May 17. FAMA Executive Director Julius Sturm urges delegates to register early. The event will be held at the Newport Hotel. The hotel phone number: (305) 949-1300. FAMA's phone number: (904) 224-5426.

900 at CAMA Show

MONTREAL—A record attendance of nearly 900 was recorded at the 11th annual Canadian Automatic Merchandising Association (CAMA) convention here last week. The problem of coinage change-over dominated much of the meeting. Forty-six exhibitors showed equipment.

David Gauthier, Arco Automatic Retail Co., Ltd., here, was elected president.

Problems with the new coinage hung over the convention like a black cloud. Everytime two operators got together, the topic of conversation was what was going to happen with the new coinage. Late developments led to the calling of a special meeting Sunday morning. George Carter, Canteen of Can-

The next meeting is set for Aberdeen, S. D., the last weekend in August.

ALLIED VENDING CORP.

Here's a Music Operation That Diversified Into Vending; It Welcomes Competition From Vendors Expanding to Music



BLUE BLAZER, GRAY TROUSERS, WHITE SHIRT. This is part of the new Allied Vending Corp. image as demonstrated here by Richard Mason, recently returned from duty with the U. S. Army. "We want to kick up our heels and let people know who we are," said Philip Mason, in commenting on the new uniforms employees are wearing.



VETERAN EMPLOYEES augment the staff, too. Here, Mason poses with Elmer Todd, who has been in the business 24 years.



CHANGING IMAGE of Allied Vending Corp. is demonstrated in this photo. The former name of the Washington, D. C., operation seen in lettering on top of building dates back to 1939 and founder Hirsh de LaViez. de LaViez is still active in the industry as program promoter of the annual Music Operators of America convention show.



L. W. LAWDER, general manager. He was former assistant executive vice-president, Washington, D. C., Board of Trade.

Allied Offers Total Services To Locations

By EARL PAIGE

WASHINGTON, D. C. — In many ways, Allied Vending Corp. here typifies the modern

music operation that has expanded into vending. But Allied is unique in that its diversification is so broad. Also, the firm, known as Hirsh Coin Machine Corp. since 1939, has changed its identity to reflect its new versatility.

The 35-year-old company operates jukeboxes, amusement games, cigaret, candy, can and cup drink machines. It will soon add coffee venders.

Diversification, on the scale seen at Allied, has forced the hand of some heretofore exclusive vending firms. An example, according to Allied president Philip Mason, is The Macke Co. in nearby Cheverly, Md. Macke has added music in many locations, said Mason and allied welcomes the entry into music by large public-owned national operating companies.

"We've diversified into all areas of street operating because expansion is the only way to meet rising costs. Also," said Mason, "the modern location tends to want one company to supply all its needs. We have to have every type of machine.

"The large national operating firms that want to stay in their present street locations have to add music and be as versatile as we are. The jukebox is often the key item in a public location.

Improve Image
"With companies such as The Macke Co. entering music is good for the whole industry. These companies are realizing that the music business is a profitable business. We welcome the
(Continued on page CMW-7)



PHILIP J. MASON. He is president, Allied Vending Corp. and a veteran of the industry for 35 years. He formerly operated Mason Distributing Co., Newark, N. J. Mason, well aware that large predominant vendors, such as The Macke Co. in nearby Cheverly, Md., have expanded into jukebox operating, welcomes such competition.



ALINE FREITAG, veteran secretary at the nerve center of the large Allied operation.

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CC Champion Rifle	150.
Harvard Metal Typer	195.
AMI 100 & 200 Sel. Wall Boxes	20. ea.
Seeburg 20 Selection Wall Boxes	25.

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Top Hit (Midway)	145.00
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Deluxe Baseball (Midway)	125.00
Double Play (Wm.)	195.00
Batting Champ (Wm.)	145.00
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Big League (C.C.)	195.00
All-Star Baseball (C.C.)	125.00

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2-IN-1	220	
BUS STOP, 2-PI.	215	
GRAND TOUR	170	
HARVEST	180	
MAD WORLD, 2-PI.	210	
BULL FIGHT	210	
DISCOTEK, 2-PI.	260	
50/50, 2-PI.	240	
MAGIC CIRCLE	235	
TRIO	250	
CHICAGO COIN		
TV BASEBALL	\$325	
BULL'S-EYE BASEBALL	370	
BIG LEAGUE	295	
PAR GOLF	180	
HULA HULA	325	
MIDWAY		
CAPTAIN KID	\$420	
TROPHY GUN	210	
RIFLE CHAMP GUN	250	
MONSTER GUN	295	
MYSTERY SCORE	185	

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Billboard's Bluebook column gives a monthly price list of used and reconditioned coin machines. The quotations are based on averages of key distributors around the country. This complete inventory list of jukeboxes and flipper games can be worth hundreds of dollars to you.

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BONUS**



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Plus 23 exciting ways to bang scores up to the high octaves players love. Packed with new thrilling play appeal, DIXIELAND hits new profit highs. Get with it, baby. Get DIXIELAND.

See your distributor or write **BALLY MANUFACTURING CORPORATION • 2640 BELMONT AVENUE, CHICAGO, ILLINOIS 60618, U.S.A.**

Vending News

NVA More Effective Industry Voice

• Continued from page CMW-1

have an important role in their communities. He outlined how to effectively approach legislators and bring about more favorable legislation.

• Members were told NVA has moved closer to a victory in Florida where the trade group has fought for more equitable licensing fees (a separate report appears elsewhere in this issue).

Slug Problem

• The U. S. Secret Service is stepping up its efforts to curb the use of bingo chips as slugs in New York State. Impatient over progress in this long battle, the association was told of the many steps involved in a government agency approach to such a problem.

• Harold Folz, Oceanside, N. Y., newly elected NVA secretary, who with his brother, Roger, has spearheaded the fight against bingo chip slugs in New York, reported on association efforts in Buffalo, N. Y., where this city has attempted to enforce a law on commingling (a New York association amendment last year nullified the commingling section of the penal code and Buffalo authorities were informed of this fact).

• A problem in Kokomo, Ind., involving interpretation of health regulations was resolved when the vendor in question was advised regulations required maintenance of a commissary when vending edible products.

Packaging Imports

• Five men were named to a committee to investigate more equitable dues for distributors who re-package import merchandise and sell it to other distributors. It was thought such activity by distributors puts them in the category of manufacturers.

• Ted Raynor, NVA co-counsel and law partner of NVA co-counsel Don Mitchell, said that the concern of our members "must be extended beyond the industry." He called for the creation of a color brochure detailing the history and growth of the bulk vending industry.

• NVA chalked up 27 new members during the year. Only

8 dropped out, establishing a new record of growth, according to membership chairman Leo Leary, Leaf Brands, div. W. R. Grace & Co.

• An operators' "bull session" chaired by Michael Goldberg, Franklin Square, N. Y., operator, was adopted as an official part of the NVA program.

Licensing Laws

• During this year's "bull session" several operators related successful efforts to gain equitable licensing fees in their areas. Leo Weiner, Los Angeles, reported that city councils in communities had responded favorably after being presented with a special brochure and listening to an operator group.

• Many operators reported using NVA's special brochure, "The Dollars and Sense of Bulk Vending" in combating location ownership and operation of machines. Arnold Goldman, Cole Distributing, Cranston, R. I., reported in detail on how he had used this special brochure which outlines the true picture of bulk vending gross profits, costs and sales.

• Operators were cautioned, however, to use the brochure only after a problem with a location results, rather than circulating it on a blanket basis.

Direct Sales

• Bernard Bitterman, Bitterman & Sons, Kansas City, explained



NVA GLAMOUR. Mrs. Wanda Jordon, chairman of the ladies' activity at the National Vendors Association convention (third from right) poses with a group of models that presented a fashion show.

how food brokers in his area promote merchandise directly to individual stores. "They've called on 340 stores and have 464 more stores in the chain to call on," he said.

• Mitchell cautioned the association that as a trade group it could not collectively act against firms dealing directly with locations. "If two people on the same level agree not to sell a third party this is a violation of the Sherman anti-trust laws," Mitchell warned.

• Operators at the special "bull session" suggested that NVA should prepare a handbook for new employees of bulk vending companies.

N. C. Group

• A special delegation from North Carolina, headed by Lee Smith and Jack Thompson, partners, Smith Regal of the Carolinas, Charlotte, N. C., escorted Rep. Sneed High to the convention. Also in the group was Carl Howard. Both Howard and High are counsels for the Carolina Bulk Vendors Association, which was officially recognized by NVA for its efforts in gaining a sales tax exemption in North Carolina last year. Smith and the delegation returned immediately to North Carolina where High lost his bid for State treasurer in the North Carolina election May 11.

• Several operators expressed a desire to continue in the NVA insurance plan after retirement and beyond their participation in the association. A full study of this proposal and other additional coverage of NVA insurance is now under way.

• Rolfe Lobell, Leaf Brands, div. W. R. Grace & Co., reported on 1969 convention plans. The association approved holding the event at the Hollywood Beach Hotel, in Miami. The annual mid-year director's meeting this year will be at the Franklin Motor Lodge, Philadelphia, Sept. 15-16.

• The association presented Lobell with a special book during the annual banquet commemorating his many efforts over the years.

• New NVA officers, in addition to Hutchinson and Folz, are vice-president, Nicholas Shiho, New Orleans, and treasurer, Tom Emms, Dallas. Mike Sparacino, Chicago, was re-elected sergeant at arms.



DON MITCHELL (in shirtsleeves) explains legal point to operators. At right, Moe Mandell, New York distributor, makes an impassioned point during operator workshop at National Vendors Association convention.



IRWIN NABLE, outgoing president, National Vendors Association (NVA), is presented a gift by Don Mitchell (left), NVA co-counsel. In right photo, Michael Goldberg, Franklin Square, N. Y., reports on a special operator's meeting.



HAPPY COUPLE. This is Mr. and Mrs. Michael Goldberg, Franklin Square, N. Y. Mrs. Goldberg, known affectionately as Sally in the bulk vending industry, was erroneously reported to have sustained a fatal heart attack recently. The couple gladly posed for this photo during the National Vendors Association convention to show everybody that Sally is feeling "wonderful."

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 N.W. Deluxe, 1¢ or 5¢ Comb. 12.00
 N.W. 10-Col. 1¢ Tab Gum Mach. 18.00
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 Acorn 8 Lb. Globe..... 10.50

MERCHANDISE & SUPPLIES

Pistachio Nuts, Jumbo Queen, Red\$1.03
 Pistachio Nuts, Jumbo Queen, White99
 Afgan Crown Red Lip Pistachio Nuts72
 Afgan Prince Red Lip Pistachio Nuts69
 Cashew, Whole90
 Cashew, Butts82
 Peanuts, Jumbo50
 Spanish32
 Mixed Nuts60
 Baby Chicks36
 Rainbow Peanuts32
 Bridge Mix32
 Boston Baked Beans32
 Jelly Beans32
 Licorice Gems32
 M & M, 500 ct.50
 Munchies, 16-lb. carton, per lb. .39

Wrapped Gum—Fleers & Pal, 4M pcs.\$14.00
 Rain-Blo Ball Gum, 2100 per ctn. 7.25
 Rain-Blo Ball Gum, 1800 printed per carton 6.65
 Rain-Blo Ball Gum, 5550 per ctn. 8.75
 Rain-Blo Ball Gum, 4300 per ctn. 8.85
 Rain-Blo Ball Gum, 3500 per ctn. 8.60
 Mafettes, 2400 per carton 8.40
 15 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.

Adams Gum, all flavors, 100 ct. .45
 Wrigley's Gum, all flavors, 100 ct. .45
 Beech-Nut, 100 ct.45
 Hershey's Chocolate, 200 ct. 1.30
 Minimum order, 25 Boxes, assorted.

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 Everything for the operator.
 One-Third Deposit, Balance C.O.D.

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With Chrome Glass Frame
 Designed to get maximum sales with minimum servicing.

• Available in 1¢, 5¢ 10¢ or 25¢ coin mechanism.
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 • Large capacity holds 320 V Capsules, 140 V-1 Capsules, 1,100 balls of 100 count Gum. Takes in \$28.00 when filled with Ball Gum and Charms. Also holds 1,000 pieces of Wrapped Gum.

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MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1¢ tab, 5¢ package gum, 5¢ & 10¢ vending pack candy bars.

SUPPLIES—Empty capsules V—V1—V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut vendors & hot beverages.

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

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ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

ABP

900 at CAMA Show

• Continued from page CMW-1

briefed, was moved elsewhere in the cabinet and a new man appointed to the finance ministry. "We are working to brief the new Minister so that he will understand our problems," Carter advised.

National elections have been called for June 25, 1968. The natural pressure of election activity plus an unwillingness to act until a new government is seated is hampering efforts to get the compensation question resolved. Carter reported that CAMA has recommended that a definite date be set for the switch-over to the new coinage. Such action must come from the Cabinet and it appears that a date about the end of the summer will be officially set within the next two or three weeks. The government's present silver supply will not carry beyond the end of the summer even with the 50 per cent silver "interim" coins currently being minted.

Wometco Boasts Record Earnings

MIAMI — Wometco Enterprises, Inc., reports record sales and income for the first 12 weeks of 1968.

Net income in the period ended March 23, 1968, rose to a new high of \$1,045,938, compared with \$1,000,091 reported for the similar period in 1967. Gross income for the period climbed to \$13,832,754 from \$12,148,890 in 1967.

After issuance of an additional 350,000 shares in January 1968, per share earnings in the 12-week period amounted to 29 cents, compared with 30 cents in 1967 (adjusted for the 3-for-2 stock split of January 1968).

Wometco also has announced another expansion of its soft drink bottling division through an agreement to purchase 37 per cent of Roanoke Coca-Cola Bottling Works, Inc., in Roanoke, Va., from the Whitesell family. The purchase price, to be paid in cash, is approximately \$1,000,000.

All operators were urged to contact their representative in Parliament and candidates for the new Parliament to try to force favorable action on the vending industry's requests.

Coin units claimed to be capable of handling the old Canadian coins, the interim coins and the new coins as well as the old and new U. S. coins were shown in the exhibit by Ideal Venders, Toronto; Coin Acceptors, Canada, Scarborough, and Coin Verifiers Co., Ottawa.

Trend to Big Bulk Units Continues

ST. CHARLES, Ill. — Bulk vending machines are steadily growing larger and constantly being more efficiently adapted from multiple installations. This trend not only reflects the tremendous variety of merchandise available to operators today, but also shows the growing influence of 25-cent capsule vending and the popularity of jawbreaker merchandise.

Among firms showing larger units at last week's National Vendors Association show here were Harby Industries with its Big Top unit that holds 2½ cases of jawbreaker size merchandise. The unit is 48 inches tall, including the stand. It is 14 inches square and weighs 45 pounds.

Inter-County Industries also has a large machine for its Pez pop-out candy. One unit is 43 inches tall, 23½ inches wide and 12 inches deep and holds 240 units of merchandise. Another machine is 31¼ inches tall, 23½ inches wide and 12 inches deep and has a capacity of 160 pieces. Both are four-column units and feature a sold out flag.

Northwestern Corp. showed a Space Center unit consisting of two Saturn 2000 models mounted on a specially adapted stand with a built-in removable cash compartment. One Saturn vends 10-cent capsules, the other, gum.

The Morris, Ill. firm has created a series of Space Creeps to merchandise with the units, with such names as Hidi-Gidi-Gotcha, Martian Mutant, Moon Goon, Pace Sword and Dr. Galactron. All are 10-cent capsule items.

Northwestern also has adapted its Vantage professional stand to accommodate four regular Model 60 units that are equipped with glass panels rather than globes. As with the regular Vantage Professional stand, this unit features removable cash compartments.

Victor Vending has been one of the leading firms in developing large-size and large-capacity units. Victor's console can be furnished in six different styles.

An example of capacities offered: The 77 holds 1,800 balls of 100-count gum, 575 V capsules, 250 V-1 capsules and 80 V-2 capsules. The 88 holds 320 V capsules, 140 V-1 capsules and 1,100 balls of 100-count gum; the Super 77 holds 175 V-2 capsules.

Oak Manufacturing's Tital II is another example of larger units. This machine, shown at the convention with new improvements, has a capacity of 3,500 pieces of wrapped gum or 4,000 pieces of large ball gum. It will hold 1,600 regular size capsules and 640 large 25-cent-size capsules.

Harby Bulk Units to Be Sold Through Jukebox Distributors

MILWAUKEE — Harby Industries is lining up jukebox distributors as outlets for its bulk vending units. The latest distributor named by the Burbank, Calif., manufacturer is Hastings Distributing Co. here. Taran Enterprises, Miami, was appointed as a distributor earlier.

While Harby makes several vending machines, including its small Galaxy and Komet models, the Big Top model has more appeal for jukebox operators, stated Walter Merila. The unit holds two cases of jawbreaker-size merchandise. The unit will be equipped with a meter for registering all coins deposited in it.

Merila, recently named sales manager by owner Harold Probasco, has had many years' experience in the trade, having formerly been associated with the Wurlitzer Co.

While in Milwaukee last week, Merila and Probasco said the

firm would exhibit at this year's Music Operators of America show at the Sherman House Oct. 11-13. Harby will also join the music operators' trade group, Merila said.

Politicians, Bulk Figures At Smith Fete

CHARLOTTE, N. C. — Pat Taylor, former House Speaker of the North Carolina General Assembly and a nominee for lieutenant governor, was to head a large group of politicians at an open house here May 11 at Smith Regal of the Carolinas.

The event, to herald the opening of a new building recently constructed by partners Lee Smith and Jack Thompson, was expected to draw over 150 people. Many bulk vending industry figures were expected.

A meeting of the Carolina Bulk Vendors Association was also scheduled as part of the day's activities.

Florida Vendors Closer to Relief From Tax Burdens

ST. CHARLES, Ill. — Bulk operators in Florida may find some relief from a confusion of inequitable and exorbitant licensing laws. The National Vendors Association (NVA) chose Florida as a problem area last year and a committee headed by NVA co-counsel Don Mitchell has been at work in the State.

Mitchell reviewed the NVA's legislative efforts in Florida and announced that Attorney General Earl Faircloth would sign his opinion Tuesday (7), reaffirming the State tax law and abolishing all unfair taxes. The portion of the law which the NVA is particularly concerned with reads that no municipality can charge an occupational tax of more than 50 per cent of the State tax.

Meanwhile, the Florida State Legislature is scheduled to reconvene in January and can take action on this tax question. In view of this, Mitchell warned: "The fight is not over, even though we have won. However, the burden is now on them, not us. The machinery has been set up, and it's up to the Florida operators to keep it working. Are there sufficient operators who will support the local Florida association! I hope so."

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A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandise irresistible. Convenient, interchangeable merchandise display panel.

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Removable cash box for easy collecting. Large capacity. Holds 1800 balls (100 count), 575 V capsules, 250 V-1 capsules and 80 V-2 capsules.

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AMITYVILLE, N. Y.—U.S. Billiards, Inc., here has made available an information package for operators planning pool tournaments keyed to coin-operated tables. A brochure, conceived in question and answer form, gives location patrons the full picture on tournaments.

Information may be obtained by writing or calling Len Schneller, U. S. Billiards, Amityville, N. Y. 11710. Phone: (516) 798-2626.

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 5¢ Ring Mix\$5.00
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 5¢ #32 Mix (Deluxe)\$5.00

10c CAPSULE MIXES—250 Per Bag
 10¢ Ring Mix\$8.00
 10¢ T & N Mix (Deluxe)\$8.00
 10¢ Key Chain Mix\$8.00
 10¢ Deluxe Wiggle (bug)\$8.50
 10¢ Mini Book Mix\$8.50

All 5¢ and 10¢ Capsule Mixes include beautiful & appealing MACHINE DISPLAY at no extra charge.

25c SPECIAL CAPSULE MIXES

Box of 100
 25¢ V-1 Jewelry\$10.00
 25¢ V-2 Jewelry\$10.00
 25¢ V-2 Flub (it's big)\$10.00
 25¢ V-2 Jumbo Wiggle\$10.00

LOGAN'S "PEP-UP" COLORFUL 25¢ DISPLAYS
 V-1 Jewelry\$1.85 each
 V-2 Jewelry\$2.50 each
 V-2 Flub\$.65 each
 V-2 Jumbo Wiggle\$.80 each

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Consumer Products Div. Changes Role at Motorola

CHICAGO—Motorola, Inc., has restructured its consumer products division into a product line organization.

A part of the move to product specialization and departure from the division's previous pure functional organization, product planning and product engineering are combined in an organization structure with a singular direct line responsibility. The transfer of product planning functions out of the marketing department represents the only change affecting the

marketing department in this move.

Among major changes in the new alignment, George Mansour has joined the Motorola division as a corporate vice-president and manager of television products. He was formerly vice-president and director of RCA Victor, Ltd., Montreal.

Richard Kraft, formerly group director of consumer products engineering, has been promoted to the position of product manager of color television. Color TV engineering and color TV product planning now report directly to Kraft.

Garth Heisig, who has been assistant to the chairman of the board, has been promoted to manager for monochrome television. Black and white TV engineering and black and white TV product planning now report to Heisig.

(Continued on page CMW-7)

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IN ANY LOCATION



3

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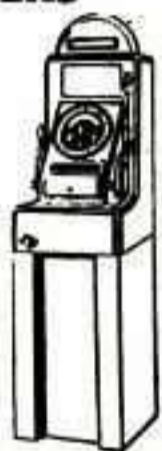
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Terms: 1/3 Deposit, Balance Sight Draft or C.O.D.

JUKEBOX RECORD REPORT

For the week ending May 18, 1968

METRO MARKETS

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

Last This Week	Weeks on Chart	Title	Label	Last This Week	Weeks on Chart	Title	Label
1	1	Honey, Bobby Goldsboro	United Artists 50283	6	—	6	Mrs. Robinson, Simon & Garfunkel Columbia 44511
2	2	Young Girl, Union Gap featuring Gary Puckett	Columbia 44450	4	—	7	Cowboys to Girls, Intruders Gamble 214
5	3	Tighten Up, Archie Bell & the Drells	Atlantic 2478	2	9	8	Beautiful Morning, Rascals Atlantic 2493
10	4	Unicorn, Irish Rovers	Decca 32254	2	—	9	Take Time to Know Her, Percy Sledge
3	5	The Good, the Bad, and the Ugly, Hugo Montenegro	RCA Victor 9423	2	—	10	Playboy, Gene & Debbie TRX 5006

Most promising new record: *A Man Without Love, Engelbert Humperdinck, Parrot 40027.*

REGIONAL MARKETS

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

WEST COAST

Last This Week	Weeks on Chart	Title	Label
1	1	Honey, Bobby Goldsboro	United Artists 50283
2	2	Young Girl, Union Gap featuring Gary Puckett	Columbia 44450
3	3	Cry Like a Baby, Box Tops	Mala 593
5	4	Tighten Up, Archie Bell & the Drells	Atlantic 2478
4	5	Lady Madonna, Beatles	Capitol 2138

Most promising new record: *Mrs. Robinson, Simon & Garfunkel, Columbia 44511.*

MOUNTAIN

Last This Week	Weeks on Chart	Title	Label
1	1	Honey, Bobby Goldsboro	United Artists 50283
—	2	The Good, the Bad, and the Ugly, Hugo Montenegro	RCA Victor 9423
—	3	I'd Like to Get to Know You, Spanky & Our Gang	Mercury 72795
2	4	Young Girl, Union Gap featuring Gary Puckett	Columbia 44450
—	5	Valleri, Monkees	Colgems 1019

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

CENTRAL

Last This Week	Weeks on Chart	Title	Label
1	1	Honey, Bobby Goldsboro	United Artists 50283
2	2	Unicorn, Irish Rovers	Decca 32254
4	3	Lady Madonna, Beatles	Capitol 2138
—	4	Have a Little Faith, David Houston	Epic 10291
—	5	Lilli Marlene, Al Martino	Capitol 2138

Most promising new record: *A Man Without Love, Engelbert Humperdinck, Parrot 40027.*

SOUTH

Last This Week	Weeks on Chart	Title	Label
—	1	Lover's Holiday, Peggy Scott & Jo Jo Benton	SSS International 736
—	2	She's Lookin' Good, Wilson Pickett	Atlantic 2054
—	3	Son of Hickory Holler's Tramp, O. C. Smith	Columbia 44425
2	4	Cowboys to Girls, Intruders	Gamble 214
5	5	Jennifer Eccles, Hollies	Epic 10298/Uni 55055

SOUTHEAST

Last This Week	Weeks on Chart	Title	Label
1	1	Honey, Bobby Goldsboro	United Artists 50283
2	2	Tighten Up, Archie Bell & the Drells	Atlantic 2478
—	3	The Ballad of Bonnie & Clyde, Merle Haggard	Capitol 2123
—	4	Young Girl, Union Gap featuring Gary Puckett	Columbia 44450
4	5	Beautiful Morning, Rascals	Atlantic 2493

Most promising new record: *Yummy, Yummy, Yummy, Ohio Express, Buddah 38.*

NORTHEAST

Last This Week	Weeks on Chart	Title	Label
1	1	Honey, Bobby Goldsboro	United Artists 50283
5	2	Cab Driver, Mills Brothers	Dot 17041
—	3	Beautiful Morning, Rascals	Atlantic 2493
—	4	Take Good Care of My Baby, Bobby Vinton	Epic 10305
2	5	Young Girl, Union Gap featuring Gary Puckett	Columbia 44450

Most promising new record: *Playboy, Gene & Debbie, TRX 5006.*

Consumer Products Div. Changes Role at Motorola

• Continued from page CMW-6
The color TV and monochrome television product managers, Kraft and Heisig, report to Mansour, as will Dan Vondran, who continues as manager of TV mechanical engineering services.

C. Vernon Phillips, formerly general product planning manager in the marketing department, has been promoted to manager of radio-audio products and reports on a direct line to the general manager. An engineering and product planning functions for radio and audio products now report to Phillips.

Neil Frihart has been promoted to the new position of director of engineering and will

continue to manage the advanced engineering department, his prior responsibility. He will report directly to the general manager.

Also reporting on a direct line to the general manager is Herbert Zeller, director of industrial design, whose organization will continue to serve all product lines. The industrial design unit was formerly structured in the general engineering department.

Allied Offers Total Service To Locations

• Continued from page CMW-2

competition of a Macke. Big corporations like this promote good will and they'll create an atmosphere of merchandising that will be very beneficial all around."

Mason is concentrating on improving the image of the coin-operated equipment business through use of young people, bright uniforms, attractive route vehicles and modern methods. In back of this new look, Mason has surrounded himself with capable veterans.

Allied Vending operates in a 50-mile radius, which includes all of metropolitan Washington, D. C., Fredericksburg, Marlboro, Quantico, Waldorf and Gaithersburg, Va.

"This business isn't just growing, it's exploding," said Mason. "We're experimenting with supermarket arcades in five stores locally. We have 10 machines in each location. Nationally franchised pancake houses, drive-in restaurants and branch facilities of colleges are just a few of the other areas we're moving into."

Politics, Gum Sticky Mixture

ST. CHARLES, Ill.—Political shake-ups sabotaged one of the new products of Cramer Gum Co., an exhibitor at last week's National Vendors Association convention here.

A 1-cent "Pick Your President in '68" gum was hit first when President Johnson declared himself out of the race. Michigan's Gov. George Romney was also featured on the gum.

"I guess it wasn't too good an idea," commented Cramer's Carmen D'Angelo.



JIM LEIGH, another veteran of the business. He is one of Allied's top salesmen and has been in the business 25 years.



JOHN LYONS AND MORRIS SANKER, another pair of veteran employees.



YOUNG ACCOUNTANT, George Frazier. George, a recent addition to the Allied staff, is also a theological student.

Coinmen In The News

BALTIMORE

Elected to the board of governors, Maryland Automatic Merchandising Council: **Arnold Harlem**, the Macke Co., Cheverly, Md.; **Henry Topper**, Coca-Cola Bottling Co., Baltimore; **Aubrey Johns**, Standard Brands, Baltimore, and **Mel Asch**, Austin Biscuit Co.

A bylaws change permitting supplier members was necessary. **Stanley Lesnick**, Midfield Vending Co., Baltimore, was re-elected.

The new board met in Washington in conjunction with the recent regional meeting of the National Automatic Merchandising Association. Asch was appointed chairman of the annual meeting committee with **Gordon Eldridge**, Canteen Food & Vending Service, and **Lesnick**, as members. Scheduled for October, the annual meeting will be held at the Baltimore Hilton. A crab feast will highlight the Council's summer activities.

KANSAS

Robert Allen, president, Hutchinson Vending Co., 416 North Main, Hutchinson, is planning some new furniture for his office. Allen gave his building a \$10,000 facial some time back, installing birch paneling and new floor covering, plus a new front. He designed the improvements so that one person on duty could handle any walk-in customer. The programmer's room, front office, money counting room, and mechanic's shop are immediately accessible to a single person on duty.

Allen's son **David** is working on his Master's Degree at the University of Kansas, Lawrence. Daughter **Diane** is attending KU as a freshman. Allen plans some family outings with his new boat this summer. . . . **Verlin McHenry**, mechanic with Hutchinson Vending since 1946, recently was elected president of the Hutchinson chap-

ter of the Citizen's Band Mobile Communication Emergency Unit. His son **Verlin** is an Army radio operator in Munich, Germany, and plans to call the McHenry's on a ham radio sometime soon. . . . **Al Bishop**, long-time programmer for Hutchinson Vending and one of the most dedicated men in the business, is getting along fine after having cataracts removed some time back.

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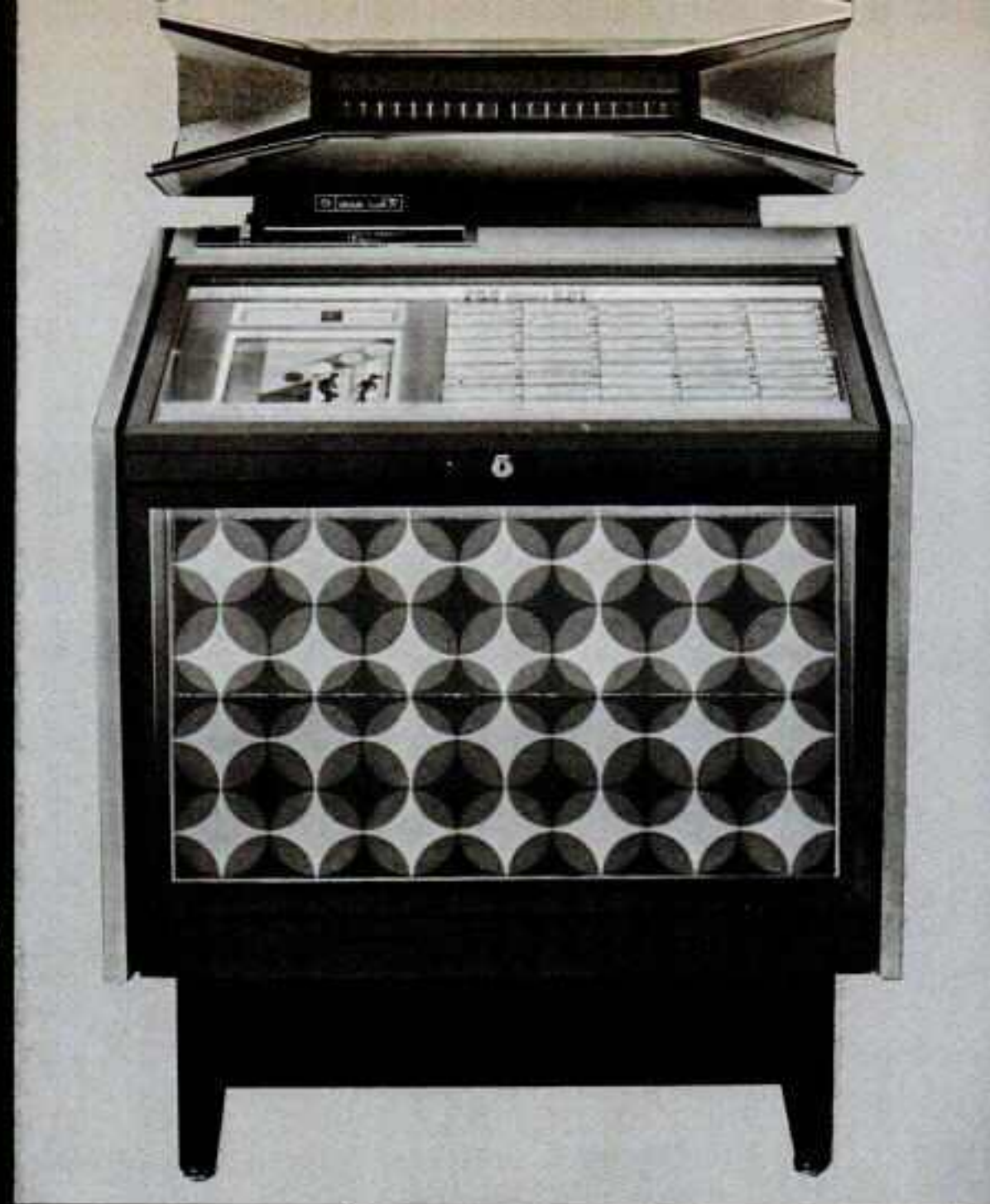


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Rhythm & Blues

Billboard SPECIAL SURVEY For Week Ending 5/18/68

SOUL SAUCE



BEST NEW RECORD OF THE WEEK:
"I CAN HEAR MY BABY CRYING"
GARNET MIMMS
(Verve)

By ED OCHS

SOUL SLICES: Jerry King, deejay at the Arthur discotheque, is still talking about David Ruffin of the Temptations, who sat in with the Arthur band, the Fuzzy Bunnies, and was just something else. The Temps made the club since they were in town anyway, mixing up thousands of minds at the Apollo Theater in Harlem. The group's new LP, "I Wish It Would Rain," is out—and out of sight. The cover photograph, shot for the Temps date on the "Rowan & Martin Laugh-in," shows the group on a desert—in Hollywood, that is. The desert is really the man-made mountains of a cement company.

The Intruders, Gamble Records soul aces, have moved from "Cowboys to Girls" to Queens Booking, who will move the group around the country this summer. . . . Sam & Dave's first for Atlantic, "You Don't Know What You Mean to Me." . . . Larry Cohen of Jamie Records tips us that "The Horse," an instrumental rhythm track, was flipped from out of nowhere to take the South. Cut by Jesse James, who did "Boogaloo Down Broadway," the tune began as background until the calls came in. The track is the flip side of the vocal version by Cliff Nobles. . . . Jerry King, who brought r&b "downtown" to the Arthur, makes up his own playlist based on requests and audience reaction at the club. Topping his list is "In the Midnight Hour," from the Chamber Brothers' Columbia LP "The Time Has Come." Otis Reddings' "Hucklebuck," off the "Dock of the Bay" album, is also on his chart.

Curtis Mayfield of the Impressions went on WWRL Tuesday (7) to tell listeners that the Impressions were well in the wake of the automobile accident in Georgia that killed five members of the group's back-up band. There was confusion because the car was registered in the name of the Impressions. Mayfield said that the group may not continue with the tour, which also features Jackie Wilson, Peaches & Herb, Five Steps & Cubie and Barbara Mason. . . . Foster Johnson, president of Capcity Records, bows his Scepter-distributed label with "All the Way From Heaven," by the Chancellors. . . . Aretha Franklin is touring Europe to SRO crowds. Her new record "Think" is too hot to handle. . . . Maxine Brown has signed with Epic.

Otis Reddings' widow, Mrs. Zelma Redding, will do public relations work for Redwal Music in Macon, Ga. The "Happy Song," Otis' latest, was co-written by Steve Cropper, guitarist with Booker T. & the M.G.'s. . . . Add Soul Sauce to your r&b recipe. . . . The Temptations will do an all-Motown TV special in the fall—with the Supremes. . . . Sammy Davis will model for Madame Tussaud's waxworks. . . . Atlantic's Albt King is coming up from the underground with his LP, "Born Under a Bad Sign." . . . Spice Soul Sauce with your news and make us the voice of soul. . . . Greg Morris, co-star of CBS-TV's "Mission: Impossible" series, is back in Hollywood after a nationwide tour. Morris discovered that he has developed a big following through the years because of his TV role as fix-it man for the TV crew. . . . Flash Wilson, Jamie Records comedian, will not change his name because of another comedian named Flip Wilson. Flash bowed with his first LP, "Flash Wilson Arrives," and it might make Flip change his name to "Flipped."

TRAVELIN': Atlantic's Rascals to Union College in Schenectady (17) and Bushnell Auditorium, Hartford, Conn. (18). . . . Atlantic's Drifters to Philadelphia (15). . . . Gamble Records' Intruders to Rahway, N. J., (16). . . . Loma's J. J. Jackson to the Club Laurel, Chicago, June 11. . . . Atlantic's Percy Sledge at Arkansas State College (13). . . . Record companies and labels: send Soul Sauce the itineraries of your artists so we can tell everybody where they're at.

MAKIN' SMOKE: Fantastic Four, "I've Got to Have You" (Ric Tic). . . . Albert King, "I Love Lucy" (Stax). . . . Peggy Scott

MAY 18, 1968, BILLBOARD

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
Billboard Award							
2	1	TIGHTEN UP Archie Bell & the Drells, Atlantic 2478 (Cotillion/Orellia, BMI)	7	26	26	DANCE TO THE MUSIC Sly & the Family Stone, Epic 10256 (Daly City, BMI)	17
2	1	COWBOYS TO GIRLS Intruders, Gamble 214 (Razor Sharp, BMI)	9	27	18	LA-LA MEANS I LOVE YOU Delfonics, Philly Groove 150 (Nickel Shoe, BMI)	15
3	3	I GOT THE FEELIN' James Brown and His Famous Flames, King 6155 (Toccoa-Lois, BMI)	9	28	33	DO YOU KNOW THE WAY TO SAN JOSE? 2 Dionne Warwick, Scepter 12216 (Jac/Blue Seas, ASCAP)	2
4	4	SHOO-BE-DOO-BE-DOO-DA-DAY Stevie Wonder, Tamla 54165 (Jobete, BMI)	5	29	22	FOREVER CAME TODAY Diana Ross & the Supremes, Motown 1122 (Jobete, BMI)	8
5	5	FUNKY STREET Arthur Conley, Atco 6563 (Redwal, BMI)	8	30	24	IN THE MORNING Mighty Marvelows, ABC 11011 (Pamco-Yvonne, BMI)	9
6	6	TAKE TIME TO KNOW HER Percy Sledge, Atlantic 2490 (Gallico, BMI)	8	31	49	I'M GETTIN' LONG ALRIGHT Raelettes, Tangerine 984 (Fisher, BMI)	2
7	15	AIN'T NOTHING LIKE THE REAL THING 4 Marvin Gaye & Tammi Terrell, Tamla 54163 (Jobete, BMI)	4	32	37	AS LONG AS I GOT YOU Laura Lee, Chess 2041 (Chevis, BMI)	4
8	16	SHE'S LOOKING GOOD Wilson Pickett, Atlantic 2504 (Veytig, BMI)	5	33	47	NEVER GIVE YOU UP Jerry Butler, Mercury 72798 (Parabut/Double Diamond/Downstairs, BMI)	2
9	9	AIN'T NO WAY Aretha Franklin, Atlantic 2486 (14th Hour/Cotillion, BMI)	7	34	40	I WISH I KNEW HOW IT WOULD FEEL TO BE FREE Solomon Burke, Atlantic 2507 (Duane, BMI)	3
10	12	PAYING THE COST TO BE THE BOSS 7 B. B. King, Bluesway 61015 (Pamco/LZMC, BMI)	7	35	35	WHAT IS THIS Bobby Womack, Minit 32037 (Metric/Tracebob), BMI	9
11	10	SOUL SERENADE Willie Mitchell, Hi 2140 (Kilyn, BMI)	12	36	36	HOLD ON Radiants, Chess 2037 (Chevis, BMI)	5
12	13	DOES YOUR MAMA KNOW ABOUT ME Bobby Taylor & the Vancouvers, Gordy 7069 (Stein & Van Stock, ASCAP)	5	37	39	CHAIN GANG Jackie Wilson/Count Basie, Brunswick 55373 (Kags, BMI)	3
13	8	SWEET INSPIRATIONS Sweet Inspirations, Atlantic 2476 (Press, BMI)	11	38	45	LOVER'S HOLIDAY Peggy Scott & Jojo Benson, SSS International 736 (Crazy King/Cajun, BMI)	5
14	17	(You Keep Me) HANGIN' ON Joe Simon, Sound Stage 7 2608 (Garplex/Alambo, BMI)	4	39	41	HE DON'T REALLY LOVE YOU Delfonics, Moon Shot 6703 (Grocalla, BMI)	3
15	11	(Sweet, Sweet Baby) SINCE YOU'VE BEEN GONE Aretha Franklin, Atlantic 2486 (14th Hour/Cotillion, BMI)	12	40	34	NEXT TIME Johnnie Taylor, Stax 247 (East, BMI)	6
16	19	TRIBUTE TO A KING William Bell, Stax 248 (East, BMI)	4	41	—	I PROMISE TO WAIT MY LOVE Martha Reeves & Vandellas, Gordy 7070 (Jobete, BMI)	1
17	7	IF YOU CAN WANT Smokey Robinson & the Miracles, Tamla 54162 (Jobete, BMI)	11	42	—	I'M SORRY Delfonics, Philly Groove 151 (Nickel Shoe/Bellboy, BMI)	1
18	14	IMPOSSIBLE DREAM Hesitations, Kapp 899 (Fox, ASCAP)	9	43	—	I CAN REMEMBER James & Bobby Purify, Bell 721 (Big Seven, BMI)	1
19	23	WE'RE ROLLING ON Impressions, ABC 11076 (Camari, BMI)	3	44	—	OH BABY MINE O. V. Wright, Back Beat 591 (Don, BMI)	1
20	20	WOMAN WITH THE BLUES Lamp Sisters, Duke 427 (Don, BMI)	7	45	46	I AM THE MAN FOR YOU BABY Edwin Starr, Gordy 7071 (Jobete, BMI)	2
21	21	I GOT A SURE THING Ollie & Nightingales, Stax 245 (East, BMI)	6	46	—	A STONE GOOD LOVER Jo Armstead, Giant 704 (Colfam, BMI)	1
22	25	IF I WERE A CARPENTER Four Tops, Motown 1124 (Faithful Virtue, BMI)	2	47	—	WEAR IT ON OUR FACE Dells, Cadet 5599 (Chevis, BMI)	1
23	30	HAPPY SONG (Dum Dum) Otis Redding, Volt 163 (East-Time-Redwal, BMI)	3	48	48	BABY MAKE YOUR OWN SWEET MUSIC 2 Bandwagon, Epic 10255 (Screen Gems-Columbia, BMI)	2
24	27	FUNKY WALK, PART I Dyke & the Blazers, Original Sound 79 (Drive-In/Westward, BMI)	5	49	—	(I Love) LUCY Albert King, Stax 252 (East, BMI)	1
25	—	I COULD NEVER LOVE ANOTHER (After Loving You) Temptations, Gordy 7072 (Jobete, BMI)	1	50	—	I'VE GOT TO HAVE YOU Fantastic Four, Ric Tic 139 (Myto, BMI)	1

& Jo Jo Benson, "Lover's Holiday" (SSS). . . . Etta James, "I Got You Babe" (Cadet). . . . Tams, "Be Young, Be Foolish, Be Happy" (ABC). . . . Jimmy McCracklin, "Pretty Little Thing" (Minit). . . . Jimmy Taylor, "I Ain't Particular" (Stax). . . . Clarence Carter, "Funky Fever" (Atlantic). . . . Lee Dorsey, "Wonder Woman" (Amy).

MAKIN' FIRE: Peaches & Herb, "United" (Date). . . . Hesitations, "Climb Every Mountain" (Kapp). . . . Joe Tex, "I'll Never Do You Wrong" (Dial). . . . O. V. Wright, "Oh Baby Mine" (Back Beat). . . . Jerry Butler, "Never Give You Up" (Mercury). . . . Raelettes, "I'm Gettin' Along Alright" (Tangerine). . . . Jean Wells, "Try Me" (Calla). . . . Edwin Starr, "I Am the Man for You Baby" (Gordy). . . . Erma Franklin, "Open Up Your Soul" (Shout).

FIRE & SMOKE: Aretha Franklin, "Think" and "You Send Me" (Atlantic). . . . Dells, "Wear It on Your Face" (Cadet). . . . Marvin Gaye & Tammi Terrell, "Ain't Nothing Like the Real Thing" (Tamla). . . . Temptations, "I Could Never Love Another" (Gordy). . . . Jerryo, "Dance What Cha Wanna" (Shout).

GOT A FEELIN': Blue-eyed soul, "Groovy Feelin'," by Maria Elena & Jamie (MTA).



HAL JACKSON, WNJR deejay and host for the weekend shows at Palisades (N. J.) Amusement Park, introduces Columbia artist Donna Lee, who broke attendance records. The artist sang "Clown Town," penned by Gladys Shelly, on the park's outdoor stage.

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This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
2	1	LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	13	26	—	MANUFACTURERS OF SOUL Jackie Wilson & Count Basie, Brunswick BL 54134 (M); BL 754134 (S)	1
2	1	DOCK OF THE BAY Otis Redding, Volt 419 (M); S 419 (S)	9	27	25	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	32
3	3	VALLEY OF THE DOLLS Dionne Warwick, Scepter (No Mono); SPS 568 (S)	11	28	27	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	30
4	7	WE'RE A WINNER Impressions, ABC ABC 635 (M); ABCS 635 (S)	12	29	29	BEAT GOES ON Vanilla Fudge, Atco 33-238 (M); SD 33-238 (S)	11
5	8	REFLECTIONS Diana Ross & the Supremes, Motown (No Mono); 665 (S)	3	30	26	COWBOYS AND COLORED PEOPLE Flip Wilson, Atlantic 8149 (M); SD 8149 (S)	27
6	16	ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	10	31	31	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	25
7	4	I CAN'T STAND MYSELF WHEN YOU TOUCH ME James Brown & the Famous Flames, King (No Mono); 1030 (S)	9	32	30	TELL MAMA Etta James, Cadet LP 802 (M); LPS 802 (S)	10
8	13	IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	22	33	37	THIS IS SOUL Various Artists, Atlantic 8170 (M); SD 8170 (S)	8
9	14	PORTRAIT OF RAY Ray Charles, ABC (No Mono); ABCS 625 (S)	5	34	34	TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	75
10	10	THE GOOD, THE BAD & THE UGLY Soundtrack, United Artists UAL 4172 (M); UAS 5172 (S)	7	35	48	THE GREAT MARCH TO FREEDOM Rev. Martin Luther King Jr., Gordy (No Mono); 906 (S)	2
11	12	FEELIN' GOOD Lou Rawls, Capitol (No Mono); ST 2864 (S)	11	36	22	DIONNE WARWICK'S GOLDEN HITS, PART 1 Scepter SRM 565 (M); SPS 565 (S)	27
12	18	I HAVE A DREAM Rev. Martin Luther King Jr., 20th Century-Fox (No Mono); TFS 320 (S)	3	37	32	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	34
13	9	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); M25-663 (S)	32	38	35	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	39
14	11	SMOKEY ROBINSON & THE MIRACLES GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)	13	39	39	DOIN' OUR THING Booker T & MG's, Stax (No Mono); 724 (S)	7
15	15	ONCE UPON A DREAM Rascals, Atlantic 8169 (M); SD 8169 (S)	10	40	41	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	54
16	17	STEVIE WONDER'S GREATEST HITS Tamla (No Mono); 282 (S)	3	41	—	THERE IS Delis, Cadet (No Mono), LP 804 (S)	1
17	24	DANCE TO THE MUSIC Sly & the Family Stone, Epic LN 24371 (M); BN 26371 (S)	4	42	45	DOWN HERE ON THE GROUND Wes Montgomery, A&M (No Mono); LP 3006 (S)	2
18	5	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	20	43	—	OH HOW IT HURTS Barbara Mason, Arctic ALPM 1004 (M); ALPS 1004 (S)	1
19	6	TO RUSSELL, MY BROTHER, WHOM I SLEPT WITH Bill Cosby, Warner Bros.-Seven Arts (No Mono); WS 1734 (S)	6	44	44	WELCOME TO MY LOVE Nancy Wilson, Capitol T 2844 (M); ST 2844 (S)	8
20	19	SWEET INSPIRATIONS Atlantic 8155 (M); SD 8155 (S)	7	45	47	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	25
21	21	AXIS: BOLD AS LOVE Jimi Hendrix Experience, Reprise (No Mono); RS 6281 (S)	14	46	46	I'M GONNA MAKE YOU LOVE ME Madeline Bell, Philips (No Mono); PHS 600-721 (S)	2
22	23	SOUL SERENADE Willie Mitchell, HI (No Mono); SHL 32039 (S)	3	47	42	BILL COSBY IS A VERY FUNNY FELLOW, RIGHT? Warner Bros.-Seven Arts (No Mono); WS 1518 (S)	20
23	23	I'M IN LOVE Wilson Pickett, Atlantic 8175 (M); SD 8175 (S)	14	48	—	GRADUATE Soundtrack, Columbia (No Mono) CS 3180 (S)	1
24	20	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	27	49	49	A MAN & HIS SOUL Ray Charles, ABC ABC 590 X (M); ABCS 590 X (S)	11
25	—	I GOT THE FEELIN' James Brown & His Famous Flames, King (No Mono); 1031 (S)	1	50	50	LIVE AND LIVELY Joe Tex, Atlantic 8156 (M); SD 8156 (S)	14



VAN MCCOY, left, president of newly formed Capricorn Records, smiles his approval as Bill Downs, manager of the Ad Libs, signs the group to the label. The Ad Libs new record on Capricorn, which will be distributed by Amy-Mala, will be released in mid-May.

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BUT ONLY IF YOU USE IT.

RCA, Mahler Top Chart Listings for 1st 4 Months

NEW YORK—Mahler's compositions topped Beethoven's 53-44 in total Classical Chart notations for the first four months of this year. Rounding out the top five composers were Verdi, 38; Chopin, 37, and Puccini, 32.

RCA had the label edge with 176 notations for 18 titles, while its low price Victrola line had 32 mentions of four titles. The combined total of the two RCA

lines was 208 listings of 22 titles. Columbia drew 161 chart positions of 19 albums, while CBS Odyssey was listed two weeks for one album for a combined 175 citations on 22 titles.

Angel drew 122 spots for 14 albums. Added to 13 for three Melodiya/Angel packages, six for a Capitol listing, and four for two Seraphim LP's, the company had a total of 145 mentions of 20 titles. Other chart

labels were London, 57 mentions of nine titles; Deutsche Grammophon, 49 spots for seven sets; Philips, 20 listings of two titles plus eight weeks for a Mercury album; Nonesuch, three weeks for one album.

Bernstein Top Leader

Leonard Bernstein heads the conductor's listing with 96 mentions of seven albums. Following are Eugene Ormandy, 49 citations for six sets; Francesco Molinari-Pradelli, 34 spots for two albums; Georg Solti, 25 listings of three sets; Herbert von Karajan, 20 mentions of two sets, and Arturo Toscanini, 18 citations on two albums.

Kiril Kondrashin's conducting of Tchaikovsky's "Piano Concerto No. 1" with Van Cliburn as soloist on RCA was on the charts for the full 17 weeks of the quarter placing him in seventh position. Richard Bomyne placed 15 times with two titles.

Cliburn with long-running RCA albums including "My Favorite Chopin" and the Tchaikovsky concerto, both of which were on for the full 17 weeks, led instrumental soloists with 39 listings. His other five came from Rachmaninoff's "Concerto No. 2," Artur Rubinstein, also on RCA, placed 26 times with three titles, including 17 weeks for Chopin's "Nocturnes."

However, the only pianist to reach No. 1 during the quarter was Geza Anda with Mozart's "Piano Concertos Nos. 17 and 21" on DGG, which was on the charts for 13 weeks, hitting the top spot on the last week and continuing in that position into the second quarter. Angel's "West Meets East Album," which features violinist Yehudi Menuhin and sitarist Ravi Shankar, was first for eight of its

(Continued on page 43)

3 Subscription, 6 Concert Series Slated by Toronto

TORONTO — Three subscription series plus a special six-concert series of jazz concerts are scheduled for the 47th season of the Toronto Symphony, which begins on Oct. 15. The season also will contain five student concerts, four children's matinees, three tours and a one-program orchestral exchange with Franz-Paul Decker and the Montreal Symphony. Seiji Ozawa continues as the Toronto's music director.

Visting conductors next season will include Josef Krips, Eugen Jochum, Charles Munch, Daniel Barenboim and Victor Borge. Soloists will be pianists Maurizio Pollini, Byron Janis, Artur Rubinstein, Yuji Takahashi, Peter Serkin, Andre Watts, Lorin Hollander and John Browning; violinists Vladimir Lancman, James Oliver Buswell IV, Gerard Kantarjian, Zino Francescatti, Leonid Kogan and Elizabeth Gilelo-Kogan; cellists Jacqueline du Pre and Peter Schenkman; guitarists Julian Bream and Carlos Montoya; and organist E. Power Biggs.

The Toronto will present three choral works: Handel's "Mes-

siah" with the Toronto Mendelssohn Choir, soprano Pierrette Alarie and tenor Leopold Simoneau; Berlioz's "The Damnation of Faust" with soprano Lois Marshall and tenor John Alexander and bass Justino Diaz, and Brahms' "Ein Deutsches Requiem."

Jazz at the Symphony will present Duke Ellington, the Ramsey Lewis Trio, Cannonball Adderley, Wes Montgomery, and the Henry Cuesta Quintet, with the Toronto Symphony.

The orchestra will perform in Boston and Burlington, Vt., in December; at the International Arts Festival in Osaka, Japan, in April and, returning from Japan, at Carnegie Hall in New York; Newark, N. J.; Philadelphia; Hartford, Conn., and Roslyn, L. I.

New assistant conductor of the Toronto Symphony for the 1968-1969 season is Kazuyoshi Akiyama, who made his North American debut with the Toronto Symphony earlier this year. He is now conductor with the Tokyo Symphony Orchestra and the Osaka Philharmonic.



LISTENING to a playback during a recent Nonesuch Records recording session of the Buffalo Philharmonic Orchestra at Kleinhans Music Hall are, left to right, Marc Aubort, Elite Recordings engineer and recording supervisor of the sessions; Paul Zukofsky, violin soloist; Lukas Foss, conductor and musical director of the Buffalo Philharmonic; Teresa Sterne, Nonesuch's a&r co-ordinator; and Melvin Strauss, the orchestra's associate conductor. Three albums containing works by Penderecki, Xenakis, Cage, Foss and Sibelius will be released during the summer.

A Separate Concert Series Is Added by Hunter College

NEW YORK—In addition to its Saturday evening series Hunter College is offering separate series of two-piano recitals, song cycles, wind music, renaissance music and chamber music.

Soprano Judith Raskin will inaugurate the 26th annual Saturday evening series on Oct. 26. Other concerts will be given by pianist Maurizio Pollini, Arturo Benedetti Michelangeli, Abbey Simon, and Christoph Eschenbach; violinists Igor Oistrakh and Itzhak Perlman; cellists Janos Starker and Mstislav Rostropovich; Gery Bertini and the Israel Philharmonic; bass Nicolai Ghiurov, and mezzo-soprano Janet Baker.

The song cycle series will begin Oct. 17 with bass Martti Talvela. Other programs will be

by soprano Martina Arroyo, mezzo-soprano Betty Allen, contralto Helen Watts and baritones Barry McDaniel and Hermann Prey.

Performing in the four-concert renaissance series will be I Madrigalisti di Venezia, the Renaissance Players of the Schola Cantorum Basiliensis, Munich's Early Music Quartet, and the Renaissance Quartet. The Beaux Arts Trio will give a three-concert series of chamber music, while a six-concert series of subscription schedule is listed for the Juilliard Quartet.

The Festival Winds will have a three-concert series. The four concerts in the two-piano series will feature Vronsky and Babin, Rolling and Sheftel, Eden and Tamir, and Gold and Fisdale.

A special three-concert series in November will have Helmuth Rilling conducting the Bach Collegium, Kantorei Stuttgart and soloists Benita Valente, soprano; Ursula Gust, alto; Theo Altmeyer, tenor, and Jacob Stempfli, bass; baritone Dietrich Fischer-Dieskau and the Juilliard Quartet, and baritone Geraint Evans with the Chamber Symphony of Philadelphia under Anshel Brusilow.

Pierre Boulez will be pianist and conductor on a March 7 program in which Charles Rosen will perform Boulez' "Piano Sonata No. 3." Soprano Bethany Beardslee also will be featured in the program. Jean-Louis Barrault and Madeleine Renaud will appear with the New York Chamber Soloists April 25. International theatrical and dance programs also are planned.

Vienna Opera Reserves Tickets for Americans

VIENNA — The management of the Vienna State Opera has resumed tickets for American tourists during the Festival Weeks here, which begin on Sunday (19) with Richard Strauss' "Ariadne auf Naxos."

The schedule of special non-subscription performances ends on June 16 with Strauss' "Die Schweigsame Frau." The subscription season resumes the following night with Verdi's "Don Carlos," which also will be given during the festival.

Wagner's "Ring" cycle also is listed for the festival as are Verdi's "Rigoletto," "La Traviata," "Aida," "Otello" and "Il Trovatore"; Wagner's "Lohengrin," "Tristan und Isolde" and "Tannhauser"; and Strauss' "Capriccio" and "Der Rosenkavalier." Puccini's "Tosca" and "La Boheme"; Mozart's "Don Giovanni," "The Marriage of Figaro" and "The Magic Flute"; Berg's "Wozzeck"; Gottfried von Einem's "Danton's Death"; Beethoven's "Fidelio"; Shostakovich's "Katerina Ismailova"; Johann Strauss' "Die Fledermaus"; and Mascagni's "Cavalleria Rusticana."

Among the leading vocal soloists will be Birgit Nilsson, Leonie Rysanek, Gwyneth Jones, Reri

Grist, Christa Ludwig, Grace Hoffman, Jess Thomas, Wolfgang Windgassen, Walter Berry, Eberhard Waechter, Otto Weiner, Gerhard Stolze, Cesare Siepi, Erich Kunz, Carl Doench, and Zoltan Keleman. Conductors will include Karl Boehm, Leonard Bernstein, Josef Krips, Heinz Wallberg and Leopold Ludwig.

Also scheduled is a special performance of Verdi's "Requiem" with James King, Martina Arroyo, Miss Ludwig and Berry, Boehm conducting. A recital by Jan Peerce also is scheduled.

Classical Notes

Tenor Nicolai Gedda makes his San Francisco Opera debut this week in the title role of a new production of Auber's "Fra Diavolo." Comic opera will be given in English. Other featured artists will be soprano Mary Costa, mezzo-soprano Sylvia Anderson, tenors Vahan Khanzadian and Raymond Manton, and basses Herbert Beattie and Clifford Grant. . . . Soprano Sena Jurinac makes her

New York debut with Leonard Bernstein and the New York Philharmonic on Thursday (16) in Richard Strauss' "Four Last Songs" and Beethoven's "Symphony No. 9." The other soloists in the Beethoven work will be tenor John Alexander, mezzo-soprano Betty Allen and bass-baritone McHenry Boatwright. The program will be repeated Friday (17) and Saturday (18).

MAY 18, 1968, BILLBOARD

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CONCERT REVIEW

Previn Pushes The Houston to Striking Effort

NEW YORK—Andre Previn urged the Houston Symphony to frequently striking efforts on Tuesday (7) in the orchestra's first visit to Philharmonic Hall. William Schuman's "Symphony No. 3" and Benjamin Britten's "Sinfonia da Requiem," both lit with bursts of instrumental color, were the major matters of the evening.

The program also included the overture to Mozart's "The Impresario" and Stravinsky's "Firebird Suite." Previn has a current RCA album of the Mozart opera. In addition to his post, he will be principal conductor of the London Symphony next season. Most of his RCA albums have been with the latter orchestra.

Previn relaxed into a fluid and passionate pattern of conducting, leaning into the momentum that swept Schuman and injecting into the orchestra his feeling for the piece. In the busy and rhythmic toccata finale, Previn rallied the orchestra to rich counterpoint and breakaway bursts of instrumentation.

Leonard Bernstein has conducted the work on Columbia with the New York Philharmonic.

The Britten selection was more atmospheric, blending the color so dominant in Schuman and muting it to create periods of brooding introspection. Previn has also recorded Britten's "Requiem" on Columbia with the St. Louis Symphony.

The Houston Symphony has appeared on Everest and Capitol.

ED OCHS

Top Chart Listings

• *Continued from page 42*

17-week chart stand for the quarter.

Other LP's

Other albums hitting the top were Verdi's "Ernani" with Leontyne Price and Carlo Bergonzi on RCA, Thomas Schippers conducting, four weeks; Ponchielli's "La Gioconda" on London with Renata Tebaldi and Bergonzi, Lamberto Gardelli conducting, three weeks; and Verdi's "Aida" on Angel with Birgit Nilsson, Grace Bumbry and Franco Corelli, Zubin Mehta conducting, one week.

The three operas were among the 19 operas, all multiple sets, which accounted for 170 spots during the quarter. Other large sets also were in evidence as Columbia's 14-record set of Mahler's complete nine symphonies with Bernstein conducting the New York Philharmonic and London Symphony, which was on for six weeks, and two eight-record packages of Beethoven's complete nine symphonies: Karajan and the Berlin Philharmonic on DGG, 11 weeks; and Toscanini and the NBC Symphony on Victor, 16 weeks. The operatic titles include London's 19-record set of Wagner's complete "Der Ring des Nibelungen," which was on for five weeks.

The other Mahler listings were "Symphony No. 8" with Bernstein and the London Symphony on Columbia, 17 weeks; "Symphony No. 9" with Otto

MAY 18, 1968, BILLBOARD

BEST SELLING Classical LP's

Billboard Special Survey
For Week Ending 5/18/68

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	1	MOZART: CONCERTO NOS. 17 & 21. Anda/Camerata Academica of the Salzburg Mozarteum (Anda), DGG (No Mono); 138/783 (S)	15	21	15	CARTER: PIANO CONCERTO/COLGRASS: AS QUIET AS Lateiner/Boston Symphony (Leinsdorf), RCA Victor LM 3001 (M); LSC 3001 (S)	9
	2	VERDI: ERNANI (3 LP's) Price/Bergonzi/Various Artists/RCA Italiano Orch. (Schippers), RCA Victor LM 6183 (M); LSC 6183 (S)	9	22	18	PONCHIELLI: LA GIOCONDA (3 LP's) Tebaldi/Various Artists/Orch. L'Academie di Santa Cecilia (Gardelli), London (No Mono); OSA 1388 (S)	16
	3	BERG: LULU (3 LP's) Lear/Fischer-Dieskau/Various Artists/Deutsche Oper, Berlin (Boehm), DGG (No Mono); 139 273/75 (S)	4	23	—	GLENN GOULD PLAYS BEETHOVEN'S 5TH SYMPHONY TRANSCRIBED BY FRANZ LIZST Columbia (No Mono); MS 7095 (S)	1
	4	GINASTERA:BOMARZO (3 LP's) Novoa/Various Artists/Washington Opera Society (Rudel), CBS (No Mono); 32-31-0006 (S)	6	24	28	VAUGHAN WILLIAMS: SYMPHONY NO. 6/LARK ASCENDING Bean/New Philharmonia Orch. (Boult), Angel (No Mono); S 36469 (S)	4
	5	MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	67	25	24	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	93
	6	GOLDEN AGE OF OPERETTA (2 LP's) Joan Sutherland/New Philharmonia Orch. (Bonyng), London (No Mono); OSA 1268 (S)	8	26	26	BUSONI: CONCERTO FOR PIANO AND ORCHESTRA (2 LP's) Ogden/Royal Philharmonic & Male Chorus (Revenaugh), Angel (No Mono); SBL 3719 (S)	11
	7	WEST MEETS EAST Yehudi Menuhin & Ravi Shankar, Angel 36148 (M); S 36148 (S)	45	27	27	BACH: MASS IN B MINOR (3 LP's) Various Artists/New Philharmonia Orch. (Klemperer), Angel (No Mono); SCL 3720 (S)	3
	8	SATIE: PIANO MUSIC, VOL. 2 Aldo Ciccolini, Angel (No Mono); S 36459 (S)	15	28	21	ANVIL CHORUS Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7061 (S)	10
	9	GLORY OF GABRIELI E. Power Biggs/Various Artists/Columbia (No Mono); MS 7071 (S)	10	29	31	PUCCINI: LA RONDINE (2 LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	36
	10	MAHLER: SYMPHONY NO. 1 New York Philharmonic (Bernstein), Columbia (No Mono); MS 7069 (S)	10	30	19	STRAUSS: ELEKTRA (2 LP's) Nilsson/Resnik/Collier/Various Artists/Vienna Philharmonic (Solti), London A 4269 (M); OSA 1269 (S)	19
	11	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	111	31	32	ORMANDY'S GREATEST HITS, VOL. 3 Philadelphia Orch. (Ormandy), Columbia (No Mono); MS 7072 (S)	12
	12	VERDI: RARETIES Montserrat Caballe, RCA Victor LM 2995 (M); LSC 2995 (S)	15	32	35	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	31
	13	CHOPIN NOCTURNES (2 LP's) Artur Schnabel, RCA Victor LM 7050 (M); LSC 7050 (S)	22	33	33	HOMAGE TO GERALD MOORE (2 LP's) De Los Angeles/Schwartzkopf/Fischer-Dieskau, Angel (No Mono); SB 3697 (S)	28
	14	BOULEZ CONDUCTS DEBUSSY New Philharmonia Orch. (Boulez), CBS (No Mono); 32-11-0056 (S)	12	34	36	VERDI: AIDA (3 LP's) Nelli/Tucker/Various Artists/NBC Symphony (Toscanini), RCA Victor (No Mono); VICS 6113 (S)	3
	15	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	48	35	29	PENDERECKI: ST. LUKE'S PASSION (2 LP's) Various Artists/Cracow Philharmonic (Czyz), Philips (No Mono); PHS-2-901 (S)	22
	16	LEONTYNE PRICE—PRIMA DONNA, Vol. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	33	36	37	VERDI: LA TRAVIATA (3 LP's) Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Prete), RCA Victor LM 6180 (M); LSC 6180 (S)	30
	17	VERDI: AIDA (3 LP's) Nilsson/Bumbry/Corelli/Various Artists/Rome Opera House Orch. (Mehta), Angel (No Mono); SCL 3716 (S)	18	37	—	VERDI: LUISA MILLER (3 LP's) Moffo/Bergonzi/McNeil/Verrett/RCA Italiano Orch. & Chorus (Cleva), RCA Victor LM 6168 (M); LSC 6168 (S)	1
	18	BEETHOVEN: SYMPHONY NO. 9 Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	37	38	39	COPLAND: ORGAN SYMPHONY/BERNSTEIN: SERENADE Biggs/Francescatti/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7058 (S)	10
	19	MUSSORGSKY: PICTURES AT AN EXHIBITION/BRITTEN: YOUNG PERSON'S GUIDE Chicago Symphony (Ozawa), RCA Victor LM 2977 (M); LSC 2977 (S)	7	39	30	HOLST: THE PLANETS New Philharmonia Orch. (Boult), Angel (No Mono); S 36420 (S)	37
	20	RACHMANINOFF: SYMPHONY NO. 3/FANTASY London Symphony (Previn), RCA Victor LM 2990 (M); LSC 2990 (S)	6	40	40	MOZART: CONCERTO NOS. 21 & 23 Artur Schnabel/RCA Symphony (Wallenstein), RCA Victor LM 2634 (M); LSC 2634 (S)	9

Previn's 2d Houston Season

HOUSTON — Andre Previn will open his second season as conductor in chief of the Houston Symphony on Sept. 30 and Oct. 1, the first of two subscription pairs he will conduct.

The season, which will run through April 8, will consist of 18 pairs. John and Brenda Odgen will appear in concertos for one, two and three pianos on one program with Previn joining them in the Mozart "Triple Concerto." Other pianists slated for the season are Gina Bachauer, Vladimir Ashkenazy, Mischa Dichter and Stephen Bishop. Cellist Jacqueline du Pre will be soloist in a program conducted by her husband, Daniel Barenboim. Sir John Barbirolli, conductor emeritus, and Jussi Jalas will conduct two pairs each. Also conducting one pair each will be Carlos Chavez, Aaron Copland and A. Clyde Roller, associate conductor.

Other soloists will be guitarist John Williams, sopranos Judith Raskin and Kirsten Meyer, and violinist Pinchus Zuckerman.

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Other soloists will be guitarist John Williams, sopranos Judith Raskin and Kirsten Meyer, and violinist Pinchus Zuckerman.

Music Fest for N. J. Town

WATERLOO VILLAGE, N. J.—A \$500,000 financed new music festival will open in this restored Allamuchy Mountain hamlet on June 29. The New Jersey Symphony under Henry Lewis will be the home orchestra for the 10-week season. Marian Anderson will narrate Copland's "Portrait of Lincoln" in the opening program.

Soloists during the season will include pianists Van Cliburn,

Philippe Entremont, Gold and Fildale, Guiomar Novas, Gina Bachauer, Mieczyslaw Horoszowski, and Eugene Istomin, and cellist Janos Starker.

The festival will be housed in a 2,000-seat tent theater. Room for about 1,000 more persons is available on the adjoining lawns. Special buses will be run to the festival from New York City and several points in New Jersey. The Waterloo Village Foundation for the Arts, a non-profit organization, is sponsoring the festival on a 4,000-acre site originally owned and farmed by William Penn and his brother.

Mancini to Conduct Pitt. Series Opener

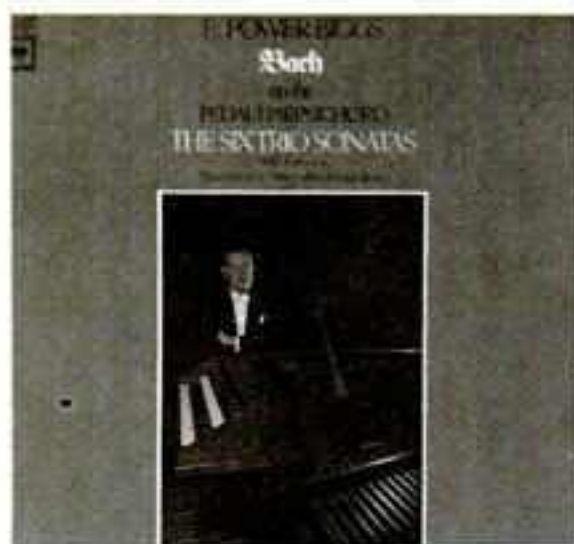
PITTSBURGH — Henry Mancini will conduct the opening program of the Pittsburgh Symphony Promenades Concerts on June 11. The other programs are New York City Ballet stars on June 14; Skitch Henderson playing and conducting and Woody Herman, June 18; Ferrante and Teicher, June 21, and Peter Nero and Trio, June 25.



Say You Saw It in Billboard

Album Reviews

(Continued on page 46)



CLASSICAL
BACH: SIX TRIO SONATAS, VOLS. I & II—E. Power Biggs. Columbia MS 7124 (S); MS 7125 (S)

These two albums (packaged separately) contain the Bach "Trio Sonatas" performed on the pedal harpsichord by the top selling organist of all time. They're tight, disciplined works, and that's how they're played.



CLASSICAL
BEETHOVEN: HAMMERKLAVIER SONATA—Vladimir Ashkenazy. London CS 6563 (S)

The intricacies of one of Beethoven's most difficult works are admirably mastered by one of the world's most outstanding young pianists as Vladimir Ashkenazy performs the "Sonata No. 29 (Hammerklavier)." The tricky fugue of the fourth movement is a marvel as is Ashkenazy's expert playing of the other contrapuntal sections.



CLASSICAL
RIMSKY-KORSAKOV: OPERA SCENES AND ARIAS—Various Artists. Melodiya/Angel SR-40052 (S)

Mezzo-soprano Irina Arkhipova helps make this pressing a memorable one as he is heard in three arias from "The Snow Maiden" and a duet from "The Tsar's Bride." Soprano Galina Vishnevskaya and bass Ivan Petrov also sing selections from "The Tsar's Bride." The disk also has excerpts from "Sadko" and "The Legend of the Invisible City of Kitezh."



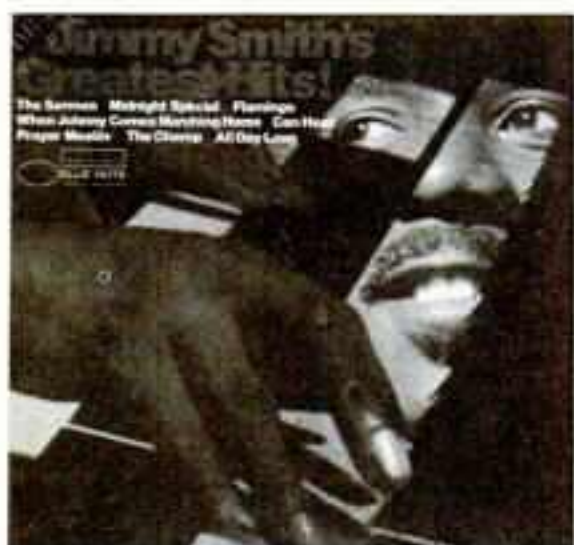
LOW PRICE CLASSICAL
PROKOFIEV: CELLO SYMPHONY—CONCERTO/RESPIGHI: ADAGIO—Navarra/Czech Philharmonic (Ancerl). Crossroads 22 17 0200 (S)

Andre Navarra, a master cellist, is the expert soloist in these works, both first listings. The Prokofiev "Symphony-Concerto, Op. 125" is especially difficult for the soloist, but Navarra's performance is flawless. Respighi's shorter "Adagio con Variazioni" is even more of a rarity and also requires flawless techniques.



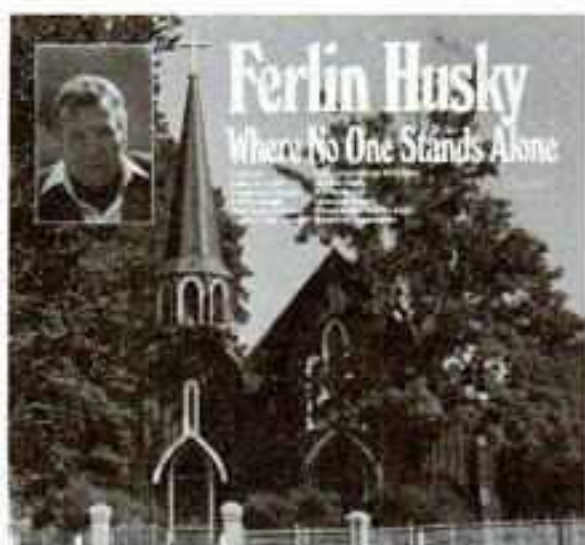
JAZZ
STAY LOOSE . . . JIMMY SMITH SINGS AGAIN—Verve V 8745 (M); V6-8745 (S)

Smith produces an extended version of his "Chain of Fools" hit on this album which has the organist backed by a large group of top jazzmen for half the tracks. Rest of the album has Smith with Stanley Turrentine's tough tenor and rhythm. Jimmy's low-key blues singing shines, especially on "Outskirts of Town."



JAZZ
JIMMY SMITH'S GREATEST HITS!—Blue Note BST 89901 (S)

Though Jimmy Smith has since switched labels, his musical legacy on Blue Note is a true reflection of the jazz artist's upward thrust into the company of jazz greats. His early works, such as "All Day Long" and "The Champ," show off Smith's development when put groove to groove with "The Sermon" and "Prayer Meetin'." With Kenny Burrell, Art Blakey and Lou Donaldson, the LP is a collector's prize.



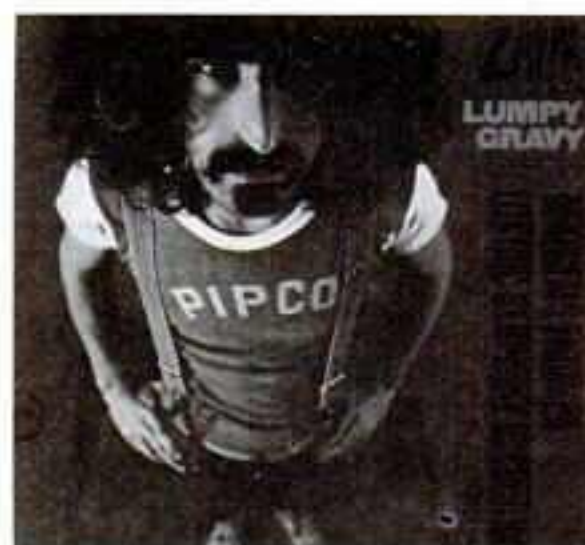
RELIGIOUS
WHERE NO ONE STANDS ALONE—Ferlin Husky. Capitol ST 9213 (S)

In his first complete album of inspirational material, Ferlin Husky rewards his many fans with a deeply moving collection, including some of the best known sacred material. In addition to the title song, Husky reaches the spirit with such selections as "I Believe," "It Is No Secret," "Just a Closer Walk With Thee" and "That Lucky Old Sun." Rousers include "I Saw the Light" and "Somebody Touched Me."



POP
SUPER OLDIES, VOL. 3—Various Artists. Capitol STBB 2910 (S)

Capitol has repackaged some of its top selling singles into "goldie" sets. This third volume could be the best seller of the three as it contains, on two disks, songs such as Glen Campbell's "By the Time I Get to Phoenix" and "Gentle on My Mind," Bobbie Gentry's "Ode to Billie Jo," "Different Drum" by the Stone Poneys, Cannonball Adderley's "Mercy, Mercy, Mercy" and Lou Rawls' "Dead End Street" and "Live Is a Hurtin' Thing."



POP
FRANCIS VINCENT ZAPPA CONDUCTS LUMPY GRAVY—Verve V 8741 (M); V6-8741 (S)

Frank Zappa and the Mothers of Invention (that is, we think) have managed to make a lot of noise signifying nothing. Billed as part two of "We're Only in It for the Money," Zappa and his zanies play an electric, studio-devised put-on called "Lumpy Gravy," complete with wrong notes, sound effects and wacky dialog. In fact, the whole thing is a sound effect and a sure seller.



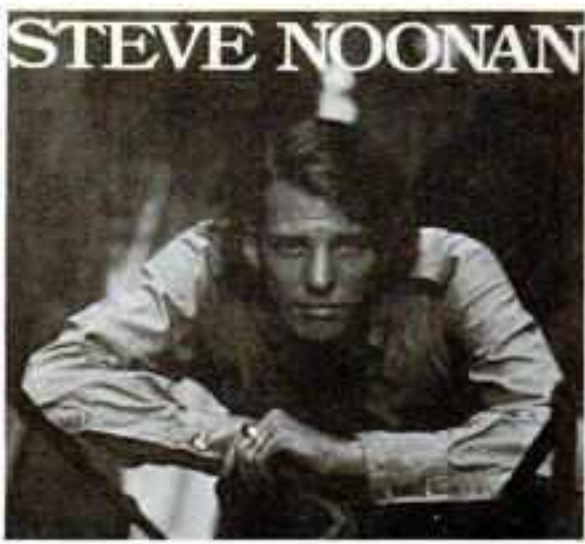
POP
THE HOBBITS—Decca DL 5009 (M); DL 75009 (S)

The Hobbits really score as member of the rock hierarchy with their latest LP, a lyrical and intelligent album marked with seamless harmony and strong production. "Men and Doors," "Let Me Make My Own Mistakes" and "Will You Be Ready for Tomorrow," among others, are smooth samples of the group's blend of rock, folk and pop that, all together, make a can't-miss package of memorable tunes and smart lyrics raising the Hobbits to the charts.



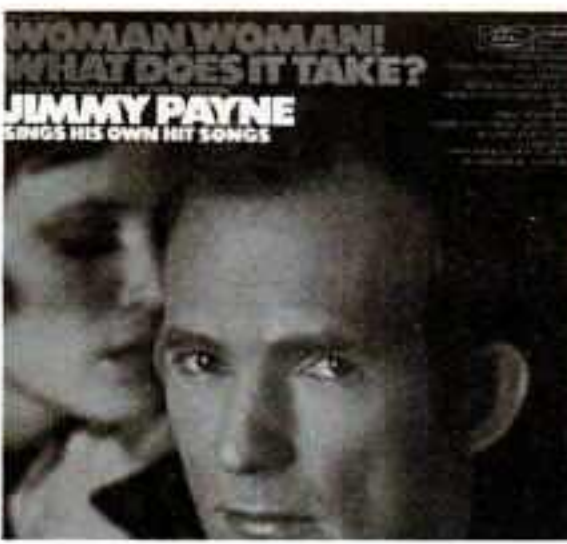
POP
THE HOOK WILL GRAB YOU—UNI 73023 (S)

The Hook, electrical and well schooled in psychedelics, offer a splendid series of shock treatments for the plugged-in set who liked their music loaded with current and the current kick. "Homes," "You Know I Do" and "Everything's Groovy" are psychedelic beauties, tinged just right with a dash of rock and catchy melodies. Far better than a lot of the competition, the Hook will "grab you" as the LP threatens.



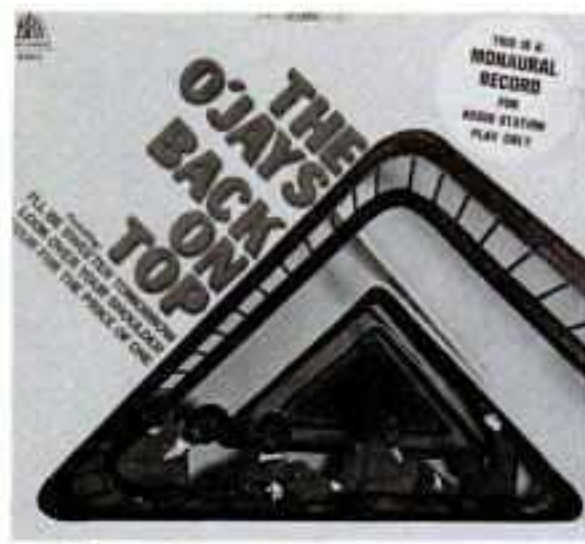
POP
STEVE NOONAN—Elektra EKS 74017 (S)

Filled with all the promise of a folk spotlight, Steve Noonan and his debut LP will offer a persuasive array of folk music to buffs. His intense voice, nicely flawed and shaky with a kind of folk soul, smoothly spins through "Leaning Back and Laughing," "Street Singer," "Buy for Me the Rain" and others. Noonan's talent is sensitively grooved for listeners who crave a good folk balladeer bound for better things.



COUNTRY
WOMAN, WOMAN! WHAT DOES IT TAKE?—Jimmy Payne. Epic BN 26372 (S)

Songwriter Jimmy Payne tries his voice on his own material and comes out of it a c&w singer with a chance at the charts. Co-writer of "Woman!" "He Will Break Your Heart," "Where Has All the Love Gone" and "Boston," Payne sings warmly and sensitively the songs that, in the hands of others, were great successes. With a personal delivery and a feeling for his good material, Payne will rocket to the top.



R&B
BACK ON TOP—The O'Jays. Bell B 6014 (S)

The O'Jays have wrapped up three of their best efforts, including their new one, "Look Over Your Shoulder," besides "I'll Be Sweeter Tomorrow" and "Four for the Price of One." The one catch to this r&b winner is an attempt to make the music sound "in concert" with canned cheers after each song and it's obvious. Soul people who dig good r&b will do their own cheering on this one.



R&B
PURE COTTON—The James Cotton Blues Band. Verve Forecast FTS 3038 (M)

The James Cotton Band feels the true blues and knows how to project them. The material and style reflect the influences of Muddy Waters and other greats; but the total effect is indubitably their own. "Soul Survivor," "Worried Life Blues" and "She's Murder" are typical.



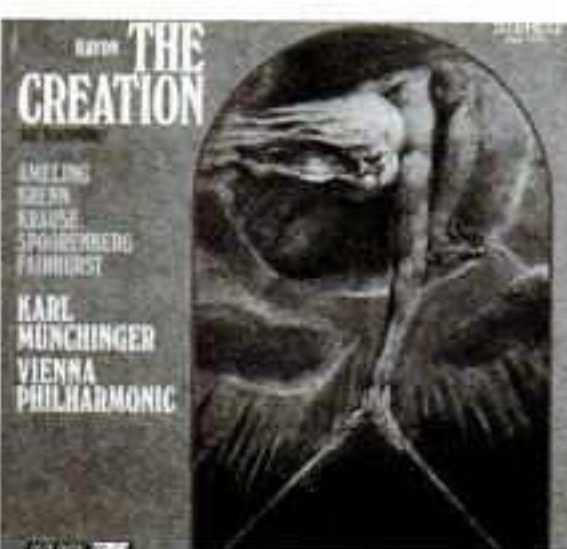
CLASSICAL
BACH ORGAN FAVORITES, VOL. 3—E. Power Biggs. Columbia MS 7108 (S)

The combination of E. Power Biggs playing Bach Organ Favorites" is a strong sales attraction in its own right. But for added insurance, Columbia has packaged this "Volume 3" offering with a bonus LP titled "A Biggs Festival," featuring organ and pedal harpsichord recordings. It's an excellent companion piece and makes the dual package a special instrumental treat.



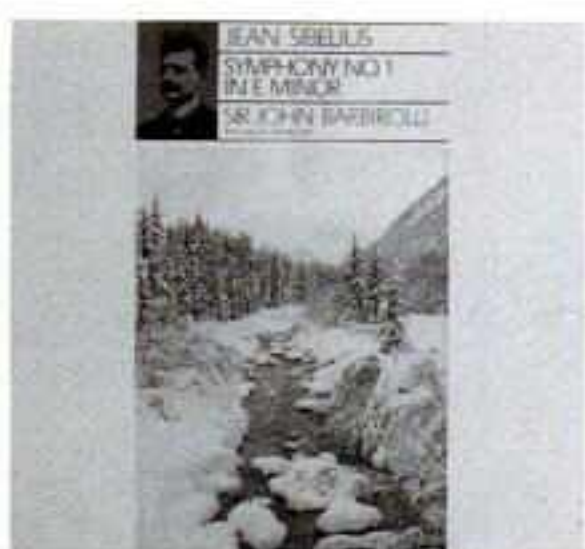
CLASSICAL
SATIE: PARADE/REPLACE/GYMNOPEDIES—Paris Conservatoire Orch. (Auriacombe). Angel 5-36486 (S)

With Erik Satie "hot" at present through albums by pianist Aldo Ciccolini, Angel has come up with a fine album of eccentric composer's orchestral music admirably played by Louis Auriacombe and the Paris Conservatoire Orchestra. A first listing is included: the imaginative score of the ballet "Relache." Another of Satie's remarkable ballet scores, "Parade," also is featured.



CLASSICAL
HAYDN: THE CREATION—Various Artists/Vienna Philharmonic (K. Muenchinger). London OSA 1271 (S)

A stunning recording of Haydn's choral oratorio ably sung by Tom Krause as Raphael and Werner Krenn as Uriel. Soprano Elly Ameling is an excellent Gabriel. This set should be a strong seller, both as a current recording and as a catalog item.



CLASSICAL
SIBELIUS: SYMPHONY NO. 1—Halle Orch. (Barbirolli). Angel 5-36489 (S)

Sir John Leads the Halle Orchestra through a first-rate performance of Sibelius' graceful and emotional "Symphony No. 1." The work lacks the "call of nature" theme of Sibelius' more famous compositions. Instead, it's a symphony in the traditional vein.

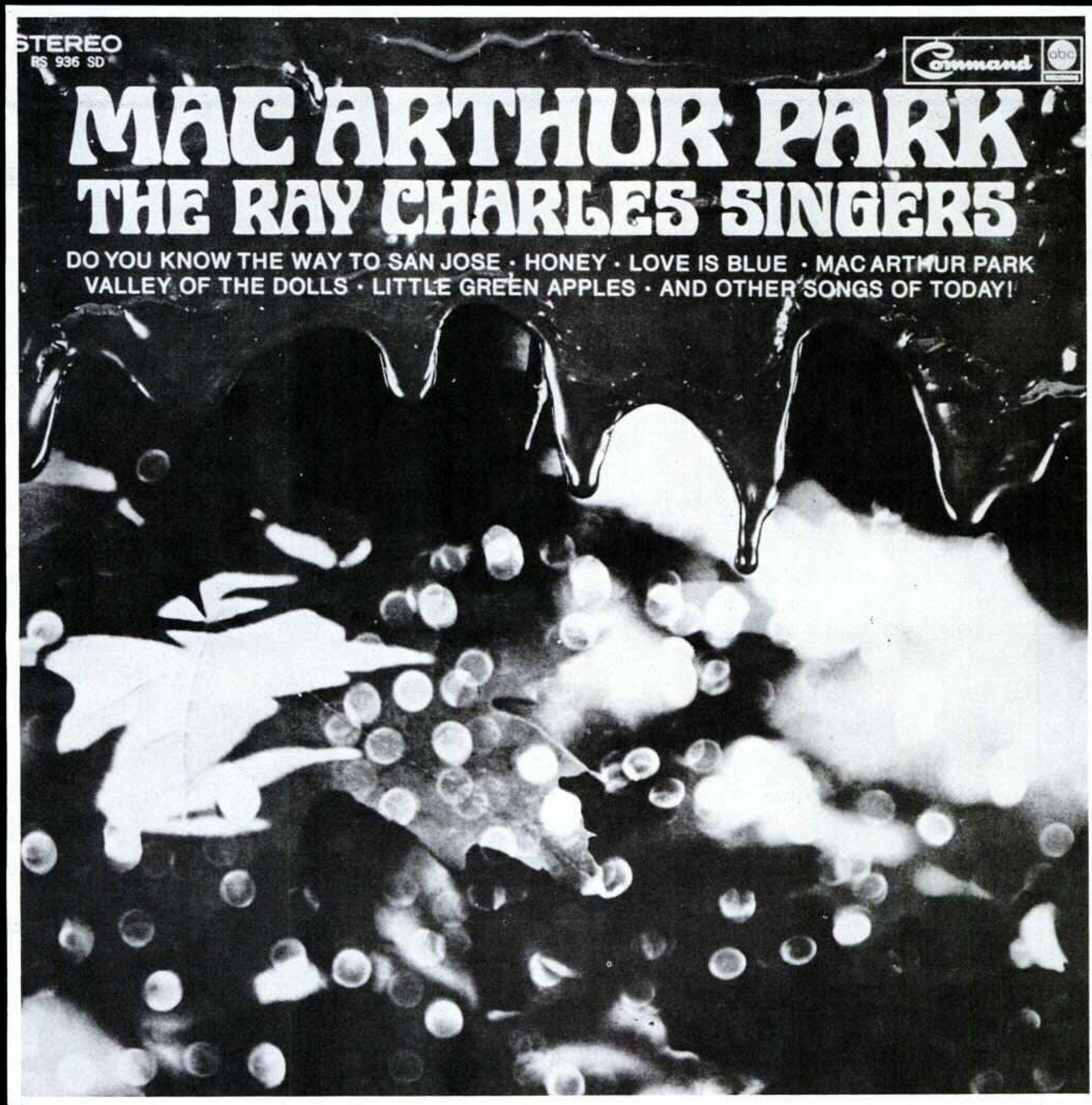


CLASSICAL
OPERA INTERMEZZI—Berlin Philharmonic (Karajan). DGG 139 031 (S)

There are a dozen selections from well-known operas here and Herbert von Karajan's direction of the Berlin Philharmonic makes them enchantingly appealing. The repertoire is wide enough to find many favorites among the selections.

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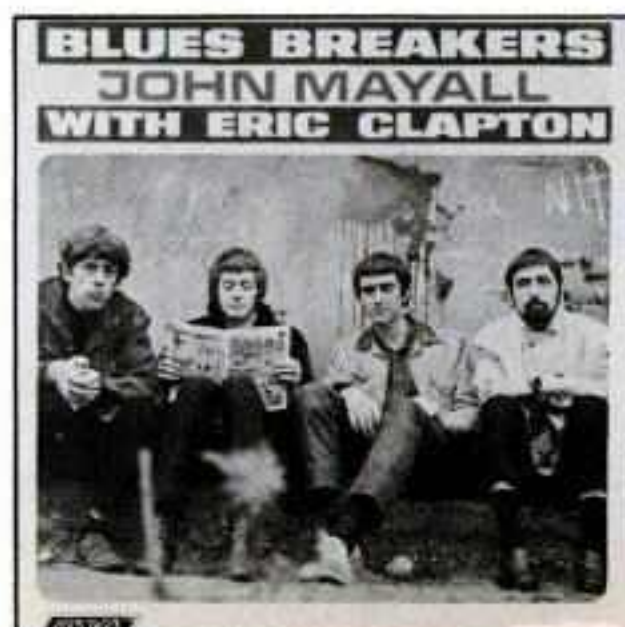
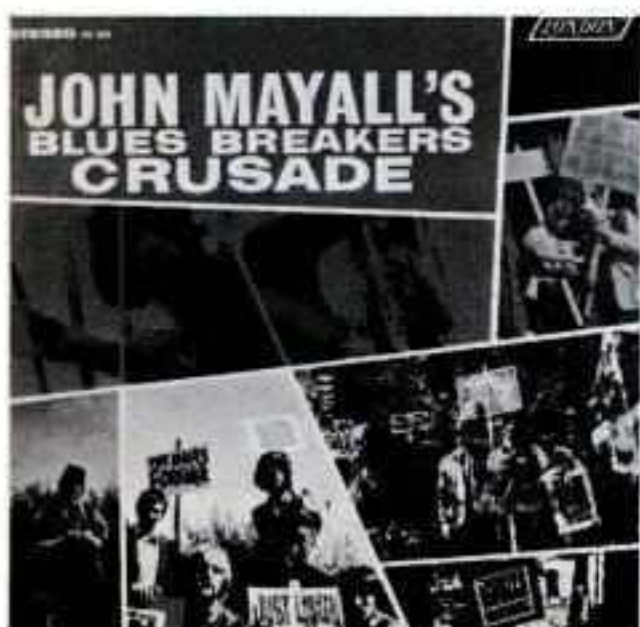
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Catch That Train
Cancelling Out
Harp Man
Brown Sugar
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Other great Mayall LP's



Musical Instruments

Guitar Instruction Opens New Doors

By RON SCHLACHTER

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

CHICAGO — The big news with guitar is not how it is being taught, but where it is being taught.

While the instrument is utilizing such relatively new instruction methods as the group approach, it has gained a solid foothold in a number of previously non-guitar areas. An example is the college music program.

The University of Miami is one of only 14 universities in the country that offers a major in classical guitar. In view of this, there are these facts: 18 universities offer a major in harpsichord; the classical guitar ranks second only to the violin in the amount of literature that has been written for it, and more than 11 million Americans play the guitar.

William Lee, dean of Miami's School of Music, explains that

such programs "have to be built around one artist-in-residence and he has to be first-rate." The artist-in-residence at the university is Juan Mercadal, the noted classical guitarist from Cuba. When he was five years old, Mercadal began studying the guitar with his father's teacher, Dr. Severino Lopez. A graduate of the Mateu Conservatory in Havana, Mercadal has made concert trips throughout Cuba, Brazil, Argentina and the U. S. and has made several recordings.

Concert Instrument

"The way he plays," says Dean Lee, "the guitar holds its own with the harp. He has had offers for more money to play in coffee houses. But he doesn't want to play where people are talking. It's a concert instrument."

In the fall of 1965, the program began at Miami as a "trial balloon" with an enrollment of 13. This year, 39 students are participating.

"It's easy to have a lot of guitar students," says Ted Crager, assistant dean of the school of music. "Anyone can learn to play three chords in an hour. However, here we're con-

(Continued on page 49)

'Upright' Owners Receive Prizes

MINNEAPOLIS — Schmitt Music Co. of Minneapolis launched an unusual contest this month to spur spring sales of musical instruments. The firm promoted an "Oldest Upright" contest with merchandise certificates given to the old pianos that qualified.

Three major prize awards—worth \$300, \$100, and \$50—were given to owners of the three oldest uprights.

The contest was merchandised through metropolitan newspaper advertising. Readers were urged to "call Schmitt's or stop in and furnish us with the name and serial number of your upright piano. If you can't locate the serial number, call or visit us anyway and we will tell you how to find it."

Michel's Piano Atlas was the authority used to determine the



THE GUITAR is relatively easy to learn, which is encouraging to novice students who can produce their own music almost from the beginning. Yet it continues to offer challenges. A wealth of classical literature has been written for the instrument—second only to violin literature.

Vox Uses National Promos To Boost Instrument Sales

LOS ANGELES — The Box Division of the Thomas Organ Co. has become increasingly involved with national promotions as a method to increase sales of instruments and amplifiers. It is currently participating in two nationwide promotions, the National Jaycee Battle of the Bands and the first annual Superteen Talent Search.

Some 20,000 groups are participating in the State finals of the Battle of the Bands, where winners will receive Vox guitars and amplifiers. The winning group in the national competition, which will be held June 19-21 in Atlantic City, will earn \$5,000 in Vox equipment.

Ohio Dealers Aid In School Contest

LONDON, Ohio — State musical instrument dealers, who co-operate with Ohio school music departments, extended this help in the annual State finals of the Ohio High School Band and Chorus Competitions April 27. The finals were held in five locations, and awards were given in five school enrollment categories.

winners. There was no obligation for entry in the contest and no written entries were permitted. The prize certificates could be used for any items sold at Schmitt's.

Old Wurlitzer Plays Again In Montreal

MONTREAL — "If Rosario Depelteau continues to stock his Auberge le Vieux St. Gabriel with memorabilia of things past, he will soon challenge Chateau de Ramezay as prime depository of things historical."

This report comes from prominent Montreal newspaper columnist Al Palmer. According to Palmer, the latest treasure in the nostalgia department to be wheeled into the landmark on ancient rue St. Gabriel is a Wurlitzer Military Band, circa 1914, a sort of quick-marching predecessor to today's jukeboxes.

The impressive contraption is a conglomeration of drums, bugles, flutes, calliope pipes, cymbals and all the ingredients necessary to whomp up a rousing parade. The whole thing is mounted on a low-slung cart, and there is a strap arrangement by which the movement of the wheels once supplied the power to work the machine.

Palmer gives Depelteau's account of how he obtained the treasure, and how it eventually reached his restaurant: "A friend of mine, Jean-Louis Mongeau,

(Continued on page 49)



*Exclusive process of AMERICAN RECORDING TAPE A Division of GREENTREE ELECTRONICS 2135 Canyon Dr., Costa Mesa, Calif. 92626



THIS WURLITZER MILITARY BAND, circa 1914, was found in an abandoned Montreal garage. It needed a general rejuvenation and face-lifting to restore its goldleaf decoration and landscape vignettes to their original flamboyant beauty.

Valco Expands Product Line

CHICAGO — Valco Guitars, Inc., has announced an expansion of its Supro line into a complete offering of acoustic and electric guitars, banjos, mandolins and amplifiers.

According to President Robert Engelhardt, this change will become effective with the date of the Music Show, set for June 23-27 at the Conrad Hilton Hotel, and as has been the case in the past, Supro's products will be distributed through the music jobber.

In addition, a major change has been made in Valco's distribution of Kay products. All Kay products will now be sold directly to the dealer through factory representatives.

Endorsement

John Fred and His Playboy Band have signed an endorsement contract to use Vox equipment in concerts, television and films.



THE WHITEHALL BUL-GEE DRUM will be displayed for the first time during the forthcoming Music Show at the Conrad Hilton Hotel, Chicago, June 23-27. The drum features a new and revolutionary design, sturdiness of construction and improved tone and volume. Advance information on the Bul-Gee may be obtained by writing to David Wexler & Co., 823 S. Wabash Avenue., Chicago, Ill. 60605.

PLUG-IN PROFITS TURN ON SALES WITH RHEEM

STEREO COMPACT COMBO ELECTRONIC ORGAN

7 Octave Range • Solid State • Bass Fuzz • 192 electronic sound combinations • Big 61-note keyboard • 4', 8' and 16' tabs • Full-range variable vibrato • Dual channel (stereo) output • Electronic swell foot pedal • Retail for \$660.00

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RHEEM MUSICAL INSTRUMENTS
Rheem Manufacturing Company
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Audio Retailing



GO GO BOOTS AND MINI SKIRTS are used effectively by clerks at The Record Mart, Orlando, Fla. Seen here reaching for an album on the top shelf is manager Margaret Fitton.

Mini Skirts Enhance Mighty Sales

ORLANDO, Fla. — Mini skirts and go-go boots appear on more than album covers at The Record Mart, operated by Helmut Lippman, in this city's deep downtown district.

A record dealership which specializes in race records, rock 'n' roll and country music, the Record Mart garbs its two salespeople in brief mini skirts and white leather go-go boots at all times—a fact which never fails to impress itself on passers-by along Orlando's downtown Church Street. As a "living trade-mark," the mini skirts and boots are so important to the Florida record dealership that Lippman cheerfully budgets them as "uniforms."

One of the salesgirls is manager Margaret Fitton, a 32-year-old veteran in the record business with the figure of a movie starlet. She challenges any customer to hum a few bars of any number which she can't identify. Particularly expert in country music and rock 'n' roll, Mrs. Fitton is equally adept with spirituals, and even race records, extremely important because of the large percentage of Negro customers from the near-downtown residential district.

Lippman has found that the sight of the two salespeople in mini skirts is guaranteed to

bring younger customers in "instantly." His two "swingers" have the opportunity to introduce their customers to two special volume-building features, one a "One for Ten" offer which simply reward singles customers with one free for every 10 purchased. The other is a stable, permanent discount on established album prices which customers instantly recognize as authentic.

Pointed out, too, is a broad inventory of 8-track recorded auto stereo tapes. This is at first something of a surprise until it is pointed out that many low-income customers, driving automobiles worth no more than \$150 or \$200, have a stereo tape player in the car. With little living expenses, they are regular tape purchasers.

Customers delight in the fact that when they pick a rock 'n' roll number and ask: "What do you do with it?" Mrs. Fitton is likely to break into the exact step for which the number was created. Although her first love is country music and square dancing, she is expert enough in all of the current dance-floor contortions to be invited up on

stage when a visiting band is performing. She regularly plans the evening's music for a country music band, presides over "country discotheques" and in the process has become so well identified with country music that she pulls customers from all over the central-Florida area.

Unlike many record shops which feel that demonstration is a drawback, The Record Mart includes an automatic player for 45 r.p.m. singles on the counter which requires a minimum amount of time and effort to set up. In a rear room, sound-proof and isolated away from the rest of the store, customers are surprised to find an extremely high quality stereo player which, oddly enough, is used almost exclusively to promote country music in stereo. Of course, Lippman or Mrs. Fitton do not hesitate to use the stereo turntable and speakers for more conventional music.

As for his total operational appeal, Lippman sums it up this way: "Customers may not remember the name of the Record Mart, but they will certainly remember the girls in the mini skirts and boots."

Motorola Registers 1st Quarter Peak

CHICAGO — Motorola, Inc., has reported record sales and earnings for the first quarter of 1968.

Sales totaled \$185,223,888, up 22 per cent from last year's \$151,338,202, while earnings were \$7,598,850, an increase of

51 per cent over the \$5,016,200 earned in the first quarter of 1967. Earnings per share were \$1.24, compared with 82 cents. The previous high of \$1.26 in 1966 included 13 cents per share derived from a contractual arrangement then existing with National Video Corp.

At the recent annual meeting of shareholders, chairman Robert Galvin attributed these advances to a company-wide effort and reported on divisional activities for the period.

Sales of the communications division increased in the first quarter, but earnings were down slightly. Numerous contracts were received from law enforcement agencies in need of better communications system to cope with civil disorder. One large contract for portable two-way radios and base stations will permit the New York City Police Department to communicate directly to foot patrolmen.

The automotive products division established a new single-quarter sales record, with profit improvement due to increased volume, particularly of stereo tape players and improved manufacturing cost. Production and delivery has begun on a new AM-FM receiver for Volkswagen, and the tape player product line manufactured by Alps-Motorola in Japan, is expanding to meet increasing market demands.

Galvin reported that favorable results are emerging from the restructuring and strengthening of the consumer products division's organization. Sales improved over the first quarter of 1967 and the division operated at a profit.

The company's color picture tube plant substantially improved its profit position while sustaining its level of product quality and meeting its increased production schedules.

Sales of the government elec-
(Continued on page 50)

3-Head Deck From Roberts

LOS ANGELES — Roberts Division of Rheem Manufacturing Co. is offering a new stereo tape deck, featuring three separate tape heads for record, play and erase.

Model 450 may be operated in both horizontal or vertical position and is designed for use with home stereo music systems. Priced at under \$200, the deck is enclosed in a grained-wood cabinet and incorporates pre-amplifier output presets, sound-with sounds, 3¾ and 7½ i.p.s. speeds, built-in tape cleaner, equalization switch, three-digit counter, two VU meters, pause control, automatic stop and tape source monitor. It also includes a padded dust cover for easy lint-free deck storage.

Military Band Finds Audience In Restaurant

• *Continued from page 48*

found it in a garage on a side street in Ste. Hyacinthe. The garage had a dirt floor and the wheels of the cart on which the machine was mounted were sunk almost up to the hub caps. Mongeau and Phillippe Fontaine moved it to a workshop and started to put it back in shape. It took a lot of work because it hadn't been played for years. Many years I would imagine."

The instrument had originally been built by the Wurlitzer Co., North Tonawanda, N. Y., plant in 1914, and that's where the restoration work was finally completed. In little less than a month, the machine was put back in working order.

Meanwhile, a slight problem

Panasonic Radios Feature Automatic Tuning Device

NEW YORK — Panasonic is now marketing eight radios that incorporate automatic tuning in one form or another. The latest additions to the line are the Treverton, Model RF-6070 and the Drifton, Model R-1030. Both were developed by Matsushita Electric Corp. of America which markets products under the Panasonic label.

Both of the new radios are portable with automatic push-button tuning. The listener can tune to the next station in both directions automatically.

Highlights of the Treverton: FM-AM, two-step tone switch, silver grille and midnight black styling, a full range 3½-inch dynamic speaker, FM-AM antennas, "DX" (distant) and local switch, 21 solid-state devices, AC-DC operation using 4 "AA" batteries. The suggested list is \$59.95.

Highlights of the Drifton: AM, full range 3-inch speaker, two-step tone switch, 12 solid-state devices, DC operation on 4 "AA" batteries. The suggested list is \$39.95.

Both radios have the same forward and reverse bar principle Panasonic uses in other sets. Examples: the Power-mate an FM AM marine and portable, list \$99.95; the Executive, also an FM AM set with stereo tuner and twin speakers, list \$179.95; the Pacesetter, an FM AM, list, \$59.95; and Touch'n Tune, a \$39.95 list AM model.

The Capistor, using a solid-

state device replacing the conventional variable capacitor that lists for \$69.95 and the Palomar, an AM set listing for \$39.95 are two other table models in the line.

still exists: toning the instrument down for use in the restaurant. Palmer relates that the first time it was played, following the restoration, it almost blew the olives and celery off the patrons' plates four dining rooms away.

Guitar Expands Horizons

• *Continued from page 48*

cerned with quality. Students learn scales, technique."

Although the music and skills are strictly classical, many jazz guitarists come to the school, according to Crager, to "sharpen up their technique." One man who plays with Sammy Davis Jr. is working toward his music degree between tours.

Students are taught almost exclusively by private lessons. While a number of limited scholarships are available, guitarists must be auditioned, tested in theory and examined for scholastic rating, just as is required for all potential music majors. In addition, guitar majors must take part in some ensemble work—such as the jazz workshop, a guitar duo, a violin-violin-guitar combo or chamber music group. Students also must take a yearly "jury" examination in front of the string faculty.

Another aspect of the school's guitar program revolves around the "preparatory division," a device for offering quality music instruction to the entire community. About 60 students (youngsters from local public schools, housewives, businessmen) are studying classical guitar at the university under the guidance of three of Mercadal's prize pupils.

Other areas where the guitar has gained prominence include the programs offered by park districts and recreation centers. For example, the Inglewood,

Calif., Recreation Department initiated a guitar program two years ago as part of a cultural enrichment project.

"If you start with a popular instrument, like the guitar, you get people interested in music," says Julius Schwartz, recreation supervisor. "Then you can start other, smaller groups of people with different instruments and eventually you'll wind up with a band or orchestra."

Last year, the Oceanside, N. Y. Recreation Department conducted a free summer guitar program for youngsters 8 to 14 years of age. Of the 83 who enrolled, 67 finished the course and of these, more than half decided to continue with guitar lessons offered during Oceanside's regular school year program.

Robert Heggy, assistant director, explains that the program's success or failure can be attributed to leadership and that the prime objective is to introduce the guitar and teach the basics. "Once they have mastered the fundamentals and wish to continue," says Heggy, "they are encouraged to take private lessons."

Oceanside also has a successful evening course for adults at a cost of \$7 for 10 weeks of study. Recreation programs conducted primarily for adults over 18 years of age are considered self-sustaining, since the cost of leadership, supplies and custodial overtime are met by the participants in the program.

International News Reports

Nems Expands With International Deals

LONDON — Nems Enterprises has set reciprocal representation deals with major entertainment agencies in Europe and South America as part of its plans for international expansion.

Nems managing director Vic Lewis signed agreements with Alex Valdez of Agence Audifred in Paris and with the Leonardo Schultz Organisation of Buenos Aires. The first deal gives Nems U. K. representation of Maurice Chevalier, Caterina Valente, Rita Pavone, Les Surfs and Mina. Rita Pavone is the latest artist booked by Nems to appear at Musica '68, the first world festival of jazz and pop music in Majorca during July.

Following the Schultz agreement, Matt Monro, Donovan, Grapefruit and the Tremeloes will visit South America this year. Monro started a TV and concert tour in Rio de Janeiro May 15, the Tremeloes return in September, and Donovan and Grapefruit are scheduled for November tours south of the border.

Lewis hopes to book many of Europe's top acts for South American dates within the next few months, drawn from the Nems roster and other European sources. He will visit South America shortly to secure speciality acts for London TV and concert work, particularly Brazilian ones.

Promotion Spurs Festival to New 'Label Months' Series

By JOCK VEITCH

SYDNEY — Festival Records is instituting a series of "label months," following the success in April of an A & M promotion.

The company released six special A & M albums and gave special store and radio promotions. The albums sold for a special price of \$3.95 (\$4.45 U. S.).

Albums included Family Portrait, which contained tracks of work by 16 A & M artists and LP's by the Sand Pipers, the Baha Marimba Band, the Wee Five, Herbie Mann and Lucille Starr.

The promotion has included special newspaper and magazine advertisements, counter boxes in stores, special publicity pamphlets and posters and radio tie-ins with disk jockeys.

The scheme originated more or less accidentally several months ago with the simultaneous release of a bunch of soul artists on Atlantic. The albums sold so fast the company decided to try again with A & M.

The success of the A & M promotion in April has made Festival organize Atlantic and A & M months for May and June. The Atlantic promotion will involve LP's by Joe Tex, Wilson Pickett, Aretha Franklin, the Young Rascals, the Rose Garden, Otis Redding and two mixture soul albums.

The A & M promotion will include albums by Herb Alpert and the Tijuana Brass, Sergio Mendes, Lisa Minnelli, Boyce and Hart and Claudine Longet.

Other label months are in the planning stage.

From The Music Capitals of the World

• Continued from page 20

soon release "Pourcel—Our Way," with songs selected by the ad men of Parlophone's Latin-American licensees. . . . Mexican folk singer Lucha Villa (Musart) now appearing in Channel 8 after heavy radio promotion of her recording of "El gavilancillo." . . . Rudy Hernandez (Velvet), who last year recorded Eurovision's winning song, "Puppet on a String," did the same with "La La La," this year's winner, which is included in an LP which also feature Nico y sus Gabianni, Louis Armstrong, Mario Guarnera and other Italians.

Palacie has released the LP "Love Is Blue," by Claudine Longet (A&M) as well as Burt Bacharach's "Reach Out" (A&M); "The Perfect Combination," by Gilberto Monroig, backed by Tito Puente's (Tico), "Mireille Mathieu-Made in France" (Barclay), and "Ralph Robles Was Here" and "Subway-Joe Bataan" (both on Fania). . . . Los Hermanos Rigual (RCA) are now appearing in Channel 2. . . . Mirtha Perez (Velvet) returned from San Antonio, Tex., where she appeared with other Latin-American artists, including Lola Beltran and Orchestra Sakamoto.

Record companies experienced a serious drop in sales in the first

four months due to the economic slump facing the country. Only five artists have done well: Armando Manzanero (RCA), Los Gatos, Palito Ortega (RCA), Miriam Makeba (Reprise) and Raphael (Hispanovox). . . . Philips will edit the second volume of "La coronacion del folklore" (The Crowning of Folklore), by Ariel Ramirez, Eduardo Falu, and Los Fronterizos. . . . Anxious to share the benefits of a new hit, record companies are putting out their own versions of any originals that they feel have a chance. "The Ballad of Bonnie and Clyde" has 10 versions on the market, Eurovision winner "La La La," a dozen, and "Love Is Blue," six. . . . Carlos Esparragosa, general manager of La Buena Musica, selected 17 titles from the Microfon label for immediate release in Venezuela, where his company will distribute this label's product. . . . Decca will edit Horacio Malvicino's first LP, "Brazilian Touch," in the United States. The guitarist and arranger will fly to that country to participate in the promotion of the album. . . . Duke Ellington, Sandie Shaw and Massiel are scheduled to appear in Buenos Aires in June. . . . Elis Regina, Jair Rodriguez, Aguinaldo Rayol, Carlos Antonio Jobim and Roberto Carlos will soon be here

(Continued on page 52)

Tony Palmer, Adrian Rudge Form Finito

LONDON — A record production, sales and marketing representation, promotion and press relations company has been formed by Tony Palmer and Adrian Rudge under the name Finito.

Palmer left EMI May 3 after 10 years, the later ones as staff record producer. He produced Georgie Fame's earlier singles, the Scaffold's debut hit "Thank U Very Much," and the Talk of the Town album by Diana Ross and the Supremes as well as taking sessions with other visiting American artists like Buddy Greco.

Rudge left Page One Records May 3, where he had been promotion and marketing manager for over a year. Prior to that he had been an EMI staffman for seven years. His successor at Page One is Brenda Cogdell.

Among Finito's first clients are Jacky, hit parading with "White Horses," Buddy Greco and new singer Deena Webster. An associate publishing company called Jade Music is also being formed.

Palmer and Rudge plan an American visit soon.

17 TO COMPETE IN BERLIN FEST

BERLIN — Seventeen artists from 10 record companies will compete in the West German Song Contest to be held in Berlin on July 4. Line-up is: Anna-Lena, Siw Malmkvist (Metronome); Nina Lizell (Golden 12); Dorthe (Philips); France Gall, Peggy March, Manuela (Teldec); Chris Roberts, Renate Kern, Gus Backus (Polydor); Graham Bonney, Howard Cependale, Eric Silvester (Electrola); Suzanne Doucet (Liberty); Marion (Hansa); Rex Gildo (Ariola) and Peter Orloff (Cortet).

Results of East German Song Contest

MAGDEBURG, East Germany — "Es faengt ja alles erst an" ("Everything Is Just Beginning"), by Hans-Georg Schmiedecke (music) and Dieter Lietz (lyric), sung by Rosemarie Ambe, won the 1968 East German Song Contest held here on April 20.

Second was "Die Erde soll blueh'n" ("The Earth Will Flourish") by Ralf Petersen (music) and Fred Gertz (lyric), sung by Klaus-Dieter Henkler; and third was "Chanson von der nahen Ferne" by Emil Gutsch (music) and Kurt Steiniger (lyric) sung by Reiner Schoene.

Of the original 500 entries, 14 songs reached the final which was shown on Intervision in East Germany, the Soviet Union, Hungary and Rumania. Judging was by expert juries

(Continued on page 52)



A BANANA-LADEN FLOAT, with "Loving You Has Made Me Bananas," by Guy Marks, belting from its sound system, was used by Sparton Records of Canada to promote the single, with models distributing 2,500 bananas and copies of the record to crowds along Toronto's Yonge Street. The empty float wound up at City Hall, where Sparton's sales and promotion manager Joe Pariselli, left, presented a gold record to Alderman Joe Piccinini, center, with the help of CHUM, Toronto, music director-deejay Bob (Top Banana) McAdorey.



BERNARD LEE, of Nems Enterprises, signs contract for the transmission of the Beatles' TV show "Magical Mystery Tour" in Japan. Looking on is Rumiko Hoshika of Shinko Music. The transmission is being sponsored by a Japanese pop magazine and a chocolate confectionery company.



MANUEL FRAGA IRIBARNE, left, Spanish Minister of Information and Tourism, raises his glass to Massiel at the party in Madrid held to celebrate Spain's victory in the 1968 Eurovision Song Contest. On Massiel's left is Esteban Garcia Morencos, managing director of Zafiro-Novola, to whom Massiel is under exclusive contract.



LEE HAZLEWOOD, second from right, listens to the playback of the album he recorded in the CBE Studios, Paris, during his three-week promotional visit. With Hazlewood are, left to right, Georges Chatelain and Bernard Estdary, co-owners of the CBE Studios, and Jack Robinson of Criterion Music, the company which handles the Hazlewood repertoire in France.

From The Music Capitals of the World

• Continued from page 51

for TV appearances (sponsored by the government of Brazil) to promote that country's coffee in Argentina. . . . Enrique Rosso, commercial manager of Odeon Records, retired from the presidency of the Argentinian Chamber of Records, after holding the post for 10 years. Rosso will be presented with a gold medal for his services. . . . The Beatles' "Magic Mystery Tour" will be televised in one of the local channels. . . . Ariel Ramirez, composer of "La Misa Criolla," will write the score for the costly super-production "Martin Fierro," now being filmed. . . . RCA signed Jaime Davalos, a local folk singer and writer. . . . Appearing on TV: Dalida, Leonor Gonzalez and Mina. ELGAZAR LOPEZ

CHICAGO

Reinhardt Klassen and Jope Buinink, executives with Philips Phonographic Industries, Holland, were in the audience at Mister Kelly's April 29 when comic Shecky Green and vocalist Helen Reddy opened. The two Europeans were the guests of Mercury Record Corp. executive vice-president Irwin Steinberg. They are touring other U. S. Mercury headquarters. Helen Reddy, an Australian singer, has a single on Fontana. . . . The Ramsey Lewis Trio recently completed its Cadet LP at Universal studios. Meanwhile, the Sidewalk Skipper Band finished four tunes; Mercury had Little Boy Blues and Otis Leavill in for sessions; Bill Sheppard waxed Fran Oliver for Bunky Records; Gerald Sims of Jalynne Productions produced a Chess session with the Kittens and Skeet Bushor of Dunwich cut tracks with the Mauds. . . . MGM Records held a reception April 26 for Connie Francis in the Continental Plaza Hotel. The following night, the singer appeared on WBKB-TV's "Kup's Show." . . . Frankie Randall and Jennie Smith have been signed as "musical spokesmen" team for Chevrolet. . . . Tony Bennett appeared in concert at Orchestra Hall April 27.

Sweden Eurovision Entry Fast Seller

STOCKHOLM — "Det Borjar Verka Karlek, Banne Mej," by Claes-Goran Hederstrom (RCA Victor), Sweden's 1968 Eurovision entry, became the fastest-selling recording in Swedish history when it topped 100,000 sales within 30 days of release.

Hederstrom will receive a gold disk from RCA for this achievement.

The song, written by Peter Himmelstrand—who also wrote the two songs which tied for first place in the national Song for Europe contest—was released on March 25, two weeks after winning the contest.

Chuck Buell is a new air personality on WLS radio. Buell comes to Chicago from KIMN in Denver. . . . Tony Rugero of WJOB in Hammond, Ind., hosted an "over 25" record hop April 27 to benefit St. Joseph's College. . . . WYLO's Larry Jay interviewed Norma Jean at a record signing session April 20 in downtown Milwaukee. That night, Norma Jean appeared with Charlie Pride and Don Gibson in the WYLO Spring Country Festival at the Milwaukee Auditorium. . . . The fifth annual Kansas City Jazz Festival wound up April 28 with a 40-minute "All-Star Jamboree." Featured performers were Clark Terry, Cannonball and Nat Asderley, Wes Montgomery, Bud Brisbois, Bobbie Rosengarden and Urbie Green. . . . Morris (Mushy) Wexler's marathon jazz festival is in full swing at his Theatrical Restaurant in Cleveland. Earl (Fatha) Hines and his sextet will be featured June 13-15. . . . Paul Revere and the Raiders are scheduled to appear Thursday (9) at Western Kentucky University in Bowling Green.

RON SCHLACHTER

DETROIT

Diana Ross and the Supremes are scheduled for a one-week engagement at the Fisher Theater, May 20-26. . . . A production called Jazz Greats Volume II is booked into Cobo Arena Sunday (19). It will showcase such jazz personalities as Lou Donaldson, Nina Simone, Miles Davis, Kenny Burrell and the Modern Jazz Quartet, with Flip Wilson furnishing the comedy. . . . James Brown was presented a trophy by Bill Williams of station WCHB at the singer's successful concert performance here last month. . . . Bobby Taylor and the Vancouvers have just ended a one-week engagement at the 20 Grand Driftwood Lounge. . . . Terra Shirma Sound Studios has recently opened a new 8-track complex here at 15305 Livernois. Some of the first productions there have been on local artists Louis Curry, Danny Woods, the Utopias, Jimmy Delphis, Ortheia Barnes and Parish, for labels such as MGM, M&S, RCA and Columbia.

WCHB has filled its late evening spot, formerly held by Robbie D, with a new disk jockey calling himself Butterball, Jr. . . . Donald S. Condon has joined Stereodyne, Inc., as vice-president, marketing. Stereodyne, the tape cartridge duplicator and manufacturer, in-

(Continued on page 53)

Phonodisc Price Cut

TORONTO—Phonodisc Ltd. has reduced the price of its monaural albums from \$4.98 to \$3.98 suggested list price. To spur monaural sales, the company is offering dealers one free monaural LP for every three purchased, with a minimum purchase of 12 records.

3d Puebla Arts Fest in Mexico Off & Running

MEXICO CITY — Newport jazz, English chamber music and Mexican folkloric ballet are all features of the third annual Puebla Arts Festival, a month-long program ending June 5 in the colonial city 85 miles south-east of Mexico City.

Stars of the Newport Jazz Festival appearing in Puebla include Dave Brubeck and his quartet, the Herbie Mann Quintet and soloist Clea Bradford. A leading ballet company from the U. S. and the University of Mississippi Choral Group will be on the program and the festival will close with Sir John Barbirolli directing the Halle Orchestra of England.

The festival was a first of its kind for Latin America when inaugurated in 1966. Its past participants include the Philadelphia Orchestra, the National Symphony Orchestra of Washington, soloists from Moscow's Bolshoi Ballet, I Virtuosi Di Roma, pianist Claudio Arrau, the Metropolitan Opera National Co., the Ensemble Baroque de Paris, and the New York City Opera.

RCA Affiliates Hold Paris Meet

PARIS — Closer collaboration in the field of repertoire exchanges was the subject of a Paris conference attended by representatives of all RCA affiliates in Western Europe.

RCA International was represented by Peter Baumberger, vice-president of RCA Overseas, and also present were delegates from A.R.E.A. (France), Inelco (Holland and Belgium), RCA Espanola, RCA Italiana, Electra (Portugal), Musikvertrieb (Switzerland) and Teldec (West Germany).

The conference heard principal record releases from each affiliate and viewed film and slide projections.

After a reception in the Paris Town Hall, delegates dined in the Eiffel Tower restaurant and then visited the Olympia Theater for a concert by French RCA artist, Sylvie Vartan.

E. German Contest

• Continued from page 51

in Magdeburg, Rostock, Weimar, East Berlin, Joestadt, Leipzig and Dresden.

Immediately after the final, the state record company, Deutsche Schallplatten, which sponsored the contest in conjunction with the state committee for radio and television, released an album of the 14 songs in the final.

Vanguard Licensee

NEW YORK—Vanguard Records has named Sonet Gramophon, Stockholm, as its Swedish licensee. Vanguard also has licensees in Argentina, Australia, Belgium, Canada, Denmark, England, France, Germany, the Netherlands, Israel, Italy, Japan, Mexico, New Zealand, the Philippines, South Africa, Spain, Finland, Norway, Austria and Switzerland.



DONOVAN HOLDS HIS NEW DOUBLE ALBUM, "A Gift From a Flower to a Garden," assisted by Pye managing director Louis Benjamin, at a London reception to launch the record. Looking on, center, left to right, are Pye general manager Les Cocks and Vic Lewis of Nems Enterprises.

Mick Jagger to Star in Movie

LONDON — Rolling Stone leader Mick Jagger has been signed to make his movie dramatic acting debut by Warner Bros.—Seven Arts.

He will star opposite James Fox in "The Performers," and portray a pop musician who is a drop-out from society until he encounters a vicious gangster, played by Fox. Donald Cammell wrote the screenplay, and will direct the movie with Nicholas Roeg.

Jagger will sing one song within the context of the action, and is also writing the background score. Shooting begins in July using locations in and around London.

The first single by the Rolling Stones for months is set for May 24 released by Decca. Its title is "Jumpin' Jack Flash," penned by Jagger and Keith Richard, and the flip is "Child of the Moon." Jagger and Richard have been writing copiously recently, and a summer LP is expected from the group. Jagger's film debut does not affect the future of the Stones.

Richter Scores On USSR Tour

MUNICH — Karl Richter and the Munich Bach Choir and Orchestra scored a triumph with their guest appearances in the Soviet Union from April 15 to 21. The tour was made as part of the cultural exchange program between the USSR and the German Federal Republic.

On April 15 Richter gave a solo organ concert in Moscow, and later the Bach Orchestra gave two concerts in Moscow and two in Leningrad, performing the Mass in B Minor and Toepper, Kieth Engen and Ernst Haeflinger.

Richter's organ recital, attended by 2,000, featured a number of Bach works, including the Prelude and Fugue and the Choral Prelude.

The Richter tour followed a Soviet tour by the Munich Koeckert Quartet which played works by Haydn, Beethoven, Schubert and Hugo Wolf in concerts in Moscow, Leningrad, Minsk, Tallinn, Riga and Vilnius.

Corsi Quits Post

MILAN—Mario Corsi, general manager of Phonogram—the Italian affiliate of the Philips-DGG international group has resigned.

Vaughn to Begin Japan Concerts

TOKYO — Billy Vaughn and his orchestra arrive here Monday (13) to begin a 23-concert tour of Japan. It will be the Dot recording artist's fourth concert trip to the Orient.

Cosdel Records Ltd., Dot's licensee, and the Victor Company of Japan will present Vaughn with a gold record for more than a million in sales on "Billy Vaughn's Golden Album," a special Japanese package not distributed in the U. S.

Kenneth L. Cole, president of Cosdel and Hitoshi Momose, Victor's Japanese president, will present the commemorative album to Vaughn.

Finnish Festival Begins June 10

HELSINKI — The Turku Music Days, the Finnish annual festival of serious music, will be opened on June 10 with a recital by pianist Christoph Eschenbach at the Turku Concert Hall.

The Finnish Radio Chamber Choir will perform at Turku Castle on June 11 and on June 12 and 13 Den Jydske Opera will play the Turku Swedish Theater. Also on June 13 the Czech Academic Choir will perform in Turku Cathedral and the Festival will be concluded on June 14 with a concert by the Swedish Radio Symphony Orchestra conducted by Sergiu Celibidache at the Turku Concert Hall.

Blue Records Is Launched in Milan

MILAN — A cocktail party has launched a record company, Disco Azzurro (Blue Records). The owner is singer Claudio Lippi, formerly with Beldisc-Italiana, and general manager is Giorgio Lippi, brother to the singer. Besides Claudio Lippi, a new group, La Pattuglia Azzurra, will record for the company.

Lee to Phonogram

MILAN—John Lee has resigned from EMI-Italiana, where he had been a&r director and manager of the publishing division for several years. Lee will fill a similar position at Philips-DGG Italian affiliate, Phonogram. EMI-Italiana new a&r and publishing director will be Mansueto De Ponti, a composer.

Tape CARtridge



THE HOOD OF A MUSTANG CONVERTIBLE is used by Western Sound Corp. of Denver to promote sales of auto stereo players at various exhibits. Fifteen types of stereo players are displayed across the hood, with accessories, samples of tape and other items scattered in-between. Previously, Western Sound had shown a stereo player for almost every popular make of automobile, identified with a descriptive card, price-tag, etc.

\$1 Mil. Blaze Razes Muntz Duplication Plant in L.A.

LOS ANGELES — Fire gutted the building housing tape duplication, cartridge assembly and the music library at Muntz Stereo-Pak Sunday (5).

Sixty firemen battled the blaze which destroyed the company's banks of 4-track duplicators and its complete cartridge assembly line. Damage was estimated at \$1,000,000.

Two days after the fire, company officials were moving salvageable equipment and office furniture into other buildings. The destroyed edifice was building No. 9 in the company's complex which spreads over two streets in the industrial section of Van Nuys.

Ed Michel, national record relations director, said the company will build new duplicators.

The company's executive offices, located next door, were not affected by the blaze which began

in the afternoon. There are generally no workers in the building on Sunday.

Building No. 9 is generally full of women employees assembling plastic cases and loading blank tape into cartridges on assembly lines. The duplication and loading operations are being located in other buildings, as the fire destroyed the facility's roof.

Since part of the 4-track master tape library was destroyed in the blaze, Michel last week began remaking many of his master tapes. "We're fortunate in that we have all the records. This will be a very fast process." Building duplicators in quick fashion to continue the flow of product to meet record manufacturer requirements will be a much more complex project.

President Earl Muntz said the company's "crash program" to establish temporary duplicating facilities would help continue the flow of product to accounts.

PIRATING CRACKDOWN ON COAST

Push in Italy On CARtridge

By GERMANO RUSCITTO

ROME—RCA-Italiana, Voxson, an Italian manufacturer of car radios, and AGIP, the only existing and State-controlled Italian gasoline company, have jointly started the most extensive campaign ever carried on in Italy to establish the CARtridge concept. Also, this is the strongest punch from the 8-track side to hit the Philips cassette system.

Some 40,000 RCA Stereo-8 cartridges, each containing 45 minutes of music, were made available through 1,000 of the total 5,000 AGIP gas stations, May 4. Cartridges are sold at the retail price of \$8. Customers will be allowed to exchange such cartridges after use, provided they are in good condition, with others at 80 cents each.

In Italy, this is the first time that tape cartridges can be bought at gas stations and sold

on an exchange basis. Voxson has introduced the first 8-track tape player of Italian origin, available in several models in both the radio-player and player-only versions. Retail prices start at \$75, the lowest ever quoted in Italy for 8-track units. Top price is \$185 for the most sophisticated radio-player of the series. The Voxson sets also will be on sale at the AGIP gas stations. Details about the installation service were not revealed as yet.

The operation is being backed by the most extensive and intensive cartridge promotion in newspapers and magazines ever to appear in Italian publications.

RCA-Italiana cartridge catalog consists of 62 programs: 32 from RCA Records pop line, 24 from RCA-Italiana pop line, 6 from RCA classical line.

• Continued from page 1

its case against Frank B. Campoy, and Record City, both in San Jose. A&M followed suit, receiving a preliminary injunction prohibiting Superba Tape Co. of Lancaster, Calif., from duplicating Tijuana Brass, the Sandpipers and We Five recordings.

In the most recent court action, W-7 won a temporary restraining order against B&N Manufacturing Co. of Los Angeles. The label is now seeking a preliminary injunction against the same company in Superior Court.

Donald Flannagan, legal executive for Ampex initially notified record companies of the pirating. "Although Ampex was being hurt by the unauthorized duplicators," says Flannagan, "We were almost powerless to act. We had no property rights to protect, although it was unfair competition."

And in handing down several decisions against unauthorized duplicators, Superior Court Judge Robert Thompson said that these company's duplicators "pay no royalties to neither the artist nor to the record companies and, therefore, are ineligible to copy product on tapes for consumer distribution." Several record companies also are seeking an accounting and that royalties be paid plus damages three times the amount of royalty.

Edward F. Knasin Jr. and Barry K. Pressman, both of Superba Tape, maintained that since recordings are not protected by copyright laws they were in their rights to copy material.

However, Judge Thompson ruled against the two, and issued a preliminary injunction prohibiting Superba from duplicating A&M products.

Recently, 13 publishers filed suit in U. S. District Court here, naming many tape cartridge firms as defendants in an action charging alleged violation of the Federal Copyright Act. Court action is still pending on many of these suits.

CADILLAC IN GEAR, TOO

DETROIT—General Motors' Cadillac division now completes the roster of American automobile manufacturers offering 8-track stereo tape decks as optional equipment on their new cars. The Delco-built Cadillac player, available only as a dealer-installed accessory, has been shipped to its dealers throughout the nation.

While the unit may be installed in all models, Cadillac will supply CARtridge equipment only for buyers who do not order their cars with Cadillac's AM-FM-Stereo Multiplex radio. "We are offering our customers with AM or AM-FM radios an alternative stereo system," said a company spokesman. Cadillac, the only American automaker who did not offer 8-track cartridge players at the beginning of the 1968 model year in October, has met with enormous success in the FM stereo radio market. Of the 200,000 Cadillacs sold in the 1967 model year, 29 per cent were ordered with FM stereo radios. And according to the spokesman, this year's rate, through April, is above 40 per cent.

Customers who order a stereo tape deck with their new Cadillac will receive an 8-track twin-pack cartridge as an introduction to stereo cartridge music. The RCA record division will supply the cartridge comprised of the music of Arthur Fiedler and the Boston Pops and Peter Nero.

PlayTape Promo Drive

NEW YORK — In its first major promotion drive at the consumer level, PlayTape is budgeting \$500,000 for a TV campaign. Keyed to 18 primary markets, the saturation campaign will run six weeks. Doyle and Dane Bernbach, creators of the campaign, are currently buying spots. The program is set to begin immediately.

Referred to by PlayTape as "integrated commercials," the spot advertisements will couple hard and software products. Versatility is emphasized with both types of product. "The commercials point to the wide range of entertainment available on PlayTape and to the company's spectrum of equipment," a company spokesman said.

"We're aiming our system primarily to the market for portable, low-priced players, but in the commercials, we include the more sophisticated units as well as the kiddie cartridges de-

signed to go with our kiddie players." As the off-stage announcer displays each type of unit, music is played to correspond to the market for that player.

The commercials will be pegged to each individual market, as the announcer mentions the names of local retailers featuring PlayTape players and cartridges. The spots will be 20 and 60 seconds long.

First target of the PlayTape commercials is the Southern California market. Los Angeles stations carrying the campaign are KNBC-TV, KABC-TV and KHL-TV. Local retailers named in the spots are the May Co., Bullocks, Broadway Stores, Harris Department Stores and Music City.

In the San Francisco-Sacramento area, KCRA-TV and KRON-TV will carry the PlayTape commercials. Macy's California, will be featured.

Other markets include Boston, Chicago, Cleveland, Columbus, Dallas, Denver, Detroit, Houston, Kansas City (Mo.), Miami, New Orleans, Omaha, Philadelphia, Pittsburgh, St. Louis, Salt Lake City and Seattle.

KISS MY CONTUMELY!

DON RICKLES IS COMING ON

WARNER BROS. - SEVEN ARTS RECORDS, INC.

Col. Bows 7 Titles in May

NEW YORK—Columbia Records has released six 4-track and seven 8-track tape CARtridges this month. With the exception of the "Anvil Chorus & Favorite Opera Choruses," by the Mormon Tabernacle Choir/Philadelphia Orchestra (Ormandy), which is issued in 8-track only, the other six titles are released in both configurations.

The titles are "Bookends," by Simon & Garfunkel, "On Tour Through Motortown" (New Christy Minstrels), "For Those in Love" (Percy Faith), "Steve Lawrence's Greatest Hits," "Deep Water," by Carl Smith, and "No Te Vayas/Don't Leave Me," by Javier Solis.

Agreements Making Stereodyne a Power

By KIT MORGAN

TORONTO — Stereodyne (Canada) Ltd. is rapidly accumulating an extensive catalog of prerecorded tape product in cassette, 8-track and open-reel configurations via licensing agreements covering duplication and distribution. Its first release, scheduled for early June, will include 104 titles.

"Our approach is somewhat different from that of Stereodyne in the U. S., which functions only as a custom duplicator," said Ed LaBuik, marketing manager of the Canadian subsidiary. "U. S. record companies are recognizing the vastness of the U. S. market for prerecorded tape and in time will all be distributing their own repertoire. But the Canadian

market is much smaller than that in the U. S., so we have adopted a different marketing philosophy, and have licensing agreements with many record companies. Having access to many different labels, we can justify a sales staff to specialize in prerecorded tape and an advertising and promotional budget, and offer the dealer and the consumer a vast variety of music on prerecorded tape."

Stereodyne is also exclusive Canadian distributor for the Lear-Jet line of home and auto Stereo 8 players, and covers high fidelity, automotive, electronics, photographic, drug and music-record outlets via company sales representatives, agents and distributors.

Currently, Stereodyne (Canada) has licensing agreements with Polydor, just signed, and Bible-Voice, which will make the Bible available on tape for the first time in Canada, and with Time, Mainstream, Hickory, Bang, Accent, Stone, Everest, Hi Fi, Traditional, Tahiti, Select, and Trans-World, which includes Verve-Forecast, Conversa - phone, Montagnard, among others.

The company has announced the signing of an agreement with Polydor Records Canada Ltd. covering the licensing for duplication and distribution of the DGG and Polydor catalogs on 8-track, cassette and open-reel tape. The first release, scheduled for early June, will make available 48 titles from the Polydor and DGG repertoire in cassette and 8-track form.

Stereodyne (Canada) is also active in custom duplicating.

Cap. to EDP Tape Set-Up

LOS ANGELES — Capitol Records, which just has computerized its record distribution operation, has plans to computerize its tape set-up, according to Bruce Becker, vice-president of operations. Becker believes "It's possible to computerize Capitol's 8-track, and open cassette reel operation within 12 months." The tape program is being programmed into an IBM 360 (model 40) and is being researched by Capitol executives.

Cap. Stations To Handle UTX Players

LOS ANGELES — Capitol Records has established service warranty stations around the country to handle its 8-track players built by Universal Tape-dex Corp. Although UTX went out of business in April, Capitol has enough stock to last up to six months. At that point, the company's special product division will affiliate with another OEM supplier.

The first 10 warranty stations will be established with companies already in the CARtridge industry. Each station will be located near a Capitol distribution center, which stores the hardware. All bills for warranty works will be forwarded to special product offices in Hollywood.

The initial warranty stations will be established in Garden City, L. I.; Pittsburgh, Philadelphia, Chicago, Atlanta, Dallas, Seattle, Los Angeles, Bos-



SHAKING HANDS ON THE DEAL, Fred Exon, managing director of Polydor Records Canada, Ltd., left, returns the contract covering licensing and distribution of DGG and Polydor product on 8-track, cassette and open-reel tape to Ed LaBuik, marketing manager of Stereodyne (Canada).

ton and Detroit.

Capitol has just prepared the first service manual for UTX equipment. UTX, itself, has never developed a service booklet.

"The UTX equipment may have been too sophisticated; it

may have had too many switches which mystified people," said Bob Campbell, assistant to the national product manager. UTX was one of the pioneers in developing the fast forward and program selection devices.

SPECIAL SERVICE for Subscribers in Great Britain and Europe

If you are a subscriber to any one of these BILLBOARD publications

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DON RICKLES IS COMING ON
WARNER BROS. - SEVEN ARTS RECORDS, INC.

DOYLE DANE BERNBACH INC.

TITLE "FULL-LINE SALESMAN"
CODE FT-82-6CT

PRODUCT PLAYTAPE



1. (SFX: TAPES FALLING)



2. (SFX: TAPES FALLING)



3. ANNCR: (OC) The Playtape people have put songs that are on records on to little tape cartridges.



4. Thousands of them.



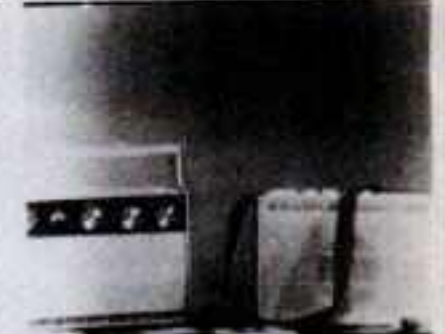
5. With up to eight songs on each cartridge.



6. Why did they do this?



7. Ah! Because they've also come up with the Playtape Music Machine.



8. ANNCR: (VO) With these portable machines and cartridges.



9. ANNCR: (OC) you can play whatever music you like wherever you like.



10. On a mountain! (SFX: CLICK)



11. SINGER: (VO) On top of old Smokey



12. (SFX: CLICK) ANNCR: (OC) Or in the valley.



13. SINGER: (VO) Hey - they say...



14. ANNCR: And if you plan to play at home, there's a table model. (SFX: CLICK)



15. SINGER: (VO) All over the world ... (FADES UNDER)



16. ANNCR: All together there are 12 Playtape Music Machines. (SFX: CLICK)



17. And that should cover everybody's taste in music.



18. SINGERS: (VO) The farmer in the dell ...



19. The farmer in the dell...



20. (SILENT)

STORYBOARD for first major PlayTape TV advertising campaign to hit 18 major markets. Campaign will incorporate both PlayTape CARtridges and equipment.

From The Music Capitals of the World

SYDNEY

Festival Records has released "Rock Round the Clock," by **Bill Haley and the Comets**, for the third time. It is the best selling single ever released in Australia. When it was re-released about three years ago it went to No. 4 in the Sydney charts. In the same release list is **Buddy Holly's** "Peggy Sue" and "Rave On."

Mike Conlin, former road manager for **Cliff Richard**, the **Shadows** and **Frank Ifield**, has taken over management of the Melbourne pop group, the **Twilights**. Conlin came to Australia about two years ago to give up show business but has come back. . . . The **Castaways** have released their first record with their new vocalist, **Frankie Stevens**, a recent arrival from New Zealand. The record, released by EMI, is "One More Fool (One More Broken Heart)." . . . Australian Record Co. has tied with Warner Bros. to promote **Ray Conniff's** "Wings of Change" single. It's the theme song from the **Dean Martin/Stella Stevens** movie, "How to Save Your Marriage . . . and Ruin Your Life." Miss Stevens came to Australia to promote the opening.

Max Merritt and the Meteors are booked to return to Here, discotheque, for the highest fee the club has ever paid. . . . Two versions of "Dream the Impossible

Dream" from "Man of La Mancha" were released simultaneously here. The first was the **Hesitations'** rock 'n' roll version on CBS; the other a straight version by **Kamahl**, a Ceylonese now living here. His version was given a special color cover by Philips, who also printed special color streamers for store displays. . . . Sydney radios have taken up **Billy J. Kramer's** "1941," which is his first hit here in about five years. . . . Festival has released **Roy Orbison's** "Working for the Man" because of local demand. They have seven Orbison LP's on current issue. . . . Sydney is suddenly faced with a discotheque drought. The Flower Pot and Up Tight have closed, and Beethovens was razed by a fire that started in a cellar next door. Most of **Dr. Kandy's Third Eye's** group equipment was destroyed in the blaze. Beethovens' owner **Frank Market** is opening his Vibes disco on Sunday to cater to the young crowd who frequented Beethovens.

Somebody's Image drummer **Eric Cairns** was rushed to a Sydney hospital recently for a brain tumor operation. He is now recovering. . . . **R. Black** and the **Rocking V's** (formerly **Rev. Black** and the **Rocking Vicars**) have left here to play in Melbourne, Adelaide and Brisbane, before they return to record. Their next one



TAPE CASE BY WINEGARD of Burlington, Ia., is designed for use in both home and automobile. The polystyrene cabinet with roll-back doors holds nine 4- and 8-track CARtridges. Retail price is \$5.95.

will be an Easybeat number. . . . The **Laurie Allen Revue** is here for four weeks. . . . Exciting days for **Peter Conyngham's NOVA** agency. Five of his artists are on the point of releasing disks. They are **Phil Jones**, the **Shoppe**, **Mike Furber**, the **Dave Miller Set**, and the **Mecca**. **JOCK VEITCH**

Audiopak® "Triple-Threat" Cassette.

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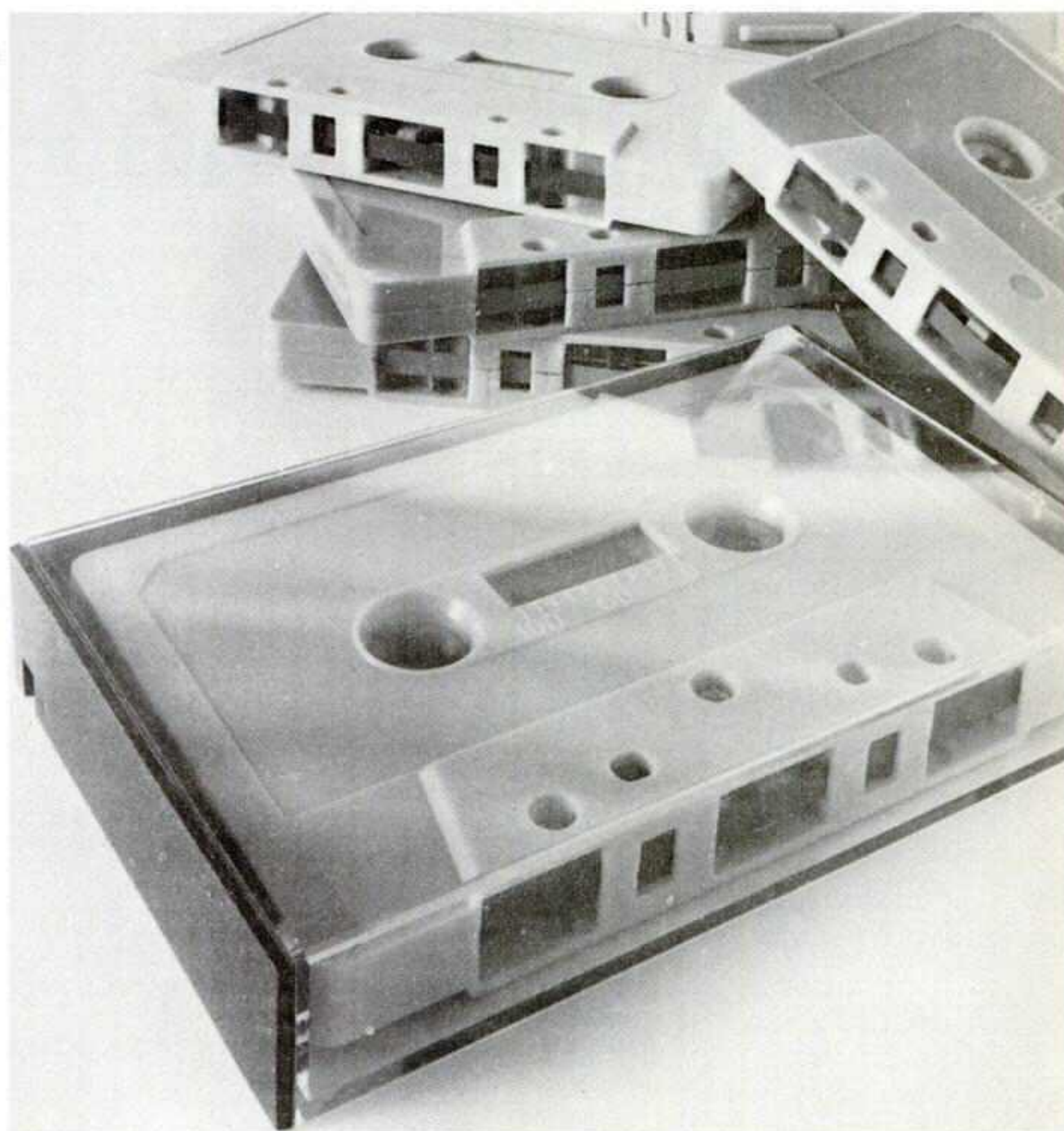
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 Automotive Other Distributor

I am interested in details concerning your line of 8 and 4-track stereo tape cartridges.

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B-10

EMERY TONGUE ON WRY
DON RICKLES IS COMING ON
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Could we interest you in half a million cassettes?

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CARAVELLI BRINGS "LA, LA, LA" TO THE SHORES OF AMERICA

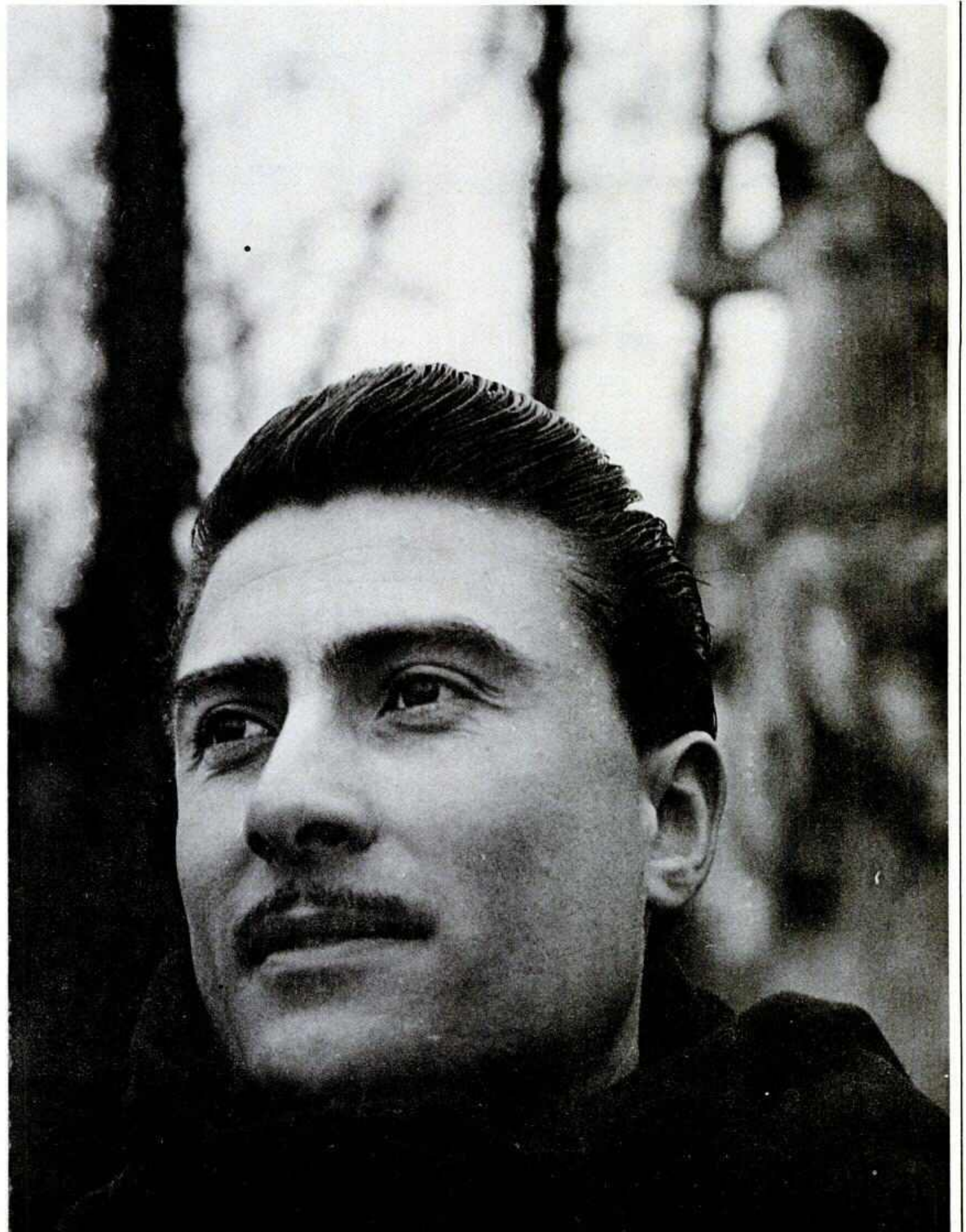
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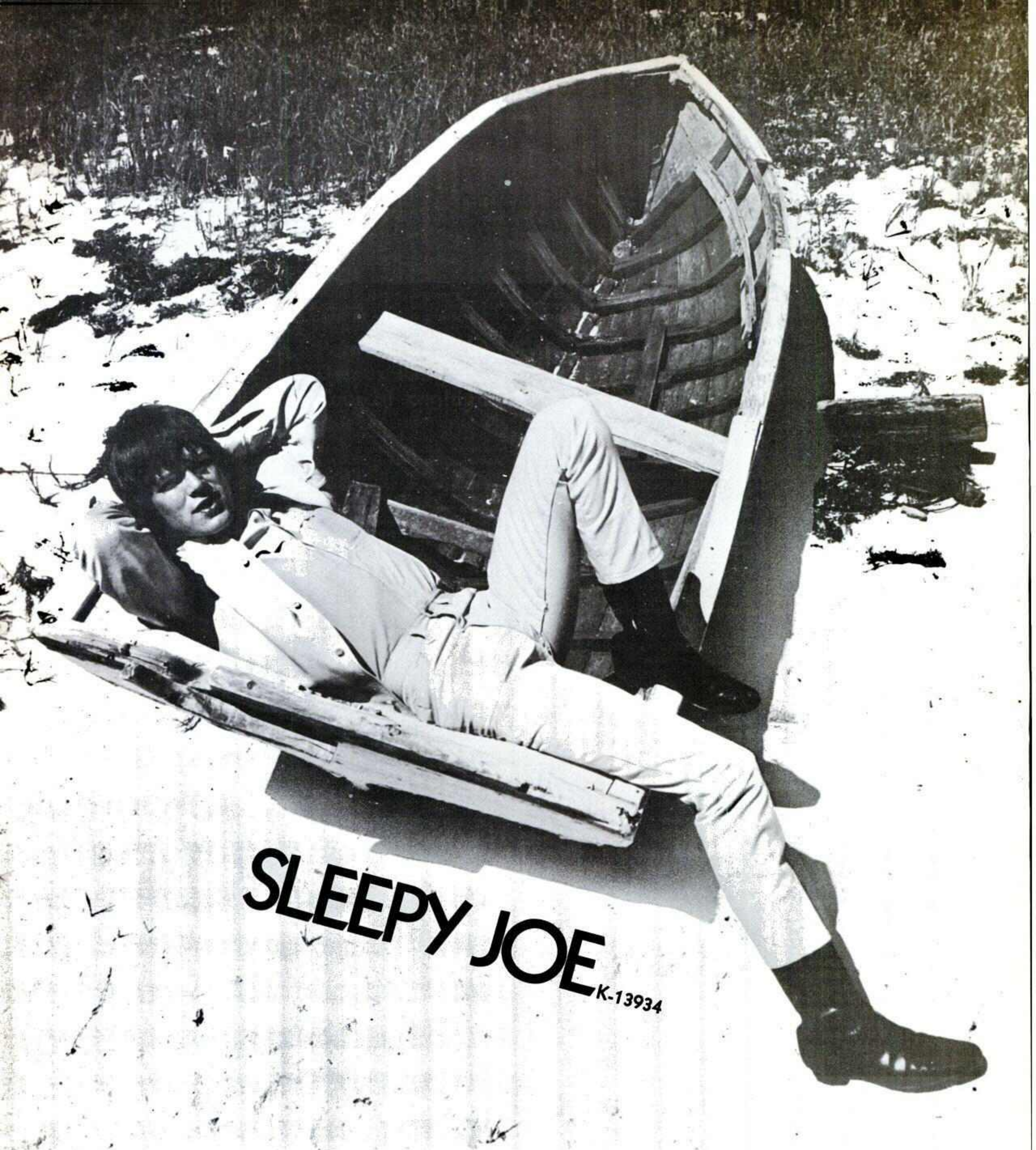
Europe's renowned conductor Caravelli has taken the 1968 Eurovision Song Contest winner, "LA, LA, LA," added the famous Caravelli "colour" and—voilà—one of the biggest orchestral sounds around today.

Originally recorded by CBS Records, France, it's now been released in the U.S.A. on Columbia Records 🎵

Caravelli blends the romanticism of his "magic violins" with the contemporary dance rhythms of today. The result is a lush, full, French sound that's so distinctively Caravelli. Incidentally, you'll be hearing more of this French sound with the release of his new album, "LA, LA, LA" A LA CARAVELLI.

The French Sound on
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FOR
WEEK
ENDING
MAY 18,
1968

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	TAPE PACKAGES AVAILABLE			
			8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	10	1	NA			
	4	2	NA			
	2	80		NA	NA	NA
	15	4		NA		
	23	3				
	13	5				
	2	83				
	9	8				
	80	6			NA	NA
	24	9				
	11	11				
	14	15		NA	NA	NA
	5	25				
	13	14		NA	NA	
	39	10				
	6	18		NA	NA	NA
	22	19			NA	
	7	7				
	34	16				
	11	13				
	10	21				
	7	12				
	17	20			NA	
	114	31				
	36	28				
	14	22			NA	
	11	17				
	64	29			NA	NA
	4	30		NA	NA	NA
	16	23		NA	NA	
	25	27				
	27	35				
	21	34			NA	
	5	36		NA	NA	NA
	9	24				NA
	14	33			NA	
	10	38				NA
	12	39			NA	NA
	12	43				
	3	91			NA	NA
	3	54				NA

RIAA Million Dollar LP Star Performer	Weeks on Chart	Last Week	TAPE PACKAGES AVAILABLE			
			8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
	13	42	NA			
	12	40				
	26	37		NA	NA	NA
	6	45				
	22	47				
	7	52				
	10	46				
	6	55				
	7	50		NA	NA	
	61	49				
	48	51				NA
	28	57				
	166	41			NA	NA
	75	48				
	15	32				
	13	26				
	20	60				
	12	56				
	28	44				
	61	61				
	6	63				NA
	9	68		NA	NA	NA
	21	62				
	6	73		NA	NA	NA
	27	53				
	26	65			NA	NA
	49	70				
	4	82		NA	NA	
	33	64				
	11	71		NA	NA	NA
	12	66				NA
	22	72				
	14	78				NA
	3	98		NA	NA	NA
	32	79				
	11	75				
	12	67				
	136	69				
	16	58				
	6	95				
	13	85		NA	NA	NA
	28	74				
	7	86				
	5	89				

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

TOP LP's

CONTINUED FROM PAGE 63

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
★	2	186	161		MARTIN LUTHER KING—The Great March to Freedom Gordy (No Mono); 906 (S)	NA	NA	NA	NA
	22	149	162		JEFFERSON AIRPLANE—After Bathing at Baxter's RCA Victor LOC 1511 (M); LSO 1511 (S)		NA	NA	NA
	41	172	163		FOUR TOPS—Reach Out Motown (No Mono); S 660 (S)				
	481	158	164		JOHNNY MATHIS—Johnny's Greatest Hits Columbia CL 1133 (M); CS 8634 (S)			NA	NA
	5	166	165		1910 FRUITGUM CO.—Simon Says Buddah (No Mono); BDS 5010 (S)			NA	NA
	3	176	166		GRACE SLICK—Conspicuous Only in Its Absence/ Great Society Columbia (No Mono); CS 9624 (S)	NA	NA	NA	NA
	13	159	167		FRANK SINATRA & DUKE ELLINGTON—Francis A. & Edward K. Reprise (No Mono); FS 1024 (S)				
★	1	—	168		GARY PUCKETT & UNION GAP—Young Girl Columbia (No Mono); CS 9664 (S)	NA	NA	NA	NA
	137	168	169		BILL COSBY—I Started Out as a Child Warner Bros.-Seven Arts (No Mono); WS 1567 (S)				
	39	170	170		ARETHA FRANKLIN—Aretha Arrives Atlantic 8150 (M); SD 8150 (S)				
	36	174	171		RIGHTEOUS BROTHERS—Greatest Hits Verve (No Mono); V6-5020 (S)				
★	3	199	172		MOODY BLUES—Days of Future Past Deram DE 16012 (M); DES 18012 (S)		NA	NA	
	9	173	173		SOUNDTRACK—The Happiest Millionaire Vista BN 5001 (M); STER 5001 (S)				
	13	169	174		WILSON PICKETT—I'm in Love Atlantic 501 (M); SD 501 (S)				
	61	175	175		RAY CHARLES—A Man & His Soul ABC (No Mono); ABCS 590 X (S)				
	69	178	176		ARETHA FRANKLIN—I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)				
★	3	194	177		SLY & FAMILY STONE—Dance to the Music Epic LN 24371 (M); BN 26371 (S)			NA	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
		150	184	178	HERB ALPERT & THE TIJUANA BRASS—South of the Border A&M (No Mono); ST 108 (S)				
★		2	200	179	WILLIE MITCHELL—Soul Serenade Hi HL 12039 (M); SHL 32039 (S)	NA	NA	NA	
		19	177	180	5TH DIMENSION—The Magic Garden Soul City SCM 91001 (M); SCS 92001 (S)	NA	NA	NA	NA
		33	167	181	EDDY ARNOLD—Turn the World Around RCA Victor LPM 3869 (M); LSP 3869 (S)		NA	NA	
		51	140	182	HERB ALPERT & THE TIJUANA BRASS—Sounds Like A&M (No Mono); SP 4124 (S)				
		22	183	183	COUNTRY JOE & THE FISH—I Feel Like I'm Fixin' to Die Vanguard VRS 9266 (M); VSD 79266 (S)				
		11	171	184	ETTA JAMES—Tell Mama Cadet LP 802 (M); LPS 802 (S)			NA	NA
		1	—	185	BOOKER T & THE M.G.'S—Doin' Our Thing Stax 724 (M); S 724 (S)				
		2	189	186	GEORGIE FAME—The Ballad of Bonnie & Clyde Epic LN 24368 (M); BN 26368 (S)	NA	NA	NA	NA
		15	185	187	FIRST EDITION Reprise (No Mono); RS 6276 (S)				NA
		61	188	188	COWSILLS—We Can Fly MGM (No Mono); SE 4534 (S)				NA
		14	190	189	PETULA CLARK—The Other Man's Grass Is Always Greener Warner Bros.-Seven Arts (No Mono); WS 1719 (S)				
		3	192	190	UNITED STATES OF AMERICA Columbia (No Mono); CS 9614 (S)	NA	NA	NA	NA
		68	191	191	MONKEES—More of the Colgems COM 102 (M); COS 102 (S)			NA	NA
		76	193	192	HERB ALPERT & THE TIJUANA BRASS—S.R.O. A&M (No Mono); SP 4119 (S)				
		14	179	193	JOHN MAYALL BLUES BREAKERS—Crusade London LL 3529 (M); PS 529 (S)				
		9	127	194	FRANKIE LAINE—To Each His Own ABC (No Mono); ABCS 628 (S)				
		15	195	195	BUCKINGHAMS—Portraits Columbia CL 2798 (M); CS 9598 (S)				NA
		32	196	196	SOUNDTRACK—Gone With the Wind MGM (No Mono); SIE-10 (S)				
		1	—	197	JONI MITCHELL Reprise (No Mono); RS 6293 (S)				
		1	—	198	JAMES BROWN & HIS FAMOUS FLAMES—I Got the Feelin' King (No Mono); 1031 (S)				NA
		1	—	199	MARTIN LUTHER KING—The American Dream Dooto (No Mono); DTL 841 (S)	NA	NA	NA	NA
		1	—	200	FEVER TREE Uni 3024 (M); 73024 (S)				NA

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

A SHORT CUT TO THE BOOMING BUSINESS IN BRITAIN*

RECORD RETAILER

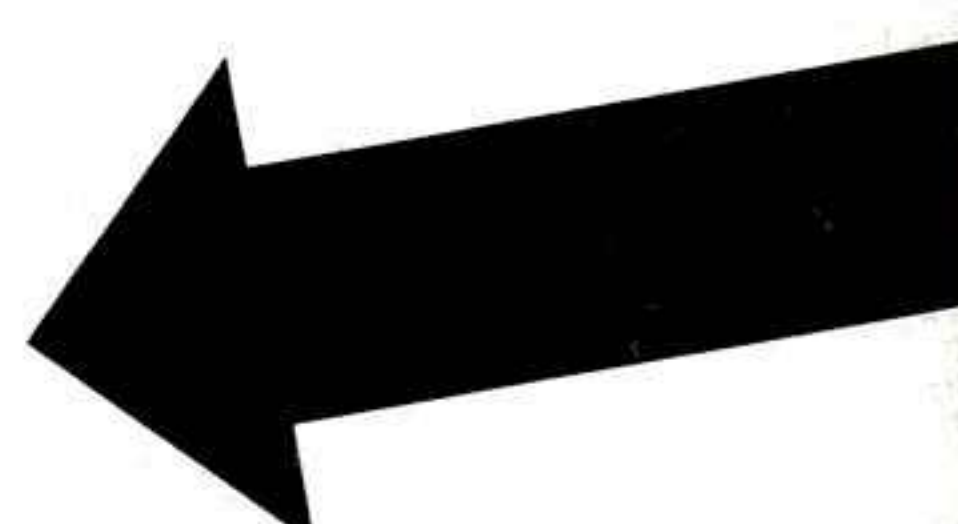
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Britain's Top 50 Singles chart
Top 40 Albums chart
R&B chart
Irish Best Sellers
Reviews
Releases
Promotions—Pop, Classics,
Jazz, Folk

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

Album Reviews



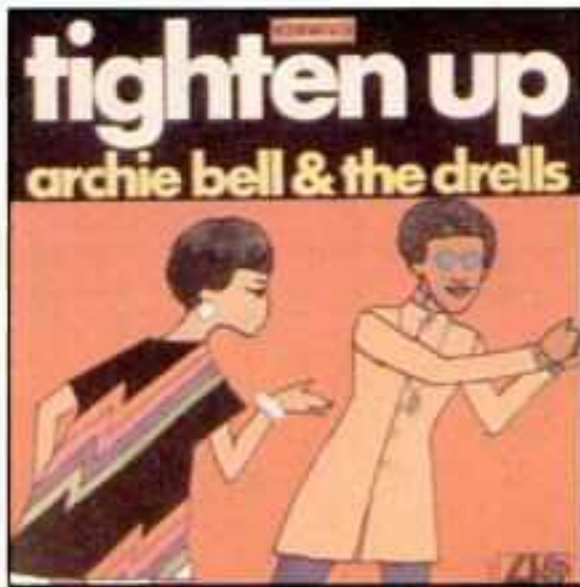
POP
PAPAS & MAMAS—Mamas and Papas. Dunhill DS 50031

The Mamas and Papas are back on the record scene with a new album chock full of good material. Destined to be among the hottest selling disks in short order, this record contains 11 new recordings and a past single, "Twelve Thirty." The Mamas "Dream a Little Dream of Me" possesses very strong singles potential.



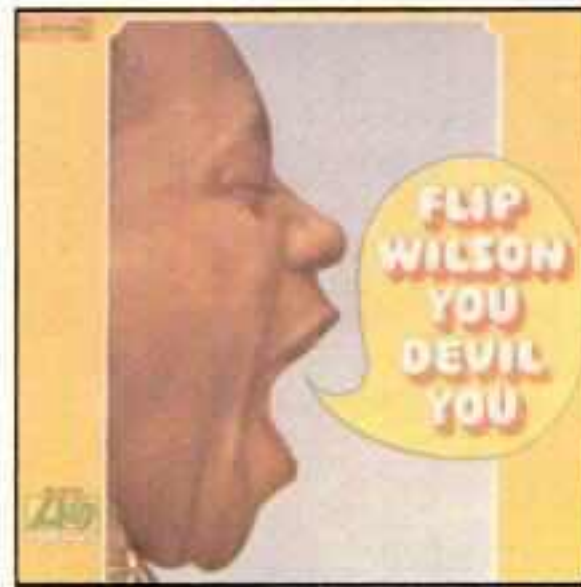
POP
EASY—Nancy Wilson. Capitol ST 2909 (S)

This should be another big one for Miss Wilson. Her slow, bluesy treatment of "Love Is Blue" is one of the treats. And there are others. Jobim's "Wave," a romantic "When I Look Into Your Eyes" and a sprightly "Face It Girl—It's Over."



POP
TIGHTEN UP—Archie Bell and the Drells. Atlantic SC 8181 (S)

The hottest group around, Archie Bell and the Drells are a cinch to steam up the charts via the new dance sensation, the "Tighten Up." Backed up by the TSU Tornadoes, the Drells also offer soulful sure shot, with "Give Me Time," "When You Left Heartaches Began" and "A Soldier's Prayer."



COMEDY
FLIP WILSON YOU DEVIL YOU—Atlantic SC 8179 (S)

Even as Flip Wilson warns his audience at Mr. Kelly's that the next gag is not funny, the crowd roars with laughter. Wilson has been around for a long time, but it wasn't until his last album that he attracted nationwide attention. This, his second album, is just as funny, and should exceed the other in disk sales. It's rare that a comedy album will reach high on the pop charts, but watch this one go.



POP
DEAN MARTIN'S GREATEST HITS! VOL. 1—Reprise RS 6301 (M)
Reprise RS 6301 (S)

This 12-cut album has Dean Martin in some of his top numbers, including "Everybody Loves Somebody," "You're Nobody 'Til Somebody Loves You" and "Houston." He also lends his familiar easy style to such Martin favorites as "In the Chapel in the Moonlight" and "Bumming Around" in this winning collection.



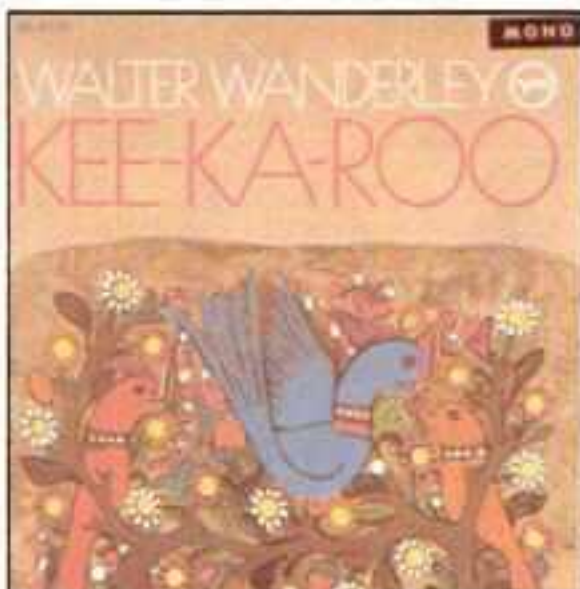
POP
MANTOVANI TANGO—London PS 532 (S)

The Mantovani touch hits all musical forms with special significance. It's especially effective here in his stress of the tango beat. The style is smooth and scintillating giving the album wide appeal and high potential.



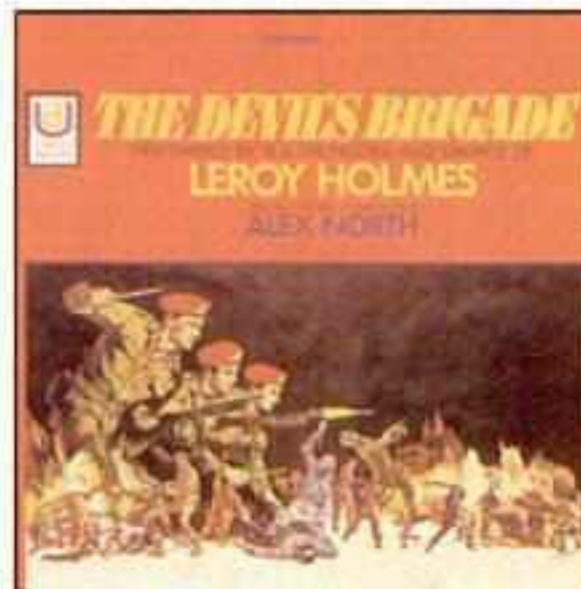
POP
HONEY—Ray Conniff. Columbia CS 9661 (S)

As popular as the material they sing about, the Ray Conniff group is never too far from the top of the charts. Breezy and easy on the ear, Conniff translates pop tunes into smooth choral melodies, working his sweet magic on "Honey," "Gentle on My Mind," "Love Is Blue" and "Sounds of Silence." Conniff and the Singers have borrowed from the heart of the market, redoing some of the best in the style that has made the group a favorite.



POP
WALTER WANDERLEY KEE-KA-ROO—Verve V 8739 (M); V6-8739 (S)

Wanderley plays the great Brazilian composers, Jobim, Gilberto and Bonfá in a cool jazz style, and with some classy work on organ and electric piano. This would do well in both the jazz and pop markets. Album cover art, bright and exciting, gives a good idea of the product.



SOUNDTRACK
THE DEVIL'S BRIGADE—Leroy Holmes. United Artists UAL 3654 (M); UAS 6654 (S)

The film is a World War II blood-and-gutser, with Bill Holden no less. And Alex North's score is highlighted by a hair-chested theme and the reprise of two WW-II favorites, "I'll Never Smile Again" and "You Always Hurt the One You Love," played in solid 1940 style by Leroy Holmes' orchestra.



COUNTRY
JOHNNY CASH AT FOLSOM PRISON—Columbia CS 9639 (S)

Johnny Cash strikes again with another mighty c&w effort, choosing Folsom Prison and its inmates as subjects for a "live" LP show. The sounds of the prison and the prisoners' uninhibited appreciation of Cash highlight this LP, a sure heavyweight on the charts. "Folsom Prison Blues," "25 Minutes to Go" and "Long Black Veil" are spun against the prison background with "Jackson" and "Green Green Grass of Home."



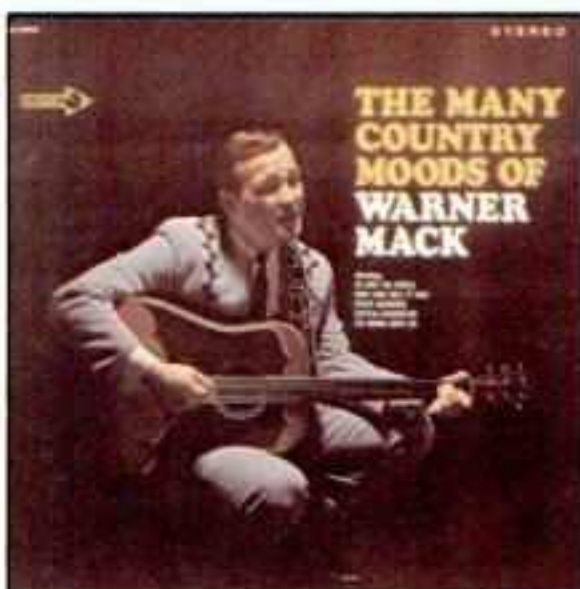
COUNTRY
WILD WEEKEND—Bill Anderson. Decca DL 4998 (M); DL 74998 (S)

Bill Anderson has the true country sound—full of sincerity and heart. Some of the tunes here are his own, such as "Wild Weekend" and "Won't It Ever Be Morning." In addition there are "Gentle On My Mind" and "Rocky Top." Must merchandise for the country field.



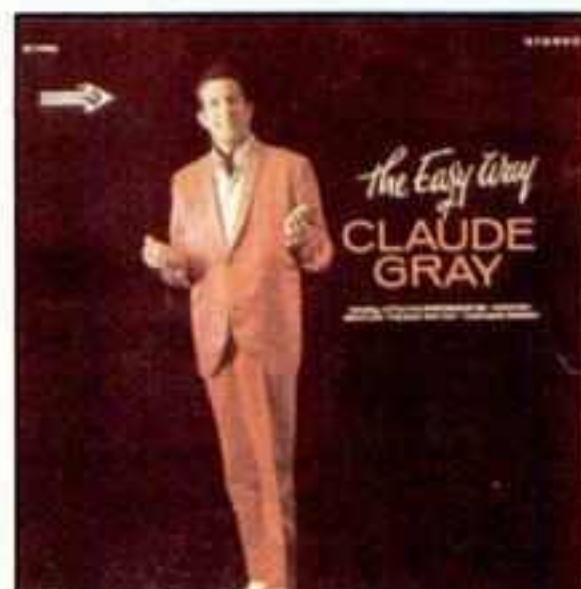
COUNTRY
IN THE NAME OF LOVE—Ned Miller. Capitol ST 2914 (S)

An excellent album. Most of the tunes were written by Ned Miller . . . and he does a fine job putting them on record. Best are "In the Name of Love," "Only a Fool" and "Southbound."



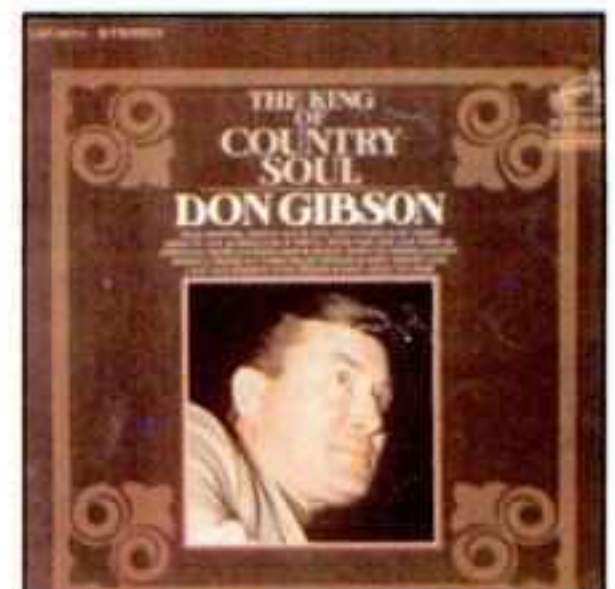
COUNTRY
THE MANY COUNTRY MOODS OF WARNER MACK—Decca DL 4995 (M); DL 74995 (S)

Including his current hit "I'd Give the World (To Be Back Loving You)," Warner Mack here displays his versatility from ballads, such as "It's Been a Good Life Loving You" to uptempo numbers "I Can't Keep Away From You." Other good cuts include "Paper Mansions," "Tell Me to Go (Tell Me to Stay)" and "Crystal Chandelier."



COUNTRY
THE EASY WAY OF CLAUDE GRAY—Decca DL 4963 (M); DL 74963 (S)

Claude Gray's familiar easy style is well suited here not only for his own hit ("Your Devil Memory"), but other top country songs including "Crying Time," "Houston" and "Little Ole Winedrinker Me." The other seven cuts also are good examples of the style that has made Gray so popular. "Night Life" and "Once in Every Lifetime" are other gems.



COUNTRY
THE KING OF COUNTRY SOUL—Don Gibson. RCA Victor LPM 3974 (M); LSP 3974 (S)

Excellent version of "What Now My Love," which deserves wide airplay is included. His hit "Ashes of Love" is the key on this LP to sales, but oldie called "Faded Love" is also provided in new dress for much appeal. "Headin' Down the Wrong Highway" also packs nostalgia.



CLASSICAL
BELLINI: NORMA—Suliotis/Cossetto—Del Monaco/Various Artists/Orch. L'Accademia di Santa Cecilia (Varviso). London OSA 1272 (S)

Elena Suliotis is thrilling in the title role of this abbreviated two-LP set. She clearly shows she's a "Norma" in the impressive line that includes Maria Callas whose performance in the role is recalled by this set. Fiorenza Cossetto also is superb with the "Mira, O Norma" duet a standout. Silvio Varviso again demonstrates his expertness.



CLASSICAL
IVES: SYMPHONY NO. 1—Philadelphia Orch. (Ormandy). Columbia MS 7111 (S)

Composer Charles Ives gets another important boost in this coupling of his "Symphony No. 1" and "Three Places in New England," by Eugene Ormandy and the Philadelphia Orchestra. Both compositions were written more than half a century ago but the mood holds up and the interpretation makes it stick.



CLASSICAL
MAHLER: SYMPHONY NO. 9—London Symphony (Solti). London CSA 2220 (S)

Georg Solti continues his Mahler symphonic series with another outstanding package. Conducting the proficient London Symphony, Solti realizes the full scope and color of the work in this two-record set. All four movements are memorable here.



CLASSICAL
LISZT: LES PRELUDES/HUNGARIAN RHAPSODY No. 2/SMETANA: VYSEHRAD/MOLDAU—Berlin Philharmonic (Karajan). DGG 139 037 (S)

The Berlin Philharmonic is up to its usual high standard. The repertoire is warhorse, yet, Von Karajan conducts with such great imagination and vitality, that the classical buyer will do well to add this version of these Liszt and Smetana works to his collection.



CLASSICAL
PICTURES AT AN EXHIBITION—Ashkenazy/Los Angeles Philharmonic (Mehta). London CS 6559 (S)

This disk contains two compelling performances, Ashkenazy doing the original piano version and Mehta conducting the Los Angeles Philharmonic in the Ravel orchestration. Assuredly this is a bargain for classical buyers. The disk represents a smart a&r concept, and the performances meet all expectations.

Studio Bands Jazzing Up Jazz

• Continued from page 1

Wilson's studio band and Don Ellis' 21-piece avant-garde organization, are the two area bands released on records. Wilson belongs to World Pacific; Ellis to Columbia. While Ellis' band works around town, Wilson assembles his sidemen for record sessions only.

A number of other local players have joined the movement toward rehearsal bands. Mike Barone leads a 17-piece pickup band which has been working regularly at Donte's, a successful North Hollywood club. Composer Clare Fisher, has begun his own pickup band, working on an irregular basis at the same room. Neither of these groups is tied to any record company. Saxophonist Curtis Amy leads a 16-piece studio group. The band works out of Ray Charles' recording studio, supporting the pianist and other acts cutting for Tangerine Records.

Arranger-conductor-play-er Oliver Nelson, when not scoring picture projects, assembles a studio band to back up visiting soloists. These efforts are on Impulse. Nelson's latest collaboration involves guest soloist clarinetist Pee Wee Russell.

Of new New York bands, the

Jones-Lewis organization has begun moving. It was recently recorded here at Marty's Club with Joe Williams, with whom it was previously paired on an earlier Solid State LP.

Pianist Duke Pearson's band was formed in February, 1967. He has been associated with Blue Note since 1959, when he cut a trio album; he has been producing for the Liberty Records subsidiary since 1963. The Pearson band has worked such New York spots as the Half Note, Vanguard, the Apollo Theatre and uses the Dom as its regular home. Its members include top sidemen such as Pepper Adams, Frank Foster, Al Gibbons, Jerry Dodgion (reeds); Julian Priester (trombone); Bob Cranshaw (bass); and Mickey Roker (drums).

McGhee Band

Former be-bop trumpeter Howard McGhee's band also draws veteran jazzmen: trombonist Britt Woodman, bassist Gene Taylor, pianist Andy Bey, flugelhornist Eddie Preston and saxophonist Clifford Jordan. McGhee's band dates back to 1965, when it was formed to assist jazz priest Rev. John Gensel at his vespers services.

His band has worked the 1966 Newport Jazz Festival, the Half Note Club, and was a major creative force on New

York's jazz-mobile program, performing in slum areas during past summers.

While bands of sorts can usually be found in most large cities (vibist Tommy Vig has been leading a jazz band in Las Vegas), the New York and Los Angeles-based bands have the advantage of being near the recording companies.

The number of bands working full time include Duke Ellington, Count Basie, Woody Herman and Buddy Rich organizations.

The new rehearsal bands draw their support from the younger jazz buffs who are being exposed to a broad sweep of jazz styles including those played by the hard-driving white rock blues bands, which are closing the gap between jazz and rock 'n' roll.

Grammy TV'er A Hit, Sparked By U. S. Artists

NEW YORK — The pre-dominance of American recording artists as this year's Grammy Award winners cued a first-rate production of "The Best on Record," on the NBC-TV network Wednesday (8).

In previous telecasts, the program lacked the sparkle that is fitting to the industry's most coveted award because many of the winners, British recording artists, were not available for the show's filming. This year, however, all the main winners were on hand to perform their Grammy Award numbers.

Overnight Nielsen ratings for the New York market placed "The Best on Record," aired on WNBC-TV, as the leading program in the 9-10 p.m. time slot, with a 22.8 rating and 34 per cent share of the sets in use. WABC's movie, "The Pleasure Seekers," was second, with a 12.3 rating and 12 per cent share.

The one-hour program, produced for the National Academy of Recording Arts and Sciences (NARAS), took full advantage of key TV stars, as Rowan and Martin of TV's "Laugh-In," Tommy Smothers of the Smothers Brothers and Andy Williams were among those introducing the winners. Jack Jones, Dionne Warwick, Lalo Schifrin, Elmer Bernstein and Liza Minnelli also introduced Grammy winners.

The show moved at a quick pace. Andy Williams opened the program with a terse, but informative explanation of NARAS and the Grammy Awards. With a minimum time allotted for succinct and witty introductions, the music was non-stop. Glen Campbell's "By the Time I Get to Phoenix" was the gem of the show. And Lou Rawls also shone with his award-winning "Dead End Street."

The program spanned the musical spectrum, featuring not only the pop field (represented here by the 5th Dimension and Bobbie Gentry), but also jazz (Cannonball Adderley Quintet), country (Campbell, John Hartford and Chet Atkins), r&b (Rawls) and classical (Ravi Shankar and Yehudi Menuhin). Closing the hour special was a medley of past Grammy winners, sung by Jack Jones, Campbell, Atkins and Miss Gentry.

HANK FOX

CLUB REVIEW

Dionne Warwick Sparkles In Flawless Performance

NEW YORK — Dionne Warwick, appearing and sounding comfortable and relaxed, scored a big success at her Copacabana opening on Thursday (9). Miss Warwick's vibrant performance was perfect in all respects as she spun her way through many of her top hits, from "Don't Make Me Over," her first single in 1962, to her current "Do You Know the Way to San Jose?" All of her recordings have been made for Scepter Records.

But, the program was more than a reprise of her hits. Miss Warwick gave good comic impressions of Diana Ross of the Supremes, Pearl Bailey and Marlene Dietrich. The last, with blonde wig, ended with Miss Warwick switching from the impersonation of Miss Dietrich's deep throaty voice to the art-

ist's own style, in "Falling in Love Again."

There was still more, as the Scepter star effectively merged "The Impossible Dream" and "What the World Needs Now Is Love Sweet Love." She sang a dramatic "Battle Hymn of the Republic," which is in her forthcoming gospel album, and also scored with "The Look of Love" and "I Think I'm Going Out of My Head," which gave her an opportunity to belt in fine full-voiced style.

Miss Warwick also sang some of her biggest hits: "I Say a Little Prayer," "Alfie," "Walk on By," and her million-seller "Valley of the Dolls," as well as good album cuts with "Up Up and Away" and "What's Good About Good-Bye." Lee Valentine conducted her exciting program, which proved a genuine triumph.

FRED KIRBY

Disk Sales Dip 19% For First Quarter

• Continued from page 1

the rackers now deliver 61.4 per cent of total dollars of over-the-counter business as against 59 per cent for all of 1967.

On the phase-out of monaural records, the report stereo sales have moved up to 89.6 of total LP sales. Rackers are leading the way with their stereo share up to 90.1 per cent.

Top company in BMR's first quarter report was Columbia Records. Columbia, which was No. 2 in total dollars of store sales at year's end, moved into the top spot in each of the first three periods of 1968. Columbia also the No. 1 position for

LP dollars and single dollars, individually.

For the 12-week period of January through March 23, the following labels held No. 1 position for share of business in stated categories: for total dollars of record sales, Columbia, 10.2 per cent share; for dollar share of singles sales, Capitol, 7.5 per cent share; for total LP sales, Columbia, 11 per cent share; for pop LP sales (all LP's but classical), Columbia, 10.7 per cent; for classical LP sales, RCA, 18.3 per cent; for LP sales in \$1.99-or-less category (monaural), Disneyland, 19.8 per cent; and for LP's in \$2.99-or-less category (stereo), Camden, 28.3 per cent.

NMPA Growing as Power Reflecting Industry Aims

• Continued from page 1

self in any area and any activity which expands the markets and cultural uses of pop music. Thus we are interested in the use of music in education, in the amelioration of social problems, in communications with teen-agers and the many other ways in which music can influence our society."

Feist added: "There's more going on in pop music than ever before with the possible exception of the 1890's and just as we have started to make serious music more popular, we should now take pop music more seriously."

NMPA started in 1916 as the Music Publishers Protective Association. One of its earliest tasks was to campaign against payola. In its history, the organization developed notable executives, including E. Claude Mills, John G. Paine and Harry Fox—all of whom went on to important careers. Today, Feist stated, the membership is 25 per cent larger than two years ago and is a better reflection of the total industry. Its executives participate in international conferences—such as the Berne Convention in Stockholm last summer—and are active on domestic copyright levels. It is also in close relationship with

related organizations in the copyright industry—such as book and record associations.

Feist's success on the Nashville scene comes after years of contact with Nashville publishers, explaining the organization's aims in copyright revision and other matters of importance to publishers.

Alvino Winner Of Lib.'s Contest

LOS ANGELES—Danny Alvino of Liberty's Florida branch won top prize in the company's "There's a Carr in Your Future" sales incentive contest. Alvino's award was a 1968 MG Midget roadster.

Winners of second and third place Honda Motorbikes were Henry Moyer of Liberty's Pennsylvania branch and Vito Samela of Liberty, N. Y. Bicycle winners included Don Miller, Liberty, Mo.; Jack Mesler, Liberty, Fla. and Frank Mirowski. Mutual Distributors of Boston. Winners of children's speed wagons were Rich Sidoti, Liberty, Calif.; Ben Victor, Nylene Brothers, Hawaii; Tex Weiner, Liberty, N. Y., and Billy Wayne Williams, Record Sales, La.

MAY 18, 1968, BILLBOARD

'Reel Your Own' Light Show Film Unrolled

• Continued from page 1

sizing that the constant reiteration of material does not detract from the film's effects. Mind Reels will also market mini-film reels in which the light shows' artists are able to expand their acts. Cost of the mini-film loops will be about \$2.

"Light show producers have become artists in their own right," Hesters said. "Each show has its own personality. And audiences can recognize a given light show without being told the performer's name beforehand."

Big Drive

Mind Reels is preparing an intensive point-of-purchase campaign at the dealer level. Third

Eye, a poster distribution firm, is handling Mind Reels' distribution.

Three light shows have already been signed, and Hesters said the company was negotiating with several others. Production has been completed on mini-films by the Phantasmagoria and Glenn McKay's Highlights. The Joshua Light Show has just signed with Mind Reels.

Hesters also stressed that the mini-films are not limited to the teen-age market. "We're producing films which can be used in conjunction with classical and electronic music." Hesters cited the Boston Opera as planning a light show as part of its staging for a special production. He also pointed to the use of light shows in the San Francisco Art Show.

Cap. Into EDP Distribution

• Continued from page 1

Becker, who designed the program, said other phases of Capitol's operation eventually will be "computerized," including the tape operation. "It's possible we can computerize our 8-track, cassette and reel program within 12 months," says Becker. The tape program currently is being programmed into the IBM.

The computer, an IBM 360 (Model 40), is programmed to both receive and give informa-

tion on album product 90 days after being released. Capitol's catalog is programmed for dealer-rack jobber-one-stop use through the record company's distribution network.

New albums and singles will not be computerized in the IBM 360, said Becker, but future programs are being studied to involve new album releases and singles.

The system also has a "fore-capability" which enables the distribution centers to take a pulse of the market capabilities of album product.

Epic's Eiran LP to Be Issued in Israel

LOS ANGELES — Ron Eiran's initial Epic album, "Ron Eiran Sings," will be released in his native Israel Wednesday (15) on the Hedarzi Records label. The album contains "Sharm El Sheikh," the biggest selling single in Israeli history, with a sale of more than 50,000 copies.

UA Issues 1st U. S. Disk by Maria Ortiz

NEW YORK — With Raphael a hot artist in domestic Spanish markets, according to United Artists, the company is issuing its first American single by another Spanish artist, Maria Ortiz. The Spanish songs, which are folk-oriented, are "No Sabes Como Sufri" and "Romance Anonimo." An album is planned for summer release.

A Success Story With Spirit



It happened in Miami.

Recently an early-evening DJ at one of Miami's top stations really heard the Spirit album for the first time. And he loved it. Which is understandable.

He especially dug the "Mechanical World" cut. Which is especially understandable.

Logically, he programmed "Mechanical World." And his listener response (from just one play a night) was astounding.

It forced a single from the album: "Mechanical World" c/w "Uncle Jack" (ZS7 108). And practically overnight it became the biggest-selling single in town. Then the Spirit album became the hottest demand item in town.

And to top it off, the group was brought into Miami for a weekend nightclub appearance. Spirit became the city's biggest attraction, setting new attendance records every night they appeared.

Miami wouldn't let them go.

It's a beginning that's the absolute end.

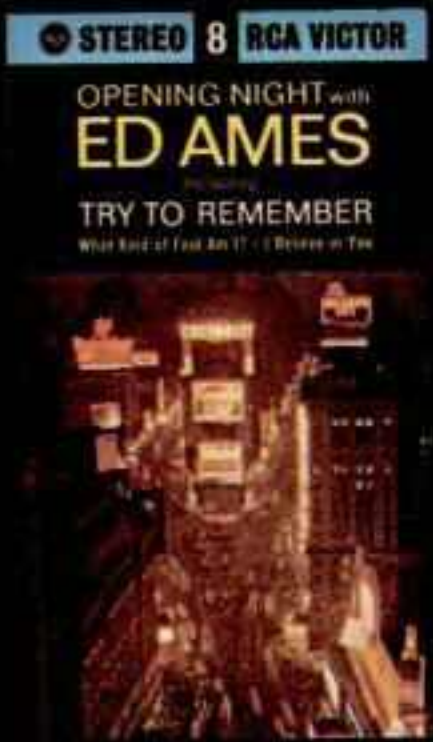
Epilogue: What's happening in Miami is ready to happen elsewhere. They're starting to play "Mechanical World" in New Orleans, Dallas, Cleveland, Denver, Chicago, Richmond, Salt Lake City, San Francisco, Sacramento and Seattle. And in the big college towns like Boston, Ann Arbor, Lansing and El Paso. Spirit is moving them. Spirit will move you. Spirit is a Musical Being. Spirit is on Ode Records.



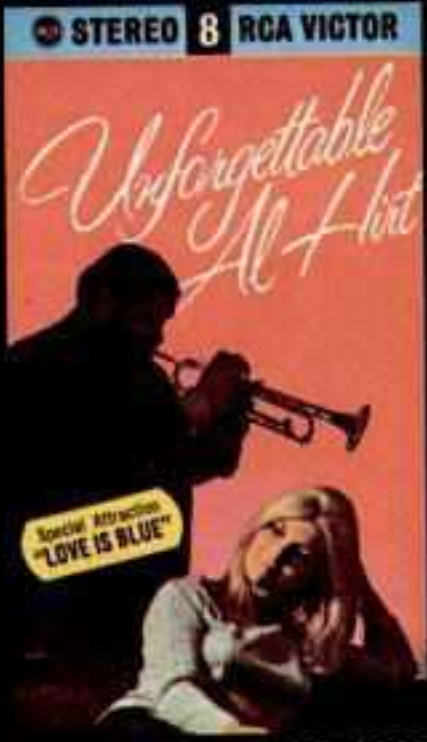
Z12 44003/Z12 44004

"Mechanical World"/"Uncle Jack" ZS7 108

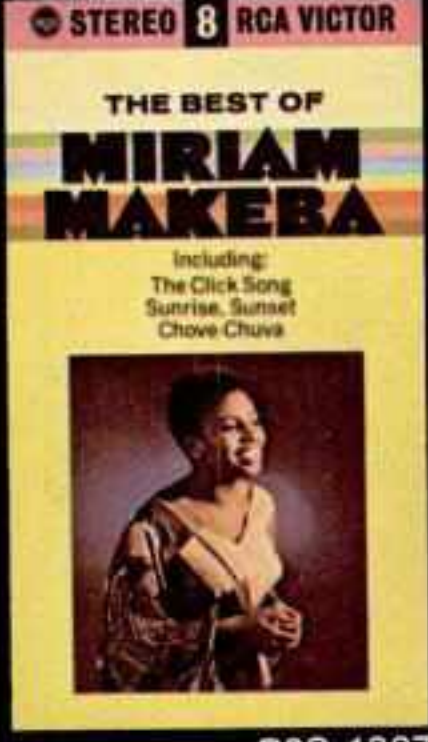
The Stereo 8 Story (May)



P8S-1316



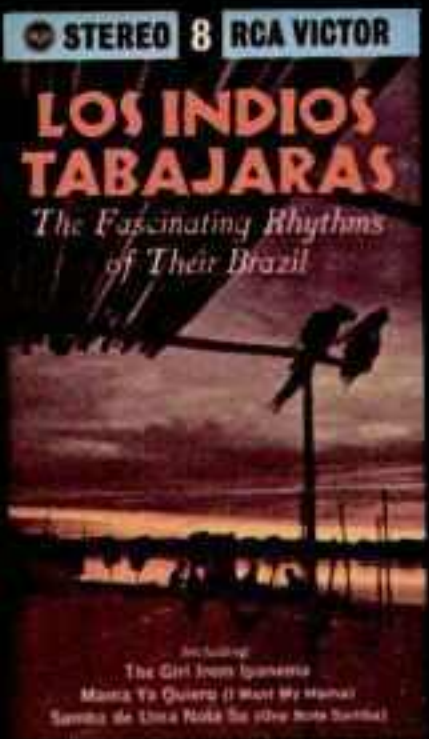
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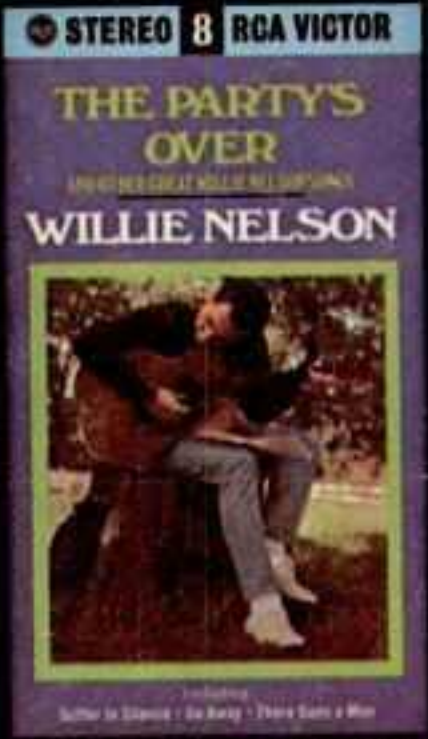
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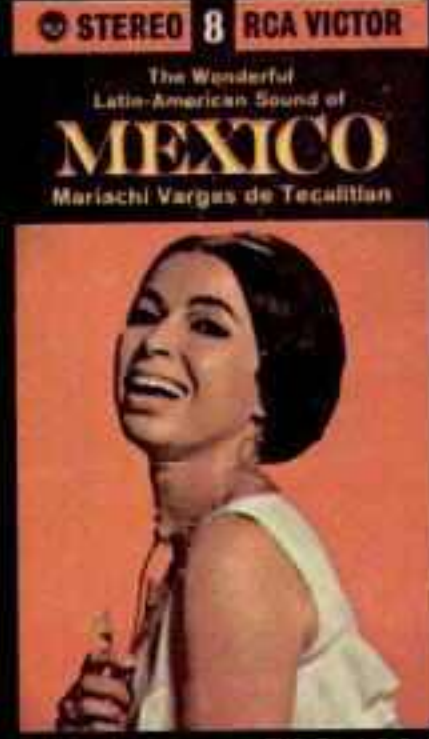
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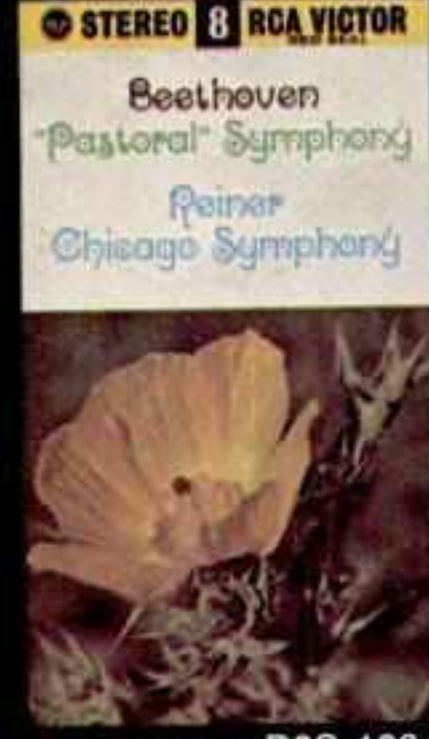
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P8S-1321



P8S-1324



R8S-1094



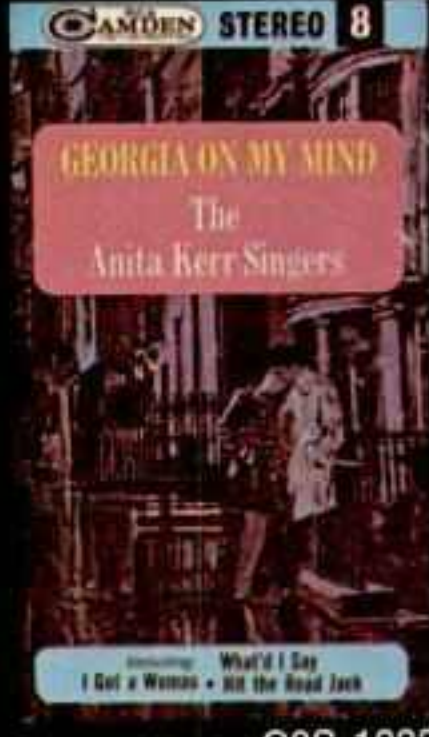
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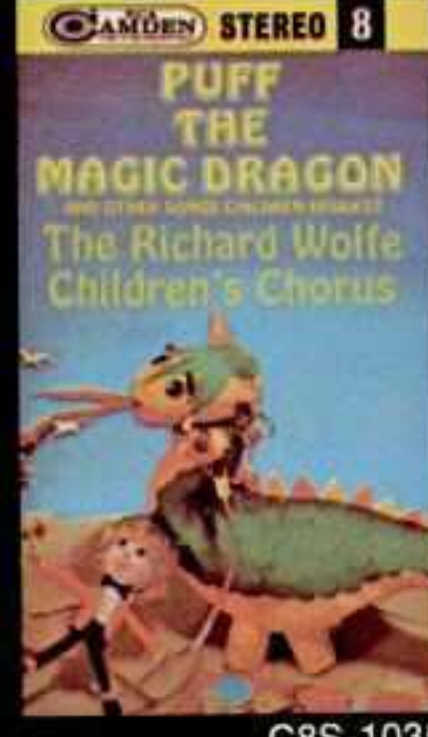
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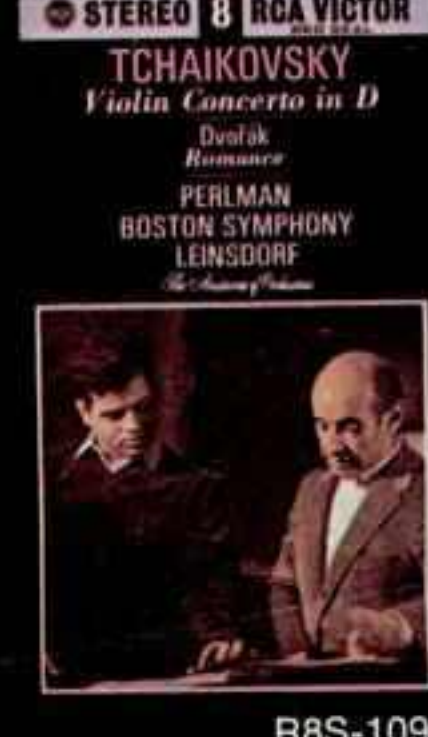
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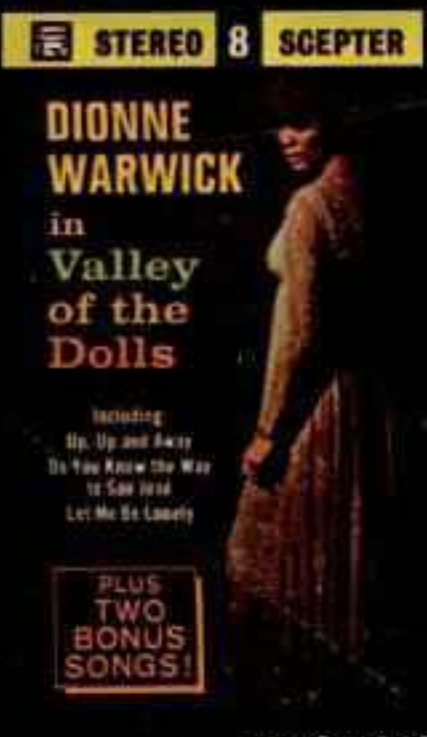
C8S-1033



C8S-1035



R8S-1093



P8SC-1013*



P8WW-1004*

RCA

Stereo 8 Cartridge Tapes

*Manufactured and Distributed by RCA