

Billboard

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COIN MACHINE
PAGES 69 TO 75

The
International
Music-Record
Newsweekly

Billboard Int'l Parley to Touch All Industry Bases

NEW YORK — The agenda and schedule of the International Music Industry Conference, sponsored by Billboard and Record Retailer at Paradise Island Hotel, Nassau, April 20-23, has been formulated in detail and covers every phase of the music/record industries. The Conference, produced by James

O. Rice Associates, specialists in executive training and business seminars, will bring together authorities from the world of records, music publishing, production and copyright law in a series of panel discussions spanning the entire trade. The business of music and the interrelationship of music with the different social and governmental structures around the world, will be stressed.

[\(Continued on page 4\)](#)

Politics to Turn Disk Fee Tide?

By MILDRED HALL

WASHINGTON — The recording artists' bid for performance royalties on records played commercially is still a lively possibility in the copyright revision law, and may have gained some new influence from the shifting political scene.

Although the democratic majority and committee memberships in Congress remains substantially unchanged by the election, there are rumors of

[\(Continued on page 8\)](#)

\$ Backing of Mersey Co. Bows Ampex Disk Plan

By LEE ZHITO

NEW YORK—Ampex is instituting a policy of subsidizing new record production firms to assure itself of a continuing source of tape product. This came to light last week when Billboard learned that Bob Mersey's newly formed Cyclone Records had the financial backing of Ampex in return for the exclusive world-wide tape rights in all configurations to record-

ings produced by the Mersey label.

It is no secret that Ampex, along with other tape duplicat-

ing - marketing companies, has been concerned about record firms handling their own tape

[\(Continued on page 8\)](#)

RCA Rattle & Roll on Elvis

By MIKE GROSS

NEW YORK — There's no letting up on Elvis Presley. The singer, who has amassed an un-

precedented sale of well over 200 million records for RCA domestically, is now being primed by the company for its biggest promotional effort tied in with his first TV special.

RCA's campaign will be tied in with special drives formulated by Colonel Tom Parker, Presley's mentor, and the Singer Company, sponsors of the TV special scheduled for airing on Tuesday (3) on NBC-TV. The multifaceted promotion is centered on a new LP, "Elvis," which features 20 songs, dialog

[\(Continued on page 100\)](#)

Rothfeld: Stereo Single a Boon

By CLAUDE HALL

NEW YORK — The monaural single is obsolete, David Rothfeld, division merchandising manager of E. J. Korvette stores, stated last week. Rothfeld, through the Korvette chain, is the biggest buyer of records.

Leading experts in the creative merchandising of records feel the stereo single was one method of saving the singles business by stirring up some sales excitement among both young and old customers.

"Just as the monaural album is obsolete, the monaural single is obsolete," said Rothfeld. "A

stereo single is the only way you can capture the full sound of today's songs, particularly with the extensive electronic effects the groups are using. But I think the stereo single would also greatly enhance sales not only of rock product, but in other musical areas. With the deeply instrumental effects today, it's a shame that the people who buy singles can't get this."

A stereo single would also help sell albums, he felt. "It would give potential album buyers a better idea of what the LP might have in it. This is very

much so in regards to contemporary product. It's a pity to reduce some of these records to monaural."

Rothfeld said there was no doubt but that stereo singles would boost singles sales. "I think, too, that sales to adults would increase. At present, they are forced to wait for the album."

The stereo single would open many markets not now available, Rothfeld said. Joe Martin, head of Apex-Martin, also contended that the stereo single is progress. "And the record in-

[\(Continued on page 4\)](#)

TONY BENNETT

20 Years in Show Biz

See Center Section

N. Y. to Be (Teen) Fun City

By HANK FOX

NEW YORK—Plans are being mapped for this city's first teen fair which will be held here May 29-June 1.

With an expected attendance of more than 100,000 teenagers, the fair, "Teens to 21," will feature record labels, tape cartridge and tape equipment manufacturers and musical instrument companies. In addition, many of the city's leading retail shops and department stores will have exhibit space on the 100,000 square foot second floor of the New York Coliseum.

"A high percentage of space and time for special program will be devoted to the youth entertainment field," said David Jacobson, spokesman for Teens to 21 Fair Corp., sponsors of the four-day event.

Besides seeking entertaining company booths at the show, Jacobson said that the sponsors will book at least one top name group for each day that the fair is open.

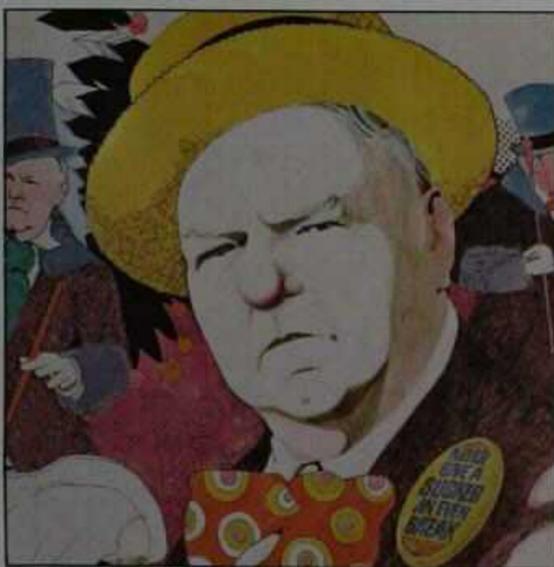
[\(Continued on page 100\)](#)

San Francisco in Studio Rampage

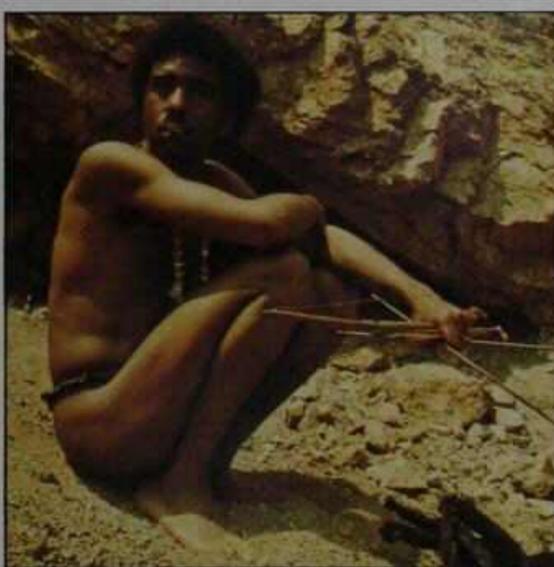
By GODFREY LEHMAN

SAN FRANCISCO—The San Francisco sound will be cutting an ever deeper impression into the musical consciousness of the record buying public during 1969, and it will not be restricted to the U. S. alone. The still youthful recording in-

[\(Continued on page 100\)](#)



The comic genius of the great W. C. Fields has been immortalized on record by Decca with the release of "W. C. Fields, the Original Voice Tracks From His Greatest Movies," DL-79164. Included in the deluxe package is a free pop poster of Fields. A cocktail party was held at Universal Pictures Studios, celebrating the release of the new album, along with a single featuring excerpts from the album. (Advertisement)



Richard Pryor debuts on Reprise with a comedy album that'll make 1969 a great deal brighter. The appropriately titled album, "Richard Pryor," features the hip young comic in wildly irreverent satires on race, sex and other areas where most comedians fear to venture. On Reprise. (Advertisement)

(Advertisement)

Blockbusters are built on
Epic Records

Some you know. Some you will.
Turn to pages 11, 12, 13.



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JOSE FELICIANO MSP 4045



**HI-HEEL SNEAKERS
HITCHCOCK RAILWAY
AND MORE**

Available on RCA Stereo 8 Cartridge Tape

HOWARD BEARSTEIN

1968 Shaping as UA Peak Year

NEW YORK — This year is rapidly shaping up as the best year in United Artists Records' 11-year history, and surpassing what president Mike Lipton calls "UA's Beatle year"—1965. In 1965, UA rode strongly with soundtracks from the Beatles' film, "A Hard Day's Night" and the Goldfinger spy thrillers.

While Lipton credits the re-organizational consolidation and expansion activities following the company's merger with Liberty Records in midyear, he cites UA's spiralling tape CARTRIDGE sales; "Good, the Bad and the Ugly," and the success of Bobby Goldsboro as the key factors in the banner year. (For the first six months of the year—before the merger—UA's tape cartridge sales accounted for 20 per cent of its total recorded music sales.) (Billboard Nov. 23.)

UA has also stepped up its consumer advertising program by buying heavily, utilizing 50 top college and underground newspapers, co-op ads, promoting its product via spot radio ads and sponsoring radio music shows.

Since the merger, UA has acquired several labels from Liberty's control. "In the areas

where we've been the strongest," Lipton said, "we've taken over Liberty labels which overlap with ours. And Liberty has done the same with some of UA's labels."

Under the new arrangement, UA's Veep line will incorporate Minit product, although Minit will maintain its own logo. UA's Solid State and Liberty's Blue Note, both jazz labels, will be headquartered in UA's building here. All UA production has moved to the West Coast. And the company's budget label, Un-art has been included under Liberty's Sunset division.

Another major factor in UA's peak year has been the consolidation of its distributors. "At this point," Lipton said, "about 77 per cent of our distribution is company-owned."

Garrett Productions Expands

LOS ANGELES — Snuff Garrett Productions plans to broaden its record and music publishing activities next year by enlarging its artist rosters on Viva and Bravo Records and looking for additional writers for its nine publishing firms.

The Silvermine operation is already in the process of signing writers and acquiring catalogs. According to Crewe, the Silvermine firm, though basically in the publishing business, will be geared to handle production assignments as well.

Ranwood International is participating in Silvermine Music strictly as a stockholding part-owner. The Ranwood-affiliated publishing firms of Able Music and Ranwol Music will be completely independent of the Silvermine group.

Production Deal Signed by ABC and Hamstead Heath

NEW YORK — Hamstead Heath, a new independent production company covering production, management and publishing, has completed a deal to produce exclusively for ABC Records. The firm was formed by Ed Kramer and Jay Senter.

The first Hamstead Heath album, set for January release, features the Puzzle. Also signed with the company are Stephan and Bermuda Onions. Graffiti, whose first album is already out on ABC, have signed with Hamstead Heath for management and publishing.

Kramer engineered such English artists as the Beatles, Donovan, Jimi Hendrix and Traffic at London's Olympic Studio. As director of engineering at New York's Record Plant, he engineered Vanilla Fudge, Hendrix, Traffic, Soul Survivors and Graffiti. He also helped design Record Plant's new 24-track board with Gary Kellgran, Bill Stoddart and Gordy Clarke. He also has a background of classical and jazz engineering with such artists as Albert Ayler, Mike

Kids Gobbling Up Pocket Discs

By ELIOT TIEGEL

SEATTLE — Sales patterns are emerging seven weeks after the Pacific Northwest became a "controlled experiment" area for the four-inch 33 $\frac{1}{3}$ Pocket Disc single.

Youngsters are the prime purchasers. And stores which prominently locate either a vending machine or counter merchandiser attract sales.

Consolidated Distributing, the exclusive Pocket Disc distributor, has placed 50 vending machines and 52 counter displays in this area, to analyze the public's interest.

The 102 locations cap a drive which began with 40 outlets for the tiny singles. R. A. Harlan, a Consolidated executive, said the utilization of vending equipment introduced many new facets into the sale of records. "It's not at all like selling a record," Harlan said. "After

speaking to vend people we realized that you have to place your machines in the highest traffic areas. If you do, the records will sell."

Sells 150 Weekly

Ed Schacher, owner of the Warehouse of Music, a 14-year-old retail outlet in downtown Seattle, agrees. He has two Pocket Disc machines outside his store and said he's selling an average of 150 singles a week.

The tiny singles haven't hurt his 45-r.p.m. business at all. Schacher said his Pocket Disc business started off strong, declined, and is now building up again. The problem, he feels, is in not receiving the latest merchandise. "You have to have the singles before they're a hit. You can't wait until the song's coming down the charts."

Faster Turnout

Harlan said that Americom's

East Coast duplicating facility must turn out product faster. "Records have a fast aging process," he said, "so we are trying to add a couple of new numbers to the machines." Each machine holds 20 titles, a single selling for 50 cents or 49 cents when sold through a plastic casing counter display.

Harlan estimates that in seven weeks 80,000 Pocket Discs have been sold, with an additional 50,000 in store inventories.

Three girls service the accounts on a weekly basis for Consolidated. A contrast in the pluses and minuses of selling Pocket Discs is evident at The Factory and Value Mart, two retail outlets.

Value Mart's Pocket Disc customers are teeny-boppers, buying singles via a vending machine at the rate of nearly 3,000 a month. The store's 45 sales hold up nicely, said Dan Berg, formerly associated with the store five years and now with The Factory. This store is having a rougher time selling the tiny singles, moving 50-60 a week through one vending machine at a central checkout counter and one counter display in the 45-r.p.m. section. The Factory's reputation as a strong 45 store may have bearing on the difficulty in selling the tiny single.

Berg likes Pocket Disc because of its compactness and 50-cent price, which is the reason, he feels, kids are its chief supporters.

20th FOX, ABC RENEW DEAL

NEW YORK — Twentieth Century-Fox Records will continue its association with ABC Records, its distributor, under its present long-term agreement. In addition, ABC revealed it was instituting immediately a series of intensive promotional campaigns for the soundtrack albums of several major releases from the 20th Century-Fox Film Corp.

Among the LP's will be "Joanna," "Star!" and "Doctor Dolittle."

Spector Works On Checkmates' Single in N. Y.

LOS ANGELES—Phil Spector is working on a single in New York with the Checkmates. Whether the product gets released depends on whether Spector and A&M reach agreement on an independent record production pact.

Spector, the successful young producer, has not recorded in two years, keeping active by appearing in small acting parts on TV and in films. He has also been guesting on TV discussion shows.

Reports of Spector and A&M associating have been circulating here for the past several months. "Nothing has been signed nor firmly agreed upon," explained Spector's attorney Jay Cooper.

Spector's last recording project involved cutting Ike and Tina Turner for Phyllis. He had produced the Righteous Brothers before they went to MGM.

Wood & Crewe Team To Stake Silvermine

NEW YORK — Randy Wood and Dan Crewe have joined forces to form Silvermine Music Co., a publishing firm headquartered here. The West Coast based Ranwood International music and record combine, organized last year by Wood, will be a joint owner of the new company with Crewe.

Crewe has resigned as president of, and sold all of his stock interests in, the Crewe Group of Companies, which includes Saturday Music, Dyno-Voice Records, Tomorrow's Tunes, and Bob Crewe Productions.

Taylor Chooses Cuts for Airplay

LOS ANGELES — Creed Taylor's production company has begun listing suggested cuts for radio play on A&M promotion LP's.

The idea for offering what the company believes are the most workable cuts for radio stations belongs to John Rosica, promotion director for Taylor's firm which records jazz product exclusively for A&M distribution. The cuts are selected following a panel discussion among Taylor's associates.

Hender Is 'Alison' Partner Producer

LOS ANGELES—Hal James will co-produce "Alison," a contemporary rock musical, with Herb Hender, and not Albert W. Selden as erratumed in last week's Billboard. James is co-producer with Selden of the current Broadway musical, "Man of La Mancha."

Beechwood Music, Capitol Records' BMI publishing firm of which Hender is vice-president, doesn't plan any other musical project.

Atl. Rides \$200,000 On Zeppelin, UK Act

NEW YORK — The market price for new groups continues to run high. Atlantic Records, once again, is digging into its coffers to acquire a new group from England in a deal that's reported to be similar to the one the company made about two years ago for the Bee Gees. The price for the new group, called Led Zeppelin, is said to be over \$200,000.

The agreement for the group's services were made between Jerry Wexler, executive vice-president of Atlantic, and Peter Grant, manager of the group. Led Zeppelin consists of Jimmy Paige, leader and lead guitarist; John Paul Jones, bassist-pianist-organist - arranger; John Bonham, drums; and Robert Plant, lead vocal and harmonica.

Jimmy Paige is a former member of the Yardbirds, the group that spawned the careers of Eric Clapton and Jeff Beck. Paige joined the Yardbirds in 1966 and stayed with the group until it disbanded in the summer of 1968.

Led Zeppelin's first album was produced last month in London by Jimmy Paige. The LP will be released by Atlantic early in January.

Led Zeppelin is the eighth British group to be signed by Atlantic during the past 24 months. The others, in addition to the Bee Gees, are Cream, Julie Driscoll-Brian Auger & the Trinity, the Crazy World of Arthur Brown, the Marbles, the Magic Lantern, and Jimmy James & the Vagabonds.

Billboard Int'l Parley to Touch All Industry Bases

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A complete rundown of the agenda together with registration forms and information pertinent to the Conference appears on Pages 32 and 33 for the guidance of those planning to attend.

The scheduling of the Conference provides for concurrent and repeating sessions on key topics, in order that all registrants can attend seminars in which they are especially interested.

Facilities set aside for the Con-

ference include 500 rooms. A special convention rate is being offered by the hotel. These special rates are also available on Saturday and Sunday, April 19-20, and Thursday and Friday, April 24-25, for companies and associations wishing to hold special meetings, and for individuals who wish to extend their Conference stay into several additional vacation days.

A special program is being worked out for the ladies. This will include sight-seeing, sports and parties.

Future issues of Billboard will contain announcements of key Conference speakers and participants. James O. Rice Associates produced Billboard's two Tape Cartridge Forums and its Radio Programming Forum.



LEROY HOLMES, musical director and recording artist for United Artists Records, gives his latest album a lift by piloting his own chopper with the LP title "Cinema 69" painted on the Hughes 300.

Gortikov Will Keynote 1969 NARM Meet

NEW YORK — Stanley M. Gortikov, president of Capitol Records, will be the keynote speaker at the 11th annual convention of the National Association of Record Merchandisers (NARM) which will be held Feb. 28-March 5 at the Century Plaza Hotel, Los Angeles. "The Billion Dollar Era," this year's convention theme, will be the focus of the address, which will be delivered at the opening business session on March 1.

Gortikov's appearance as convention keynoter marks the ninth consecutive year he has personally participated in the annual NARM conventions. He has served in past years on several industry panels, and as a panel moderator on previous convention programs.

Rothfeld: Stereo Single 'In'

• Continued from page 1

dustry, just like business in general, must take the step forward. We can't sit still." He also felt that if the stereo single did not come along and come along fast, there was a possibility of the single disappearing entirely.

"Sales of singles are far short,

in general, of what they used to be. The youth of today are extremely affluent. They have money. They are buying the more expensive equipment or there is a stereo console unit in the house. In any case, a stereo single might induce them to buy stereo record players, boosting another aspect of the business."

Capitol Releases 1st Single By Colossal, Indie Label

LOS ANGELES — Capitol has begun releasing single product from its newest independent label, Colossal of Philadelphia.

Last year Capitol began selling and distributing independent labels and the ties now involve Hot Biscuit Disk, We Make Rock 'n' Roll Records and 1-2-3 Records. In addition, Capitol handles its own new company-owned label, Crazy Horse.

First artist on Colossal is vocalist Larry Cartell, with "Lady Luck." The company is run by Fred DiSipio, veteran talent manager.

Mauri Lathower, Capitol's a&r department marketing coordinator, and contact man for DiSipio, says there will be a monthly single release from the company.

Staff producer Wayne Shuler is also a contact man for outside production deals. He works with Bill Lowery of Atlanta, whose company records R. B. Hudman, the Believers, the Mov-

ers and Wilber Wallon for 1-2-3.

Detroit producer Eddie Singleton records Gino Parks for Crazy Horse, with J. R. Shanklin cutting Aaron Collins and Gwindon Murphy for the label.

Shuler's other independent producer contracts for the Capitol logo include Ed Andrews of Detroit, who records Bob Seger; Mike Hunter in San Jose, Calif. who records People; Lex De-Azevedo, who records the Outsiders, Human Beinz and Four King Cousins; John Rhys in Detroit who records SRC; Bob Richardson and Harry Karras of Atlanta who records the Swinging Medallions; Dan Pen of Muscle Shoals, Ala., who records several unnamed groups; David Anderson of Dallas who records Crowd Plus One and Bill Hall of Nashville who records Jivin' Gene.

Shuler himself produces Betty Swan, Billy Preston (an organist working with Ray Charles) and Brother Makes Two, a Houston vocal duo.

AGAC Royalty Collections To Top \$3 Million in 1968

NEW YORK — Royalty collections of the American Guild of Authors and Composers will top \$3 million this year, John Carter, AGAC's royalties administrator, told the general membership meeting of the organization on Nov. 15 at the Gotham Hotel here.

Edward Eliscu has been re-elected president of the organization. Also re-elected were Burton Lane, chairman of the executive committee; Leonard Whitcup, executive vice-president; Harry Ruby and Ervin Drake, vice-presidents; Alex Kramer, treasurer; Robert Colby, secretary; Abel Baer, chairman of the council, and Dorothy Fields, Duke Ellington, Charles Tobias, Vic Mizzy, Virgil Thom-

son and Jay Gorney, council members. Kay Swift was elected assistant secretary-treasurer. Johnny Mercer was elected to the council.

Eliscu discussed the "phenomenal rise of conglomerates," noting, "The impersonal corporations who have entered the music publishing field like to do business in a streamlined way with recognized organizations, under standardized contracts and established procedures. And since AGAC is the accepted songwriter's organization, with a standard contract and a simplified method of collecting royalties, cordial relations are possible and desirable, to benefit both the writer and the publisher."

Pianist Jackson Hit on All Keys as All-Around Writer

LOS ANGELES — Jazz pianist Calvin Jackson has made a profitable career of composing background music and jingles for TV and radio commercials.

When not scoring motion pictures or playing nightclubs, Jackson composes about 25 commercials a year for national radio and network TV.

In partnership with his manager, Al Saporoff, in Cal-Al Productions, Jackson has been producing original music for TV and radio commercials for five years. At the same time, Jackson, who won an Academy Award nomination for his scoring of "The Unsinkable Molly Brown," has done background arrangements for Ray Charles and Duke Ellington, among others.

Jackson's commercial credits include Bank of America, Coca-Cola, Dodge, Ford, Skippy Peanut Butter, Unio Oil, Purex and Campbell Soup. He is currently scoring a 30-minute documentary film for the Bank of America which will include 27 minutes of music and no dialog. The film will be distributed to TV and theaters, with the bank planning a premium album on the project.

N. Sinatra Co. Expands Into Pubs & Disks

LOS ANGELES — Boots Productions, Nancy Sinatra's firm, has established publishing, recording, film and TV divisions. Her two publishing companies are Boot/Ique (ASCAP) and Boot/Onniere (BMI).

Joining her company is Billy Strange as executive vice-president and director of all music activities. Strange has been associated with the vocalist for the past three years, serving as conductor-arranger on many of her hit Reprise recordings.

Strange, who recently produced her newest LP, "Good Time Girl," fills the slot formerly handled by Lee Hazlewood, who established the hit single streak for the vocalist. Scott Davis, who wrote "Good Time Girl," joins the operation as a staff songwriter.

Boots Productions plans building an executive staff, to sign recording artists and obtain distribution deals with labels.

Upcoming are the opening of a New York office and the development of a second TV special.

To get more involved in record production, Jackson and Saporoff have formed Cal-Al Records and Cal-Al Music (ASCAP). Plans are to syndicate radio and TV programs built on musical formats.

Saporoff plans to market two five-minute radio shows, "Story Behind the Song," a series of interviews with composers, and "Remember the Year," a songbook covering the changing forms and styles in music over the years.

In TV, the company has revised an NBC pilot, "Rehearsing With Calvin," for distribution in Mexico, with Cal-Al Productions having world distribution rights. Cal-Al Records will build an artist roster of new talent. Beside Jackson, guitarist-singer Andrea Saporoff will record for Cal-Al.

WOLPIN MAKES THEATER DEBUT

NEW YORK — Eddie Wolpin, former general manager of Famous Music, has given up the music business for theatrical production. As head of Edward A. Wolpin Enterprises, he's making his production debut with the Arthur Pittman play, "Possibilities," which opens at the Players Theatre in Greenwich Village Wednesday (4).

Wolpin is in a co-production deal on the play with Stanley Gordon, Burry Fredrik and Selma Tamber. He's already got a couple of other properties lined up for next season.

'Yesterday's Rain' On Top 60 Review

NEW YORK — Due to an error in transmission, the Billboard "Top 60 Spotlight" review of the Spanky and Our Gang Mercury Recording of "Yesterday's Rain" did not appear in the Nov. 9 issue. The song was written by L. Baker, published by Ridge (BMI) and produced by Scharf and Dorough.

Charbier, Barber To ASCAP Board

NEW YORK — Jacques Rene Charbier, president and chief executive of Chappell & Co., and composer Samuel Barber have been appointed to the board of directors of ASCAP.

Charbier succeeds the late Louis Dreyfus, Barber succeeds to the unexpired term of Paul Creston, who resigned from the board.

Letters To The Editor

Editor:

We are delighted to learn that Billboard is paying tribute to Tony Bennett's 20th year in show business.

As you can well imagine, all of us in San Francisco, especially those involved in promoting the city as a vacation and convention destination, have a very warm spot in our hearts for the one Tony left here.

Over the years he has been particularly gracious in allowing us to use his version of that great song in some of our promotional material. The result is always a terrific selling job for San Francisco.

I do hope that you will be able to publish this letter so that in some small way we can express our pleasure at being able to add a word of thanks to one of the country's great performers.

Chester A. Rhodes
Promotion Manager,
San Francisco

CROSBY BACK IN THE GROOVE

HOLLYWOOD — Bing Crosby returned to the recording studios on Thursday (21) at United Recorders here, where he waxed contemporary numbers such as "Hey, Jude," "Those Were the Days," "The Straight Life," "Little Green Apples," "It's All in the Game," "Lonely Street" and "More & More" for Jimmy Bowen's Amos Productions.

CS 9733/14 10 0540*/18 10 05401/CQ 10581

RAY PRICE SHE WEARS MY RING



INCLUDING:
SHE WEARS MY RING
LITTLE GREEN
APPLES
SET ME FREE
BY THE TIME I
GET TO PHOENIX
WELCOME TO MY
WORLD

"She Wears My Ring" just couldn't stay single.

"She Wears My Ring" by Ray Price is climbing fast and nearing the top of the country charts as a single.

Now this smash hit is the title of Ray's new album.

But it's not this song alone that makes "She Wears My Ring" a great album.

Ray achieves the bedrock of emotion with ten other bittersweet songs that lovers the country over will be listening to.

"She Wears My Ring."

A hit single.

Now a great album by Ray Price.

His last album is doing great, too!



CS 9606/14 10 0400*/18 10 04001

On Columbia Records

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Cowsills Into Pub, TV-Making

LOS ANGELES — Cowsill Productions has opened a music publishing company and a TV production arm as parts of a general entertainment industry expansion.

The seven-member singing family with their father, Bud Cowsill, at the helm, moved from New York here last September to get closer to the Hollywood TV scene. He signed his first writers, a group called Twice Nicely, which has just been recorded, but has not yet been placed with any manufacturer.

Cowsill's two oldest sons, Bill, 21 and Bob, 19, are expanding their activities in the writing and a&r areas while still going to school. The two, who have written "80 per cent" of all the songs in the group's MGM albums, will be available to produce sessions for any new acts signed by their father.

The two sons arranged and produced the title song from the upcoming MGM film, "Impossible Years," which the family sings in the film. The song is the backside of their new Christmas single, "Candy Kid." The assignment marks the family's first venture into film work.

The family's first TV special was shown last Saturday (23) over NBC. The half-hour family situation comedy is a pilot for a projected series in which the family will act and sing. Concurrent with the family's move here, their manager, Leonard Stogel, also moved his office here from New York.

Tetra Inaugurates Program To Train the Unexperienced

LOS ANGELES — A training program to teach young men the record business has been inaugurated by Tetragrammaton Records. The label plans to hire 10 men who have had no experience in the record industry and give them a two-month course in promotion, publicity, marketing and personal management.

marketing from Ed Barsky, publicity/public relations from Joe Sutton, personal management from Ron De Blasio and promotion from Deane.

The trainees will receive full pay during their schooling. The program begins Jan. 1.

Silvercloud A&R Project

LOS ANGELES — Silvercloud Records, Ernie Freeman's label, plans lining up artists who want to help produce their own recordings.

Freeman, who has a good track record of a&r hits, will work with the artists on their sessions.

Malynn Enterprises is presently establishing foreign affiliations for Freeman in both the recording and publishing fields, states Guy Ward, Malynn executive.

Among the new product just released by Silvercloud are Lynne Randall's "Wasn't It You" and "Hey, Jude," by the Group. Working with Freeman and Ward is Joe Porter, general manager of the label.

Hymn Included IN RFK Album

LOS ANGELES — "Battle Hymn of the Republic," Andy Williams' present chart single, will be included in an LP Columbia release of the Funeral service for the late Sen. Robert F. Kennedy.

Williams sang the song at the nationally televised services in New York. A recent sales count has the single exceeding the 189,000 mark, with 53 cents of every dollar going to the Robert F. Kennedy Memorial Foundation.

Williams says he will never again sing the song in public. He will make his debut appearance on the "Johnny Carson" TV show shortly to help promote sales of the single. In addition, he has sent over 5,000 letters to disk jockeys requesting airtime for the disk.

"Only the Bill Drake stations have offered resistance to the record," said Shelly Saltman, a Williams aide. "Drake feels the single doesn't fit into his programming concept."

This is the third time that Williams has donated proceeds from records to charity. Earlier he donated more than \$100,000 from his "Love Andy" LP to the Children's Asthma Research Institute in Denver, and proceeds from his "Born Free" LP to the Salk Institute.

Following the crash course, the group will be sent to 10 major market areas as field representatives, to work with distributors, retail stores, radio stations, bookers, racks and one-stops.

Trainees will be hired "off-the-streets" and flown to Beverly Hills, said Art Mogull, Tetragrammaton president. "The decision to start a training program came after we completed our production schedule for the coming months," he said.

The trainees will take a part in promoting the label's new product—about 25 albums and 15 singles scheduled for release between December and February.

Working under Marvin Deane, Tetragrammaton vice-president, the trainees will receive indoctrination courses in

Executive Turntable

Morris Price rejoined Mercury Record Corp. as product manager for its Wing economy LP line. Price, who replaces Sheldon Tirk, now product manager for the Smash-Fontana line, most recently was West Coast head of rack operations for MGM Records. . . . Dick Weissman, formerly a singer with the Journeyman, appointed staff a&r man for the Probe label. Also on staff in a similar capacity is John Turner. . . . Carl Deane has resigned as East Coast artists relations and promotion head of Warner Bros.-Reprise.

Jimmy Wisner promoted to director of East Coast artists and repertoire at Columbia Records. He'll continue to produce albums and singles and report to Jack Gold, Columbia's vice-president in charge of a&r. . . . Rick Willard promoted to sales manager of Atlantic Records' new subsidiary label, Cotillion Records. He'll report to Bob Kornheiser, Atlantic's sales manager. . . . Jack E. Sherman appointed manager of sales training at Motorola, Inc., consumer products division. . . . Herb Levy named sales manager at Monarch Electronics, succeeding Sid Siegel, who resigned. John Cupt, advertising director at Monarch, also resigned.

Milton Selkowitz appointed director of Masterwork Audio Products and Accessories at CBS Records. He replaces J. J. Harris, who has retired. Harris had been with Columbia since 1959, when he joined the company's phonograph operations as district manager. The appointment of Selkowitz marks his reaffiliation with CBS. He was previously associated with Columbia for several years in various sales and administrative positions. He left Columbia to become vice-president of marketing for the Audio Dynamics Corp., a manufacturer of audio components. Jim Sparling, director of product development for Masterwork Audio Products and Accessories, will continue his present assignment and report to Selkowitz. . . . James H. Smith joined General Recorded Tape as senior mechanical engineer.

Cornelius F. Keating, president of CBS Direct Marketing Services Division, elected a director and made board chairman (Continued on page 100)

1st LP's in Jazz Series Released By Prestige

NEW YORK — Prestige Records has released the first three albums in a new Historical Series, devoted to jazz performances of the '40's and '50's.

Included is King Pleasure's "Original Moody's Mood" (7586) which contains the singer's "vocalese" version of "I'm in the Mood for Love," a lyric based on a tenor saxophone solo originally performed by James Moody. When first released in 1952, publisher Robbins Music obtained an injunction against it to prevent any more copies being released. The album marks its first appearance since then.

The two remaining albums are "The Walter Foots Thomas All Stars" (7584)—a set of small group recordings from 1944-1945—and "Stitt's Bits, Vol. 1" by alto saxist Sonny Stitt (7585). These recordings were originally released in 1950.

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Backing of Mersey Co. Bows Ampex Disk Plan

• Continued from page 1

operations in light of the rapidly expanding tape cartridge business. When the cartridge market represented a minute fraction of a record company's sales, the labels licensed others to duplicate and market their product in the cartridge field. Now that this is exploding into a significant share of a record company's profits, some record firms are retaining tape rights and handling their own cartridge marketing.

In view of this change, the tape firms have moved to protect their product supply. General Recorded Tape recently purchased Chess and Checker Rec-

ords in addition to launching its own GRT label. North American Leisure Corp. started the NAL label, and announced that it was on an acquisition drive to buy record companies.

Radical Departure

The Ampex solution marks a radical departure from the course followed by the others. Rather than invest in the purchase of existing labels, Ampex will finance the formation of new disk production firms.

The Mersey-Cyclone deal is the first. According to informed sources at Ampex, the company will throw its financial resources behind some half dozen other new production companies within the next 12 months.

Cyclone Records is being formed as a division of Robert Mersey Productions. Mersey, the former artist-repertoire head of CBS Records, will head the company. The Ampex financing of Mersey's operation is being handled as an advance against royalties to be earned by the world-wide sale of Cyclone's product. Disk distribution of Cyclone's product has not as yet been assigned. Indications are that the Mersey line will be turned over to an existing label for distribution with Cyclone retaining its own label identity.

Ampex holds no stock interest in the Mersey firm. However, Don Hall, Ampex vice-president and general manager of its tape division, will serve on the Mersey company's board of directors. He will hold a similar position on the boards of the other record production firms to be backed by Ampex. This assures Ampex a voice in the production companies operations.

Cyclone Issues

According to plans, Cyclone will issue 10 LP's and 10 singles during its first year. The label will strive to cover all facets of the contemporary spectrum including standard pop, rock, rhythm and blues, and country. Ampex will issue simultaneous releases in all tape configurations.

Cyclone will headquarter in Hollywood and is opening a New York office. Its recording studios will be based in Hollywood.

In addition to Cyclone Records, other divisions of Robert Mersey Productions will include ASCAP and BMI publishing companies.

The Ampex approach to assuring itself of recorded product is reminiscent of the early days

of BMI when that organization subsidized music publishers to build a copyright pool.

In view of this new source of recordings to which Ampex will hold world-wide tape rights, the company is now establishing international tape distribution deals. A number of the disk arrangements made to date by U. S. tape duplicator-distributors restricted the rights to the recorded product for domestic release only. Now that Ampex will hold world-wide rights to a new source of product, it can expand its marketing on an international scale. Warren Ling is in charge of its international operation.

Ampex Shifts 2 Tape Wings To New York

NEW YORK—Ampex Stereo Tapes is shifting its marketing and sales operations here from the division's central headquarters in Chicago.

The move, keyed to fortify the duplicator/marketer's relations with its record label clients, many of whom are based here, is also aimed at improving Ampex's distributor service. Four executive positions are still to be filled, one of them being the newly created post of distributor relations manager.

As a significant by-product of the relocation and reorganization, Ampex's Chicago plant in Elk Grove Village will be partly reconstructed to accommodate greater manufacturing facilities. According to the division's vice-president, Don Hall, it hopes to have its New York marketing and sales wings fully operational by February.

Julius Cohen, who was Ampex's national sales manager, has been named marketing manager for the set-up here. Unnamed to date are the division's licensor relations manager, product manager, advertising and sales promotion manager and distributor relations manager. The latter position has been established, Hall said, to achieve a greater rapport with the company's distributors and to deal with their individual problems.

Mersey's Goal: To 'Build New Artists'

LOS ANGELES—"I want to build new acts," said new label owner Bob Mersey.

This is Mersey's philosophy as he begins recording here for his Cyclone label. Mersey has cancelled all his independent production commitments except one — Johnny Mathis for Columbia—to concentrate on the company, which at present is seeking a distribution affiliation.

He expects to have distribution association by January, leaving the speculation open as to whether he will go with independents or with a major company.

Mersey wants to hire "young guys to beat the bushes" for acts and for songwriters for two

publishing companies being formed. He will concentrate on recording, hiring others to work the promotion and administrative fields.

He moved here during the summer to score his first feature film, "With Six You Get Eggroll," with Doris Day. He hopes to score more films for independent producers, obtaining the soundtracks for his label. He has also branched into TV specials, completing a Valentine's Day feature with Buddy Greco. He will write the charts and conduct the band on an upcoming Johnny Mathis special for Screen Gems. Mersey has been recording Mathis for a year and a half, recently cutting him with Burt Kaempfert in Germany.

Political Shifts May Turn Record Fee Tide

• Continued from page 1

possible shifts in the Senate Copyrights Subcommittee that might include an invitation to Nashville's Sen. Howard H. Baker Jr. (R.-Tenn.) to become a member.

The record royalty and other copyright issues are moving rapidly toward climax as Sen. John McClellan (D.-Ark.), copyright subcommittee chairman, has begun determined preparations for launching the copyright revision in the Senate early in 1969. As a first step, he ordered a final conference on the standoff between copyright owners and Community Antenna Systems (CATV), to be held Jan. 8. The subcommittee will then draft CATV copyright liability proposals without any more waiting for the voluntary compromise originally hoped for between the parties, said committee counsel Tom Brennan, who will chair the final conference.

On the full Senate Judiciary committee, sympathizers toward the cause of the National Council of the Recording Arts, could include such names as Dirksen, Kennedy and Bayh. Dirksen is a performer himself. Sen. Ted Kennedy (D.-Mass.) is close to Michael DiSalle, counsel for the recording artists, who proposed the senator's name for president during the Democratic convention. Sen. Birch Bayh (D.-Ind.) is said to be sympathetic to the cause.

Membership's Stand

The picture is unclear on where the subcommittee membership stands. Chairman McClellan has never committed himself on the recording royalty issue in the so-called Williams amendment—and he is known to be wary of adding further complications to the copyright revision bill, some 13 years in the making. Only Sen. Quentin Burdick (D.-N. D.) has openly opposed the idea of record royalty (which, incidentally, was treated sympathetically in the House committee, but omitted from their bill). During 1967 Senate subcommittee hearings, he questioned the matter of collection, splitting the fee between manufacturers and talent, and the further problem of the effect on the jukebox industry which would pay performance royalty on copyrighted music for the first time under the revision bill.

As for the other three subcommittee members, it is felt that Senator Scott would probably go along, and Sens. Philip Hart (D.-Mich.) and Hiram Fong are reportedly "inclined" toward

the argument that the recording artists deserve royalty on the thousands of radio plays for which they receive nothing. During the 1967 hearings, DiSalle and other spokesmen for the amendment reminded the members that the 1965 radio profits, based almost wholly on record play, were \$77 million before taxes, up 9 per cent from 1964. (FCC figures for 1966 give radio profits at \$97.3 million, a jump of 25 per cent over 1965.)

One other political aspect working for the recording artists is the ill-feeling between congressmen and broadcasters in the wake of the political conventions. Some probes of network reporting have been set, and the mood might diminish the otherwise powerful voice of the broadcasters. Broadcasters have threatened to scuttle the whole copyright bill if the record fee for airplay is included in the law.

Another Hurdle

One other hurdle is the tie-in with the jukebox provision. The revision would end the traditional performance royalty exemption for jukebox operators, requiring annual payment of \$8 per box in performance royalty on copyrighted music, to be divided among the music licensors. The jukebox people are violently opposed to the idea of an additional fee via a royalty for recordings played for profit.

The Senate subcommittee has not committed itself to the \$8 per box limit set in the House-passed bill of 1967 (which some music licensors protest is too low). It was thought they might raise it. But if a record royalty is added to the bill, it is fairly certain the \$8 per box fee would stay untouched.

Another safeguard for the jukebox industry has been considered—this would be to write in an exemption for the operators from the record royalty. This would head off angry opposition from the operators and lessen another danger to the first copyright revision in 60 years.

Composer North In Follow-Up

NEW YORK — Film composer Alex North will follow up his score for MGM's "The Shoes of the Fisherman" movie by scoring "King of Dreams," also starring Anthony Quinn.

Nominated eight times for an Academy Award, North com-

Stones Distrib of Graffiti Cover

NEW YORK — The controversial cover of the Rolling Stones' new album, "Beggars Banquet," will be distributed internationally by the group alone. In an agreement with the Stones, London Records, which released the album here, changed the cover showing a bathroom and all its fixtures along with graffiti on the walls, to a simple lettering statement of artist and title.

The Stones will distribute their original album cover through mailed requests. Meantime, the group is preparing to film a color TV special in England, co-starring Mia Farrow, featuring material from the album. Titled "The Rolling Stones Rock & Roll Circus," it will also be shown internationally.

Nebb Aiming for 'Italian Sound'

NEW YORK — James Nebb, president of Regalia Records, is building an artist roster pegged on the "Italian sound." He's investing heavily in such artists as Peppino di Capri, Nini Rossom Dori Ghezzi, Mario Zelinotti, Isabella Ianetti and actress-singer Ingrid Schloeller, all of whom are artists on the Duriam label in Italy.

Nebb has also signed Bob Mitchell, one of Italy's top arrangers, who records for PDU Records in Italy. The new Regalia program will kick off in January.

PROBE BLASTS OFF MOONSHOT

NEW YORK — By keeping pressing plants working over the weekend, Probe Records will rush-release a single, "Moonshot," by the Solar Wind Orchestra on Monday (25). The disk, which features sound effects of a space flight, plus poetry and music, is produced by John Cacavas and Charles Wood, who also produced Sen. Everett Dirksen's "Gallant Men" recording.

Probe chief Joe Carlton heard the master on Thursday (21) and immediately arranged for its release.

posed and conducted the music for "The Shoes of the Fisherman" with an orchestra of 101 musicians, the largest call at MGM in 30 years.

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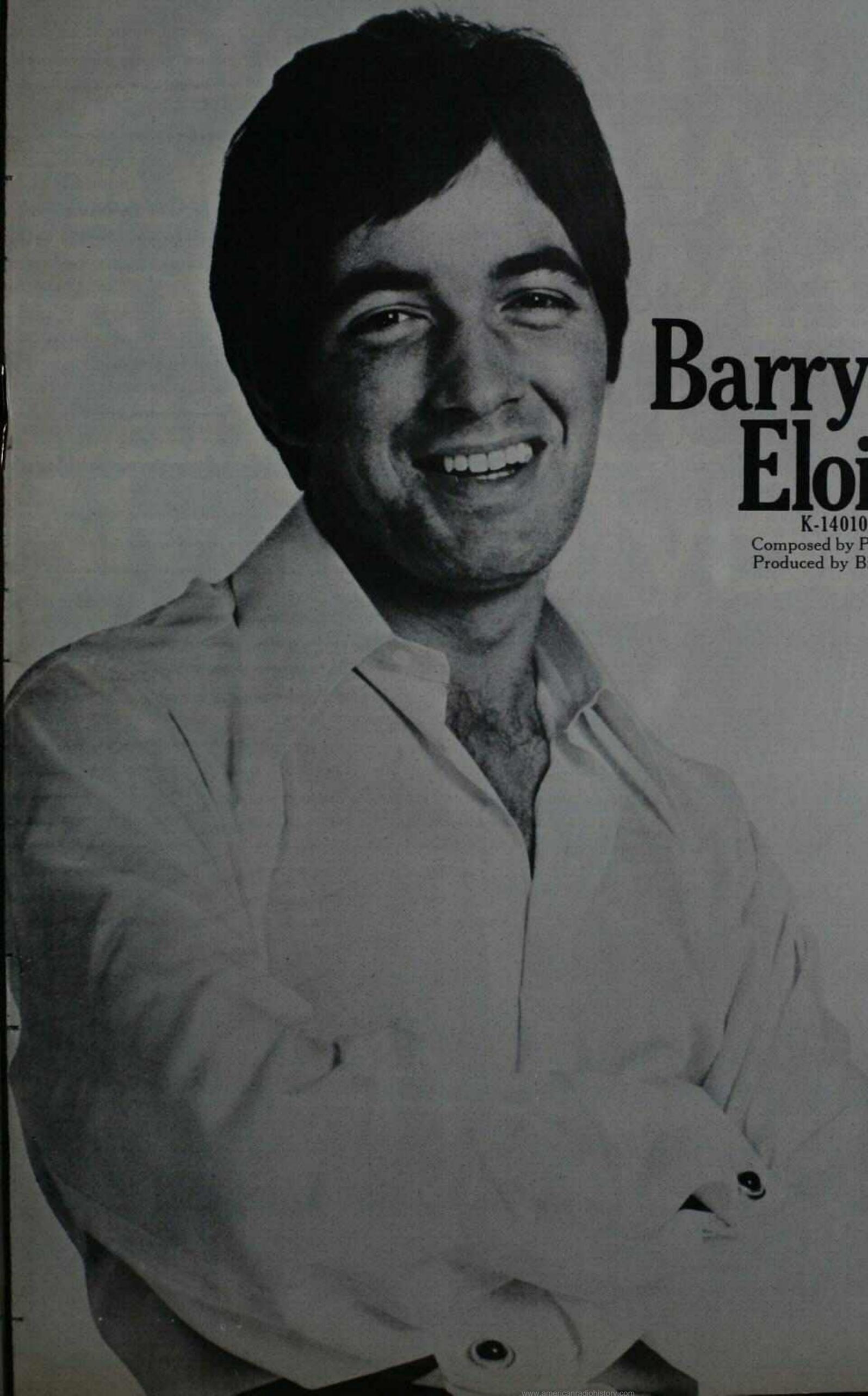
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Market Quotations

As of Closing Thursday, November 21, 1968

NAME	1968		Week's Val. in 100's	Week's High		Week's Low	Week's Close	Net Change
	High	Low						
Admiral	25 1/2	16 1/2	321	21 1/2	20 1/2	20 1/2	- 3/4	
American Broadcasting	74 3/4	43 3/4	515	71 3/4	68	71 1/4	+2 3/4	
Ampex	37 3/4	26 1/2	1606	37 3/4	35 3/4	37 3/4	+1 1/2	
Automatic Radio	26 3/4	15 3/4	1193	26 3/4	22 3/4	25 3/4	+3 3/4	
Automatic Retailer Assoc.	112 3/4	72 3/4	55	109 3/4	106 1/2	109	+3	
Avnet	43 1/2	20 3/4	2115	31	28 3/4	30 3/4	+3	
Canteen Corp.	33	20 1/2	779	32 3/4	31 1/4	32 3/4	+1 1/2	
Capitol Ind.	37 1/2	24	244	29 1/2	26	28	+1 1/2	
CBS	60 3/4	43 3/4	727	52 3/4	50 1/4	51 3/4	Unchg.	
Chic. Musical Inst.	38	24 1/4	71	33 3/4	32	32	-1	
Columbia Pic.	45 1/4	23 1/2	969	44 1/4	41 3/4	42 3/4	+ 1/2	
Commonwealth—United	22 3/4	6 3/4	3332	19 3/4	18 1/2	19 3/4	+1	
Consolidated Elec.	45 3/4	34	451	41 3/4	38 3/4	41 1/4	+1 3/4	
Disney, Walt	82	41 3/4	195	81 1/4	78	80 1/4	+ 3/4	
EMI	7 1/4	4 1/4	1942	7 1/4	6 3/4	7 1/4	+ 1/2	
General Electric	100	80 1/4	1210	98	95 3/4	97 3/4	+1 3/4	
Gulf & Western	66 1/4	38 3/4	5988	56 3/4	52 3/4	54 3/4	+1 3/4	
Handleman	40 3/4	21	270	40	38 3/4	39	- 3/4	
Harvey Radio	33 1/2	15 3/4	54	22 3/4	20 1/2	21	-1 1/2	
Kinney Services	89 3/4	53 3/4	100	74 3/4	71 1/4	73 1/4	-1	
Macke Co.	29 3/4	16 3/4	146	27 3/4	26 1/2	27 1/2	+ 1/2	
MCA	53 1/4	43	224	49 1/4	47 1/2	47 3/4	- 1/2	
Metromedia	53 3/4	34 1/4	409	52 3/4	49 1/2	52 3/4	+1	
MGM	55	35 3/4	467	47 1/2	44 1/2	47 3/4	+1 1/4	
3M	119 3/4	81	569	110 3/4	108	110	+1 1/2	
Motorola	153 3/4	97	161	141 3/4	134	135 1/2	-6 1/2	
RCA	55	44 1/4	1437	47 3/4	47 1/4	47 3/4	- 1/2	
Seeburg	43 3/4	19 1/4	1337	41 1/2	39 3/4	41 3/4	+1 3/4	
Servmat	59 1/2	35	316	54	51 1/2	51 3/4	-1 3/4	
Trans Amer.	81 3/4	43 3/4	624	81 3/4	79 1/4	81 1/2	+2 3/4	
Transcontinental Invest.	23 3/4	13 3/4	1466	21 3/4	18 3/4	19 3/4	+ 3/4	
Triangle	46	35	135	36 3/4	35 1/2	36 3/4	+ 1/2	
20th Century-Fox	40 3/4	24 1/2	4415	40 3/4	36 3/4	38 3/4	+2	
Vendo	32 3/4	23 1/4	213	28 3/4	27 1/4	28 3/4	+1	
Viewlex	32 3/4	14 1/2	843	31 1/4	28 3/4	30 3/4	+ 3/4	
Warner Bros.-7 Arts	48 3/4	26 1/4	588	47 3/4	45 3/4	46 3/4	- 3/4	
Wurlitzer	25 1/2	18 3/4	153	23 3/4	22	22 3/4	- 3/4	
Zanith	65 1/2	50 3/4	727	62 1/4	60 3/4	61 3/4	- 1/4	

As of Closing Thursday, November 21, 1968

OVER THE COUNTER*	Week's High		Week's Low		Week's Close	
	High	Low	High	Low	High	Low
Data Packaging Corp.	41	36	41			
GAC	15	12 1/4	13 1/2			
General Recorded Tape	84	76	77 1/2			
ITCC	8 1/2	8	8			
Jubilee Ind.	36	35 1/2	36			
Lear Jet	29 1/2	28	28			
Merco Ent.	11	10	11			
Mills Music	32	31	31			
NMC	13 3/4	12 3/4	12 3/4			
Omega Equity Corp.	23 1/2	18	23 1/2			
Pickwick Int.	39 1/2	37	38			
Telepro Ind.	2 1/2	2 1/4	2 3/4			
Tenna Corp.	26 1/2	25	25			

*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.

Offering Completed On Audio Fidelity

NEW YORK — The investment banking firm of Myron A. Lomasney & Co. has completed its offering of 200,000 shares of Audio Fidelity Records, Inc. (over-the-counter) at an initial offering price of \$5 per share.

All of these securities having been sold, this announcement appears as a matter of record only.

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80% Seeburg Owned by CUC

LOS ANGELES — Commonwealth United Corp. has claimed it owns more than 80 per cent, or more than 2,100,000 shares, of Seeburg Corp. Commonwealth, a widely diversified company active in entertainment, real estate, oil and gas and professional services, acquired a 15 per cent interest in the Chicago-based concern last August from Delbert Coleman, former Seeburg chairman who resigned after selling his stock, and Louis J. Nicastro, president. Commonwealth then disclosed it hoped to buy the remaining shares of the vending machine producer. An offer by Commonwealth for the remaining shares was approved last Friday (15).

Viewlex Purchase Completed Of Kama Sutra and Buddah

NEW YORK — The acquisition of the Kama Sutra label with its record production, music publishing and Buddah Records affiliate by Viewlex, Inc., was completed last week. The acquisition has been consummated for the exchange of an undisclosed amount of Viewlex common stock based on stock for stock transaction.

Terms of the purchase were drawn up to insure autonomy of operation for Kama Sutra and Buddah, which will retain their present management staff and location. Kama Sutra presidents Artie Ripp and Phil Steinberg are under contract to continue in their positions, as are Buddah vice-president and general manager Neil Bogart and executive vice-president Art Kass.

Viewlex first entered the leisure-time field with its purchase of three record-pressing plants in various parts of the U. S., and the Globe album

Sonny in Parade

NASHVILLE — Sonny James, the Country Gentleman of the country music field, will appear in Macy's Thanksgiving Parade in New York to be aired nationwide on NBC-TV Thursday (28). Sonny will be the only country music artist featured in the annual event, which is witnessed by nearly 70,000,000 viewers from coast to coast. James will perform his current release, "Born to Be With You."

Nat'l General, WB-7 In New Agreement

NEW YORK — The National General Corp., a motion picture theater chain, announced a new agreement to acquire Warner Bros.-Seven Arts, a film and TV producer-distributor with subsidiary interests in record companies and music publishing. The purchase price totals \$178 million on an undiluted basis and \$280 million on a fully diluted basis.

The agreement, signed by boards of directors and subject to the approval of both sets of stockholders, was issued from Calgary, Canada, "for legal reasons." As was the case in August when National General and Warner Bros. made their first deal, no mention was made of possible Justice Department ac-

tion in view of the fact that both are movie producers and distributors.

The agreement calls for each share of WB to be exchanged for \$1, a half share of National General common stock and \$25 principal amount of a new 5 per cent, 20-year convertible subordinated sinking fund debenture. The debentures will be converted into National General common stock at a price \$2.50 above its daily average market price in the week before the closing. The price will be a minimum of \$42.50 a share and a maximum of \$55 a share.

MCA 6-Mo. Net Was \$11,718,000

NEW YORK — MCA's unaudited consolidated net income for the nine months ended Sept. 30 was \$11,718,000, and after preferred dividends, amounted to \$1.49 on 7,656,926 average number of shares of common stock outstanding during the period. Gross revenues for the period were \$170,440,000. Provision for the 10 per cent federal tax surcharge amounted to \$1,008,000 or 13 cents per share.

HOLDERS OK Memorex Buy

LOS ANGELES — Shareholders of Memorex Corp., producer of magnetic tape and products for the recording industry and Technicolor, Inc., have approved the acquisition of much of Technicolor's assets.

Both companies announced agreement in principle in July for the transaction through an exchange of stock valued at \$115 million. (Billboard, August 10, 1968). According to the agreement, Memorex will issue about 900,000 shares of its common stock and 700,000 shares of a new convertible preferred in exchange for Technicolor stock.

The tape company will issue 1/4 share of its common and 1-5 share of a new 4 per cent

Series A preferred for each of Technicolor's 3.5 million common shares outstanding. Each preferred share would be convertible into 1.15 shares of Memorex common. Memorex, a Santa Clara, Calif.-based company, has 3,677,049 shares outstanding.

In a previous announcement, the acquisition called for shareholders of Technicolor stock to receive shares with a book value of \$3.50 for the assets of the company which Memorex will not acquire; namely, Shick Electric, Inc., a sales-promotion firm and an insurance company. Memorex had sales of \$34 million last year and profits of \$3.6 million. Technicolor had sales of \$105 million and profits of \$5 million in 1967.

Sonobeat Disk Deal With Blue Horizon

AUSTIN — Sonobeat Records has leased the master of the album "The Progressive Blues Experiment," by Johnny Winter to Blue Horizon Records, England, for distribution in Canada, the United Kingdom, and Europe.

The deal was concluded between Sonobeat owners Bill Josey and Rim Kelley with Richard Vernon of Blue Horizon.

Ampex Earnings, Sales Hit a Peak

LOS ANGELES — Ampex Corp. reports record sales and earnings for its second fiscal quarter and first half year. Second quarter sales total \$73,900,000, up 25 per cent from last year. Net income after taxes was \$3,501,000, up 17 per cent.

First half sales total \$132,876,000, up 19 per cent. The net was \$5,986,000, up 18 per cent.

A 'Particularly Fine' Profit Year Registered by EMI

By GRAEME ANDREWS

LONDON — EMI Record companies in Brazil, Chile, Holland, Nigeria, Pakistan, Spain, Sweden and Turkey registered "particularly fine" profit increases in the year ending June 30. This is revealed in the annual EMI report by chairman Sir Joseph Lockwood. But he made no forecast for the present year, merely commenting that EMI's North American companies are determined to show improved results following this year's heavy profit dive by Capitol.

Sir Joseph cited the difficulties of running a world-wide recording organization, pointing out that economic conditions remain difficult in France, Nigeria and India, while new problems have arisen in Brazil through drought and student riots; Spain, where there is a price freeze, and Denmark, where added value tax has been introduced.

Sir Joseph also reported that

(Continued on page 83)

Donovan. Beck.
Vinton. Lulu.
Houston. Wynette.
Rowan & Martin.
Cambridge.
Sly & The Family Stone.
Hollies.

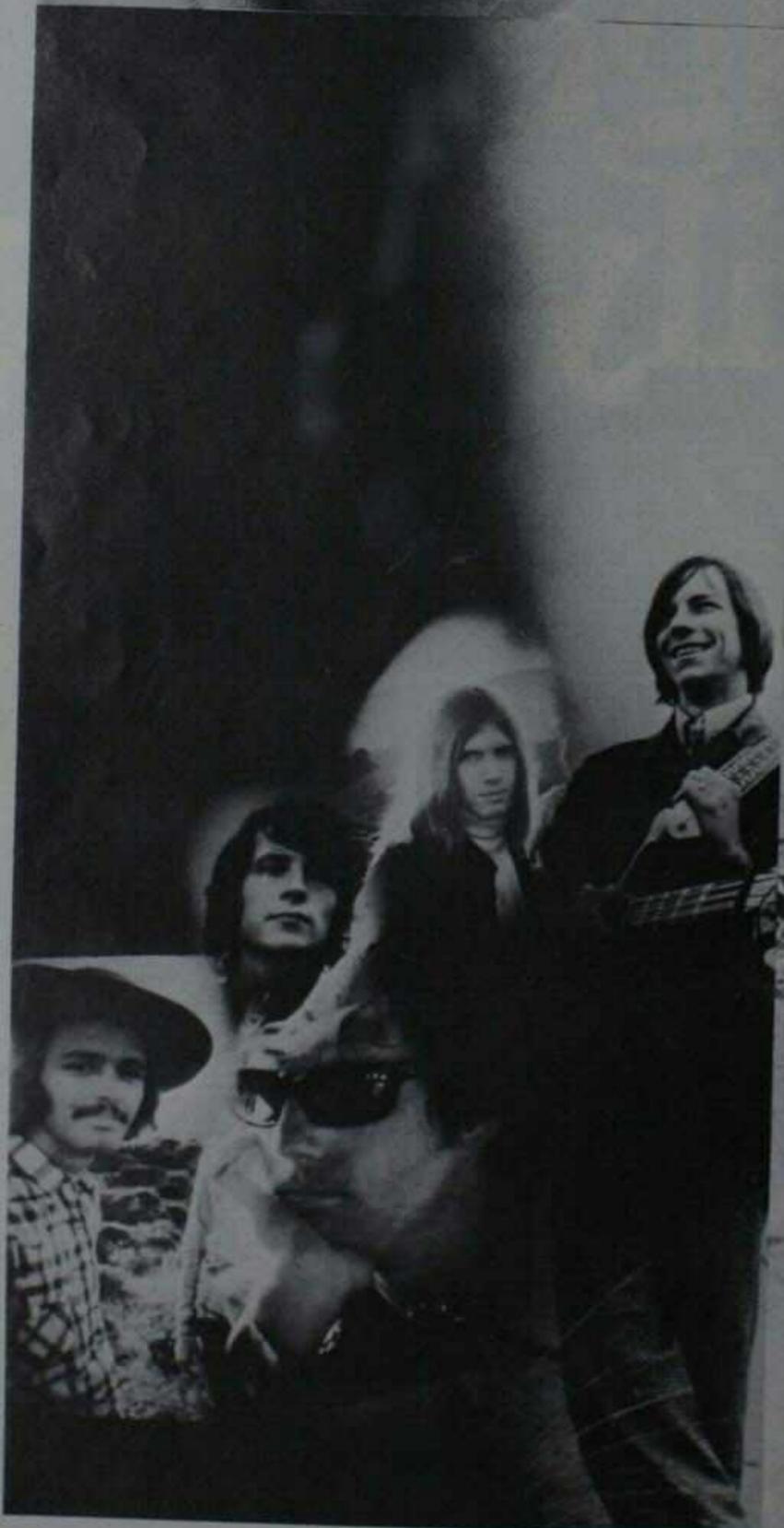
The blockbusters built on Epic Records



Terry Reid Blockbusters are being built on Epic



Elmer Gantry's Velvet Opera Blockbusters are being built on Epic



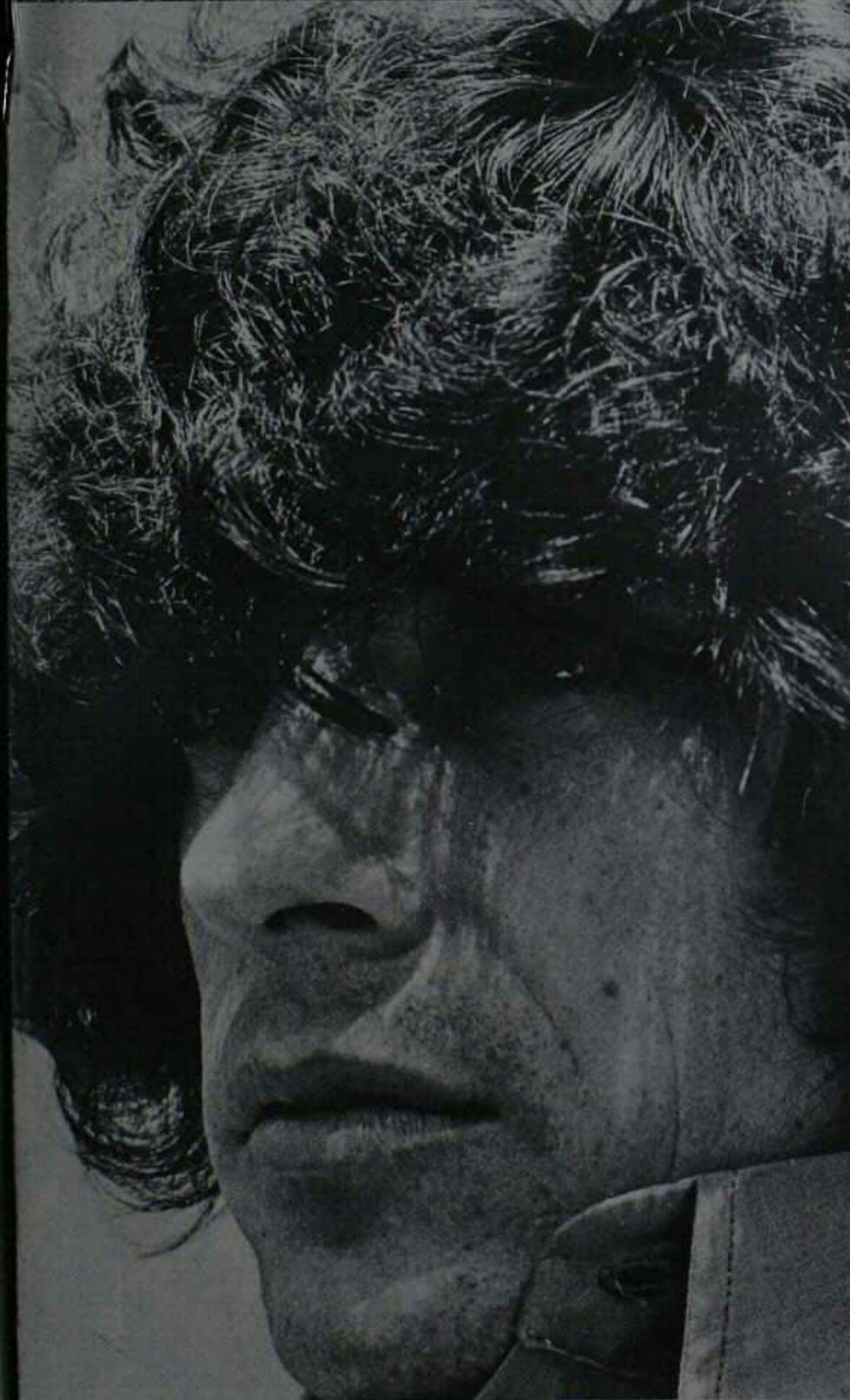
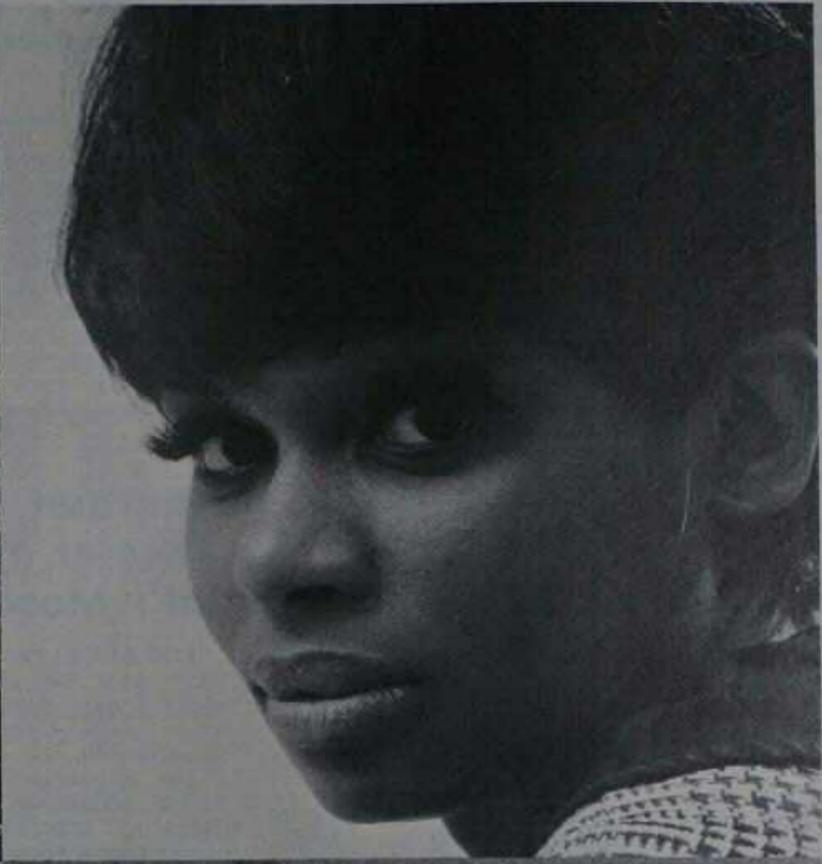
Kak Blockbusters are being built on Epic

Fleetwood Mac Blockbusters are being built on Epic

West Blockbusters are being built on Epic



Vivian Reed Blockbusters are being built on Epic



Dino Valente Blockbusters are being built on Epic

Chicken Shack Blockbusters are being built on Epic

Talent

'Zorba' Is Another 'Fiddler'

NEW YORK — "Zorba," which opened at the Imperial Theater on Sunday (17), is the first big musical of the season and Herschel Bernardi is perfect in the title role. Add excellent performances by Maria Karnilova, John Cunningham, Carmen Alvarez and Lorraine Serabian, and a tight production and you have the elements of a big one. Capitol Records recorded the original cast album Sunday (24).

While there is no sure-fire hit song in "Zorba," composer John

Kander and lyricist Fred Ebb have composed a score that fits the action, a score whose numbers should come through as the show continues its run. In this way, it's similar to "Fiddler on the Roof," another success by producer-director Harold Prince.

The comparison with "Fiddler" is inevitable and not just because principals Bernardi and Miss Karnilova were long associated with that long-run hit. They both are well-executed ethnic musicals, expertly performed and with scores closely wedded to their books.

The story, familiar from the Nikos Kazantzakis film "Zorba, the Greek," gains a new dimension through the music, including the topflight choreography of Ronald Field. Bernardi, every inch the self-assured Zorba, sings, dances and acts up a storm.

His battle against aging in "Grandpapa" and his rootlessness in "I Am Free" each portray key elements of his character. The "Mine Celebration" by the company and Bernardi is a rollicking gem.

Miss Karnilova is a complete delight and her "No Boom Boom" with Bernardi and Cunningham is a memorable number. She also has more opportunity to display her famed dancing talents than in many of her

other shows, especially in the tender "Happy Birthday."

The other pair of lovers, Cunningham as Nikos and Miss Alvarez as the widow, also fit perfectly. A big number for them was "The Butterfly," which they did with Miss Serabian, who, as the Leader, had the lion's share of the vocal duties and came through splendidly. The show, with book by Joseph Stein, clearly is here to stay.

FRED KIRBY

Rouvaun Mixes Theater With Int'l Mood

LOS ANGELES — Rouvaun, RCA artist, brought an international taste tinged with theatrics to the Coconut Grove Tuesday (19).

The international aspect involved performing songs from Spain and Italy; theatrics presented themselves from the very beginning when the robust tenor entered dressed in a clown costume and sang "Vesti La Giubba."

Rouvaun's nightclub act is a concert in miniature, with the vocalist choosing songs dramatic in scope to match his intense involvement with their lyrical content. He sang 12 songs during his 45 minutes on stage, maintaining a pace, power and emotion which affected his audience.

ELIOT TIEGEL



BILL EVANS, center, goes over promotion plans for his new MGM/Verve album, "Bill Evans at the Monreux Jazz Festival," with Arnold Maxin, left, president of MGM Records, and Helen Keane, Evans' manager.

Ian & Sylvia Grind Out Underground Country

NEW YORK — With a revamped band—including an instrument alien to rock—Ian and Sylvia ventured out of the folk idiom Thursday (14) into a mind-expanding musical trip, most of it in the direction of Nashville.

The MGM Records team introduced their new act at the Cafe Au Go Go here prior to a nationwide trip of college

campuses. It was quite an introduction and probably a landmark in the musical development of country music. A highlight of the show, before a capacity audience, was when Kenny Buttrey, a Nashville drummer, set in on the last tune—"Shinbone Alley"—and turned it into a raucous, carousing progressive rock effort.

Ian Tyson and his wife, Sylvia, exhibited a commanding grasp of what's happening in today's music. Integrating an electric steel guitar into the band, an instrument more common to country music than folk or rock, Tyson combined folk, country, and rock into what can only be described as progressive country music. Even their evergreen—"Four Strong Winds"—started with a wailing, whining electric steel expression, which gave the song new vitality.

The new band includes, besides electric steel guitar, drums, lead guitar, bass guitar and Tyson continues on accoustical guitar. As you might have expected from a perfectionist like Tyson, the group is poised and polished. Bill Keith, the electric steel man, doubles on banjo; he is a former member of the Bill Monroe band.

The new sound of Ian and Sylvia was evident from the first tune—"Wheels on Fire." There was more body to the music, depth of feeling, and empathy. On the break, the group got psychedelic. "24 Hours to Tulsa" was also delivered in a driving, torrid fashion with precision musical breaks and excellent electric steel work by Keith. The group includes Rick Marcus

(Continued on page 25)

N. J. Jazz Festival Road Show to Pa.

NEW YORK—Teddy Powell and Marcus Brown will bring a road show version of the New York Jazz Festival to Philadelphia for a concert at the Spectrum Dec. 1.

Appearing on the bill will be Count Basie, Nina Simone, Arthur Prysock, Gloria Lynn, O. C. Smith, Eddie Harris, Sonny Stitt, Don Patterson, Marlena Shaw, Eddie (Lockjaw) Davis, and comedian Irwin C. Watson. Sid Marks and Sonny Hopson, of WHAT-FM, will emcee the concert.

JARRETT LOOKING TO JAR UNDERGROUND WITH LP

NEW YORK—Keith Jarrett, who began his career as a concert pianist at age of 7 and came to the jazz forefront 14 years later playing with the Charles Lloyd Quartet, is now, at 23, aiming for a breakthrough in the pop underground with his current "Restoration Ruin" album on the Vortex label.

The "Restoration Ruin" LP, which is the first in a planned series of solo stepouts for Jarrett, is jazz-based but, he feels, the lines between jazz and pop are beginning to blend in the underground and that's where Vortex, which is an Atlantic-Atco line, is pegging its promotional push.

The album is considered a super-solo effort in that Jarrett, who wrote all the compositions, plays, in addition to the piano, the harmonica, recorder, soprano sax, guitar, bass guitar, banjo, tambourine, drums, piano, organ and sitar.

The album was produced for Vortex by George Avakian, who also produces and manages the Charles Lloyd Quartet. According to Avakian, the underground pitch for the album will be supplemented by a drive into pop field with a single culled from the LP. The single release will couple "Sioux City Sue New" and "You're Fortunate."

In addition, Avakian has formed a Keith Jarrett Trio for personal appearance dates when the young pianist has free time. Backing up Jarrett's piano will be Charlie Haden on bass and Paul Motian on drums.

Millard Limits Sights

SAN FRANCISCO — The Millard Agency, a new talent booking company here, is starting out small and intends to stay that way.

"We're not looking to expand into a William Morris or Ashley Famous," said Barry Kearson who, with Barry Imhoff, runs Millard for Bill Graham, who will serve as adviser to the corporation.

Imhoff, who handles the major booking duties, is a former manager of Cafe Au-Go-Go in New York and owned Generation nightclub there. Kearson formerly managed the Critters ("Younger Girl," and "Mr. Die-ingly Sad"). He is in charge of

organization and administration of the agency.

Millard handles the Grateful Dead, Cold Blood, It's a Beautiful Day, Marvin Gardens, Santana and Dancing, Food and Entertainment. The British groups Traffic and Spooky Tooth will be handled by Millard during their spring tours. Millard operates only in San Francisco, though a New York office is planned.

The agency has been operating since mid-September, so far has booked the Dead's current national tour, put Santana with Super Session at a recent Fillmore engagement and got Beautiful Day billed with Cream at the Oakland Coliseum.

Family Dog Prod. Loses Appeal on Regaining Permit

SAN FRANCISCO — Family Dog Productions, which operates the Avalon Ballroom, was turned down last week (18) on its appeal to overrule a police department revocation of its dance permit.

Following a four-hour session attended by about 200 people, most of them rooting for the Family Dog, the board of permit appeals voted 3-2 against reinstating the dance permit that a police board revoked Oct. 29.

This decision will also be appealed, according to Chet Helms, president of the production company. No dates for the second and final hearing has been set.

Prior to the hearing Mayor Joseph Alioto made a statement supporting Family Dog and asked the appeals board to reissue the dance permit.

PASTOR DAY IN MIDDLETOWN

NEW YORK — A "Tony Pastor Day" has been proclaimed by the city of Middletown, Conn., for Saturday (30). Pastor, who has been ill for the past eight months after a heart attack, will receive recorded messages of cheer from Count Basie, Pearl Bailey, Tony Bennett, the Mills Bros., Frankie Carle, Rosemary Clooney, Eydie Gorme and Steve Lawrence, Louis Armstrong, Margaret Whiting and Cab Calloway, among others.

There will also be a special dinner celebration at the Holiday Inn, Meriden, Conn. Telegrams are welcome.

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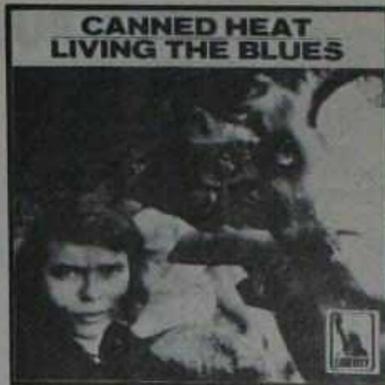
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CAMPUS DATES

The Turtles, White Whale artists, play Colgate University, Hamilton, N. Y., Dec. 7.
 Jay and the Americans, United Artists Records group, will be at Brenau College, Gainesville, Ga.,

Dec. 7.
 Peter Nero, RCA artist, set for Northeastern State College, Chicago, March 5, and McReese State College, Lake Charles, La., May 20.

Paris Sisters Split

LOS ANGELES—The three Paris Sisters are breaking up their act. Priscilla will shoot for a solo role, opening Tuesday (3) at the Ye Little Club in Beverly Hills. Albeth will concentrate on commercials and also work with sister Sherrell as Paris & Paris in nightclubs.



WILLIAM SHATNER, Decca artist and star of NBC-TV's "Star Trek," visits Joe Taras (right), Billboard's assistant director of reviews and charts, on behalf of the Decca LP, "The Transformed Man."

Mr. B Scores Straight A's

NEW YORK—Billy Eckstine, the subdued side of Motown soul, made his re-entry in Manhattan Monday (18), catch-

ing his coat on the sky-high Rainbow Grill atop Rockefeller Center where his dusky baritone cushioned his five-year absence like a featherbed. He should never have stayed away so long.

A suave dream merchant, Eckstine can summon the sandman with his soft soul numbers or chase a beat, wide-eyed and smiling. Mr. B crooned "For the Love of Ivy," the title tune from his latest Motown album, and tunes from his "Prime of My Life" LP. His deep, aged voice—full of body from Eckstine's own vintage process—melted into a medley "For Once in My Life," "Little Green Apples" and "This Is All I Ask." On "Young Man with a Horn," Eckstine prefaced his singing with a faltering trumpet, which only made the music more touching and mournful, a voice lost in the night.

When Billy Eckstine sings to the moon, lonely nostalgia sets in like a mist and the stars seem like a million teary eyes, blinking at Eckstine. He consoles with "Everything I Have Is Yours" and "I Apologize," then clouds it with doubt and despair in "To Be or Not to Be in Love." His "Theme From Exodus," his finale, sustained the lonely quest and compassion in Eckstine's repertoire. So it is both a sad and glad event to rediscover sensitive sounds whenever Eckstine's in town, when his mood music is working so well.

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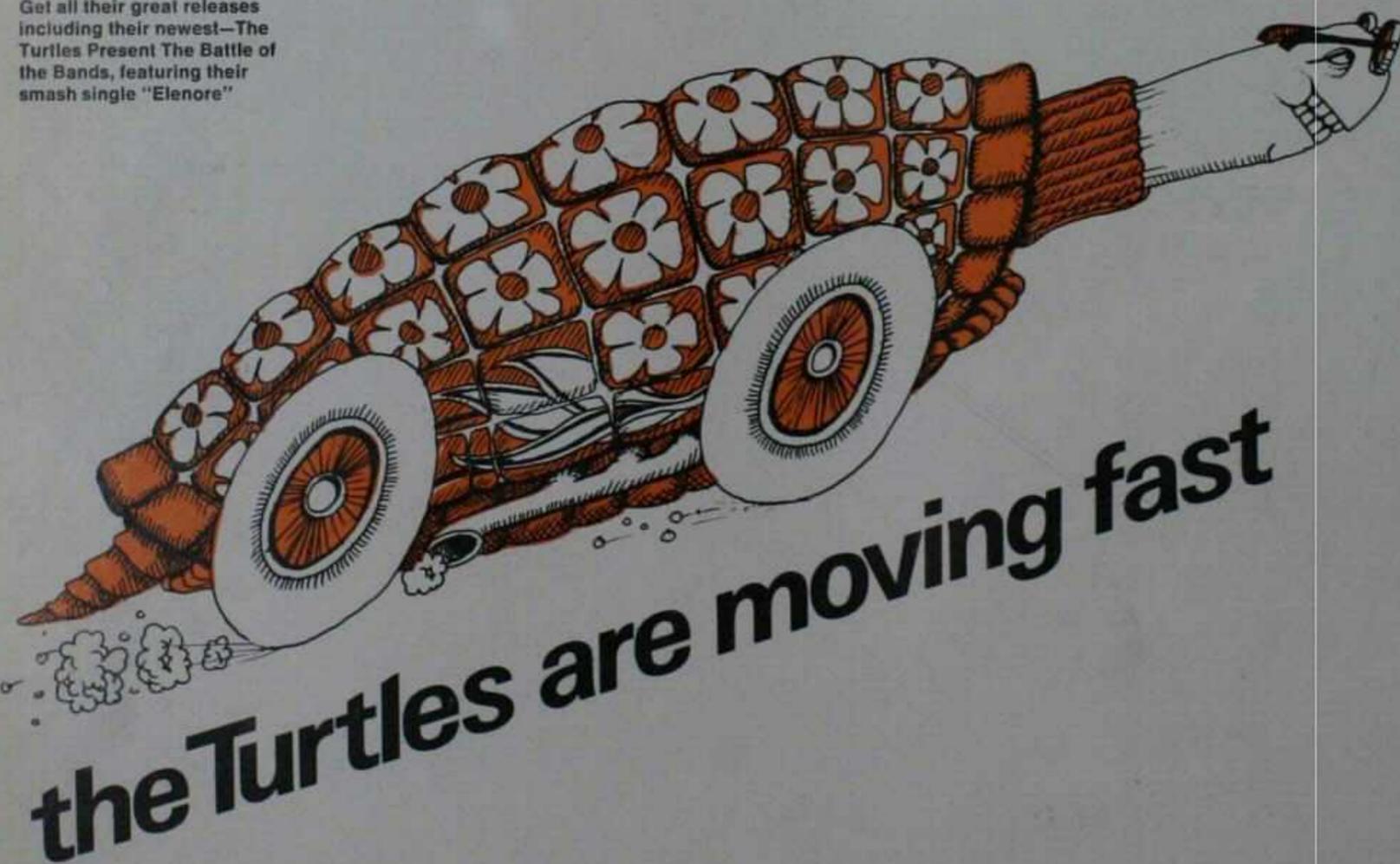
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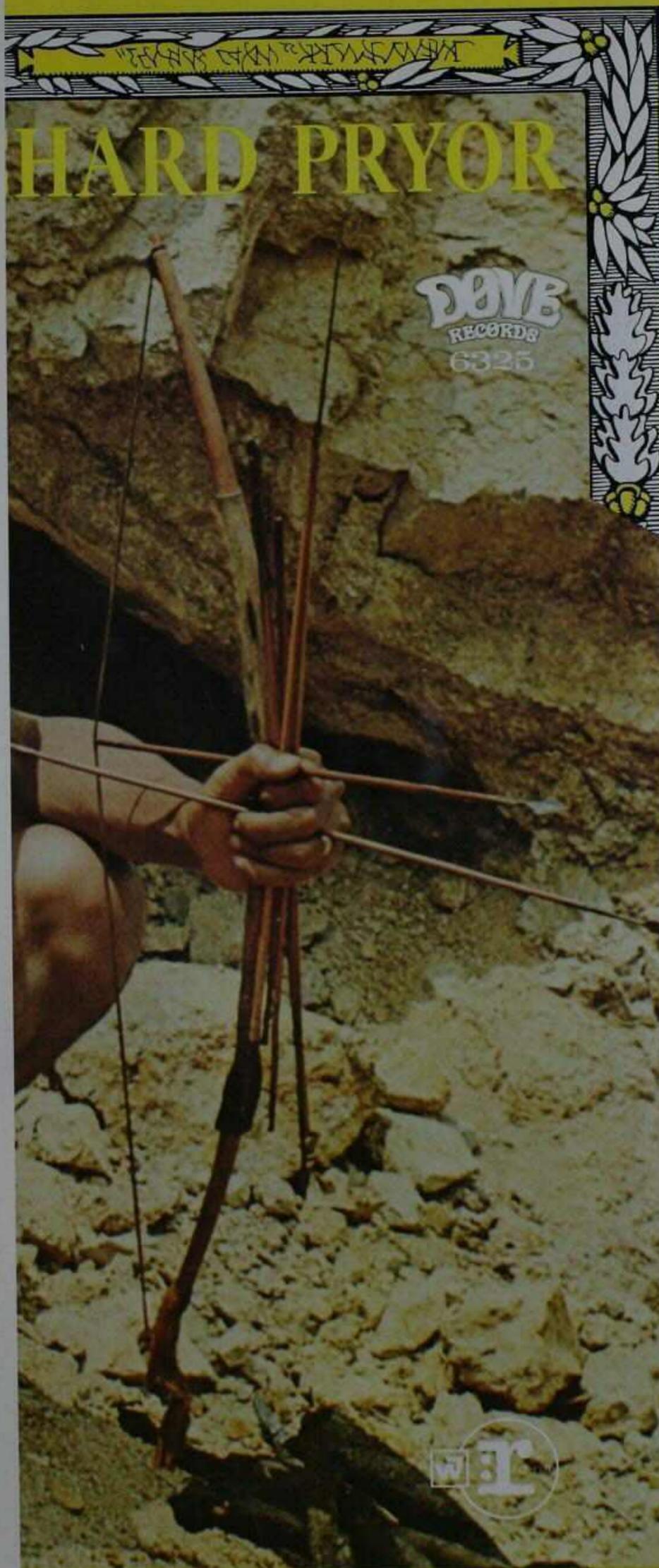


Signings

Merv Griffin to Dot Records, with his first single, "Have a Nice Trip" produced by Charlie Glean.
 Van Morrison to Warner Bros.-Seven Arts Records. He was formerly with Them, a British group.
 Don and Rick Addrisi added to Warner Bros. label. They are songwriters with the WB publishing firm.
 Jethro Tull to International Management Combine. Warner Bros.-Seven Arts will release their albums.
 Pianist Marian McPartland to Dot. Her first LP is titled "My Old Flame."
 20th Century Fox Zoo, the Floating Bridge, Pat Taylor and the Ashes signed to Vault Records.
 Johnny Mathis to Chartwell Artists, Ltd., a new agency headed by Jerry Perenchio, Hugh French and Michael North.
 Bill Haley and the Comets to United Artists. Group's records will be produced by Henry Jerome.
 Josh White Jr. signed to Associated Booking Corp.
 Dexter Maitland to United Artists Records.

th Group
is Winner

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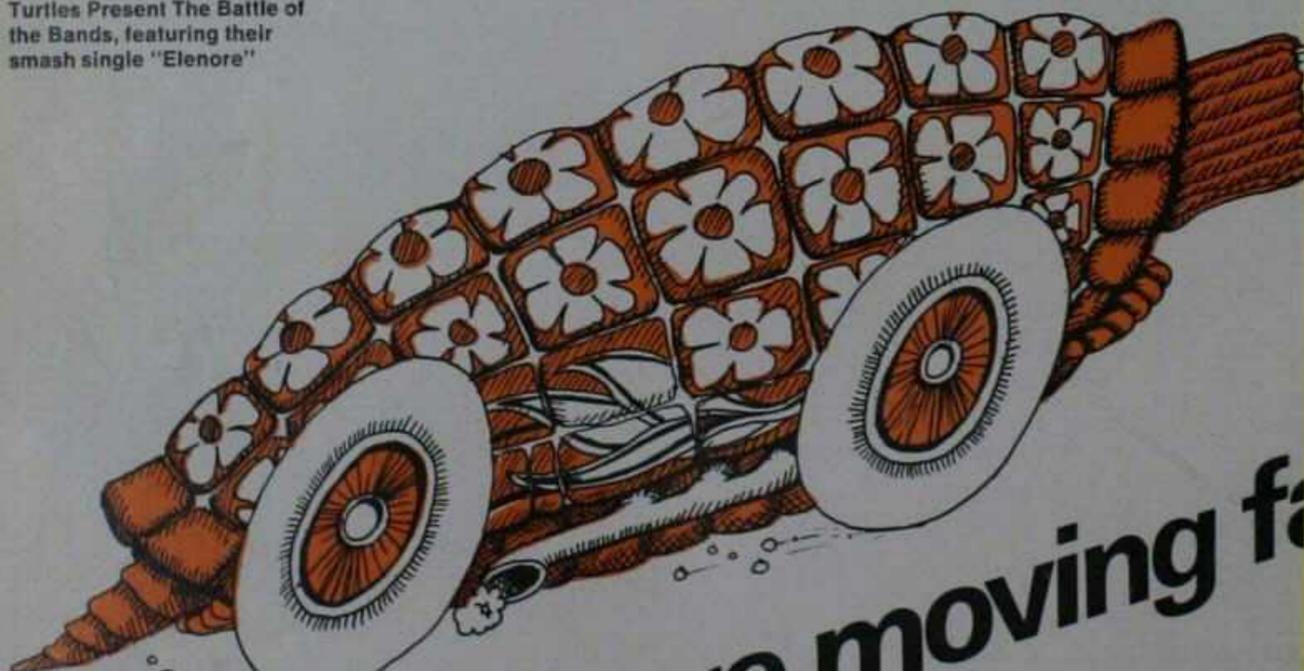
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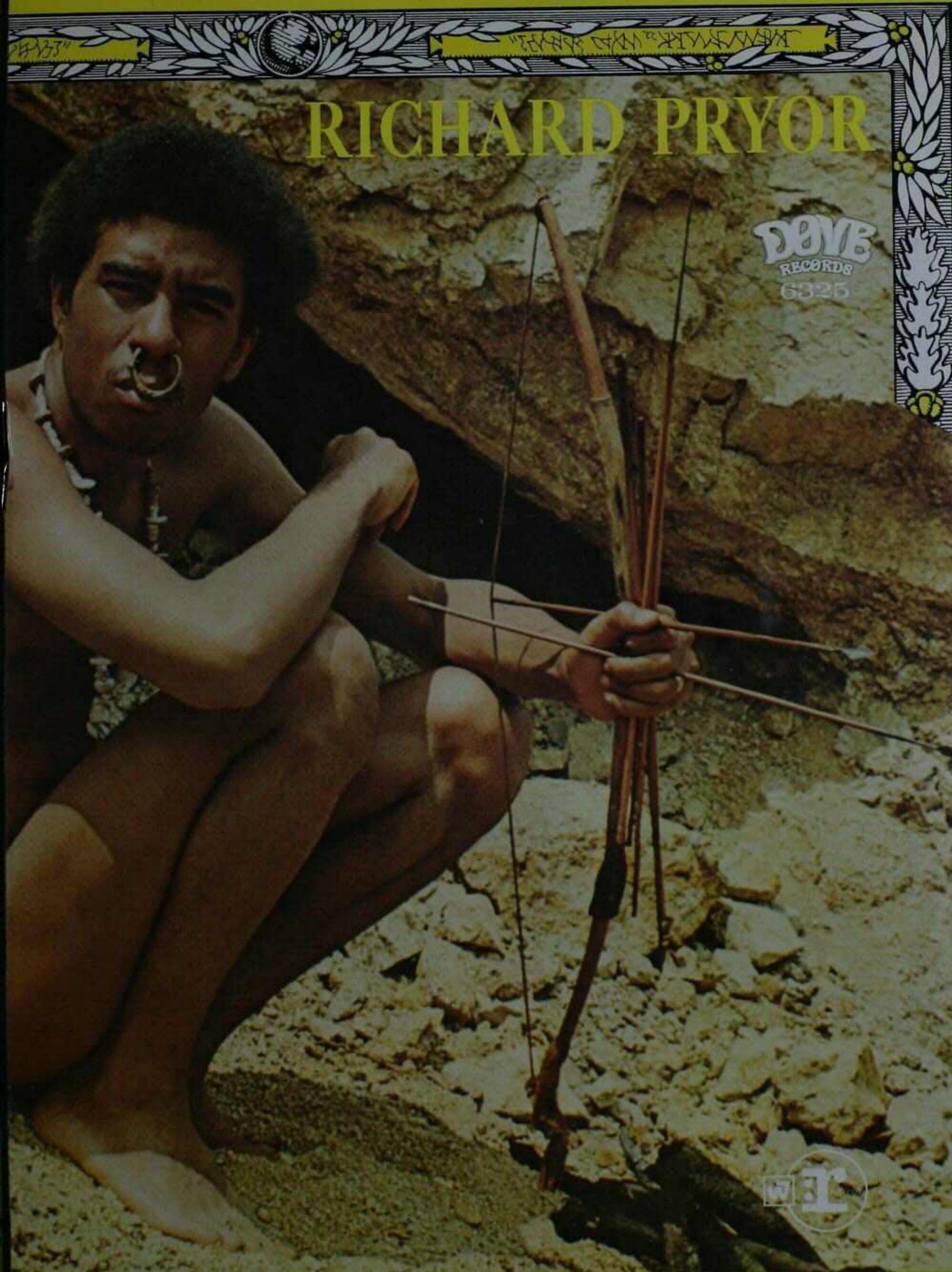
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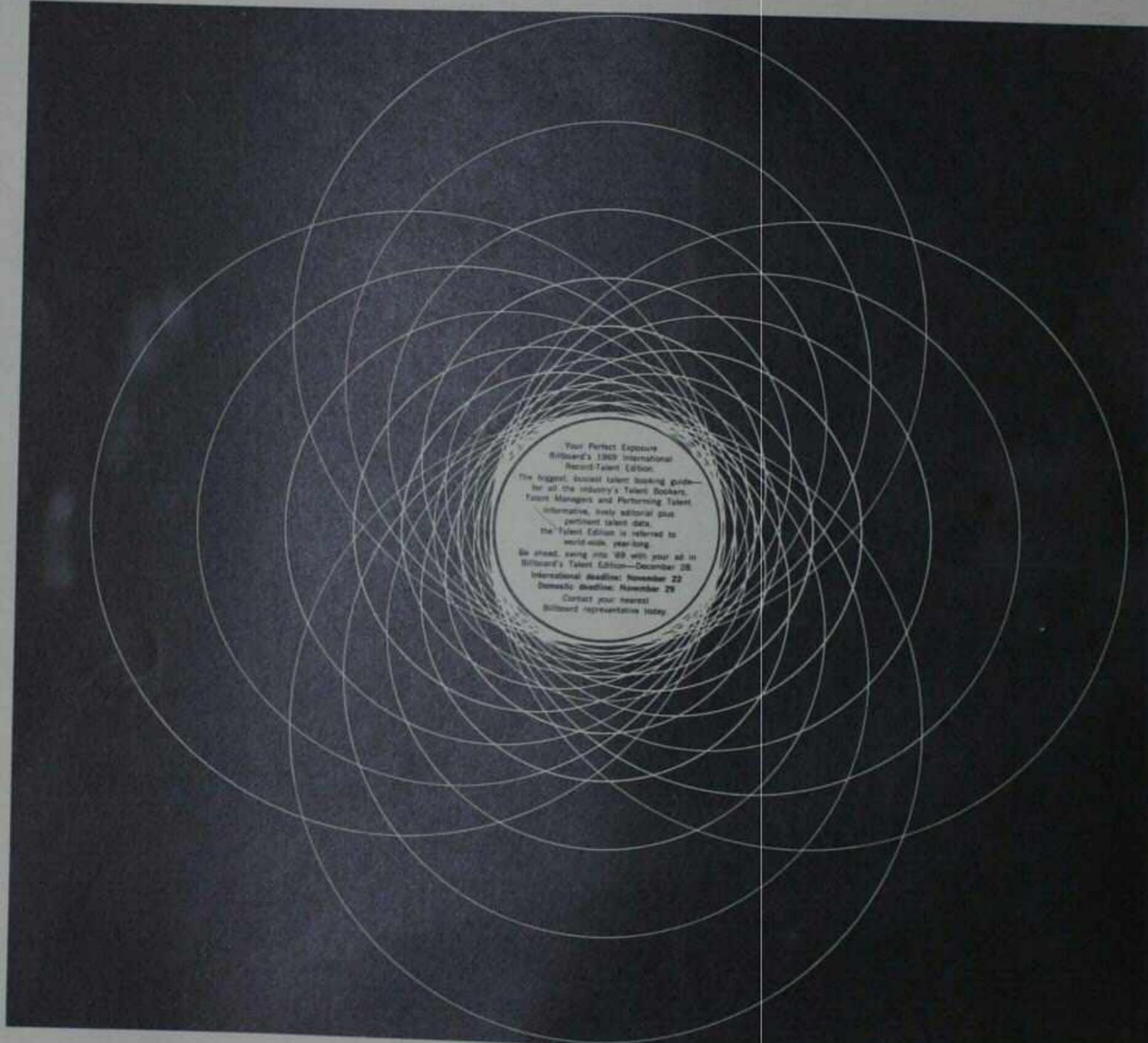


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Block Booking Meet Draws 115 Students

NEW YORK—The Eastern Regional Block Booking Conference, held Nov. 10-12 in Harnett, N. Y., drew more than

115 students from 34 colleges as well as talent agencies for the seminar and business sessions.

Hosted by the State University of New York at Buffalo, the Conference featured booking seminars and a talent showcase, spotlighting the Forum Quorum, Judd Strunk, Josh White Jr., Eric & Early and the G-Clefs. Talent agencies represented included the William Morris Agency, Yorktown Talent General Artists Corp., Ashley Famous, American Program Bureau, Associated Bookings, Premier Talent and Willard Alexander, Inc.

Presiding at the booking conference were Robert W. Henderson, staff adviser to the conference steering committee, and C. Shaw Smith, director of student affairs at Davidson (N. C.) College. Block booking is the agreement between two or more schools in the same proximity to book the same group or performer for two or more consecutive dates, saving traveling expenses for the artist while reducing booking fees for the schools.

Throughout his program, Van Ronk sang his encores a cappella. Although an "in" performer these days, Van Ronk drew a comparatively small audience. But he was bucking three other strong concerts in town the same night. **FRED KIRBY**

Van Ronk Offers High-Ranking and Varied Act

NEW YORK — Dave Van Ronk, alternately defiant and tender, sang and snarled his way through an effective program at Town Hall on Nov. 8. His easy banter also went over well.

Kurt Weill's "Alabama Song" was an excellent example of Van Ronk's style. Not blessed with a good voice, he still delivered the meaningful lyrics with overpowering impact. He humorously growled "The Vamp," sang of "Cocaine" and even did the Burke-Van Heusen winging on a Star."

All of the above selections are in his Verve/Forecast album. "One of These Days," "Lead Inspector," and Joni Mitchell's "Clouds." His interpretation of the last is one of the best versions of this remarkable song. He also sang Miss Mitchell's "That Song About the Midway."

Even the old camping song "Shaving Cream" appeared on the varied program. Accompanying himself on the guitar



DICK ROMAN, right, shows his new Ford Records album, "I'd Love Making Love to You," to Harold Smith Jr., left, owner of Harold's Club in Reno, and George Gobel.

Spencer Davis' 7th Group Could Come Up as Winner

NEW YORK—Spencer Davis has formed his seventh group and, judging from the opening of the new Spencer Davis Group at Harlow's on Tuesday (19), he has come up with a good unit. Ray Fenwick, continuing at lead guitar, was especially strong, while drummer Dave Hynes and bass guitarist Dee Murray supplied solid support.

The group's versatility was demonstrated during the first set as it ranged from hard rock to

blues rock to country. Davis, on rhythm guitar, and Fenwick shared vocal leads capably. On some numbers, the four voices blended in refrains ("After Tea" and "Taking Out Time" or introductions "Short Change").

"Short Change," the quartet's new United Artist Records' single, started deceptively with the blended voices, but the number picked up drive as Fenwick took vocal lead. Then came the strong instrumental section, where Fenwick and Murray had ample opportunity to shine.

"Sitting and Talking" had Davis begin on harmonica then take vocal lead in bluesy style. This number also had a substantial instrumental section. Fenwick took vocal lead in Stonewall Jackson's "I Wash My Hands in Muddy Water," a good country version.

Their hit "I'm a Man," with Fenwick on vocal lead, closed the fine set. Davis opened the second set as a solo on acoustic guitar with country-flavored material. He also played harmonica as he was joined, first by Fenwick and Murray, then Hynes. The group's banter also went over contributing to the fine program. **FRED KIRBY**

Joan Baez Gives Inspiring Act; 20 Fans Go Forward

LOS ANGELES—Joan Baez, Vanguard artist, concluded a discourse on her beliefs for human dignity by singing "Walk That Lonesome Valley." And 20 young men walked to the stage of the Forum Saturday (16) and presented her with their draft cards.

In the relatively short period that the Forum has been presenting pop music concerts, nothing has come near to this scene.

It was Miss Baez, herself, her acoustic guitar, and her reflections on today's society which captivated a young audience nearly filling the huge arena. "This is a song of complicity," she admitted after presenting

her feelings on the Vietnam war and her strong support for men who refuse induction.

Miss Baez said after she had been joined on stage by the young men that the idea to ask them to publicly make a statement, had been both "impromptu" and "evangelic." The fact that she could stimulate so many men in turning in their draft cards was amazing.

Miss Baez's voice is perfect for singing "protest" songs. During her 20-tune presentation, she sang only one traditional folk song, working with several Bob Dylan numbers, a few country songs and such antiwar songs as "Carry It On" and "Eve of Destruction."

ELIOT TIEGEL

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On Columbia Records 

Pappalardi Mulling Offers as an Artist

NEW YORK — Felix Pappalardi, who won fame as the man who produced a double record for the Cream and received a platinum record in return, is weighing bids from several major labels for his services as a solo artist.

A partner in Windfall Music where he handles production, Pappalardi turned down a chance to become the fourth member of Cream to produce the now-defunct Atco group. His songwriting - production-arranging on Cream's "Disraeli Gears" and "Wheels of Fire" epics converged on the single disk, "Strange Brew," a top 10 record in England. Pappalardi also produced the trio's "Sunshine of Your Love" and "White Room" hits, as well as "Anyone for Tennis" from the movie soundtrack of "The Savage Seven." His double LP duties on "Wheels of Fire" not only doubled his market value, but also sparked a mini-cult within the rock culture for his support work both as a producer and a musician.

Proving himself a "name" pop producer on the Youngbloods' album for RCA, Pappalardi later penetrated the upper half of the charts with the group's "Grizzly Bear" and "Get Together" singles. "Get Together" was recently featured by ABC radio in New York on a station spot for brotherhood. His recent projects included production for Windfall of Hamilton

Camp's "Here's to You," and albums for Camp, Kensington Market and Bo Grampus. As an arranger, Pappalardi charted Richie Havens' "Morning, Morning" gem from his "Mixed Bag" LP on Verve. And as a musician Pappalardi can be heard on the Cream albums playing violas, organ, bass, trumpet, tonette, Swiss hand bells and more.

Andy Williams Eases on Tours

LOS ANGELES — Andy Williams will curtail his personal appearances in the U. S. next year to spend time on other entertainment commitments.

Except for a 20-concert tour of Australia and Japan in April-May, Williams has no plans to do any concert dates, personal appearances or fairs in 1969.

Before getting involved with several TV specials for NBC next season and recording sessions with Columbia Records, he will give a six-concert tour Dec. 4-9.

Tour dates include Notre Dame University, Dec. 4; Cobo Hall, Detroit, Dec. 5; Metropolitan Sports Center, Bloomington, Minn., Dec. 6; University of Missouri, Columbia, Dec. 7; Sioux Falls Arena, Sioux Falls, S. D., Dec. 8, and the Civic Coliseum, Knoxville, Tenn., Dec. 9.

Nilsson High-Rated Writer

• By ED OCHS

NEW YORK — Pop singer-composer Nilsson, praised by the Beatles and missed by the Security First National Bank where he worked as computer supervisor until last year, returned last week from a promotional tour of Europe to preview the Paramount film, "Skidoo," which he scored for RCA.

"Spreading myself thin," but evenly over the media, Nilsson has been busy writing for Mary Hopkin and Glen Campbell, scoring for TV and commercials on his own Broadway musical and minding the store for his Nilsson House and Grosvenor Music pubberies. The witty and whimsical Californian is also manufacturing (by hand) a wooden box that when open snaps recorded wisecracks. His play, a musical based on the Wright Brothers adventure in aviation, is titled typically Nilsson—"How Wright You Are!"

In addition to "Skidoo," an Otto Preminger film starring Jackie Gleason, Carol Channing and Groucho Marx, Nilsson is represented in the new Monkees' movie, "Head," with "Daddy's Song." His own album on RCA, "Aerial Ballet," a suite of detail-dotted anecdotes sensitively spun, will be followed in January with his third LP for the label. Next year, Nilsson will be heard in the new ABC-TV series "The Courtship of Eddie's Father," in which he replaces conventional theme music with a stream of vocals, lyrically tuned to the action. He

stars in the still-pending TV pilot of "Swami," playing an inept musician, while a TV special on the multi-talented artist is tentatively scheduled for July. Nilsson will make his debut as a one-man show prior to his TV outing when he appears in concert with the Denver Symphony early next year.

Though his career at the bank was short-lived and successful, the job is still open to Nilsson, say the bank brass—anytime. Nilsson will not return, nor does he have time even if he wanted to. Following the screening of "Skidoo," Nilsson returns to the West Coast to preside over his publishing interests, his novelty box, songwriting chores and the making of a new album. Of his two-month tour of Europe, the singer-composer best remembers his month in England when he dropped off his "Song of the Puppy" for Mary Hopkin

and received from Beatle Paul McCartney unheard, unreleased tapes of new Beatle tunes. When a McCartney song is traded for a Nilsson song, one young songwriter—maybe even two—has been paid the highest compliment.



Devotees of Connie Smith will be pleased to see that she has a new album out for RCA Victor called "Sunshine and Rain" (LSP 4077 (S)). Always at her very best when she is in a somewhat nostalgic mood, here she becomes very sentimental and produces what will surely be one of her most popular albums ever. Tracks such as "How Much Lonelier Can Lonely Be" and "The Hurt Goes On" are particularly poignant. "Sundown on My Mind" and "To Chicago With Love" are also well worth remembering. All in all, this is a very beautiful album, made all the more so because of the superb backing. Like so many top entertainers in the music world, Connie Smith plays a Gibson guitar . . . the choice of professionals. (Advertisement)

Ian & Sylvia

• Continued from page 14

on drums, Kenny Kalmushy on bass guitar, Amos Barrett on lead guitar. Country music was never so hip.

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LEISURE TIME TIPS

by: Larry Finley

Congratulations to Larry Sikora, Director of Special Sales at NAL. He's the proud father of a seven pound, ten ounce baby boy named Adam. Sikora wants to record an album by his new son called "SOUNDS DURING THE NIGHT" on a NAL SUPER STEREO 8 cartridge.

The incoming WATS line at NAL that permits distributors to phone their orders by dialing #800-221-7270, toll free, is extremely busy these past few days with rush orders for the Holiday Season. This free incoming WATS line is a service open to all present NAL distributors, as well as being available to distributors who would like to have a NAL salesman contact them.

NAL is taking orders for the Tetragrammaton coming release "TWO VIRGINS" with John Lennon and Yoko Ono. Even though this album will not be released until the first of the year, NAL has already booked orders for thousands of these albums on NAL SUPER STEREO 8. Plans at NAL call for a "day and date" release with the record.

One of the exclusive labels with NAL is Lenny Lewis's "LLP" line of albums. His current release, "Larry Willis—A NEW KIND OF SOUL" is breaking nationally and promises to be on the Billboard "TOP LP" list.

NAL scooped the cartridge industry by being first on the market with the new JAD release by Johnny Nash called "HOLD ME TIGHT." This album is moving rapidly to the top of the Billboard charts. This NAL SUPER STEREO 8 cartridge together with the new Tetragrammaton release by the "Deep Purple" titled "THE BOOK OF TALIESYN," and the original soundtrack on the same label of "THE GIRL ON A MOTOR-CYCLE" are more reasons that NAL's manufacturing facilities are working overtime to maintain the excellent record of delivery.

If you are a distributor who is interested in getting more than your share of the stereo tape cartridge business, please don't forget North American Leisure Corporation's free incoming WATS line, #800-221-7270, or distributors are invited to phone NAL collect at #212-265-3340.

Tape CARtridge



PANASONIC'S MODEL CX-888SU automobile tape CARtridge player doubles as an 8-track home unit. The player, which is locked into its car mount, can be removed and inserted into the optional home cabinet. Retail list of the player is \$114.99. The optional home cabinet sells for \$34.99 and the speakers, \$39.99.

Ampex to Play Down Off-the-Air Taping

NEW YORK—Occasionally, diversified corporations find themselves in an embarrassing position when one division inadvertently moves counter to another division. This is especially true when one department has long strived to establish a new concept or to allay fears of possible side effects of a concept.

Ampex Corp.'s Stereo Tape division found itself in such a position when the company's consumer equipment division placed an advertisement in this month's Playboy magazine extolling the capability of its cassette recorder to record directly off the air.

Following much negative reaction from all levels of the recorded music industry, E. P. Larmer, vice-president and general manager of Ampex's consumer equipment division, issued the following statement to Billboard.

"Although we see the widest use of cassette equipment in the playback of pre-recorded cassettes, this type of tape player/recorder also has an inherent record capability. In our Micro 30 unit, the record capability is tied to an AM-FM radio, and the obvious

(Continued on page 37)

Quality Plans 31 Releases—Growth Seen

By RITCHIE YORKE

TORONTO—At the same time as he announced the release of 31 new titles, Ross Ferris, co-ordinator of Quality Records Limited Tapes Sales Division, forecast heavy growth for the industry.

"1968 has been the breakthrough year for pre-recorded tape cartridges in Canada," he said, "yet the surface has barely been scratched. There are many areas of distribution yet untouched by the industry and continued growth seems assured."

Quality was the first company to enter tape cartridge duplication in Canada when it commenced tape duplicating its album catalog in February last year.

In March this year, pre-recorded cassette was also added to the catalog. Quality is also handling custom duplicating, with Gerry Abrahams heading up the division.

The company's new releases for the Christmas season include cartridges by Billy Vaughn, Liberate, Connie Francis, Lawrence

(Continued on page 37)

Playtape Sets Personal Dept.

By HANK FOX

NEW YORK—With discount and department store chains accounting for a major percentage of recorded music sales, Playtape has set up a special department to service these outlets. Staffed by chain store sales co-ordinator Martin Levy and assistant co-ordinator Murray Latow, the Playtape team contacts about 2,000 outlets.

The purpose of the department, said Playtape's music and programming director Jack Levy, is to deal with each store's department manager on a personal basis. Playtape's chain sales department contacts up to 30 stores each day. In addition, Jack Levy said, the team sends mailings to each outlet advising them of new product and special promotions. "Every store is contacted by mail and by phone at least once a month."

"In many cases," Levy continued, "the store's department manager is not on top of the tape, or even the music business. He may not be aware of what recording artists or type of music is selling best in his location. Or he may not be promoting or displaying Playtape products effectively. Our chain store sales staff is geared to work with each individual store and guide them in improving their Playtape sales. In essence, each outlet has its own Playtape programming."

Said Martin Levy, "At first store managers thought that this program was just a gimmick, but now they realize that its helping them." Levy and Latow also service Playtape's Volkswagen automobile dealers.

A&M Revamps Disk Distribution for Tape

By ELIOT TIEGEL

LOS ANGELES—A&M Records is cementing its internal tape CARtridge operations and is reorienting its record distribution channels for cartridge product now that it handles its own marketing. The company is gearing its engineering and graphics departments to start thinking about a cartridge counterpart once they have finished preparing the original album.

The emphasis is on speed. The company's campaign is to eventually get into a simultaneous LP-tape releasing schedule. The label released the tape counterparts for the new Herb Alpert and Sergio Mendes titles seven working days after the LP was out, says Ed Rosenblatt, national sales director.

While the front cover LP art is used on the A&M cartridge, the back liner material for the tape now features larger type and does not resemble the back of the album jacket.

A&M is releasing all its product in tape form. By March,

(Continued on page 38)

WILL REVIEW VARIETY PACKS

NEW YORK—Billboard will begin reviewing variety pack tape CARtridges in the 4 and 8-track and cassette configurations. Because most cartridges are based on an LP counterpart, only those cartridges which do not have a corresponding album will be reviewed. All reviews will be included in a tape cartridge news review column. Please send variety packs to the Billboard Tape CARtridge Review Panel, 165 West 46 Street, New York, N. Y. 10036.

(Continued on page 37)

Craig & Lear Step Up Spots On Radio, TV

By BRUCE WEBER

LOS ANGELES—Two tape player manufacturers, Craig and Lear Jet, are using expanded radio and TV promotions.

Craig will spend \$26,000 in one week for a series of 60-second commercials on 36 stations in 24 markets to promote its home and auto players. In comparison, Craig spent only \$90,000 all last year on 30 stations.

Lear Jet will spend about \$30,000 for a series of 60-second radio spots on KRLA, a top 40 station here, and a series of spots on KRUTV, a local TV station, on "I Spy," "All American College Show," "Groovy," and "Cinema IX." The teen-age oriented "Boss City" show also features Lear Jet Stereo 8 unit as a contest giveaway.

Craig, which uses its portable cassette player as a contest give-

(Continued on page 37)

RCA-Italiana to Roll—Voxson Sales Spurt

By MARILYN TURNER

ROME—Sales of Voxson 8-track cartridge players between mid-May and September this year topped the 50,000 mark.

The figure was revealed to Billboard by Robert Timosci, marketing director of Voxson, one of Italy's two manufacturers of 8-track cartridge players and the only company producing a player of Italian design.

(Marelli, the other Italian 8-track cartridge player manufacturer, produces its machines under license from Lear-Jet.)

Most of the Voxson sales were in Italy, with a small percentage accounted for by Voxson's sister company in France. Voxson began marketing the players in May this year, coincident with the Agip-RCA-Italiana distribution deal. Timosci predicted that sales would soon top the 100,000 mark. "And we are still not satisfying the market demand," he added.

ROME—After many delays, RCA-Italiana's tape CARtridge plant here is expected to go into production this week.

Describing the new operation, Benito Vassura, manager of RCA-Italiana's cartridge division, said the new plant would produce, duplicate and assemble cartridges. Plastic cases would also be produced in Italy shortly by a sub-contractor.

"This should make the Italian cartridge operation smoother, less time-consuming and more profitable," said Vassura. "Instead of wasting time ordering and waiting for plastic cases to arrive from abroad, we will have all the necessary components within easy reach. This will certainly help us meet the growing demand."

Discussing the spiraling growth of cartridge sales in Italy, Vassura said that of the

(Continued on page 38)

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and closeness, it's sex and the honor of men. It's some evil and somebody holding everything together. It's power and money and humor. It's loyalty and the only thing worth holding out for after the camp and the image are put to rest in unknown hours. Family is the beginning and the end.

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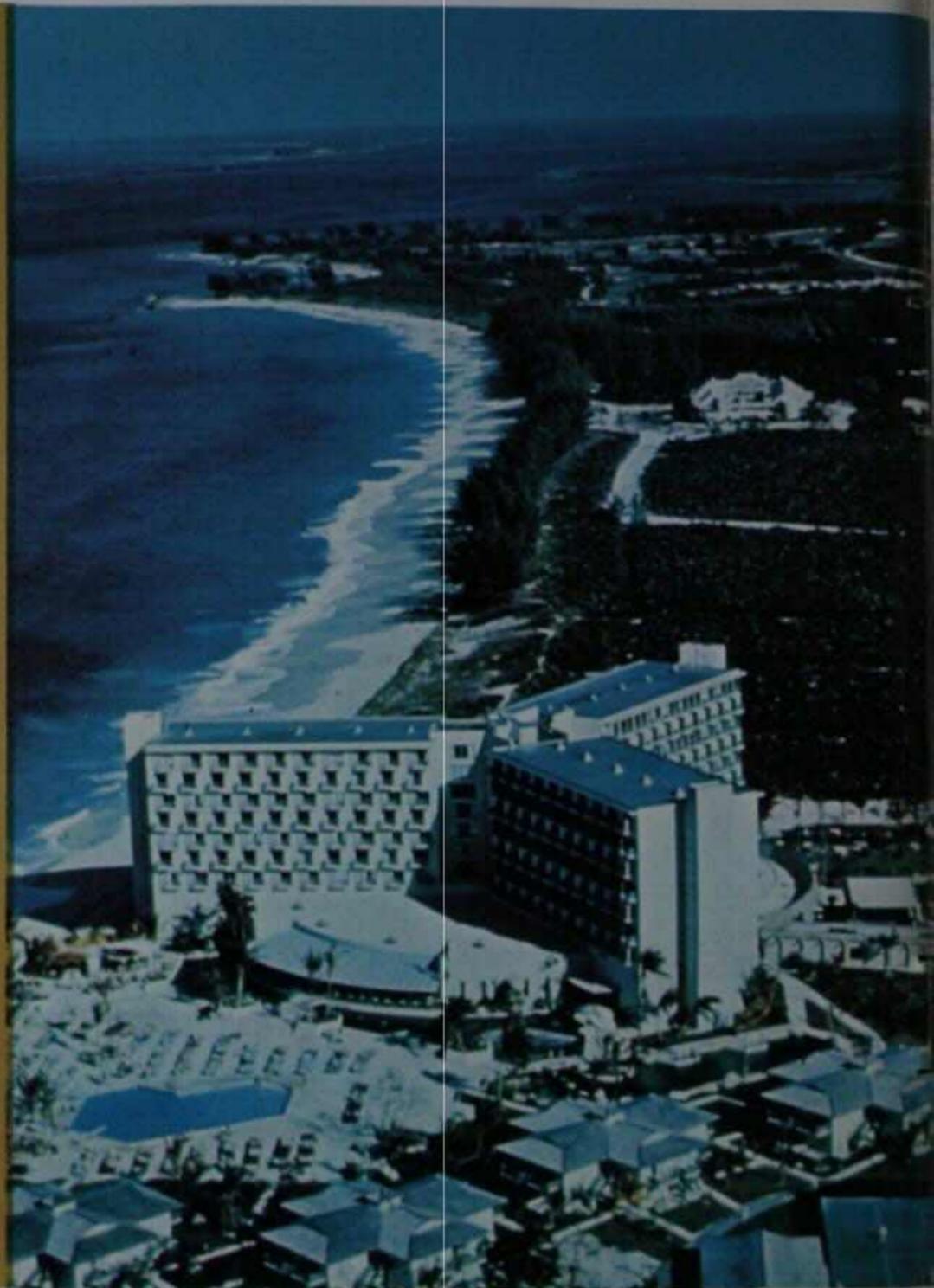
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SUNDAY AFTERNOON, APRIL 20— REGISTRATION

MONDAY MORNING, APRIL 21

All registrants will attend Sessions 1 and 2
9:00 a.m. to 12:15 p.m.

Session 1 Challenges to the Music Industry

- Talk A. How the Roles and Relationships Between Record Companies and Publishers are changing
- Talk B. "The Universal Numbering System"—A New Approach to Increasing Revenue and Income

Session 2 International Forces of Social and Economic Significance

- Talk A. Music—a key to International communications
- Talk B. Barriers to the free exchange of music

LUNCH 12:30 p.m. to 1:30 p.m.

MONDAY AFTERNOON

These four sessions are CONCURRENT. Each session will be held in a separate room and will be repeated. Registrants will select TWO of the four sessions to attend—one session at 2:00 and the other at 3:45

Session 3 Changing Patterns in the Marketing of Recordings

- Talk A. Within the United States and Canada
- Talk B. In Central and South America
- Talk C. New Approaches in Europe and the Far East

Session 4 Meeting the Challenge of New Music Uses

- Talk A. Satellite Broadcasting—its Potential Effect on Industry Sales and Profits
- Talk B. CATV—As a New Marketing Medium
- Talk C. THE MINI-DISC, A New Singles Market?
- Talk D. Audio-Visual Cartridges and their Ramifications

Session 5 Developments in Licensing and Marketing

- Talk A. In Eastern Europe
- Talk B. In the Underdeveloped Countries
- Talk C. In the Far East

Session 6 Performance Rights—Logging, Monitoring, and Distributing Funds

- Talk A. The United Kingdom and Europe
- Talk B. In Japan and the Far East
- Talk C. The Americas

TUESDAY MORNING, APRIL 22

These five sessions are CONCURRENT. Each session will be held in a separate room and will be repeated. Registrants will select TWO of the five sessions to attend—one session at 9:00 and the other at 10:45

Session 7 The Emergence of the Individual Artist/Composer/Producer as a Self-Contained Organization

- Talk A. How these Groups are Organized and Operate and the Direction of their Growth
- Talk B. Methods by which Record Companies and Publishers are dealing with this Trend

Session 8 The Recording Artist

- Talk A. Launching the New Artist
- Talk B. Merchandising the Established Artist: Record Sales, Personal Appearances, Licensing Products and Services

Session 9 Options for Establishing a Foreign Publishing Facility—Weighing their Advantages and Disadvantages

- Talk A. Setting up your Own Office Abroad
- Talk B. Selecting and Using a Subpublisher
- Talk C. Developing Joint Venture Relationships

Session 10 The Source of Recorded Music Income—A Comparison of Six Countries: United States, England, Japan, France, Germany, Italy

- Talk A. The Relative Sources of the Total Sales Dollar
- Talk B. Comparative Expense and Profit Factors

Session 11 New Sounds in Music

- Talk A. From The Producer
- Talk B. From The Engineer
- Talk C. Geographic, Ethnic and Cultural Influences

TUESDAY AFTERNOON

These five sessions are CONCURRENT. Each session will be held in a separate room and will be repeated. Registrants will select TWO of the five sessions to attend—one session at 2:00 and the other at 3:45

Session 12 Generating Income from Various Music Uses

- Talk A. Exploiting Spot Music and the Jingle in Advertising
- Talk B. Music Education—Its Growth, Direction and Importance to Music Industry

Session 13 Mechanical Royalties—A Mounting Source of Copyright Income

- Talk A. In the United States
- Talk B. The Changing European Scene
- Talk C. Improving Collection in Countries Where No System is Available

Session 14 Formulas for Buying and Selling of Copyrights

- Talk A. Factors in Appraising Copyright Value
- Talk B. Legal Aspects of Copyright Acquisition

Session 15 The International Tape Cartridge Market

- Talk A. Its Impact on the Music Industry
- Talk B. Achieving a Full Exploitation in World Markets

Session 16 Implications of Changing Laws

- Talk A. Their Effect on the Worldwide Recording-Music Industry
- Talk B. Proposed Changes in the United States Copyright Law
- Talk C. Implications of Pending Copyright Legislation in Other Principal Countries

WEDNESDAY MORNING, APRIL 23

These five sessions are CONCURRENT. Each session will be held in a separate room and will be repeated. Registrants will select TWO of the five sessions to attend—one session at 9:00 and the other at 10:45

Session 17 The Music Festival

- Talk A. Its Importance to the Artist
- Talk B. Its Importance to the Song

Session 18 The Inter-Relationship of the Broadcast and Music Industries

- Talk A. State-Owned Radio Stations and their Programming Concepts
- Talk B. Privately-Owned Stations and their Changing Program Requirements
- Talk C. Impact of Television Exposure: Live, Film, Tape

Session 19 Significance of the Popularity Charts

- Talk A. How the Major Charts in the United States are Developed and Used
- Talk B. The Development and Use of the New All Industry Chart in England

Session 20 Assessing the Potential Growth of Printed Music

- Talk A. What is Happening in its Sales
- Talk B. Growing Opportunities in the Concert Field

Session 21 Trends in Juke Box Programming

- Talk A. In Japan and the Far East
- Talk B. In Europe
- Talk C. In the United States

WEDNESDAY AFTERNOON

All registrants will attend this session
2:00 p.m. to 4:00 p.m.

Session 22 Mergers and Amalgamations—Their Effect on the Music Industry

- Talk A. The Influence on Creativity
- Talk B. The Influence on Sales
- Talk C. The Influence on the Future of the Independent Publisher and Record Company

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**Injunction
Won by CBS**

LOS ANGELES—CBS has won a preliminary injunction prohibiting four companies from duplicating, advertising or selling its tape or record product.

Superior Court Judge Robert Feinerman issued the order against Art & Estelle's Records and Tapes, Cartridge Stereo West, Stereo Cartape Co. and Zounds. The injunction also prohibits the companies from using album titles and the names of CBS artists.

**Stereo Dimension
Inks NAL, Ampex**

NEW YORK—Stereo Dimension Records, a division of Longines, has completed licensing agreements with North Ampex Corp. for the release of its product in all configurations. The deal, which was signed on behalf of Stereo Dimension by president Loren Becker, calls for simultaneous release of the tapes with their album counterparts beginning in January. NAL's president Larry Finley and Ampex Stereo Tapes head Don Hall concluded the pacts for their respective companies.

Tape CARtridge



JACK SOMERS, director of marketing, right, on behalf of Dubbings Electronics presents a library of cassettes and a player to Capt. R. Edward Elliott of the Third Naval District for the U. S. hospital ship Sanctuary. The gift emanates from a letter written by Chaplain Leo F. Rice of the ship which operates off the Vietnamese coast to Dubbings, stating that the crew wanted to build a music library and desired price information.

**Concord to Introduce 2
Cassette Units This Month**

LOS ANGELES — Concord Electronics is introducing two cassette units this month and an additional seven cassette and

reel-to-reel players next year.

The new units are an automatic cassette changer (model F255) for \$400 and a miniature cassette player (model F101) for \$100.

The cassette changer records and can ply 12 prerecorded cassettes in sequence. It comes with two speakers. The miniature cassette is packaged with a microphone and is designed for business application.

Concord, recently purchased by Ehrenreich Photo-Optical Industries of New York, plans an expansion program into five areas: auto cassette players, additional consumer products, foreign markets, blank tape and the educational-industrial market.

Howard Ladd, Concord president, also plans to expand the product line into high-end equipment, including players in the \$300-\$500 range.

As part of its expansion program, Concord will broaden its sales, merchandising and marketing base to include involvement in radio, TV and young adult-oriented programs.

**8 track stereo from
an Armrest Console
by Lear Jet
Stereo 8***



*Trademark

The new Arm-Rest Console Portable 8-Track tape cartridge player by Lear Jet features a rugged front seat strap to fasten it in place in your car. Speakers are self-contained. And a tape cartridge storage space is under the padded lift-up lid. Play it in your home by means of an accessory AC adaptor.

**JET STEREO
DISTRIBUTORS, INC.**

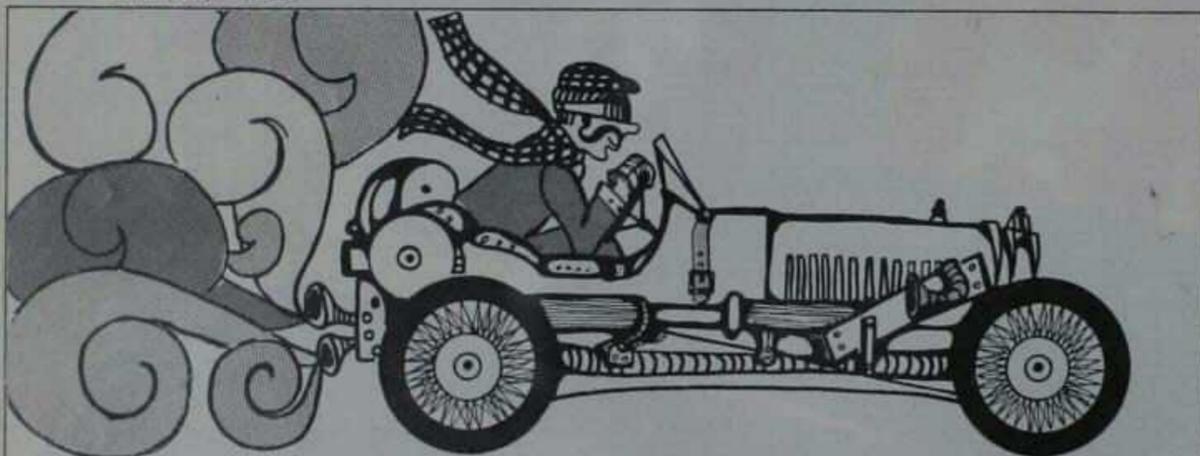
825 W. Washington Boulevard
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FRENCH OR GERMAN**

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\$6.75 lesson, 10 lessons total. Dealers
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Don't lose sales because of slow duplicating delivery. Our high speed equipment will reproduce your master with brilliant fidelity. Greater tape sales are as close as your phone.



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Phone (313) 576-2777

UR121/04121 BOBBY GOLDSBORO LITTLE THINGS	LTR 8883/4883 THE 30 OUTRARS OF TOMMY GARRETT GREAT WESTERN THEMES	LTR 8880/4880 ASHISH KHAN YOUNG MASTER OF THE SARDI	UR125/04125 DEL REEVES FLIPPING WILD	LTR 8878/4878 STANLEY TURRENTINE THE LOOK OF LOVE	UR127/04127 TITO RODRIGUEZ HITS	LTR 8889/4889 JIMMY SMITHS GREATEST HITS VOL. 2
LTR 8890/4890 THE BEST BANDS IN THE LAND NELSON RIDDLE • HENRY MANCINI • SI ZENTNER • NELSON RIDDLE • HENRY MANCINI • SI ZENTNER • NELSON RIDDLE • HENRY MANCINI • SI ZENTNER • NELSON RIDDLE • HENRY MANCINI • SI ZENTNER	LTR 8876/4876 DAVE DEE DOZY BEAKY MOCK AND TICH 125/124	UR126/04126 THE MANFRED MANN ALBUM	LTR 8886/4886 JIMMY SMITHS GREATEST HITS VOL. 1	LTR 8876/4876 THE JOHNNY MARRI SINGERS THE JOHNNY MARRI SINGERS WITH YOLLY	UR123/04123 JAY & THE AMERICANS	LTR 8884/4884 GOSPEL SOUL VOL. 1 BETHE COLEMAN THE THOMPSONS THE THOMPSONS THE THOMPSONS THE THOMPSONS
LTR 8887/4887 JOHN DUFFY THE LOOK OF LOVE	UR122/04122 THE WORLD'S GREATEST THEMES	LTR 8886/4886 THE BEST OF JIMMY MCCRAKLIN	LTR 8882/4882 HERBIE HANCOCK MADRID VOYAGE	LTR 8881/4881 MARTIN DENNY EXOTIC LOVE	LTR 8877/4877 THE VENTURES HIP SIDE	UR124/04124 AL CAIOLA THE POWER OF BRASS

Craig & Lear Step Up Spots On Radio, TV

• *Continued from page 26*

away on several radio and TV programs, plans to get more involved in network TV next season.

Its radio program covers about 18 top 40 stations and 18 easy listening outlets, including WNEW and WABC, both in New York; WHDH, Boston; KLIF, Dallas; KXOK, St. Louis; WFIL and WIP, Philadelphia; KFWB and KFI, Los Angeles; WLS and WGN, Chicago, and CKLW and WJR, Detroit.

The Lear program is part of a major advertising promotion planned with its new distributor in Southern California, Jet Stereo Distributors, Inc.

The promotion will be directed at the teen-age, young adult market, with consumer advertising planned for The Los Angeles Times.

The radio and TV commercials plug Lear's eight models in the auto line and its six models in the home line.

In addition, Lear is offering an 8-track cartridge with instruction booklet for "How to Play Golf" by Arnold Palmer. The one-hour cartridge sells for \$8.95.

Quality Plans

• *Continued from page 26*

Welk, and Herb Alpert & the Tijuana Brass.

Other new releases include: "In-a-Gadda-da-Vida" (Iron Butterfly); "Elenore" (Turtles); "Fool on the Hill" (Sergio Mendes); "Soul Limbo" (Booker T. and the M.G.'s); and "Best of the Box Tops."

"This year, we've found greater consumer and dealer acceptance of pre-recorded stereo tape cartridges," Ferris said, "and the future can only be bright."

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
2	2	THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	39
3	3	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	61
9	9	ROAD SONG Wes Montgomery, A&M SP 3012 (S)	3
4	4	ACCENT ON AFRICA Cannonball Adderley Quintet, Capital ST 2987 (S)	4
6	6	LOOK AROUND Sergio Mendes & Brasil '66, A&M LP 137 (M); SP 4137 (S)	37
1	1	DOWN HERE ON THE GROUND Wes Montgomery, A&M (No Mono); SP 3006 (S)	30
8	8	MAIDEN VOYAGE Ramsey Lewis, Cadet (No Mono); LP5 B11 (S)	19
5	5	MILES IN THE SKY Miles Davis, Columbia (No Mono); CS 9628 (S)	12
13	13	LIVIN' IT UP Jimmy Smith, Verve (No Mono); V6-8750 (S)	13
17	17	MERCY, MERCY Buddy Rich Big Band, World Pacific ST 20133 (S)	3
11	11	BIGGER & BETTER David Newman, Atlantic SD 1505 (S)	11
12	12	FELICIANO! Jose Feliciano, RCA Victor LPM 3957 (M); LSP 3957 (S)	16
10	10	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	52
7	7	PLUG ME IN Eddie Harris, Atlantic (No Mono); SD 1506 (S)	21
19	19	HICKORY HOLLER REVISITED D. C. Smith, Columbia (No Mono); CS 9680 (S)	13
16	16	PROMISE OF THE FUTURE Hugh Masekela, Uni (No Mono); 73028 (S)	23
14	14	SPEAK LIKE A CHILD Herbie Hancock, Blue Note BST 84279 (S)	6
18	18	BEST OF WES MONTGOMERY, VOL. 2 Verve (No Mono); V6-8755 (S)	14
—	—	SERENADE TO A SOUL SISTER Horace Silver Quintet, Blue Note 84277 (S)	2
15	15	THE BLUE YUSEF LATEEF Atlantic SD 1508 (S)	7

Billboard SPECIAL SURVEY For Week Ending 11/30/68

Ampex to Play Down Off-the-Air Taping

• *Continued from page 26*

marriage of the two cannot be ignored. Some purchasers of this equipment will record off the air."

"We are in a very competitive market. Cassette equipment like the Micro 30 is now being sold by a dozen companies and more will soon enter the field. This will be an important product in the consumer market, and as one of the first major companies to sell it, we intend to claim our share of sales."

"In the future, however, we will change the emphasis of our advertisements to cover other features of the Micro 30, but will continue to make some mention of recording off the air as a technical capability of the product. We don't feel that the introduction of this type of equipment is going to hurt sales of pre-recorded music, in which our company also has an important stake."

ATTENTION, JOBBERS & DISTRIBUTORS

The newest and fastest selling
Tape Cartridge Cases
are available at **Le-Bo**



TA-52 Deluxe Tape Cartridge Case
Holds 15 cartridges



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8 and 4-track
Stereo-Tapes on
Sonic Spectrum+

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entertainment
has ever been in!

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COMPANY _____

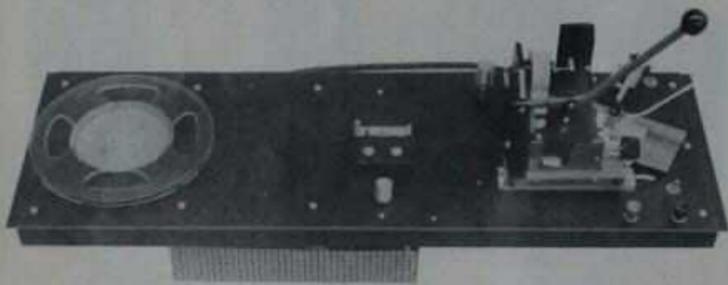
ADDRESS _____

CITY _____ STATE _____ ZIP CODE _____

Mail this coupon to: Liberty Tape Duplicating, 1201 Pacific Street, Omaha, Nebraska 68108.

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HOW TO WIND 700 CASSETTES IN 8 HOURS



You'll discover how easy it is to increase your cassette output with the sensational new RD-7 Winder. Designed and developed by Liberty Tape Duplicating engineers, the new RD-7 Cassette Winders are equipped with a totally new tape splicer for maximum loading precision. RD-7 Cassette Winders are available in 3 versions:

RD-7B, for loading *blank* cassettes, priced at \$654.00.

RD-7R, for loading *recorded* cassettes, featuring electronics to stop tapes for cutting, splicing and to verify program ends—automatically! Priced at \$717.50.

RD-7BR, for loading *blank & recorded* cassettes with all of the above features, priced at \$935.00.

If you're looking for increased speed, improved accuracy and lower production costs, clip and mail the coupon today! We'll help you wind up a little faster.

LIBERTY TAPE DUPLICATING
A Subsidiary of Liberty Records, Inc. 

Tape CARtridge

A&M Revamps Disk Distributing

• *Continued from page 26*

A&M's two former cartridge distributors, Ampex and ITCC, will have sold off their remaining catalog, Rosenblatt believes, and A&M's record distributors now handling tape exclusively in their markets, should begin higher buying patterns.

The problem A&M has to overcome is to get its record and tape distributors to increase their orders to match somewhat the large numbers of albums they sell.

"A record company has now really become a music company," Rosenblatt says, "and hopefully our distributors can adapt themselves to new marketing problems."

Rosenblatt spends considerable time on the phone talking to distributors about increasing their activity in tape.

The feeling is that when the "pipeline" once fed by Ampex

RCA-Italiana to Roll

• *Continued from page 26*

100,000 Stereog-8 cartridges RCA-Italiana sold between November 1966, and the end of September 1968, 80,000 were sold in the last year of that period. Of these 50,000 were between May and September, 1968, following the Agip-RCA-Italiana cartridge distribution deal (Billboard, May 18).

The Rome plant is the first such RCA plant in Europe and is expected to supply finished cartridges for the RCA companies in France, Switzerland, Germany and Portugal.

Both Vassura and Giacomo

and ITCC dries up and A&M becomes the sole supplier of its product, distributors will begin ordering in larger quantities. They won't have to split their orders between several suppliers.

Peroni, projects manager of RCA-Italiana, indicated that the company expects to handle a good deal of custom work.

Said Peroni, "We shall be in a position to operate for clients in Italy and other Common Market countries, duplicating, assembling or furnishing finished cartridges." The RCA-Italiana 8-track cartridge catalog will include 500 titles of which 400 will be imported. Repertoire will come from RCA-Italiana, RCA Victor and Tamla-Motown.

Although RCA-Italiana's is the only Italian repertoire available on 8-track cartridges, Vassura said that the company was in an advanced stage of negotiations with two Italian record companies for the release of their catalogs on 8-track. In December, RCA-Italiana will issue 20 new cartridges for the Christmas season, including classical music, opera and children's stories.

Instant Cartridge Just add tape.

The cam post,
pressure pad,
and pressure roller
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in our sunlit kitchens.
But only you will ever know.



Data Packaging Corporation, 205 Broadway, Cambridge, Massachusetts
Manufacturers of 4- and 8-track cartridges, cassettes and 90-minute cassettes, and reels and cassettes for the computer industry. Send for brochure.

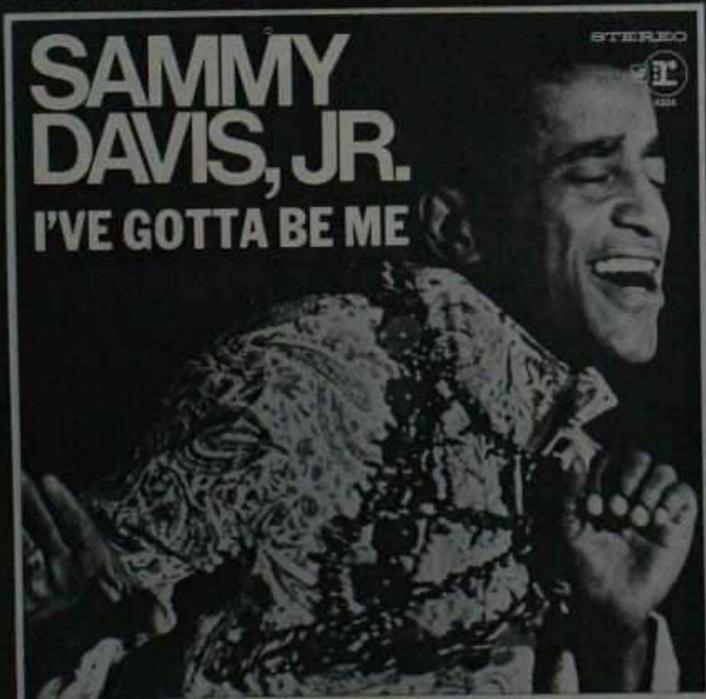
SAMMY HAS A SMASH !!!

"I'VE GOTTA
BE ME"

0779



FROM HIS NEW HIT ALBUM



6324



Rhythm & Blues

SOUL SAUCE



BEST NEW RECORD OF THE WEEK:
"THIS IS MY COUNTRY"
IMPRESSIONS
(Curtom)

By ED OCHS

SOUL SLICES: Aretha Franklin has been singing the blues on and off stage since she broke her leg in a boating accident in Honolulu earlier this month. She will wear a cast for six weeks, but the bad break may not affect her live concerts. "Lady Soul" played her Honolulu shows, Nov. 9-10, in a wheelchair. . . . The Apollo Theater may have competition in the near future—and on the same block in Harlem, Nelson Keller will open "Soul City" Dec. 24, a 4,000-seat soul club already chasing acts such as the Impressions, Dionne Warwick and Jackie Wilson. . . . The Delphonics trip to Germany March 28 to April 7. One of r&b's most durable soul darlings on the European scene are the Shirelles, now on Blue Rock with "Call Me." Like the Dells and Vibrations, the Shirelles still boast the same group that ignited the pop-soul era 10 years ago. They are scheduled to appear soon on the "Merv Griffin Show." . . . Kapp Records is continuing its r&b thrust with Sugar & Spice, a new sweetheart soul duo, produced and managed by Guy Draper, who penned their disk, "Dreams," as well as the Unifics' winner, "Court of Love." . . . Imperial is making the same fire with the Classics' new LP featuring "Stormy," Dee Irwin and Mamie Galore's "By the Time I Get to Phoenix"/"I Say a Little Prayer" medley and the Quotations' "Havin' a Good Time." . . . Marvin Gaye and Chuck Berry will both appear at the Miami Pop Festival, beginning Dec. 28 for three days. . . . Stax artist Johnny Taylor was feted for the press, Tuesday (19) in New York for his gold record performance on "Who's Making Love." . . . Peaches and Herb, Mary Wells and newcomer Shirley Shaw appeared live on Channel 13's "Soul!" show Thursday (21). . . . Atlantic Records has signed the Riverview Spiritual Singers, featuring Jimmy Ellis, who shares the title of world heavyweight champ. The group's first single, "I Don't Mind," is ready for release. . . . Freddy King debuts for Cotillion with "Play It Cool." His first album for the label is now being prepared under the direction of King Curtis.

★ ★ ★

FILETS OF SOUL: Soul Sauce is still taking inquiries on a young soul brother in the New York area interested in becoming editor of a new soul paper. . . . The Marbles' disk of "Only One Woman," on the Cotillion label is being reserved for play in the States after running up the charts in England. . . . Diana Ross and the Supremes headline "Taking Care of Business" Dec. 9 on NBC-TV with the Temptations. Two dozen songs will be featured in the all-music Motown special. . . . Dave McAleer, our professor of soul in England writes that Atlantic's Clarence Carter started his career as half of the Calvin and Clarence soul duo with Calvin Scott, who was also blind. . . . Leon Huff, half of the fabulous Gamble-Huff writing and production team, cut records in the early 1960's under the name of Leon (Fingers) Huff, the most successful being "Soul City" on the Jamie label. . . . Marjorie Mace has signed with Invincible Records and has recorded "Another Guy" for the soul firm. . . . "Soul Christmas," Atco's holiday album, has been shipped to distributors. Three singles will be released from the LP, including "White Christmas," by Otis Redding, "The Christmas Song," by King Curtis and "Back Door Santa," by Clarence Carter. . . . Look out for the flip of both Aretha Franklin's "See Saw" — "My Song," and Otis Redding's "Papa's Got a Brand New Bag"—"Direct Me." The flips could become the hits. . . . The "World Series of Jazz" will be held in Philadelphia Sunday (1) featuring Count Basie, Nina Simone, Arthur Prysock, Gloria Lynn, O.C. Smith, Eddie Harris and others. . . . The Detroit songwriting team of Holland-Dozier-Holland has filed a \$22 million damage suit against Motown. . . . Effie Smith, back on the recording end with her "Harper Valley P.T.A. Gossip," recorded in her pre-Shout days with husband John Criner on the Duo-Disc label—"Dial That Telephone" and "Me and My Kids." . . . The Hueys, the "Coo Coo" group, tapped their name from Huey (Piano) Smith, who features them on his reactivated Instant label. . . . Van McCoy and his two-month-old Share label are moving with his LP

(Continued on page 43)

BEST SELLING R&B Singles

Billboard SPECIAL SURVEY For Week Ending 11/30/68

★ 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
1	1	WHO'S MAKING LOVE Johnny Taylor, Stax 0009 (East, BMI)	7	26	25	I LOVE YOU MADLY Fantastic Four, Soul 35052 (Ric. Tic, BMI)	10
2	2	LOVE CHILD Diana Ross & the Supremes, Motown 1135 (Jobete, BMI)	6	27	17	DO THE CHOO CHOO Archie Bell & the Drells, Atlantic 2559 (World War Three/Double Diamond/Downstairs, BMI)	7
3	8	ALWAYS TOGETHER Dells, Cadet 5621 (Chevis, BMI)	7	28	15	I'VE GOT DREAMS TO REMEMBER Otis Redding, Atco 6612 (East-Time-Redwal, BMI)	9
4	12	BRING IT ON HOME TO ME Eddie Floyd, Stax 0012 (Kags, BMI)	3	29	27	LET ME DOWN EASY Little Milton, Checker 1208 (Arc, BMI)	8
5	18	FOR ONCE IN MY LIFE Stevie Wonder, Tamla 54174 (Stein & Van Stock, ASCAP)	3	30	42	DON'T BE AFRAID (Do as I Say) Frankie Kari & the Dreams, D.C. 180 (Proud Tunes, BMI)	3
6	3	HEY WESTERN UNION MAN Jerry Butler, Mercury 72850 (Parabut/Double Diamond/Downstairs, BMI)	11	31	29	YOU NEED ME BABY Joe Tex, Dial 4086 (Tree, BMI)	6
7	9	TALKING ABOUT MY BABY Gloria Walker, Flaming Arrow 35 (Flaming Arrow, BMI)	4	32	19	45 DRUMS—1 GUITAR Little Carl Carlton, Back Beat 498 (Don, BMI)	7
8	33	CLOUD NINE Temptations, Gordy 7081 (Jobete, BMI)	2	33	—	LOVE WILL RAIN ON YOU Archie Bell & the Drells, Atlantic 2559 (Cotillion/Orellia, BMI)	1
9	10	PICKIN' WILD MOUNTAIN BERRIES Peggy Scott & Jo Jo Benson, 555 International 748 (Crazy Cajun, BMI)	7	34	36	LET'S MAKE A PROMISE Peaches & Herb, Date 1623 (World War III/Downstairs, BMI)	3
10	34	GOODBYE MY LOVE James Brown, King 6198 (Dynatone, BMI)	2	35	37	ROCKIN' THE SAME OLD BOAT Bobby Bland, Duke 440 (Don, BMI)	2
11	7	FOOL FOR YOU Impressions, Curtom 1932 (Camad, BMI)	11	36	—	SLOW DRAG Intruders, Gamble 221 (Razor Sharp, BMI)	1
12	6	LITTLE GREEN APPLES O. C. Smith, Columbia 44616 (Russell-Cason, ASCAP)	12	37	39	PEOPLE Tymes, Columbia 44630 (Chappell, ASCAP)	2
13	13	TOO WEAK TO FIGHT Clarence Carter, Atlantic 2569 (Fame, BMI)	3	38	—	NO ON THE OUTSIDE Moments, Stag 5000 (Gambi, BMI)	1
14	5	SAY IT LOUD—I'M BLACK & I'M PROUD James Brown & His Famous Flames, King 6187 (Golo, BMI)	12	39	—	YOU'VE GOT THE POWER Esquires, Wand 1193 (McLaughlin, BMI)	1
15	4	COURT OF LOVE Unifics, Kapp 935 (Andjun, BMI)	11	40	45	DRESSED TOO SHORT Syl Johnson, Twilight 110 (Midday/Michelle, BMI)	2
16	16	FROM THE TEACHER TO THE PREACHER Gene Chandler & Barbara Acklin, Brunswick 55387 (BRC/Jalynne, BMI)	6	41	41	AUNT DORA'S LOVE SOUL SHACK Arthur Conley, Atco 6622 (Redwal/Time, BMI)	4
17	23	KEEP ON DANCING Alvin Cash, Toddlin' Town III (Vapac, BMI)	3	42	47	A MAN AND A HALF Wilson Pickett, Atlantic 2575 (Fame, BMI)	2
18	11	KEEP ON LOVIN' ME, HONEY Marvin Gaye & Tammi Terrell, Tamla 54173 (Jobete, BMI)	7	43	48	HANG 'EM HIGH Booker T. & the M.G.'s, Stax 0013 (Unart, BMI)	2
19	22	DON'T MAKE THE GOOD GIRLS GO BAD Della Humphrey, Arctic 144 (Dandelion, BMI)	3	44	49	MALINDA Bobby Taylor & the Vancouvers, Gordy 7079 (Jobete, BMI)	3
20	20	HOW YOU GONNA GET RESPECT (When You Haven't Cut Your Process Yet) Hank Ballard, along with "The Dappis," King 6196 (Golo, BMI)	5	45	—	SWEET DARLIN' Martha Reeves & the Vandellas, Gordy 7080 (Jobete, BMI)	1
21	40	I'VE GOT LOVE FOR MY BABY Young Hearts, Minit 32049 (Metric/Lenoir, BMI)	7	46	—	THE HURT IS JUST BEGINNING Mary Love, Josie 999 (Jay Gee/Main Track, BMI)	1
22	14	CHAINED Marvin Gaye, Tamla 54170 (Jobete, BMI)	10	47	—	SOULFUL STRUT Young-Holt Unlimited, Brunswick 55391 (Dakar/BRC, BMI)	1
23	—	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye, Tamla 54176 (Jobete, BMI)	1	48	44	HI-HEEL SNEAKERS Jose Feliciano, RCA Victor 47-9641 (Medal, BMI)	5
24	—	SEE SAW Aretha Franklin, Atlantic 2574 (Cotillion/East, BMI)	1	49	43	HARPER VALLEY P.T.A. GOSSIP Effie Smith, Eee Cee 100 (Aries, BMI)	5
25	24	I AIN'T GOT TO LOVE NOBODY ELSE Masqueraders, Bell 733 (Press, BMI)	13	50	50	AND BLACK IS BEAUTIFUL Nickle Lee, Mala 12.025 (Sherryn, BMI)	2

Laboe Into R&B With Now Label

LOS ANGELES—Art Laboe, specialist in "oldies but goodies" recordings, is branching into rhythm and blues through his Now label. Two singles by new artists, the Showmen Inc. and Joe and George, comprise Now's newest single release.

Both singles were produced by the groups themselves and leased to Laboe. Washington-based producer Doc Price is one of Laboe's independent a&r contacts. The label presently has five unknown r&b acts.



THE SHIRELLES, left to right, Shirley Alston, Beverly Lee and Micki Harris, visit the Billboard offices in New York and reviews and charts director Don Owens to drop off a copy of their new Blue Rock single, "Call Me."

Say You Saw It in
Billboard

Hi Tony!

The Very Best Of
TONY BENNETT
 Piano / Vocal / Guitar
 Song Book
 Including:
 I LEFT MY HEART IN SAN FRANCISCO,
 THE IMPOSSIBLE DREAM,
 YOUNG AT HEART

\$2.50

TONY BENNETT

I LEFT MY HEART IN SAN FRANCISCO,
 THE IMPOSSIBLE DREAM, YOUNG AT HEART



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Music Dealers' Order Department

SPECIAL SURVEY For Week Ending 11/30/68

Blues

Progress this week.

Artist, Label, No. & Pub.	Weeks on Chart
TIME—A NEW DAY Brothers, Columbia CS 9671 (S)	5
ROSS & THE SUPREMES "LIVE" IDON'S TALK OF THE TOWN (No Mono); MS 676 (S)	9
ATIONS GREATEST HITS '19 (M); S 919 (S)	103
V VOYAGE Lewis, Cadet (No Mono); LPS 811 (S)	18
ME IN Harris, Atlantic (No Mono); SD 1506 (S)	18
IS MY COUNTRY Harris, Curton CR5 8001 (S)	3
PROMISE OF THE FUTURE Jasekela, Uni (No Mono); 73028 (S)	26
BAG Santamaria, Columbia CS 9653 (S)	10

Gene Chandler and Barbara Acklin, from the "Teacher to the Preacher" (Brunswick).

★ ★ ★

FIRE & SMOKE: Aretha Franklin, "See Saw" (Atlantic). . . .
 Marvin Gaye, "I Heard It Thru the Grapevine" (Tamla). . . .
 Johnny Taylor, "Who's Making Love" (Stax). . . . Clarence Carter, "Too
 Weak to Fight" (Atlantic). . . . Stevie Wonder, "For Once in My
 Life" (Tamla). . . . Eddie Floyd, "Bring It On Home" (Stax). . . .
 Diana Ross and the Supremes, "Love Child" (Motown).



KAPP RECORDS recently feted the Unifics at New York's Playboy Club, attracting such top local deejays as WWRL's Jerry Bledsel, second from left; WLIB's Eddie O'Jay, center, and Al Gee, of WWRL, second from the right. Gene Armond, left, Kapp's promotion chief, presided at the party for the group's "Court of Love" success, while Guy Draper, the group's producer-manager, looks on at right. The Unifics' debut LP, "Sittin' In at the Court of Love," was issued last week, with their new single, "Beginning of My End."



JOHNNIE TAYLOR, left, Stax soul star scoring with "Who's Makin' Love" in both r&b and pop, stops by the Hollywood studios of KGFJ, where Taylor is greeted by music director "Lucky" Pierre Gonneau, center, and John Fisher, right, local Stax Promotion man. Taylor's disk, already over the million mark in sales, is due for gold record certification.

9	11	MARVIN GAYE IN THE GROOVE Tamla TS 285 (S)	8
10	4	THERE IS Dells, Cadet (No Mono); LP 804 (S)	29
11	12	TEMPTATIONS WISH IT WOULD RAIN Gordy (No Mono); 927 (S)	28
12	10	STONED SOUL PICNIC 5th Dimension, Soul City (No Mono); SCS 92002 (S)	15
13	15	YESTERDAY'S DREAMS Four Tops, Motown (No Mono); MS 669 (S)	9
14	14	JAMES BROWN LIVE AT THE APOLLO, VOL. 2 King (No Mono); 1022 (S)	13
15	13	TIME PEACE/GREATEST HITS Rascals, Atlantic (No Mono); SD 8190 (S)	21
16	24	LOOK AROUND Sergio Mendes & Brasil '66, A&M (No Mono); SP 4137 (S)	27
17	19	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	58
18	17	LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	41
19	20	ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	38
20	22	200 MPH Bill Cosby, Warner Bros.-7 Arts WS 1757 (S)	5
21	21	A DAY IN THE LIFE Wes Montgomery, A&M (No Mono); SP 3001 (S)	58
22	23	WHEELS OF FIRE Cream, Atco (No Mono); SD 33-244 (S)	16
23	16	THE IMMORTAL OTIS REDDING Atco (No Mono); SD 33-252 (S)	21
24	18	SOUL LIMBO Booker T & the MG's, Stax STS 2001 (S)	9
25	25	BEST OF LOU RAWLS Capitol (No Mono); SKAO 2948 (S)	16

34	—	ARETHA IN PARIS Aretha Franklin, Atlantic SD 8207 (S)	1
35	37	JOHN W. ANDERSON PRESENTS KASANDRA Capitol ST 2957 (S)	2
36	36	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	48
37	42	DIONNE WARWICK'S GOLDEN HITS, PART I Scepter SRM 565 (M); SPS 565 (S)	55
38	32	IN A MELLOW MOOD Temptations, Gordy 924 (M); S 924 (S)	50
39	39	STEVIE WONDER'S GREATEST HITS Tamla (No Mono); TS 282 (S)	31
40	41	LIVE WIRE/BLUES POWER Albert King, Stax STS 2003 (S)	3
41	46	LIVIN' IT UP Jimmy Smith, Verve V6-8750 (S)	6
42	47	BIGGER & BETTER David Newman, Atlantic SD 1505 (S)	5
43	43	DOCK OF THE BAY Otis Redding, Volt 419 (M); S 419 (S)	37
44	—	FOUR TOPS GREATEST HITS Motown M 662 (M); MS 662 (S)	33
45	—	SMOKEY ROBINSON & THE MIRACLES, GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)	40
46	40	DOWN HERE ON THE GROUND Wes Montgomery, A&M (No Mono); SP 3006 (S)	30
47	48	DIANA ROSS & THE SUPREMES SING AND PERFORM "FUNNY GIRL" Motown MS 672 (S)	4
48	27	BEST OF NANCY WILSON Capitol (No Mono); SKAO 2947 (S)	14
49	49	GIRL WATCHER O'Kaysions, ABC ABCS 664 (S)	2
50	45	ROAD SONG Wes Montgomery, A&M SP 3012 (S)	3



BRENTON WOOD and Shirley Lee, Double-Shot soul artists, deliver Wood's latest disk, "It's Just a Game, Love," to WCIN deejay Tom Knox, who is also a member of Cincinnati's postal department. Miss Lee, on hand for the delivery, is working on the Whiz label as Shirley and Shep with "Snake in the Grass."

The charts tell the story —
Billboard
 has
THE CHARTS

 The SIGN of great reading

SOUL SAUCE



BEST OF THE YEAR
"T
MY
IMP

By ED OCHS

SOUL SLICES: Aretha Franklin has on and off stage since she broke her leg in Honolulu earlier this month. She will wear a cast and the bad break may not affect her live concert in her Honolulu shows, Nov. 9-10, in a wheelchair. Theaters may have competition in the near future. **Nelson Keller** will open "Soul City" Dec. 24, a 4,000-seat soul club already chasing acts such as the Impressions, Dionne Warwick and Jackie Wilson. . . . The Delphonics trip to Germany March 28 to April 7. One of r&b's most durable soul darlings on the European scene are the Shirelles, now on Blue Rock with "Call Me." Like the Dells and Vibrations, the Shirelles still boast the same group that ignited the pop-soul era 10 years ago. They are scheduled to appear soon on the "Merv Griffin Show." . . . Kapp Records is continuing its r&b thrust with **Sugar & Spice**, a new sweetheart soul duo, produced and managed by **Guy Draper**, who penned their disk, "Dreams," as well as the Unifics' winner, "Court of Love." . . . Imperial is making the same fire with the Classics' new LP featuring "Stormy," **Dee Irwin** and **Mamie Galore's** "By the Time I Get to Phoenix"/"I Say a Little Prayer" medley and the Quotations' "Havin' a Good Time." . . . **Marvin Gaye** and **Chuck Berry** will both appear at the Miami Pop Festival, beginning Dec. 28 for three days. . . . Stax artist **Johnny Taylor** was feted for the press, Tuesday (19) in New York for his gold record performance on "Who's Making Love." . . . **Peaches and Herb**, **Mary Wells** and newcomer **Shirley Shaw** appeared live on Channel 13's "Soul!" show Thursday (21). . . . Atlantic Records has signed the **Riverview Spiritual Singers**, featuring **Jimmy Ellis**, who shares the title of world heavyweight champ. The group's first single, "I Don't Mind," is ready for release. . . . **Freddy King** debuts for Cotillion with "Play It Cool." His first album for the label is now being prepared under the direction of **King Curtis**.

★ ★ ★

FILETS OF SOUL: Soul Sauce is still taking inquiries on a young soul brother in the New York area interested in becoming editor of a new soul paper. . . . The Marbles' disk of "Only One Woman," on the Cotillion label is being rescheduled for play in the States after running up the charts in England. . . . **Diana Ross** and the Supremes headline "Taking Care of Business" Dec. 9 on NBC-TV with the Temptations. Two dozen songs will be featured in the all-music Motown special. . . . **Dave McAleer**, our professor of soul in England writes that Atlantic's **Clarence Carter** started his career as half of the **Calvin and Clarence** soul duo with **Calvin Scott**, who was also blind. . . . **Leon Huff**, half of the fabulous **Gamble-Huff** writing and production team, cut records in the early 1960's under the name of **Leon (Fingers) Huff**, the most successful being "Soul City" on the Jamie label. . . . **Marjorie Mace** has signed with Invincible Records and has recorded "Another Guy" for the soul firm. . . . "Soul Christmas," Atco's holiday album, has been shipped to distributors. Three singles will be released from the LP, including "White Christmas," by **Otis Redding**, "The Christmas Song," by **King Curtis** and "Back Door Santa," by **Clarence Carter**. . . . Look out for the flip of both **Aretha Franklin's** "See Saw" — "My Song," and **Otis Redding's** "Papa's Got a Brand New Bag" — "Direct Me." The flips could become the hits. . . . The "World Series of Jazz" will be held in Philadelphia Sunday (1) featuring **Count Basie**, **Nina Simone**, **Arthur Prysock**, **Gloria Lynn**, **O.C. Smith**, **Eddie Harris** and others. . . . The Detroit songwriting team of **Holland-Dozier-Holland** has filed a \$22 million damage suit against Motown. . . . **Effie Smith**, back on the recording end with her "Harper Valley P.T.A. Gossip," recorded in her pre-Shout days with husband **John Criner** on the Duo-Disc label — "Dial That Telephone" and "Me and My Kids." . . . The **Hueys**, the "Coo Coo" group, tapped their name from **Huey (Piano) Smith**, who features them on his reactivated Instant label. . . . **Van McCoy** and his two-month-old Share label are moving with his LP

(Continued on page 43)

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HARLES HANSEN

33	CLOUD NINE Temptations, Gordy 7081 (Jobete, BMI)	2	33	LOVE WILL RAIN ON YOU Archie Bell & the Dells, Atlantic 2559 (Cotillion/Orellia, BMI)	1
9	10 PICKIN' WILD MOUNTAIN BERRIES Peggy Scott & Jo Jo Benson, 555 International 748 (Crazy Cajun, BMI)	7	34	36 LET'S MAKE A PROMISE Peaches & Herb, Date 1623 (World War III/Downstairs, BMI)	3
10	34 GOODBYE MY LOVE James Brown, King 6198 (Dynatone, BMI)	2	35	37 ROCKIN' THE SAME OLD BOAT Bobby Bland, Duke 440 (Don, BMI)	2
11	7 FOOL FOR YOU Impressions, Curtom 1932 (Camad, BMI)	11	36	SLOW DRAG Intenders, Gamble 221 (Razor Sharp, BMI)	1
12	6 LITTLE GREEN APPLES D. C. Smith, Columbia 44616 (Russell-Cason, ASCAP)	12	37	39 PEOPLE Tymes, Columbia 44630 (Chappell, ASCAP)	2
13	13 TOO WEAK TO FIGHT Clarence Carter, Atlantic 2569 (Fame, BMI)	3	38	NO ON THE OUTSIDE Moments, Stag 5000 (Gamb, BMI)	1
14	5 SAY IT LOUD—I'M BLACK & I'M PROUD 12 James Brown & His Famous Flames, King 6187 (Golo, BMI)	12	39	YOU'VE GOT THE POWER Esquires, Wand 1193 (McLaughlin, BMI)	1
15	4 COURT OF LOVE Unifics, Kapp 935 (Andjun, BMI)	11	40	45 DRESSED TOO SHORT Syl Johnson, Twilight 110 (Midday/Michelle, BMI)	2
16	16 FROM THE TEACHER TO THE PREACHER 6 Gene Chandler & Barbara Acklin, Brunswick 55387 (BRC/Jolyne, BMI)	6	41	41 AUNT DORA'S LOVE SOUL SHACK Arthur Conley, Atco 4622 (Redwal/Time, BMI)	4
17	23 KEEP ON DANCING Alvin Cash, Toddlin' Town III (Vapac, BMI)	3	42	47 A MAN AND A HALF Wilson Pickett, Atlantic 2575 (Fame, BMI)	2
18	11 KEEP ON LOVIN' ME, HONEY Marvin Gaye & Tammi Terrell, Tamla 54173 (Jobete, BMI)	7	43	48 HANG 'EM HIGH Booker T. & the M.G.'s, Stax 0013 (Unart, BMI)	2
19	22 DON'T MAKE THE GOOD GIRLS GO BAD 3 Della Humphrey, Arctic 144 (Dandelion, BMI)	3	44	49 MALINDA Bobby Taylor & the Vancouvers, Gordy 7079 (Jobete, BMI)	3
20	20 HOW YOU GONNA GET RESPECT (When You Haven't Cut Your Process Yet) 5 Hank Ballard, along with "The Dappis," King 6196 (Golo, BMI)	5	45	SWEET DARLIN' Martha Reeves & the Vandellas, Gordy 7080 (Jobete, BMI)	1
21	40 I'VE GOT LOVE FOR MY BABY Young Hearts, Minit 32049 (Metric-Lenoir, BMI)	7	46	THE HURT IS JUST BEGINNING Mary Love, Josie 999 (Jay Gee/Main Track, BMI)	1
22	14 CHAINED Marvin Gaye, Tamla 54170 (Jobete, BMI)	10	47	SOULFUL STRUT Young-Holt Unlimited, Brunswick 55391 (Dakar/BRC, BMI)	1
23	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye, Tamla 54176 (Jobete, BMI)	1	48	44 HI-HEEL SNEAKERS Jose Feliciano, RCA Victor 47-964 (Medal, BMI)	5
24	SEE SAW Aretha Franklin, Atlantic 2574 (Cotillion/East, BMI)	1	49	43 HARPER VALLEY P.T.A. GOSSIP Effie Smith, Eas-Cee 100 (Aries, BMI)	5
25	24 I AIN'T GOT TO LOVE NOBODY ELSE 13 Masqueraders, Bell 732 (Prms, BMI)	13	50	50 AND BLACK IS BEAUTIFUL Nickle Lee, Mala 12,025 (Sherryn, BMI)	2

Laboe Into R&B With Now Label

LOS ANGELES—Art Laboe, specialist in "oldies but goodies" recordings, is branching into rhythm and blues through his Now label. Two singles by new artists, the Showmen Inc. and Joe and George, comprise Now's newest single release.

Both singles were produced by the groups themselves and leased to Laboe. Washington-based producer Doc Price is one of Laboe's independent a&r contacts. The label presently has five unknown r&b acts.



Say You Saw It in Billboard

THE SHIRELLES, left to right, Shirley Alston, Beverly Lee and Micki Harris, visit the Billboard offices in New York and reviews and charts director Don Owens to drop off a copy of their new Blue Rock single, "Call Me."

SOUL SAUCE

Continued from page 40

nd "Sweet 'n' Easy" single by the Van McCoy Strings. . . . Mike Martineau of Gordon-Martineau Associates reads Soul Sauce. to you?

★ ★ ★

MAKIN' SMOKE: Impressions, "This Is My Country" (Curton). . . . Jerry Butler, "Are You Happy?" (Mercury). . . . Rascals, "A Day of Hope" (Atlantic). . . . Otis Redding, "Papa's Got a Brand New Bag" (Atco). . . . Bobby Womack, "California Dreamin'" (Minit). . . . Joe Simon "Looking Back" (SS7). . . . James and Bobby Purify, "Untie Me" (Bell). . . . B. B. King, "Please Send Me Someone to Love" (Bluesway). . . . Moments, "Not on the Outside" (Stang). . . . Invitations, "Swingin' on the Love Vine" (Diamond). . . . Don Covay, "I Stole Some Love" (Atlantic). . . . Freddie Scott, "Loving You Is Killing Me" (Shout). . . . Tina Turner, "You Got What You Wanted" (Pompeii).

★ ★ ★

MAKIN' FIRE: Archie Bell and the Drells, "Love Will Rain on You" (Atlantic). . . . Five Stairsteps and Cubie, "Stay Close to Me" (Curton). . . . Wilson Pickett, "A Man and a Half" (Atlantic). . . . James Brown, "Goodbye My Love" (King). . . . Alvin Cash, "Keep on Dancing" (Toddlin' Town). . . . Johnny Adams, "Release Me" (SSS). . . . Gloria Walker, "Talkin' About My Baby" (Flaming Arrow). . . . Lyl Johnson, "Dresses Too Short" (Twinnight). . . . Della Humphrey, "Don't Make the Good Girls Go Bad" (Arctic). . . . Intruders, "Slow Drag" (Gamble). . . . Solomon Burke, "Get Out of My Life" (Atlantic). . . . Gene Chandler and Barbara Acklin, "From the Teacher to the Preacher" (Brunswick).

★ ★ ★

FIRE & SMOKE: Aretha Franklin, "See Saw" (Atlantic). . . . Marvin Gaye, "I Heard It Thru the Grapevine" (Tamla). . . . Johnny Taylor, "Who's Making Love" (Stax). . . . Clarence Carter, "Too Weak to Fight" (Atlantic). . . . Stevie Wonder, "For Once in My Life" (Tamla). . . . Eddie Floyd, "Bring It On Home" (Stax). . . . Diana Ross and the Supremes, "Love Child" (Motown).



KAPP RECORDS recently feted the Unifics at New York's Playboy Club, attracting such top local deejays as WWRL's Jerry Bledsel, second from left; WLIB's Eddie O'Jay, center, and Al Gee, of WWRL, second from the right. Gene Armond, left, Kapp's promotion chief, presided at the party for the group's "Court of Love" success, while Guy Draper, the group's producer-manager, looks on at right. The Unifics' debut LP, "Sittin' In at the Court of Love," was issued last week, with their new single, "Beginning of My End."



JOHNNIE TAYLOR, left, Stax soul star scoring with "Who's Makin' Love" in both r&b and pop, stops by the Hollywood studios of KGFJ, where Taylor is greeted by music director "Lucky" Pierre Gonneau, center, and John Fisher, right, local Stax Promotion man. Taylor's disk, already over the million mark in sales, is due for gold record certification.

BEST SELLING Rhythm & Blues LP's

★ 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	ARETHA NOW Aretha Franklin, Atlantic (No Mono); SD 8186 (5)	21	26	31	A NEW TIME—A NEW DAY Chambers Brothers, Columbia CS 9671 (5)	5
	3	SPECIAL OCCASION Smokey Robinson & the Miracles, Tamla TS 290 (5)	10	27	28	DIANA ROSS & THE SUPREMES "LIVE" AT LONDON'S TALK OF THE TOWN Motown (No Mono); M5 676 (5)	9
	1	HICKORY HOLLER REVISITED O. C. Smith, Columbia (No Mono); CS 9680 (5)	22	28	29	TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (5)	103
4	6	YOU'RE ALL I NEED Marvin Gaye & Tammi Terrell, Tamla TS 284 (5)	11	29	35	MAIDEN VOYAGE Ramsey Lewis, Cadet (No Mono); LPS 811 (5)	18
5	5	ELECTRIC LADYLAND Jimi Hendrix Experience, Reprise 2RS 6207 (5)	5	30	26	PLUG ME IN Eddie Harris, Atlantic (No Mono); SD 1506 (5)	18
6	8	THE TIME HAS COME Chambers Brothers, Columbia CL 2722 (M); CS 9522 (5)	14	31	44	THIS IS MY COUNTRY Impressions, Curton CRS 800 (5)	3
7	7	FELICIANO! Jose Feliciano, RCA Victor LPM 3957 (M); LSP 3957 (5)	20	32	33	THE PROMISE OF THE FUTURE Hugh Maseketa, Uni (No Mono); 7302B (5)	26
8	9	CHEAP THRILLS Big Brother & the Holding Co., Columbia KCS 9700 (5)	8	33	38	SOUL BAG Mongo Santamaria, Columbia CS 9653 (5)	10
9	11	MARVIN GAYE IN THE GROOVE Tamla TS 285 (5)	8	34	—	ARETHA IN PARIS Aretha Franklin, Atlantic SD 8207 (5)	1
10	4	THERE IS Delfs, Cadet (No Mono); LP 804 (5)	29	35	37	JOHN W. ANDERSON PRESENTS KASANDRA Capitol ST 2957 (5)	2
11	12	TEMPTATIONS WISH IT WOULD RAIN Gordy (No Mono); 927 (5)	28	36	36	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (5)	48
12	10	STONED SOUL PICNIC 5th Dimension, Soul City (No Mono); SCS 92002 (5)	15	37	42	DIONNE WARWICK'S GOLDEN HITS, PART I Scepter SRM 565 (M); SPS 565 (5)	55
13	15	YESTERDAY'S DREAMS Four Tops, Motown (No Mono); M5 669 (5)	9	38	32	IN A MELLOW MOOD Temptations, Gordy 924 (M); S 924 (5)	50
14	14	JAMES BROWN LIVE AT THE APOLLO, VOL. 2 King (No Mono); 1022 (5)	13	39	39	STEVIE WONDER'S GREATEST HITS Tamla (No Mono); TS 282 (5)	31
15	13	TIME PEACE/GREATEST HITS Rascals, Atlantic (No Mono); SD 8190 (5)	21	40	41	LIVE WIRE/BLUES POWER Albert King, Star STS 2003 (5)	3
16	24	LOOK AROUND Sergio Mendes & Brasil '66, A&M (No Mono); SP 4137 (5)	27	41	46	LIVIN' IT UP Jimmy Smith, Verve V6-8750 (5)	6
17	19	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (5)	58	42	47	BIGGER & BETTER David Newman, Atlantic SD 1505 (5)	5
18	17	LADY SOUL Aretha Franklin, Atlantic B176 (M); SD 8176 (5)	41	43	43	DOCK OF THE BAY Otis Redding, Volt 419 (M); S 419 (5)	37
19	20	ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (5)	38	44	—	FOUR TOPS GREATEST HITS Motown M 662 (M); M5 662 (5)	33
20	22	200 MPH Bill Cosby, Warner Bros.-7 Arts W5 1757 (5)	5	45	—	SMOKEY ROBINSON & THE MIRACLES, GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (5)	40
21	21	A DAY IN THE LIFE Wes Montgomery, A&M (No Mono); SP 3001 (5)	58	46	40	DOWN HERE ON THE GROUND Wes Montgomery, A&M (No Mono); SP 3006 (5)	30
22	23	WHEELS OF FIRE Cream, Atco (No Mono); SD 33-244 (5)	16	47	48	DIANA ROSS & THE SUPREMES SING AND PERFORM "FUNNY GIRL" Motown M5 672 (5)	4
23	16	THE IMMORTAL OTIS REDDING Atco (No Mono); SD 33-252 (5)	21	48	27	BEST OF NANCY WILSON Capitol (No Mono); SKAO 2947 (5)	14
24	18	SOUL LIMBO Booker T & the MG's, Stax STS 2001 (5)	9	49	49	GIRL WATCHER O'Kaysions, ABC ABCS 664 (5)	2
25	25	BEST OF LOU RAWLS Capitol (No Mono); SKAO 2948 (5)	16	50	45	ROAD SONG Wes Montgomery, A&M SP 3012 (5)	3



BRENTON WOOD and Shirley Lee, Double-Shot soul artists, deliver Wood's latest disk, "It's Just a Game, Love," to WCIN deejay Tom Knox, who is also a member of Cincinnati's postal department. Miss Lee, on hand for the delivery, is working on the Whiz label as Shirley and Shep with "Snake in the Grass."

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Billboard
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Classical Music

Berlioz, Mahler Works Get Wax Action

By FRED KIRBY

NEW YORK—Berlioz's "Symphonie Fantastique" and Mahler's "Symphony No. 4" are drawing heavy recording action this season, each with four new listings. This also has been a good recording year for Mahler's "Symphony No. 1," Tchaikovsky's "Overture 1812," and Richard Strauss' "Also Sprach Zarathustra."

The "Symphonie Fantastique" recordings raise to 23 the number of Schwann catalog listings for the warhorse. One of the new versions pairs the work with Berlioz's "Lelio" in a two-LP CBS package with Pierre Boulez and the London Symphony.

London packaged the performance by Ernest Ansermet and L'Orchestre de la Suisse Romande with a bonus LP of a rehearsal session for the piece. Gennady Rozhdestvensky conducted the Moscow Radio Symphony in a Melodiya/Angel pressing. The latest version is among the first releases of the new Orchestre de Paris, conducted by Charles Munch, who died recently during the orchestra's first U. S. tour, during which he had conducted the warhorse. His RCA version of the work with the Boston Symphony also is the catalog.

11 Listings

The rash of recordings of Mahler's "Symphony No. 4" brings to 11 the number of listings for the work, two less than for Mahler's "Symphony No. 1." Among the new recordings of the former are continuations of Mahler symphonic cycles by Rafael Kubelik on Deutsche Grammophon with Elsie Morrison and the

Bavarian Radio Symphony; Bernard Haitink on Philips with Elly Ameling and the Concertgebouw Orchestra of Amsterdam; and Maurice Abravanel on Cardinal with Netania Davrath and the Utah Symphony.

David Oistrakh conducts the other new version, the first Mahler symphony on Melodiya/Angel, with Galina Vishnevskaya and the Moscow Philharmonic. The pressings of the "Symphony No. 1" include the first with the "Blumine" movement as Frank Brieff conducted the New Haven Symphony.

New listings for the four-movement version were by Leonard Bernstein and the New York Philharmonic on Columbia, which was taken from Bernstein's 14-record package of Mahler's nine completed symphonies, and a reissue of a performance by William Steinberg and the Pittsburgh Symphony, now on Pickwick/33.

While there were no new listings for Tchaikovsky's "Overture 1812" last year, four listings this year raise the number in the catalog to 24. The latest, on RCA, has Igor Buketoff conducting the New Philharmonia Orchestra, the Cathedral Choir and Children's Choir of St. Ambrose, the Central Band of the Royal Air Force, the guns of the King's Troop, Royal Horse Artillery, and Russian Church Bells.

DGG Album

Earlier this year, Deutsche Grammophon issued a performance with the Don Cossack Chorus and the Berlin Philharmonic under Herbert von Karajan. Still in

the catalog is an Angel listing with Karajan and the Philharmonia Orchestra. Two low-price versions added to the catalog are by Pierre Dervaux and the Amsterdam Philharmonic on Audio Fidelity, and a restoration of the performance by Sir Adrian Boult and the London Philharmonic on Odyssey.

The success of "2001: A Space Odyssey" has prompted the activity for "Also Sprach Zarathustra," which is included in the score. London restored the version Karajan and the Vienna Philharmonic, which is used in the film. The restoration is on the low price London Stereo Treasury Series. A new version by Zubin Mehta and the Los Angeles Philharmonic is due on London's regular-price line this month.

Three other versions have hit the Classical Chart, including long runs for sets by Fritz Reiner and the Chicago Symphony on RCA, Eugene Ormandy and the Philadelphia Orchestra on Columbia, and Karl Boehm and Berlin Philharmonic on DGG. But, there are still only seven listings for the tone poem in the catalog.

Berg's "Lulu," which previously had only a Columbia monaural listing, entered the catalog twice with new versions on DGG with Evelyn Lear, Dietrich Fischer-Dieskau and the Deutsche Oper, Berlin under Boehm, and on Angel with Anneliese Rothenberger and the Hamburg State Opera under Leopold Ludwig. Both were chart items.

Everest Bows 11 1st Recordings

NEW YORK — The latest 11-album Everest Records release contains interesting first recordings ranging from Handel to Cage and fine recitals by tenor Luigi Alva, mezzo-soprano Fiorenza Cossotto, bass Gesare Siepi and cellist Janos Starker.

The Cage "first" is the second volume of his "Variations IV," on which he is assisted by David Tudor. Truly chance music, this strange avant-garde piece includes spoken dialog, conventional music snatches and

other sounds all activated by a dance troupe cutting across light beams.

Another contemporary first pressing is Hindemith's "The Harmony of the Universe Symphony" with Hindemith conducting the Festival Symphony. A placid work, the material was extracted by Hindemith from his opera "Die Harmonie der Welt."

An impressive catalog addition is Mendelssohn's "Walpurgisnacht, Op. 60," well performed by soloists, choir and orchestra of the Leipzig Bach Festival, Lorenzo Bernardi conductor. The Handel "first" is the "Ode on the Death of Queen Caroline," also performed well. Kurt Bauer conducts soloists, choir and orchestra of the Dresden Cathedral. The Hindemith and Mendelssohn disks are rechanneled.

Miss Cossotto's rich voice shows to good advantage in her superb versions of such selections as "Una voce poco fa" from Rossini's "Il Barbiere di Siviglia," "Voce di donna o d'angelo" from Ponchielli's "La Gioconda," "Voi lo sapete, O Mamma" from Mascagni's "Cavalleria Rusticana," and "O mio Fernando" from Donizetti's "La Favorita." Completing the album are "Esser madre e un inferno" from Cilea's "L'Arlesiana," "Oh, dischiuso e il firmamento" from Verdi's "Nabucco," "Aria di Neris" from Cherubini's

"Medea," "Deh! Tu, bell'anima" from Bellini's "I Capuleti E I Montecchi," "Acerba volutta" from Celea's "Adriana Lecouvreur," and "Re dell'abisso, affrettati" from Verdi's "Un Ballo in Maschera." Gianandrea Cavazzani conducts the Ricordi Symphony.

Siepi's excellent operatic recital includes arias from some of his best-known stage roles, including "Ella giammai m'amo" from Verdi's "Don Carlo," "Deh, vieni alla finestra" from Mozart's "Don Giovanni," and "La calunnia" from "Il Barbiere Di Siviglia." Other top Verdi arias are "O tu Palermo, terra adorata" (Continued on page 46)

Albright Wins Queen Award

GENEVA—William Albright won the \$2,300 Queen Marie Jose Award for his organ work, "Organbook 1967." Albright, an American concert organist, will play the world premiere of his award-winning composition in the Cathedral of St. Peter here on March 20.

This year's competition was limited to classical organ compositions in one or several movements. There were 46 entries. Next May is the deadline for the 1969 competition, which is limited to pieces for full orchestra lasting from 15 to 20 minutes. Albright, a former student at the University of Michigan, is now studying in Paris.

Nancy Shade Captures Metropolitan Auditions

NEW YORK — Soprano Nancy Shade, 22, of Bloomington, Ind., gained the top award at the Metropolitan Opera National Council's 1968 auditions at the Metropolitan Opera House on Sunday (17).

Miss Shade, one of nine finalists, received the \$2,000 Fisher Governor Foundation Award and also was invited to become a member of the Metropolitan Opera Studio next season as was Memphis soprano Ruth Welting, 20, another finalist. Miss Shade sang "La marmorta" from Giordano's "Andrea Chenier" and was joined by Met baritone Robert Goodloe in the Nedda-Silvio duet from Leoncavallo's "Pagliacci" for her program.

The \$2,000 Frederick K. Weyerhaeuser Award was shared by Miss Welting and mezzo-soprano Gwen Jones from Lawton, Okla. No Met contracts were awarded, since two contestants in last March's semi-finals, mezzo-soprano Judith Forst and tenor William Cochran, received contracts at that time. Miss Forst and Cochran participated in Sunday's program as did Met bass-baritone Justino Diaz, a former auditions winner.

Soprano Glynys Fowles, 27,

3 2-LP Sets Out by London; Requiem Out

NEW YORK — Three two-record sets are being issued by London Records this month, including a new pressing of Verdi's "Requiem" with Joan Sutherland, Marilyn Horne, Luciano Pavarotti, Martti Talvela, the Vienna State Opera Chorus and the Vienna Philharmonic under Georg Solti.

Miss Sutherland also is featured in selections from two previously unrepresented baroque operas, Bononcini's "Griselda" and Graun's "Montezuma." Richard Bonyngue conducts the London Philharmonic in the two-LP package. Pavarotti,

who's debuting at the Metropolitan Opera this season, also has a recital of Verdi and Donizetti tenor arias.

The third multiple set is Smetana's "Ma Vlast" with Vaclav Neumann and the Leipzig Gewandhaus Orchestra. Zubin Mehta and the Los Angeles Philharmonic have two Richard Strauss albums: "Also Sprach Zarathustra" and "Ein Heldenleben." The latter features violinist David Frisina. Another Richard Strauss album contains "Don Quixote" by Lorin Maazel and the Vienna Philharmonic.

Willi Boskovsky and the Boskovsky Ensemble have a collection of Viennese dances of Schubert, Johann Strauss and Lanner. A Liszt set features tenor Werner Krenn, Le Choeur Pro Arte de Lausanne, and L'Orchestre de la Suisse Romande under Ernest Ansermet. Completing the release is a Mendelssohn disk by Claudio Abbado and the London Symphony.

OPERA REVIEW

'Simon Boccanegra' Gets Effective Reading at Met

NEW YORK — Good vocal performances helped Verdi's "Simon Boccanegra" to come across effectively at the Metropolitan Opera on Nov. 15. Baritone Cornell MacNeil, in the title role, tenor Bruno Prevedi as Gabriele Adorno, and bass-baritone Justino Diaz as Paolo, sang well throughout.

While soprano Gabriela Tucci, who was singing her first Amelia at the Met, was not in her best voice, she portrayed the role well. Bass Bonaldo Giaiotti, singing his first Fiesco with the company, erred in his opening aria, but was a tower of strength from then on.

The Council Chamber Scene, one of Verdi's great scenes, was powerfully done, as the cast, especially MacNeil, rose to vocal and dramatic heights. Both Angel and London plugged the baritone in program ads. MacNeil also appears on RCA.

Prevedi, who has developed into a dependable tenor, had many fine vocal moments, including his Second Act aria and scenes with MacNeil and with Miss Tucci. London's ad for him included that label's new recording of Cherubini's "Medea" with Gwyneth Jones, Pilar Lorengar, Fiorenza Cossotto and Diaz.

Diaz's Paolo was one of his finest portrayals. The role can fade into insignificance in less skilled hands. But Diaz has the character down pat. The Puerto Rican artist's London plug, in addition to "Medea," listed the forthcoming recording of Catalani's "La Wally" with Renata Tebaldi and Mario Del Monaco. Fausto Cleva conducting.

Miss Tucci, who was cited by Angel, also was most effective in the Council Chamber Scene. Giaiotti also has recorded (Continued on page 46)



JOE MAIMONE, New York promotion man for Capitol Records, poses as Santa Claus at a new product party for Capitol and Angel Records at King's Grand Motor Inn, Plainview, Long Island, N. Y. Holding Angel boxed sets are, from left: Tony Caronia, Angel representative; Charlie Nuccio, Capitol Eastern sales manager; Maimone; Ralph Schechtman, New York sales manager for Capitol; Dennis Letzler, Angel promotion man for the East, and Brad Engel, Angel's national manager for advertising and promotion.

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Webster Fine In Debussy

NEW YORK — Beveridge Webster, in his program notes for his three-concert cycle of Debussy's complete piano music at Town Hall, addresses a "Homage a Debussy." Good as these notes are, the second concert of the series on Nov. 12 was even a greater homage.

Webster's superb pianism, whether in the lyricism of "Reverie" or the virtuosity and good humor of the "Children's Corner Suite" with its well-known "Gollisog's cake walk," was Debussy at its best.

The excellent program ranged from the delightful "Danse Bohemienne" to the complete "Images" including the difficult "Movement" to a brilliant closing with "Six Etudes (Book II)." Opening the recital were "Mazurka" and "Valse Romantique."

Webster, whose current recordings are on Dover, also appears on for Columbia, Desto, Heliodor and Golden Crest. The series, which concludes on Dec. 13, is commemorating the 50th anniversary of Debussy's death.

FRED KIRBY

Barclay in New Compatible EP

PARIS—Barclay, which released the first compatible EP classical recording in France, with 10-string guitarist Michel Dintrich playing the "Canon of Pachelbel," has followed up with a new Dintrich compatible EP and a cassette featuring the "Adagio Cardinal" by the Spanish composer Michael Vacquez.

This first recorded performance of the work, made in the Eglise du Liban in Paris, will be distributed by Barclay throughout the world. The cassette version contains an introduction to the work by Ivan Pastor, director of Barclay's classic label, and Dintrich. The cassette has one blank track upon which guitar enthusiasts are invited to record their own version of the "Adagio Cardinal."

Brazilian Quartet Ends Tour in N. Y.

NEW YORK — The Brazilian quartet ended its three-week tour of the U. S. and Canada with a concert on Sunday (17) at the Frick Art Library here. The program included Mozart, Nepomuceno and Schumann. The ensemble, the official quartet of the University of Brazil, records for Brazil's Discos CBS. Their records are released in the U. S. on Odyssey.

'Simon Boccenegra'

Continued from page 44

for Angel as has the capable conductor, Francesco Molinari-Pradelli, who that company listed in its ad. Louis Sgarro handled the role of Pietro well.

There are two versions of "Simon Boccenegra" in the catalog: Angel's monaural set with Tito Gobbi, Victoria de los Angeles, Boris Christoff and Giuseppe Campora, with Gabriele Santini conducting, and the Everest/Cetra with Paolo Silveri, Antonietta Stella, Mario Petri and Carlo Bergonzi, Molinari-Pradelli conducting. The conductor also appears on London and RCA.

FRED KIRBY

BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 11/30/68

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	MOZART: CONCERTOS NOS. 17 & 21 (Elvira Madigan) . . . 43 Anda/Camerata Academica of the Salzburg Mozarteum (Anda), DGG (No Mono); 138/783 (S)	43	21	19	NONESUCH GUIDE TO ELECTRONIC MUSIC (2 LP's) . . . 18 Paul Beaver/Bernard Krause, Nonesuch (No Mono); HC 73018 (S)	18
2	2	HOROWITZ ON TELEVISION . . . 11 Vladimir Horowitz, Columbia (No Mono); MS 7106 (S)	11	22	22	WAGNER: DES RHEINGOLD (3 LP's) . . . 7 Various Artists/Berlin Philharmonic (Karajan), DGG 139 226/38 (S)	7
3	3	ROYAL FAMILY OF OPERA (3 LP's) . . . 10 Various Artists, London (No Mono); RFO-S-1 (S)	10	23	23	BERLIOZ: REQUIEM (2 LP's) . . . 9 Schrier/Bavarian Radio Orch. & Chorus (Munch), DGG 139 264/265 (S)	9
4	4	SOUNDTRACK: 2001; A SPACE ODYSSEY . . . 16 MGM (No Mono); SIE 13 ST (S)	16	24	—	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED ON BACH . . . 1 Walter Carlos/Benjamin Foikman, Columbia MS 7194 (S)	1
5	5	MY FAVORITE CHOPIN . . . 139 Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	139	25	24	CHOPIN NOCTURNES (2 LP's) . . . 50 Artur Schnabel, RCA Victor LM 7050 (M); LSC 7050 (S)	50
6	6	UP, UP AND AWAY . . . 12 Boston Pops (Fiedler), RCA Victor (No Mono); LSC 3041 (S)	12	26	26	ORFF: CARMINA BURANA . . . 8 Janowitz/Fischer-Dieskau/Stolze/Schoenberg Children's Chorus/Orch. & Chorus of German Opera Berlin (Jochum), DGG (No Mono); 139/362 (S)	8
7	7	SELECTIONS FROM 2001; A SPACE ODYSSEY . . . 15 Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7176 (S)	15	27	27	MAHLER: SYMPHONY NO. 6 . . . 9 New Philharmonic Orch. (Barbirolli), Angel SB 3725 (S)	9
8	8	R. STRAUSS: ALSO SPRACH ZARATHUSTRA . . . 19 Chicago Symphony (Reiner), RCA Victor LM 2609 (M); LSC 2609 (S)	19	28	30	INTERLUDE . . . 4 Soundtrack, Colgems COSO 5007 (S)	4
9	10	BEETHOVEN: COMPLETE PIANO CONCERTOS (5 LP'S) . . . 4 Giles/Cleveland Orch. (Szell), Angel SE 3731 (S)	4	29	28	ART OF LAWRENCE TIBBETT . . . 13 RCA Victrola, VIC 1340 (M); VICS 1340 (S)	13
10	9	R. STRAUSS: ALSO SPRACH ZARATHUSTRA . . . 18 Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	18	30	25	WEST MEETS EAST, VOL. 2 . . . 19 Yehudi Menuhin & Ravi Shankar, Angel (No Mono); S 36026 (S)	19
11	12	TCHAIKOVSKY: CONCERTO NO. 1 . . . 121 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	121	31	32	SONGS OF ANDALUSIA—VICTORIA DE LOS ANGELES . . . 8 Angel SFSL 36468 (S)	8
12	18	MOZART: CONCERTOS NOS. 21 & 24 . . . 20 Robert Casadesu/Cleveland Orch. (Szell), Columbia (No Mono); MS 6695 (S)	20	32	33	ART OF ALEXANDER KIPNIS . . . 14 Seraphim 60076 (M); (No Stereo)	14
13	13	DONIZETTI: LA FILLE DU REGIMEN (2 LP's) . . . 12 Sutherland/Pavarotti/Various Artists/Royal Opera House Orch. (Bonyng), London (No Mono); OSA 1273 (S)	12	33	35	GROFE: GRAND CANYON SUITE . . . 15 New York Philharmonic (Bernstein), Columbia ML-6018 (M); MS-6618	15
14	17	ELVIRA MADIGAN (All Musical Selections) . . . 5 Angerer Vienna Orch. (Brendel), Turnabout TV 34080 (S)	5	34	34	R. STRAUSS: ALSO SPRACH ZARATHUSTRA . . . 6 Berlin Philharmonic (Bohm); DGG 136/001 (S)	6
15	15	BIZET-SCHEHEDRIN: CARMEN . . . 4 Bolshoi Theatre Orch. (Rozhdestvensky), Melodiya/Angel (No Mono); S-40067 (S)	4	35	40	BRITTEN: BILLY BUDD (3 LP's) . . . 2 Various Artists/London Symphony Orch. (Britten), London OSA 1390 (S)	2
16	21	GLORY OF GABRIELLI . . . 38 E. Power Biggs/Various Artists/Columbia (No Mono); MS 7071 (S)	38	36	29	BACH ORGAN FAVORITES, VOL. 3 . . . 22 E. Power Biggs, Columbia (No Mono); MS 7108 (S)	22
17	20	BERNSTEIN'S GREATEST HITS . . . 76 New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	76	37	37	STRAVINSKY: RITE OF SPRING/FIREWORKS . . . 3 Chicago Symphony (Ozawa), RCA Victor LSC 3026 (S)	3
18	16	J. STRAUSS: BLUE DANUBE . . . 25 Berlin Philharmonic (Karajan), DGG (No Mono); 139 014 (S)	25	38	31	WEST MEETS EAST . . . 73 Yehudi Menuhin & Ravi Shankar, Angel 36148 (M); S 36148 (S)	73
19	14	SATIE: PIANO MUSIC, VOL. 1 . . . 26 Aldo Ciccolini, Angel (No Mono); S 36482 (S)	26	39	39	VERDI: LA TRAVIATA (3 LP's) . . . 34 Caballe/Bergonzi/Milnes/RCA Italiano Opera Orch. & Chorus (Prete), RCA Victor LSC 6180 (S)	34
20	11	SHOSTAKOVITCH: SYMPHONIES NOS. 2 & 3 . . . 13 Royal Philharmonic (Gould), RCA Victor (No Mono); LSC 3044 (S)	13	40	—	PORTRAIT OF THE ARTIST (3 LP's) . . . 1 Victoria de los Angeles, Angel SCB 3728 (S)	1

Nancy Shade

Continued from page 44

Scholarship; soprano Patricia Craig, 25, of Milwaukee received the \$500 Anne Boshen Memorial Scholarship; and soprano Jessye Norman, 23, of Ann Arbor, Mich., was awarded the \$500 Waldon Trust Award. The other finalists were sopranos Henel-Kay Eberley of Sterling, Ill.; Jacquelyn Benson of College Park, Ga.; and Loretta Ziskin of Cleveland, Ohio.

Stanley Hawks, president of the council, announced that Carroll G. Harper, a New York attorney, was replacing Howard J. Hook, who is retiring as national chairman of the regional auditions.

The judges for the finals were Rudolf Bing, general manager of the Met, and John Gutman, Kurt Adler, Robert Herman, Ignace Strassfogel, George Schick, Martin Rich, Paul Jeretzki and William Marshall, all members of the opera company's staff.

Classical Notes

Violinist Josef Suk performs with Martin Turnovsky and the Cleveland Orchestra on Friday (29), Saturday (30) and Sunday (1). . . . The Denver Lyric Opera's seventh season opened on Wednesday (20) and Thursday (21) with Mozart's "The Magic Flute," under Norman Johnson, artistic director and conductor. Puccini's "Madame Butterfly" is slated for May 7 and 9. . . . The Washington National Symphony has postponed its pension concert, originally planned for Tuesday (26) because Miklos Rozsa, who was scheduled to conduct, has been detained in Italy, where he is working on the production of a new film. Another date will be set.

Tenor Luciano Pavarotti appears in Bellini's "La Sonnambula" at the Metropolitan Opera for the first time on Dec. 12. Tenors in seasonal "firsts" include George Shirley in Rossini's "Il Barbiere di Siviglia" on Dec. 9, Barry Morell in Puccini's "La Boheme"

Everest Bows 11 Firsts

Continued from page 44

from "I Vespgi Siciliani," "Tu, sul labbro del veggenti" from "Nabucco," and "Infelice, e tu credevi" from "Ernani." The other arias here are "Vi ravisso, O luoghi ameni" from Bellini's "La Sonnambula," "Le Femmine d'Italia" from Rossini's "L'Italiana in Algeri," and "Son lo spirito che nega" from Boito's "Mefistofele." Arturo Basile and

on Dec. 10, and Nicolai Gedda in Gounod's "Romeo et Juliet" on Dec. 13. Soprano Jean Fenn sings Mimi in "La Boheme" on Dec. 10 and Musetta in the same opera on Dec. 14. Tenor Donald Grobe replaced Rod MacWerter as Foch in the first performance of the new Met production of Wagner's "Das Rheingold" on Friday (22). Soprano Hildegard Hillebrecht has joined the company after replacing Gundula Janowitz in Wagner's "Die Walkure." Miss Janowitz, who is ill, was compelled to remain in Austria.

FRED KIRBY

Alfredo Simonetto conduct the Turin Symphony.

Alva's fine recital consists of 12 Tosti songs with Benedetto Ghiglia on piano and conducting the Ricordi Symphony. Star-ker expertly plays "The Romantic Cello Music of Spain" with pianist Leon Pommers accompanying. Falla's "Suite Polulaire Espagnole" is the album's major piece. The other selections are Torrobo's "Fandanguillo," Falla's "Ritual Fire Dance," Albeniz's "Malaguena," Granados' "Intermezzo" and "Andaluza," and Cassado's "Requiebro" and "Dance of the Green Devil."

With Satie "In," Everest offers a capable piano recital by Jacques Fevrier and Georges Auric. The Indian National Sitar Ensemble has a program of Indian sitar music. Completing the release is a coupling of Bach "Cantatas BWV 131 and 182" with the orchestra and choir of the Illinois Wesleyan University School of Music, directed by David Nott.

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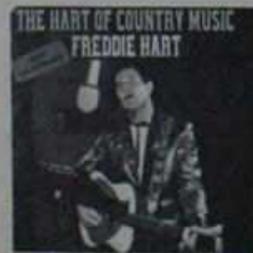
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Country Music

Nashville May Be Host To a Summer TV Show

NASHVILLE — A network TV summer replacement show utilizing "middle-of-the-road" Nashville talent, may be launched here, the Bernard-Williams-Price agency has announced.

Doug Gilmore, manager of the agency here, said arrangements are in the final stage for the program to replace the Smothers Brothers show. Mason Williams is working out the arrangements.

The program would have no single "star," Gilmore said, but would be built around a concept rather than an individual. It would be videotaped in Los Angeles.

Gilmore named Monument's Ray Stevens, Elf's Bobby Russell and Norris Wilson of Smash as three likely regulars on the program. He said there would be two or three others, as yet unnamed.

"That's really about as country as it will get," Gilmore explained. "Actually, the music will be pretty much along the same lines as that presented by Glen Campbell." He did say,

however, that the humor on the show would be strictly country, since country humor is "associated with a Southern accent."

Williams, who spent part of last week here closeted with Gilmore and others, said talent on the program would likely be represented either by Bragen and Fritz or by Bernard-Williams-Price.

Williams returned to the West Coast to hold a series of seminars to determine the format of the show, and was due to work out final details with the Nashville-based firm. On his trip here, Williams was accompanied by a cost accountant. He indicated a final plan would be

approved by Tom Smothers and Ken Fritz.

Stevens, a writer-singer, has cut both in the pop and country field, but is generally considered a pop artist. Russell, whose hits the past year have included authorship of "Honey" and "Little Green Apples," also has scored well as a singer on his own label. Wilson, a publisher-writer and singer, has been successful in both the country and contemporary fields.

The Bernard-Williams-Price agency established offices here less than a year ago with the announced intention of stimulating some network action among Nashville-based artists.

Hudson and Moeller Have Growing Pains

NASHVILLE—Expansion by the Bill Hudson Agency and the Moeller Talent Agency has forced moves preliminary to the completion of their new music row building.

Hudson, who has shown large

growth in the advertising and public relations fields, has added three additional staff members and his force now numbers 11. Among his new clients is the Little Jimmy Dickens Fast Food System. The bulk of his work is music oriented.

Because of this growth, Hudson has acquired the use of a large building adjacent to the lot where the Moeller-Hudson complex is being built. He will function in this location until early in 1969, when the new building should be completed.

The Moeller Talent Agency, which will share the structure with Hudson, also has made a preliminary move although retaining their long-standing quarters on 16th Avenue. The Moellers have added a television syndication arm known as Tennessee TV, Ltd. It, too, is housed temporarily in the Hudson-leased structure.

Managed by Gene Goforth, Tennessee TV, Ltd., now handles sales and distribution for three shows: The Stonemans, owned by Jet Star TV; The Kitty Wells Show, owned by Ruboca Productions and The Hornsteaders, owned by Source TV.

Goforth, who long has been associated with The Stonemans,



JOHN WESLEY RYLES I, a 17-year-old Columbia artist, is getting both pop and country play with his new Hank Mills tune, "Kay," a song relating to the music industry in Nashville. It is the youngster's first release, and has earned picks in large markets. Shown, left to right, are Audie Ashworth, Moss-Rose Publications; George Rickey, Columbia producer; Ryles; Don Tweedy, arranger, and Chuck Neese, Hubert Long Talent Agency.



FOLLOWING A RECENT MERLE HAGGARD CONTEST in the Miami area, Capitol Records officials presented Station WGMA, Hollywood, Fla., with the Blue Ribbon Country Award for outstanding performance by a new country and western station. From left to right: Frank McGrath, Capitol district sales manager; Paul Butler, Miami territory manager; Capitol Artist Bonnie Owens and Merle Haggard; Frank Wiltz, WGMA deejay; Tom Moore, Capitol's district promotion manager, and Gale Brooks, WGMA music director.

Louvin Cited In W. Virginia

WHEELING, W. Va. — A Charlie Louvin Day was held here last week to honor the Capitol artist.

Louvin began with a live appearance on WWVA, then appeared at a two-hour session at the Value City Record Shop for an autograph party.

That night Louvin and his group, including manager Earl Owens, appeared to a packed house on the "Big Country Jamboree," including six bus tours of Louvin fans. The artist then was presented the first "WWVA Big Country Jamboree Gold Cowbell Award" for his support of the show. Presentation was made by the show's co-ordinator, Gus Thomas.

Terrace, FAB To Nashville

NASHVILLE — Chicago-based Terrace Music (ASCAP) and FAB Music (BMI) are expanding into this music community with the establishment of offices here, according to Al Jason, president.

Jason said that Roland Pike has been appointed general professional manager, and will have a staff beginning with a secretary, Wanda McCloud, and staff writer Mike Cameron. Cameron, a young writer from New Jersey, has just concluded his first demo session.

Pike's previous experience includes a career as a writer. He has chart credits on such artists as Norma Jean, Bruce Channel, Paul and Paula, Tompall and the Glasers, and Roy Drusky. Pike said the firms would deal with all types of music. The offices are located on the third floor of the RCA Victor building.

said the agency now will offer country music television stations a choice of complete strip five days a week, or a single 90-minute package. He said there were further plans for expansion, which would be announced soon.

Songwriter of Year Voting Ends; Awards Fete Dec. 4

NASHVILLE—Balloting has been completed in the competition for "Songwriter of the Year," the second annual award given by the Nashville Songwriters Association.

The award recognizes excellence and achievement in the field, and commercial success is only of secondary nature in determining the winner, according to NSA president Buddy Mize. Runner-up prizes also will be awarded in the form of citations of achievement.

The awards banquet, set for Wednesday (4) will be at the Biltmore Motel here. Any songwriter who has had at least one song licensed by any of the recognized societies is eligible for membership in the organization, although voting is not limited to membership this year. Member-

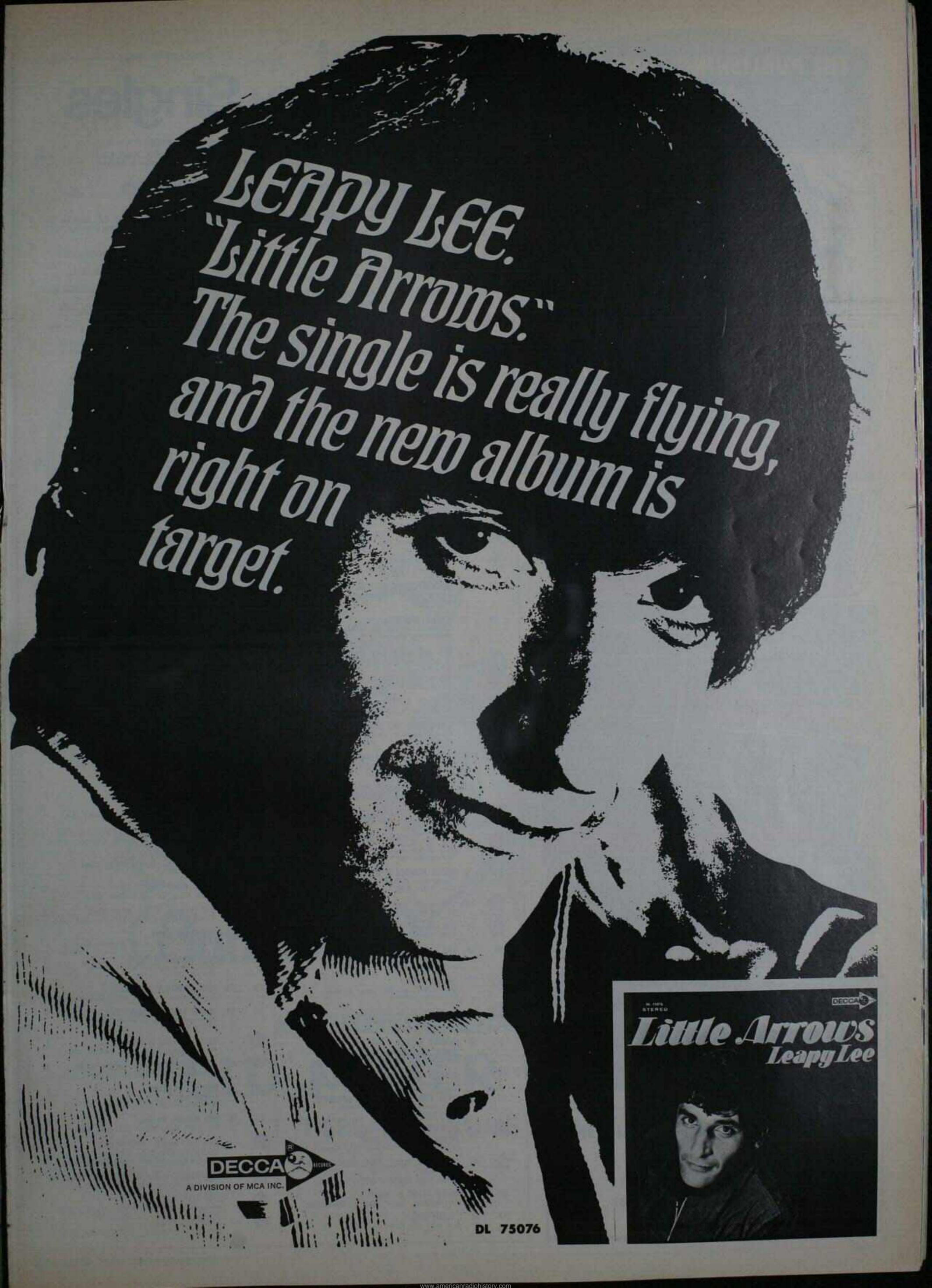
ship is not a requirement for winning the award.

The awards banquet climaxes a membership drive which was launched immediately after the association received its charter as a non-profit organization from the State of Tennessee.

NSA was formed last year, not in competition to the American Guild of Authors and Composers, as a local organization to give recognition to and seek benefits for the songwriters.

The officers and board of directors, in addition to Mize, are Eddie Miller, Bobby Russell, Tom T. Hall, Boudleaux Bryant, Glen Sutton, Maryjohn Wilkin, Glen Douglas Tubb, Liz Anderson, Bucky Wilkin, Vic McAlpine, Bob Tubert, Ted Harris, Kris Kristofferson, John Scroggins and Clarence Selman.

Last year's award winner was Dallas Frazier.



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"A HAMMER AND NAILS"—Jimmy Dean
RCA Victor

"HAPPY STREET"—Slim Whitman
Imperial

"HEAVEN TO HEARTACHES"—Bobby Lewis
United Artists

"I'LL GET OVER YOU"—Buddy Cagle
Imperial

"WHAT KIND OF A WOMAN DO YOU WANT ME
TO BE"—LaWanda Lindsey—Chart

"LOVIN' YOU THE WAY I DO"—Hank Locklin
RCA

"LOVING HANDS AT HOME"—George Kent
Plantation

"WHAT A WAY TO GO"—Bob Lockwood
SSS International

"CHILD OF POVERTY"—Paul Martin
SSS International

Under New Management, John Singleton, General Manager

SHELBY SINGLETON MUSIC, INC.



3106 Belmont Blvd.
Nashville, Tenn. 37212
Phone 615-291-2003

international

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 11/30/68

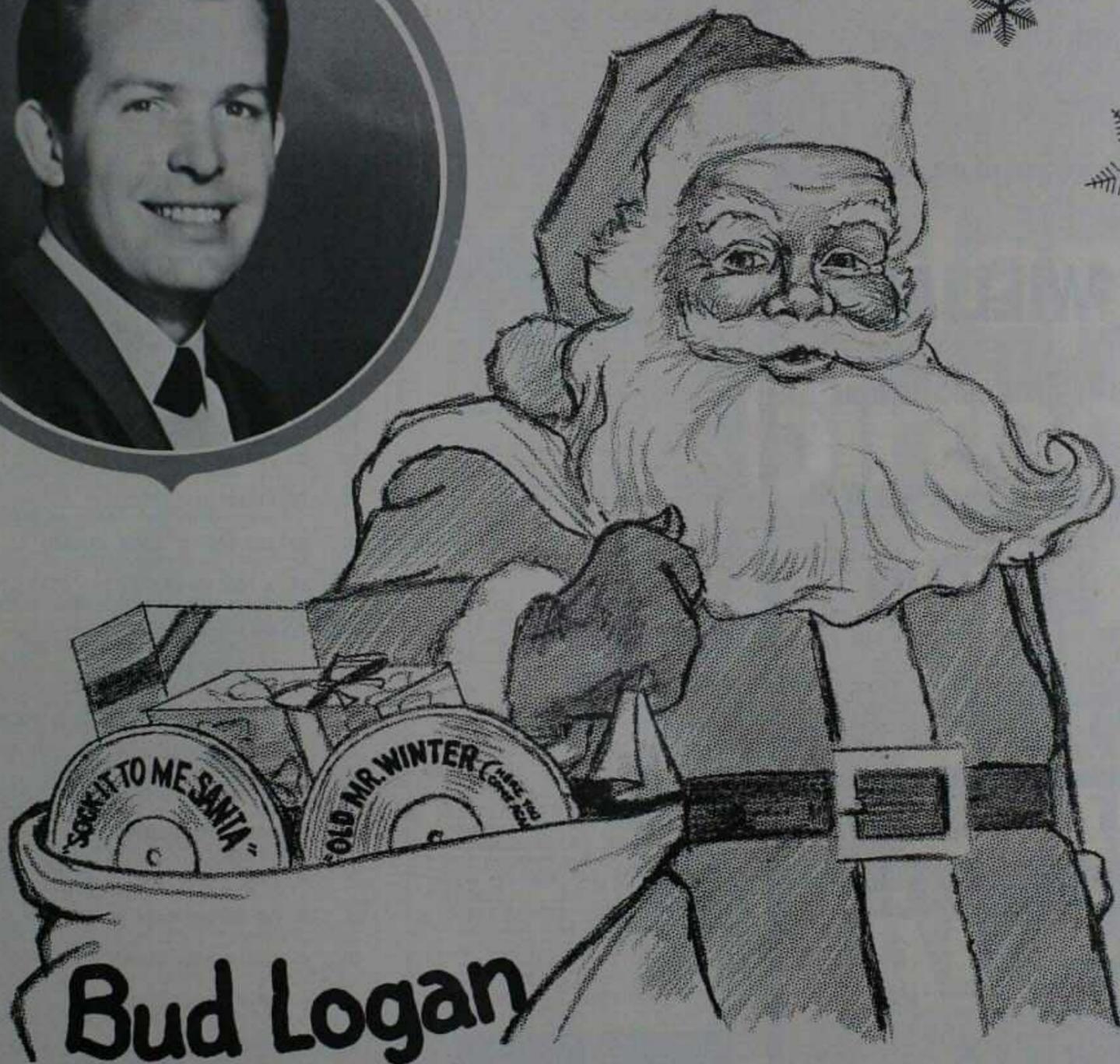
★ STAR Performer—LP's registering greatest proportionate upward progress this week.

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	1	STAND BY YOUR MAN Tammy Wynette, Epic 10398 (Gallico, BMI)	7	38	39	THE STRAIGHT LIFE Bobby Goldsboro, United Artists 50461 (Viva, BMI)	6
2	2	BORN TO BE WITH YOU Sonny James, Capitol 2271 (Mayfair, ASCAP)	8	39	42	PLEASE LET ME PROVE (My Love for You) Dave Dudley, Mercury 72856 (Newkeys, BMI)	3
3	3	I WALK ALONE Marty Robbins, Columbia 44633 (Adams-Vee & Abbott, BMI)	9	40	73	MY SON Jan Howard, Decca 32407 (Stallion, BMI)	2
4	7	WHERE LOVE USED TO LIVE David Houston, Epic 10394 (Gallico, BMI)	7	41	46	DON'T WORRY 'BOUT THE MULE (Just Load the Wagon) Glenn Barber, Hickory 1517 (Acuff-Rose, BMI)	4
5	5	YOUR SQUAW IS ON THE WARPATH Loretta Lynn, Decca 32392 (Sure-Fire, BMI)	6	42	55	THEY DON'T MAKE LOVE LIKE THEY USED TO Eddy Arnold, RCA Victor 47-9667 (Tree, BMI)	2
6	8	I'VE GOT YOU ON MY MIND Buck Owens & His Buckaroos, Capitol 2300 (Blue Book, BMI)	6	43	44	WE NEED A LOT MORE HAPPINESS Wilburn Brothers, Decca 32386 (Sure-Fire, BMI)	6
7	6	SHE WEARS MY RING Ray Price, Columbia 44628 (Acuff-Rose, BMI)	9	44	45	ROSES TO RENO Bob Bishop, ABC 11132 (Cedarwood, BMI)	4
8	4	LET THE CHIPS FALL Charley Pride, RCA Victor 47-9622 (Jack, BMI)	9	45	47	TAKE MY HAND FOR AWHILE George Hamilton IV, RCA Victor 47-9637 (T.M./Gypsy Boy, BMI)	7
9	17	I TAKE A LOT OF PRIDE IN WHAT I AM Merle Haggard & the Strangers, Capitol 2289 (Blue Book, BMI)	4	46	52	EVER CHANGING MIND Don Gibson, RCA Victor 47-9663 (Acuff-Rose, BMI)	2
10	9	SHE STILL COMES AROUND (To Love What's Left of Me) Jerry Lee Lewis, Smash 2186 (Gallico, BMI)	10	47	41	LEAVES ARE THE TEARS OF AUTUMN Bonnie Guitar, Dot 17150 (Pincus, ASCAP)	10
11	12	PLASTIC SADDLE Nat Stuckey, RCA Victor 47-9631 (Acclaim, BMI)	8	48	57	LESS OF ME Bobbie Gentry & Glen Campbell, Capitol 2314 (Beechwood, BMI)	2
12	26	WICHITA LINEMAN Glen Campbell, Capitol 2302 (Canopy, ASCAP)	5	49	50	I WAS WITH RED FOLEY (The Night He Passed Away) Luke the Drifter Jr., MGM 14002 (Audlee, BMI)	4
13	16	SMOKEY THE BAR Hank Thompson, Dot 17163 (Brazos Valley, BMI)	6	50	69	BIG RIG ROLLIN' MAN Johnny Dollar, Chart 59-1057 (Yonah, BMI)	3
14	14	LITTLE ARROWS Leapy Lee, Decca 32380 (Duchess, BMI)	7	51	51	ALABAMA WILD MAN Jerry Reed, RCA Victor 47-9623 (Vector, BMI)	10
15	13	MILWAUKEE HERE I COME George Jones & Brenda Carter, Musicor 1325 (Glad, BMI)	10	52	53	DON'T WAKE ME I'M DREAMIN' Warner Mack, Decca 32394 (Page Boy, SESAC)	2
16	18	ANGRY WORDS Stonewall Jackson, Columbia 44625 (Moss-Rose, BMI)	10	53	56	LOVE IS ENDING Liz Anderson, RCA Victor 47-9650 (Greenback, BMI)	2
17	11	IT'S ALL OVER BUT THE CRYING Hank Williams Jr., MGM 4540 (Hastings, BMI)	14	54	54	THE AUCTIONEER Brenda Byers, MTA 160 (Randy Smith, ASCAP)	6
18	34	WHEN THE GRASS GROWS OVER ME George Jones, Musicor 1333 (Glad, BMI)	2	55	59	HAPPINESS HILL Kitty Wells, Decca 32389 (Wells, BMI)	3
19	10	NEXT IN LINE Conway Twitty, Decca 32361 (Tree, BMI)	16	56	70	FEED ME ONE MORE LIE Mary Taylor, Dot 17168 (Blue Crest, BMI)	2
20	19	WHEN YOU ARE GONE Jim Reeves, RCA Victor 47-9614 (Tuckahoe, BMI)	11	57	62	GOT LEAVIN' ON HER MIND Mac Wiseman, MGM 13986 (Jack, BMI)	4
21	22	JACKSON AIN'T A VERY BIG TOWN Johnny Duncan & June Stearns, Columbia 44656 (Acclaim, BMI)	7	58	61	I WISH I WAS YOUR FRIEND Wanda Jackson & Party Times, Capitol 2315 (Wilderness, BMI)	3
22	23	SATURDAY NIGHT Webb Pierce, Decca 32388 (Tuesday, BMI)	6	59	60	WHEN I TURN 21 Buddy Alan, Capitol 2305 (Blue Book, BMI)	2
23	27	THE CARROLL COUNTY ACCIDENT Porter Wagoner, RCA Victor 47-9651 (Warden, BMI)	4	60	—	FLATTERY WILL GET YOU EVERYWHERE Lynn Anderson, Chart 59-1059 (Greenback, BMI)	1
24	33	AGE OF WORRY Billy Walker, Monument 1098 (Matamoros, BMI)	5	61	—	WOMAN WITHOUT LOVE Johnny Darrell, United Artists 50481 (Passkey, BMI)	1
25	25	WHITE FENCES & EVERGREEN TREES Ferin Husky & Hushpuppies, Capitol 2288 (Blue Crest, BMI)	7	62	63	HOLD WHAT YOU'VE GOT Diana Trask, Dot 17160 (Tree, BMI)	2
26	29	THE TOWN THAT BROKE MY HEART Bobby Bare, RCA Victor 47-9643 (Newkeys, BMI)	6	63	75	EVERYBODY NEEDS SOMEBODY Compton Brothers, Dot 17167 (Blue Book, BMI)	2
27	31	BALLAD OF TWO BROTHERS Autry Inman, Epic 10389 (Tree, BMI)	5	64	65	SUNSHINE MAN Mac Curtis, Epic 10385 (Pamper, BMI)	7
28	28	CRY, CRY, CRY Connie Smith, RCA Victor 47-9624 (Fingerlake, BMI)	10	65	67	TO BE A CHILD AGAIN Anita Carter, United Artists 50444 (Passkey, BMI)	4
29	32	YOURS LOVE Waylon Jennings, RCA Victor 47-9642 (Wilderness, BMI)	3	66	74	YOU TOUCHED MY HEART David Rodgers, Columbia 44658 (Gallico, BMI)	3
30	26	A HAMMER & NAILS Jimmy Dean, RCA Victor 47-9652 (Singleton, BMI)	4	67	64	LOVIN' YOU (The Way I Do) Hank Locklin, RCA Victor 47-9646 (Singleton, BMI)	5
31	24	HARPER VALLEY P.T.A. (Later That Same Day) Ben Colder, MGM 13997 (Newkeys, ASCAP)	6	68	—	SMELLIN' LIKE A ROSE Johnny Wright, Decca 32402 (Mayhew, BMI)	1
32	43	BALLAD OF FORTY DOLLARS Tom T. Hall, Mercury 72863 (Newkeys, BMI)	3	69	66	1432 FRANKLIN PIKE CIRCLE HERO Bobby Russell, EMI 90020 (Russell-Cason, ASCAP)	4
33	15	THEN YOU CAN TELL ME GOODBYE Eddy Arnold, RCA Victor 47-9606 (Acuff-Rose, BMI)	14	70	71	DON'T CRY BABY Freddie Hart, Kapp 944 (Jack O'Diamonds, BMI)	2
34	49	IN THE GOOD OLD DAYS (When Times Were Bad) Dolly Parton, RCA Victor 47-9657 (Dweper, BMI)	3	71	72	TOO ROUGH ON ME Earl Scott, Decca 32397 (Four Star, BMI)	2
35	40	THREE SIX PACKS, TWO ARMS AND A JUKE BOX Johnny Seay, Columbia 44634 (Tree, BMI)	7	72	—	HE'S GOT MORE LOVE IN HIS LITTLE FINGER Billie Jo Spears, Capitol 2331 (Allroads, BMI)	1
36	21	HAPPY STAGE OF MIND Bill Anderson, Decca 32360 (Stallion, BMI)	16	73	—	EVERYDAY'S A HAPPY DAY FOR FOOLS Jean Shepard, Capitol 2273 (Blue Crest, BMI)	1
37	38	I WANT ONE Jack Reno, Dot 17169 (Tree, BMI)	3	74	—	ONE MAN BAND Norma Jean, RCA Victor 47-9645 (Lynlou, BMI)	1
				75	—	LIVIN' ON LOVIN' Slim Whitman, Imperial 55337 (Four Star, BMI)	1

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LEONA WILLIAMS

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"I Want Some More of This"

Hickory 1523

BILL CARLISLE

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"Do You Love Me, Honey?"

Hickory 1518

Hickory
Records, Inc.

Nashville, Tennessee

Country Music

Nashville Scene

By BILL WILLIAMS

Monument's Ed Bruce, in a new experiment, is having a record released which is half pop, half country. It's a different thing on each side. On one side is "Puzzles," by schoolteacher Sandy Neese, the first song she's written. On the other side is "Song for Ginny." Monument is watching this close to test reaction. . . . Epic's Jimmy Payne is preparing for another overseas trip in February. His latest release has been held up to correct a technicality, but is due out soon. . . . Patsy Slegg, attractive young wife of an instrumentalist with the Osborne Brothers, is back in the business. She worked in TV in Missouri, and now is making the rounds in Nashville, and getting much exposure. . . . It's been a great year for Ben Peters, just winding up his second year here with Shelby Singleton. Among his hits for the past year are Eddy Arnold's "Turn the World Around," Stonewall Jackson's "Nothing Takes the Place of Loving You," Duane Dee's "Before the Next Teardrop Falls," Marion Worth's "Then I'll Be Over You," Arlene Hardin's "When," Bobby Lewis' "From Heaven to Heartache," Dee Mullins' "Texas Tea" and on and on with other big singles by Johnny Duncan, Tommy Hunter, Slim Whitman, Hank Locklin, Jimmy Dean, Lawanda Lindsey, Buddy Cagle, and more. In addition to the singles, there have been over 50 albums cut by top country artists and pop cuts by Ella Fitzgerald, Billy Vaughn, Bobby Vinton, etc.

Sound City Recording Corporation is in business in Shreveport, founded by Louis Robinson III, Don Griffin & Jerry Strickland. It's a music production complex, and has purchased equipment for a modern recording studio. . . . Jerry Byrd has finished his Monument LP "Polynesian Suite," which includes the "Pearl Harbor March." He's hoping it will be released by Dec. 7th for impact with that original. . . . WWVA nighttime DJ Richard Mintz received a phone call to his show from the USS Wasp at sea. The station's Bob Finnegan, PD, put together a tape to be sent to the carrier for further broadcast. . . . Skeeter Davis off to cold weather shows in Lowell, Massachusetts, and Lansing, Flint and Grand Rapids, Mich. . . . Glen Campbell has recorded the top country Christmas standard "Blue Christmas," written by Billy Hayes & Jay Johnson. It's on Capitol, of course. . . . Kathy Parrish has signed a personal management contract with BO-MAR Talent. The Thomasville, Georgia high school senior is a writer-singer. . . . Aud-Lee Attractions

(Continued on page 54)



LITTLE JIMMY DICKENS signs the papers formalizing Little Jimmy Dickens Fast Foods, Inc. Looking on are G. T. Scott, chairman of the board of the new corporation, and Dickens' agent, Larry Moeller, of Moeller Talent, Inc.

Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 11/30/68

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
16		WICHITA LINEMAN Glen Campbell, Capitol ST 100 (S)	3
2	1	HARPER VALLEY P.T.A. Jeannie C. Riley, Plantation PLP 1 (S)	9
3	2	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	61
4	3	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 1928 (S)	8
5	5	WALKIN' IN LOVELAND Eddy Arnold, RCA Victor LSP 4099 (S)	6
6	6	MAMA TRIED Merle Haggard, Capitol ST 2972 (S)	10
7	7	JUST THE TWO OF US Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	9
8	8	SONGS OF PRIDE . . . CHARLEY, THAT IS Charley Pride, RCA Victor LPM 4041 (M); LSP 4041 (S)	11
9	9	NEXT IN LINE Conway Twitty, Decca DL 75062 (S)	7
10	4	JOHNNY CASH AT FOLSOM PRISON Columbia (No Monel); CS 9639 (S)	25
11	14	HEY LITTLE ONE Glen Campbell, Capitol T 2878 (M); ST 2878 (S)	36
12	11	A NEW PLACE IN THE SUN Glen Campbell, Capitol (No Monel); ST 2907 (S)	29
13	12	LORETTA LYNN'S GREATEST HITS Decca (No Monel); DL 75000 (S)	22
14	15	THE ROMANTIC WORLD OF EDDY ARNOLD RCA Victor LPM 4009 (M); LSP 4009 (S)	26
15	17	ANOTHER TIME, ANOTHER PLACE Jerry Lee Lewis, Smash (No Monel); SR3 67104 (S)	25
16	13	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	49
17	10	D-I-V-O-R-C-E Tammy Wynette, Epic (No Monel); BN 26392 (S)	18
18	23	I WALK ALONE Marty Robbins, Columbia CS 9725 (S)	3
19	20	JIM REEVES ON STAGE RCA Victor LSP 4062 (S)	4
20	19	HONEY Bobby Goldboro, United Artists UAL 3642 (M); UAS 6642 (S)	30
21	22	THE BEST OF MERLE HAGGARD Capitol (No Monel); SKAO 2951 (S)	14
22	18	A TIME TO SING Hank Williams Jr., MGM (No Monel); SE 4540 (S)	12
23	21	BLUE RIBBON COUNTRY Various Artists, Capitol ST88 2949 (S)	9
24	31	BORN TO BE WITH YOU Sonny James, Capitol ST 111 (S)	3
25	25	ALREADY IT'S HEAVEN David Houston, Epic (No Monel); BN 26291 (S)	17
26	27	MORE COUNTRY SOUL Don Gibson, RCA Victor LSP 4053 (S)	5
27	34	THE GUITAR PLAYER Buck Owens and His Buckaroos, Capitol ST 2994 (S)	4
28	28	MAKE MINE COUNTRY Charley Pride, RCA Victor LPM 3952 (M); LSP 3952 (S)	28
29	29	GOOD TIMES Willie Nelson, RCA Victor LSP 4057 (S)	4
30	30	THE GEORGE JONES STORY Musicor M25 3159 (S)	9
31	36	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	84
32	32	SWEET ROSIE JONES Buck Owens & His Buckaroos, Capitol (No Monel); ST 2962 (S)	19
33	33	NASHVILLE BRASS PLAY THE NASHVILLE SOUND RCA Victor LSP 4039 (S)	2
34	26	BIG GIRLS DON'T CRY Liz Anderson, Chart CHM 1008 (M); CHS 1008 (S)	17
35	35	SUNSHINE MAN Mac Curtis, Epic BN 26419 (S)	2
36	24	HAPPY STATE OF MIND Bill Anderson, Decca DL 75056 (S)	7
37	37	NAT STUCKEY SINGS RCA Victor LSP 4090 (S)	3
38	38	ALABAMA WILD MAN Jerry Reed, RCA Victor LSP 4069 (S)	5
39	41	BORN A FOOL Freddie Hart, Kapp KS 3568 (S)	6
40	40	PROMISES, PROMISES Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	45
41	—	SUNSHINE AND RAIN Connie Smith, RCA Victor LSP 4077 (S)	1
42	44	ON TAP, IN THE CAN OR IN THE BOTTLE Hank Thompson, Dot DLP 25894 (S)	3
43	43	UNDO THE RIGHT Johnny Bush, Star LPS 0005 (S)	8
44	—	HAPPY STREET Slim Whitman, Imperial LP 12411 (S)	1
45	—	THIS IS MY BEAT Jim Ed Brown, RCA Victor LSP 4067 (S)	1

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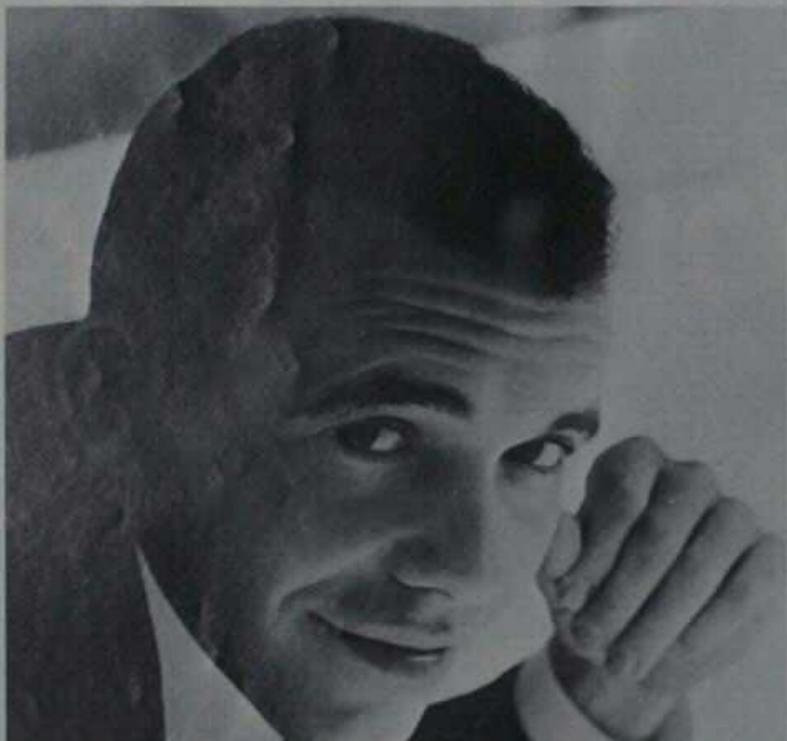
Arranged and conducted by Peter Matz

WHEN THE BARE
BREAKS LOOSE,
LOOK OUT!!!

HE GOES ALL THE WAY AND
THAT'S WHAT'S HAPPENED TO

'THE TOWN THAT BROKE MY HEART'

RCA #47-9643



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JOHN JOSSEY, left, vice-president and national sales manager of Capitol Records, calls on Jack Geldbart, president of NARM and president of L&F Record Service, center, with Capitol country sales and promotion manager, Wade Pepper, as part of recent Blue Ribbon album promotion.

WIL's 'Stars Show' Grossed 35G in Mo.

ST. LOUIS—The first WIL "Shower of Stars Show," featuring the Johnny Cash and Bill Anderson groups, grossed \$35,000 in two performances here last week.

Chris Lane, program director for the station, said the show had the highest advance sale of any package ever to appear at Keel Auditorium. The station changed format to country July 8, and has enjoyed continued success since then.

"We have broken all previous records on local business during the last three months," Lane

said, "even though there's been no official rating as yet." He said the station had "5,999 Country Club members all of whom enjoy certain discounts and other benefits."

According to Lane, the station has been on a strong country promotional pitch, with advertising signs on every city bus and huge billboards in strategic areas of the city. WIL plans its second "Shower" show in February, featuring George Jones, Tammy Wynette, Sonny James, Del Reeves, Tompall and the Glasers, and Johnny Bush.

1st Intl. Country Convention Set for London on April 5

LONDON — Plans for the first International Country and Western Convention have been announced, to be held at Wembley Pool, April 5.

Mervyn Conn, London promoter, said he had contacted record company officials, bookers, managers and artists in regard to the festival. Backers are offering to pay all cost to artists, including transportation and accommodations.

Conn has asked that each major record company be represented with two or three "major stars" to represent country music in the United Kingdom. He also suggests that the

companies establish booths with general displays of products for a trade showing which would take place that Easter Saturday afternoon.

"This will be the first time that anything like this has ever been done outside of Nashville," Conn said. He said invitations would be extended to retailers, trade, national and local press, radio and television people, and "everyone appertaining to the music industry here in the United Kingdom and in Europe."

Conn recently promoted a Johnny Cash tour of England, and every performance was sold out in advance.



PROMOTER BILLY DEATON, second from left, and his wife bring together Jeannie C. Riley (center), Charley Pride and Mrs. Pride at a KBUC radio show in San Antonio.

when answering ads . . .

Say You Saw It in the Billboard

Paula Issuing Stereo Singles

SHREVEPORT LA.—Paula Records now is issuing country singles in stereo, with an eye toward stereo jukebox operators and FM stations.

Don Logan, Paula promotion man, said the first three stereo single releases are "Did I Say Something Wrong," by Tony Douglas, "She Thinks I Still Care," by Nat Stuckey, and "Happiness Is Fallin'" by Kenny Hart.

The label also has changed the numbering system for its country product, which now will be in the 1,200 series. The first release carrying the new system is Mickey Gilley's "Now I Can Live Again."

Logan said the new numbering system would be beneficial to both Paula distributors and the one-stops, keeping the country product separate from the pop product. Previously released country product, however, will maintain its original numbers.

Nashville Scene

• Continued from page 52

now is booking **Autry Inman**, whose Epic recording of "Ballad of Two Brothers" is a best seller.

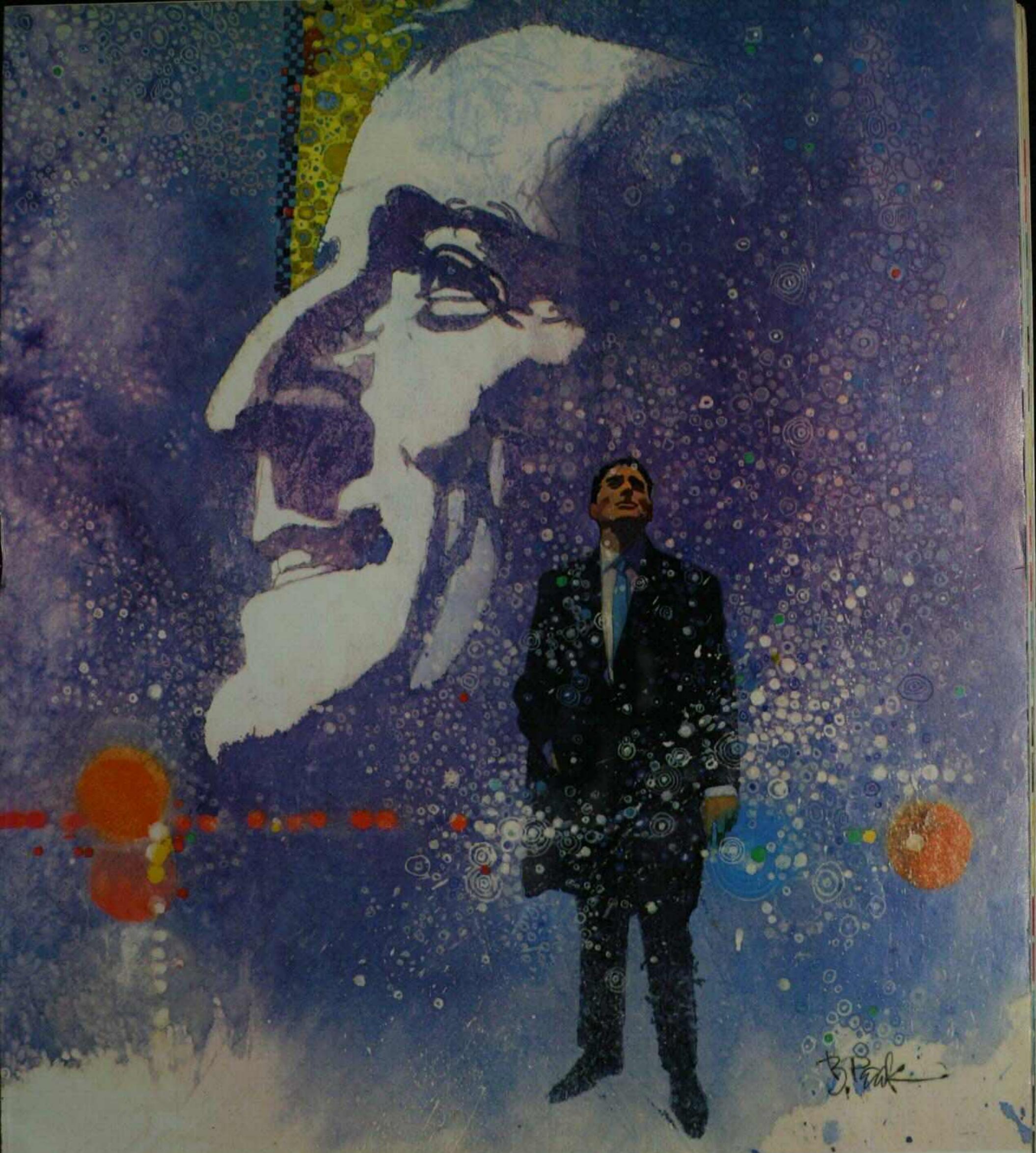
Eight year old **Laura Jean Voss** of Winter Haven, Fla., has signed a contract with K-Ark Records. Her first two sides are "How Old Do You Have to Be" and "Impression of Him." The **Homesteaders** have just concluded six weeks on the road, swinging from Nevada to Canada.

John Wesley Ryles I of Bastrop, La., is going both pop and country with his version of "Kay," the middle-of-the-road **Hank Mills** tune which is getting unusually heavy airplay here. **Mary Reeves** is off to England on a promotional tour for her late husband, **Jim Reeves**, and the **Blue Boys**, the group who performed with Reeves for so many years. The group will meet her there, following their swing through Germany. Mary plans to see fans through a reception she will host in London, and then hold a press conference. The **Blue Boys** will be working clubs in England, giving Britons their first opportunity to see them in many years.

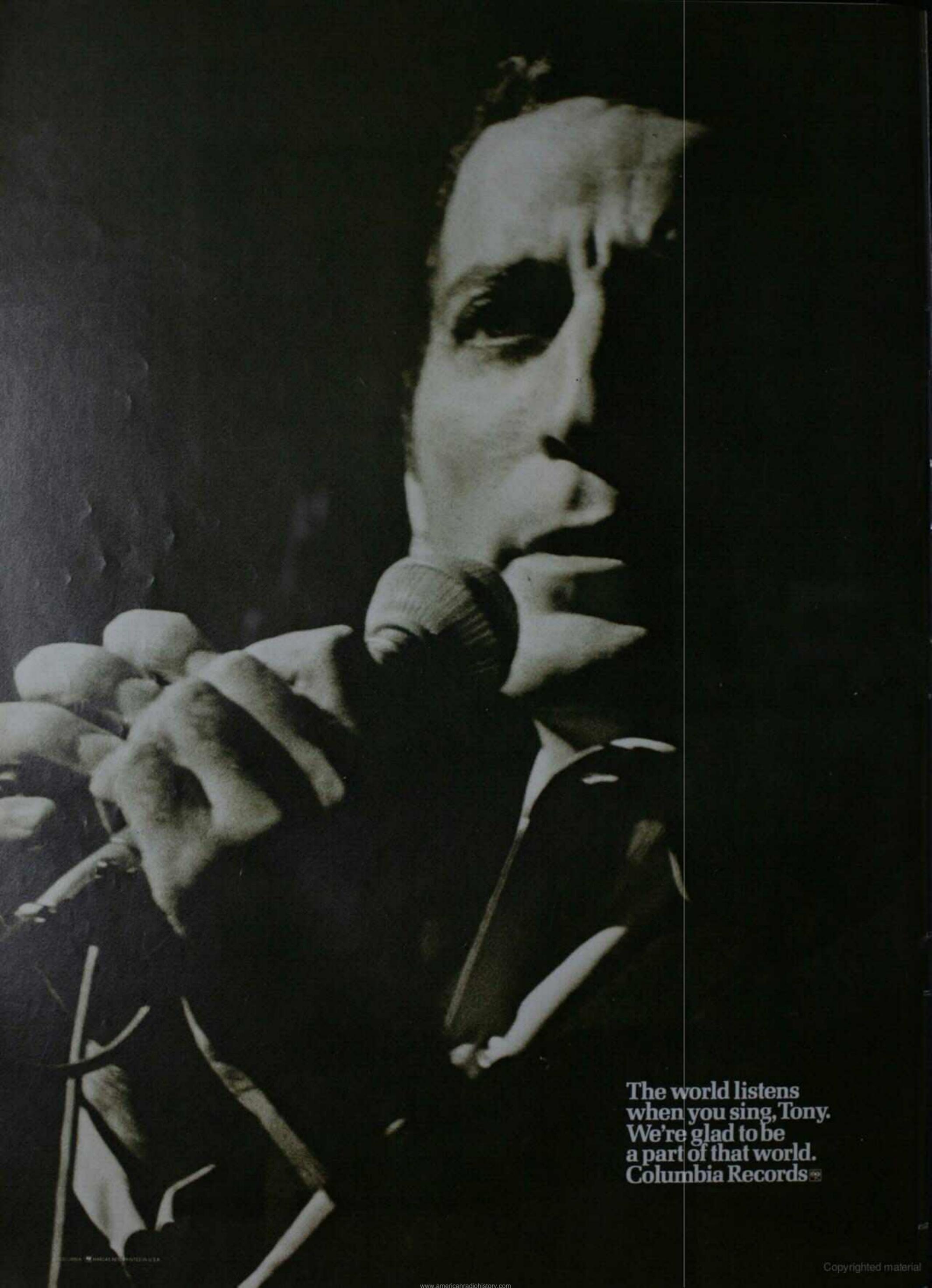
Mac & Peggy Curtis are parents of a boy, their first. The 8th addition of the **WPLG Shower of Stars** was a sellout. The show featured **Bill Anderson**, **Charlie Walker**, **Lynn Anderson**, **Faron Young**, **Mac Curtis & Jimmy Shaw**. Music City Records will release its first album at the end of this month. A special **Colorado Music Federation** show last week honored **KLAK Radio**, while similar honors will be given **LKMO**, Longmont, Sunday (1).

Monument's Ray Pennington is on a promotional swing, televising all the major shows as he moves along the way. Monument's **Marti Brown** is now singing regularly on the **Homesteaders** syndicated TV show, and still has time for 28 consecutive days on the road. In January she returns for eight more weeks in the Far East. **Ferlin Huskey** is off on an extended Canadian tour.

The song "Fearless Fred" has been recorded on **Kid Cuz'n**, a new country label launched by **Nat Courtney** and songwriter **Dick Alexander**. The "Fred" side, a duet, features **Vikki Louise & Jimmy West**. Kid Cuz'n's publisher affiliate is **Old Ironsides**, featuring music written by Courtney. It is New York based. **Joann Johnson** has her first release out on the **Trend** label, an Atlanta firm.



20 YEARS
WITH TONY



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when you sing, Tony.
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20 YEARS WITH TONY

By Willis Conover

TO PEOPLE WHO don't know New York City, "the East Side" may mean the lower East Side—the Dead End Kids of the old movies, the winos and panhandlers, the melting pot where the Great Immigration boiled up bad-guy hoodlums and good-guy comedians and songwriters. Sometimes it gets confused with Brooklyn, where Roscoe Karns drives a taxi.

To New Yorkers, though, the East Side is the half of Manhattan that begins with Fifth Avenue. It's separated from the West Side by snobbery, money, the roofless labyrinth of Central Park, and the crosstown cholesterol of double-parked trucks and cursing cabdrivers. You can fly from Washington to New York, you can even find a cab headed for the theater district, sooner than you can complete the crosstown crawl, sometimes. It can take hours getting 15 blocks from the West Side to the East Side. For some people it takes years.

Madison Avenue is on the East Side, but that's another world, and so are Third Avenue and Second Avenue. The fat cats purr only on Fifth Avenue, Park Avenue, and all the way East to river's edge, at *Sutton Place!*

Here elevators open directly into apartments. Your neighbors are Huntington Hartford, Greta Garbo, and Irving Berlin (who made it up from the lower East Side). Along these secluded sidewalks a Marilyn Monroe without makeup walked her poodle under the solicitous eye of Arthur Miller, while uniformed doormen stood their canopied posts pretending not to notice. This far East, doormen are above awe, even above hauteur; they are at last socially secure and can afford to be democratic.

When there's no need to climb, the true mark of distinction is the absence of all its trappings. Without a doorman, without an elevator, an apartment with its own door to the sidewalk, over here, is as high as you can get.

THE DOOR OPENS. The tenant walks out. He is about five foot nine, slender, with a tight crown of wiry dark hair. Intensely blue brooding eyes, aquiline nose, a strong face. A taut body in midnight blue, well tailored. He walks west at a moderate clip.

Halfway up the block, a van is being unloaded. One of the men in the back of the truck says, "Hey, it's Tony!" and all the men shout "Tony! Hey, how ya doin'?"

"Hi, guys," he says, smiles, and walks on. At the corner, three businessmen in their 40s wait for the light, talking. One does a double take. "Tony! My favorite singer!"

"Hi," he says, and conversation begins with the three men: the television show they saw him on recently, records they like, and where's he going now?

"Oh, I've got a record to make," he says, flagging a taxi, getting in, waving "So long!", leaving them happy. He gives the driver the address of Columbia's 30th Street studio. The cab takes off and he settles back in anonymity; the driver isn't Roscoe Karns, and the ride is quiet.

At 30th Street he pays the blank-faced cabbie and gets out.

As he reaches the studio's street door, the cab driver yells, "Make a hit, Tony!"

Take One!

A MASSIVE ROOM IN A MODERN baronial castle. Chairs, music stands, and instruments in a vast semi-circle. A forest of microphones. A picture window: the control room.

Thirty or forty musicians stand around talking, smoking, or sipping cans of soft drink from the machine. Three or four seated in place, reading *Playboy*, *The New Yorker*, *Harper's*. Four or five warming up on their instruments.

Tony enters and the room turns warmer. Smiles and greetings.

"Tony!"
"Hey, Tony!"
"Hi, Tony!"

Tony claps trumpeter Joe Wilder on the back as he passes among the musicians. He greets John Frosk and Al DeRisi by name. Trombonists Urbie Green and J. J. Johnson interrupt themselves to wave. Jimmy Buffington and Ray Alonge greet Tony solemnly, in the way French horn players have. Guitarist Barry Galbraith, bassist George Duvivier, drummer Sol Gubin, and Tony's pianist John Bunch are running something down, but Gubin takes time for a wisecrack.

Tony's sister and brother-in-law sit quietly with some of his friends in a row of chairs at the side.

Gene Lees is pacing. Lees wrote the lyric for one of the two songs Tony will record. "I'm so nervous I may leave," Lees says.

Tony heads for the control room. The crew is ready. He talks to producer Howard Roberts and mixer Frank Laico, sitting beside Roberts. Laico has mixed Tony's records for 15 years.

"Are the mikes where you want them, Frank?" Tony asks.

"Yeah, Tony," Laico says.

"Anything you want me to do? Frank? Howard?"

"Just sing," Roberts says. "Whenever you're ready."

As Tony leaves the control room for the isolation booth in the studio, Laico comments, "Usually with Tony I set them up differently from other singers. Tony likes to be close to the musicians, not too isolated, and closest to the rhythm section. Especially the pianist. Also, one thing Tony insists on is the band be right up underneath him—not only in the studio but to the ear, in the editing-room mix."

Tony is in the booth, ready. All cigarettes are out, all soft drinks gone, all magazines put away. The musicians are in their places: three trumpets, four trombones, four horns, five reeds, piano, bass, guitar, drums, percussion, harp, 14 violins, four violas, four cellos. Forty-three musicians who have made countless records, many of them with Tony, are back at his request.

The huge room is absolutely still.

In the control room, the tape is rolling. Howard Roberts calls the song-title and "Take One!" through the intercom.

Every eye is on conductor-arranger Torrie Zito, standing dead center with the score.

Zito raises his arms and counts slowly.

"One . . . two . . . three . . ."



Columbia's 30th Street studio.



Tony meets his fans.



Through The Looking Glass

IF TONY IS A FIGURE of controlled passion in the recording studio, onstage he is electrified. You can almost see the rays shooting from him, like a science-fiction movie.

He leaps onto a stage as if he can't wait to sing, and he is singing when he hits the microphone. The effect is more than merely gymnastic: the music is coming from every part of his body, and he will silence none of it.

A friend says "Tony is like a boxer. He's always in the ring, always fighting, proving himself in every round, even when everything's under control and at his fingertips."

The band reacts to Tony, too. Woody Herman's band, or Buddy Rich's, or Basie's, or Ellington's, on his concert tours; or the house band at the Copacabana, the Empire Room at the Waldorf, Caesar's Palace, the Shamrock Hilton,

the Fontainebleau—whenever Tony's singing, the musicians are swinging. Morgan Ames wrote in Hi Fi Stereo Review, "Bennett seems to elicit the best from those who work with him, which is a mark of the high regard in which he's held."

And the audience. In London, 7,000 fans showed up in one evening at Hammersmith Theatre. Record Mirror said, "The Bennett tour had one very serious fault, and that was that it didn't last long enough." Early in 1968, Tony filled Lincoln Center's Philharmonic Hall twice the same evening, breaking the house record and the generation gap. Teen-agers shrieked approval as loudly as the over-30.

It can be frightening, being so exposed—on a record, or facing a live audience. It's the only way an artist can reach his audience, of course, but the audience can also reach him. Some artists need to set up some kind of mental wall, a wall that sight and sound can pass, but nonetheless a wall against the feeling of personal invasion.

It looks easy when an artist walks out on stage. You'd be astounded if you knew the famous personalities who tremble with fear until they're actually out there. It looks so simple, and it should be simple. It can be simple only when great pains have been taken to digest the complexities and hide the containers they came in.

"Pearl Bailey said to me once, 'Sonnyboy, it's gonna take you 10 years merely to learn how to walk on stage.' And that's how long it took me," says Tony. "I don't even have to think about it now; it just happens."

Tony projects the same spontaneity on television. He prepares himself for his TV appearances because "I want to do TV really right—like Fred Astaire, who takes four

or five years before it gets on the screen," but he believes that "too often a performance is so well rehearsed, so technically perfect, that the fun goes out of it. What you're left with is Muzak."

In 1957, Tony played in a summer stock production of Cole Porter's "Silk Stockings" at the Twilight Theater in Kansas City. An opening night review: "Tony Bennett is a great talent. He has more than a fine singing voice. He has that all too rare quality that can be called *sympatico* . . . the ability to establish rapport with his audience. If some smart producer on Broadway doesn't cash in on Tony's box-office potential soon it will be nothing short of incredible."

In 1965, producer Joe Levine signed Tony for the motion picture "The Oscar." He was approached to do "The Dirty Dozen" and turned it down. He must have a feel for the part. He declined another Hollywood contract that called for remodeling his nose. "I liked my nose then," says Tony, "and I like it today."

Now Tony is set for the film version of Arthur Miller's "After the Fall."

Where is Tony Bennett going? Everyone knows he's an institution, and institutions don't disappear. But what about the next 10 years?

Tony answers without hesitation.

"I'd like to be very big box office in movies someday. But I'm being careful, making a movie only once every two years or so. Maybe by the fourth movie, it'll be right, and it'll hit."

(Continued on page T-6)



London's Hammersmith Theatre



*Television,
with Buddy Rich*



Rags to Riches?

HOWEVER RICH TONY MAY (or may not) be today, he was never poor, although his parents' income was modest enough. Tony's father, Giovanni Benedetto, came to America in 1907 from a small town near Reggio, in Calabria, Italy. He married Anna Suraci in New York City.

Although Mr. Benedetto was a tailor, he worked for a while with his sister and her husband in a grocery store at Sixth Avenue and 53rd Street—now the return address on his son's record royalty checks: today, Sixth Avenue at 52nd and 53rd Streets is the address of the CBS Building and Columbia Records!

Antonio Dominick Benedetto was born in Astoria, Queens, Long Island, New York, on August 3, 1926.

Little Antonio showed his first interest in musical entertainment when he was three years old. His father, a great fan of Al Jolson, took Tony to see "Sonny Boy," a Jolson film. A few days later at a gathering of the Benedetto family, Tony went into his aunt's dressing room, covered himself with dusting powder (white), and made his grand debut in the parlor, announcing "Me Sonny Boy!" This was the shortest engagement Tony was ever to play. All washed up in show business, and only three years old! He made his comeback shortly.

With his sister Mary as mistress of ceremonies, Tony and his older brother John presented spontaneous shows for the family—Tony acting more than singing. In their favorite production number, the youngsters marched back and forth while singing "Marching Along Together." When New York's Mayor LaGuardia laid the first cornerstone for Triborough Bridge, Tony's school was asked to give a show at the ceremonies. Once again: "Marching Along Together." Tony was now six.

At seven, he was invited to sing in an Irish minstrel

show. (Although his family was Italian, their neighborhood in Astoria was predominantly Irish.) This time, Tony imitated Eddie Cantor singing "Ida."

While he continued to sing at church functions and in school plays and operettas, another childhood interest was foremost in his thoughts. He had shown an unusual talent for painting and sketching. Fully intending to become a commercial artist, Tony entered New York's High School of Industrial Arts—meanwhile singing in local restaurants and catering establishments like the Venice Gardens and the Pheasant.

"To get attention," Tony says, "I used to clown my songs. I sang mostly for fun, with friends. I got serious about my singing after my father died, in 1936. In order to keep me and my brother and sister, my mother went to work in a dress factory. I wanted to help out, so I got a job for \$15 a week as a vocalist in a small tavern."

He started singing in clubs at 16 or 17. He also worked as an usher at Ditmars Theater, and as a page in a library, returning books to shelves. Finally he began commuting weekends to sing at a club in Paterson, N. J., every Friday and Saturday until the Army called in 1944, interrupting his schooling and his careers as singer and commercial artist.

Tony shipped overseas to begin three years of service with the 63rd Infantry Division in Germany. When the war with Germany ended, he was transferred to Special Services, the Army's entertainment branch. Harold L. (Lin) Arison, an Army officer conducting a dance band out of the regimental marching band, assigned Tony to a chair in the trumpet section, to pretend to play trumpet so he could stay with the band and sing. With a soldier friend, pianist Fred Katz, Tony assembled an Army jazz band in Germany and toured with it, singing for the troops. For a while he was also record librarian for the Armed Forces Network in Wiesbaden. Somehow he found time for a few courses at the University of Heidelberg.

But something had happened to Tony. Singing the World War II soldiers' favorites—"Sentimental Journey," "If I Loved You," "It Could Happen to You," "Don't Sit Under the Apple Tree," "The Breeze and I," "You Are Always in My Heart," "I'll Be Seeing You"—and tasting again the wine of communication and applause, Tony decided once

and for all that singing, rather than painting, was his first love.

When he returned to civilian life he applied under the G.I. Bill for courses at the American Theatre Wing's professional school. He studied drama, diction, and music theory—and looked for work. He jerked sodas in the Broadway area, keeping in touch by singing at every benefit in town. ("Tony Benefit," he jokes.) He found weekend jobs as a singer in nightclubs and on local television shows. He applied for Arthur Godfrey's "Talent Scouts" and was accepted, but came in second. First place was won by another young singer, Rosemary Clooney. Jan Murray was looking for a boy and a girl singer for his TV show "Songs for Sale." By coincidence, both Tony and Rosemary applied, were auditioned, and were hired.

THE NESTLE INN presents Al Munroe, formerly with Herbie Fields, and His Famous Trio, Plus Astoria's own Joe Barry. (Advertisement in a Long Island paper, November, 1948.)

Tony's first professional name was Joe Bari. He changed it to Joe Barry.

Why Bari? Who knows? Why Joe? Why not, at least, Tony Bari?

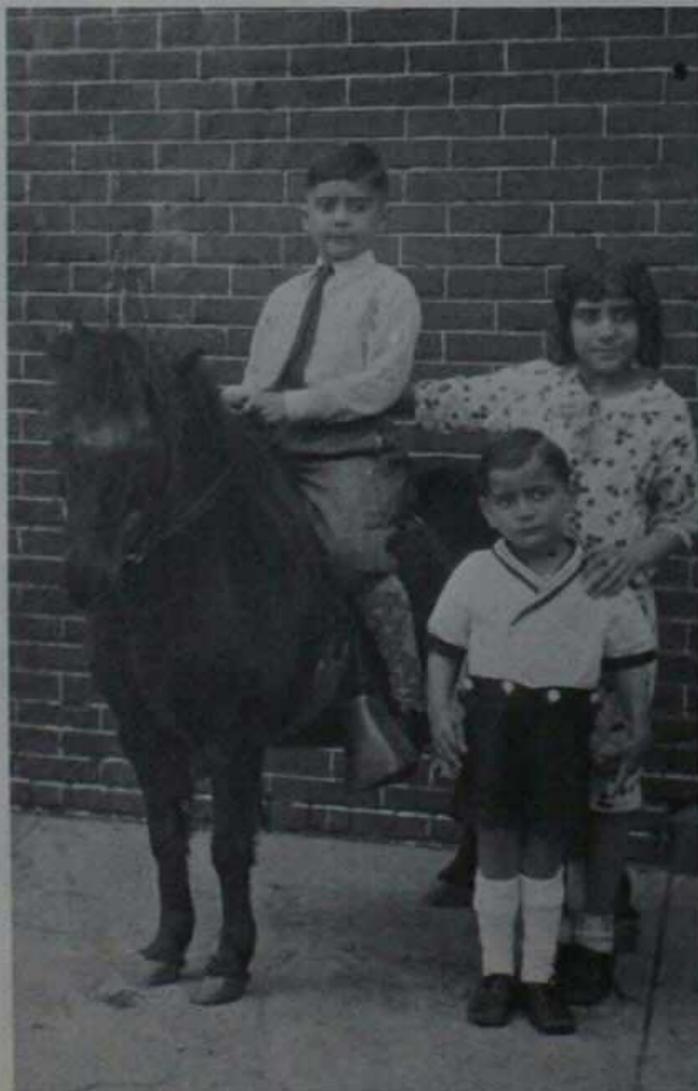
Because there was another singer at the time, and his name was Tony Bari.

Antonio Dominick Benedetto changed his name from Joe Bari, or Barry, to Tony Bennett, if you're still with us, when he left the Greenwich Village Inn in 1950.

The Greenwich Village Inn engagement was for one week. The star of the show was Pearl Bailey. At the end of Tony's ("Joe Barry's") week, Pearl told the manager of the Inn, "Keep that boy on. I like the way he sings." Tony stayed.

A recent story, slightly tongue-in-cheek, said "And one evening, just like in the corny old movies, a Big Star came in to see Pearl Bailey, and he heard Tony, and he introduced himself as Bob Hope, and it was indeed he, and Hope said to Tony, not quite 'Pretty handy wit yer mitts, kid,'"

(Continued on page T-8)



Brother John (on pony), sister Mary, Tony (age 5)



Sister Mary, brother John, Tony (18 months old)



With older brother John, Tony at 15



Tony, age 14



Tony at 17 in Astoria

To Tony

Straight Ahead

Cy Coleman



(Continued from page T-6)

howja like to make some *real* dough?" but something close enough to that, and soon Tony was touring with the Bob Hope Show, only, Hope said, "I think we'll lose that name Antonio Benedetto. From now on, your name is Tony Bennett."

Newspaper columns of the period named him Tony Bennett, Tony Bennet, Anthony Bennett, Tony Benedetto, and even (twice in the same story) Tony Benedict. Their reports of Tony's discovery by Bob Hope were equally contradictory.

One story: Tony (as Joe Bari) appeared on Robert Q. Lewis's television show. The show was seen by Bob Hope on a set in his dressing room at the Paramount Theater. Hope phoned the TV studio and invited Tony to do a couple of songs on his 10 o'clock stagershow that night. Completely unrehearsed, Tony went on stage, sang, and was a sensation. Hope changed his name to Tony Bennett when he introduced him to the audience.

That story, with variations, appeared over and over again. But in 1957 Tony was quoted in Marie Torre's column as saying, "One night Bob Hope came to the club (the Greenwich Village Inn). After the show he sent for me and said he'd like to take me with him on a tour of six cities. I almost fainted. I went on the tour, and after that things came easy. Records. Radio. Television. Stagershows. I'll always feel indebted to Hope."

While on the road with Hope, Tony was told that Columbia Records had offered him a contract on the strength of a demonstration record he had made with a friend.

He wired home immediately and ended his mother's 17-year stint in the dress factory.

TWO OF THE WORLD'S rarest records were made by Tony Bennett: his original 1950 acetate demo of "Boulevard of Broken Dreams," with piano accompaniment only, and a 1947 record of "Fascinatin' Rhythm" and "Vieni Qui" on the little-known Leslie label, when Tony was using the name "Joe Bari." Nola's cut only one disc of the "Boulevard" demo, and his accompanist on the date still has it. Perhaps nobody has the earlier record, Tony's only session for any company but Columbia. Tony had a copy. The last time he picked it up it crumbled in his hand.

"Boulevard" got him his Columbia contract. Mitch Miller heard the demo and signed him. On April 17, 1950, Tony recorded "Sing You Sinners," "I Can't Give You Anything But Love," "Crazy Rhythm," and, again—this time with full orchestra—"Boulevard of Broken Dreams." Marty Manning arranged and conducted.

Ten days later "Boulevard" was released. The first Tony Bennett record was also his first hit. It sold 500,000 copies.

While it was selling, an interviewer asked the new young star if he had "any advice for young singers."

"Use your own voice," Tony answered. "Depend on your own particular sound to carry yourself to popularity. It doesn't mean anything for a singer to make a splash with a record in which the real selling factor is not him but the tune or some gimmick." Only two or three times in his whole career has Tony given in to a&r pressure—but never if he *knew* the song was wrong for him.

A Newsweek story, October 1, 1951, said "Although Bennett's first record for Columbia, 'Boulevard of Broken Dreams,' went well enough, succeeding efforts failed to catch fire. 'I tried everything,' Bennett says, 'from being a race singer to trying to do a Mario Lanza. Then we decided to

get some strings and I would just sing honestly and sincerely.' With 'Because of You,'" Newsweek added, "the new formula worked."

"Because of You" was 10 years old when Tony recorded it, 18 months after "Boulevard." It was his first Gold Record, selling more than one million copies. Next, a million records of "Cold, Cold Heart" were sold. Then another million of "Rags to Riches." His career had barely begun.

He was serious about his career. As a child in Astoria, Tony had had a few singing lessons with May Homer, who was mainly a dance teacher, and later with an elderly vocal coach, a Mr. D'Andrea. Now he studied as often as work allowed with Miriam Spier, whose graduates included Dorothy Claire, Stuart Foster, Peggy Lee, Peggy Mann, Helen O'Connell, Anita O'Day, and Lisa Kirk. In the introduction to her book "The Why and How of Popular Singing" (Edward B. Marks Music Corporation, 1950), Miriam Spier wrote, "It requires artistry and skill to sing a popular song." She told the beginner her requirements: good intonation, a good sense of rhythm, a feeling for a lyric, the ability to convey to listeners the story in a song. She counseled hard work, a musical education, and patience. She gave exercises for embouchure, breath control, diction, phrasing, showmanship, stage presence, make-up, and grooming.

Tony studied and practised. He learned, he grew, he achieved.

Today, when asked to give "advice to young singers," he is likely to say, "Get a good teacher—like Miriam Spier."

MITCH MILLER REMEMBERS first hearing Tony's "Boulevard" demo in 1950 and supervising the sessions that followed:

"I noticed a unique quality in his voice. The kid down the street. You know, Tony has always 'smelled of the city' to me; I've always thought of him as the voice of the city streets. Whereas," Mitch laughs, "Sinatra is the voice of the city indoors."

Until the early '50s the Country & Western music field was self-contained. C&w songs were sung by c&w singers. But before Hank Williams died on New Year's Day, 1953, Mitch began to record c&w songs by Columbia's city slickers—Rosemary Clooney, Guy Mitchell, Jo Stafford, and Tony.

"In those days," says Mitch, "I was lucky: I was the only musician in control of an a&r post. Other producers listening to Country and Western records couldn't hear past the singers—the scratchy voices of the Country and Western singers. Jerry Wexler, who was then at Billboard, put me onto Hank Williams. He played a record by Williams for me and said, 'Listen to this guy. He's fantastic!' And I heard the *song*, not just the singer. It was Hank Williams' 'Cold, Cold Heart.'

"I played the record for Tony. He looked at me and said, 'You want to turn me into a cowboy, don't you?' He tried it anyway, and we did take after take, because that particular song depended on simple singing, not dramatic emotion. After a number of takes, he got closer and closer to what it needed and finally he got right into that groove. His first really big hit.

"If I were a&r-ing him today? Well, I say this only with love for Tony. Every hit song was a fight with Tony. It's like he was ashamed to have success with a hit. It was too easy a way. So today I'd give him a variety of songs, but only songs that are to the heart. He's a heart singer. When

he loves a song, that's it. Even the songs he didn't have hit records on, he puts in his shows on the floor.

"Tony's a man of unflagging ideals. Many times, I have to say, his ideals hurt him a little, professionally. He can get off it long enough to stay popular with the masses, but he never deserts it. You notice every time Tony has a hit record, he goes back to jazz!

"No, it doesn't really hurt him professionally. Even when he's between hits he does capacity business wherever he sings."

Tony is seldom between hits. In 1958 Mitch Miller said, "In order to be classified officially as a hit, a record has to have a sale of at least 150,000 copies. When Tony cuts a tune, we at Columbia don't have to wait and see—we go right ahead and press 200,000 initial copies, and we've never overestimated."

(Continued on page T-10)



(Above & Below) Overseas, World War II



Signed, Joe Barry



Mother, Tony, sister Mary





The Sound of America

THE OLD MOVIES on late-hour TV are reminders, not of the way things were, but of the way we wanted to believe things were. Unschooled sharecroppers dripped the simple wisdom of eternal verities. Gangsters (Cagney, Bogart) were rough-cut diamonds, even when the good brother was Patrolman Pat O'Brien. Society folks and chairmen of the board were chilly and silly. Negroes were comical, childlike; the white actors underscored this with an exchange of tolerant smiles.

Musicals were even further from reality. Not just the Busby Berkley dance spectacles but the entire mystique of the "romance of the road." Hatcheck girls flashed expensively capped teeth and magnificently survived the days before silicone. Every bandleader was Glen Gray's stand-in, though his baton was quite casual about the beat. If the music got interesting, the scene was cut away to two people talking. "Ready, Mr. Shaw? 'Concerto for Clarinet'? Okay, cut!"

Or, the kid won't practice his violin; the real stuff, the solid stuff, the righteous stuff, is at a joint across the tracks. The old man: "You not-a my son anymore! Jazz-a! Da devil's-a music-a!" Finally, Carnegie Hall, Paul Whiteman conducting, or Jose Iturbi exchanging tolerant smiles. Now the boy has a touch of gray at his temples. It's the world premiere of "Jazz Symphony"! A Liszt fantasia is reworked, made hep in the passage where the clarinetist points his licorice-stick to the overheads and by God here's ol' Satchmo! The boy searches the audience while he's playing. There they are, Mom and Pop, nodding tearfully at each other; just as the piece reaches its climax, cut away from the music to hear the old couple saying, "It's-a not-a da devil's-a music-a!" as the audience rises and cheers. End title.

Meanwhile, the life on the road. The palatial hotel suites. The wisecracking buddies. The jam sessions on the bus.

Jam sessions on the bus. Did you ever do a string of one-nighters? The tour didn't ever really begin; it's been going on always. Your shoes and socks are being eaten away by sweat. The bus driver doesn't know the way and doesn't like music. The roadside sandwiches are almost as hard as the bus seats. The musicians try to sleep away the hundreds of miles. They call the bus The Iron Lung.

Arrival. Change into unpressed uniforms, get on stage, do your act. Afterwards, look for food and drink and other relief from boredom. Everyone decides to save the cost of a hotel room, so you pile back into the bus and ride all night and all the next morning, checking into a hotel in the next town around noon, getting an afternoon's sleep, playing the engagement, and going back to the hotel for a second sleep session on the same day's bill. Next morning, the 10 o'clock bus call. The always-on-time ones are on the bus reciting their ritual, "I'm here on time; why can't everybody else be here on time?" The last to arrive is dragged out of bed and led onto the bus, horribly hung over and ready for a fight. Another 400 miles to do.

TONY KNOWS THE STORY, but he didn't live it, and he has mixed feelings about having missed this side of American musical life. He identifies that strongly with music and musicians. The route was often tough for Tony. The road, the literal road, was not. In the beginning, it was from club to club in Astoria, at most a weekend jump across the river to New Jersey. The Army? Well, that was no worse than anyone got and better than some. The Hope tour: 6,000 miles, but only six cities. In 1954, Tony toured with Percy Faith and his orchestra for 30 days or so, a different town almost every night. The orchestra went by bus, Tony, Percy, and Chuck Wayne by plane, to get to the next town early enough for radio and press interviews before the concert. Tony worried openly about the musicians in their bus; he felt like apologizing to them. In 1968 he still frets over the hard road the musicians go for his concerts with Duke Ellington, Count Basie, Woody Herman, or Buddy Rich.

"I used to catch all the bands at the Paramount and the Strand," Tony says. "I lived the bands, I'd go hear Count and Duke and Benny and Lunceford and every band you can name. Sometimes I'd come back two or three times a

week, and stay for two or three shows a day. The biggest thing for me, half my life, was waiting for a movie to end and hearing a drummer test his skins behind the curtain or in the pit, and little scraps of musicians' laughter floating out, and seeing the bandleader's feet showing under the curtain. Then the curtains would open, or the elevator stage would come up out of the pit, and the band would be playing 'Cherokee' or 'Blue Flame' or 'Let's Dance' or 'Uptown Blues' and I was in heaven.

Now, to be singing with Duke, Basie, Woody, Buddy—it's a dream come true! These are guys with polish, who know how to treat the public. They gave me an education!

"Count Basie taught me to enjoy myself on stage. He changed my whole attitude. Woody Herman knows where everything and everybody is at. He's been in vaudeville since he was 12. The thing I love about Woody, he's always been 'way ahead of his time. Everyone talks today about helping young people; Woody's done that for years. The youngsters he's helped make famous in his band! Stan Getz, Zoot Sims, so many more, The character of Woody's band is youth.

"Buddy Rich is Mr. Talent. He's got a great ear for music, above and beyond his greatness as a fantastic drum virtuoso. And he's one of the leaders, one of the few musicians today who will take the trouble to get a bunch of guys together to play.

"Duke Ellington? William Blake said something like 'If you sit on the shoulders of a big man you can see a thousand miles.' That's one way of saying the way I feel whenever I have an opportunity to work with Duke.

"And there's Harry James, Louis Bellson, Thad Jones and Mel Lewis, Gerald Wilson.

"Bands are the sound of America! No matter where it's heard. When I was in Japan this year I worked with Nobuo Hara and His Sharps and Flats, a wonderful big band in Tokyo. Do you know what they did? After we'd rehearsed all day, they came back to the rehearsal hall. They broke the chain on the box of music and got out all the arrangements again and practiced eight hours additional, on their own! Just to be sure they were in shape. Those guys knew every song I ever recorded. No matter what tune I called, they knew it. They even had a band arrangement of 'Country Girl,' which isn't a band number at all!

"I prefer the way the jazz artists work, and this is one of the things I've learned over the years from guys like Bobby Hackett. The way you feel it is the way it comes out, and it's never the same way twice. That's the way I like to sing, as if I just picked up the lead sheet for the first time and the tune struck me. It's the same way a jazz combo wings it, following the melody line. As they say, 'playing in between the notes.'

"You never have to ask jazz musicians to play with more feeling. That's what they're most concerned with."



Tony with an idol, Count Basie



Tony checks the birds with Buddy Rich

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PALACE

TONY BENTON

TONY BENTON

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Tony in Times Square



Tony, Duke Ellington, Al Hibbler

**You can take
Tony out of the
country — but
you can't take
the country
out of Tony**

*Gratefully
Fessie Rose*

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HAVE A GOOD TIME
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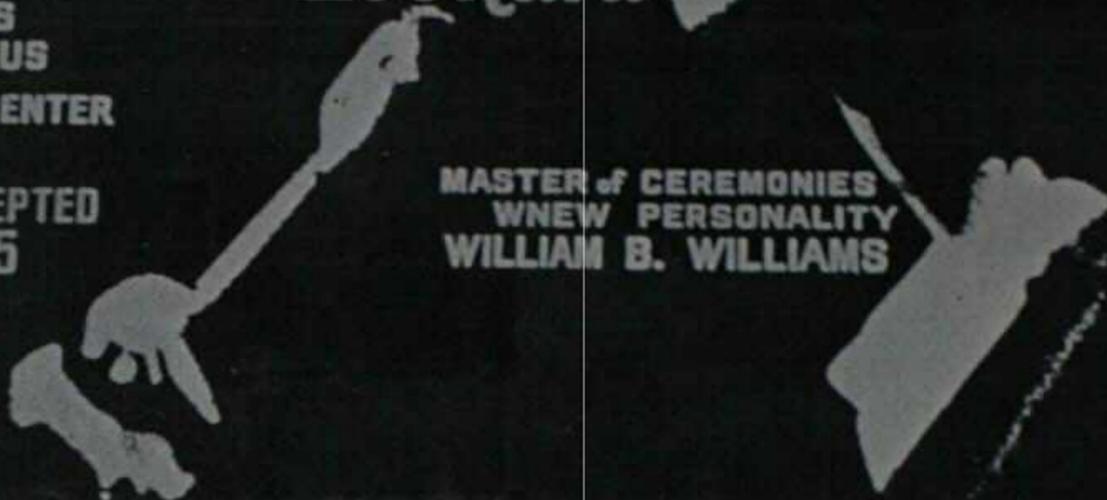
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TO
TONY
BENNETT*

**“HOW SWEET
HE IS”**

**JACKIE GLEASON
AND
PEEKSKILL ENTERPRISES, INC.**



Which Tony Has The Tony

OUR STRESS IS ON SONGS and records instead of live and screened performances because Tony has reached more people more often with songs, and most often on records.

Tony may hear a song on the road, or his friend Tony Tamburello may hear it first. Or a songwriter or a publisher may send it to Tony B. or Tony T.

Tony Tamburello is a large, warm man, well marbled from his wife's cooking, and very approachable. He has an easy smile and a helpless laugh that are genuine, not contrived. He could be cast as the Star's Best Buddy, which he is.

Tamburello worked with Frank Sinatra briefly in 1946—not as regular accompanist but as pianist with Sinatra's voice coach John Quinlan, with whom Sinatra wrote a book of tips on popular singing. Tamburello's other clients included Alan Dale, Jack Leonard, and Vic Damone.

It was a time of great name-change. Tamburello remembers coaching Tommy Lynn, which is the way he still thinks of Tommy Leonetti. Tamburello himself used the name Tony Burrell. Even today a phone call between Bennett and Tamburello may begin with each of them calling the other "T. B.!"

Arranger Marty Manning brought Bennett to Tamburello's office in 1949 to prepare an act for floor shows. Tamburello outlined the line-up of songs with Bennett; Manning sketched the arrangements. One routine Tamburello remembers from 1950: "Boulevard of Broken Dreams," "Gypsy in My Soul," "One for My Baby," "Love Comes to Everyone," "My Romance," "Sing You Sinners," and "Pennies From Heaven."

Tamburello was the pianist on Bennett's now-famous 1950 demo. The shifting sands of music trends may swallow some and blast others away. Not Tamburello. Around the time the immortal Don Howard's record of "Oh Happy Day" and other Golden Oldies were sweeping the country, Tamburello and writer Don Murray decided to express their opinion of the 1953 music scene. For laughs, they released a disc called *Horrible Records*, the title in electric-shock typeface on a bilious green label, with the legend "If it's a Horrible Record, it's bound to be a hit."

Tamburello has been with Bennett permanently since 1964, as family friend, available piano accompanist, occasional recording supervisor, and auditor of new lead sheets and demos.

He can listen to a demo and know if it's a song for Bennett. More accurately, he'll know if it's *not* a song for Bennett.

Bennett won't listen to a demo. He doesn't want to be influenced by someone else's rendition; he wants to find his own. The lead sheet is all he wants, idiomatically translated for him by Tamburello at the piano—or, on the road, by Bennett's traveling pianist and conductor, John Bunch.

Bennett and Tamburello will try a comfortable key and run it down. If it connects with Bennett they both know it at once; it gets that feeling.

"To please Tony," Tamburello says, "the song should have a very interesting harmonic pattern. If it departs from the usual chord progressions, it'll attract his attention. 'Days of Love' by David Rose. 'The Pawnbroker' by Quincy Jones. 'A Time for Love' by Johnny Mandel. 'Waltz for Debby' by Bill Evans. 'Sweet Georgie Fame' by Blossom Dearie. Tony liked those for musical reasons." In other words, a songwriter who is also a musician has an advantage. Not, however, because the musician-songwriter is someone Tony knows as a musician, or as a friend, but because a musician-writer will write a musically more interesting song. "But," says Tamburello, "if Tony says 'Here's that chord again' then that's all with that song." To Tony's observant ear, a harmonic banality is as telltale as padded shoulders and white socks are at a Madison Avenue interview.

"Or," Tamburello continues, "it may be the lyric content. If it's just the right lyric. There are times when he'll like a song but just one line or one word or one sound will

other attractions lost money. But the owner said the margin of profit made the investment unrealistic! Remember the cartoon about the man who lugged a big bag of scrap iron many blocks to a junkyard, asked \$1.50 for the scrap but was offered only \$1, and so lugged it all back again?

At last, however, Tony will record an album of songs that arrived without his help—the next release after "Snowfall," his Christmas album with Robert Farnon.

"They may be contemporary songs in 1968," Tony cautions, "but I won't sing them unless I feel they'll hold up 10 years from now—real standards." The point is, he doesn't depend on these songs to sustain his growth. And there'll be no heavy backbeat guitar twangs, no piano triplets. No cheating for acceptance: Tony doesn't even sing songs in Italian. Apart from his revulsion at the thought of becoming a professional ethnic, he doesn't speak Italian and wouldn't know the meaning of the lyrics, so why sing them?

Songs sent to Tony to look over for this project include "Sunny," "Alfie," "Try to Remember," "What the World Needs Now," "People," and "Sunrise, Sunset."

A teen-ager at the premiere of James Stewart's "Glenn Miller Story" was heard asking "Who's Glenn Miller?" More recently a young sports fan asked "Who's Ted Williams?" The kids won't have to ask who Tony Bennett is.

"I never bothered with rock 'n' roll," Tony says. "Back in the early '50's when Elvis started and the sound of the business began to change, I knew a lot of those guys would clean up. I still couldn't sing any of that stuff. I figured there's always a few people around who liked to hear the good things, songs with lyrics that told a story. Young people, too. And, you know, I was never without work."

"There are some very good teen-age records about. But I don't like the sense of juvenile delinquency which is reflected in some records. I like teen-age music if it's got a good beat and decent lyrics."

He liked the Lennon-McCartney song "Yesterday" very much. There were already dozens of versions, however.

"As a rule, I have a very eccentric way of picking songs, based on a tip from Sophie Tucker. Don't do anything anybody else is doing."

"The old standards are important: 'My Ideal,' 'Someone to Watch Over Me,' 'Paper Doll.' They're the best songs. They've stood the test of time."

"Alec Wilder and Johnny Mercer spent a whole evening with me recently, suggesting good songs for me to sing—and neither one suggested any of his own songs! Something I want to do someday: an all-Wilder album with Gil Evans and his orchestra."

"Whatever I do, I take a lot of time before I make a record. See, I don't like to record any song until I've sung it for live audiences a while. When I first hear a song I respond to it immediately: it's a question of how to sing it with the right feeling, and the right arrangement."

"I struggled all summer long with 'Shadow of Your Smile' until I felt I had it right. Then I asked Johnny Mandel, who wrote the song with Paul Francis Webster, to make the arrangement and conduct the record session, which made it perfect for me! That's how I did 'The Movie Song Album.' I got Johnny to arrange and conduct two songs he'd written, 'Shadow of Your Smile' and 'Emily'; I asked Quincy Jones to do his song from 'The Pawnbroker'; Dave Rose, 'Never Too Late'; Neal Hefti, 'Girl Talk'; Luiz Bonfá, 'The Gentle Rain' and 'Samba de Orfeu.' Songwriters don't always know the best way to present their songs, but songwriters who are also musicians are usually intuitive about what I'm looking for."

"It's important to me to make every record the best I can make it. That record is like my thumbprint or my photograph! When it's finished I've got to live with it the rest of my life, and I don't want to go in someplace 10 years later and hear one of my records playing and know there's a part coming up where I'll have to wince!"



Tony T.—Tony B.'s music supervisor for 20 years.

TONY BENNETT'S ROAD has bumps of its own.

He always wanted to be with people. He likes nothing better than asking friends in for dinner and drinks and laughter and talk. When you get to be a star, though, people impose on you. Just having too many people around at one time can be an imposition. After a while a star asks himself, "Who are my friends?" and has to be alone more often to puzzle it out. For a gregarious person like Tony, solitude is especially depressing.

He can handle noisy audiences and insensitive waiters from the stage, but he's bugged by bad lighting, feedback on the p.a., or an out-of-tune piano.

A former accompanist, Ralph Sharon, once told a club-owner, "You gotta fix that piano for Tony!"

"Jeez," the owner said, "I just painted it last week!"

Improvised handstands. One such platform caused a distinct change in the pacing of Tony's show.

The band was crowded on stage. To get to the microphone, the trumpet soloist had a habit of leaping from the trumpet section over the heads of the saxophone section and hitting the first note of his solo as his feet hit the floor. This time the trumpeter's feet went through the floor. He didn't miss a note. He played his solo from the armpits up.

Sad bands. Today there's little chance of a below-par ensemble backing Tony; he knows too many good musicians around the world. There were times, though. Tony doesn't talk about them. Instead, he tells of the time Lester Young was working in a club with musicians he'd gotten together who were friends from the old days. At the end of the first set, one musician, overcome with nostalgia, said to Young, "Gee, Prez, when was the last time we worked with you?"

Young answered quietly, "Tonight, man."

Jealous fellow performers. A big act in Sparks, Nev., near Reno, is a trained elephant named Big Bertha. The elephant stands on one leg, rolls over, etc.; everybody knows Big Bertha. Tony knows her well. They shared a bill at The Nugget.

The elephant had performed earlier and retired behind the backdrop while the other acts worked. Finally, Tony went on to close the show.

Tony did the verse to "San Francisco," then began the first line of the chorus, which is the title of the song.

"I . . . left . . . my —"

Just then Big Bertha, living up to her name, chose to ease her flatulence. The backdrop shook. The audience howled. Tony howled. The song was ended, but the melody, at least, lingered on.

The road can mean a chance to visit museums and art galleries.

So can New York. Tony appreciates an hour or two to tour the Museum of Modern Art, ending in a room where he stands swimming in water lilies by Monet.

A folio of Tony's own sketches will be published soon. He sketches wherever he goes: England, France, Italy, Japan. The color of one sketch leaked through to the next page, leaving a pointillistic effect of a castle in the mist.

A dream, or an echo, of Tony's road.

IN ENGLAND, WHERE SOCIAL strata are rigidly defined by a man's accent, so that, for example, a hotel catering to one level of society would never employ as its receptionist a person whose accent marked him as being of another class (no matter how democratically Englishmen may deplore and defy class distinctions in social intercourse), an American may be accepted by Englishmen of all classes—unless they are anti-American, or the American behaves badly—simply because the system by which Englishmen classify each other doesn't include extraterritorial accents.

The music industry segregates its products rigidly, too. In the industry's class structure, Tony Bennett's records are the "American in England" because as a body they are hard to fit with the available straitjackets. Tony avoids trends, stays out of others' bags. A Tony Bennett record may be simultaneously Top 40 (an arbitrary cut-off figure), pop (or what the regional distributors call "good music"), and FM ("lush," in the jargon). His records are broadcast on FM despite the occasional jazz accompaniment. They are programmed by pop stations even though Tony sings nobody else's current grabbers. They are heard on Top 40 stations because they become best sellers.

The fact that Tony's record sales are accounted in black ink rather than red, makes deliciously resistible the pressure he gets to record "instant hits" instead of enduring catalog items. The writer remembers arguing with a club owner who complained of the \$450 cost of a band that attracted \$700 worth of customers every Sunday afternoon. When the orchestra skipped a Sunday the club was almost empty;

(Continued on page T-16)

OUR VERY BEST WITH LOVE

EXECUTIVE SECRETARY: **MARY CHIAPPA**

MUSIC SUPERVISOR: **TONY TAMBURELLO**

MUSIC DIRECTOR: **JOHN BUNCH**

ASS'T SECRETARY: **GLORIA KEARNS**

TONY BENNETT ENTERPRISES, INC.

(Continued from page T-14)

bother him and he'll put it away. He'll usually bypass an *ee* sound on a high note."

Old friends may expect Tony automatically to record their songs. Tony, being a gentle man, doesn't like to tell them when their songs don't make it. Usually it falls on Tamburello to tell them, with equal gentleness. "You know, it's not the right time for this one. (Et cetera.)"

So many songs are sent to Bennett—his apartment piano-top is inches deep with them, the equivalent of an editor's "slush pile"—that some must escape his attention. There are only so many hours in a day and they can't all be spent looking at songs. How, then, does one of these unsolicited songs first attract Bennett's notice? Hold onto your hat.

If the song comes in an interesting envelope with unusual coloring and printing on it, Bennett is more likely to pick it up and look at it. If the envelope doesn't catch his artist's eye he'll probably bypass it.

TONY DOESN'T HAVE HIS own publishing house, not even secretly. (Anyone who thinks "So?" is still whistling "Sweetheart of Sigma Chi.") He feels it might influence his choice of songs. That isn't the way he wants it. As a result, the best new writers and established publishers bring their songs to him, knowing nothing has to go into a paper bag under the table.

Publisher Eddie Deane, of Dunbar Music, says, "We had a song that was already a hit in Latin America. It was called 'Esta Tarde Vi Llover,' which means 'This afternoon I saw the rain.' It was written by Armando Manzanero, who's also a pianist and singer in Mexico, and a big performer all over Latin America; Manzanero will have half a dozen hit records going at the same time.

"Anyway, we thought Tony would like the song as much as we did, so I called him. He was at the Caribe Hilton in Puerto Rico.

"Tony," I said, 'I've got a great song for you.'

"Oh, yeah, fine," Tony said. 'I'll be back in a week. I'll look at it then.'

"No, I said, 'Tomorrow.'

"I'm in Puerto Rico," he said.

"I'll see you tomorrow."

"I flew to San Juan, and as I walked in the hotel lobby, a trio was playing the song! And in Tony's show that evening, there was a band preceding Tony, and the girl singing with the band closed with the song!"

"After Tony finished his show, I sat around with him upstairs till 3 or 4 a.m. Then we went out walking and he suggested some club, to see a dance act he knew. Tony said hello and then he mentioned the song. The guy said, 'Wow, are you kidding? The biggest song in Latin America!' So Tony figured maybe there was something there.

"He dug the melody, but he said he'd have to think it over. Two days later he phoned me in New York and said if we'd get Gene Lees to write a new lyric he'd record it. (He'd already recorded Gene's lyrics for 'Quiet Nights of Quiet Stars,' 'Waltz for Debby,' and 'The Right to Love.') I said okay and started looking for Gene. For some reason we all thought he was in Hollywood writing for a movie; we phoned all over the Coast. Then we tried for Gene in Canada, where he was born. No luck. I was getting a little frantic. Tony was back, he wanted to do our song—and we wanted him to do it!—but he wanted a lyric written by Gene Lees, and we couldn't find him.

"Well, it turned out that Gene was living on West 86th Street all the time, practically around the corner from our office.

"Gene wrote and polished the lyric around the clock for nine days. Then he gave the finished product to Tony. The



Jerry Vale, Eydie Gorme, Tony, Steve Lawrence

new title was 'Yesterday I Heard the Rain.' Tony flipped. He began rehearsing it immediately. He gave it to Torrie Zito to arrange, and then he cut it at Columbia's 30th Street studio. Columbia's president was there, and Gene was there, and I was there, and a bunch of Tony's friends and family, and the only person who wasn't nervous was Tony. It looked like Torrie Zito had 50 musicians, and Tony knew 'em all by name. 'You don't do these things alone,' Tony says. He did four takes before he was satisfied, and at the end of the fourth take all the musicians stood up and applauded. Tony sent the song to Eydie Gorme and Peggy Lee and others, because he liked it. That's the kind of guy he is."

How did Ed Deane know Tony well enough to get through to him? How did he know Tony would like the song?

"I grew up with Tony in Astoria. We sang club remotes together, alternate Saturday nights on WOR, doing plug songs from the Manhasset Yacht Club, the Knickerbocker Yacht Club, the Riviera Yacht Club. This was in the late '40's. He was still 'Joe Barry.' So I knew the kind of songs Tony likes."

PUBLISHER FRED AHLERT says, "We placed 'Fool of Fools' with Tony. My route to Tony was Tony Tamburello, who's a friend of mind, but I don't deluge him with songs. 'Fool of Fools' came in and I felt the song called for a personality performer; it wasn't a kid song. Songs need the right interpretation.

"I played the demo for Tony Tam. He liked it. He immediately went to the piano. He said, 'If we're going to bring it to Tony, we'll have to do it this way.' He slowed the tempo a little, gave it more of an easily building treatment.

"The song appealed to Tony—Tony Bennett. He worked on it, sang it in his shows, then recorded it.

"'Fool of Fools' was written by Joe Meyer and Mann Curtis, two old-time songwriters. Meyer wrote 'Crazy Rhythm,' 'California, Here I Come,' 'My Honey's Lovin' Arms,' 'If You Knew Susie,' 'Clap Hands, Here Comes Charlie.' Everyone's going for the kids these days," Ahlert says, "but here's a guy 74 years old, and he's got a new Tony Bennett record!"

Composer Johnny Mandel simply played his "Time for Love" for Bennett and Tamburello. Mandel had written "The Shining Sea" for Peggy Lee, "Emily," and, of course, "The Shadow of Your Smile." Tony flipped immediately over "A Time for Love." Eventually he recorded all four songs.

Tamburello heard "If I Ruled the World" on the original cast album, where it was done as a bolero march. Bennett said "Let's try it down, in our tempo," and it sounded just right.

"A Beautiful Friendship" was written by Jule Styne's son (lyric) and Sammy Cahn's son (music), reversing their fathers' functions. The song was brought to Tony by pub-

lisher Jack Leonard, formerly an adviser to Nat (King) Cole and originally famous for singing "Marie" on the Tommy Dorsey record.

Publisher Howard Richmond tells how he decides on a song for Tony Bennett. He also reveals something of Tony.

"I think of Tony Bennett as a creative artist," Richmond says. "And I mean artist, I'm not just using the word as in 'record artist.' He's someone unique. Yes, he's got 'Italian heart' and other characteristics that can be found in other singers. But Tony is a unique blend of time, place, background, and musicianship.

"He himself has to determine what's right for him. Mitch Miller did see certain possibilities for Tony and suggested them to him; it was a calculated risk, and it paid off. That was when Tony was beginning, he was still looking. After that, Tony had to pick songs for himself.

"Some songs may be giants but they aren't giants for him. Sinatra and Ella are the same way. Tony can like a song, wish it well, even help bring it to some other singer's attention, but will pass it by for himself. If it becomes a hit with another singer Tony won't worry that he didn't record it.

"I'll give you an example. When I was in England to see 'Oliver!' and I heard 'What Kind of Fool Am I?' Tony was my very first choice for the song. (Sammy Davis found the song by himself.) Tony had had 'San Francisco' out for six or eight weeks and he said, 'Howie, I'm going to stick with "San Francisco" for a while. I like "What Kind of Fool" but—' I said to him, 'Tony! "San Francisco" has been out a couple of months and nothing's happening with it, and nothing's going to happen with it!' Tony said, 'I'm still going to stay with it a while.' Well, you know how that turned out.

"So when 'Who Can I Turn To (When Nobody Needs Me)' came out, Happy Godday, who was with us then, took it to Tony. He listened, then he called his friend Ernie Altschuler and they worked on it together to try to find what to do with it, what was the right way for it to be done by Tony.

"Tony never says, 'Hey, this is a hit! I'm gonna do it!' Maybe once or twice in his whole career he may have thought that; he doesn't do his best work that way. So when I have a song, if I don't think Tony can do something unusual with it, something that somebody else can't do, I won't take it to him even if it's an obvious potential hit. Tony doesn't need things that badly; he needs Tony Bennett songs.

"You know, the odds were against Tony's becoming a success in the business. He didn't fulfill the make-believe dream that people usually like to have about their romantic idols; he wasn't a Lothario type. What he had, however, was heart, creativity, and uniqueness. He overcame the absence of what other people would consider essential assets. While his singing has changed and developed over the years, as everyone's does, he still has these three qualities. Heart, creativity, and uniqueness.

"Don't misunderstand me. There are other artists who can be mentioned in the same breath with Tony. Frank. Ella. And others. But the things that make Tony Bennett great are uniquely his.

"I remember, before it happened for Tony, one time years ago walking down 48th Street with him. He wanted more than anything else in the world to grow as a singer and performer. And he did. He worked on himself, and he's never stopped working.

"Tony Bennett's contribution to music won't end with hit records. Whether a song becomes a hit or not, Tony is an initiator, an originator. He finds great songs and he makes them become standards, whether they top any one week's charts or not. He's like a great Shakespearean actor who will play a cameo gem. Largeness of the part isn't the answer."



Robert Kennedy, Cary Grant in rear



Charles Aznavour, Tony, Maurice Chevalier



Anna Benedetto, Tony's son Danny, Tony, son Daegal



Tony with Cary Grant



Sammy Davis and Tony

Dear Tony,

YOU ARE BEAUTIFUL. When you sang at the Billy Strayhorn Scholarship Fund Concert on October 6, 1968, I'm sure that Billy smiled, and you know there never was anything more beautiful than a Billy Strayhorn smile.

Love and Kisses,

Duke Ellington

Singer's Singer

IN A HOLIDAY ARTICLE called "The Mature Mr. Bennett," Nat Hentoff wrote: "The rough exterior with its inner core of sensitivity is part of a vintage American tradition that endures in Marshal Dillon, the Bogart cult, Spencer Tracy at Black Rock, Lee Marvin anywhere, the mythology of Miles Davis."

Hentoff named younger singers who "... have greatly energized and democratized American music, but very few of them can sing ballads that are not taut." Bennett, he said, "... takes kids who think meaningful singing began with Bob Dylan and makes them suddenly feel there must be some kind of social significance in 'I Left My Heart in San Francisco.'" He concluded, "It is true that he (Bennett) sells illusions, but like equally perishable wine, some illusions are much more satisfying than others. And since a certain amount of illusion is necessary to sustain 'real life,' Tony Bennett, like all superior entertainers, is a valuable man."

After the article was published, Hentoff received a note from Frank Sinatra: "He was glad, he told me, that I'd given Bennett the credit he deserved."

Earlier, Sinatra had written: "For my money, Tony Bennett is the best singer in the business, the best exponent of a song. He excites me when I watch him—he moves me. He's the singer who gets across what the composer has in mind, and probably a little more." (Life, April 23, 1965.)

Ironically, Tony was once booked by Milton Berle, who was "Mr. Television" in 1951, to oppose the challenge of a new TV show starring Sinatra. In 1965 (Billboard, Nov. 20), Tony told George Simon, "The statement Frank made in Life changed my whole career. When the master pointed his finger at me, the whole scene changed. Everybody got interested. I remember the London Daily Express used his quote for a headline and right after that I was invited by the Royal Palace to do a Command Performance with Duke Ellington."

Simon continued, "It was during Sinatra's Capitol days that Bennett first met 'the master.' Just starting his own career, he was introduced to Frank during Sinatra's engagement at Bill Miller's Riviera, the one that heralded Frank's comeback."

Tony said, "And I'll never forget the advice he gave me. I was about to start a summer replacement show on TV and I was really scared. You know what he said? He said, 'Don't let it worry you. The public likes someone who's nervous, because then they know you're really concerned.' That took the panic right off me."

"Through the years Frank has always shown me where it's at. I remember after I'd had my 'San Francisco' hit and I wasn't sure if I could keep up the pace, Frank again set me straight when he told me, 'Just produce. Money follows talent.'"

This writer fully shares Tony's admiration for Sinatra, but this is Tony's story. So, without Tony's authorization or knowledge, a review is quoted from the December 1965 issue of Hi Fi Stereo Review. It was written by Gene Lees. Let no one think Lees was polishing lyrical apples, however. He has never written a word he didn't believe; with Lees a belief is a certainty, whether or not you agree with him.

In July 1965 Lees had written, "For the past year I have made it a rule not to review any disc containing lyrics of mine. This ruled out ... two Tony Bennett releases, although there were some observations on Bennett that I wanted to make."

Five months later, Lees broke his rule with finality:

RECORDING OF SPECIAL MERIT

TONY BENNETT:

"Tony's Greatest Hits, Volume III."

Performance: Intimate

Recording: Excellent

Stereo Quality: Excellent

A few years ago, Frank Sinatra was the main force for good songs in the field of popular music. Sinatra's source of material was an excellent one; he plowed through all the Broadway show scores of the Twenties, Thirties and Forties and made new, fresh recordings of their best songs. But eventually, because of the fact that long-playing records are kept and played for years by the purchaser, that vein of ore petered out. In the meantime Sinatra had not been developing new sources of material, and when that source was worked out, he was in trouble; except for occasional good Cahn-Styne songs, he had little to sing. And that, in my opinion, is why his record sales are off.

Tony Bennett went a different route. He became the principal finder and developer of new writers and new songs. No one in America has done more to see that good songs get heard than Tony Bennett. He has a profound personal rapport with songwriters; and they like the way he does their material. But there's another reason Bennett gets his pick of good songs. The music business, as it is almost unnecessary to say, is frequently corrupt. A lot of big singing stars have a rather nasty trick of telling songwriters that they'll do a song providing it can go into the singer's own publishing company. In other words, the singer wants a kick-back—not an illegal one, to be sure, but certainly

an unethical one. Bennett doesn't do this; he owns no publishing company. This is considered naive by some cynics in the business, but Bennett once told a friend with a wink, "Yeah, but all the good songwriters bring me their stuff." He's correct. His high level of professional ethics gives him first pick of everyone's stuff. This is good for him, for the songwriters, and for American music.

This album is made up of material from Bennett-hit singles for the past couple of years. It is an impressive demonstration of his importance to this country's music. Most of these are great songs—Bobby Scott's "A Taste of Honey" and the Wells-Segal "When Joanna Loved Me" are my favorites—and Bennett's are, as far as I'm concerned, the definitive performances.

For the last word on the subject (for the moment), we turn again to Tony: "Today in the music business you can get awfully confused. It's not so easy to know always what the right thing to do is. But by my sticking to Sinatra's policy of doing good music with good musicians, I've been able to sustain."

IN 1958 TONY WAS QUOTED as saying, "You can't build a bond between yourself and your audience on a little TV screen. The folks watching you in their living rooms may be in pajamas, stockinged feet or holding hands. You can't tell what kind of mood they're in or what they feel like seeing or hearing. I've always preferred to appear before live audiences, people I can see."

Nevertheless, Tony sang guest shots on many TV shows. His appearance on the Andy Williams show led to his Hollywood screen test and "The Oscar."

A young man named Dwight Hemion was camera director on the Steve Allen show when Tony guested in 1951. In 1956, when Perry Como asked Tony to take over five shows as a summer replacement, Dwight Hemion was on the production staff. Hemion was associated with two singer-and-songs specials, the Streisand and the Sinatra, before he and Gary Smith joined Tony to produce a new show with the same basic ingredient, a singing star singing: the 1966 ABC-TV special, sponsored by the Singer Sewing Machine Company.

Tony was looking for an atmosphere that wasn't phony. He wanted to get away from the usual TV format, with "introductions of 'friends' I met 15 minutes before, and cue cards."

The show was "like putting together fragments of what I've been doing in nightclubs and concerts for the past 15 years," he told Kay Gardella, of New York's Sunday News. "What we've got is some of the best jazz musicians in the business ... like Bobby Hackett, who may be the most sensitive horn player of our time; Milt Jackson (vibraphonist with the Modern Jazz Quartet), the Paul Horn Quintet, Buddy Rich, and conga drummer Candido."

Milt Jackson remembers, "I showed up for two days of rehearsal. Tony already had the tunes together, and he wanted me to accompany him on 'Lost in the Stars,' but I didn't know the song. So I learned it right there. I like Tony's style of singing. I've been listening to him as far back as 'Because of You.'"

Emile Charlap, music copyist for the show, says, "There was no confusion. Everyone felt it was like going to a party, and Tony was the happiest of all. You know, some people's claim to status would be, like, 'I had lunch with the President yesterday.' Tony's claim to status would be that he went out and had a drink with Zoot Sims, or some other musician he likes."

Plenty of the musicians Tony likes were in the studio

band: Ralph Burns conducted, after editing arrangements pre-written for Tony's records. In the trumpet section were Ernie Royal, Bernie Glow, Joe Wilder, and Al DeRisi. The trombonists were Urbie Green, Quentin Jackson, Wayne Andre, and Tony Studd. The saxes, Joe Soldo, Gerry Sanfing, Frank Wess, Richie Kamuca, and Sol Schlinger. French horns, Jimmy Buffington, Joe De Angelis, Tony Miranda, and Earl Chapin. Richard Davis played bass; Sol Gubin, drums; Gene Bertocini, guitar; Dave Carey, percussion; Bobby Maxwell, harp. There were 10 violins, four violas, four cellos. Bernie Leighton played piano on the prerecorded music, Tommy Flanagan on the "live" show.

While most of the hour was taped in a studio, one segment presented him wandering around San Francisco singing "San Francisco," "A Taste of Honey," and "Just in Time."

There was one hazardous segment in the show, Tony told Kay Gardella, when he had to do a number on a rock jutting out into the Pacific.

"I told Dwight Hemion that the waves looked pretty big to me and he said not to worry, it was low tide. Then suddenly a huge wave came along and knocked me flat. It almost took me out to sea. On the program, of course, it will look funny, but I got banged up pretty good."

He added, "It's like a guided tour with music. The funny thing is, people think San Francisco is my hometown, and actually I was born right here in Astoria. When I went around the streets, trailed by cameramen, people stopped me and said, 'Hey, Tony, nice to see you home again.'"

TONY SAYS, "Before I recorded 'San Francisco,' the trend in the music business was moving away from me. I was advised to try all sorts of tricks and gimmicks. Songs were offered to me which were supposed to be surefire, but they weren't my style. I held out and finally I found 'San Francisco' and had my first hit record after a long dry spell."

"It's a funny thing about that song. I was in Hot Springs, Ark., and Ralph Sharon, who was my accompanist, said there was a song I might like to do when we got to San Francisco. He played it for me and I liked it right away. It had been around for seven years, and nothing had happened! I sang it at the Fairmont Hotel. It went over big. But I didn't record it till six months after that."

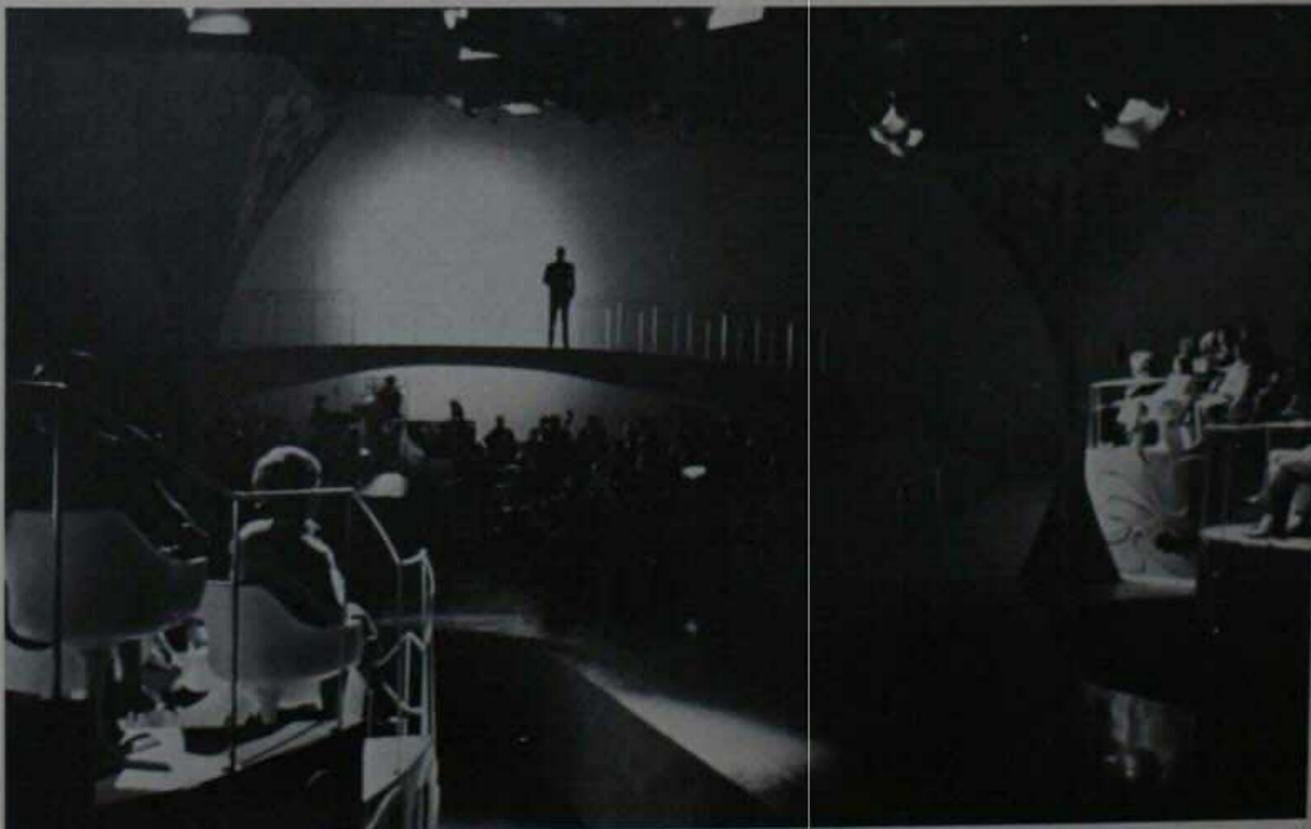
Ernie Altschuler, now at RCA, produced "San Francisco," "Once Upon a Time" on the flip side, and "Shadow of Your Smile," "If I Ruled the World," "I Wanna Be Around," "Who Can I Turn To (When Nobody Needs Me)," "The Good Life," "The Best Is Yet To Come," and all the other records Tony made in the three years Altschuler was his a&r man at Columbia.

"Tony and I worked as a team," Altschuler says. "We practically lived together for a while. We would talk things over, listen to songs, woodshed things together. Tony is great at working on songs. He knows how important a record is to a career."

"The life of an artist and an a&r man is very close; the only thing that can break it up is a woman—and that didn't happen! The only reason I'm not with Tony now is the offer RCA made me two years ago, the vice-presidency of the Pop A&R Department, so I left Columbia. Tony and I are still very dear friends. It has nothing to do with labels; I'm not trying to steal him for RCA. I've never heard Tony put down another entertainer. He'll get parties together to go hear another performer, and especially if he feels the other person could use the support."

"One very beautiful incident: When Antonio Carlos Jobim was the new big guy, we had a party, and Jobim

(Continued on page T-18)



Singer's Singer

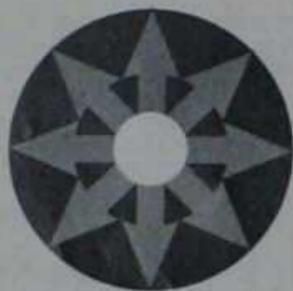
TONY

THE WARMEST

WOODY
(THE OLDEST ONE)

Happy 20th ANNIVERSARY Tony!

Thanks for planting huge "fields" on the West Coast. Barney (that is) BARNEY FIELDS, Los Angeles, Calif.



Tony,
Congratulations
Lalo
Schifrin

Congratulations

..... AND JUST
KEEP
ROLLIN'
ALONG

GENE LEES JERRY TEIFER EDDIE DEANE
SUNBURY-DUNBAR MUSIC COMPANIES

WE
*'Wanna
be
Around'*

TO THANK TONY
FOR OUR
BIGGEST HIT!!

JOHNNY MARSHALL
MERCER ROBBINS

COMMANDER
PUBLICATIONS
1610 No. Argyle Ave.
Hollywood, Calif. 90028

me too,
Sadie Vimmerstedt

(Continued from page T-18)

Hometown, My Town

HOW DO YOU TELL what a man is? Look up his family tree? Check with his neighbor? His psychiatrist? His tailor? His friendly tax collector? Or ask him what he does for a living? No. No matter what a man says he is, he really is whatever he does most lovingly.

The "mechanic" who under-repairs and overcharges isn't a mechanic, he's a petty crook. But at the ballpark or the television set he may become what he really is, a genuine, devoted, authoritative, professional sports spectator, and he should be recognized for that anyway. The tough cop may be a beautiful backyard gardener. The side street hell-raiser may be a poet (or vice versa). The musician, a union organizer. The bartender, a philanthropist. The wife, a financier.

The singer? The singer may be an interpreter or a creator. A collector of the obscure or a panderer of the obvious. A disgruntled nostalgic or a professional dissenter. A "Top 40" chart analyst, or a songwriter plugging his own songs, or an uncured ham, or a silent weeper, or an empty millionaire.

A singer like Tony Bennett, now. What is he? How do you tell what a man is?

"He's the same now, musically, as he was the first day I met him in 1949," Tony Tamburello says. "He's matured, of course, but his way of working is exactly the same."

Tamburello still accompanies Bennett three or four hours a day, Bennett singing scales and running over songs—not necessarily songs for a concert or the recording studio. Just singing any songs he likes. Just to keep in shape.

Unlike some performers, success hasn't estranged Tony's family. He is devoted to his mother, his sister Mary, and his two sons, Danny and Daegal. His brother John also sings occasionally out on Long Island, most recently with Slam Stewart accompanying. A 1950 clipping from The Long Island Star Journal began, "When Tony and John Bennett, Astoria brothers, were boys, John was such a good singer that he was considered a sure bet for a great operatic career when he grew up. Tony, on the other hand, wasn't interested

played piano and Tony sang. A wonderful feeling, the whole evening. Tony had come back from Brazil the year before and told me, 'Man, there's a new music coming; it's a new way of life! It's going to happen! It's beautiful! Bossa Nova!' I said, 'Bossa what?' And a year later bossa nova happened."

The song. "Tony had been in Las Vegas and he was coming into San Francisco to sing at the Fairmont. He called me in New York and said he had a great, great song called 'I Left My Heart in San Francisco.' He sang the song to me over the telephone! I said, 'Tony, when you sing the song out there, you tell them it's your next record, and whenever you want we'll record it!'"

"Once Upon a Time" happened first," Altschuler recalls. "San Francisco," the other side, was only a hit in San Francisco. Then, all of a sudden, the record turned around."

In 1962 the National Academy of Recording Arts and Sciences gave two awards to Tony's "San Francisco": Record of the Year, and Best Solo Performance (Male).

His "I Left My Heart in San Francisco" album, a Gold Record, was on the best-seller charts two and a half years. It's still Tony's most popular song—no longer in San Francisco alone.

In one part of the world, the song means even more. Recent reports from Vietnam say it is the song of this war. Soldiers sing along with Tony's record on a jukebox or record player or on the radio. Their eyes fill. One by one, their voices drop out. They never finish the song. By the time Tony's voice reaches the line, "When I come home to you, San Francisco," every soldier is too overcome with emotion to continue. Tony ends the song alone.

SOME SINGERS SURVIVE for decades on a single hit. Tony isn't a one-hitter.

Few singers have come up with more than a dozen new standards. Crosby has, and Sinatra, and Nat Cole, and, in pictures, Astaire. And Tony.

Some songs, he was the first to record. Some, he brought back into circulation.

Some he recorded early though not first, but his record got them off the ground. An example: "For Once in My Life," now with 79 recorded performances.

These are some of the songs Tony helped make famous: "Because of You," "Stranger in Paradise," "It Amazes Me," "Just in Time" and "The Party's Over" (the first records after Judy Holliday's original-east performance of "Bells Are Ringing"). Cole Porter's "Ca C'Est l'Amour," Richard Rodgers' "Love Look Away" and "Climb Ev'ry Mountain," "Firefly" (a John F. Kennedy favorite), "Rags to Riches," "Blue Velvet," "Somewhere Along the Way" (Nat Cole's hit but Tony's introduction), "I Won't Cry Anymore," "Smile" (brought back by Tony), "The Best Is Yet to Come," "Till," Harold Arlen's "What Good Does It Do a Guy?" and "So Long, Big Time," Lerner and Loewe's "Follow Me," "I Left My Heart in San Francisco," "Who Can I Turn To (When Nobody Needs Me)?" "If I Ruled the World," "Love Look Away," "Tender Is the Night," "Once Upon a Time," "Rules of the Road," Michel Legrand's "Watch What Happens," the Legrand-Johnny Mercer "Once Upon a Summertime," "Quiet Nights of Quiet Stars," "How Insensitive," "The Good Life," "I Wanna Be Around," "I've Got Your Number," "On the Other Side of the Tracks," "When Joanna Loved Me," "Don't Wait Too Long," Duke Ellington's "Love Scene," Peggy Lee's "Then Was Then and Now Is Now," Rodgers' "Take the Moment," "I Walk a Little Faster," "Waltz for Debby," "Song of the Jet," "The Right to Love," "The Gentle Rain," "The Pawnbroker," "It's Never Too Late," "A Time for Love," "The Shining Sea," Jeri Southern's "Touch the Earth," Cahn and van Heusen's "What Makes It Happen" and "I'll Only Miss Her When I Think of Her," Robert Farnon's "Country Girl," Cy Coleman and Carolyn Leigh's "Baby, Dream Your Dream," "Yesterday I Heard the Rain," "Fool of Fools," "The Shadow of Your Smile," "You'll Never Get Away From Me," "The Moment of Truth," "Something in Your Smile."

These songs were written by craftsmen who believe stream-of-consciousness is best left to the analyst's couch, despite this week's grab-bag success by the popular pubescents Ozzyandias and the Snows of Yesteryear.

"I've been a pop artist for 20 years," Tony says, "a pop artist who also works with jazz musicians, and I've stayed a pop artist through all the different trends."

As the TV commercials say, it really works. The Empire Room and the Palmer House, Chicago; the Waldorf and the Copa, New York; the Coconut Grove and Hollywood Bowl, Los Angeles; the Diplomat in Hollywood, Fla.; Caesar's Palace in Vegas—standing room only, every show. His forthcoming engagement at the Chevron Hotel in Sydney, Australia (Dec. 5-18) was completely sold out two months ago.

All four Carnegie Hall concerts were sold out in advance. Tony set a new house record in Lincoln Center's Philharmonic Hall on March 3, 1968, with \$53,000 in admissions.

On his recent tour of England he was as big an attraction as the Beatles are in America. In 1966, he gave a Command Performance for the Queen of England. In 1967 he sang at the White House for the President of the United States and the Prime Minister of Japan. In 1968 (Sept. 17-24) he toured Japan. The Prime Minister and Mrs. Sato sent a wire and flowers to his hotel room.

"All good things," Tony says, "come out of your work. And after the work," he smiles, "you just go out and have fun."

in the music at all. He had ideas of becoming a commercial artist. So what happened? The boys grew up and today Tony is the successful popular singer and John is achieving success as a television salesman."

Tony is sentimental about the old days. When his Columbia contract was renewed in 1968, he insisted that the celebratory photograph with Columbia Records president Clive Davis be taken outdoors, across the street from the CBS Building, in front of a little brownstone house where Tony had studied with his voice teacher, Miriam Spier.

He thinks of other singers, hoping that hard work and good luck will bring them success, too. Singers like Johnny Hartman, Frank D'Rone, Joe Mooney, Ernestine Anderson, Barbara McNair.

The New York Times critic John S. Wilson described Tony as "a singer with the sharply curved profile of a genial Punch puppet." Once Tony would have been offended by the description. In Rome, however, Tony's endless tour of museums, galleries, and palaces brought him face to face with the busts of Dante and the Caesars, and he knew they were his ancestors, and he saw a resemblance, and he liked it.

He is five feet nine inches tall. He weighs 145 pounds. From a distance—onstage, say—he looks bigger. (When he sings he fills the room.) He dresses with a non-flashy flair, usually in some shade of blue, and he dictates his own fashion.

In photographs he looks like an enormous man with a powerful bone structure. You aren't prepared, when you meet him, for the sensitive smile, the quiet voice, the startling blue eyes. When he talks to you, his eyes engage yours with the trusting directness of an adored puppy—with a hint of the wariness of a respected cat. You see a capacity for love, joy and pain, a vulnerability and a willingness to stay vulnerable, to keep open a bridge for communication, for whatever may be communicated honestly.

IS SPEAKING VOICE is like a medium-tempo ballad played on tenor saxophone by Zoot Sims. It's pitched in about that range and it has that texture. Not crude, not rough, but furrily virile, like hickory smoke or butterscotch. Smiling often, though less broadly than onstage, he speaks easily and confidently, but softly and without aggressiveness.

"I'd like to see the publishers, and BMI and ASCAP, support the interpreters a little more. Look what Judy Garland did for 'Trolley Song,' Billy Daniels, 'Black Magic,' Lena, 'Stormy Weather.' All the hits Astaire made. By interpreting the songs correctly. Too much of a singer's life is putting up with people who say 'You can't do that!' Singers don't want to be told they can't do that. They want people to help them do it!"

"No matter what happens in your personal life, you come out and perform anyway. I don't want people to know my hang-ups so they can get over theirs. I want them to respond to the performance. Because that's when I'm com-

(Continued on page T-26)



Standing Room Only

Dear Tony,

BEST WISHES

on your 20th year in show business

Sincere thanks,

TRO The RICHMOND ORGANIZATION

*Tony,
You certainly made
these happen.*

*The Shadow of Your Smile
A Time for Love
Johnny Mandel
and
Paul Francis Webster*

**Thanks,
Tony
Bennett**

LULLABY OF BROADWAY
MY HEART TELLS ME
THERE WILL NEVER BE ANOTHER YOU
BOULEVARD OF BROKEN DREAMS
SEPTEMBER IN THE RAIN
THE MORE I SEE YOU
I ONLY HAVE EYES FOR YOU
YOU'LL NEVER KNOW
AND MANY OTHERS

**Harry
Warren**



*CONGRATULATIONS to
TONY BENNETT
on 20 great years in Show Business*

Marge & Irv Cowan

DIPLOMAT
RESORTS AND COUNTRY CLUB
HOLLYWOOD-BY-THE-SEA, FLORIDA 33022



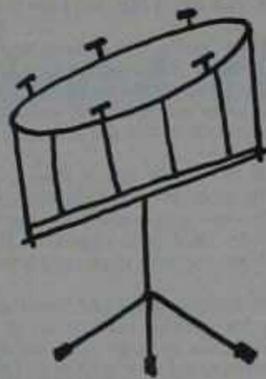
TONY

**BEST WISHES
CHICAGO STYLE**

PAUL GALLIS

To Tony

**ALL THE BEST
AND LUV
"B"**



BEST WISHES, TONY

LOU RAWLS

DEAR TONY,

**I CAN'T GIVE YOU ANYTHING BUT, LOVE
CAN'T GET OUT OF THIS MOOD
CAN'T BELIEVE YOU'RE IN LOVE WITH ME
ON THE SUNNY SIDE OF THE STREET
DON'T BLAME ME and WHERE ARE YOU?
LOVE TO A MOST UNUSUAL GUY**

JIMMY McHUGH

(Continued from page T-22)

municating the essence of my life, not the superficials. A good performance is like good literature: it says the truth, the reality. Sensationalism only distorts things. I'm trying to make each day good. It isn't planned, it just seems to happen. Offstage, the incongruities are what make life beautiful, it's not the things you expect. But in performances, you must be prepared and consistent.

"In clubs, I find out what the boss wants and do a service for him. If a guy says 8:30, I'm there. I believe in that. For myself, I get the piano tuned every day, and I have my guys check out the sound system. After that it's up to me to bring in an audience. Nobody else can do that for me.

"As for the business side, my office is run by my sister Mary. So there's a happy balance. There are two ways to go, always; you know how life contradicts itself. Either someone gets so frightened in this world that he goes back to his family and shelters himself in that comfort, or he becomes adventurous and travels on to find things out. I have a combination of both: Tony Tam . . . Mary . . . a lovely feeling when I come back to New York, around the people and the things I love. But then there's Tony the Traveler, and I like it that way too.

"One way or the other would lead to staleness and loneliness. This way forces me to be flexible. It's like having two Thanksgivings every year, because different people I meet in my travels become 'new members of the family.' The key is just, be happy. When you get that genuine feeling, you can get a lot going.

"A home is so important! You know about the suicides from the Golden Gate Bridge in San Francisco? A grim thought, but it makes a point. All the suicides, when they jump off the bridge, they don't jump on the China side, they jump toward America, toward the womb. It must be a tribal thing, a last-minute hope for family feeling. These people want to be found, want to be wanted, to be loved, even when they're choosing to die.

"Those of us who choose to live can learn from that. I know I've learned to trust honest emotion above everything else. Competitive composers put Ravel down. 'Too romantic,' they said, 'Old-fashioned.' But Ravel said, 'If the feeling, the emotion is there, talent will follow.'

"I'm a romanticist. I'm not ashamed of it. You know the man I admire most in the whole world? Humphrey Bogart. He had ethics, he was smooth and educated, but he was a romanticist. He played the Common Man in films. He showed how men can lift themselves up from the mud. I admire the individuals, not the imitators. Art Tatum is a good example of what I'm talking about as a great individual musician. Art Tatum made me go into the entertainment business, just hearing one of his records in school. To this day I try to figure out how anybody could play that much piano. Or Bill Evans; I can hear him day in and day out. Duke Ellington, a weaver of endless tapestries. Duke doesn't let anything get in the way of what he knows he must do in order to be himself, to be his best self. He coasts right through all the unnecessary obstructions.

"I'm not a jazz singer. Or rather, I don't want to be categorized as one. Billie Holiday made a great impact on me, but not because she was 'singing jazz.' She was singing Billie. She was singing her life.

"It just happens that when the greatest American musicians play or sing, when they're dedicated performers, dedicated to their own talents, to honest emotion, to communication, then what they play or sing gets to be called 'jazz.' It's too limiting a word. It implies that they're all doing the same thing, and they're not. Everyone of them is different from everyone else. Very often it's the ones who don't get called 'jazz singers' or 'jazz musicians' who sound all alike.

"I learned from Billie Holiday and from Benny Goodman's clarinet, Lester Young's tenor, Charlie Parker's alto, Art Tatum's and Oscar Peterson's piano—and from so many other great artists!

"The individuals keep reaching, and one day, all of a sudden, they find themselves on a new plateau. The individual artist becomes the teacher, as Casals said. Madison Avenue tries to fatigue everyone who has an honest feeling. If you're cold, but it fits into their slot, okay; otherwise, forget it. But talent always comes out. Ella, Johnny Mercer, the greatest lyricist, Rex Harrison, Fred Astaire, Judy Garland, Maurice Chevalier and Jimmy Durante, the two greatest pros. British actors, Italian opera singers, French painters. Duke has it. Sinatra has it better than anybody. I think it's God going through these people."

What is the word for Tony? What word describes him truly?

What does he do most lovingly?

Maybe Judy Garland says it best.

"He is a *Tony Bennett*," says Judy, "and there isn't any resemblance to anyone else. There's just one."



For 14 years, Willis Conover has broadcast jazz and popular music twice daily, six days a week, to the world's largest audience via the Voice of America. He is the producer and narrator of the New Orleans International Jazz Festival; chairman of the jazz committee of the National Endowment for the Arts music panel; member of the jazz subcommittee of the U. S. State Department's Cultural Presentations program; critic, film narrator, and concert consultant; lyricist, composer, publisher and Columbia recording artist; and friend and fan of Tony Bennett.

SALUTES

ERNIE ALTSCHULER: The only reason I'm not with Tony now is the offer RCA made me two years ago, the vice-presidency of the Pop A & R Department, so I left Columbia. Tony and I are still very dear friends. It has nothing to do with labels.

HAROLD ARLEN: May I throw a few unabashed kisses to my gifted friend Tony Bennett. In this too long ordeal of non-melody and uninspired lyrics, Tony has taken almost the lone path of sticking his musical thumb at the "abominable charts" and coming out a winner. The reason — TALENT AND TASTE. Carry on!!

LOUIS ARMSTRONG: If Tony Bennett who swing sings wonderfully can't send you, there's a psychiatrist right up the street from you. DIG him.

FRED ASTAIRE: Tony Bennett is one of the greatest. He's in a class by himself.

COUNT BASIE: There are very, very few singers I ask the great musicians in my band to play behind, and Tony is one of them. But you know what? When we play with Tony, we're not behind him at all! Tony puts us all up front with him! Someday I'm going to find a way to sit in the audience and watch Tony work with the Basie band, just like a fan. Because that's what I am.

CY COLEMAN: Tony quite some time ago stepped into the rarified air of individual performers like Cary Grant, Frank Sinatra, Judy Garland, and all the people there are only one of. Aside from that, he loves music and musicians. When Tony sings one of my songs I always feel I've got a chance.

WILLIS CONOVER: If Tony has a flaw it's his blindness to badness, his unwillingness to see that his own goodness isn't universal. He is taken too often and too long by the vicious and the greedy — and only they will object to this statement. His friends are also his fans, but first they are his friends.

CLIVE DAVIS: The Unique aspect of Tony among all artists is the careful striving for quality perfection, so much so that he will not pursue success for success' sake. He will not take a song that is obviously commercial unless he feels (and rightly so) that the song is important on its own and that he can add significantly to its meaning. He won't settle for the usual success formula. This is why Tony is celebrating his 20th Anniversary at the very top of his profession. And I am proud to say that for the last 19 of those 20 years he has been in a wonderful association with Columbia Records.

DUKE ELLINGTON: He's a big beautiful man. With all of his greatness, his hat-size never needed to be larger than his artistic stature. He's totally unselfish, in a way completely unique in the theater. Two examples: When he bought bands to work with him and billed their names, Count Basie and Duke Ellington, over his own name. This is unheard of.

BILL EVANS: Like many instrumentalists, I never was a great vocal fan. But Tony's development has been fantastic, and for the past few years he's been my favorite singer. Tony really has knocked me out more than anybody. The reason is that he has developed through a long hard process of pure dedication to music and to his own talent. The end result of this type of development is more precious; it has a depth and a quality and a purity that appeal to me.

GIL EVANS: He's a great balladeer. He has what it takes: the mechanics, a great voice, good taste, an original sound. His phrasing is right. He is one of the great singers — the way a great instrumentalist is a great singer.

JUDY GARLAND: I'd like to see nothing but goodness for Tony all his life, because he deserves that. I'd like to see him respected and honored and acclaimed for the great artist he is.

STAN GETZ: Tony is a natural. He could sing like Jimmy Durante and still sound romantic because of the warmth in his heart that comes out of him as a person and as a performer.

DIZZY GILLESPIE: Talking about Tony Bennett is the same as a finished musician playing a solo; you don't need 25 choruses to get your message across. I can tell you in a few words. I think Tony's spirituality is so profound in his performance that it cuts through everything superfluous, and what is left is raw soulfulness. Because his philosophy of life is so basic that the moment he opens his mouth to sing you know exactly what he is — a prince.

I really feel that guy.

BOBBY HACKETT: I think he's the greatest guy I ever ran into. As an artist and as a gentleman. He's marvelous, a lovely man.

NAT HENTOFF: It is very rare in popular music for an artist over a long period of time to have remained true to himself and kept growing within that integrity. Tony Bennett is such a rarity.

BOB HOPE: Tony is absolutely terrific.

MILT JACKSON: I like Tony's style of singing. I've been listening to him as far back as "Because of You."

FRANK LAICO: Tony is absolutely the greatest guy to work with. Never any upsets. He makes work a pleasure.

GENE LEES: The growth of Tony Bennett in the past 10 years is one of the most amazing phenomena in music. As far as I am concerned, he is now the master interpreter of lyrics.

TED LEWIS: Tony's one of the greatest fellows I've ever met. He deserves all the fame he can get. And today he's making EV—erybody happy!

HERBIE MANN: There's only one other singer I ever worked with, besides Tony. Anybody who can make hit records out of good music, nowadays, has got to be an exceptional performer. And Tony always comes up with them. The wild thing is, I always feel that records are only a reminder of a performer. Dimensions are missing. When I worked with Tony, I began for the first time to realize that there is more to a performer than just the songs and the arrangements. That's just the surface. There's the excitement of a live performance; and, in Tony's case, I began to appreciate the dimension that most other singers don't have. The third dimension: Truth.

CHARLIE MARIANO: I like Tony very much. Most musicians dig Tony. His choice of songs — things most singers don't do — musicians' tunes. And he's got a good voice, too; he can DO those things.

MITCH MILLER: Tony's a man of unflagging ideals. He's a heart singer. Even when he's between hits he does capacity business wherever he sings.

GERRY MULLIGAN: I like Tony — very much. Many times, I like people and I don't know why. But I know why I like Tony. He's an emotional singer; and, without really wringing it out, he gets the feeling out of a song that's in it. And he's himself at all times; he sings TONY. That's exactly what the better musicians try to do.

BUDDY RICH: Tony has an innate sense of taste. He has the ability to project into a lyric his own personal joy or melancholy, depending on the song. There are only three guys singing today, for me. Frank Sinatra, Jack Jones, and Tony; and I've played drums with all three. For me to sit down and play someone else's charts, they've got to be saying something! All the beauty of singing, all the singing talent, is wrapped up in these three guys today. Take away Tony's voice and his talent and he's still a wonderful person. Finding sincerity and warmth in today's market is very rare, but it's always there in Tony. He's a Picasso, he's a Rembrandt, and he's pop art, all at the same time.

HOWARD RICHMOND: I think of Tony Bennett as a creative artist. And I mean artist, I'm not just using the word as in "record artist." Tony Bennett's contribution to music won't end with hit records. Whether a song becomes a hit or not, Tony is an initiator, an originator. He's like a great Shakespearean actor who will play a cameo gem. Largeness of the part isn't the answer.

RONNIE ROULLIER: A very complicated artist — deep — but he has that emotional warmth that everybody relates to. Almost everything Tony touches is beautiful. He stands for so much, so far as the quality end of his music is concerned.

He keeps emotionalism in balance with taste. Most singers go one way or the other too far. And he's such a standard-bearer for jazz musicians, because he loves good music and good players. There aren't that many singers that way any more.

What Tony does is culture, not entertainment alone.

GUNTHER SCHULLER: I'm completely enthralled by Tony Bennett. He's got an electrifying delivery, both vocally and as a showman. It's a voice that just won't quit. He puts more energy into his singing than you'd think anyone could. And he's keenly aware of the need of working with outstanding jazz musicians. This impression has been a very consistent one.

FRANK SINATRA: For my money, Tony Bennett is the best singer in the business, the best exponent of a song. He excites me when I watch him — he moves me. He's the singer who gets across what the composer has in mind, and probably a little more. There's a feeling in back of it.

BARBRA STREISAND: Tony Bennett's great because he sings lyrics with the deep personal concern of a folk singer who brings out the true meaning of a song.

ALEC WILDER: He believes. I know that he has never ceased to respect quality in a writer, both lyrically and musically, and to insist throughout his career on singing the good song — as opposed to the topical song or the immediate song, or the song that would make him more money. He challenges fashion. He takes chances — and he wins. And how nice for people like me!

His belief is based on his enormous need to communicate. You can feel the need when you hear him sing a tune. You know that this is a lot more than "being a public figure." He sings to the individual, not to a public or an audience.

Furthermore, he is the only Star I've ever met who opens his own door!

JOE WILDER: He digs musicians as fellow people and as fellow artists, and they dig him the same way.

CONGRATULATIONS TONY
on your 20th Anniversary
from your many friends at
CHAPPELL & CO.
throughout the world.

Congratulations, Tony

In your 20 years of Show Business,
you have given so much of your
great Heart, not only to
San Francisco, but to all of us.

ROGERS, COWAN & BRENNER INC.

When the Feeling's Right

by Tony Bennett

I enjoy talking when the company is good and everyone's being honest with each other. Talk of that sort is *communication*, and too many people are afraid to communicate, or don't know how, or don't really want to. My whole life is an attempt to communicate.

Maybe it seems strange, therefore, that I don't do much talking when I'm singing. The message gets across when I sing, or else it doesn't; in any case, talking won't change it one way or the other, so why take up people's time with talking when they've paid to hear me sing?

At the moment, however, I'm not on a stage, I'm not singing, I'm alone in a room. My "family" accompanist, Tony Tamburello, has just left, after running down a couple of dozen songs for me, and I feel like talking, so I'm talking to you — this way. May I tell you how I feel about a few things? Any time it gets to be too much, put it away and play some records — if not mine, then Sinatra's.

When I was a teen-ager, I liked all kinds of music. I think today's teen-agers are the same way, when they're given the chance. All kinds of music, but the *best* of all kinds. Take a bunch of kids at a rock 'n' roll concert, and when it's over put them all on a bus and take them to hear Segovia at Carnegie Hall. I guarantee you they'll like it! Take them to a club where Duke Ellington is playing. Duke has got to reach them! Just recently at my own engagements in Chicago and New York, I insisted that the management break precedent and have special matinee performances for teen-agers. It won't work, I was told. Nobody will come, if they do come they'll be unruly, and all that. Well, I convinced them (I'm pretty insistent when I believe in something.) — and, you know what? At both places they did turnaway business. And both managers agreed that the teen-age audiences behaved better than my adult audiences in the evening. And they're not rowdy either.

What does it prove?

It proves that teenagers and adults alike, whatever their special favorites, the Beatles or Pearl Bailey, will always respond to *other* good performers too. I'm not trying to point to myself, because whenever I don't turn in a good performance I know it before anyone. I also know it when I've done a performance I don't have to be ashamed of. The point is, a good performance — by Segovia, Duke, Sinatra, Bailey, Garland, or the Beatles — gets through to anyone. Any age, any sex, any background.

But, so often, the non-creative people around show business don't understand. There's no mystery in music. If it's good, it will sell. It just has to be exposed and promoted. I'm glad to see today's young performers getting the kind of backing they need: when I was that young, nobody paid any attention. But think how a creative music like jazz could be promoted, and should be promoted. A great jazz group gets booked into a club, or gets recorded, and who hears about it? Where are all the psychedelic-art posters, the lapel badges, the press receptions, the photographs and stories for the newspapers and radio stations?

Sure, Louis Armstrong is promoted, and should be. But he wasn't, before Joe Glaser got behind him. Yes, Ella Fitzgerald is a big star, and should be, too. But only the aficionados knew Ella until Norman Granz helped her build her audience. And Duke Ellington. Yes, but Duke writes his music and leads his band *and* promotes himself, as he has to. Not everyone can carry all that weight by himself. Who promoted Charlie Parker? Who ever built stories around Billie Holiday that didn't try to sensationalize the tragic side of her life instead of promoting her singing? The jazz critics and the jazz magazines. But I'm talking about all-out promotion to try to reach *all* the people, not just the jazz fans. Did Billie Holiday and Charlie Parker have to die in poverty? And what about Art Tatum? George Gershwin came to hear Tatum play the piano, and so did Rachmaninoff. People came who already knew. Why couldn't all the others have been told?

The non-creative people around show business, unfortunately, are usually the people who make the most influential decisions in an artist's life. They have no idea of what *feeling* is, and what it does for the performer and for his audience. I have never lost money for a club owner, a concert promoter, or a record company, and I have no intention of starting now. In most cases whenever I've been told, "Tony, you can't do that," or "Tony, you've got to do this," I've done just the opposite. And it always comes out right.

Performance has nothing to do with selling records? (How many times I've been told that!) Wrong. Oh, they may get their occasional one-shot hits the other way, but the records that keep selling over the years, the ones by Frank Sinatra, Bing Crosby, Judy Garland, Lena Horne, Peggy Lee, etc., all had good performances to back them

up. Audiences are a lot smarter than business executives give them credit for.

And how does a singer get good performance out of himself? Through dedication to his own talent. Through his wish to communicate with the listener in the audience. Through the songs he personally believes in.

In my own case, I look at hundreds of songs before I choose one. When the song is right for me, I know it immediately. Naturally, not every song can be a winner. But every song must be picked carefully; I've got to love it before I sing it or record it. And I have to find my own way to sing that song, and that may take me months before I'm satisfied enough. (If you ever ask me to sing a particular song I've recorded, and I apologize to you for not singing it, it's because I ignored my own judgement of what I should sing and gave in to somebody else's pressure. That hasn't happened very often, but the pressure can be irresistible sometimes.) In other words, if the song isn't a favorite of mine too, I don't want to ever sing it again. It's not snobishness, it's not that I think I'm superior. It's just that my inner voice tells me yes or no, and I've learned to trust it, because when I've ignored it I've been sorry every time.

That's why I look over hundreds of songs, and Tony Tamburello comes in and plays them on the piano for me; and those I do select I sing over and over again, three and four hours a day — not till the song feels right, but till *I* there.

Know what I feel like doing? I'd like to hire a good big hall and produce a concert by all my favorite singers, the well-known ones and the ones who haven't made it yet, but only the good ones, and have them sing. I'd just emcee. Oh, maybe I could do a couple of songs too. Come by and see me.

TEN COMMANDMENTS FOR THE SINGER

Revised with the permission of Louis Zara, author of "Ten Commandments for the Novelist"

1. Thou shalt not sing with one ear to the cash register, for the clink of coin may deafen thee to the rhythm of thine own song.
2. Thou shalt not have contempt for thy listener. He may yet sing rings around thee.
3. Neither shalt thou befuddle him with obfuscations thou understandeth not thyself.
4. Thou shalt not covet the success of thy neighbor: neither his sound, nor his songs nor his phrasing, nor his royalties.
5. Honor thy career and work earnestly. Master the tools of thy trade and be as good a joiner in notes as a master carpenter is in woods.
6. Be not hasty after the plaudits of the multitude, for they will pursue thee in thy measure and worth, and though they come not quickest to those that are lacking in greed, yet they stay the longest.
7. Despise not those masters who came before thee, and neither do thou worship them blindly.
8. Thou shalt not pose nor regard thyself as anointed, for the seeds of talent are as the sands on the seashore and ten thousand may spring into bloom and expose thee for a weed.
9. Thou shalt not look away from the life about thee, for in it lie thy roots and thy nourishment.
10. Sing from the depths of thy soul and men will know thee from its quality.

I never read these Commandments before, but they tell exactly how I feel about singing.

TONY BENNETT



WNEW's William B. Williams and Tony.



Cy Coleman, Peggy Lee, Lisa Kirk, Tony.

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STRATFORD MUSIC CORP.

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TONY

**on your
20th
Anniversary**

Corinne Toriello

BEST WISHES

TONY

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MUSIC PUBLISHING COMPANIES



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Amalfi

RESTAURANT
16 East 48th St.
New York, N. Y. 10017

Judy: 'The Finest Male Entertainer in the World Today!'

The interviewer stands at a wide window in a suite on the 14th floor of a celebrated New York Hotel.

Treetops underline a moving print by Currier & Ives: a frozen pond, alive with skaters. Echoes, privately heard, of songs from "Up in Central Park."

Then the unseen orchestra segues to the more familiar medley of "Over The Rainbow" and "The Man That Got Away." Judy is in the room.

The legend of Dorothy in Oz, of the tragic heroine of "A Star Is Born," of total love on the stage of the Palace, all in one person. And there she is. You're in the same room with Judy Garland.

She's the breathless girl with the big brown eyes, the half-smile, and the throbbing voice you've known all your life, and you want to talk to her about her.

But Judy is talking about Tony Bennett.

"I'm sorry to keep you waiting," she says, "but Tony was singing on the radio, and I couldn't walk out on him" — she laughs — "even if it was only a record. I remember the first time I heard Tony sing on a record, years ago. I thought, 'That sound! He isn't copying anyone!!' His sound gets into your ear and into your heart. To me, he's so much more important than any instrumentalist, because he says something important. He sings and phrases lyrics that are completely Tony Bennett. He tells a story with his songs.

"I know a lot of singers who sing very well, but they sound like a — like a trombone! Because they don't pay any attention to the lyrics. But Tony's feeling for a lyric sometimes will make his voice tremble just a tiny bit, and it's from

pure masculine emotion. Do you know what I mean?"

"I adore that man," Judy says. "I adore his talent and I adore him as a person. There's more to it than that. He's an entertainer. I've always thought of Tony Bennett as a thoroughly professional entertainer. And entertainers are born to do just that — to entertain. And Tony knows every way, besides having a magnificent voice and vocal control. When he smiles, it's like the sun coming up. When he moves — he's giving to his audiences. He lives for music (I'm not saying he's that shallow.) He comes onto a stage and he's happy, because he wants to give. And he's irresistible to an audience. He has a certain charm; there's a bit of very natural and very appealing humility. He lets the audience know that he's gone through many of the things they've gone through.

"I think the world needs Tony Bennett as much as I need to hear him. I think he's the epitome of what entertainers were put on earth for. He was born to take people's troubles away, even for an hour. He loves doing it. He's a giver.

"Tony is a very kind man — he gives everything he has on stage. Each audience has different people in it, but he never gets bored. He'll give over and over again, no matter how many shows. I'd like to see nothing but goodness for Tony all his life, because he deserves that. I'd like to see him respected and honored and acclaimed for the great artist he is.

"You see, an artist has to trust, because if he didn't trust whoever is managing or advising him he would be so suspicious all the time that he wouldn't have time to learn a new song.

"There's room for everyone to entertain the world. The world's a mess, and the entertainers should be revered now more than at any other time. We go out onto the stage and sing, or dance, or juggle, to entertain people. The entertainer should have nothing but respect paid to him — through money, through honesty, and through sheer reverence. We've worked hard. Most people think an entertainer of any caliber is automatically a millionaire. They don't know about what comes off the top — the taxes, paying for the orchestra, and all the other expenses. Entertainers are so vulnerable to trouble; they can be robbed blind while they're still on stage, which is a very good trick. 'The show must go on!' — I'm sure it was someone holding the money who made that one up!

"And yet, Tony has none of the showbusiness toughness or hardness you come to expect. He's unable to be hard; he's vulnerable — but masculine. I've never seen him lose his temper, but I hope he does, now and then.

"He is a Tony Bennett, and there isn't any resemblance to anyone else. There's just one, and everybody had better appreciate him. Nobody knows what makes Tony Bennett tick. I don't. But, whatever it is, I like.

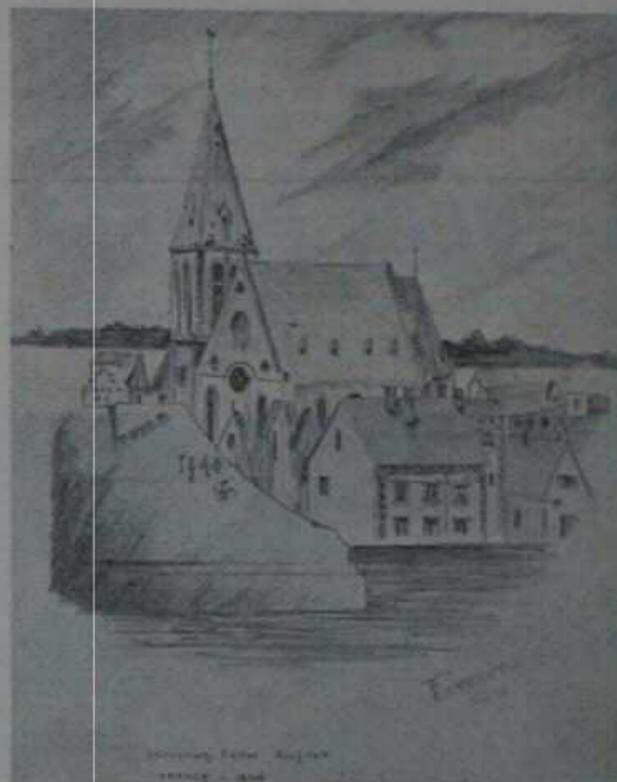
"He doesn't ask for anything more than to give. He really does give his heart to an audience, and of course they give him their hearts in return.

"Tony Bennett is the finest male entertainer in the world today!"

Judy doesn't even dare you to deny it. That's it. And it's time to go Exit music: a new medley, in which the strongest strain is "I Left My Heart In San Francisco."



Armando Manzanero, composer of "Yesterday I Heard the Rain."



Sketched from rooftop, France—1945. Benedetto.



Tony hears a playback with arranger-conductor Robert Farnon.



Backstage with Jack E. Leonard.

Goddard Lieberson and Tony.



Congratulations

TONY!



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NEW YORK, N.Y.

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If you aren't
the Greatest ...
then God
doesn't make
Little Green
Apples.**

O. C. SMITH

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Albums
Available On
Columbia Records



TONY BENNETT DISCOGRAPHY



F. Frank

(NOTE: All Record Numbers Are From Columbia Records Catalog)

(NOTE: Asterisk (*) Before Title Indicates Record Or Tape Is Still Available)

78 RPM SINGLE
Fascinatin' Rhythm
Vieni Qui
(Released on Leslie Records)

EARLY RELEASES
45 RPM & EP SETS
(Not Available)

POPULAR FAVORITES—VOLUME IV
Because Of You
Cold Cold Heart

BECAUSE OF YOU
Because Of You
The Boulevard Of Broken Dreams
Once There Lived A Fool
Cold Cold Heart
While We're Young
The Valentino Tango
I Wanna Be Loved
I Won't Cry Anymore

POPULAR FAVORITES—VOLUME VIII
Stranger In Paradise
Rags To Riches

CLOUD 7
My Heart Tells Me
While The Music Plays On
Old Devil Moon
Love Letters
My Reverie
Give Me The Simple Life

MUSIC FOR THE ENGAGED
Congratulations To Someone

MUSIC FOR BABY—SITTERS
Rags To Riches

TONY—VOLUME I
It Had To Be You
You Can Depend On Me
I'm Just A Lucky So And So
Taking A Chance On Love

TONY—VOLUME II
These Foolish Things
I Can't Give You Anything But Love
Boulevard Of Broken Dreams
I'll Be Seeing You

TONY—VOLUME III
Always
Love Walked In
Lost In The Stars
Without A Song

THE BEAT OF MY HEART
Let's Begin
Let There Be Love
Blues In The Night

LONG AGO AND FAR AWAY
It Could Happen To You
Ev'rytime We Say Goodbye
Long Ago (And Far Away)
It Amazes Me

IN PERSON
Fascinatin' Rhythm
When I Fall In Love
Pennies From Heaven
There Will Never Be Another You

HOMETOWN, MY TOWN
Penthouse Serenade
I Cover The Waterfront

HALL OF FAME SERIES
Because Of You
Cold, Cold Heart
Rags To Riches
Strangers In Paradise

BLUE VELVET
Sing You Sinners
The Boulevard Of Broken Dreams
I Won't Cry Anymore

ONE FOR MY BABY
I Can't Give You Anything But Love
Solitaire
Once There Lived A Fool

JUST SAY I LOVED HER
Just In Time
In The Middle Of An Island
Ca, C'est L'Amour

POPULAR HITS—VOLUME I
Congratulations To Someone

HITS FROM KISMET
Stranger In Paradise

TONY BENNETT SPOTLIGHT
Stranger In Paradise
Why Does It Have To Be Me
Rags To Riches
Congratulations To Someone

HITS FROM THE GIRL IN PINK TIGHTS
My Heart Won't Say Goodbye

CLOUD 7
I Fall In Love Too Easily
My Baby Just Cares For Me
I Can't Believe That You're In Love With Me
Damn That Dream

HALL OF FAME SERIES—A TREASURE CHEST OF SONG HITS—VOL. I
Cold Cold Heart
Because Of You

BECAUSE OF YOU

Cold Cold Heart

ALL STAR POPS
Close Your Eyes

TONY BENNETT
A Blossom Fell
Something's Gotta Give Heart

HITS FROM BELLS ARE RINGING
Just In Time

HITS FROM OH CAPTAIN
You're So Right For Me

HITS FROM FLOWER DRUM SONG
Love Look Away

33 1/3 LP's

ALONE AT LAST WITH TONY BENNETT
CL2507
Sing You Sinners
Somewhere Along The Way
Since My Love Has Gone
Stranger In Paradise
Here In My Heart
Please Drive (Once Around The Park Again)

BECAUSE OF YOU
CL2550
Close Your Eyes
I Can't Give You Anything But Love
The Boulevard Of Broken Dreams
Gigolo And Gigolette
Because Of You
May I Never Love Again
Cinnamon Sinner

HALL OF FAME
CL2600
Rags To Riches

POPULAR FAVORITES
CL6205
Because Of You
Cold Cold Heart

BECAUSE OF YOU
CL6221
Because Of You
The Boulevard Of Broken Dreams
Gigolo And Gigolette
While We're Young
I Wanna Be Loved
Once There Lived A Fool
The Valentino Tango
I Won't Cry Anymore
Cold Cold Heart

POPULAR FAVORITES—VOLUME III
CL6284
Stranger In Paradise
Rags To Riches

HALL OF FAME SERIES
CL613
Cold, Cold Heart
Because Of You

CLOUD 7
CL621
I Fall In Love Too Easily
My Baby Just Cares For Me
My Heart Tells Me
Old Devil Moon
Love Letters
My Reverie
Give Me The Simple Life
While The Music Plays On
I Can't Believe That You're In Love With Me
Damn That Dream

MUSIC FOR THE ENGAGED
CL687
Congratulations To Someone

MUSIC FOR BABY—SITTERS
CL688
Rags To Riches

ALL-STAR POPS
CL728
A Blossom Fell
Something's Gotta Give Heart
Whatever Lola Wants

TOP 12
CL937
Happiness Street (Corner Sunshine Square)

TONY
CL938
It Had To Be You
You Can Depend On Me
I'm Just A Lucky So And So
Taking A Chance On Love
These Foolish Things (Remind Me Of You)
I Can't Give You Anything But Love
Boulevard Of Broken Dreams
I'll Be Seeing You
Always
Love Walked In
Lost In The Stars
Without A Song

TOP 12—VOLUME II
CL944
Just In Time

TOP 12—VOLUME IV
CL1057
In The Middle Of An Island

THE BEAT OF MY HEART
CL1079
Let's Begin
Lullaby Of Broadway
Let There Be Love

Love For Sale
Army Air Corps Song
Crazy Rhythm
The Beat Of My Heart
So Beats My Heart For You
Blues In The Night
Lazy Afternoon
Let's Face The Music And Dance
Just One Of Those Things

HITS FROM "OH CAPTAIN"
CL1167
You're So Right For Me

LONG AGO AND FAR AWAY
CL1186
It Could Happen To You
Everytime We Say Goodbye
Long Ago (And Far Away)
It Amazes Me
The Way You Look Tonight
Be Careful, It's My Heart
My Foolish Heart
Time After Time
Fools Rush In
A Cottage For Sale
Blue Moon
So Far

***TONY'S GREATEST HITS**
CL1229
CS8652
Stranger In Paradise
Cold, Cold Heart
Because Of You
Rags To Riches
Boulevard Of Broken Dreams
Young And Warm And Wonderful
In The Middle Of An Island
Ca, C'est L'Amour
Just In Time
There'll Be No Teardrops Tonight
Anywhere I Wander
Sing You Sinners

POP HIT PARTY
CL1237
Young And Warm And Wonderful

POP HIT PARTY—VOLUME II
CL1269
Firefly

***BLUE VELVET**
CL1292
Blue Velvet
I Won't Cry Anymore
Have A Good Time
Congratulations To Someone
Here Comes That Heartache Again
While We're Young
Solitaire
My Heart Won't Say Good-Bye
Until Yesterday
Funny Thing

(Continued on page T-34)



It's been worth waiting for. Tony Bennett's first Christmas album. The songs...beautiful. The arrangements...superb. And Tony...well, he's Tony. "Snowfall/The Tony Bennett Christmas Album!" A very special Christmas album by a very special artist. On Columbia Records.

SNOWFALL



The Tony Bennett Christmas Album

Including: Snowfall, Medley: We Wish You a Merry Christmas, O Come, All Ye Faithful, Silent Night, Holy Night, Where Is Love, Jingle Bells

CS 9739

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(Continued from page T-32)

May I Never Love Again
It's So Peaceful In The Country

***IN PERSON**

CL1294
CS8104
With Count Basie And His Orchestra
Just In Time
When I Fall In Love
Taking A Chance On Love
Without A Song
Fascinating Rhythm
Solitude
Pennies From Heaven
Lost In The Stars
Firefly
There Will Never Be Another You
Lullaby Of Broadway
Ol' Man River

HOMETOWN MY TOWN

CL1301
CS8107
The Skyscraper Blues
Penthouse Serenade
By Myself
I Cover The Waterfront
Love Is Here To Stay
The Party's Over

POP HIT PARTY-VOLUME III

CL1306
Love Look Away

HALL OF FAME HITS

CL1308
CS8640
Rags To Riches

HITS FROM THE MOVIES

CL1421
CS8218
CQ302
Smile (Based On The Theme From
"Modern Times")

***TO MY WONDERFUL ONE**

CL1429
CS8226
Wonderful One
Till
September Song
Suddenly
I'm A Fool To Want You
We Mustn't Say Goodbye
Autumn Leaves
Laura
April In Spring
Speak Low
Tenderly
Last Night When We Were Young

TONY SINGS FOR TWO

CL1446
CS8242
I Didn't Know What Time It Was
Bewitched
Nobody's Heart Belongs To Me
I'm Thru With Love
My Funny Valentine
The Man That Got Away
Where Or When
A Sleepin' Bee
Happiness Is A Thing Called Joe
Mam'selle
Just Friends
Street Of Dreams

THE GOLDEN DOZEN

CL1462
Just In Time

***ALONE TOGETHER**

CL1471
CS8262
Alone Together
This Is All I Ask
Out Of This World
Walk In The Country
I'm Always Chasing Rainbows
Poor Butterfly
After You've Gone
Gone With The Wind
It's Magic
How Long Has This Been Going On
Sophisticated Lady
For Heaven's Sake

THE HIT MAKERS

CL1485
CS8276
I'll Bring You A Rainbow

***MORE TONY'S GREATEST HITS**

CL1535
CS8335
Smile
You'll Never Get Away From Me
I Am
Put On A Happy Face
Love Look Away
I'll Bring You A Rainbow
Ask Anyone In Love
You Can't Love 'Em All
Baby Talk To Me
Firefly
The Night That Heaven Fell
Climb Every Mountain

**TONY BENNETT SINGS A STRING
OF HAROLD ARLEN**

CL1559
CS8359

CQ356

When The Sun Comes Out
Over The Rainbow
House Of Flowers
Come Rain Or Come Shine
For Every Man There's A Woman
Let's Fall In Love
Right As The Rain
It Was Written In The Stars
What Good Does It Do
Fun To Be Fooled
This Time The Dream's On Me
I've Got The World On A String

MY HEART SINGS

CL1658
CS8458
Don't Worry 'Bout Me
Dancing In The Dark
I'm Coming Virginia
My Heart Sings
It Never Was You
You Took Advantage Of Me
Close Your Eyes
Stella By Starlight
More Than You Know
My Ship
Lover Man
Toot, Toot, Tootsie Goodbye

**"A GOLDEN TREASURY OF THE
GREATEST HITS"**

CL1687
Because Of You

***TONY'S GREATEST BROADWAY HITS**

CL1763
CS8563
Comes Once In A Lifetime
The Party's Over
Baby Talk To Me
Begin The Beguine
Stranger In Paradise
Lazy Afternoon
Just In Time
You'll Never Get Away From Me
Put On A Happy Face
Follow Me
Climb Every Mountain
Love Look Away

ON THE GLORY ROAD (Unreleased)

CL1813
CS8613
Sometimes I'm Happy
That Old Black Magic
Caravan
Soon It's Gonna Rain
I Love You
Speak Low
You've Changed
Revolvin' Jones
The Lamp Is Low

A Foggy Day
Until I Met You
The Glory Road

***I LEFT MY HEART IN SAN FRANCISCO**

CS8669
CQ493
18 10 0010
I Left My Heart In San Francisco
Once Upon A Time
Tender Is The Night
Smile
Love For Sale
Taking A Chance On Love
Candy Kisses
Have I Told You Lately
Rules Of The Road
Marry Young
I'm Always Chasing Rainbows
The Best Is Yet To Come

***I WANNA BE AROUND**

CL2000
CS8800
CQ557
Once Upon A Summertime
If You Were Mine
I Will Live My Life For You
Someone To Love
It Was Me
Quiet Nights
The Good Life
If I Love Again
I Wanna Be Around
I've Got Your Number
Until I Met You
Let's Face The Music And Dance

***THIS IS ALL I ASK**

CL2056
CS8856
Keep Smiling At Trouble
Autumn In Rome
True Blue Lou
The Way That I Feel
This Is All I Ask
The Moment Of Truth
Got Her Off My Hands
Sandy's Smile
Long About Now
Young And Foolish
Tricks
On The Other Side Of The Tracks

***THE MANY MOODS OF TONY
(All With Bobby Hackett)**

CL2141
CS8941
The Little Boy
When Joanna Loved Me
A Taste Of Honey

Soon It's Gonna Rain
The Kid's A Dreamer
So Long, Big Time
Don't Wait Too Long
Caravan
Spring In Manhattan
I'll Be Around
You've Changed
Limehouse Blues

***WHEN LIGHTS ARE LOW**

CS8975
Nobody Else But Me
When Lights Are Low
On Green Dolphin Street
Ain't Misbehavin'
It's A Sin To Tell A Lie
I've Got Just About Everything
Judy
Oh You Crazy Moon
Speak Low
It Had To Be You
It Could Happen To You
The Rules Of The Road

***WHO CAN I TURN TO**

CL2285
CS9085
CQ714
Who Can I Turn To (When Nobody
Needs Me)
There's A Lull In My Life
Autumn Leaves
I Walk A Little Faster
The Brightest Smile In Town
I've Never Seen
Between The Devil And The Deep
Blue Sea
Listen Little Girl
Got The Gate On The Golden Gate
Waltz For Debby
The Best Thing To Be Is A Person

***IF I RULED THE WORLD**

CL2343
CS9143
CQ733
Song Of The Jet
Fly Me To The Moon
How Insensitive
If I Ruled The World
Love Scene
Take The Moment
Then Was Then And Now Is Now

(Continued on page T-36)



Happy Anniversary, Tony. **MM** Metromedia Radio

**our
best
wishes
to
one
of the
GREATEST**

*Thanks for bringing me from
"RAGS TO RICHES"*

*My Heartiest wishes and Continued success
for another 20 years in show business*

Joey Petralia

*Count
Basie*

**WILLARD
ALEXANDER**

Many More Years of Continued Success

CONGRATULATIONS

PHILIP A. BRAUNSTEIN
HERBERT CHERNIN
ALFRED L. BRAUNSTEIN

Sweet Lorraine
The Right To Love
Watch What Happens
All My Tomorrows
Two By Two

***TONY BENNETT'S GREATEST HITS-VOLUME III**

CL2373
CS9173
CQ748
I Left My Heart In San Francisco
I Wanna Be Around
Quiet Nights Of Quiet Stars (Corcovado)
When Joanna Loved Me
The Moment Of Truth
Who Can I Turn To (When Nobody Needs Me)
The Good Life
A Taste Of Honey
This Is All I Ask
Once Upon A Time
The Best Is Yet To Come
If I Ruled The World

***THE MOVIE SONG ALBUM**

CS9272
CQ815
1810 0048
14 KO 0048
Song From "The Oscar"
(Maybe September)
Girl Talk
The Gentle Rain
Emily
The Pawnbroker
Samba De Orfeu
The Shadow Of Your Smile
Smile
The Second Time Around
Days Of Wine And Roses
Never Too Late
The Trolley Song

***A TIME FOR LOVE**

CL2560
CS9360
CQ815
18 10 0048
14 KO 0816
A Time For Love
The Very Thought Of You
Trapped In The Web Of Love
My Funny Valentine
In The Wee Small Hours
Yesterdays
Georgia Rose
The Shining Sea
Sleepy Time Gal
Touch The Earth
I'll Only Miss Her When I Think Of Her

***MAKES IT HAPPEN**

CL2653
CS9453
14 KO 0244
18 KO 0244
On The Sunny Side Of The Street
A Beautiful Friendship
Don't Get Around Much Anymore
What Makes It Happen
The Lady's In Love With You
Can't Get Out Of This Mood
I Don't Know Why (I Just Do)
I Let A Song Go Out Of My Heart
Country Girl
Old Devil Moon
She's Funny That Way

***FOR ONCE IN MY LIFE**

CL2773
CS9573
CQ996
14 KO 0348
18 KO 0348
Days of Love (Theme from "Hombre")
Something In Your Smile (From "Dr. Dolittle")
Keep Smiling At Trouble
(Trouble's A Bubble)
Broadway Medley: Broadway, Crazy Rhythm, Lullaby of Broadway
How Do You Say Auf Wiedersehn
For Once In My Life
Sometimes I'm Happy
They Can't Take That Away From Me
Out Of This World
Baby, Dream Your Dream

***YESTERDAY I HEARD THE RAIN**

CS9678
Yesterday I Heard The Rain
Fool Of Fools
Hi Ho
Love Is Here To Stay
I Only Have Eyes For You
There Will Never Be Another You
Home Is The Place
Sweet Georgie Fame
Get Happy
Hushabye Mountain
Only The Young

***SNOWFALL/THE TONY BENNETT CHRISTMAS ALBUM**

CS9739
Snowfall
My Favorite Things
The Christmas Song (Chestnuts Roasting On An Open Fire)
Santa Claus Is Comin' To Town
Medley:
We Wish You A Merry Christmas
Silent Night, Holy Night
O Come, All Ye Faithful
Jingle Bells
Where Is Love (From "Oliver!")
Christmasland
I Love The Winter Weather
I've Got My Love To Keep Me Warm
White Christmas
Winter Wonderland
Have Yourself A Merry Little Christmas

MULTIPLE RECORD ALBUMS (33 1/3rpm)

COLUMBIA BASIC LIBRARY OF BROADWAY SHOW STOPPERS

K3L 235 (KL 5138)
Stranger In Paradise

***TONY BENNETT AT CARNEGIE HALL**

C2L 23
C2S 823
C2Q 568
18 20 0006
Lullaby Of Broadway
Just In Time
All The Things You Are
Stranger In Paradise
Love Is Here To Stay
Climb Ev'ry Mountain
Ol' Man River
It Amazes Me
Firefly
I Left My Heart In San Francisco
How About You
April In Paris
Solitude
I'm Just A Lucky So And So
Always
Anything Goes
Blue Velvet
Rags To Riches
Because Of You
What Good Does It Do
Lost In The Stars
One For My Baby
Lazy Afternoon
Sing You Sinners
Love Look Away
Sometimes I'm Happy
My Heart Tells Me
The Glory Road

SINGLES

The Boulevard Of Broken Dreams
I Wanna Be Loved
38825
3-38825

Let's Make Love
I Can't Give You Anything But Love
38856
3-38856

Just Say I Love Her
Our Lady Of Fatima
38926
3-38926

Sing You Sinners
Kiss You
38989
3-38989
4-38989

Don't Cry Baby
One Lie Leads To Another
39060
3-39060

Once There Lived A Fool
I Can't Give You Anything But Love
3-39187
4-39187

Beautiful Madness
The Valentino Tango
3-39209
4-39209

I Won't Cry Anymore
Because Of You
3-39362
4-39362

Cold Cold Heart
While We're Young
3-39449
4-39449

Blue Velvet
Solitaire
39555
4-39555

Silly Dreamer
Since My Love Has Gone
39635
4-39635

Sleepless
Somewhere Along The Way
39695
4-39695

Here In My Heart
I'm Lost Again
39745
4-39745

Have A Good Time
Please, My Love
39764
4-39764

Roses Of Yesterday
You Could Make Me Smile Again
39815
4-39815

Anywhere I Wander
Stay Where You Are
3-39866
4-39866

Congratulations To Someone
Take Me
39910
4-39910

I'm The King Of Broken Hearts
No One Will Ever Know
39964
4-39964

Someone Turned The Moon Upside Down
I'll Go
40004
4-40004

Rags To Riches
Here Comes That Heartache Again
40048
4-40048

Stranger In Paradise
Why Does It Have To Be Me
40121
4-40121

My Heart Won't Say Goodbye
There'll Be No Teardrops Tonight
40169
4-40169

Until Yesterday
Please Driver
40213
4-40213

Cinnamon Sinner
Take Me Back Again
40272
4-40272

Madonna Madonna
Not As A Stranger
40311
4-40311

Funny Thing
My Pretty Shoo-Gah
40376
4-40376

It's Too Soon To Know
Close Your Eyes
40427
4-40427

What Will I Tell My Heart
Punch And Judy Love
40491
4-40491

How Can I Replace You
Tell Me That You Love Me
40567
4-40567

Come Next Spring
Afraid Of The Dark
40598
4-40598

Sing You Sinners
Capri In May
40632
4-40632

Can You Find It In Your Heart
Forget Her
40667
4-40667

From The Candy Store On The Corner
To The Chapel On The Hill
Happiness Street (Corner Sunshine Square)
40726
4-40726

Just In Time
Autumn Waltz
40770
4-40770

Sold To The Man With The Broken Heart
One Kiss Away From Heaven
40849
4-40849

No Hard Feelings
One For My Baby
40907
4-40907

I Am
In The Middle Of An Island
40965
4-40965

I Never Felt More Like Falling In Love
Ca, C'est L'amour
41032
4-41032

Love Song From Beauty And The Beast
Weary Blues From Waitin'
41086
4-41086

You're So Right For Me
Alone At Last
4-41127

*The Beat Of My Heart
Crazy Rhythm
4-41157

Young And Warm And Wonderful
Now I Lay Me Down To Sleep
4-41172

Firefly
The Night That Heaven Fell
4-41237

Love Look Away
Blue Moon
4-41298

Being True To One Another
It's So Peaceful In The Country
4-41341

The Cool School
You'll Never Get Away From Me
4-41381

Smile
You Can't Love 'Em All
4-41434

Climb Ev'ry Mountain
Ask Anyone In Love
4-41520

Ask Me
I'll Bring You A Rainbow
4-41595

Put On A Happy Face
Baby Talk To Me
4-41691

Till
I Am
4-41770
3-41770

Marriage-Go-Round
Somebody
4-41860
3-41860

Follow Me
Ramona
4-41874
3-41874

Marry Young
The Best Is Yet To Come
4-41965
3-41965

Toot Toot Tootsie Goodbye
I'm Coming Virginia
4-42003

*Cold, Cold Heart
*Because
4-33003

*Rags To Riches
*One For My Baby
4-33035

*I Left My Heart In San Francisco
*I Wanna Be Around
4-33062

*The Good Life
*This Is All I Ask
4-33080

*The Shadow Of Your Smile
*Who Can I Turn To (When Nobody Needs Me)
4-33099

Comes Once In A Lifetime
Tender Is The Night
4-42319
3-42319

I Left My Heart In San Francisco
Once Upon A Time
4-42332

Once Upon A Time
Have I Told You Lately
4-42395
3-42395

I Will Live My Life For You
I Wanna Be Around
4-42634
3-42634

The Good Life
Once Upon A Summertime
4-42779
3-42779

This Is All I Ask
True Blue Lou
4-42820

Limehouse Blues
Don't Wait Too Long
4-42886

The Little Boy
The Moment Of Truth
4-42931

When Joanna Loved Me
The Kid's A Dreamer
4-42996

It's A Sin To Tell A Lie
A Taste Of Honey
4-43073

Who Can I Turn To (When Nobody Needs Me)
Waltz For Debby
4-43141

The Best Thing To Be Is A Person
The Brightest Smile In Town
4-43202

If I Ruled The World
Take The Moment
4-43220

Fly Me To The Moon
How Inensitive
4-43331

Love Theme From "The Sandpiper"
(The Shadow Of Your Smile)
I'll Only Miss Her When I Think Of Her
4-43431

Baby, Dream Your Dream
Song From "The Oscar"
4-43508

Georgia Rose
The Very Thought Of You
4-43715

A Time For Love
Touch The Earth
4-43768

What Makes It Happen
Country Girl
4-43954

Days of Love (Theme from "Hombre")
Keep Smiling At Trouble (Trouble's A Bubble)
4-44154

*Something In Your Smile
*For Once In My Life
4-44258

A Fool Of Fools
The Glory Of Love
4-44443

*Yesterday I Heard The Rain
*Sweet Georgie Fame
4-44510

*Hushabye Mountain
*Hi Ho
4-44584

*My Favorite Things
*Where Is Love



Ron Miller & Orlando Murden
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in
Congratulating
"THE MAN WHO MAKES STANDARDS"
STEIN & VAN STOCK, INC.

**Stevie thanks you too.*

TO TONY

ONE OF OUR GREATEST STARS

LATIN CASINO

CONGRATULATIONS

TOM & DIANE

THANK YOU

Carolyn Leigh

**I'M
NOT
A
GAMBLER
BUT
I WISH
YOU
ANOTHER
TWENTY**



MICKEY ADDY
THE BARON

CONGRATULATIONS

TONY

WISH YOU TWENTY MORE OF

"THE GOOD LIFE"

DUKE NILES
RAYVEN-PARIS MUSIC COMPANIES, INC.

We're glad to be part of your world, Tony

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Bill Shaler, New Orleans
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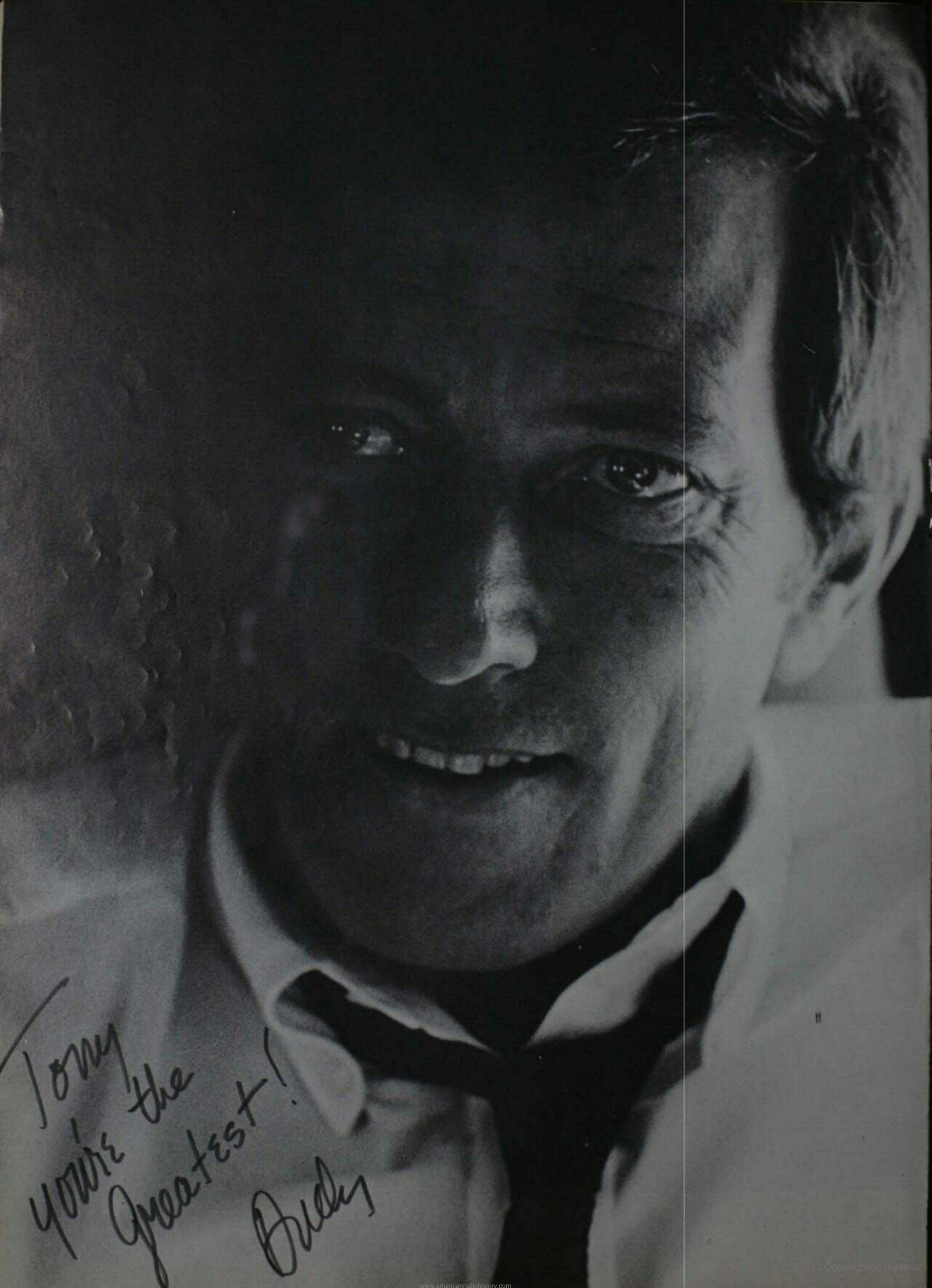
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**...and all of the
salesmen.**



Tony
You're the
Greatest!
Daddy

Radio-TV programming

ABC's Special Products to Launch 'Love' FM Program Pkg.

By CLAUDE HALL

NEW YORK—ABC's Special Projects division took the wraps off its new FM programming package last week and set a target date of Jan. 1 for launching "Love" across the nation. The FM package will be primarily "progressive rock for a mass audience," said Allen Shaw, director of FM Special Projects Group and designer of the syndicated programming. Shaw reports to Harold L. Neal Jr., president of ABC-owned radio stations. Neal last week announced that the programming will be aired up to 24 hours a day by some of the ABC-owned stations. Some of the stations will, however, use only portions of the "Love" package. KXYZ-FM in Houston will continue its good music policy for the present.

Neal pointed out that this project is undoubtedly the largest commitment ever given FM by anyone. "And we'll be programming the music that accounts for nearly half of today's record album purchases and surrounding it with the new social thought and humor that means so much to new thinkers, young and old. We'll be broadcasting and promoting stereo like it's never been done."

The key features of the programming will include blending of music to establish a meaning, a variety of personalities interwoven throughout with records (at first, only John Rydren, billed as Brother John, is being used; but other personalities will be hired as things get underway), and surrounding features.

No Show

George Yahraes, promotion and sales director for the project, said there will be no show, that the entire day would be a giant program. The "Love" programming will be produced in ABC studios in New York and airmailed to the owned stations for automated or manual playback. The service will include a great many local features produced on a custom basis for each station. In addition, several other stations are interested in the programming on a syndication basis.

"Love" will not duplicate nor even compete with any progressive rock station now in operation, according to Shaw, who joined ABC last summer after two years as assistant program director for Hot 100 format WCFL in Chicago. "We'll pay more attention to consistency throughout the day, as well as a balance of music. The basic thing we all agree on is that we're after a larger share of audience than most progressive rock stations. One of the ways we're going to get this audience is by playing progressive rock cuts that have the widest appeal possible without going into a Top 40 bag. Everything we play will be valid . . . not commercial. But we're after people who don't know who Mike Bloomfield is or Tom Rush. I believe that only a few people understand in-depth what artists and albums are really progressive rock."

"So, we're aiming at the people who find Top 40 radio too trite and who find progressive rock radio too esoteric. And we're not going after the name groups alone. There are some new groups as capable of being as accepted as are the Cream. For example, the Colours on Dot. We will not be considering product on the basis of label or artist—every cut that comes in will have an equal chance."

2 Sub-Categories

"Two sub-categories of progressive rock—folk music and root blues—may not have wide enough appeal for us. I don't think folk music is any more popular than it ever was. But progressive rock stations have created the illusion that folk is undergoing a resurgence, when to tell the truth people are tuning in to hear the Beatles, the Moody Blues, the Rolling Stones, Bee Gees, Simon and Garfunkle, and the Procol Harum."

"The Traffic, the Blood, Sweat and Tears, and the Cream are blues groups that have wide appeal, but several of the other blues groups will

(Continued on page 56)



BUZZ LAWRENCE, program director and air personality at easy listening-formatted KHOW, Denver, was one of the first personalities in the nation to program the United Artists soundtrack of "The Good, the Bad, and the Ugly." So, Charles Goldberg, UA Western regional sales manager, presents Lawrence, left, a plaque for his programming foresight.

WMCA Bows 'Battle' As More Music Tie

NEW YORK—Last week, WMCA kicked off a "battle of the records" tied in with its campaign to prove to listeners that it plays more music. Lee Gray, billed as Lee-Your-Leader, will play three new records in a row on a "Voice Your Choice" feature starting at 8:05 p.m. on his evening show Monday through Friday. These will all be "never-before-heard" records, said WMCA program director Terrell Metheny Jr. After the records have been aired, the Hot 100 format station will take telephone votes until the 9 p.m. news. At 9:05 p.m., Gray will then play the winner and this record will be played every hour for 24 hours.

On Saturday, when Murray (the K) Kaufman takes over the evening shift, the five winners during the week will be spun and Murray the K will ask listeners to vote on their favorite of these. This winning tune will be played once an hour until the beginning of the next series of daily contests by Gray at 8:05 p.m. Monday.

All of this will be tied in with "code" words and phrases. When the operator answers the phone on Monday, for example, she might say: "Much." On Tuesday, the operator would say: "More." The whole phrase, given a word at a day, would be: "Much more music on WMCA." Gray, on his show, will occasionally bid for listeners to define the secret phrase of the week and the first to call in with the correct answer will win a prize. All of this on-the-air

promotion, of course, is designed to make listeners aware of the amount of music WMCA is playing.

WABC, the competition, is also focusing on "more music" and Metheny is out to prove WMCA is beating them when it comes to the amount of music being played on the air. This may be true and the deciding factor, now that Metheny has cleaned up the sound of the station, will be the amount of commercials and the length of talk of deejays and the length of the jingles. Metheny is taking a trip to the West Coast to put together a set of new jingles. WMCA deejays have been getting tighter on production and cutting talk. In many cases, records are back-to-back. WABC has had a pretty straight tight sound since it dropped baseball and the "Breakfast Club" show. So, in reality, both stations will be

(Continued on page 60)

Proof Radio Is Far From Dead

NEW YORK—During an average week, more than 95 per cent of all people in the United States 12 and over listen to radio, according to a report just released by Brand Rating Research.

And they listen an average of more than three hours a day. More than 24 million people listen during the average quarter-hour from 6 a.m. to midnight.



LEE RODGERS, WIND radio personality, left, presents a plaque to Don Ho, commemorating the Hawaiian star's recording of "Tiny Bubbles," which Rodgers broke in Chicago.

147 Schools Teach Radio

WASHINGTON—A total of 147 colleges and universities now offer a major in broadcasting leading to one or more degrees, according to a survey by the National Association of Broadcasters. The bachelor's degree is offered by 146 schools—an increase of 14 over 1967. One school offers a master's degree in two departments, but no undergraduate degree. The master's degree is offered by 75 schools, 11 more than a year ago. Eighteen schools now offer a doctorate with a major emphasis in broadcasting.

The NAB report conducted by NAB vice-president Dr. Harold Niven shows that there are 5,538 junior and senior students majoring in broadcasting in the 146 schools. The 204 schools participating in the survey said they offered a total of 2,728 radio-TV courses.

KFRD-FM in Texas Debut

ROSENBERG, Tex.—A FM station, KFRD-FM, which will specialize in pop and country music, has bowed here. Manager Bill Sloan said the 3,000-watt station will broadcast on 104.9 megacycles daily 3:30 p.m. until 11 p.m. Plans call for simulcasting with the station's AM counterpart KFDR until 5:30 p.m. each day. From 5:30 until 11, Sloan said, a program called "Town and Country Time" will be broadcast.

Call Letters, Format Changed by WHIY

ORLANDO, Fla.—After nine years as a country music station, WHIY here switched call letters and format last week. The new operation is now WORJ, an uptempo easy listening station that bills itself as "Big Orange Radio."

General manager Thomas J. Doyle said the change to the new format was accompanied by a "tremendous barrage of promotion, television spots, newspaper display, and strategically placed marquees around the city."

Changes at the 5,000-watt daytime station were precipitated, of course, by the recent switch of giant-wattage WHOO from rock to country music.

Program director Tom Fallin

said that WORJ is receiving very good response to the new format and "I think we did right in changing to easy listening music." He indicated that one of the main audiences available to a daytime operation is housewives and that easy listening music on the order of records by Sinatra, Jack Jones, Patti Page and Dionne Warwick is the best way to drive for a large segment of the daytime audience.

The station kept its regular deejays, including Chuck Shane and Gene Rogers. Fallin, who also does a show on the station, said he's keeping the sound bright and the production tight in the "Good Life" type of approach.

WLS AIRS PREMIERE OF 'CRIMSON AND CLOVER'

CHICAGO—WLS last week aired the exclusive world premiere of "Crimson and Clover," by Tommy James and the Shondells on Roulette Records, and the reaction was so great that Morris Levy, president of Roulette Records, last week shipped 200 copies of a specially pressed single for all listeners who write in about the tune. WLS program director John Rook also reportedly sent tapes of the record to ABC owned and operated stations.

The golden label reads: "Compliments of Radio Station WLS of Chicago and Roulette Records." Levy admits that he'd begged the station to "please stop" playing the record prematurely of its release. But, last week, he was so pleased at the response from listeners that he'd decided to give the station another 800 copies of the one-sided single for promotion with listeners. The new single is due for release this week.

programming aids

Programming guidelines from key pacesetter radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings, and Biggest Leftfield Happenings.

HOT 100



Altoona, Pa.—WFBG

John Anthony
Program Director

BP: "Both Sides Now," Judy Collins, Elektra. **BLFP:** "Shame, Shame," Magic Lantern, Atlantic. **BH:** "Till," Vogues, Reprise; "Stormy," Classics IV, Imperial. **BLFH:** "Cloud Nine," Temptations, Gordy.



Arvada, Colo. (Denver)—KQXI

Ron Huntsman
Music Director

BP: "What Time Did You Say," Fever Tree, Uni. **BLFP:** "Scarborough Fair," Sergio Mendes & Brasil '66, A&M. **BH:** "Hey Jude," Beatles, Apple. **BLFH:** "More I Love You," Rene and Rene.

Brownsville,

Tenn.—WBHT

Ron Callery

Asst. Music Director

BP: "Hang 'Em High," Booker T and the M.G.'s, Stax. **BLFP:** "People," Tymes, Columbia. **BH:** "Revolution," Beatles, Apple. **BLFH:** "1432 Franklin Pike Circle Hero," Bobby Russell, Eif.

Charlotte, N. C.—WAYS

Jack Gale

Music Director

BP: "Softly, Softly," Equals. **BLFP:** "Until You Came Along," Visitors. **BH:** "Too Weak to Fight," Clarence Carter. **BLFH:** "Shame, Shame," Magic Lanterns.

Chattanooga—WFLI

Mike Scudder

Asst. Music Director

BP: "You Don't Have to Be Crazy," Bobby Boyd, Chattanooga. **BLFP:** "Baby Let's Wait," Royal Guardsmen, Laurie. **BH:** "Who's Making Love," Johnny Taylor, Stax. **BLFH:** "Abraham, Martin and John," Dion, Laurie.

Columbia, Mo.—WTRG

Tom West

Music Director

BP: "I've Got to Face It," Heartbreakers, Derby City. **BLFP:** "Hey, Hey Baby," Swingin' Medallions, Capitol. **BH:** "Stormy," Classics Five, Imperial. **BLFH:** "People," Tymes.



Grand Rapids, Mich.—WGRD

Jay Walker
Air Personality

BP: "I Heard It Through the Grapevine," Marvin Gaye, Motown. **BLFP:** "Honey Do," Strangeloves, Sire. **BH:** "Chewy Chewy," Ohio Express, Buddah. **BLFH:** "Who's Making Love," Johnny Taylor, Stax.

Hanover, N. H.—WDCR

Paul Gambaccini

Music Director

BP: "Going Up the Country," Canned Heat, Liberty. **BLFP:** "Worst That Could Happen," Brooklyn Bridge, Buddah. **BH:** "Both Sides Now," Judy Collins, Elektra. **BLFH:** "With a Little Help," Joe Cocker, A&M, and "Ramblin' Gambelin' Man," Bob Seger, Capitol.

Jacksonville, Fla.—WAPE

Ike Lee

Program Director

BP: "Son of a Preacher Man," Dusty Springfield, Atlantic. **BLFP:** "Vance," Roger Miller, Smash. **BH:** "I Love How You Love Me," Bobby Vinton, Epic. **BLFH:** "Hooked on a Feeling," B. J. Thomas, Scepter.

Lewiston, Me.—WLAM

Bob Ouellette

Music Director & DJ

BP: "Honey Do," Strangeloves, Sire. **BLFP:** "Vance," Roger Miller, Smash. **BH:** "American Boys," Petula Clark, Warner Bros. **BLFH:** "I've Got Love for My Baby," Young Hearts, Minit.

Louisville—WAKY

Johnny Randolph

Asst. Program/Music Director, Personality

BP: "When the First Tear Shows," Brian Keith, Page One. **BH:** "For Once in My Life," Stevie Wonder, Tamla. **BLFH:** "Baby Let's Wait," Royal Guardsmen, Laurie.



Lynchburg, Va.—WLLI

Jerry Rogers

BP: "I Heard It Through the Grapevine," Marvin Gaye, Tamla. **BLFP:** "The Thought of Loving You," Crystal Mansion, Capitol. **BH:** "Son of a Preacher Man," Dusty Springfield, Atlantic. **BLFH:** "With a Little Help From My Friends," Joe Cocker, A&M.



Milwaukee—WOKY

Bob Barry

Music Director

BP: "Scarborough Fair," Sergio Mendes and Brasil '66, A&M. **BLFP:** "Put Your Head on My Shoulder, Letterman, Capitol. **BH:** "Shame Shame," Magic Lanterns, Atlantic. **BLFH:** "Ballad Two Brothers," Autry Inman, Epic.



Phoenix, Ariz.—KRIZ

Steve Martin

Music Librarian

BP: "Blue Birds Over the Mountain," Beach Boys. **BLFP:** "Long Line Rider," Bobby Darin. **BH:** "Lo Mucho Que Te Quiero," Rene and Rene, White Whale.



Phoenix, Ariz.—KRUX

Rhett Hamilton Walker

Operations Manager

BP: "I Got a Line on You," Spirit, Ode. **BLFP:** "You're My Girl," Rhinoceros, Elektra. **BH:** "Both Sides Now," Judy Collins, Elektra. **BLFH:** "Lo Mucho Que Te Quiero," Rene and Rene, White Whale.

Pittston, Pa.—WPTS

Rick Shannon

Personality

BP: "Showdown," Archie Bell & Drells, Atlantic. **BLFP:** "Things," Merrell Frankhauser - Shameless. **BH:** "Cloud Nine," Temptations, Gordy. **BLFH:** "Everyday People," Sly & Family Stone, Epic.



San Antonio —KTSA

Kahn Hamon
Program Director

BP: "Son of a Preacher Man," Dusty Springfield, Atlantic. **BLFP:** "For Once in My Life," Stevie Wonder, Tamla. **BH:** "Wichita Lineman," Glen Campbell, Capitol. **BLFH:** "Shame, Shame," Magic Lantern, Atlantic.



Sarasota, Fla.—WYND

John A. Dark
Program/Music Director, Personality

BP: "Crosstown Traffic," Jimi Hendrix, Reprise. **BLFP:** "I Got a Line on You," Spirit, Ode. **BH:** "Ramblin' Gambelin' Man," Bob Seger, Capitol. **BLFH:** "Love (Can Make You Happy) Mercy," Sundi.



Scranton, Pa.—WSCR

Jim Drucker
DJ

BP: "Bella Linda," Grass Roots, Dunhill. **BLFP:** "A Ray of Hope," Rascals, Atlantic. **BH:** "Stormy," Classics IV, Imperial. **BLFH:** "Kentucky Woman," Deep Purple, TET.

Sumter, S. C.—WDXY

Tom Cheney

Music Director

BP: "Worst That Could Happen," Brooklyn Bridges, Buddah. **BLFP:** "What Shall We Do With the Child," Serendipity Singers, United Artists. **BH:** "Love Child," Diana Ross and the Supremes, Motown. **BLFH:** "Make a Noise Like Love," Gena & Debbie, TRX.

Victoria, Tex.—KUIC

Bruce Angel

BP: "Son of a Preacher Man," Dusty Springfield, Atlantic. **BLFP:** "Going Up the Country," Canned Heat, Liberty. **BH:** "Those Were the Days," Mary Hopkin, Apple. **BLFH:** "They Don't Make Love Like They Used To," Eddy Arnold, RCA Victor.

Wichita, Kan.—KEYN

J. Robertt Dark

Music Director

BP: "See Saw," Aretha Franklin, Atlantic. **BLFP:** "The Yard Went on Forever," Richard Harris, Dunhill. **BH:** "Time of the Season," Zombies, Date. **BLFH:** "Better Things," Hoi Polloi, Kanwic.

Willoughby, Ohio—WELW

Chris Quinn

Personality

BP: "Son of a Preacher Man," Dusty Springfield, Atlantic. **BLFP:** "With a Little Help From My Friends," Joe Cocker, A&M. **BH:** "Ramblin' Gambelin' Man," Bob Seger, Capitol. **BLFH:** "Cinnamon," Dereck, Bang.

Wilmington, Del.—WAMS

Bob Hollands

Music Director

BP: "Baby Let's Wait," Royal Guards-

men, Laurie. **BLFP:** "You've Got the Power," Esquires, Wand. **BH:** "She's Almost You," Billy Harner, Open. **BLFH:** "Wedding Bell Blues," Laurie Nyro, Verve/Foxcast.

COUNTRY

Albany—WEEE

Barry Frank

Program Director

BP: "She Wears My Ring," Ray Price. **BLFP:** "Too Rough on Me," Earl Scott. **BH:** "Born to Be With You," Sonny James. **BLFH:** "Don't Worry About the Mule," Ben Barber.

Atlanta—WPLO

John J. Fox

Personality

BP: "You Touched My Heart," David Rogers, Columbia. **BLFP:** "Beertops and Teardrops," Claude King, Columbia. **BH:** "Stand by Your Man," Tammy Wynette, Epic. **BLFH:** "In the Good Ole Days," Dolly Parton, RCA Victor.



Burbank, Calif.—KBBQ

Larry Scott

Music Director

BP: "A Woman Without Love," Bob Luman, Epic. **BLFP:** "Loving Hands at Home," George Kent, Plantation. **BH:** "I Take a Lot of Pride in What I Am," Merle Haggard, Capitol. **BLFH:** "Plastic Saddle," Nat Stuckey, RCA Victor.

Cadillac, Mich.—WATT

Dick Conder

Program Director

BP: "Stand by Your Man," Tammy Wynette, Epic. **BLFP:** "Light My Fire," Chet Atkins, RCA Victor. **BH:** "The Straight Life," Bobby Goldsboro, UA. **BLFH:** "The Yard Went On Forever," Richard Harris, Dunhill.



Charlotte, N. C.—WWOK

Clayd Bookout

Music Director, Personality

BP: "When the Grass Grows," George Jones, Musicor. **BLFP:** "Liquid Hurt," Benny Lindsey, Galaxie. **BH:** "Wichita Lineman," Glen Campbell, Capitol. **BLFH:** "I Want Some More of This," Leona Williams, Hickory.



Chester—WEEZ

Lowell Howard

Program Director, Personality

BP: "The Girl Most Likely," Jeannie C. Riley, Plantation. **BLFP:** "It Don't Mean a Thing to Me," Kenny Price, Boone. **BH:** "Born to Be With You," Sonny James, Capitol. **BLFH:** "Roses to Reno," Bob Bishop, ABC Paramount.



Flint, Mich.—WKMF

Jim Harper

Program/Music Director, Personality

BP: "Woman Without Love," Johnny

Darrell, United Artists. **BLFP:** "When I Turn 21," Buddy Alan, Capitol. **BH:** "Don't Wake Me I'm Dreaming," Warner Mack, Decca. **BLFH:** "In the Good Old Days," Dolly Parton, RCA Victor.



Ft. Lauderdale, Fla.—WIXX

Lyle Reed

Station Manager, Personality

BP: "Strings," Wynn Stewart, Capitol. **BLFP:** "Woman Without Love," Bob Luman, Epic. **BH:** "I've Got You on My Mind Again," Buck Owens, Capitol. **BLFH:** "I Want One," Jack Reno, Dot.

Garden City, L.I., N. Y.—WTHE

Don Karnes

BP: "Happiness is a Thing Called You," Sharon Roberts, MTA. **BLFP:** "Too Many Daddies," Sue Richards, Epic. **BH:** "Follow the Drum," Chaperel Bros., Capitol. **BLFH:** "Your Driving Me Out of My Mind," Cathy Morrison and Bill Wilbourn, United Artists.



Greensboro, N. C.—WGBG

Tom Miller

Program Director

BP: "They Just Don't Make Love Like They Used To," Eddy Arnold, RCA Victor. **BLFP:** "Maggie," Earl Richards, United Artists. **BH:** "Wichita Lineman," Glen Campbell, Capitol. **BLFH:** "Joggin'," Pete Drake, Stop.

Homestead, Fla.—WILL

Dave Elliott

Program Director & DJ

BP: "They Don't Make Love Like They Used To," Eddy Arnold, RCA Victor. **BLFP:** "Mouth to Mouth Resuscitation," John Hartford, RCA Victor. **BH:** "True Love Travels on a Gravel Road," Dwane D., Capitol. **BLFH:** "Maggie," Earl Richard, United Artists.

Kansas City, Mo.—KWKI

Bill Morse

Program Director, Personality

BP: "I Wish I Was Your Friend," Wanda Jackson, Capitol. **BLFP:** "Blues Stay Away From Me," Tradewinds, Stop. **BH:** "Livin' on Lovin'," Slim White, Imperial. **BLFH:** "What Made Nashville Famous Has Made a Poor Man Out of Me," Sandy Sans, Throne; "1432 Franklin Pike Circle Hero," Bobby Russell. **BH:** "It's All Over But the Crying," Hank Williams Jr., MGM; "Blues Notes," Johnny Nace, Cars; "Hold On to What You've Got," Dianne Trash, Dot.



Lynchburg, Va.—WBRG

Bob White

Music Director, Personality

BP: "My Son," Jan Howard, Decca. **BLFP:** "True Love Travels on a Gravel Road," Duane Dee, Capitol. **BH:** "Flattery Will Get You Everywhere," Lynn Anderson, Chart. **BLFH:** "Who Loves Who," Hardens, Columbia.

(Continued on page 58)

ABC's Special Products to Launch 'Love' FM Program Pkg.

• Continued from page 55

not be play on 'Love.' Shaw has been working a year on the programming. In order to get a new album on the air immediately he will produce five new hours of programming and send them out immediately; the new tapes will supersede the tapes previously serviced.

The "Love" programming will be aired full time on ABC-owned FM stations in Los Angeles and San Francisco. This will mean that there will be four FM stations playing progressive rock in San Francisco — KOIT-FM, KSN-FM,

KMPX-FM, and KGO-FM. Los Angeles will then have three—KMET-FM, KPPC-FM, and KABC-FM.

John Rydgren, the initial personality with the programming, is former national director of radio-TV for the American Lutheran Church; he worked as a Top 40 deejay while attending Capital Evangelical Seminary in Columbus, Ohio. Yahraes had formerly worked in promotion for WCFL, Chicago. Pat Rasbach, production assistant, formerly held a similar position with KBIG, Los Angeles.

In like Maggie!

A rollicking, walloping, whale of a musical!



LSOD-2009



RCA THE ORIGINAL BROADWAY CAST RECORDING **VICTOR**

JOHN BOWEN
SHIRLEY JACK JONES CASSIDY
MAGGIE FLYNN

Book, Music and Lyrics by HUGO LONGI and GEORGE PERETTI
 Lyrics by GEORGE PERETTI
 Creator: DAVID WEISS

Directed by MORTON DA COSTA

Music Supervisor: GIBBERT KATE

Costume Designer: WILLIAM and JEAN BEKART
 Designer: W. ROBERT LAYNE
 Hair Designer: TRACAHN NUSSER
 Makeup Designer: JOHN LESSEN
 Production Designer: PHILIP J. LANG
 Stage Manager: TRITIE RUTTMANN
 Stage Technician: BRIAN MACHWALD

Executive Producer: MORTON DA COSTA

© 1968 RCA RECORDS, INC. A DIVISION OF RCA BROADCASTING SYSTEM, INC.

Original Broadway Cast Album

RCA

Available on RCA Stereo 8 Cartridge Tape

programming aids

• Continued from page 56

Miami—WGMA

Frank Wiltse

Personality

BP: "They Don't Make Love Like They Used To," Eddy Arnold, RCA Victor. **BLFP**: "Mouth to Mouth Resuscitation," John Hartford, RCA Victor. **BH**: "Born to Be With You," Sonny James, Capitol. **BLFH**: "1432 Franklin Pike Circle Hero," Bobby Russell, Elf.



Milwaukee—WYLO

Bob Bradley

Program Director

BP: "Bring Love Back Into Our World," Stu Phillips, RCA Victor. **BLFP**: "The Girl Most Likely," Jeanie C. Riley, Plantation. **BH**: "They Don't Make Love Like They Used To," Eddy Arnold, RCA Victor. **BLFH**: "Who Loves Who," Hardens (Arlene and Robbie), Columbia.



Peoria, Ill.—WXCL

Dale Eichor

Asst. Music Director & Personality

BP: "Daddy Sang Bass," Johnny Cash, Columbia. **BLFP**: "Keep the Home Fires Burning," Patti Powell, Stop. **BH**: "I Want One," Jack Reno, Dot. **BLFH**: "Ballad of Two Brothers," Autry Inman, Epic.



Phoenix, Ariz.—KRDS

Bob Pond

Program/Music Director, Personality

BP: "Happy Blues," Wynn Stewart, Capitol. **BLFP**: "Hello, Hello," Tiny Tim, Reprise. **BH**: "She Still Comes Around," Jerry Lee Lewis, Smash. **BLFH**: "Puerto Rican Bay Blues," Michael P. Whalin, Pete.

Wilson, N. C.—WLLY

Jim Bryan

Program/Music Director

BP: "When the Grass Grows Over Me," George Jones; "Yours Love," Waylon J. **BLFP**: "Feed Me One More Lie," Mary Taylor; "When I Turn 21," Buddy A. **BH**: "She Still Comes Around," Jerry Lee Lewis; "I Walk Alone," Marty R. **BLFH**: "To Be a Child Again," Anita Carter, United Artists. "Roses to Reno," happenings in our area, by Bob Bishop.

Xenia, Ohio—WBCI

Chad Chester

Music Director & DJ

BP "Daddy Sang Bass," Johnny Cash, Columbia. **BLFP**: "Sugar Cane County," Maxine Brown, Chart. **BH**: "I Was With Red Foley," Luke the Drifter, MGM. **BLFH**: "Harlan County," Terry English, Chance. "Voice of Billy Jo Spears" LP on Capitol is very good. Especially like is "A Woman of the World."

EASY LISTENING



Atlanta—WSB

Chris Fortson

Music Librarian

BP: "Knowing When to Leave," Michelle Lee, Columbia. **BLFP**: "Just a Little Lovin'," Dusty Springfield, Atlantic. **BH**: "Both Sides Now," Judy Collins, Elektra. **BLFH**: "Eleanor Rigby," Free Design, Project 3.

Cadillac, Mich.—WATT

Dick Conder

Program Director

BP: "They Just Don't Make Love Like They Used To," Eddy Arnold, RCA Victor. **BLFP**: "Extra Innings," Denay McLain, Capitol. **BH**: "Hey Mister," Four Jacks and a Jill, RCA Victor. **BLFH**: "1432 Franklin Pike Circle Hero," Bobby Russell, Elf.



Miami—WIOD

Yolanda Parapar

Music Director

BP: "American Boy," Petula Clark, Warner Bros. **BLFP**: "Good Time Girl," Nancy Sinatra, Reprise. **BH**: "Wichita Lineman," Glen Campbell, Capitol, **BLFH**: "Little Arrows," Leapy Lee, Decca. New RCA Chet Atkins LP "Solid Gold '68," is excellent with "Harper Valley PTA," the best cut. The Christmas Album of the season is the new A&M Herb Alpert LP "Bell Couldn't Jingle" and "Winter Wonderland" and "Sleighride" are outstanding.



Norwich—WICH

Bob Craig

Program Director

BP: "Till," Vogues, Reprise. **BLFP**: "Goodtime Girl," Nancy Sinatra, Reprise. **BH**: "Hang 'em High," Booker "T," Stax. **BLFH**: "Lo Mucho Que Te Quiero," Rene and Rene, White Whale.

San Diego, Calif.—KOGO

Dick Roberts

Program Director

BP: "Till," Vogues, Reprise. **BLFP**: "The Long Drive Home," Paul Hampton, Dunhill. **BH**: "Wichita Lineman," Glen Campbell, Capitol. **BLFH**: "Scarborough Fair," Sergio Mendes and Brasil '66, A&M.



San Francisco—KNBR

Michael Button

Music Director

BP: "Cal Tjader Sounds Out Bert Bacharach" (LP), Sky. **BLFP**: "The More I Love You" (Lo Mucho Que Te Quiero), Rene and Rene, White Whale. **BH**: "Scarborough Fair," Sergio Mendes and Brasil '66, A&M. **BLFH**: "Till," Vogues, Reprise.

Springfield—WSPR

Budd Clain

Program Director

BP: "Young Hearts, Young Hands," Jimmy Damon. **BLFP**: "Without Him," Lulu. **BH**: "Lo Mucho Que Te Quiero," Rene and Rene.

(Continued on page 80)

Perfect Cut for Jewelry Store

ROME, Ga.—A local jewelry store—The Jewel Box—has come up with a hit record, according to Johnny Kay, an air personality with WROM here. The Jewel Box, part of a chain, recently turned out a single of singing commercials promoting their "Perfect Love Diamonds." On the flip side was a tune called "Perfect Love."

Kay played the "Perfect Love" record and got tremendous response. A check with The Jewel Box revealed that the record was cut in New York by an act called The Girls, a group thrown together for the commercials. Tune was published by Andrew-Scott Publishing Co., with the music written by Neil Warner and lyrics by Larry Levinson, Music Makers, New York.

Wagner Sets Up C-P Productions

LAS VEGAS—A new firm dealing in programming services and commercials—C-P Productions—has been established here by Chuck Wagner, a 10-year radio veteran in radio sales and promotion, and his wife Pat, who formerly worked for an East Coast advertising agency. Wagner said the firm will specialize in creating both idea and finished product in both commercials and programming.

The announcement the whole music industry has been waiting for.



United Artists Records has signed **DEXTER MAITLAND** for a whole bunch of recordings.

UNITED ARTISTS RECORDS • 729 Seventh Avenue, New York, N.Y. 10019

I want to be among the first to hear the SOLID STATE throat of DEXTER MAITLAND singing "TEN TERRIFIC GIRLS" on United Artists Records. I enclose 15 cents to cover the cost of postage and handling.

NAME _____
ADDRESS _____
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8 PM C.S.T.



LPM-4088

ELVIS
ON THE
NBC-TV
SINGER
SPECIAL

DEC. 3rd
9 PM E.S.T.
8 PM C.S.T.



ELVIS' GOLD STANDARD RECORDS



LSP-1707(e)



LSP-2075(e)

- 447-0600 I Forgot to Remember To Forget/Mystery Train
- 447-0601 That's All Right/Blue Moon of Kentucky
- 447-0602 I Don't Care If the Sun Don't Shine/Good Rockin' Tonight
- 447-0603 Milkcow Blues Boogie/You're a Heartbreaker
- 447-0604 Baby, Let's Play House/I'm Left, You're Right, She's Gone
- 447-0605 Heartbreak Hotel/I Was the One
- 447-0607 I Want You, I Need You, I Love You/My Baby Left Me
- 447-0608 Hound Dog/Don't Be Cruel
- 447-0609 Blue Suede Shoes/Tutti-Frutti
- 447-0613 Blue Moon/Just Because
- 447-0614 Money, Honey/One-Sided Love Affair
- 447-0615 Shake, Rattle and Roll/Lawdy, Miss Clawdy
- 447-0616 Anyway You Want Me (That's How I Will Be)/Love Me Tender

- 447-0617 Too Much/Playing for Keeps
- 447-0618 All Shook Up/That's When Your Heartaches Begin
- 447-0619 Jailhouse Rock/Treat Me Nice
- 447-0620 Loving You/(Let Me Be Your) Teddy Bear
- 447-0621 Don't/I Beg of You
- 447-0622 Wear My Ring Around Your Neck/Don'tcha Think It's Time?
- 447-0623 Hard Headed Woman/Don't Ask Me Why
- 447-0624 I Got Stung/One Night
- 447-0625 A Fool Such As I/I Need Your Lovin' Tonight
- 447-0626 A Big Hunk o' Love/My Wish Came True
- 447-0627 Stuck on You/Fame and Fortune
- 447-0628 It's Now or Never/A Mess of Blues
- 447-0629 Are You Lonesome Tonight?/I Gotta Know
- 447-0630 Surrender/Lonely Man

- 447-0631 I Feel So Bad/Wild in the Country
- 447-0634 Little Sister/(Marie's the Name) His Latest Flame
- 447-0635 Can't Help Falling in Love/Rock-a-Hula Baby
- 447-0636 Good Luck Charm/Anything That's Part of You
- 447-0637 She's Not You/Just Tell Her - Jim Said Hello
- 447-0638 Return to Sender/Where Do You Come From
- 447-0639 Kiss Me Quick/Suspicion
- 447-0640 One Broken Heart for Sale/They Remind Me Too Much of You
- 447-0641 (You're the) Devil in Disguise/Please Don't Drag That String Around
- 447-0642 Bossa Nova Baby/Witchcraft
- 447-0643 Crying in the Chapel/I Believe in the Man in the Sky
- 447-0644 Kissin' Cousins/It Hurts Me
- 447-0645 Such a Night/Never Ending

- 447-0646 Viva Las Vegas/What'd I Say?
- 447-0647 Blue Christmas/Santa Claus is Back in Town
- 447-0648 Do the Clam/You'll Be Gone
- 447-0649 Ain't That Loving You Baby /Ask Me
- 447-0650 Wooden Heart/Puppet on a String
- 447-0651 Joshua Fit the Battle/Known Only to Him
- 447-0652 Milky White Way/Swing Down, Sweet Chariot
- 447-0653 (Such an) Easy Question/It Feels So Right
- 447-0654 I'm Yours/(It's a) Long, Lonely Highway
- 447-0655 Tell Me Why/Blue River
- 447-0656 Frankie and Johnny/Please Don't Stop Loving Me
- 447-0657 Love Letters/Come What May
- 447-0658 Spinout/All That I Am



LSP-2765



LSP-3921

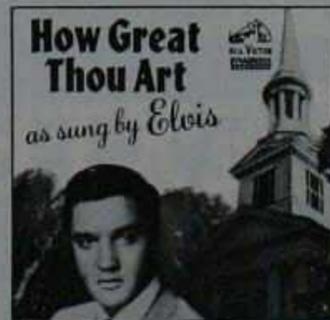
Available at Record Dealers Everywhere



LSP-1951(e)

Season's Greetings to all the World's Great Artists, RCA Employees, Distributors, Subsidiaries, Licensees, Dealers, Radio Stations and Fans from **Elvis** and the Colonel.

SACRED ALBUMS



LSP-3758

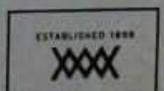


LSP-2328

Give Elvis' records for Christmas.

RCA
RECORDS

*Available on RCA Stereo 8 Cartridge Tape



Vox Jox

John A. Dark, program and music director at WYND, Sarasota, Fla., has moved to WSRF, 10,000-watt station in Fort Lauderdale, Fla., and needs Hot 100 and r&b records. This is one of those Miami fringe stations and an influence on the Miami market. . . . **Johnny Bell** has joined WSLR, Akron, Ohio, in the 1-3 p.m. slot, and will also be doing production. He'd been with KLAQ, Denver, another country music operation, WSLR music director **Bob Heyden** wrote the liner notes for

By **CLAUDE HALL**
Radio-TV Editor

Del Reeves' new LP, "Looking at the World Through a Windshield." "Wing Ding," bandstand type show on WDCA-TV, Washington, has been changed to become "The Jack Alix Show." Alix is host, of course. . . . **A. B. (Bill) Hartman** has been appointed general manager of KDKA, Pittsburgh, replacing the late **Allen Heacock**. Hartman had been national radio sales manager for Westinghouse. . . . **Jim Hunter** is the new production director of WLS, Chicago. He'd held the same position at WKYC, Cleveland, and before that had worked as program director of KOIL, Omaha.



HUNTER

WMCA Bows 'Battle'

• *Continued from page 55*

playing a lot of music—just about every second that they aren't airing commercials. The major difference between the two stations is still length of playlist. WABC airs an extremely limited selection and usually doesn't play a record until it's far and away a hit. Since the advent of Metheny on the scene a few weeks ago, WMCA has sharply curtailed the length of its playlist, but manages to give new product a hearing. **Joe Bogart** and **Frank Costa**, considered by many to be among the top music men in the business, will obviously be screening the new records to be played on "Voice Your Choice."

A few other stations use this battle-of-records type of feature, including WICE in Providence.



BRAUN

Bob Braun, host of the "50-50 Club" on Aveo TV stations in Cincinnati, Columbus and Dayton, Ohio, and Indianapolis, has a new United Artists Records album out—his sixth. The LP of Christmas songs features three songs by **Ruth Lyons**, host of the "50-50 Club" show for nearly 21 years. . . . **John T. McCreery III** has been named manager of WMTS-FM, Murfreesboro, Tenn. McCreery, a former program director of both WMTS and WMTS-FM, has been life insurance salesman the past three years, but continued an "Old Records Show"

Sunday afternoons on the station. Station plans to diversify its programming.

★ ★ ★

Whew! Talk about controlling a market—KLOU, Lakes Charles, La., has a 40 share 6 a.m.-10 a.m., then a 47 10 a.m.-3 p.m. That goes up to 52 from 3-7 p.m., and on up to a 59 from 7-midnight, according to a June-July Pulse report. Program director **Johnny Janot** credits the domination of the market for the past eight years to "a little talent and a lot of hard work."

Air personality **Michael O'Shea** has been named executive producer for WOWO, Fort Wayne, Ind. He replaces **Tom Williams**, who left to become a personality at Fort Wayne's WKJG. O'Shea has been with WOWO since 1965 as host of the all-night show. His new duties include selecting the music to be played. . . . **Larry Sprinkle**, formerly with WOOW, Greenville, N. C., is now music director and personality at WPXY, Greenville. **Mike Williams**, who'd been with WMVA, Martinsville, Va., is program director of the new station, and **George R. Francis Jr.**, formerly sales manager of WOOW, is general manager.

★ ★ ★

John Dakins, program director of WMBN, Petoskey, Mich. 49770, needs easy listening and soft rock albums. . . . **Steve Thornton** is the new music director of WTBU at Boston University, Boston. . . . KCCR, 1,000-watt station at P. O. Box 309, Pierre, S. D., needs soft rock and progressive rock albums and singles. Send to **Del Roberts**. . . . I think enough is enough. It's very seldom that I point to a swinging door, but WIBG, Philadelphia,

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

POSITIONS OPEN

Newsman—if you sound like a newsman and have a minimum of 1 year's experience, we have an immediate opening. Rush tape and resume to: Box 082, Billboard, 165 W. 46th St., New York, N. Y. 10036.

now has a line-up that goes: **Joe Niagara**; **Bob Foster**, formerly of WSAI, Cincinnati; **Ed Richards**, who'd been **Mike Rivers** at CKLW, Detroit; **Gary Mitchell**; **Happy Jack**, who'd been **Jim Quinn** at KQV, Pittsburgh; **Duke Roberts**, who'd been **Charlie Brown** at WKIX, Raleigh, N. C.; **Ray Gilmore**, and **Johnny Williams**, who'd been **Steve O'Brien** at WPOP, Hartford, Conn.

★ ★ ★

Mrs. Shirley Hessel, formerly of WKYC, Cleveland, is now assistant to producer **Herman Spero** on the WEWS-TV "Upbeat" show, which originates in Cleveland. . . . **Pete Franklin** now has the "After Hours Pete Franklin Show" on WERE, Cleveland, replacing **Dick Cooper**, who switched to news. . . . **King Curtis Shaw** is the new program director at WABQ, replacing **Mike Payne**.

Phoenix, Ariz., KRPM, the FM station with the largest share of audience of any FM station in any market measured by ARB (April-May 1968), has immediate opening for top-flight commercial and news announcer. Ability to rewrite news essential. Good salary and working conditions, new studios. No simulcast, no automation, no beginners. Adult music. Third phone required. Exceptional opportunity to join a fine, financially sound, happy organization. Rush tape, photo and resume to: **Jeff Hugwood**, KRPM, 3501 N. 16th St., Phoenix 85016. Tapes will be returned promptly.

Wanted—Personality for hot hundred Southern Vermont station. Must have on-the-air experience, 1,500 watt transmitter. Brand-new studios; immediate opening. Tape, resume and photo to: **Ron Bastone**, WCFR Radio, Box 800, Springfield, Vt. 05156.

POSITIONS WANTED

What do you look for in T-40? A pro; No. 1 show, 56-M, 6 to 10 p.m. Experienced; 2½ years, 1½ with present station—air work, production, promos. Stability married, complete service. Searching for several months for the right major or higher T-40-M. Want the right station; I move the music with personality. **Ron Savage** (413) 739-6280, or write Box 080, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Broadcasting school graduate seeks position in MOR or news or combination. Desired location: Indiana, Ohio, Penna., Maryland, Virginia. Third class endorsed. Limited experience but willing to work hard. Call (216) 423-3243. Desire immediate work. Have college degree in political science.

8-year contemporary radio pro seeking a programming challenge. Currently working, so the offer must be good \$15,000 plus for P. D.'s job. Prefer Western U. S. Would consider MOR also. Married, stable. I can help you win but I'm not a push-button personality. Write Box 081, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Second phone, 2½ years experience as PD and MD at college station. EE major draft exempt. Desire position to utilize above in Chicago area but will relocate if near college. Available Jan. '69. **John Furtak**, 650 E. Parkway, South Memphis, Tenn. 38104.



DEXTER MAITLAND

is

DEXTER MAITLAND

DEXTER MAITLAND — a grabber in



A FORGOTTEN HEADLINE
...But Not Forgotten Now!

ARKANSAS PRISON INQUIRY CONTINUES

"LONG LINE RIDER"

Wettin' it down, boss
Wet it down
Wipin' it off, boss
Wipe it off.
Doin' ten to twenty hard
Swingin' twelve pounds in the yard
Every day.
Every day.
I came in with a group of twenty
There ain't left but half as many
In the clay.
In the clay.
Long line rider, turn away.

There's a farm in Arkansas
Got some secrets in its floor
In decay
In decay.
You can tell where they're at
Nothin' grows, the ground is flat
Where they lay
Where they lay.
Long line rider, turn away.

All the records show so clear
Not a single man was here
Anyway
Anyway.
That's the tale the warden tells
As he counts his empty shells
By the day
By the day.
Hey, long line rider, turn away.

Someone screams investigate
'scuse me sir it's a little late
Let us pray
Let us pray.
This kinda thing can't happen here
'specially not in an election year
Outta my way
Outta my way.
Hey, long line rider, turn away.

There's a funny taste in the air
Big bulldozers everywhere
Diggin' clay
Turnin' clay.
And the ground coughs up some roots
Wearin' denim shirts and boots
Haul 'em away
Haul 'em away.
Hey, long line rider, turn away.

Well I heard a brother moan
Why they plowin' up my home
In this way
In this way.
I said, buddy, shake your gloom
They're just here to make more room
In the clay.
In the clay.
U.S.A.
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READ IT ON THE FIRST SINGLE RELEASED BY DIRECTION RECORDS



"LONG LINE RIDER"

BOBBY DARIN
b/w CHANGE

DIRECTION Single #350

FROM THE CURRENT DIRECTION ALBUM #1936

"BOBBY DARIN born WALDEN ROBERT CASSOTTO"

DIRECTION... THE LABEL WITH SOMETHING TO SAY!

DISTRIBUTED BY BELL RECORDS, INC. 1776 BROADWAY, NEW YORK, N. Y. 10019



Musical Instruments

ADVERTISEMENT

Personality Song Books
Sheet Music Info
 Chart Song Books
 All Instrument Books
 Music of Today—Brimhall

by: **Jude Porter**

The column, this week, salutes **TONY BENNETT** who is celebrating his 20th Anniversary as an artist of TOP RANK. Bennett is one of the "greats" whose influence on the public young and "seasoned" has always been "record-making!" It's this type of performance that generates sheet music sales!!! . . . and that's the name of the game!

Hansen Publications has a special "mail-back" Order Coupon Ad in this week's Billboard. Look for it and take advantage of a sensational offer!!! It's "THE VERY BEST OF TONY BENNETT SONG BOOK (Piano/Vocal/Guitar) — \$2.50 plus 23 Ninety-Nine Cent (99¢) Christmas Books that "Sell On Sight" . . . BRIMHALL (CHRISTMAS) — POP BOOKS — POP BIG NOTE PIANO — EASY ALL ORGANS — CHRISTMAS FAVORITES — EASY GUITAR SOLOS — NOT-SO-EASY PIANO and NOT-SO-EASY ORGAN! \$22.77 worth of music . . . at the Special Price of . . . \$15.00!

The newest of the NEW SHEETS rolling off the press this week are:

- I PUT A SPELL ON YOU
Creedence Clearwater Revival
- CALIFORNIA DREAMIN'
Bobby Womack
- LOVE MACHINE The O'Kaysions
- A MAN AND A HALF
Wilson Pickett
- YESTERDAY'S RAIN
Spanky and Our Gang
- SWEET LOVIN' BABY
The Open Slowly
- UNTIE ME James & Bobby Purify
- HE'S BAD, BAD, BAD
Betty Wright
- THE BALLAD OF TWO BROTHERS
Autry Inman
- GOIN' UP THE COUNTRY
Canned Heat
and
(I'M INTO LOOKIN' FOR)
SOMEONE TO LOVE ME
Bobby Vee

We contacted Morse Freeman Music Jobbers in Los Angeles for their current "hot" list of sheets. Walter Jamecnik reported . . .

- THOSE WERE THE DAYS
- LITTLE GREEN APPLES
- HEY JUDE
- WICHITA LINEMAN
- BY THE TIME I GET TO PHOENIX
- LOVE IS BLUE
- HARPER VALLEY P.T.A.
- THE STRAIGHT LINE
- SCARBOROUGH FAIR
- HI-HEEL SNEAKERS
- GENTLE ON MY MIND
- PROMISES, PROMISES
- CYCLES
- LES BICYCLETES de BELSIZE
- MRS. ROBINSON

Consider yourself "scooped" on the sheet music of tomorrow!! Happy Thanksgiving to all . . . PEACE!

GOLD MARK ASSOCIATES
 PUBLIC RELATIONS
 New York—Beverly Hills—London

C. H. GORDY

Education Demands Will Find Guitar Accepted in Schools

By RAY BRACK

SOUTH CHARLESTON, W. Va.—Despite years of outright resistance to using the guitar in public education, C. H. Gordy here believes new demands by parents will bring about a change. Citing education's requirement for broader experience, he said, "The guitar and keyboard instruments are certain to become part of the school music programs in classroom situations."

Gorby, owner of Gorby's Music Co. and a director, National Association of Music Merchants, is a former high school band director. In 30 years of retailing he has recruited students for 400 new bands in his market area.

"We can't put the blame on the school," he said, in reference to the slow progress of implementing the guitar in public ed-

ucation. "Guitar and keyboard instruction will come about through demand by the parents. This is because modern education is requiring a broader scope of experience."

Gorby's implication is that the schools have been offering what the communities demand. Bandmaster Dick Cory of Wabash, Ind., recently explained, "We have to justify our music program. If we had the time and money for guitar instruction, I'd be all for it. But the city fathers expect to build a band, and this is tough enough under the circumstances."

Florida State Superintendent of Public Instruction, Floyd T. Christian, recently conceding the State's school music programs were involving only 5 per cent of the students, said "If

(Continued on page 66)

New Catalog On Microphones

SAN CARLOS, Calif.—Stanford International here has published a new catalog listing its several models of microphones and headphones. Dealers should address inquiries to 569 Laurel Street, San Carlos, Calif. 94070.

Kraus Death

CHICAGO — Jay Kraus, president and chairman of the Harmony Co. here, died Nov. 17 at the age of 75. Kraus was a former president of the Guitar Manufacturers Association and had been a board member of the American Music Conference. He was a founder of the Music Industry War Council, which was formed during World War II.



COVER PHOTO of new accordion catalog now available from both Sonola Accordion Co., Inc., and Pacific Music Supply Co. The 12-page book details full specifications of all models and accessories.

BEST SELLING

Folios

BEST SELLING VOCAL COLLECTIONS

(Alphabetically)

- TITLE (Publisher)
- EDDY ARNOLD TOWN & COUNTRY SHOWCASE (Hill & Range)
 - BACHARACH—DAVID SONGBOOK (Cimino)
 - JOAN BAEZ DELUXE SONGBOOK (Ryerson)
 - BEATLES COMPLETE (Hansen)
 - BEE GEES IDEAS (Hansen)
 - BIG BIG NUMBER ONE HITS (Hansen)
 - BEST OF FOLK MUSIC, BK. 1 (Hansen)
 - GLEN CAMPBELL DELUXE SOUVENIR ALBUM (Hansen)
 - GLEN CAMPBELL TV SONGS AND PICTURES (Hansen)
 - CREAM WHEELS OF FIRE (Hansen)
 - COWSILLS DELUXE (Big 3)
 - BOB DYLAN ORIGINAL (Warner Bros.-7 Arts)
 - BOB DYLAN—JOHN WESLEY HARDING (Big 3)
 - BOB DYLAN SONGBOOK (Warner Bros.-7 Arts)
 - DONOVAN—HURDY GURDY MAN (Peer Int'l)
 - FRESH CREAM (Hansen)
 - LENNON-McCARTNEY—SWEET 16 (Hansen)
 - PHIL OCHS—THE WAR IS OVER (Big 3)
 - PETER, PAUL & MARY—LATE AGAIN (Warner Bros.-7 Arts)
 - PETER, PAUL & MARY SONGBOOK (Warner Bros.-7 Arts)
 - DIANA ROSS & THE SUPREMES GREATEST HITS (Big 3)
 - 70 SUPER BLOCKBUSTERS FOR 70 (Hansen)
 - SIMON & GARFUNKEL—BOOKENDS (Plymouth)
 - PAUL SIMON SONGBOOK—BEST OF SIMON & GARFUNKEL (Plymouth)
 - SONGS BY PAUL SIMON (Plymouth)
 - SOUND OF MUSIC—VOCAL SELECTIONS (Chappell)
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Audio Retailing

Customers Share Pedestal At Supsic's Record Mart

By RON SCHLACHTER

CHICAGO—A dedication to personal service has been a key factor in the success of Adam Supsic, owner of the Record Mart here on the Northside. In fact, Supsic, in less than one year of operation, has been so successful that he is preparing to open a second store in the area.

"We began our business here last January 9," said Supsic, who runs the combination record-audio-musical instrument store with his wife, Jackie. "We opened at 1:30 p.m. and closed at 8 that night. Our gross for that first day was a whopping \$11.

"When we took the store over, it was really in bad shape. The place measures only 44 by 14 by 12 and with black walls, it was a dreary sight to say the least. The inventory was another sad situation. Our classical record section totaled one and one-half records.

"Now it's a different story. The store, in tones of blues and white, presents a happy atmosphere and we have been able to increase our record stock by two-thirds. As for the name, I was going to call it the Merchandise Mart, but I understand somebody has used the name."

While Supsic's sense of humor is quite noticeable, his desire to serve his customers is even more apparent.

"The feeling of intimacy is very important. People don't like to come into a store where the voice echoes. People don't want to feel alone. I greet each customer and make him feel like we're here together. I treat the mailman like John D. Rock—everyone the same—nicely."

Singles

A big traffic stopper for the store is a sign in the window advertising 45's for 55 cents each. This applies to single on the WLS radio list, one of three charts carried by the store. The other lists are from stations WJJD and WVON. All other 45's sell for 94 cents each. Meanwhile, rock LP's are priced

at \$3.78, as compared to \$3.95 for other albums.

"The lower prices are primarily for the benefit of teenage customers," explained Supsic. "I believe in giving the kids a break. These are the customers with beards, pimples and who sweat every time they pull out their wallets. With the 55-cent singles, a kid who can't afford the regular price has a chance to taste music. I may even reduce the price more."

Supsic's only form of advertising is a window display, which he calls "my stage." Novelty signs play an important role for the Record Mart and rotate from the window to strategic locations in the store.

Although the store is quite small, Supsic is attempting to use every square inch of space. Records occupy bins along both side walls and down the center of the store. Radios, phonographs, musical instruments and accessories are displayed on the side walls behind and above the records, while televisions are located along the rear wall. There is even a special section for wigs which were added at Mrs. Supsic's suggestion.

"About another year, this place should be finished, said Supsic. "There is still quite a bit of wall space and all of the ceiling left to be used. I believe in putting every inch of space to use. Why not? I'm paying for it."

Repair Work

Supsic, who handles Motorola radios and TV's as his main line, has had more than 20 years in repair work. Consequently, he has the advantage of being a technician.

"I can sell every product with sincerity in my heart," said the dealer. "I even double the guarantee because I believe so strongly in Motorola. Whatever price I sell a radio, it's going to be a good one. I check each one and sell it as a technician and a salesman."

This is just another example of Supsic's dedication to serving his customers. Another example is following up record requests. Recently, Mrs. Supsic deciphered a letter brought in by a Japanese man and found he wanted 12 Stephen Foster records. The man's son bought the records for a friend back in Japan.

"In a record store, we must give the customers something they can't get anywhere else—personal service," said Supsic. "If the big stores would provide service, they would be five times bigger. If I ever get big, I want to stay small in the way I treat people."



ADAM SUPSIC surveys the window of his record shop. Effective use of signs, often exhibiting Supsic's wry sense of humor, serve to draw attention to the typical Mom 'n' Pop store.

IHF Program Receives Dealer Support in Philly

By MAURIE ORODENKER

PHILADELPHIA — The Institute of High Fidelity's (IHF) dealer member program has received a strong nod of approval from the Philadelphia area's leading high fidelity dealers.

Most of the dealers, present at a recent dinner meeting here, expressed a willingness to become affiliate members of the institute under a new program approved last spring by the IHF's board of directors. It's expected that the remaining dealers will soon follow suit.

The program was presented to the meeting by IHF executive director George Dube and promotion chairman Adrian Price. The institute officials stressed

that the new dealer program would provide promotional and management services which individual dealers could not provide for themselves.

The first two services developed under the program involve group life and liability insurance programs and a personal development and sales training course specifically designed for retail high fidelity personnel.

New Laser TV Device

BAYSIDE, N.Y.—It is now possible to re-focus the signal from a standard color TV set through a laser display system and project the picture on a 48-inch by 31-inch projection screen. According to General Telephone & Electronics Laboratories, Inc., developers of the system, such extension of television signals could have wide application in the entertainment, education and commercial fields.

Fischbein Outlet

SAN DIEGO — Ira Fischbein, president of Mr. Dependable TV and Appliance, a stereo tape player center, has opened his fourth retail store in San Diego County.

The 5,000-square-foot store will carry brand names in stereos, tape players and TV's, and a complete line of appliances. Buss Farison has been named store manager of the new Pacific Beach outlet.

Giant Ad Campaign Launched by Zenith

CHICAGO — Zenith Sales Corp., heading into the home-stretch of Zenith's Golden Anniversary year, has launched a multimillion-dollar advertising campaign geared for the November-December holiday selling season.

According to president Walter Fisher, the two-month ad program is the biggest in Zenith history for this period and was developed especially "to give Zenith distributors and their dealers every tool necessary to sustain the current high level of Zenith sales during the wind-up months of the year and to help them move into 1969 with the greatest momentum ever."

ONE LIST OF 45'S PRICED FOR TRAFFIC

CHICAGO — Singles are an important traffic stimulator for the Record Mart here but owner Adam Supsic insists that the majority of his inventory earns a profit. While his stock is built around several radio play lists, only the records on one list are priced at 55-cents. All others are sold at 94-cents.

Supsic, who also relies on trade paper charts and one-stop lists for inventory advice, said, "I suppose selling singles at 55 cents is 'loss leader' philosophy, but I don't lose money, even at this low price."

A sign in the window dramatizes the fact that Supsic's price is so low "other dealers buy from us." He said, "Aside from drawing traffic, another chief aim is to give young kids a break on price so they will get into the habit of buying records."

Supsic's inventory is not large but he is able to replenish it daily if need be. He carries pop, r&b, c&w and oldies.

Scanning The News

Robert E. Hunter, president and chairman, Philco-Ford Corp., recently accepted the "Company of the Year" award presented by the Delaware Valley Council. Appointments to the Electronic Industries Association marketing services department include chairman D. C. Zavolta, Westinghouse, Power, Transmitter and Special Tube Marketing; A. J. D'Apollito, Sylvania Receiving and Picture Tube Marketing; A. J. D'Apollito, General Instrument Corp. and J. A. Gentile, Motorola, Semiconductor and Microelectronics Marketing; Roger Damm, Motorola, International Statistics; John Barnyak, vice-chairman, Laser Market Data. Sylvania Entertainment Products has established three national sales areas to be headed by Raymond J. Steiner, Eastern; William Lowry, Central; and John McDonald, Western. G. Lee Thompson was appointed general sales manager and will direct the field sales force.

New Allied Store

CHICAGO — Allied Radio Corp. has opened its 21st branch electronics and high-fidelity store in south suburban Park Forest. The new outlet is located in the Park Forest Plaza shopping center.



MRS. JACKIE SUPSIC listens to a salesman. Behind her can be seen many of the store's accessories. Needles and small radios are top-selling items.

Shure Catalog

EVANSTON, Ill. — The new high trackability Easy-Mount phono cartridges, as well as other high fidelity stereo cartridges, tone arms, styli and headphone amplifiers, are highlighted in a new, illustrated eight-page catalog now available from Shure Brothers, Inc. The publication covers the complete Shure cartridge line, including the V-15 Type II Super-Track cartridge.

PFANSTIEHL'S FIRST with all the latest domestic and foreign needle designs... even the "odd" types! So—stop looking for your needle in a haystack... get Pfanstiehl's Needle Guide and take the work out of needle hunting while putting the Big Profits in! Write today for Factory-to-You sales plan information.

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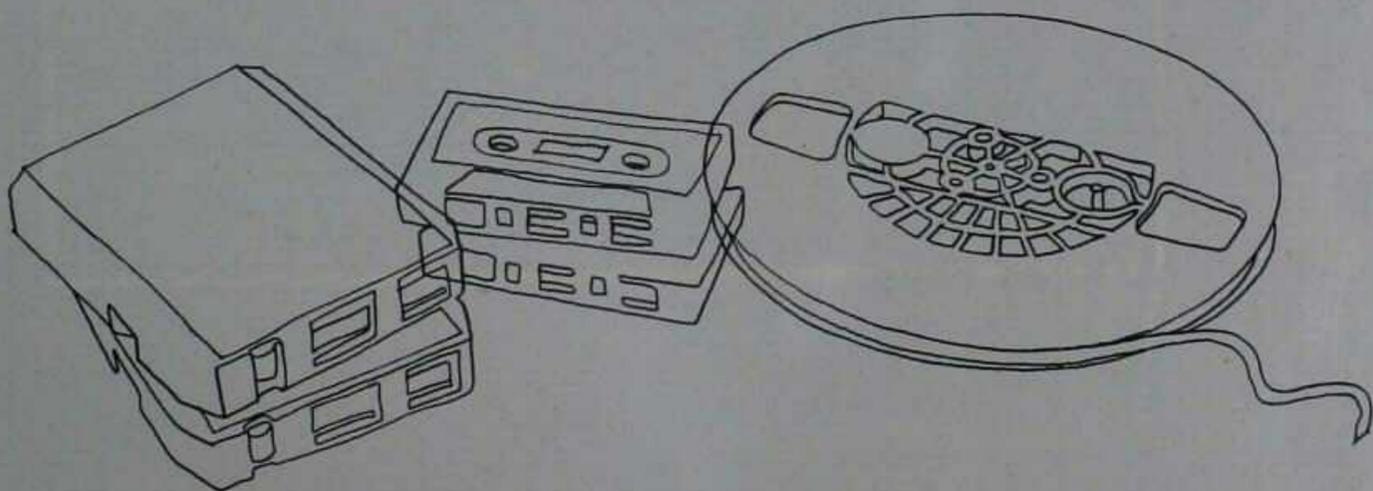


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SHOPLIFTERS
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MAGED, STOMPED
And
BEATEN to a PULP
And
WILL NOT BE
WAITED ON!!

OBVIOUS HUMOR of many signs used by Adam Supsic in his North Chicago store lend to the friendly atmosphere he tries to create.

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BUSINESS OPPORTUNITIES

ARCADES ARE PROFITABLE — IN shopping centers, terminals, hotels, bowling alleys, discotheques, etc. We have the machines and know-how. Let us help you set yours up. Mike Munves Corp., 477 10th Ave., N.Y.C. 212; 279-6677. de14

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All records brand-new condition. We will send whatever type of music you need. Please specify, R&B (Soul), Popular, Country and Western.
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RECORD SERVICES

RECORD PRESSING SPECIAL: 45's, 100, \$60; 500, \$95; 1,000, \$135. LP's, 100, \$115; 500, \$225; 1,000, \$345. For full details write: Ultronic Enterprises, Inc., 520 Fifth Ave., New York, N. Y. Phone: (212) MU 2-5844; (315) 732-1447. no30

WANTED TO BUY

WANT RECORDS, 45'S AND LP'S, IN quantity, surplus, etc., call or write: Harry Warriner, Knickerbocker Music Co., 453 McLean Ave., Yonkers, N. Y. 10705. 914; GR 6-7778. ja4

WANTED: JAZZ RECORDINGS, 1923- 1933, originals and reissues, on 78, 45 and 33. Docks, Box 90, Lathrup Village, Wash. 48075. no30

MISCELLANEOUS

DIAMONDS, JEWELRY OF ALL TYPES, rare gems available. Cab-N-Facet, 932 W. Columbia St., Springfield, Ohio 45504. Phone: (513) 325-3972. tfn

READ "SONGWRITER'S REVIEW" magazine, 1697-B Broadway, N.Y.C. 10019, \$3 year; 35¢ sample. Guiding Light to Tin Pan Alley. Est. 1946. no30

EMPLOYMENT SECTION

AGENTS WANTED

SONGWRITER WANTS TOP AGENT. Have Country-Western, pop, ballads, novelties, etc. Call: Lennie Dixon, 315-781 9-4572, or write: Box 534, c/o Billboard, 165 W. 46th St., N.Y.C. de14

HELP WANTED

MECHANIC WANTED FOR NEW ARCADES in New York City. Top salary paid. Experience necessary for this permanent job, open all year. Write: Jay's Playland Corp., 28-30 Linden Place, Flushing, New York. no30

SITUATIONS WANTED

COLLEGE STUDENT, BUSINESS MAJOR, seeking part-time employment with company handling stereo tapes and/or equipment. (Preferably wholesale. Hardworking and ambitious.) 34 hours per week. N.Y.C. Box 564, c/o Billboard, 2160 Patterson St., Cincinnati, Ohio 45214. de7

I AM RESPONSIBLE AND THOROUGHLY capable of coping with any situation. My vast experience and exceptional organizational talents have taken me into the fields of Radio, Television, Production of Industrial Shows plus personal representation of well-known personalities. I would be interested in any opportunity that would challenge my abilities and afford me a chance to contribute in a creative manner. Salary open. Female. Write Box 533, Billboard, 165 W. 46th St., New York, N. Y. 10036. no30

TALENT WANTED

WANTED MUSICIANS, SONGWRITERS, vocalists, country and rock groups for our new recording and publishing firm. Call or write: Chime Record Productions & Recording Studios, 223 Jerusalem Ave., Hempstead, N. Y. 11550. A.C. 516; IV 6-4767. de21

SCHOOLS & SUPPLIES

R.E.I.'S FAMOUS (5) WEEK COURSE for the first-class Radio Telephone License is the shortest, most effective course in the nation. Over 98% of R.E.I. graduates pass F.C.C. exams for first-class license. Total tuition \$350. Job placement free. Write for brochure: Radio Engineering Incorporated Schools, 1336 Main St., Sarasota, Florida 33577, or 3123 Gilham Road, Kansas City, Missouri 64109, or 899 Caroline St., Fredericksburg, Virginia 22401, or 625 E. Colorado St., Glendale, California 91205. tfn

DISTRIBUTING SERVICES

ATTENTION, RECORD OUTLETS: We have the largest selection of 45 rpm singles and 12" LP's at 25¢ each, also major label LP listings at promotional prices. Send for free listings. All orders welcome. Apex Recordings, Inc., 390 Kings Highway, Brooklyn, N. Y. tfn

GEAUGA RECORDS HAS OPENING for Singers and Bands. Records released within 25 days. We will press, distribute and promote records coast to coast. Jessa Records, Geauga Station, Aurora, Ohio 44202. tfn

PROFESSIONAL SERVICES

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LOWEST RATE ON RECORDING studio anywhere. Two track Ampex, \$5 per hour. Hollywood, Calif. 656-2914. We can furnish band. no30

35,000 PROFESSIONAL COMEDY LINES: Forty speaker's joke books and current comedy, a topical humor service. Catalog free. Samples, \$5. John Rain Associates, Inc., Dept. A, 233 Madison Ave., New York, N. Y. 10016. tfn

PROMOTIONAL SERVICES

NATIONAL RECORD PROMOTION AND Publicity, Pressing. No job too small. Consultation; questions answered; recording, publishing, distribution. Morty Wax Promotions, 1650 Broadway, N.Y.C. CI 7-2159. tfn

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Mailing Address:
14881 Overlook Dr., Newbury, Ohio
Send All Records for Review to:
Brite-Star, 14881 Overlook,
Newbury, Ohio
CALL: Cleveland (216) JO 4-2211 tfn

PUBLISHING SERVICES

HOW TO WRITE, PUBLISH AND RE- cord your own songs. Professional methods. Information free. Ace Publishing Co., Box 64, Dept. 2, Boston, Mass. 02102. de21

USED EQUIPMENT

VIKING SERIES 235 TAPE DUPLI- cating System. Total electronics and three slaves. Expandable to 10 slaves. Used infrequently for 10 months. Original cost \$3,600. Will sacrifice. Make offer. Duplicates at 3/4, 7/8 and 1 1/8. All 4 tracks simultaneously. Tape Town, Inc., 635 S. Raymond St., Fullerton, Calif. 92631. no30

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ORDER NOW! BEATLES NEW DOUBLE Album with 20 new cuts boxed with words to all songs! air mailed on release date November 23 for \$13, mono or stereo. Traffic or any English album. \$6.50 or single. \$2. Record Centre, Ltd., Nuneaton, England. tfn

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New York, N. Y. 10036

1. Please run the classified ad copy shown below (or enclosed separately) in _____ issue(s):

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| <input type="checkbox"/> EMPLOYMENT SECTION | <input type="checkbox"/> PUBLISHING SERVICES |
| <input type="checkbox"/> PROFESSIONAL SERVICES | <input type="checkbox"/> USED COIN MACHINE EQUIPMENT |
| <input type="checkbox"/> MISCELLANEOUS | <input type="checkbox"/> USED EQUIPMENT |
| <input type="checkbox"/> RECORD SERVICE | <input type="checkbox"/> INTERNATIONAL EXCHANGE |

CLASSIFIED ADVERTISING RATES

REGULAR CLASSIFIED AD: 35¢ a word. Minimum: \$7. First line set all caps.
DISPLAY CLASSIFIED AD: 1 inch, \$25. Each additional inch in same ad, \$18. Box rule around all ads.
FREQUENCY DISCOUNTS: Display classified ads only. 3 consecutive insertions, noncancellable, nonchangeable, 5% discount; 6 insertions, 10%; 13 or more consecutive insertions, 15%.
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International Exchange is open to all advertisers of foreign countries or American advertisers whose service or sales message is specifically directed toward an international market.
REGULAR CLASSIFIED AD: \$1.50 per line. Minimum: 4 lines per insertion.
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PAYMENT ENCLOSED BILL ME

C. H. Gordy

• Continued from page 62

it takes guitar lessons or some of this so-called modern music to get the other 95 per cent interested in music, perhaps that is the route we ought to take."

Beyond the guitar's broad appeal, some educators consider it a better beginning instrument than most band and orchestral instruments.

Valco's Robert Lynch observed, "The conservative element is less dominant today. I would say about 30 per cent of the music instructors are on our side now. But there's a long way to go."

One of the most encouraging school guitar developments is in, naturally, Nashville, Tenn. There, early this year, the Metropolitan School System instituted class guitar lessons on a trial basis in the 4th, 5th and 6th grades.

McKuen Folio

LOS ANGELES — Criterion Music is custom selling "Twenty Three Rod McKuen Songs," a new folio from the composer's Stanyan Music Co.

The book provides accompaniment for piano and guitar. With four exceptions, all the music and lyrics were written by McKuen. Each song lists any recorded versions.

Gretsch Becomes Sole Distributor

CHICAGO — Fred Gretsch Co., Inc., in addition to manufacturing its own line of guitars and drums, is now the sole distributors of Baldwin band instruments, Baldwin guitars, Baldwin amplifiers, Baldwin & Howard combo organs, Sho-Bud steel guitars and Baldwin banjos.

More Sheet Music

PHILADELPHIA — Al Franklin, owner of Franklin Music Co. here in the Neshaminy Mall, has started building a larger department to house his sheet music stock. The 6,500-square-foot store opened its doors Aug. 19.

Jordan Amplifier

LOS ANGELES — Jordan Electronics has introduced a new bass amplifier, model J120 Trouper, with a list price of \$199.95. The 70-watt solid-state amplifier has a 15-inch speaker and a built-in tremolo.

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best needle buy on record.

We don't just supply quality phonograph needles—we supply everything you need for greater sales and profits. Our MAKE IT EASY merchandising program makes Fidelitone the profit line. Join the many leading department and music stores already practicing what we preach. Fidelitone offers you:

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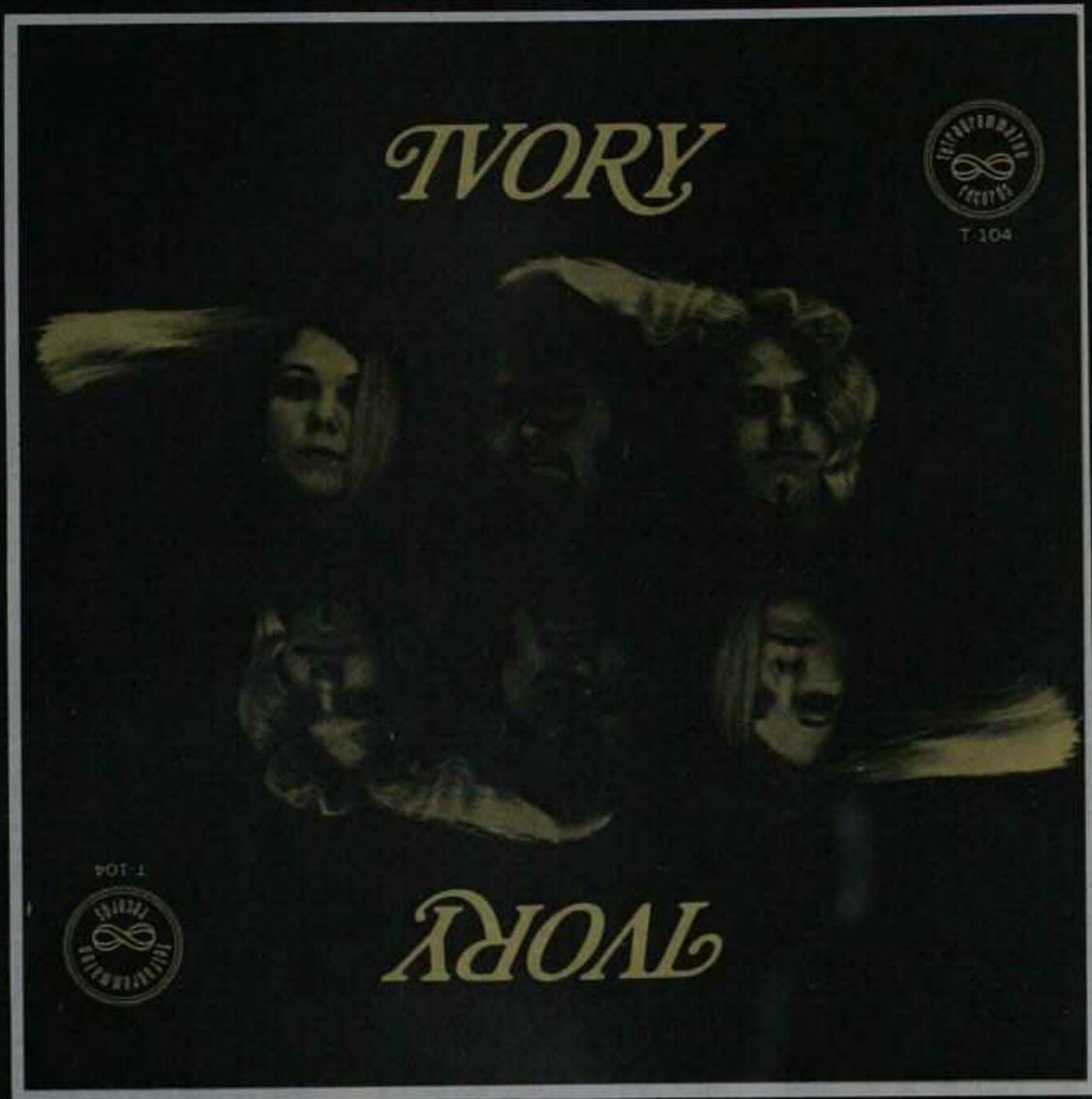
Contact your local authorized Fidelitone distributor for complete details on his "Magic Touch" merchandising program.



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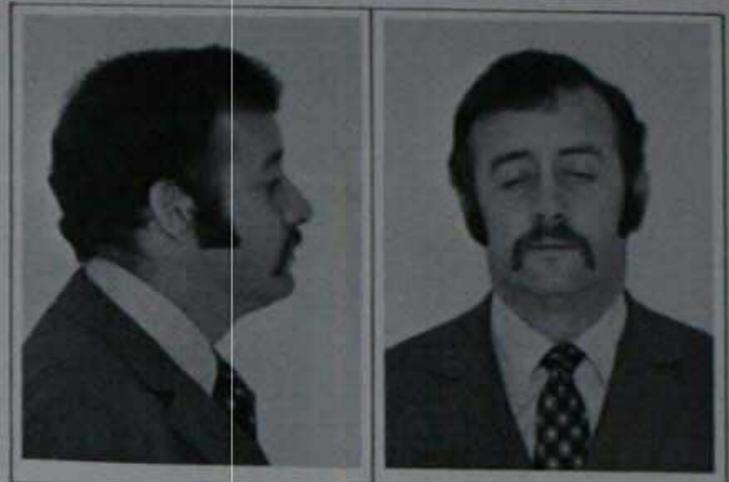
507 FIFTH AVENUE
NEW YORK, N. Y. 10017
MURRAY HILL 2-3280

Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	1	1	1	THOSE WERE THE DAYS Mary Hopkin, Apple 1801 (T.R.O., ASCAP)	9
2	2	2	3	CYCLES Frank Sinatra, Reprise 0764 (Irving, BMI)	7
3	3	3	4	LES BICYCLETES DE BELSIZE Engelbert Humperdinck, Parrot 40002 (W-7, ASCAP)	7
4	4	4	7	NOT ENOUGH INDIANS Dean Martin, Reprise 0780 (Pomona, BMI)	5
5	5	7	12	WICHITA LINEMAN Glen Campbell, Capitol 2302 (Canape, ASCAP)	5
6	6	6	9	THE STRAIGHT LIFE Bobby Goldsboro, United Artists 50461 (Viva, BMI)	6
7	7	12	20	I LOVE HOW YOU LOVE ME Bobby Vinton, Epic 10397 (Screen Gems-Columbia, BMI)	5
8	11	18	30	PROMISES, PROMISES Dionne Warwick, Scepter 12231 (Blue Seas/Jac/Morris, ASCAP)	4
9	8	8	6	LITTLE GREEN APPLES O. C. Smith, Columbia 44616 (Russell-Cason, ASCAP)	9
10	17	28	—	SCARBOROUGH FAIR Sergio Mendes & Brasil '66, A&M 986 (Charing Cross, BMI)	3
11	13	15	18	PUT YOUR HEAD ON MY SHOULDER Lettermen, Capitol 2324 (Sparka, BMI)	4
12	9	10	10	1432 FRANKLIN PIKE CIRCLE HERO Bobby Russell, Elf 90020 (Russell-Cason, ASCAP)	6
13	12	14	15	LOOK HOMEWARD ANGEL Ray Conniff Singers, Columbia 44645 (Vibar, ASCAP)	10
14	15	17	23	BATTLE HYMN OF THE REPUBLIC Andy Williams, Columbia 44650 (Public Domain)	6
15	18	33	—	BOTH SIDES NOW Judy Collins, Elektra 45639 (Siquomb, BMI)	3
16	33	—	—	TILL Vogues, Reprise 0788 (Chappell, ASCAP)	2
17	10	9	5	OVER YOU Gary Puckett & the Union Gap, Columbia 44644 (Viva, BMI)	11
18	16	16	17	THE OL' RACE TRACK Mills Brothers, Dot 17162 (Notable, ASCAP)	7
19	28	30	—	AMERICAN BOYS Petula Clark, Warner Bros.-Seven Arts 7244 (Duchess, BMI)	3
20	19	19	31	TODAY Jimmie Rodgers, A&M 976 (Miller, ASCAP)	8
21	29	—	—	LO MUCHO QUE TE QUIERO (The More I Love You) Rene & Rene, White Whale 287 (Pecos, BMI)	2
22	25	—	—	THEY DON'T MAKE LOVE LIKE THEY USED TO Eddy Arnold, RCA Victor 47-9667 (Tree, BMI)	2
23	20	20	27	STAND BY YOUR MAN Patti Page, Columbia 44666 (Gallico, BMI)	6
24	30	—	—	ABRAHAM, MARTIN & JOHN Dion, Laurie 3464 (Roznique/Saphael, BMI)	2
25	—	—	—	VANCE Roger Miller, Smash 2197 (Russell-Cason, ASCAP)	1
26	22	22	22	KISS HER NOW Ed Ames, RCA Victor 47-9647 (Jerryco, ASCAP)	4
27	—	—	—	I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU Al Martino, Capitol 2355 (Rose, BMI)	1
28	23	27	29	THE YARD WENT ON FOREVER Richard Harris, Dunhill 4170 (Canape, ASCAP)	4
29	—	—	—	A WOMAN Four Lads, United Artists 50339 (Tree, BMI)	1
30	—	—	—	ONLY YOU Norro Wilson, Smash 2192 (Wildwood, BMI)	1
31	32	32	—	ONLY FOR LOVERS Roger Williams, Kapp 949 (Spielman, ASCAP)	3
32	40	—	—	SOULFUL STRUT Young-Holt Unlimited, Brunswick 55391 (Dakar/BRC, BMI)	2
33	—	—	—	DEAR WORLD Maurice Chevalier & Jimmy Durante, Warner Bros.-Seven Arts 7241 (Morris, ASCAP)	1
34	37	—	—	CHITTY CHITTY BANG BANG Paul Mauriat, Philips 40574 (Unart, BMI)	2
35	35	36	38	MORNIN' GLORY Bobbie Gentry & Glen Campbell, Capitol 2314 (Shayne, ASCAP)	4
36	—	—	—	POOR PAPA Sugar Shoppe, Capitol 2326 (Bourne, ASCAP)	1
37	—	—	—	IF I ONLY HAD TIME Nick DeCaro, A&M 1000 (Duchess, BMI)	1
38	39	39	—	LET GO! Sandpipers, A&M 997 (Duchess, BMI)	3
39	—	—	—	THOSE WERE THE DAYS Larry Page Orchestra, Page One 21010 (T.R.O., ASCAP)	1
40	—	—	—	I DON'T WANNA PLAY HOUSE Connie Francis, MGM 14004 (Gallico, BMI)	1

REWARD



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Christmas Singles

The following list of Christmas singles is furnished as an aid to jukebox programmers. Included are many proved catalog items as well as more recent releases.

ABC
Impressions — Amen/Long, Long Winter (10602)

A & M
Longet, Claudine — I Don't Intend to Spend Christmas Without You/Snow (895)

AMY
Harrison, Harry — Auld Lang Syne/May You Always (944)

ATCO
Boys Next Door — The Wildest Christmas/Christmas Kiss (6455)
Darin, Bobby — Ave Maria/Come All Ye Faithful (6211)
Darin, Bobby — Christmas Auld Lang Syne/Child of God (6183)

ATLANTIC
Burke, Solomon — Presents for Christmas/A Tear Fell (2369)
Crawford, Hank — Merry Christmas Baby/Read 'Em and Weep (5042)

Drifters — The Christmas Song/I Remember Christmas (2261)
Drifters — The Bells of St. Mary's/White Christmas (1048)
Thomas, Carla — Gee Whiz, It's Christmas/All I Want for Christmas Is You (2212)

BRUNSWICK
Wilson, Jackie — Silent Night/Oh Holy Night (55254)

CADET
Burrell, Kenny — The Little Drummer Boy/Silent Night (5555)
Ramsey Lewis Trio — Santa Claus Is Comin' to Town/Winter Wonderland (5377)
Ramsey Lewis Trio — Jingle Bells/Egg Nog (5488)

CAMEO
Checkers, Chubby and Bobby Rydell — Jingle Bell Invitation/Jingle Bell Rock (205)
Daniels, Dan C. — The First Christmas Carol/Grandma's House (447)

CAPITOL

Beach Boys — The Man With All the Toys/Blue Christmas (5312)
Campbell, Glen — There's No Place Like Home/Christmas Is for Children (2336)
Cole, Nat King — The Christmas Song/Little Boy Santa Claus Forgot (3561)
Cole, Nat King — The Christmas Song/My Two Front Teeth (4754)
Crosby, Bing — Do You Hear What I Hear/Christmas Dinner Country Style (2034)
Dirksen, Sen. Everett — The First Time the Christmas Story Was Told (2034)
Ford, Tennessee Ernie — The Little Drummer Boy/Sing We Now of Christmas (5534)
Ford, Tennessee Ernie — Little Boy King/Bring a Torch Jeanette Isabella (2334)
Hollyridge Strings — Have Yourself a Merry Little Christmas/Santa's Got a New Bag (5533)
Husky, Ferlin — Christmas Is Holy/Christmas Dream (2023)
James, Sonny — Barefoot Santa Claus/My Christmas Dream (5733)
Martino, Al — You're All I Want for Christmas/Silver Bells (5311)
Owens, Buck — Santa Looked a Lot Like Daddy/All I Want for Christmas (5537)
Owens, Buck — Christmas Shopping/One of Everything You Got (2328)

(Continued on page 71)

Yule Singles Feature Variety of Big Artists

By RON SCHLACHTER

CHICAGO — A survey of labels last week shows that juke-

ROWE'S JOE BARTON

Lack of Stereo 45's Limits Jukeboxes' Use

MEXICO CITY — The estimated 490,000 U. S. jukeboxes — most of which are capable of playing stereo — are being put to limited use because of the lack of stereo singles. This is the view of D. J. (Joe) Barton, vice-president, domestic sales, Rowe International, Inc., here, who this week (25) makes the distributors' presentation of Rowe's new jukebox.

Hinting broadly that Rowe, a division, Triangle Industries, Inc., will introduce some revolutionary new features in its newest jukebox, Barton said: "The availability of stereo singles for jukeboxes would be a big step in upgrading the merchandising capabilities of jukeboxes. All the manufacturers are producing machines that feature wonderful stereo sound, but without stereo records these units are being put to limited use.

Quick to counter the oft-repeated argument from operators that stereo sound is wasted in noisy taverns, Barton said: "Sure, it's true that the distraction of clinking glasses and other tavern noises prevent jukeboxes from producing a really fine

stereo sound. But there are countless people who appreciate good sound.

"This is attested to by the many thousands of hi fi bugs who spend thousands of dollars for fine stereo products for their homes. These people patronize many locations where stereo sound can be merchandised.

"A lot of young people today definitely have an appreciation for better quality sound. The area where stereo sound can be merchandised is by no means confined to tavern-type locations."

Programming for the Patron Helps in Raising Play Price

By EARL PAIGE

SOUTH BEND, Ind. — The key to successful jukebox programming is paying careful attention to the needs of location patrons, according to Al Evans, a 35-year veteran jukebox operator. Co-owner of Zem-Co., Inc., here, Evans will soon be switching his machines to two-for-a-quarter pricing.

"While we consider the recommendations of the one-stop, we don't always follow them. Our programmer, Vern Daly, is alert to trends and makes up his own mind. Our programming assistant, Jancie Janicki, keeps an accurate log of each location. This also helps us.

"We also insist our location continually ask patrons for requests. We normally receive from 50 to 75 special requests a week. We do not let the bartenders and waitresses load these requests lists. They can sometimes steer you wrong. We want to know what the patrons want."

Evans' routemen watch the popularity meters carefully. "When a record isn't playing, of course, it's a prime candidate to be pulled off," Evans said. By keeping an accurate log, and knowing where each record goes, we know if a record is too new to be getting play.

"If a new record isn't played the first two weeks it's on the box, we pull it and then bring it right back the next time."

Evans said the location log is so complete the firm can compare each month's programming with corresponding month one year ago.

In addition to good programming, Evans said his next most successful step in switching over to two-for-a-quarter play pricing is urging the location to keep a stock of half dollars. "We try to keep the location from giving out halves in change. If they keep \$50 to \$100 in halves just for the jukebox this will all be in the cash compartment when we check—even when the play pricing is three-for-a-quarter."

Betson Adds To Facilities

NORTH BERGEN, N. J. — Betson Enterprises, Inc., is in the midst of increasing its facilities here and is adding additional territory in New England. Its sales force is also being augmented. A recent service school on Automatic Products attracted more than 50 people. Other schools are planned. An open house is also being planned, following a complete remodeling program.

Newest addition to the sales staff is Howard Rubin. He joins Jerry Gordon, John Rafer, Louis Avoglia and Joseph Cirillo, according to president Bert Betti.

Betson now distributes Rock-Ola, Fisher, Automatic Products, United and other lines in Connecticut.

Stereo Sound Big Item in Cameron Unit

By PAUL PHILLIPS

CARDIFF, Wales — Automatic Coin Equipment, Ltd. (ACE), distributors were told here recently how the new Cameron Musical Industries, Ltd., component jukebox can be used to merchandise the sound of stereo recordings. The unit, manufactured here by ACE, is not viewed as a competitive piece to existing jukeboxes, but represents a new concept in coin-op-

(Continued on page 71)

New Equipment



Bally—Single Player Flipper Game

This new Bally one-player called MiniZag features 27 methods to increase the score. These different ways, are in addition to E-Z Open free ball gate, a feature on this and previous Bally flippers. Bally Manufacturing Corp. president Bill O'Donnell explained that the captive ball can score up to 400 points again and again as it travels up and down the Zagger Lane. Additional moves of the ball can be accomplished through skillful use of Bally's Flipper Zipper, which closes the gate to the out-hole. Two knockout holes activate the captive ball and give it added force. The captive ball action also illuminates the word Groovy on the playfield, which, in turn, advances the Spot-Lite bonus feature on the backglass.



WURLITZER'S A. D. Palmer Jr. (right) addresses group of distributors gathered recently in New York for the showing of the Americana III jukebox. Among those attending: Jack Garner, Arthur Weisman, Frank Di Donato and Gilbert Fell, State Sales & Service; Ben Gordon, Patty Pepper and Paul Levasseur, Wurlitzer Distributing Co., East Hartford; Walter Haczewski, Leonard Lukas, Roger A. Samuels and Dominick Saracino, Roth Novelty; Charles Harrison, Royal Dist. Co.; Al Clifford and Steve Jablon, Banner Specialty Co.; Robert Catlin, Dave Nichols and Harry Reiners, Bilotta Enterprises; Michael Anderson Jr., Mickey Anderson Amusement; Ronald Gold, Milton Tucker, David Freed, Coneo Trotta, Red Resig and Harold Kaufman, Cleveland Coin International, and John Bilotta Sr., Bilotta Enterprises.

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EMPIRE DISTRIBUTING'S Joe Robbins, Jack Burns and Pat Patterson (from left). Patterson heads Empire's Indianapolis offices.



J.&J. DISTRIBUTING salesmen for Indianapolis were among more than 50 people at the recent meeting of the Music Operators Society of St. Joseph Valley. From left above: George Burch; Fred Granger, Music Operators of America executive vice-president; "Red" Hull, and John Stocksdale.



SEEBURG SALESMAN Arnie Goldberg (right) talks with Al Evans (center) and Jack Eiser.



FRED GRANGER chats with Al Evans and Frank Fabiano.



SINGER ONE-STOP owner Fred Sipiora and wife chat with Frank Fabiano (left), long-time leader of the association.

Yule Singles Feature Variety Of Big Artists

• Continued from page 69

sey Lewis Trio. Kenny Burrell's "Little Drummer Boy," on Cadet and "Christmas Joy" by the Soul Stirrers on Checker are two more. Chess is also releasing

Chuck Berry's "Merry Christmas, Baby."

Capitol has released five new singles for the holiday season. They are "Christmas Shopping," Buck Owens; "I Sing Noel," Sandler and Young; "Little Boy King," Tennessee Ernie Ford; "What Santa Wants for Christmas," Santa Claus; and "There's No Place Like Home," Glen Campbell.

Thirteen Christmas singles are being offered by Columbia. The selections include "Sleep in Heavenly Peace," Barbra Streisand; "The Christmas Song," Andy Williams; "The Real Meaning of Christmas," Ray Conniff; "My Favorite Things," Tony Bennett; "Hurry Home for Christmas," Robert Goulet; and "White Christmas," Jim Nabors.

Others are "Happy Birthday Jesus," Patti Page; "Do You Hear What I Hear," Anita Bryant; "Snowbells," Winfred Atwell; "Christmas Lullaby," Cary Grant; "Santa Mouse," Burl Ives; "The Christmas Song," Aretha Franklin; and "We Need a Little Christmas," the New Christy Minstrels.

RCA's three entries are "Sock It to Me Santa," Bud Logan; "Christmas Eve," Perry Como; and "Hurry Home for Christmas," Steve Lawrence and Eydie Gorme.

Decca Records, which boasts a catalog that includes many Christmas heavyweights, is not releasing anything new this season. National sales manager Claude Brennan said the label is reserving all radio stations and will have its sales force contact all one-stops to call attention to five records.

These are "Jingle Bells," "Silent Night" and "White Christmas," all featuring Bing Crosby, Earl Grant's "Silver Bells" and Brenda Lee's "Jingle Bell Rock."

Among labels that have only one record thus far: A&M, Herb Alpert, "Christmas Song"; Mercury, the Lennon Sisters, "Christmas Waltz"; London, the Flirtations, "Christmas Time Is Here Again"; United Artists, Bobby Goldsboro, "Look Around, It's Christmas Time"; King, James Brown, "Let's Unite the World at Christmas."

JUKEBOX RECORD REPORT

Best Picks for Week Ending Nov. 30

ANCHORAGE, ALASKA

Programmer: Keith Copeland
Action Vending Co., Inc.
Cover: "Les Bicyclettes de Belsize," Engelbert Humperdinck, Parrot 40032; Teen: "Love Child," Diana Ross & Supremes, Motown 1135; Adult: "The Straight Life," Bobby Goldsboro, United Artists 50461; C&W: "I Walk Alone," Marty Robbins, Columbia 44633.

BATON ROUGE, LA.

Programmer: Tony Saiviggo
State Novelty Co., Inc.
Teen: "Sometimes You Just Can't Win," John Fred/Playboys, Paula 315; Adult: "Till," The Vogues, Reprise 0788; C&W: "I Was With Red Foley (The Night He Passed Away)," Luke the Drifter, MGM 14002; R&B: "Just Ain't No Love," Barbara Acklin, Brunswick 55388; Oldie: "Somewhere My Love," Ray Conniff, Columbia 33104.

CHICAGO

Wayne Hesch
A & H Entertainers, Inc.
Cover: "Hang 'Em High," Booker T. & the M.G.'s, Stax 013; Teen: "I Heard It Through the Grapevine," Marvin Gaye, Tamla 54176; Adult: "My Favorite Things," Tony Bennett, Columbia 44688.

JACKSON, MISS.

Programmer: Windham Coughman
Capitol Music Co., Inc.
Cover: "Son-of-a-Preacher Man," Dusty Springfield, Atlantic 2580; Teen: "Crazy Rhythm," The Happenings, B. T. Puppy 545; Adult: "Hooked on a Feeling," B. J. Thomas, Scepter 12230; C&W: "Help Me Love You," Peggy Little, Dot 17147.

HADDONFIELD, N. J.

Programmer: Bill Cannon
Cannon Coin Machine Co.
Cover: "Scarborough Fair," Sergio Mendes & Brasil '66, A&M 986; Adult: "Scarborough Fair," Sergio Mendes & Brasil '66, A&M 986; C&W: "Little Arrows," Leapy Lee, Decca 32380; R&B: "See Saw," Aretha Franklin, Atlantic 2574.

HOLYOKE, MASS.

Programmer: Russell Mawdsley
Russell-Hall, Inc.
Teen: "Magic Carpet Ride," Steppenwolf, Dunhill 4160; Adult: "Little Green Apples," O. C. Smith, Columbia 44616; C&W: "Wichita Lineman," Glen Campbell, Capitol 2302; R&B: "Sweet Blindness," Fifth Dimension, Soul City 768; Novelty: "Little Arrows," Leapy Lee, Decca 32380.

LEE'S SUMMIT, MO.

Programmer: John Masters Jr.
Missouri Valley Amusement Co.
Teen: "Hey Jude," Beatles, Apple 2276; C&W: "Ballad of Two Brothers," Audrey Inman, Epic 10389; Novelty: "Harper Valley PTA (Later That Same Day)," Ben Colder, MGM 13997.

MANHATTAN, KAN.

Programmer: A. L. Ptacek Jr.
Bird Music Co. Inc.
Cover: "Born to Be With You," Sonny James, Capitol 2271; Adult: "Not Enough Indians," Dean Martin, Reprise 0780; C&W: "Born to Be With You," Sonny James, Capitol 2271; R&B: "Hooked on a Feeling," B. J. Thomas, Scepter 12230; Oldie: "Choo Choo Boogie," Louis Jordan, Novelty: "Harper Valley PTA (Later That Same Day)," Ben Colder, MGM 13997.

MARTINSBURG, W. VA.

Programmer: Ronnie DeHaven
DeHaven Vending
Cover: "Sweet Blindness," Fifth Dimension, Soul City 768; Teen: "Midnight Confessions," Grassroots, Dunhill 4144; Adult: "Hold Me Tight," Johnny Nash, JAD 207; C&W: "I Walk Alone," Marty Robbins, Columbia 44633; R&B: "Love Child," Diana Ross & the Supremes, Motown 1135; Oldie: "I Can't Stop Loving You," Ray Charles; Novelty: "Harper Valley PTA (Later That Same Day)," Ben Colder, MGM 13997.

NEW ORLEANS

Programmer: Ken Kerr
Lucky Coin Machine Co., Inc.
Teen: "Cinderella Sunshine," The Raider, Columbia 44655; Adult: "Kiss Her Now," Ed Ames, RCA Victor 9647; C&W: "Harper Valley PTA (Later That Same Day)," Ben Colder, MGM 13997; R&B: "Bring It on Home," Eddie Floyd, Stax 0012.

as reflected in a weekly poll of jukebox programmers across the country

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Christmas Singles

• *Continued from page 69*

- Rawls, Lou—Little Drummer Boy/A Child With a Toy (2026)
- Rogers, Roy & Dale Evans—Merry Christmas My Darling (2027)
- Sandler/Young — I Sing Noel/Santa Claus Is Coming to Town (2333)
- Santa Claus—What Santa Wants for Christmas—Jingle Bells (2335)
- Sinatra, Frank—White Christmas/Christmas Waltz (2954)
- Thompson, Hank—I'd Like to Have an Elephant for Christmas/Mr. and Mrs. Snowman (5310)
- Thompson, Hank — Gonna Wrap My Heart in Ribbons/Little Christmas Angel (5535)
- Towne Choir—African Noel/Papa Noel (5538)
- M. Whiting/J. Wakely — Silver Bells/Christmas Song (3905)
- Wilson, Nancy—That's What I Want for Christmas/What Are You Doing New Year (5084)
- Yorgesson, Yogi—I Yust Go Nuts at Christmas/Yingle Bells (3904)

CARNIVAL

- Manhattans—It's That Time of the Year/Alone on New Year's Eve (524)

CHARLES PARKER

- Sonny Til & Orioles—What Are You Doing New Year's Eve/Don't Mess Around With (214)

CHESS

- Berry, Chuck — Merry Christmas Baby/Run Rudolph Run (1714)

COLUMBIA

- Arwell, Winifred — Snow Bells/Flea Circus (43472)
- Beers Family—Three Little Drummers, The Peace Carol (43916)
- Binkley, Carolyn—Mister Pilot/I Want a Baby Brother for Christmas (43918)
- Bryant, Anita — Do You Hear What I Hear/Away in a Manger
- Boyd, Jimmy—Thumbelina/I Saw Mommy Kissing Santa (39871)
- Father Boyd/C. Boyd—It's Christmas Again, Jesus/It's Morning, Jesus (43942)
- Brothers Four—I'll Be Home for Christmas/Twas the Night Before Christmas (43919)
- Conniff, Bryant—The Real Meaning of Christmas/Go Tell It on the Mountain (43448)
- Dean, Jimmy—Yes, Patricia There Is a Santa Claus/Blue Christmas (43457)
- Faith, Percy—Christmas Is.../Silver Bells (43846)
- Gorme, Eydie/Trio Los Panchos—Navidad Y Ano Nuevo/Alegre Navidad (43856)
- Holiday, Georgie—Have a Gluey Christmas/Clarence the Bear
- Jackson, Stonewall — Mommy Look, Santa Is Crying/Blue Christmas (43917)
- Mathis, Johnny — My King of Christmas/Christmas Eve (42238)
- Meriwether, Roy, Trio — Jingle Bells, Part 1/Part 2 (43941)
- Miller, Mitch — Sleigh Ride/The Christmas Song (42210)
- Morrison, Bob — Santa Mouse/It's Christmas (43786)
- New Christy Minstrels — We Need a Little Christmas/O Holy Night (43940)
- Nabors, Jim — White Christmas/in a Humble Place
- Page, Patti — Happy Birthday, Little Jesus/Christmas Bells (43447)
- Regency Choir—Three Wise Men, Wise Men Three/The Bells of Christmas (43937)
- Streisand, Barbra — Silent Night/Gounod's Ave Maria (43896)
- Williams, Andy — Some Children See Him/Do You Hear What I Hear (43458)
- Williams, Andy—White Christmas/The Christmas Song (42894)

CORAL

- Fountain, Pete — San Claus Medley/The Christmas Song (65605)

DATE

- Singers — That's What Christmas Is/Johnny Noel (1540)
- Little Georgie Holiday — Have a Gluey Christmas/Clarence the Cross-Eyed Bear (1541)

DEARBORN

- Walunas, Art — Christmas Tree Polka/Silver Bells (528)

DOLTON

- Dana, Vic — Little Altar Boy/Hello Roommate (48)
- Ventures — Sleigh Ride/Snowflakes (312)

DOT

- Halloran, Jack, Singers — Little Drummer Boy/Mary's Little Boy Child (16410)

DUNWICH

- Saturday's Children — Christmas Sounds/Deck Five (144)

DECCA

- Apaka, Alfred—Mele Kalikamak/Silent Night (31331)
- Anderson, Leroy — Sleigh Ride/Saraband (23429)
- Andrews Sisters/G. Lombardo — Winter Wonderland/Christmas Island (23722)
- Crosby, Bing/Andrews Sisters — Jingle Bells/Santa Claus Is Comin' to Town (23281)
- Crosby, Bing—Silent Night/Adeste Fidelis (23777)
- Crosby, Bing—White Christmas/God Rest Ye Merry, Gentlemen (23778)

Continued on page 73

Stereo Sound Big Item

• *Continued from page 69*

erated music, ACE officials said.

The Cameron machine is made up of four units, the selector unit, carousel unit (housing the mechanism) and two speaker units. This means that the operator can hide away all but the selector unit, and can split the speakers so as to get true stereo sound.

Another use for the machine, as seen by director John Lane, for restaurants where the selector unit could be housed behind the bar. There could then be a "music menu" from which customers made their selections.

The Cameron is claimed as the first jukebox to be manufactured in Britain. Three of the parts are manufactured in Germany and ACE is committed to accepting these parts for the first 1,000 machines, a target the company hopes to reach by February. After that these parts will be manufactured in the U.K. At the moment the Cardiff factory is turning out 100 jukeboxes a week.

The Cameron will not be shown to the British trade until January 14 at the Amusement Trades Exhibition. All production between now and then is scheduled for export to America.

Reaction from distributors was a mixture of admiration and a little doubt. The general feeling at the preview was that the machine itself was a major achievement but that its usefulness will be limited because many sites prefer the more conventional one unit machines.

ACE's answer to this is that the Cameron is not a competitor to existing machines either here or in the States. It is meant to attract operators on sites that would not previously have had a jukebox.

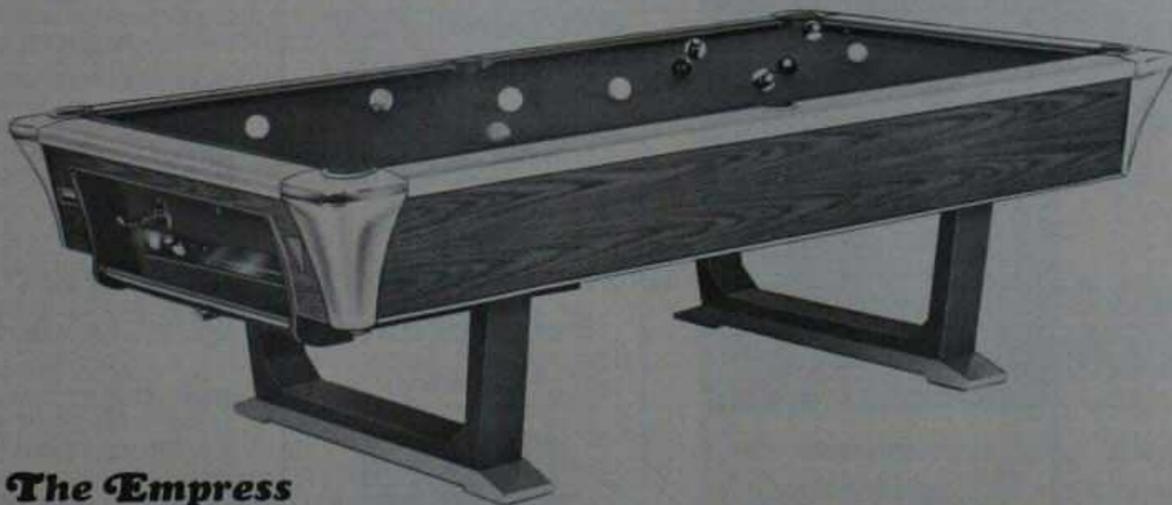
At the recommended operator price of 495 pounds the Cameron is 55 pounds cheaper than its nearest serious rival. Speculation among distributors before the price was announced was that it would have to be well over 50 pounds cheaper to have any real prospects. ACE officials, however, claim that the

machine will go where its rivals will not, being much smaller than other wall machines. The selector unit can be used as a wall unit and special grips are being manufactured to fit onto existing wall machine hooks used by ACE's four major competitors.



MAURICE COLLINGS, chairman, Automatic Coin Equipment, Ltd. (ACE), Cardiff, Wales (right), shows distributors how the new Cameron component jukebox is put together.

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The Empress

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Bulk Vending Logical Expansion For A.M.A. Distributors, Inc.

By BOB BURNS

NEW ORLEANS — Further use of a smooth-operating distribution firm, the need to steadily expand and having the right kind of manager. These were the chief reasons why A.M.A. distributors, Inc., here became one of the growing number of large coin-operated equipment wholesalers to add bulk vending.

The firm, formed 10 years ago as American Music & Amusement Distributors, Inc., when owner Robert Nims took on the Rock-Ola phonograph line, has since become the outlet for Automatic Products, Fischer, Midway, U. S. Billiards, Brunswick Corp., Taito Trading Co. and subcontractors for Bally, Gottlieb and Williams.

Nims, known around the U. S. as a result of his participation as a director in the Music Operators of America, also heads up

an operating firm known as Lucky Coin Machine Co.

"At first, the operating company and the distributorship occupied two separate buildings, not very close together," Nims recalled. "This proved to be a mistake. Not only did I spend a lot of my time running back and forth between the two spots making management decisions, but personnel of each of the organizations thought that they were the company and looked at the other as sort of a stepchild. I ended this problem a few years ago by moving into this one building."

He noted, "More and more

music box operators have found it necessary to diversify in order to meet across-the-board rising costs—equipment, overhead, labor, etc. As their margin of profit has decreased, diversification has kept them in business."

However, this was not the reason Nims became a Northwestern distributor. In the first place, he has no plans to become a bulk vending operator—he will operate solely as a distributor. The word paradox helps to explain the situation—Nims is outgoing and aggressive, yet extremely modest. He put it this way:

"I've been fortunate in obtaining many loyal, dedicated and experienced employees who have become welded into a fine team. For example, John Asprodites, who heads up our bulk operation, was formerly in charge of floor sales for us and supervised our music parts department. When I was talking with Northwestern, I knew John had had some three years experience as a bulk vending operator before he came to work for us. So, I had the right man. Many of my per-



ROBERT NIMS, A.M.A. Distributors, Inc., New Orleans, poses with some of the bulk vending machines in his showroom.

sonnel have been in various phases of this business than I have," Nims continued.

"Another reason for taking on the Northwestern line," he says, "is because I already had a smooth-working distribution set-up. And, we're well located to handle the supply problems of bulk vendors."

In addition to the Northwestern equipment, Nims also handles other bulk vending supplies.

When A.M.A. went into bulk vending, no open house was held, but "every potential customer" was contacted personally by John Asprodites, as well as by mail.

"We've had fine experience in bulk vending," Nims said. "The initial year reflected gradually increasing and healthy sales. Even so, I don't see this as a trend—music box distributors getting into bulk. At A.M.A. we handle bulk vending financing similar to other types of equipment, based on credit approval, of course. I might add that we offer 'liberal' financing."

There's definitely no "blue-sky" sales spiel from Bob Nims, but he does say: "I still think that the coin machine business is one of the easiest business for

a man with small capital to enter. With desire, ability and a willingness to work hard, he'll succeed."

Just as he has no plans to enter bulk as an operator, Nims does not visualize Lucky Coin Machine Co. entering full-line vending. "Over the years, each phase of the coin-op business has become more specialized. While the small operator must specialize and streamline to meet his competition, each industry phase is, in my opinion, distinct and separate. For me to get into full-line vending would be like going into a totally new type of business, with other parts of my present operations bound to be neglected and suffer as a result."

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Asst. Economy Mix \$4.25
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Rings 5.00
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Pistachio Nuts, Jumbo Queen,
White99
African Crown Red Lip Pistachio
Nuts72
African 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.30
Munchies, 16-lb. carton, per lb. .39
SweetTarts38

Wrapped Gum—Fleets 4M pcs. \$14.40
Rain-Blo Ball Gum, 2100 per ctn. 7.60
Rain-Blo Ball Gum, 2100 printed
per carton 7.85
Rain-Blo Ball Gum, 5550 per ctn. 9.40
Rain-Blo Ball Gum, 4300 per ctn. 9.50
Rain-Blo Ball Gum, 3550 per ctn. 9.50
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20 Cartons minimum prepaid on all
Leaf Brand Rain-Blo Ball Gum.
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New Products

Penny King

Among new penny charm mixes are religious emblems, jewelry sale and a novelty mix containing miniature hot dogs, false teeth and a "supermarket series."

Nickel mixes include one featuring eight items, such as black cord necklace with colored heads, jewelry pieces, Liberty Bell and three-dimension dogs.

Continued on page 73

If your competition is
giving you location trouble

you may find the answer to this problem by operating the most advanced idea in bulk vending—the all new Victor—

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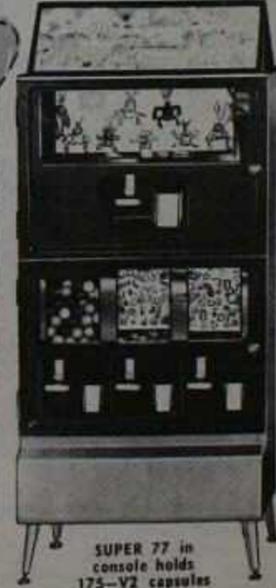
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What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Chicago Location: Adult (over 30) Lounge



WAYNE HESCH, programmer, A.H. Entertainers

Current releases:
 "Harper Valley PTA," Jeannie C. Riley, Plantation-3;
 "Hey Jude," Beatles, Apple-2276;
 "Hold Me Tight," Johnny Nash, JAD-207;
 "Little Green Apples," O. C. Smith, Columbia-44616;
 "The Fool on the Hill," Sergio Mendes, AGM-961;
 "Dream a Little Dream of Me," Mama Cass, Dunhill-4145.

Oldies:
 "Scotch and Soda," Kingston Trio;
 "Going Out of My Head," Lettermen;
 "Misty," Johnny Mathis.

Haddon Township, N.J. Location: Kid-Diner



CAROL HUMES programmer, Cannon Coin Machine Co.

Current releases:
 "Love Child," Supremes, Motown-1135;
 "Abraham, Martin and John," Dion, Laurie-3464;
 "Magic Carpet Ride," Steppenwolf, Dunhill-4160.

Oldies:
 "Sunshine of Your Love," Cream;
 "I've Gotta Get a Message to You," Bee Gees.

New Orleans Location: R&B-Lounge



KEN KERR, programmer, Lucky Coin Machine Co.

Current releases:
 "Release Me," Johnny Adams, SSS-350;
 "Little Green Apples," O. C. Smith, Columbia-44616;
 "Who's Making Love," Johnny Taylor, Stax-0009.

Oldies:
 "It's Raining," Irma Thomas;
 "The Great Pretender," Platters.

Coinmen In The News

In Florida: Tom OImens, St. Petersburg; John Freeman, Clear Water Music, Clearwater; Stan Seymour and John J. Smarsh, Seymour Music, Sarasota; Robert Pinkerton, Hank Beals, Gene Carter, James Branill, Don Comphir, Mike White and D. Ross Runyon,

Rainbow Music, St. Petersburg; Ronald House, Fred House Music, Sarasota, and John Anastasi, Johnny's Amusement, Tampa.

At Sacramento: John Ponterio and Cliff Rolf, A&A Distributors; Fred Smith, ABC Vending; Larry Ford and Edward Slavich, Southside Vending, and Bill Wilson, Automatic Corp., all of Sacramento; Jim Ponterio and Robert Hull, Sacramento Concession; Leroy and Tiny Cooke, Cooke's Music, Auburn; John Wegman, Mother Lode Music, Colfax; Robert Johnson, Automatic Merchandise, Marysville; Frank Masse and Jerry Edwards, Sacramento.

New Products

Continued from page 72

Black cord necklaces with monster heads are available as a separate mix. Another 5-cent mix features a 22mm high-bounce ball and trick heads. Jewelry items, miniature clocks, a snake and gold-plated figures highlight another mix for nickel vending.

Psychedelic, adjustable rings are featured in a new 10-cent mix. Another dime mix is built around high-bounce balls, dome rings, plated animals and Olympic medals. Another mix features items for all ages and includes a tear drop key ring for women, Olympic key ring for men and items for children of all ages.

The Bell That Couldn't Jingle (719)
 Jones, Jack—The Village of St. Bernadette/Lullaby for Christmas (629)
 Harry Simeone Chorale—O'Bambino/Sing of a Merry Christmas (628)
 Harry Simeone Chorale—The Little Drummer Boy/Hallelujah (711)

KENT

King, B. B.—Christmas Celebration/Easy Listening (412)

KENWOOD

Jackson, Mahalia — Silent Night, Holy Night/The Lord's Prayer (750)

KING

Brown, Charles—Come Home for Christmas/Christmas Comes But Once a Year (5405)
 Brown, Charles—Christmas Comes But Once a Year/Bring in a Brand New Year (5947)
 Brown, Charles—Christmas Blues/My Most Miserable Christmas (5946)
 Brown, James — The Christmas Song, Part 1/Part 2 (6064)
 Brown, James—Let's Make This Christmas Mean Something This Year (6072)

LAURIE

Royal Guardsmen — Snoopy's Christmas/It Kinda Looks Like Christmas (3416)

LIBERTY

Chipmunks—The Christmas Song/Alvin's Harmonica (55250)
 Seville, David, & Chipmunks—The Chipmunk Song/Almost Good (55168)
 Seville, David, & Chipmunks—Rudolph the Red-Nosed Reindeer/Spain (55289)

MERCURY

Benton, Brook—You're All I Want for Christmas/This Time of the Year (72214)
 Benton, Brook—This Time of the Year/Merry Christmas & Happy New Year (30101)
 Mathis, Johnny—The Little Drummer Boy/Have Reindeer Will Travel (72217)
 Harry Simeone Chorale—Do You Hear What I Hear/March of the Angels (72065)

MGM

Francis, Connie — Baby's First Christmas/The Boy in Your Arms (12051)
 Tillotson, Johnny — Christmas Country Style/Christmas Is the Best of All (13633)

MONUMENT

Orbison, Roy—Pretty Paper/Beautiful Dreamer (830)

(Continued on page 75)

Nevada Revenue

CARSON CITY, Nev.—The Nevada Tax Commission reports it collected \$546,727 in cigaret taxes during September. A total of 8,032,055 packages of cigarets were sold, a decrease from 8,065,089 for the same month a year ago.

There is a 7-cent State tax on cigarets in Nevada.

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Christmas Singles

Continued from page 71

Crosby, Bing—Faith of Our Fathers/I'll Be Home for Christmas (23779)
 Crosby, Bing—Here Comes Santa Claus/Twelve Days of Christmas (24658)
 Crosby, Bing—You're All I Want for Christmas/The First Noel (24659)
 Crosby, Bing—Christmas Carols, Part 1/Part 2 (24670)
 Crosby, Bing—Rudolph the Red-Nosed Reindeer/The Teddy Bear's Picnic (27159)
 Crosby, Bing—Silver Bells/That Christmas Feeling (27229)
 Crosby, Bing—Christmas in Killarney/Beginning to Look Like Christmas (27831)
 Davis, Jimmy — It's Christmas Time Again/Go Tell It on the Mountain (31686)
 Davis, Jimmy—Take Me Back to Babyland/Forgive Me Santa (32062)
 Dee, Lenny — Mister Santa/Auld Lang Syne (31332)
 Foley, Red—From Our House to Your House/Is There Really a Santa (32063)
 Foley, Red — Frosty the Snow Man/Rudolph the Red-Nosed Reindeer (46267)
 Grant, Earl — Rudolph the Red-Nosed Reindeer/Santa Claus Is Coming to Town (25683)
 Grant, Earl — Silver Bells/Jingle Bells (25703)
 Helms, Bobby—Jingle Bell Rock/Captain Santa Claus (30513)
 Hopkins, Lightnin'—Merry Christmas/Happy New Year (48306)
 Ives, Burl—Indian Christmas Carol/Twelve Days of Christmas (25585)
 Kaempfert, Bert—Jingo Jango/The Little Drummer Boy (31873)
 Kaempfert, Bert—Jumpin' Jiminy Christmas/Holiday for Bells (31873)
 Kainapau, George—Mele Kalikamaka/Silent Night (27220)
 Kaye, Sammy—A Merry, Merry Christmas to You/Silver Bells (31174)
 Lee, Brenda—Rockin' Around the Christmas Tree/Papa Noel (30076)
 Lee, Brenda—Jingle Bell Rock/Winter Wonderland (31687)
 Lombardo, Guy — White Christmas/The Anniversary Waltz (23728)
 Lombardo, Guy — Rudolph the Red-Nosed Reindeer/Round the Christmas Tree (27803)
 Lombardo, Guy — Jingle Bells/Santa Claus Is Coming to Town (28508)
 Lombardo, Guy—Auld Lang Syne/Hot Time in the Old Town Tonight (28905)

Lynn, Loretta—To Heck With Old Santa Claus/It Won't Seem Like Christmas (32043)
 Morgan, Russ—The Mistletoe Kiss/Blue Christmas (24766)
 Pierce, Webb—Christmas at Home/Sweet Memories (31867)
 Surfari — A Surfer's List/Santa's Speed Shop (31561)
 Sister Tharpe—Silent Night/White Christmas (38119)
 Tubb, Ernest—Rudolph the Red-Nosed Reindeer/Christmas (31334)
 Tubb, Ernest — Blue Christmas/White Christmas (46186)
 Tubb, Ernest — Blue Christmas Tree/Who's Gonna Be Your Santa This Year (31866)
 Tubb, Ernest — Blue Snowflakes/Merry Texas Christmas (28453)
 Tubb, Ernest—Lovely Christmas Eve/I'll Be Walking the Floor (29350)
 Waring, Fred—White Christmas/Twelve Days of Christmas (24500)
 Waring, Fred — Winter Wonderland/Snow, Snow, Beautiful Snow (28970)
 Wells, Kitty—Christmas Ain't Like Christmas Anymore/Dasher (31441)

EPIC

Douglas, Mike—The First Christmas Carol/Touch Hands on Christmas (10089)
 Vinton, Bobby — The Bell That Couldn't Jingle/Dearest Santa

FEDERAL

King, Freddy—Christmas Tears/I Hear Jingle Bells (12439)

GALAXY

Little Johnny Taylor—Please Come Home for Christmas/Miracle Maker (743)

HI

Cannon, Ace — Blue Christmas/Here Comes Santa Claus (2084)

HOLLYWOOD

Brown, Charles — Merry Christmas Baby/Sleigh Ride (1020)
 Fulson, Lowell—Lonesome Christmas, Part 1/Part 2 (1022)

IMPERIAL

Brown, Charles—Merry Christmas Baby/I Lost Everything (5902)

JEWEL

Johnny & Jon—Christmas in Vietnam/Why Did You Leave Me (776)

JUBILEE

Orioles — Lonely Christmas/What Are You Doing New Year's Eve (5017)

KAPP

Helms, Bobby—Jingle Bell Rock/

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Ship Mates	295.
Williams 8-ball	295.
Dodge City	295.
Royal Guard	395.
Cross Town	295.
Mayfair	295.
Bowling Queen	175.
Surfside	345.

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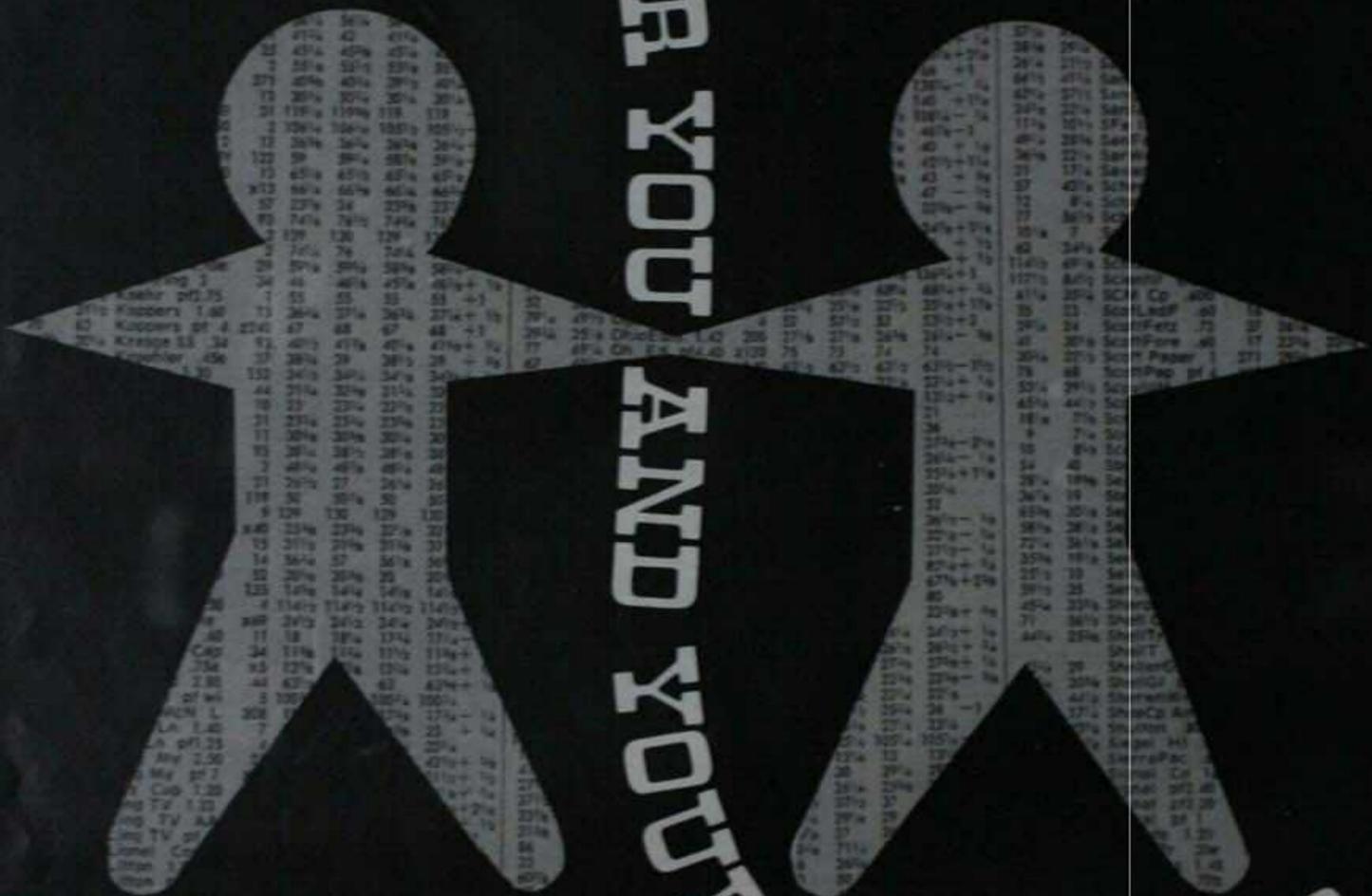
BALLY	
ROCKET #3	\$310
GOLD RUSH	205
BLUE RIBBON, 4-PI.	350
BAZAAR	230
BUS STOP, 2-PI.	185
GRAND TOUR	150
HARVEST	165
BULL FIGHT	180
DISCOTEK, 2-PI.	210
MAGIC CIRCLE	195
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Christmas Singles

Continued

- MOTOWN**
Supremes — Children's Christmas Song/Twinkle Twinkle Twinkle Little Me (1085)
- PAULA**
Stukey, Nat — Blue Christmas/How Can Christmas Be Merry (288)
Jiniques — Please Come Home for Christmas/Vocal/Instr. (255)
- RCA VICTOR**
Arnold, Eddy — The First Word/The Angel & the Stranger (9027)
Atkins, Chet — Jingle Bell Rock/Jingle Bells (7971)
Belafonte, Harry — Mary's Boy Child/Venezuela (0323)
Benton, Brook — Our First Christmas Together/Silent Night (9031)
Campbell, Archie — Christmas Eve in Heaven/Christmas at the Opry (9028)
Como, Perry — Silent Night/O Come All Ye Faithful (0810)
Como, Perry — I'll Be Home for Christmas/Christmas Feeling (0811)
Como, Perry — Home for the Holidays/God Rest Ye Merry, Gentlemen (0812)
Greene, Lorne — Must Be Santa/One Solitary Life (9037)
Hirt, Al — White Christmas/Hooray for Santa Claus (8478)
Hirt, Al — Nutty Jingle Bells/Santa Claus Is Comin' to Town (8706)
Jones, Spike — Rudolph, the Red-Nosed Reindeer/My Two Front Teeth (0172)
Lanza, Mario — O Holy Night/I'll Walk With God (0777)
Lanza, Mario — Silent Night/First Noel (0850)
Nelson, Willie — Pretty Paper/What a Merry Christmas This Could Be (9029)
Presley, Elvis — Blue Christmas/Santa Claus Is Back in Town (0647)
Presley, Elvis — Blue Christmas/Wooden Heart (0720)
Presley, Elvis — If Every Day Was Like Christmas/How Would You Like It? (8950)
Reeves, Jim — Take My Hand/Snowflake (8719)
Reeves, Jim — An Old Christmas Card/Senor Santa Claus (8252)
Sadler, Barry — I Won't Be Home for Christmas/The Angel & the Stranger (9008)
Smith, Kate — Happy Birthday, Dear Christ Child/Christmas Eve in My Home (9007)
Snow, Hank — The Christmas Cannonball/God Is My Santa Claus (9030)
Thomas, Danny — The First Christmas/Christmas Story (9342)
Three Suns — White Christmas-Winterland/Silent Night-Jingle Bells
Winterhalter, Hugo — Blue Christmas/White Christmas (0875)
Winterhalter, Hugo — Rudolph the Red-Nosed Reindeer/Sleigh Ride (7642)
- REEM**
Reems, Robert — Silent Night-O Holy Night/Come All Ye Faithful (4501)
- REPRISE**
Crosby/Sinatra/Waring — We Wish You the Merriest/Go Tell It on the Mountain (317)
Crosby, Bing — The White World of Winter/The Secret of Christmas (0424)
Martin, Dean — Blue Christmas/A Marshmallow World (0542)
Sinatra, Frank — Have Yourself a Merry Little Christmas/How Shall I Send Thee? (243)
- ROJAC**
Bowens, Pvt. Charles — Christmas in Vietnam (vocal)/(instr.) (111)
- ROOSTER**
Sayho, Eric — Hey, Papa Christmas/White Christmas (1001)
Monte, Lou — Christmas at Our House/Dominick the Donkey (4308)
- ROULETTE**
Monte, Lou — Christmas at Our House/Dominick the Donkey (4308)
Roberts, Derrick — There Won't Be Any Snow/A World Without Sunshine (4656)
Rossi, Steve — The Night Before Christmas/The Christmas Song (4773)
- STAX**
Booker T. & the MG's — Jingle Bells/Winter Wonderland (203)

- Thomas, Carla — All I Want for Christmas Is You/The Christmas Song (206)
- SUE**
McGriff, Jimmy — Christmas With McGriff, Part 1/Part 2 (804)
Baby Washington — Silent Night/White Christmas (149)

- SWAN**
Reynolds, Joey — Santa's Got a Brand New Bag/Rats in My Room (4276)
- TAMLA**
Wonder, Stevie — The Miracles of Christmas/Some Day at Christmas (54142)
- 20th Century-Fox**
Harry Simeone Chorale — Little Drummer Boy/O' Holy Night (121)

- UNITED ARTISTS**
Ferrante & Teicher — Silent Night/Rudolph, the Red-Nosed Reindeer (1660)
Horne, Lena — What Are You Doing New Year's Eve?/Let It Snow (1661)
Reeves, Del — Christmas Is Lonely/Sajo (50115)
Roselli, Jimmy — Buon Natale/Christmas (1659)

- VANGUARD**
Baez, Joan — The Little Drummer Boy/Cantique De Noel (35046)
- WARNER BROS.**
Lamb, Becky — Little Becky's Christmas Wish/Go to Sleep Little Lambs (7154)
Pipsqueeks — Santa's Little Helpers/Santa's Magic Flute (5878)

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Billboard Album Reviews

NOVEMBER 30, 1968



SOUNDTRACK
THE SHOES OF THE FISHERMAN—Soundtrack. MGM S1E 15 ST (5)

Alex North has composed a score that's both brittle and penetrating, and at all times in perfect keeping with the mood of the film. The music is filled with a beauty that stands well on its own, and should prove an important sales item. North's "Main Title" is well deserving of single commercial releases, and other cuts worthy of mention include "The Party" and "Coronation."



POP
THE FOUR SEASONS—EDIZIONE D'ORO (GOLD EDITION)—Philips PHS 2-6501 (5)

An exquisite deluxe set, all in gold, that contains a two record set which includes 29 of the 4 Seasons' biggest all time hits from way back to the present. A tremendous promotional and marketing campaign, this unique gift package can't help proving a sales giant, especially with a special reduced price that is being offered dealer and consumer.



POP
DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS—Motown MS 679 (5)

Here's a dynamic sales package containing songs by two of the hottest acts on the disk scene. Inspired by the group's electrifying dueting on the Ed Sullivan TV Show (and he wrote the liner notes for the LP), this program is a powerhouse as they swing through "I Second That Emotion," "Ain't No Mountain High Enough" and "A Place in the Sun." The closer "The Impossible Dream" is a beauty.



POP
FOOL ON THE HILL—Sergio Mendes, A&M SPX 4160 (5)

Regular best-sellers, Sergio Mendes and his Latin stylists features their last and latest hits, "Fool on the Hill" and "Scarborough Fair," the Simon & Garfunkel great. The Brazil '66 sound, always in vogue despite the fickle pop trends, continues to push that soft Latin voice spiced with haunting rhythms in this new LP. Guaranteed to sweep the pop, jazz and easy listening charts, the album is a sure winner.



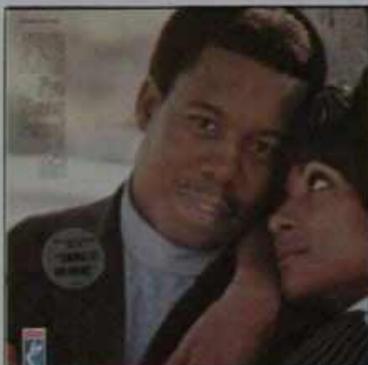
POP
ONLY FOR LOVERS—Roger Williams, Kapp KS 3665 (5)

The emphasis here is on the many moods of love, and Williams' piano playing creates them quietly, rhythmically, romantically. "Wanna Be Free" is simply beautiful in its understatement, while "Love is Blue" swells with rhythms that make the much recorded melody seem original. The title piece is an uptempo baroque arrangement that could go as a single. Radio exposure and sales will be automatic.



POP
LOVE CHILD—Diana Ross & The Supremes. Motown MS 670 (5)

"Love Child" is a smash single for Diana Ross and the Supremes and this album featuring that single also is slated to be a big one. "Some Things You Never Get Used To," another hit single is here as are 10 other top cuts by this consistent trio. Among the other gems are "Does Your Mama Know About Me," "Can't Shake It Loose" and "I'll Set You Free."



POP
I'VE NEVER FOUND A GIRL—Eddie Floyd. Stax STS 2002 (5)

Floyd starts off this swinging LP with his hit, "I've Never Found a Girl" and never lets up in a 11-tune blaster. His "Bring It On Home" included here, is heading for the top as a single. Arranging is groovy and turned on.



POP
LAUREL CANYON—Jackie DeShannon. Imperial LP 12415 (5)

Miss DeShannon's notable contribution to pop music is her fine brand of folk-rock and soul. "The Weight," featured in this LP, is a good example. "Laurel Canyon" and "Come and Stay With Me" are outstanding cuts which she wrote, while top-notch vocal support by Barry White, Brenda Davis, and Don MacAllister adds much excitement to "You've Really Got a Hold On Me" and "I Got My Reason."



POP
RHINOCEROS—Elektra EKS 74030 (5)

Rhinoceros, a seven-man group that has been making strong impressions in live dates, has an exceptional debut album that should spell success. Two strong lead vocalists plus excellent musicianship contribute to the effort, including such fine selections as "When You Say You're Sorry," "You're My Girl" and "I Need Love." The gospel quality of some of the vocals is especially evident in "I Will Serenade You."



POP
THE TROUT—MGM

The Trout are jumping with their true sensitive brand of rural-rock, featuring fine lyrics and quality arrangements. Led by singer-songwriter Tony Romeo, the trio swing through a folksy array of tunes, highlighted by "Crazy Billy," "Yeah Yeah Yeah" and "You Can't Hang On." Could catch fire and burn up the pop charts.



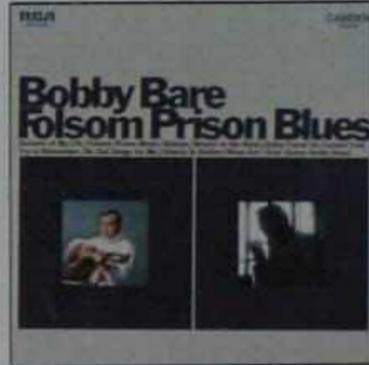
COUNTRY
NASHVILLE AIRPLANE—Flatt & Scruggs. Columbia CS 9741 (5)

This package contains "Like a Rolling Stone," current Flatt and Scruggs single, plus such strong sides as "Folsom Prison Blues," "Rainy Day Women" and "I'll Be Your Baby Tonight." The group is buttressed by stellar vocalists and musicians in addition to Flatt & Scruggs. The disk is full of style and appeal.



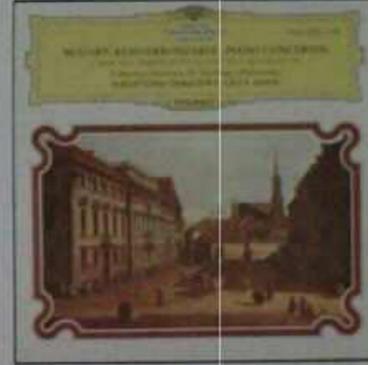
COUNTRY
SOUTHERN BOUND—Kenny Price. Boone BLP5 1214 (5)

Kenny Price belts out these tunes with individuality and charm. A powerful side, "Southern Bound" sets the mood and is followed by "Downtown Knoxville," "Yonder Comes a Freight Train" and many more. Strong merchandise.



LOW PRICE COUNTRY
FOLSOM PRISON BLUES—Bobby Bare. RCA Camden CAS 2290 (5)

Bare, who is consistently on the best selling singles and LP charts is now represented by a gem of budget album that should prove a sales giant. Included are two numbers newly recorded by Bare, "Folsom Prison Blues" and "Autumn of My Life," and they are the perfect additions to a program that also features "Abilene," "Gotta Travel On" and "Blowin' in the Wind."



CLASSICAL
MOZART: PIANO CONCERTOS Nos. 25 & 8—Andras Csernak. Camerata Academica des Salzburger Mozarteum (Arista). DGG SLPN 139 384 (5)

Andra should make the chart with this excellent coupling. He does double duty, as conductor and soloist, with sensitivity and a true sense for Mozart's style. The Camerata Academica of Salzburg gives Andra ample room to shine.



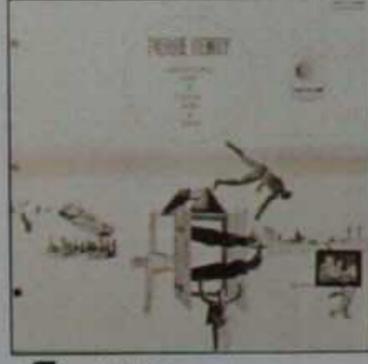
CLASSICAL
CHOPIN: SONATA IN B FLAT MINOR Op. 35 FUNERAL MARCH—Van Cliburn. RCA Red Seal LSC 3053 (5)

Van Cliburn is at his peak form in both sonatas, producing overpoweringly beautiful statements again and again. The somber "Funeral March" is given a climax not heard before for its conciseness and skill. The B Minor is striking all the way.



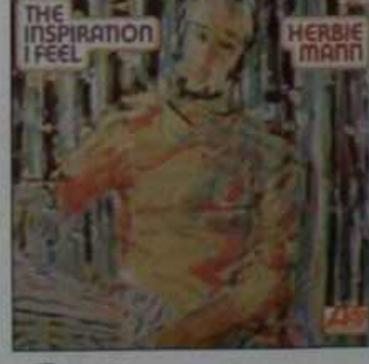
CLASSICAL
TCHAIKOVSKY: 1812 OVERTURE—New Philharmonic (Buketoff). RCA Red Seal LSC 3051 (5)

The warhorse gets a great performance here. The sound is outstanding, and choruses add the songs and chants which the composer used as themes in the composition. With the New Philharmonia Orchestra directed by Igor Buketoff are the Cathedral Choir and Children's Choir of St. Ambrose and other outstanding groups.



CLASSICAL
HENRY: VARIATIONS FOR A DOOR AND A SIGN—Pierre Henry. Limelight LS 86059 (5)

Pierre Henry follows his brilliant Limelight album of his "Le Voyage" with an equally brilliant "Variations for a Door and a Sign." This far-out electronic piece, which should have far-out appeal, especially among youth and in the underground, utilizes a squeaking door, "the sigh of a beautiful girl," and a musical saw. The resulting collage is an electronic winner.



JAZZ
THE INSPIRATION I FEEL—Herbie Mann. Atlantic SD 1513 (5)

The inspiration referred to in the album title is Ray Charles and this is Mann paying tribute to the Great Ray by playing half a dozen of his tunes, and material connected with him. It isn't Mann's small flute-led group either, but a jazz nucleus with strings and voices added. All in all, it should give Mann, always one of the most commercial jazzmen around, wide listening appeal.



CHRISTMAS
HERB ALPERT & THE TIJUANA BRASS CHRISTMAS ALBUM—A&M SP 4160 (5)

Here's just the album for the holiday—either as a gift or for the buyer's own family. Alpert's beat in any case is the perfect formula to make the cold season bright and warm. Included here are "Winter Wonderland," "Let It Snow, Let It Snow, Let It Snow," "Jingle Bell Rock" and "Jingle Bells."



CHRISTMAS
SNOWFALL—Tony Bennett. Columbia CS 9739 (5)

Tony Bennett, warm and tender and so convincing as old Saint Nick himself, weaves a very delightful holiday spirit with such favorites as "White Christmas," "My Favorite Things," "Silent Night," and "Snowfall." This LP is a perfect selection for the holiday season.

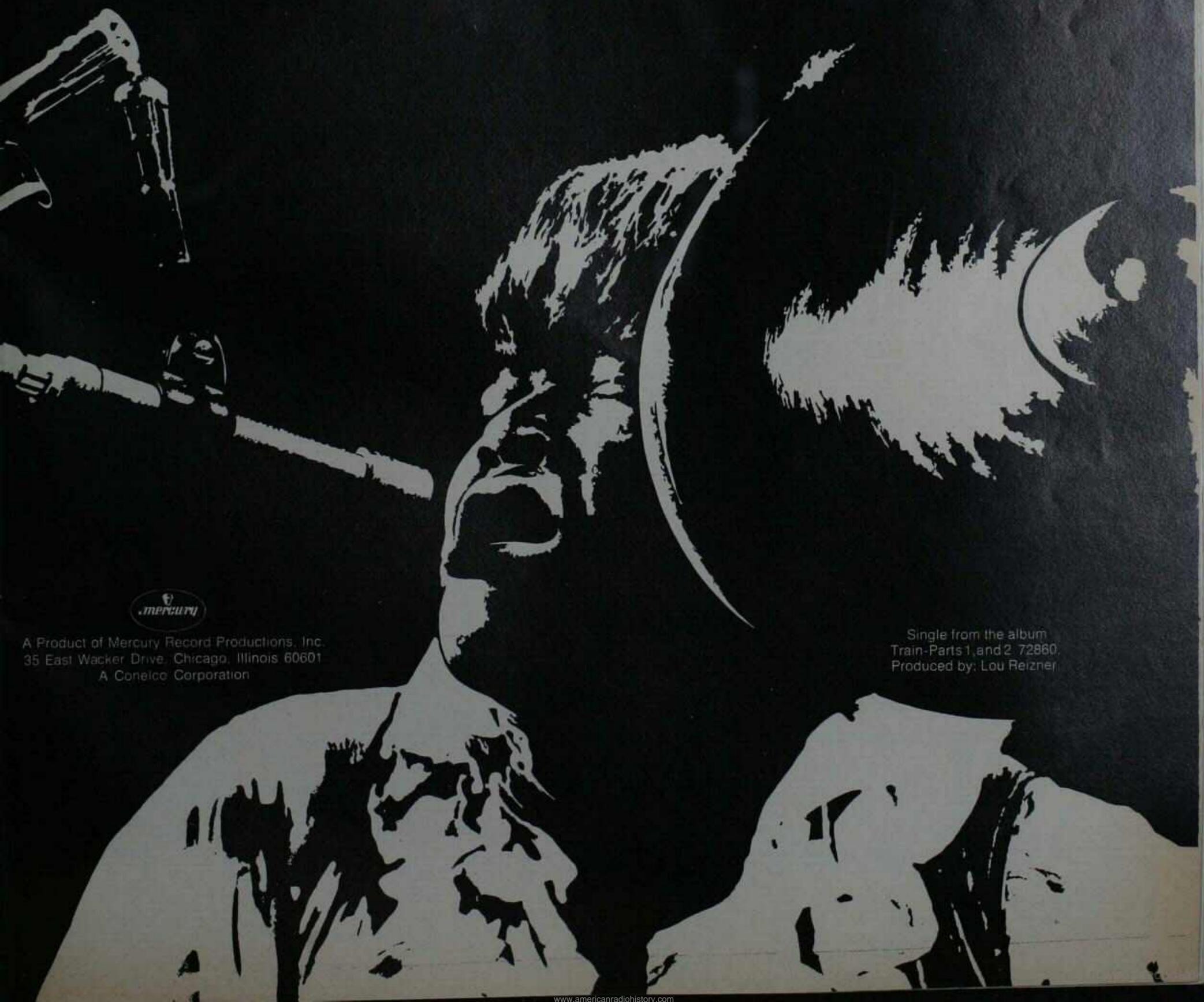
Here's new traveling, the Buddy Miles Express. It started drumming with Wilson Pickett. Then it rolled through the Electric Flag. Now it's on its own, with power to go on and-on. Jimi Hendrix says "THE EXPRESS has made the bend, He is coming on down the tracks. Shaking steady . . . Shaking funk . . . Shaking feeling . . . Shaking life . . ." "Buddy Miles Express is hero" cries them both . . . the cousins say . . . "Yes bro, . . . I am with you . . . But where we going?" The conductor says as they climbed aboard, "small we are going to the Electric Church . . ." The Buddy Miles Express took them

away . . . and they lived and heard happily and funkily ever after. And uh . . . excuse me . . . But I think I hear my train coming." Buddy Miles delivers this new lace soul sound on his first LP from Mercury Records. When the Express arrives get ready to unload a top 10 album.

SR 61196



Buddy Miles Express Delivers!



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A Conelco Corporation

Single from the album
Train-Parts 1, and 2 72860.
Produced by: Lou Reizner.

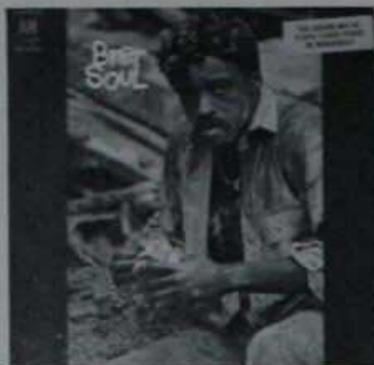
Billboard Album Reviews

NOVEMBER 30, 1968



POP
EXPRESSWAY TO YOUR SKULL—Buddy Miles Express. Mercury SR 61196 (5)

Big Buddy Miles, the Goliath of all rock drummers, leads ex-members of the Electric Flag through a driving, big band soul serenade. Guitarist Jim McCarty and Herbie Rich on organ support Miles in his fast and funky disk debut as the leader of his own group. "Train" and "Spot on the Wall" supply the fuel for Miles' quick rise to the chart top, and top rock supremacy.



POP
BRER SOUL—Melvin Van Peebles. A&M SP 4161 (5)

Author-director Melvin Van Peebles turns composer in his disk debut as a black poet putting his word-pictures of urban Negro culture against a background of jazz music. His "Lilly Done the Azmpoughi" and "The Dozens" are sensitive statements on black reality in America. Messages with fire and a beat, Peebles' effort could pick up FM support and climb the charts.



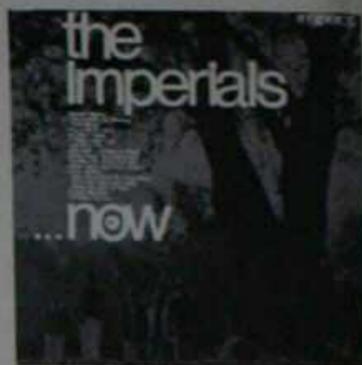
CLASSICAL
RILEY, IN C—Columbia MS 7178 (5)

Terry Riley's "In C" proves a gripping, absorbing, unusual experience. A "trip" in itself, this relentless piece. The "pulse" supplied by pianist Margaret Halsell, is a key to the relentless quality as Riley on sax and members of the Center of the Creative and Performing at New York State University at Buffalo supply the rest.



CLASSICAL
WHITE: 7 TRUMPS FROM THE TAROT CARDS/PINIONS—Ruth White. Limelight LS 8605B (5)

This first recording of the electronic music of Ruth White has appeal for those interested in the electronic scene, especially youth. "7 Trumps from the Tarot Cards" is based on the occult, which adds interest. The fascinating companion piece is a ballet score with clearcut dramatic impact.



GOSPEL
THE IMPERIALS NOW—Impact HWS 1990 (5)

"A Thing Called Love" is undoubtedly one of the most commercial tunes to come out of the gospel field this year. It certainly deserves progressive rock airplay and could even go pop. The message may be religious in nature, but it's right in the groove for today's generation. An excellent LP by the Imperials.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

ICE STATION ZEBRA—Soundtrack. MGM SIE-14 ST (5)

POPULAR ★★★★★

- I'LL BE ANYTHING FOR YOU**—Tamiko Jones. A&M SP 3011 (5)
- ACE CANNON & HIS ALTO SAX IN THE SPOTLIGHT**—Hi SHL 32046 (5)
- DREAMS & ILLUSIONS**—Verve/Forecast FTS 3040 (5)
- SAMBA BLIM**—Tamba 4. A&M SP 3013 (5)
- A TASTE OF VICKY**—Vicky Carr. Philips FHS 600-285 (5)
- SHOUT!**—The Chamber Bros. Vault 120 (5)
- THE VILLAGE CALLERS "LIVE"**—Rampart 3304 (5)
- THE PURPOSE**—ABC ABCS 662 (5)
- VIBRATIONS**—Rita Graham. Tangerine TRCS 1507 (5)
- RESTORATION KUIN**—Keith Jarrett. Vortex 2008 (5)
- LARRY LIGGETT SWINGS STOUFFERS**—Meridian LP 2820 (5)
- BRAZIL-NEW DIMENSIONS IN SOUND**—Lyrio Panicali & His Orch. UA International UNS 1553B (5)
- BUTTERFLY LAKE**—Paul Masse. Liberty LST 7600 (5)

COUNTRY ★★★★★

SQUARE DANCE U.S.A.—Don Stewart/Cliffie Stone's Music. Capitol ST 112 (5)

CLASSICAL ★★★★★

THE ART OF THE LUTE—Walter Gerwig. RCA Victorola VICS 1362 (5)

LOW PRICE CLASSICAL ★★★★★

GESALDO / SCHUETZ: MADRIGALS—Accademia Monteverdiana (Stevens). Dover HCR-ST-7287 (5)

MONTEVERDI: MADRIGALI GUERRIERI/LAMENTO D'ARIANNA—Accademia Monteverdiana (Stevens). Dover HCR-ST-7286 (5)

TELEMANN: SUITE FOR VIOLA da GAMBIA/CONCERTO FOR 2 VIOLAS/ 3 VIOLINS—Wallfisch / Koch / Wuerttemberg Chamber Orch. (Faerber). Turnabout TV 34288 (5)

BACH: MAGNIFICAT—Collegium Aureum (Thomas). RCA Victorola VICS 1368 (5)

INTERNATIONAL ★★★★★

SOCK IT TO ME LATINO!—Kako & His Orch. Musicor MS 6049 (5)

CROWN IMPERIAL—Band of Her Majesty's Life Guard. UA International UNS 15552 (5)

JAZZ ★★★★★

THE WAY AHEAD—Archie Shepp. Impulse A 9170 (5)

THE EXCITEMENT OF TRUDY PITTS—Prestige PR 7583 (5)

MILT JACKSON & THE HIP STRING QUARTET—Verve V6-8761 (5)

STONED SOUL PICNIC—Roy Ayers. Atlantic SD 1514 (5)

BLUES ★★★★★

THE OUTLAW BLUES BAND—Bluesway BLS 6021 (5)

MASTERS OF MODERN BLUES Vol. 1—Johnny Shines Band. Testament T 2212 (5)

MASTERS OF MODERN BLUES Vol. 2—J. B. Hutto & The Hawks. Testament T 2213 (5)

MASTERS OF MODERN BLUES Vol. 3—Floyd Jones/Eddie Taylor. Testament T 2214 (5)

RHYTHM & BLUES ★★★★★

SOUL MACHINE—Richard Barbary. A&M SP 3010 (5)

CHILDREN'S ★★★★★

LITTLE SONGS FOR LITTLE PEOPLE—Betha Stalnecket. Americana LPMS 2009 (5)

RELIGIOUS ★★★★★

THE RING OF HAPPINESS—Korean Children's Choir. Word WST 8451 LP (5)

GOSPEL ★★★★★

AN EVENING WITH THE SINGING RAMBOS—Heart Warming HWS 1991 (5)

THE FROST BROTHERS SING... COUNTRY FLAVORED GOSPEL HITS—Sing MSP 3021 (5)

WHEN I LOOK AT CALVARY—Henry & Hazel Slaughtor. Heart Warming HWS 1993 (5)

Action Records

Albums

★ NATIONAL BREAKOUTS

NO NATIONAL BREAKOUTS THIS WEEK

★ NEW ACTION LP's

- RIGHTEOUS BROTHERS—One for the Road**... Verve V6-5058 (5)
- SLY & FAMILY STONE—Life**... Epic BN 26397 (5)
- THE GLITTERHOUSE—Color Blind**... Dynavoice DY 31905 (5)
- JERRY JEFF WALKER—Mr. Bojangles**... Atco SD 33-259 (5)
- SANDPIPERS—Spanish Album**... A&M SP 4159 (5)
- SOFT MACHINE**... Probe CPLP 4500 (5)
- MARTY ROBBINS—I Walk Alone**... Columbia CS 9725 (5)
- PINK FLOYD—A Saucerful of Secrets**... Tower ST 5131 (5)
- JOHN GARY—Holding Your Mind**... RCA Victor LSP 4075 (5)
- NINA SIMONE—'Nuff Said**... RCA Victor LSP 4065 (5)
- IMPRESSIONS—This Is My Country**... Curtom CRS 8001 (5)
- JIM REEVES—On Stage**... RCA Victor LSP 4062 (5)
- FERRANTE & TEICHER—Bouquet of Hits**... United Artists UAS 6659 (5)
- NEIL DIAMOND—Velvet Gloves & Spit**... Uni 73030 (5)
- CANNED HEAT—Livin' the Blues**... Liberty LST 27200 (5)
- JOSE FELICIANO—Souled**... RCA Victor LSP 4045 (5)
- RUSTY WARREN—Bottoms Up**... Jubilee JGS 2069 (5)
- BEE GEES—Rare, Precious & Beautiful**... Atco SD 33-264 (5)
- SOUNDTRACK—Barbarella**... Dynavoice DY 31908 (5)
- ED AMES—Sings the Hits of Broadway & Hollywood**... RCA Victor LSP 4079
- SERGIO MENDES & BRASIL '66—Fool on the Hill**... A&M SP 4160 (5)
- SAM & DAVE—I Thank You**... Atlantic SD 8205
- LETTERMEN—Put Your Head on My Shoulder**... Capitol ST 147 (5)
- MAX FROST & THE TROOPERS—Shape of Things to Come**... Tower ST 5147 (5)
- ARCHIE BELL & THE DRELLS—I Can't Stop Dancing**... Atlantic SD 8204 (5)

SPECIAL MERIT PICKS

POPULAR

WHAT A WONDERFUL WORLD—Louis Armstrong. ABC ABCS 650 (5)

"Satchmo" had a smash in Britain with his single "What a Wonderful World," and then caused quite a stir here. This album follow-up should prove an even more important sales item since it also features such gems as "Cabaret," "Dream a Little Dream of Me" and "There Must Be a Way." For added impact, his recent single, "Hello Brother" backed with "This Sunshine of Love" is also included.

COUNTRY

THE FANTASTIC EXPEDITION OF DILLARD & CLARK—A&M SP 4158 (5)

Good new hill music of today is presented in fine style by Doug Dillard and Gene Clark here. All of the numbers are original, except for Lester Flatt's "Git It on Brother (Git It in Line Brother)," and, like Flatt and Scruggs, this duo should find favor with folk and pop consumers as well as country hill music fans. Top cuts include "Train Leaves Here This Mornin'," "The Radio Song" and "In the Plan." Instruments are unamplified.

LOW PRICE CLASSICAL

RACHMANINOFF: ETUDES-TABLEAUX, Op. 33 & 39—Beveridge Webster. Dover HCR-7284 (5)

Beveridge Webster, one of the most accomplished pianists of our time, is sensitive and affective in these two sets of "Etu-des-Tableaux," a recording rarely. The 18 pieces included here represent pianism at its best.

PIANO MUSIC OF BERG, SCHOENBERG AND WEBERN—Beveridge Webster. Dover HCR-ST-7285 (5)

The versatile Beveridge Webster here has a top-notch recital of modern music, which includes the rare Berg "Piano Sonata," the first mature large-scale work by that composer, Webern's "Variations for Piano, Op. 27" and the Schoenberg piano pieces of Op. 11, 19 and 23 also are performed well.

Singles

★ NATIONAL BREAKOUTS

- PAPA'S GOT A BRAND NEW BAG**... Otis Redding. Atco 6636 (Lois/Tocco, BMI)
- SON-OF-A-PREACHER MAN**... Dusty Springfield. Atlantic 2580 (Tree, BMI)
- SOULFUL STRUT**... Young-Hold Unlimited. Brunswick 35391 (Dakar/BRC, BMI)
- ★ REGIONAL BREAKOUTS**
- DON'T BE AFRAID**... Frankie Karl & Dreams. D.C. 180 (Proud Tunes, BMI) (Baltimore, Washington)
- WORST THAT COULD HAPPEN**... Brooklyn Bridge. Buddah 75 (Rivers, BMI) (New York)
- MEDITATION**... TNT Band. Cotique 136 (Cotique, BMI) (New York)

JAZZ

DUKE ELLINGTON NORTH OF THE BORDER IN CANADA—Decca DL 75069 (3)

Apart from being an extraordinarily interesting solo pianist (and being guest soloist he has plenty of solo space) this album is also valuable because it shows Duke away from his band and playing somebody else's arrangements. One side of this album, recorded in Canada has Duke playing heavy string-laden arrangements with Canadian musicians while the other features him with a band nearer the size of his own. Tasteful music with Duke's stand-out.

COUNT'S ROCK BAND—Steve Marzuz. Vortex 2009 (5)

Count's Rock Band is really an example of the fusion taking place today between the avant rock sounds and jazzmen. Apart from the addition of accordion this is a conventional tenor-and-rhythm outfit, but the music being put down is far from convention. Guitarist Larry Coryell uses a lot of rock techniques (feedback, etc.) and his name should promote the album in underground circles. Herbie Mann produced the session.

GOSPEL

WE'RE HAPPY CHRISTIANS—Lowell Lundstrom Team. Capasa CAS 9654 LP (5)

A very sincere approach, along with an aggressively modern presentation, pass off for the Lowell Lundstrom Team. And it goes off for the listeners in such excellent tunes as "A Fugitive From God" and "The Tribulation of My Lord."

SPOKEN WORD

HEARTBREAK HOUSE—Jessica Tandy/Tony Van Bridge/Various Artists. Capason TR 335 (5)

The Niagra-on-the-Lake (Canada) Shaw Festival has been hailed as an important theatrical entity and this three-record set recording of Bernard Shaw's "Heartbreak House" is a fine showcase of the Festival's high standards. The play is a Shaw classic and the performances by Jessica Tandy, Tony Van Bridge and Frances Hyland make it ring true.

- MALINDA**... Bobby Taylor & Yancovers. Gordy 7079 (Jobete, BMI) (Baltimore)
- RAY OF HOPE**... Rustalk. Atlantic 2584 (Stoacor, ASCAP) (New York)
- RELEASE ME**... Johnny Adams. SSS Int'l 750 (4 Star Sales, BMI) (New Orleans)
- VANCE**... Roger Miller. Smash 2197 (Russell-Cason, ASCAP) (Houston)
- THEY DON'T MAKE LOVE LIKE THEY USED TO**... Eddy Arnold. RCA Victor 47-9667 (Tree, BMI) (Houston)

If you consider your AUDIENCE Consider THE SOURCE



ALBUM REVIEWS

BB SPOTLIGHT
Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT
Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS
★★★★ Albums with sales potential within their category of music and possible chart items.

More Album Reviews on Page 76

ROCKY MARCIANO

(TALENT SCOUT)

HAS FOUND AMERICA'S GREAT NEW

HEAVYWEIGHT

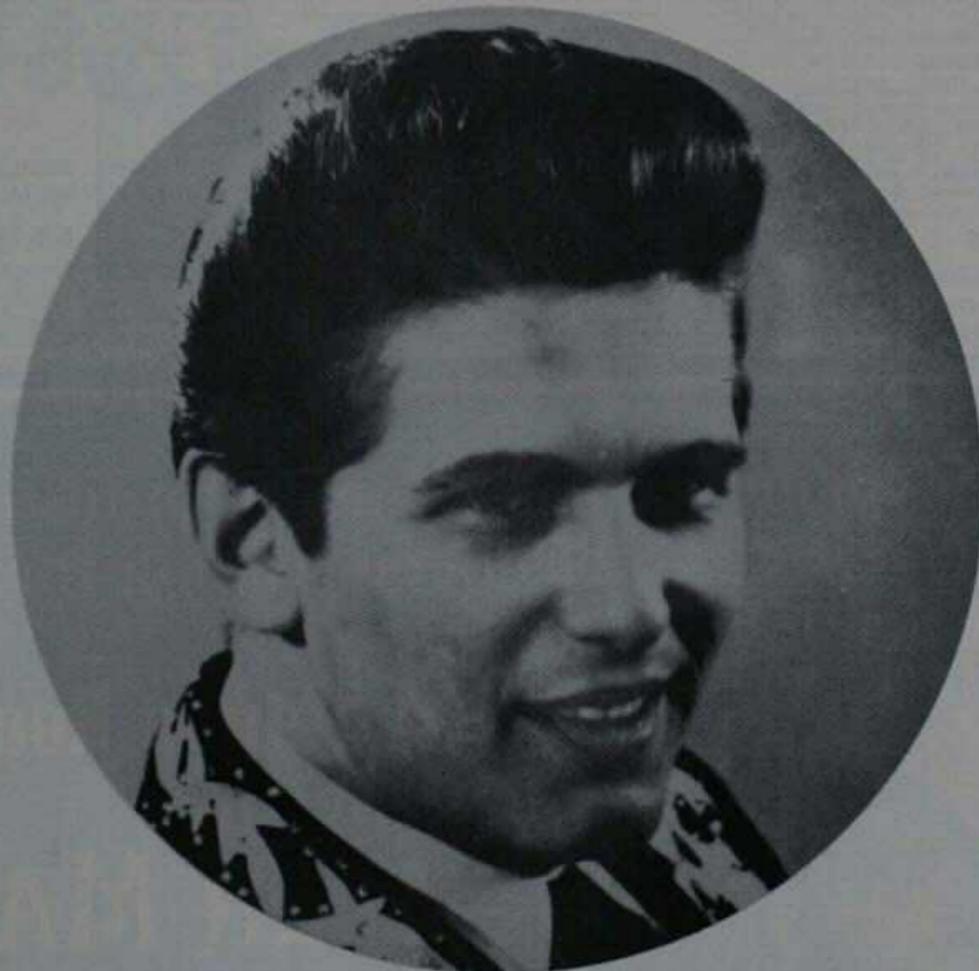
(SINGER)

RAY FRUSHAY

...AND DOT'S GOT HIM!

"I'LL MAKE IT UP TO YOU"

DOT 17188



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| "The Donald O'Conner Show" | Taping, January 10 |
| "The Bob Hope Show" | February |
| "The Steve Allen Show" | February |
| "The Bob Hope Concert Tour" | Tulsa, Oklahoma ... Feb. 27 |
| | Oklahoma City, Oklahoma ... Feb. 28 |
| | Oklahoma State Univ., Oklahoma ... Mar. 1 |
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Dot Records,
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programming aids

• Continued from page 58

Spokane, Wash.—KXLY

Gary George

Program Manager

BP: "Promises, Promises," Dianne Warwick, Scepter. **BLFP:** "I Walk Alone," Marty Robbins, Columbia. **BH:** "A Man, a Horse, and a Gun," Henry Mancini, RCA Victor. **BLFH:** "Someone to Watch Over Me," Georgie Fame.

Washington—WWDC

Terry Green

Music Librarian

BP: "Till," Vogues, Reprise. **BLFP:** "Stand By Your Man," Tammy Wynette, Epic. **BH:** "Lo Mucho Que Te Quiero," Rene and Rene, White Whale. **BLFH:** "Stormy," Classics IV, Imperial.



Waynesboro, Va.—WAYB

Carolyn Bleam

Music Director

BP: "Till," Vogues, Reprise. **BLFP:** "Eleanor Rigby," Free Design, Project 3. **BH:** "Scarborough Fair," Sergio Mendes and Brasil '66, A&M. **BLFH:** "What Do I Know," Strawberry Street Singers, RCA Victor. Best two recent LPs are "Wichita Lineman," Glen Campbell, Capitol, and "Those Were the Days," by the Exotic Guitars on Ranwood.

Wichita—KFH-FM

Barry Gaston

Operations Manager

BP: "Let Go," Sandpipers, A&M. **BLFP:** "American Boy," Petula Clark, Warner Bros. **BH:** "Watch What Happens," Chris Montez, A&M. **BLFH:** "Hey Jude," Pat Williams, Verve; "We Survive the Madness," Glen Yarbrough, RCA Victor.

PROGRESSIVE ROCK

Albuquerque, N.M.—KUNM-FM

L. A. Woodworth

Program Director

BP: "Song of Innocence," David Axelrod, Capitol. **BLFP:** "Cristo Redentor," Harvey Mandel, Philips. **BH:** "Wheels of Fire," Cream, Atco. **BLFH:** "Sweetheart of the Rodeo," Byrds, Columbia.

Detroit—WABX-FM

John Detz

Station Manager

There are at least eight-million-dollar singles on the Beatles Album—"Birth-day," "Back in the USSR," "Obladi Oblada," and "Yer Blues" are just a few. The Stones have done possibly their best ever a tune called "Symphony for the Devil."

Columbia has a new thing called "Switched-On Bach"—it's all electronic. Otis' "Live at the Wiskey," should become a classic.

"Salvation Gypsy Carnival Caravan" by Salvation on ABC. "Strictly Personal," Captain Beefheart and His Magic Band Blues Thumb, Outlaw Blues Band, Bluesway. Insect Trust, Capitol. "Somewhere Down the Line," Traline, Island. "Out of the Frying Pan," Wynder K. Frog, Island.

Houston—KFMK

Jay Thomas

Program Director

BP: "Living With the Animals," LP by Mother Earth, Mercury. **BLFP:** "The Soft Machine," LP by the Soft Machine, ABC/Probe. **BH:** "In Search of the Lost Chord," LP by the Moody Blues, Deram. **BLFH:** "Live," LP by the 13th Floor Elevators, International Artists.

Pierre, S. D.—KCCR

Del Roberts

Night Program Director

BH: "Bobby's Girl," Marcie Blaine, a

1962 flashback: our number one requested record.

San Jose, Calif.—KSJO-FM

Bill Slater

Program Director

BP: "Some Thoughts of a Young Man's Girl," Street Verve/Forecast. **BH:** "Live Wire/Blues Power," Albert King, Stax. **BLFP:** "An Album of Political Pornography," Lew Irwin and the Credibility Gap, Blue Thumb. **BLFH:** "Livin' With the Animals," Mother Earth, Mercury.

Wichita, Kan.—KFH-FM

Barry Gaston

Operations Manager

BP: "Saucerful of Secrets," Pink Floyd, Tower. **BLFP:** "The Ark," Chad & Jeremy, Columbia.



Worcester, Mass.—WORC

Jeff Starr

Music & Program Director

BP: "Fast Days," Linn County, Mercury; on LP "Proud Flesh Sootheer." **BLFP:** "Cloud Nine," Temptations, Gordy (45). **BH:** "My Baby Told Me," Jimmy Reed, Bluesway (45). **BLFH:** "May I Light Your Cigarette," Beacon Street Union, MGM (45).

RHYTHM AND BLUES



Beaumont, Tex.—K-JET

William (Boy) Brown

Program Director

BP: "Getting the Corners," TSU Toronadores, Ovide. **BLFP:** "It's Over Between Us," Lorraine Randolph, Gemini. **BH:** "See-Saw," Aretha Franklin, Atlantic. **BLFH:** "He Called Me Baby," Ella Washington, Sound S-7, Biggest

record across Texas is Bobby Bland's "Rockin' the Same Boat," Duke.



Columbus, Ga.—WOKS

Ernestine Mathis

BP: "Just Ain't Love," Barbara Acklin, Brunswick. **BLFP:** "Hang It Up," Laura Lee, Chess. **BH:** "Too Weak to Fight," Clarence Carter, Atlantic. **BLFH:** "Grapevine," Marvin Gaye, Tamla.

Danville, Va.—WILA

Jimmy Williams

BP: "Don't Cry My Love," Impressions. **BLFP:** "Too Weak to Fight," Clarence Carter. **BH:** "Always Together," the Dells. **BLFH:** "Stay Close to Me," the Five Starsteps. Getting a lot of action is Jerry Butler's "Just Can't Forget About You," flip side of "Hey Western Union Man."

Denver—KDKO

Greg Crawford

Music Director, Personality

BP: "Goodbye My Love," James Brown, King. **BLFP:** "How Could You Hurt Me So," Marvelis, Fine Arts. **BH:** "Who's Making Love," Johnny Taylor, Stax. **BLFH:** "Release Me," Johnny Adams, SSS.

Greenville—WHYZ

Big Gim Mack

Program Director, Personality

BP: "Where Is My Baby," Aaron Neville. **BLFP:** "Wig Wearing Woman," Lightning Hopkins. **BH:** "Who's Making Love," J. Taylor. **BLFH:** "Don't Make the Good Girls Go Bad," Della Humphrey.



Memphis—WDIA

Bill Thomas

Program Director

BP: "I Like What You Do to Me," Al "TNT" Braggs, Peacock. **BLFP:** Same as above. **BH:** "Who's Making

Love," Johnny Taylor, Stax. **BLFH:** "Kopy Kat," The Bar-Kays, Volt. **BLFP:** "Always Together," by the Dells; "Pickin' Wild Berries," by Peggy Scott and Jo Jo Benson; "Western Union Man," by Jerry Butler; "Bring It On Home," by Eddie Floyd; "See Saw," by Aretha Franklin; "We Don't Need No Music," by Landlides.

Miami Beach, Fla.—WMBM

Donny Gee

Program/Music Director, Personality
BP: "I Miss You," Osays, Bell; "This Is My Country," Impressions, Buddah. **BLFP:** "We Don't Need No Music," Landshoes, Huff Puff. **BH:** "See Saw," Aretha Franklin, Atlantic; "Heard It Through the Grapevine," Marvin Gaye, Tamla. **BLFH:** "Tired of Being Nobody," Valentinos, Jubilee; "Until You Came Along," Visitors, Daykar.

OTHER PICKS

COLLEGE—Lenny Bronstein, Brooklyn, N.Y. WBCR, BP: "Electric Ladyland," cut "Along the Watchtower," and BH: "Cheap Thrills," side one most requested, good programming on "Don't Step on the Grass," Steppenwolf.

Ken Williams, Houston, KUHF, BP: "See Saw," Aretha Franklin, Atlantic, and BH: "Hooked on a Feeling," B. J. Thomas, Scepter. . . . Rip Van, San Francisco, KUSF, BP: "Love Child," Diana Ross and the Supremes, Motown, and BH: "All Along the Watchtower," Jimi Hendrix, Reprise. . . . Charles Angel, Dubuque, WGVU, BP: "Kentucky Woman," Deep Purple, and BH: "Things I'd Like to Say," New Colony Six. . . . Dennis Blyth, Michigan, WMSN, BP: "Yesterday's Rain," Spanky and Gang, Mercury, and BH: "Abraham, Martin & John," Dion, Laurie. . . . Ron Shawn, Boston, WTBU, BP: "Son-of-a-Preacher Man," Dusty Springfield, and BH: "Yesterday's Rain," Spanky and Our Gang. . . . Vic Hines, Richmond, WJRB, BP: "I've Got a Line on You," Spirit, and BH: "Son-of-a-Preacher Man," Dusty Springfield. . . . Alan R. Amundsen, Potsdam, N. Y., WCRN, BP: "I Can't Turn You Loose," Chambers Brothers, Columbia, and BH: "Both Sides Now," Judy Collins, Elektra.

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International News Reports

Leetham Exits Cap. of Canada —Policy Cited

TORONTO — Ed Leetham has resigned as president of Capitol Records (Canada) Ltd, following policy differences with the American parent company. The announcement came as a surprise.

William B. Talant Jr., vice-president of Capitol's Foreign Subsidiaries, announced the appointment of Ronald M. Plumb as executive vice-president-general manager of Capitol in Canada.

Although only 27 years old, Plumb has served in various executive capacities with Capitol of Canada, and also as director of market and financial analyses, Capitol direct marketing corporation in Hollywood.

A statement distributed to Capitol staff said Mr. Leetham's decision was based on policy differences with Capitol Records, Inc.

There has been no announcement of Leetham's future plans, but he is likely to consider executive positions in other industries.

Toshiba Pact With Dunhill

TOKYO — Toshiba Records of Japan has signed a contract for distribution of Dunhill Records in this country effective in December.

The first Japan releases will be two albums and one single. The LP's include "The Best of the Mamas and the Papas," a collection of tunes taken from several M&P disks and a Steppenwolf record to be entitled "All About Steppenwolf, the King of Hard Rock."

The single is "Midnight Confessions," by the Grass Roots.

Dunhill Records were formerly released by Victor Company of Japan. Toshiba officials report a great demand for much of the old Mamas and Papas tunes. The company plans a full-scale promotion for Dunhill Records here via radio and magazine advertising.

Quality Rides High on Five Canadian Singles

TORONTO—Despite current hassles between broadcasters and record manufacturers over the prospect of a copyright law, Quality Records is scoring with five local singles.

This is surprising as many stations are cutting back on already limited airplay on Canadian product. One station CKXL has already refused to program any local records.

The second Atlantic single by the Mandala, "You Got Me" has taken off across the country, with picks in Toronto, Montreal, Ottawa, Hamilton, and Halifax. The Stampede's MGM release "Be a Woman" has caught strong play in Toronto, Kingston, Kirkland Lake, Calgary, Wingham, Simcoe and Ottawa. The flip, "I Don't Believe" is



PIANIST ARTUR RUBINSTEIN meets French actor-comedian Fernandel at a charity concert given by Rubinstein in the Theatre des Champs-Elysees, Paris. The concert was in aid of the work of the chancellery of the Legion d'Honneur. Rubinstein is the highest-ranked foreigner in the Order.

Copyright Tiff Grows in Canada

By RITCHIE YORKE

TORONTO — The controversial copyright issue continues to create ill feeling between Canadian radio stations and record companies. The Canadian Record Manufacturers Association has requested that Canadian

radio stations start to pay royalties on disks played.

This week, CKXL in Calgary canceled its annual ceremony at which four Canadian artists were to have been presented with Moffat Awards. In addition, a station executive stated that the station would no longer play any Canadian records because of the threatened copyright payments to publishers by stations.

In a letter to record company executives, David E. Lyman, operations manager of CKXL, said, "In our opinion, the position taken by the recording industry of Canada with regard to its future relationship with all Canadian broadcasters may be detrimental to the future

(Continued on page 88)

Act Split Up By Wedding

MEXICO CITY — One of Spain's most important recording duos broke up this week when Mili of Pili and Mili Sisters married Rne Leon, chief of the international department of Capitol Records de Mexico.

Mili will abandon her singing career following the Hawaiian honeymoon. Pili, the twin sister, has not yet announced if she will continue as an act or retire. The sisters finished movie and TV contracts here before breaking up.

Fania Offices In Argentina

BUENOS AIRES—Fania, a label based in New York, has opened up operations in the Argentine. Their offices are located at Arenales 1875, piso 8, Buenos Aires (tel: 44-8825).

Heading the operation is John Magac, and the label will be distributed by Trova.

First releases include product from the Harlow Orchestra, Ramon Monguito, Ray Barreto, and Willie Colon, announced Magac.

From The Music Capitals of the World

TORONTO

In Montreal this week were Atlantic's **Sweet Inspirations**, making their second appearance in the city. Quality rushed out the group's new single and LP to coincide with the visit. . . . Quality took over Verve-Forecast distribution from TransWorld, not Musimart as previously stated. . . . **Carla Thomas and the Barclays** opened at the Esquire Show Bar Nov. 25, while A&M's **Tamba 4** are confirmed for the Hotel Bonaventure Dec. 9-28. **Liam Mullin**, Quality's branch manager, expects a new album in time for the Montreal stint. . . . **James Brown** drew a disappointing 3,000 people to Toronto's Maple Leaf Gardens Nov. 15. It was the singer's third appearance here in 12 months. **Jose Feliciano**, meanwhile, packed Massey Hall Nov. 10. RCA Victor's **Ed Preston** reported excellent turnouts in London and Ottawa for Jose. The new Feliciano album "Souled" getting air exposure.

Capitol lifted airplay restriction on the Beatles album on Nov. 15, with immediate station response.

Quality is starting a large promotional drive on new Atlantic album product. Already receiving extensive airtime are the new sets by **Aretha Franklin, King Curtis** and **Otis Redding**.

Neck-and-neck race between Apex and Columbia to get English-Canada hit on the French Canadian smash, "Only for Lovers." Apex has the **Roger Williams** cover version from Kapp, while Columbia has the original hit rendition by **Andre Gagnon**. This song could well be another "Love Is Blue" internationally. . . . Apex label's **Irish Rovers**, who make their home in Toronto, set to tour Australia and New Zealand in January. Group is currently cutting new single and LP. . . . **Al Mair** of Apex advises that "due to lack of support from Canadian subscribers there won't be any Gavin awards this year for Canada." Label also in another dual version battle with "For Once in My Life." Apex is getting strong reaction to the **Jackie Wilson** version, while Phonodisc is working hard on the **Stevie Wonder** cut.

Peter Stone of Peter Stone Associates writes with information that he's starting a new music publication to serve Canada and the U. S. **Ron Waddell**, recently held a DJ Wake-a-Thon for CKDM in Dauphin, Manitoba. Ron received calls from many prominent music personalities during the date.

Appearing at Granny's discotheque is the **Wayne Faro Schmaltz Band**, featuring its first London single, "There's Still Time." . . . What was reported to be the first newspaper interview by **Dion** in six years appeared in the *Globe and Mail* Nov. 16. "Abraham, Martin and John" is a nationwide smash. . . . **Mike Reed** of Warner Bros. pushing hard on the **Allan Bruce** album, "My World of Song." Bruce is a well-known star in Canada due to frequent appearances on the top rating *Pig and Whistle* TV show. It's Happening TV show host, **Robbie Lane**, to have his first EP on the market shortly, with tracks including "Beating of My Lonely Heart," "Summer Vacation," "I Don't Wanna Go," "The More I Learn," "You Broke My Spirit" and "Big Boys."

RITCHIE YORKE

BUENOS AIRES

Fermata has issued the first singles by Argentine poet **Anzoategui** (also well known for his paintings). He sings his own poetry. So far issued are "Zamba para Javier" (Samba for Javier) and "Casi Zamba para Dejarle Ir" (Almost a Samba to Let You Go).

Philips has released a single, "Viva La Gente" (Up With People), by a group with the same name. Recently the group played in the principal Argentine cities.

On London, **Tom Jones** has his fourth album issued in Argentina, "Take Me." . . . "Those Were the Days" is a highly popular song—apart from versions in English. Spanish versions have been released by **Mary Hopkin** (Apple), **Sandy Shaw** (RCA) and **Matt Monro** (Capitol). . . . Following the release of the films "Les Demeiselles de Rochefort" and "The Thomas Crown Affair," Philips and United Artists have released soundtrack albums. Music for both is by **Michel Legrand**, who had a big success in the Argentine with his "The Umbrellas of Cherbourg."

Los Gatos "Seremos Amigos" (We Shall Be Friends) has been released by RCA Victor. Los Gatos represented Argentina with this song (composed by **Lito Nebbia**) at the Rio de Janeiro International Song Festival. . . . Mexican composer-pianist **Armando Manzanero** played two concerts at the Opera House recently.

RUBEN MACHADO

TOKYO

Simon and Garfunkel are still clinging to a lead over most foreign imports here as Sony/CBS continues to release product by the duo. Sony will release more compact EP's in December, and hopes to get Simon and Garfunkel to Japan in the spring. . . . Also, with the **New Christy Minstrels** arriving in January, Sony/CBS is releasing "The New Christy Minstrels Hot Series" in December. . . . **Miles Davis** comes to Japan Jan. 6 for a series of concerts. Several companies plan releases but Sony has just released the "Round About Midnight" album.

RCA Victor of Japan is making a big push with one of its local singers, **Akiko Wada**. Miss Wada is quit unusual for a Japanese. She sings in the r&b vein. Her current hit is "Stars in the Sky." An album is being rushed for marketing locally. . . . Meanwhile, **Paul Mauriat** continues to be the big seller for Phillips and this company plans more releases.

The most recent album is "Pops Magic," a de luxe package which the company claims sold 10,000 copies in less than a month, a formidable amount for foreign imports. Phillips is also promoting **Jack Lawrence's** single "Those Were the Days." . . . The RCA Victor World Group recently recorded a new **Trini Lopez** album in Tokyo, a "live" performance at Hibuya Hall. . . . Coming up on the World Group series is a new **Miriam Makeba** album recorded in Tokyo last month, a **Collette Renard** (French label is Vogue) album, "Chansons tres Libertines," and a **Dinah Washington** "Golden Hits." Also Victor is set to record a "new find in Tokyo soldier's wife **Shirley Saunders**. She has already played some of top niteries in Tokyo including the Mikado, the Latin Quarter and the Tokyo Hilton. She is now set for the Hong Kong Hilton and Manila Hilton. The album is scheduled for release in January.

The biggest seller of Japanese singles for Toshiba is **Ken Kuroki**, followed closely by **Jun Mauzumi**.

Toshiba's big album sellers are currently **Bobby Gentry** and **Glen Campbell**. Also the recent release of "Ravi Shankar in San Francisco" is doing quite well. . . . The **Glenn Miller Orchestra** led by **Buddy De Franco** didn't raise much of a fuss in Japan. . . . R&B is still king in Japan, followed by small jazz groups such as **Dave Brubeck**, **Gerry Mulligan** and **Stan Getz**.

ELSO E. IRWIN
(Continued on page 82)

Sal Paulo Magazine Makes News — Puts Classical LP's on Stand

By HENRY JOHNSTON

RIO DE JANEIRO—Editora Abril, a Sal Paulo magazine publishing firm, has launched the newsstand sale of albums entitled "Great Composers of Universal Music" with the aim of developing the public taste for classical music.

The albums issued fortnightly contain a ten-inch recording of a work by a classical composer as well as a 12-page color booklet on the composer's life, times and other works. The records are made by RCA in its Sao Paulo plant.

The first album contained a recording of Tchaikowsky's "Concerto No. 1," played by pianist Friederich Wuehrer, accompanied by the Vienna Symphony Orchestra under the direction of Heinrich Hollreiser.

In addition to the record and the booklet, the first album also

contains a 16-page color-illustrated, glossy paper, condensed encyclopedia on symphonic music and orchestras. The encyclopedia describes the renaissance, baroque, classic, romantic and modern schools of music, explains how a symphonic orchestra is made up and portrays the instruments used.

Recordings of Bach, Vivaldi, Mozart, Beethoven and Chopin accompanied by booklets in simple, clear language, are scheduled to follow the first release.

Victor Civita, director of Editora Abril, said: "The albums

aim at bringing together the most expressive musical moments of all time in a collection that will give equal pleasure to beginners and connoisseurs." A highly specialized team of researchers, artists and writers was brought together for the sole purpose of spreading classical music in Brazil.

Sale of classical music recordings was poor in Brazil. Editora Abril has been releasing albums of paintings and cook books as a preparation for its latest venture. The firm publishes "Realidade" and "Claudia" magazines.



JOE SIMON, Sound Stage 7-Monument recording artist, arrives in Milan for radio and TV appearances and a spot in the Milan International Jazz Festival. He is greeted by Arrigo Polillo, center, one of the Festival organizers, and Wladimiro Albera, right, p.r. and promotion manager of RiFi, Monument's distributor in Italy.

Gandelman Cuts Brazilian Group

RIO DE JANEIRO — Henrique Gandelman, CBS producer, has completed an album "Brazil Now" by the G-9 Group, for release in five countries as well as Brazil.

The words to Brazilian rhythms are sung in English. The record is intended to compete with Odeon recordings of Sergio Mendes, U.S.-based Brazilian.

The CBS record will be released in Britain, France, Israel, Holland, Japan and Brazil.

Mocambo Sets E. Pittman EP

RIO DE JANEIRO — Mocambo Records will make an EP of four songs by Eliane Pittman, the Brazilian daughter of Booker Pittman, American saxophonist.

The decision was made by Mocambo's artistic director, Joao Araujo after listening to Eliana in her one-girl "musical spectacle" at the Copacabana Palace Hotel's Theater. During the two-hour show, Eliana sang 12 songs four of them new. The old ones include lyrics in English and Hebrew as well as Brazilian Portuguese. The show is entitled "Tom Maior" (Upper Key).

Eliana goes to the Colon Theater in Buenos Aires, Argentina, Thursday (28), for a 10-day, one-girl show.

6-Album Set On Qualiton

BUENOS AIRES — Qualiton Records has launched a six-album set under the title, "Musical Folklore and Argentine Folklore Music." The albums are packed in a cardboard container together with a slide viewer and 36 slides, a book with 100 photographs and texts in Spanish, English and French.

The set also contains information on such Argentine instruments as the chagango, caja, bombo, pincullo, quena, erke and the tucuman flute.

Qualiton is promoting the set as "a research unit."

COMPOSER RAMIREZ WINS NAT'L ARTS FUND PRIZE

BUENOS AIRES—Composer Ariel Ramirez, who wrote "La Misa Criolla" (The Criolla Mass), is this year's winner of the National Arts Fund Prize for the most outstanding figure in the artistic world in Argentina. Ramirez will receive the one million Argentine pesos prize for his contribution to Argentine musical folklore.

Apart from "La Misa Criolla" (the Phonogram album has sold over 100,000 copies in Latin American countries and Europe), Ramirez has also written "Los Caudillos" (The Leaders), "Coronacion del Folklore" (Coronation of Folklore) and "Mujeres Argentinas" (Argentine Women). All have been recorded by Phonogram.

In 1955 Ramirez founded the Argentine Folklore Company, which was resident in Buenos Aires and also made several tours of Europe. Following the release of "La Misa Criolla," Ramirez had audience with Pope Paul VI.

Israel Oscars To 15 Artists

JERUSALEM — Fifteen Israeli artists received Kinor David (David's Violin) awards—Israel's Oscar—for outstanding achievement during 1968 in the sixth annual presentations made by the daily newspaper Yedi'ot Acharonot, based on a national referendum.

The artists honored were:
Best composer: Dov Zeltzer;
Best theater actress: Edna Flidel;
Best theater actor: Oded Te'omi;
Best female singer: Chava Alberstein (CBS);
Best male singer: Avi Toledano (EMI);
Best entertainer: Rivka Michaeli (Hed Arzi);
Best duo: Darom Duo (CBS);
Best musical performer: Joseph Banai and Illy Gornitzky;
Best dancer: Rina Sheinfeld and the Bath Sheba De Rotchild group.

Best cinema actress: Dalia Friedland;
Best cinema actor: Yehoram Ga'on (CBS);
Best theater director: Oded Kotler;
Best cinema director: Uri Zohar;
Best achievement abroad with

German Pirate To Beam Dec. 1

AMSTERDAM — Radio Nordsee, a new German pirate radio station, is ready to start transmissions Sunday (1).

The station, located on a Swiss-owned ship outside the three-mile limit between the island of Heligoland and Scheveningen in Holland, will transmit afternoon broadcasts to western Europe across a radius of 350 miles.

The owners of the station have signed a number of disk jockeys who will work on a three-weeks-on, one-week-off basis. Radio Nordsee will be the first pirate competition for the other North Sea pirate station, Radio Veronica—a Dutch-owned operation which has been broadcasting for more than seven years.

dancing group: Bath Sheba De Rotchild;
Best forces variety group: The Navy Variety Ensemble;
Special theater award: Hanna Robina.

From The Music Capitals of the World

• Continued from page 81

VIENNA

The German Records Prize for 1968 in the instrumental recital category was awarded in Charlottenburg, W. Germany, to Friedrich Gulda, the Viennese composer and pianist, for his cassette recording of all the Beethoven sonatas (Amadeo). . . . Following a visit to London, Frank Beh, managing director of Austrian Columbia Graphophon, has secured the Austrian distribution of Apple Records. ACG also has distribution rights for ABC, Impulse, Bluesway, Westminster, Dunhill, White Hall, Tangerine, Command and Grand Award. . . . P. P. Arnold (Immediate) was in Vienna for TV recordings. . . . The Vienna Symphony Orchestra toured Israel under the baton of Prof. Joseph Krips. The orchestra will visit Italy in the fall of 1969 under the direction of Wolfgang Sawallisch.

The Oscar Peterson Trio was here for a concert. . . . The cabaret group Die 3 Spitzhuben (Polydor) received a gold disk to mark sales of 300,000 LP's. . . . The Vienna State Opera will celebrate its centenary in May 1969, and performances of Beethoven's "Missa Solemnis" under Leonard Bernstein, "Fidelio" under Karl Boehm, and "Don Giovanni" under Joseph Krips are planned for the occasion. . . . The Vienna Mannergesang-Verein choir celebrated the 125th year of its existence. . . . A Christmas celebration is planned in Salzburg for the 150th anniversary this year of the Austrian carol, "Silent Night."

MANFRED SCHREIBER

LONDON

Omega, the American conglomerate, is setting up its own record division in this country. The operation, which is expected to be launched at the beginning of next year, will be called Omega Records International. The company will be headed here by Robert Mellin, who has his own music publishing company. Omega Records was registered here on Nov. 4 with a capital of \$24,000. . . .

Liberty's head of promotion, Ronnie Bell is leaving the company at the end of the month to join MCA. Bell has been with the American company since it set up independently here last year. Liberty has recently launched a new series on the Liberty logo aimed at the British blues market. The series called Groundhog will feature the work of Roy Fisher and Tony McPhee. . . . Larry Uttal, president of the Bell label, visited EMI London last week. EMI is Bell's outlet in the U. K. Uttal picked up one single from the British chart by the Locomotives, "Rudi's in Love," and a single by newcomer William E. Kimber. Both singles were acquired from Tony Hall's company. Uttal also announced the signing of Solomon Burke world-wide for the Bell label. . . . Page One chief Larry Page leaves for the U. S. in early December to discuss promotion for the first album by the Larry Page orchestra on his label and to attend the Bill Gavin convention in Las Vegas Dec. 5. Page will be in America for three weeks. . . . Milton Samuel of the indie label-Beacon has concluded a deal with Robert J. Stone for the company to distribute his product in Canada.

"Cabaret," now at London's Palace theater, starring Judi Dench, will close at the end of Nov. "Mr. and Mrs.," a new musical based on two plays by Noel Coward, is expected to follow at the theater. . . . Singer Malcolm Roberts has been invited to appear in the Malta song contest from Dec. 5-12. The singer, in the British chart with "May I Have the Next Dream With You," will also ap-

pear on Maltese TV. . . . Gene Pitney returned to America following his appearance in "Cabaret" for this year's "Miss World" competition and TV and radio dates on his current Stateside single. Early next year Pitney plans to make his first college tour of America during March. The dates not yet finalized follow his appearance at next year's MIDEM in Cannes. . . . French conductor Ernest Ansermet is in London recording an album with the London Philharmonia Orchestra for Decca. . . . Diana Ross and the Supremes arrive for the Royal Variety show at the London Palladium and concerts in Manchester and Dublin. With them was Motown Vice-President Barney Ales. The group's TV spectacular, "Taking Care of Business," with the Temptations, will be shown in America Dec. 9 replacing the Rowan and Martin "Laugh In" Show. PHILIP PALMER

LAS VEGAS

Little Richard, now appearing at the Aladdin Hotel, was honored at a special "Tutti Fruitti" night last week. It was a salute to the 10th anniversary of the Smeers famed recording of "Tutti Fruitti." The disk has sold more than 3,000,000. . . . Big rumor on the Strip. Dean Martin will join the Riviera Hotel after 10 long years of playing the Sands Hotel. . . . Singer Buddy Greco into the Sands for a four-week stint. . . . Motown Records executives giving Chris Clark, now playing at the Frontier Hotel, the big push. . . . When Frank Sinatra opens at Caesars Palace Friday (22), on the bill was the 5th Dimension, Jose Feliciano and comic Pat Henry. Harry James and his band will provide the music. . . . Wayne Cochran, the wild dressing soul singer has added a new gimmick to his act—a gold microphone. The 14-carat mike was made especially for Cochran by the Shure Microphone Co. and the singer promises to make it one of his trademarks from now on. . . . The Four Tunes, Merrimint Lounge patrons at the Mint Hotel, have had three gold records, "Marie," "I Understand" and "Sugar Lump." . . . Hines, Hines and Dad, currently appearing at the Flamingo Hotel, were so impressive on the recent NBC "Soul" special that producer George Schlatter nabbed them for nine out of 13 segments for a possible "Soul" series. . . . Pete Fountain opened Nov. 15 in the Tropicana Blue Room. DON DIGLIO

HONOLULU

There are bids to lure Paul Anka or Glenn Yarbrough to the Ilikai Hotel for a New Year's Eve gig. And Campbell may do a Honolulu International Center show next year—which would be a homecoming of sorts since Campbell was on the H.I.C.'s first major show several years ago—as a back-up guitarist. . . . Singer Kalani Kinimaka, of the "Hawaii Calls" radio show, is appearing at the Waikiki Biltmore Hotel to the Ilikai Hotel, where he performs at the Fountain Lanai Bar and the Top of the Ilikai cocktail lounge. . . . Plenty of action still at the Ilikai's clubs: Herb Ohta, Surfside Records star, closed Nov. 23 at the Canoe House, after which Arthur Lyman returned. The Sun Spots are at the Hong Kong Junk.

Tommy Sands appeared at the Outrigger Hotel Nov. 23. Charles K. L. Davis, one of the Island's top tenors, is set to open prior to Christmas at the Royal Hawaiian Hotel's Monarch Room. . . . Jack de Mello's "Music of Hawaii, Vol. III" has been issued—a compilation of the golden era of the monarchy. The release is a handsomely packaged two-disk de luxe set, wit hnotes on all tunes. The LP

(Continued on page 83)

'Particularly Fine' Profit Year Registered by EMI

Continued from page 10

EMI is fighting bootleggers in Malaysia and Lebanon.

The report said that most of the factors responsible for this year's decline in Capitol profits were non-recurring, including the costs of record stocks which became surplus at the time of the switch from monaural to stereo and the cost of moving the Record Club headquarters from Scranton, Pa., to California. Sir Joseph said, "action is being taken which over a period will ensure our North American companies return to greater profitability."

Reorganization Helps

In addition to benefiting from devaluation, reorganization in certain overseas territories is helping the company—particularly in France. Here, Sir Joseph forecasts, "the results will be evident in the current year's trading." Other European companies contributed to the company's successful results, with Electrola in Germany maintaining an "excellent level of profits" and EMI's Australian company achieved record profits in each division of its business.

EMI Records in Britain improved profitability largely through streamlining its distribution and achieved highest ever exports. The chairman reports a noticeable increase in the UK sale of EMI's foreign recordings particularly from

France, America and India while English repertoire has sold particularly strongly in Australia and New Zealand. Sir Joseph criticizes the British government's increase in purchase tax on records in March from 27.5 per cent to 50 per cent, pointing out as an example that a concert at London's Festival Hall is subsidized by the government out of taxes.

EMI in the UK achieved increased sales of singles and stereo albums during the year while the half-owned Music for Pleasure budget line increased sales by 49 per cent.

Extends Retail Stake

EMI is extending its direct stake in the British record retail trade and has scheduled further record shop openings for coming months while at the same time developing the Record Merchandisers rack-jobbing consortium to "tap" a new source of customer.

Sir Joseph said that it is too early to foresee how EMI can integrate its Audio Devices acquisition with its existing UK tape business nor can he forecast the final shape of EMI's tape interests. He points out that EMI is already a partner with Philips in the manufacture of tape in Britain and is building a further factory with Philips in Holland which will be in operation by year end.

He commented that the addition of Audio Devices manu-

facturing facilities "will add considerably to our strength and competitive ability in this profitable but very difficult market and puts us among the world's leaders in tape manufacture."

Sir Joseph reiterated his company's belief that it is in the public's interest that price fixing should remain on records but stressed "the legal problems are formidable and the cost especially in terms of our senior executives' time is frightening."

He reported improved growth by EMI's European music publishing companies while the company has also started music publishing in South East Asia and has increased its publishing interests in Australia.

Sir Joseph, a declared opponent of many of the Labour government's economic policies, commented in the report that EMI is "fortunate that the majority of our overseas investments were set up or acquired in a period when the UK government did not discourage overseas expansion by British companies. There are now several government disincentives to contend with."

EMI's overseas subsidiaries are worth more than book value, the report points out. EMI's stake in Capitol Industries for example is shown on the balance sheet as being worth \$21 million but on June 30 EMI's holding was valued on

(Continued on page 88)

From The Music Capitals of the World

Continued from page 82

is on his "Sounds of Polynesia" label and is a companion to the two previous kits.

Lehua Records is set to issue "The Music of Young Hawaii" featuring Al Lopaka. A single will precede the album. . . . To mark the arrival of the new Beatles album, K-POI-FM beamed a 24-hour salute to the Beatles.

WAYNE HARADA

BRUSSELS

Paul Jones, Cliff Bennett and Ann Christy, all Gramophone artists, starred in the Flemish teen-age program, "He." The show was aired from a youth club in Vilvoorde. . . . The Sweet Feeling (Gramophone) has recorded "Sherry Cherie" as its new single.

Barclay released a new album by Eddy Mitchell who was in Brussels for a spot in the TV show "Parade." . . . Theo Sarapo (Gramophone) was in Brussels to record a show, "Promotion," for Walloon TV and Gramophone held a special reception for the artist at the Martini Center. . . . Belgian disk jockey Zaki has set up an agency, Raza, to help artists with musical arrangements, contracts, business information, contacts and legal problems. Zaki is also producing the new Belgian group, the New Blue Devils.

Philips is producing a Belgian album by Dutch artist Dick Poons. . . . Gramophone held a vodka party to welcome back singer Marc Aryan from his Russian tour. Aryan starred at the An-

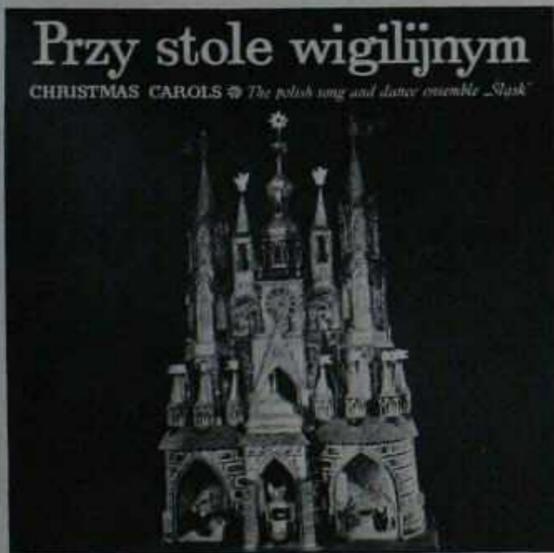
cienne Belgique Music Hall, Brussels, Nov. 15-17. . . . Dutch groups the Buffoons and the Cats were in Brussels to record spots in the TV show "Tienerklanken" Nov. 14. Also in the show were the new Belgian group, the Five From Dave Soul Section. . . . Gramophone artist Julian Clerc was in Brussels Nov. 12 to record songs for the Walloon TV show "Vibrato." . . . Barclay is giving strong promotion to the Ohio Express, Aretha Franklin, Johnny Nash and Ray Stevens. . . . Polygram has launched a new Belgian group, Cleo's Five, with a special promotion program. First single release is "No Other Man" b/w "Baby I Want You."

Barclay released the new album by Jacques Brel, appearing in "Man of La Mancha" at the Theater du Monnaie. . . . Lammy Vandenhout, head of Primavera Music, visited London for repertoire talks with publishers. . . . Barclay group the Pebbles are having their latest single, "Get Around" released in Britain and the U. S. A. and will shortly record a new single, "Seven Horses in the Sky." The group has been booked for a number of appearances in London clubs. . . . Lilliane St. Pierre (Fleche-Barclay) is to record "Quand ce jour la" in English in London under the supervision of Gordon Mills. . . . Polydor has released the Aphrodite's Child follow-up to "Rain and Tears," entitled "End of the World." . . . Polydor released the Dave Dee, Dozy, Beaky, Mick and Tich single, "The Wreck of the Antoinette."

JAN WALDORP

(Continued on page 85)

pick your new Polish L.P. here:



Przy stole wigilijnym
CHRISTMAS CAROLS

Artistic director and conductor: Stanislaw Hadyna

"MUZA" XL 0347

Fourteen well-known and loved Christmas carols sung and played in the inimitable style of the Polish Song and Dance Ensemble.



HALINA KUNICKA
Panienki z bardzo dobrych demów
GIRLS OF GOOD FAMILIES

"MUZA" XL 0402

On this record, Halina reveals a surprisingly different facet of her art and shows the full range of her ability. The tracks include big-beat hits, cabaret numbers, jazz and protest songs, recent world chartbusters, and songs from student theatres. This young singer never disappoints her audience and each new record illuminates her potential. As she grows in fame, she develops her talents even more.



KISIELEWSKI & TOMASZEWSKI
play favourite melodies

"PRONIT" XL 0464

These two young pianists will be remembered for their 6-week concert tour of the States a couple of years ago. This first long-playing record of theirs, made in Poland, only serves to strengthen their growing reputation. They themselves arrange both classical and pop music, interpreting it in their own special way. They achieve the effect of playing classical pieces like hits, and hits like classical pieces. Their outstanding and quickly-won success is due to the fact that they are brilliant virtuosos with a great understanding and love of all music.



CZERWONE GITARY
THE RED GUITARS

"MUZA" XL 0479

Five boys who have fast achieved fame and recognition. They are known for their tremendous drive and vivacity, ease and good humour during performances. The group composes most of its own songs, which have been acclaimed for their melody and originality. The Red Guitars are one of the most popular modern groups in Poland today.

"ŚLASK"
THE POLISH SONG & DANCE ENSEMBLE
VOLUME 3 Music arrangement: Stanislaw Hadyna

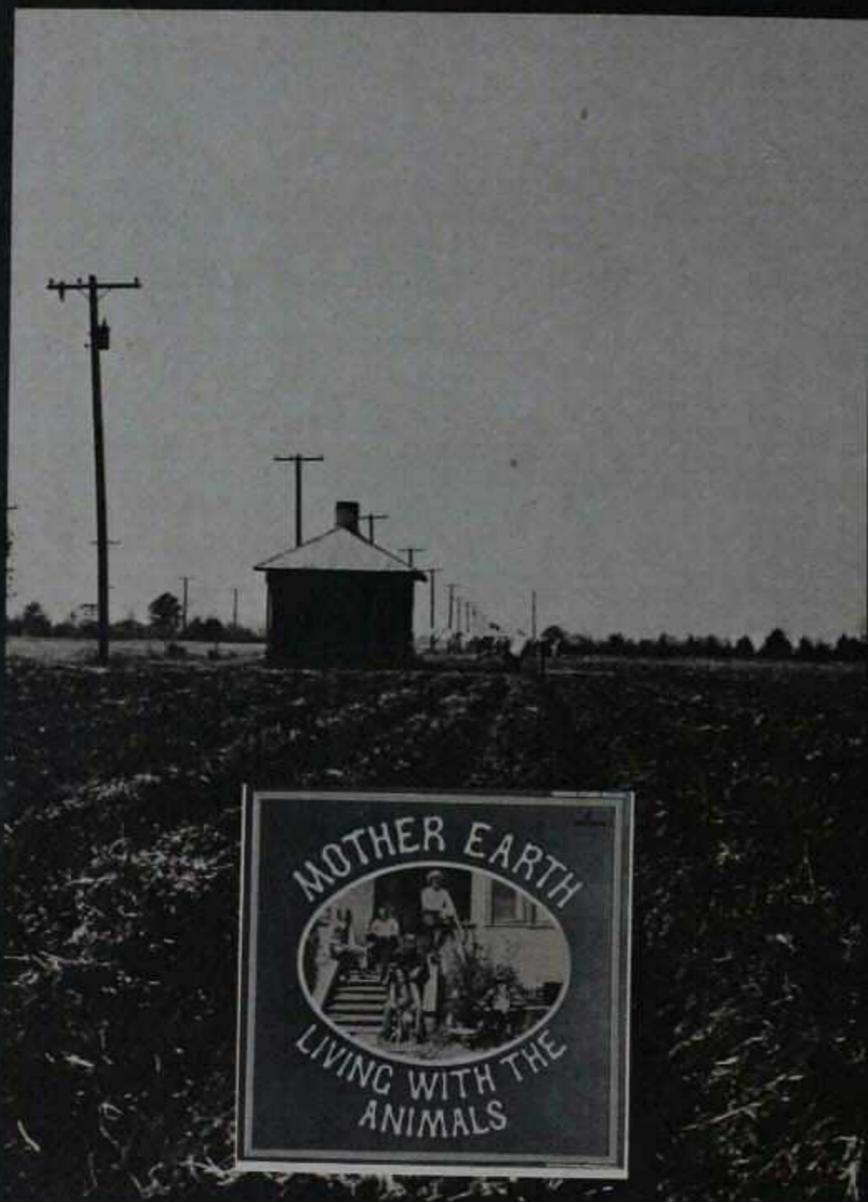
"MUZA" XL 0348

The third album in the popular series of Polish song and dance music.

This is just a small selection of recent L.P. issues from Poland. For further information and ordering direct, contact:
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TORONTO MUSIC CENTRE, 779-781 Queen Street West, Toronto 3, Ontario, Canada.
FOREIGN TRADE ENTERPRISE, Ars Polona, Warsaw, 7 Krakowskie Przedmiescie, Poland.

through youthful dream's melodic screams,
life pumps into the dying mind,
the tunes of birth from mother earth,
are sounds to lead the blind.

... soul



The classic touch of soul on a new LP from Mercury Records.
Single from the album, DOWN SO LOW, 72878 produced by: Barry Goldberg.



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Quality Prize To DJ Pascal

TORONTO — CFRA (Ottawa) radio personality Al Pascal has been awarded Quality's Canadian Talent Award.

Making the presentation to "the nation's capital highly rated DJ and announcer, David Brodeur, promotion manager of Quality's Quebec Sales Division, pointed out that "Quality Records Ltd. speaks for the whole industry in recognizing Al Pascal's and CFRA's unceasing efforts in establishing Canadian talent as a welcome part of Canadian broadcasting."

The award reads: "Presented to Al Pascal for his many efforts in promoting local and national talent, always keeping an open ear and open mind for sounds made in Canada."



FREDERICK C. MARKS, managing director of Festival Records Pty., Sydney, Australia, stands by while the newly appointed managing director of Festival Records International, Ltd., Peter Gormley, signs the contract that will start Festival's international operation, based in London.

Musart Holds a Mike Todd-Type Promo at Acapulco Film Fete

By KEVIN KELLEGHAN

MEXICO CITY — Musart Records held biggest promotion ever at an Acapulco Film Festival this month with daily entertainment at Embassy parties and at splashy ceremony productions. It was courtesy of Musart, Mexico's oldest record company.

It was also a first for daily entertainment at the 11th Annual Festival of Festivals in the Pacific Coast resort, Acapulco, during the second half of November when the winners of 1968's film festivals were shown to an unprecedented lineup of world film talent and an estimated 100,000 tourists.

Chucho Acosta, director of promotion of Musart, said that cost in lodgings and transportation alone for talent would exceed \$4,000.

No Fee

All artists will work without fee during the two weeks in exchange for the Musart go-for-broke promotion of their records. The national TV network, a monopoly until this year, competed with new Channel 8 for rights to tape all presentations in color.

Television coverage complicated performances. Acts were originally planned for live performances, but with TV coverage on color tapes for later airing on Musart's two weekly

Nitschke Quits Phonogram Co.

HAMBURG—Hans Nitschke, director of Phonogram Tongesellschaft, is retiring from the company on Dec. 1, his 65th birthday, and will be succeeded by Dr. Werner Vogelsang, former director of Ariola-Eurodisc in Guetersloh.

Breslau-born Nitschke joined Deutsche Grammophon in 1954 as sales manager and in 1964 became director of the home sales department of the company.

In 1966 Nitschke joined Phonogram, succeeding Hans Schrade who was transferred to Philips in Mexico. Phonogram will hold a special party for Nitschke and Dr. Vogelsang in Hamburg Dec. 1.

national programs, performances had to be synchronized to playback to maintain audio quality.

For the elegant star-studded opening ceremonies in the San Diego Fort, where a film was shown nightly in an open-air theater, Musart presented Mona Bell, Los Yorsies, Carlos Campos and Pedro Placencia's Trio.

Closing ceremonies, held at the lush Presidente Hotel in tux and gown during a lavish award

presentation, will feature Alberto Vazquez, Carmela Rey, Rafael Vazquez, Mike Laure and the Luis Alcaraz Orchestra.

Nightly entertainment at embassy parties throughout the port was offered by Conjunto Aragon, Pepe Gonzalez and his orchestra, Chijua Correcaminos and a host of other recording artists.

Musart will also be promoting its new house trademark, Discos, an economy line.

Antibes Music Festival Is Slated June 28-30

LONDON — The Antibes Music festival—"La Rose De France"—will be held from June 28-30. The song contest, which will feature a British and French team, will be sponsored

Subido Into Production

MANILA—Danny Subido, a Filipino composer writing in English, has turned record producer with his own label, Kath. His initial venture on Kath will be one of his own compositions. The Moonstrucks, of which Subido is the leader, musical director and lead guitarist, are to record the song this week.

Subido has composed material for other Filipino recording artists, among them are Eddie Peregrina, Norma Balagtas, Jean Lopez, Linda Alcid, Gene Cuneta, Nita Venzuela, the Sunstrokes and the Imperials.

His latest composition, "Don't Ever Go," recorded by Eddie Peregrina on D'Swan, is a top-selling single. The song is a follow-up to "Mardy," another Subido composition, which was No. 1 in the Philippine chart recently.

Subido's other successful recorded compositions are "Memories of Our Dreams," "We'll Meet Again," "Someday You'll Know" and "Somewhere in the Sky." The last song was used as an album title by Leopoldo Silos in his LP released on Villar by Pilipinas Record Corp., (Continued on page 88)

here by a new company, Artists Musical Productions.

The British team consists of Roger James and Abbe King (NEMS), Sue and Sonny, who accompany Joe Cocker's current U. K. hit (CBS), Aysha (Polydor), John McNally (CBS) and Barbara Ruskin (President). Two other members have still to be set.

The company is completing details with agent Michael Grade for three top acts to appear during the festival.

Artists Musical Productions is also planning to screen the event in this country which will be televised throughout Europe and covered on Radio Luxembourg.

The new company operates from London offices in Curzon Street with Andrew Cameron Miller, Jim Carter, manager of the west end club; the Revolution, John Hawkins and Richard Hill who wrote the modern stage version of Chaucer's "Canterbury Tales" and John Fiddy.

120,000 MFP LP's to Aussies

LONDON—Music for Pleasure, the London-based budget line company, has exported over 120,000 albums to Australia.

Over 30 tons of records were sent to the company's newly opened Sydney office. MP chairman, Paul Hamlyn, recently returned from Australia, estimates that the demand for the company's product in one year will be 1 million records.

From The Music Capitals of the World

• Continued from page 83

NEW YORK

The Crazy World of Arthur Brown, British group released in the U. S. by Atlantic, kicks off a six-week 16-city U. S. tour from Honolulu to New York. The group, currently on the charts with "Fire" and rising with "Nightmare" will appear at Fillmore East here Dec. 26-27.

The Incredible String Band, Elektra group, performs at Fillmore East Wednesday (27) and again at Philharmonic Hall Friday (29). The pop-folk group features Robin Williamson and Mike Heron. Capitol Records Magnificent Men are currently on a personal appearance - promotion tour of the East in behalf of their latest Capitol LP, "Save the Country."

Pigmeat Markham will feature his new disk, "Sock It to Me," when he teams with Sammy Davis Jr. on a major club tour. He is currently appearing at the Sands Hotel in Las Vegas on a four-week run. Peer-Southern Music has just published Charles Fox' first classical piece for harp entitled "Ancient Dance."

Composer - arranger Horace Ott, current on the charts with several soul disks, did the score and singing choirs for an upcoming A-1 Sauce jingle and an Alka-Seltzer ad. He recently finished a commercial for the New York Telephone Co., featuring a new group, the Yellow Payges. Ott also sings—with a vocal assist from the Sweet Inspirations and narration by WLIB deejay Eddie O'Jay—on a spot for B-C Headache Powder.

Tony Gregory of William Morris Agency's New York office has been transferred to the agency's Chicago office. British-born arranger-composer Ronnie Roullier and his wife, Pam, were recently sworn in as U. S. citizens. George Kirby headlines the Portland, Ore. Auto Show Tuesday (26) to Sunday (1).

The Thirteenth Precinct debuts on Dot in mid-December with "Smile at the Flowers" b-w "Can It Be." Turley Richards, appearing in Manhattan at the Raveled Sleeve and Malachy's, is receiving air play on his Kapp single, "Such a Wonderful Feeling."

Arranger-conductor Joe Scott did the Arbors' session on "The Letter" and "Most of All" for Date Records last week. Scott will also score for Frankie Valli.

Marilyn Lipsius, executive director of the Coffee House Circuit will chair at seminar on the circuit at the ACU Regional Conference in New Orleans beginning Friday (6). Arthur discotheque has opened for cocktails from 5-8 p.m. Monday through Saturday. Papparazzi has opened for cocktails weekdays from 4-7 p.m. Dick Jurgens, who won fame during the hey-day of big bands, has returned to the bandstand for the Willard Alexander Agency.

Nina Simone appears at the Spectrum in Philadelphia Sunday (1) and at Carnegie Hall Dec. 28. Sad Ending rock group has just completed two weeks at Harlow's as part of an East Coast tour. They are currently being produced by Roger Jascon of J.L.J. Enterprises.

The Temptations are currently appearing at the Latin Casino in Philadelphia, sharing the bill with comic Zack Norman until Friday (6). Paul Tannen, who produced Don Rickles' "Hello With Rickles" and manager Joe Scandone to discuss a follow-up LP. Atco folksinger Jerry Jeff Walker is currently at the Bitter End Cafe until Saturday (2).

Marilyn Dale has signed to David Luca's Sata Fortas record production firm. Bobby Scott, composer of "A Taste of Honey," will finish up a new LP with Columbia a&r man, Jimmy Wisner. Bunky and Jake start a three-week engagement at the Bitter End Nov. 20 running till Wednesday (4). RCA Records' George Beverly

Shea's autobiography, "Then Sings My Soul," is now in its second printing. ABC Records' Grafitti is appearing at the Electric Circus until Sunday (1).

MTA Records has moved to new offices at 40 West 55th Street. ED OCHS

WELLINGTON, N. Z.

Merchandising director and international sales co-ordinator of Capitol Records in the U. S., Bob Klein, visited label licensees here in the course of his tie-up tour of the South Pacific. HMV Records recently completed arrangements to produce labels here for the Australian Record Co. Labels for the principal subsidiaries include Impulse, Blues Way, Command, Westminster, Dunhill and others.

After a lengthy absence local ballad singer, Toni Williams, has waxed "There's No Limite" (Zodiac) with backing an arrangement handled by Auckland, Jimmy Sloggett, who has been working with Toni at the Logan Park night spot. HMV's top a&r man, Nick Karavias, has arranged for the release of a further three of the LP's of Nancy Wilson here. It is his belief that her talent could have an impact and he intends to explore taste by suggesting airplay at peak times. There are already 20 Wilson albums released here. Touring New Zealand local group, the Clevedonaires have been working in Australia for the past few months. They played the Hume Hotel, Sydney, appeared on Sydney's "Uptight" TV show and were booked at the top disco, Latin Quarter. Dinah Lee provided a guest artist appearance with the group, as did Auckland's Logan Park star Julie Lewis.

After appearances on TV's Studio One, Brendan Dugan has put together an LP for the Pye label.

Greatest overseas success of the year for N.Z. was John Rawles who topped international hit lists with his "If I Only Had Time." His first LP has been released in Australasia. The response gives credence to the industry claim that the best selling artists in New Zealand are N.Zers. Numbered among them are such international stars as John Hore, Lee Grant, Maria Dallas, Ray Columbus and Val Murphy.

Following the popularity of groups and artists in the course of the nationwide voting to select the Gold Disc Award winner there will be a rash of new LP's about shortly. They will be pressed by the Simple Image, the Fourmyula, the Avengers and the winner Alison Durbin. After his appearance on local TV channels Engelbert Humperdinck has earned significant sales for his records. Top local group the Avengers will press a single on HMV. JOHN P. MONAGHAN

PARIS

German opera singer Rita Streich and Deutsche Grammophon executives Kurt Kinkel, Roland Konnerrell and Horst Schmolze were present at a reception to launch the second album of Sergi Reggiani on Polydor. Reggiani's first album has achieved more than 225,000 sales. Festival will release an album by Roger Whittaker to tie in with his appearance at the Olympia early next month. Pathe-Marconi singer Georges Chelon completed three weeks at the Bobino Theater and is preparing for a tour of Canada and a promotional visit to New York. German singer Vicky has recorded the French version of "Those Were the Days" (Le Temps des Fleurs) for Philips.

Barclay has released six Joan Baez singles, incorporated her biggest hits, and plan release of a further six in January. C.E.D. reports sales of the third album (Continued on page 86)

MGM Ltd. Sets Program In Major Bid for Mart

By MIKE HENNESSEY

LONDON—Ian Ralfini, newly appointed managing director of MGM Records Ltd. in London, will use hand-picked young producers and more energetic promotion in a bid to achieve greater British chart penetration for the label.

Ralfini outlined his plans in London, Nov. 14, at a press parley chaired by Arnold Maxin, president of MGM Records Inc. and Robbins Music Inc.

Ralfini said "We want to build our own producers, not necessarily staff men—who will identify strongly with the label and be able to help in the promotion of the product through contacts with disk jockeys and radio and TV producers.

"We hope to have more British product released in the States and we are aiming at a much closer liaison between London and New York on a creative and artistic level."

Ralfini, a director of Robbins Music Corp. Ltd., who has been with the company for four years, has spent 14 years in the music industry working in publishing and production with Joe Henderson, Anthony Newley and Pye Records, where he was successively international manager, a&r controller and international director.

Closer Liaison

His appointment follows a decision in the States to align records and music publishing within the MGM group. A closer

liaison among the publishing record company and the film studios at Boreham Wood, outside London, is planned and one of Ralfini's first assignments will be to work with "Captain Nemo" producer Steve Pallos in commissioning the score for the picture.

Speaking about the appointment, Maxin said "We regard the London office as the springboard for the continent." He also spoke of the continuing impact of British product in the U. S. market and said he was looking for a substantial contribution from MGM's British repertoire. Ralfini, said Maxin, would have a free hand on production.

On the link with MGM's film production, Maxin said: "Ian will receive film scripts and will make suggestions on how to enhance the musical value of the pictures and how to aid the picture both promotionally and from a musical point of view."

"Temporary Loss"

Speaking of MGM's \$4-million loss on records, Maxin said, "We regard this as a temporary

setback. Three factors were responsible—the conversion from monaural to stereo, the lack of hits, and the questionable judgment regarding talent signed to the label.

Maxin admitted he was unhappy about the label's lack of chart success in Britain, but emphasized that while the company needed hits, it was unique, as a small company ("We don't pretend to be a major") in having much staple material in its catalog which had a continuous sale.

On the label's stillborn switch to Pye distribution from EMI, Maxin said there had never been any suggestion that EMI salesmen discriminated against "outside" labels in favor of EMI's own product. "When you have a good product, you sell it—wherever it originated from. We just didn't have selling records."

First step in the strengthening of links between the British and U. S. companies has been the scheduling for American release of an album and a single by the new British underground group, Caravan, recently signed by the London office. Promotion will include a U. S. tour in January.

From The Music Capitals of the World

• Continued from page 85

by clarinetist Jan - Christophe Michel have reached the 800 per day mark. . . . Editions Essex, French branch of the Richmond Organization, has opened new offices at 34, Avenue des Champs-Elysees, Paris 8. Tel.: 225.69.60.

The Mothers of Invention (Polydor) gave a midnight performance at the Paris Olympia. . . . A group of 30 Portuguese record dealers and executives flew here for a weekend seminar at the Vogue building. After discussions with the Vogue management, the party toured the Villeteuse factory. . . . Pathe-Marconi and Decca issued commemorative albums Nov. 11 to mark the 50th anniversary of the end of World War I and Decca issued a special catalog of military music. Barclay artist Mireille Mathieu has recorded the Les Reed song "Les Bicyclettes de Belsize." . . . Festival has secured exclusive French rights to the Italian Boom recordings of Children's stories. . . .

Adamo (Pathe-Marconi) will play a season at the Olympia in January. . . . Nana Mouskouri left Paris Nov. 5 for a five-week tour of France and Belgium. . . . RCA has signed French film actress Danielle Darrieux. . . . Editions Essex reports 1,000 sales a day of the sheet music of Eddy Marnay's French version of "Those Were the Days." . . . Andre Verchuren, the accordionist, has recorded an album of Maurice Chevalier hits for Festival. . . .

Vega is reactivating its classical production and has issued three integral recordings—"Three Centuries of Harp Music," by Barnard Galais, the "Integral Works of Franz Liszt," by France Clidat and the integral organ works of Nicholas de Grigny. . . . Fernand has completed an album of adults-only Gallic songs for Decca. . . . Newcomer Noel Cognac, who took three prizes at the Rennes Song Festival—the Hermine d'Or, the Prix des Jeunes and the Grand Prix de la SACEM—debuts for Pathe-Marconi with the song "Monsieur le Professeur Varnard." Philips has released the Aphro-

dite's Child album "End of the World." . . . Barclay is releasing the Jimi Hendrix LP "Electric Ladyland" in a non-nude sleeve. . . .

Cycnus has released 20 new albums including an LP of Dominique Merlet playing works by Brahms. . . . Disc'AZ is releasing Dutch singer Lisbeth List's record of "L'Oiseau qui s'est Perdu," written by the "Love Is Blue" team, Pierre Cour and Andre Popp. The song is published by Editions N.F.C. Miss List will record the song in five languages. . . .

Marie Laforet has recorded a new EP for Festival. . . . In collaboration with Pierre Marcel Ondher, Festival is launching a new series of Real Folk Blues singles, using Chess catalog material by Muddy Waters, Sonny Boy Williamson, John Lee Hooker, Little Milton, Howlin' Wolf and Memphis Slim.

MICHAEL WAY

CHICAGO

Cadet and Cadet/Concept recording artists Ramsey Lewis, the Dells, Rotary Connection and the Soulful Strings were the featured stars at the Wilson Junior College music education scholarship fund benefit Nov. 20. The program was arranged by the school's renowned associate professor of music Lela Hammer and Charles Stepney, producer and arranger for Cadet and Cadet/Concept and one of Miss Hammer's former students. . . . Bill Roberts, regional promotion man for Liberty-Imperial, will welcome Bobby Vee to town Tuesday (26). Vee will promote his new record, "I'm Looking for Someone to Love Me." . . . Jack Jones has been appearing nightly in the Empire Room of the Palmer House. . . . Mangam's Chateau featured WGN Radio's Franklin MacCormack and his "torch hour" Nov. 18. . . . Arron Russo presented Jefferson Airplane, Creedence Clearwater and Blue Cheer at the Aragon Nov. 22-23.

WLS Radio and the Chicago Junior Association of Commerce and Industry have teamed for a project designed to help many of

MONUM'T R&B FOR TURKEY

LOS ANGELES — Rhythm and blues material from Sound Stage 7, the Monument subsidiary, will be introduced in Turkey by Gramofon Limited, the Monument licensee.

Artists featured in the program include Joe Simon, Sound Stage 7's reading vocalist, plus Roscoe Shelton, Ella Washington, Sam Baker, Milton Howard, Ted Ford and Roscoe Robinson.

Dear Watson Not In WW's Fold

NEW YORK — White Whale bosses Ted Feigin and Lee Lasseff deny that the label has signed Scottish group, My Dear Watson. According to Feigin, the group sent White Whale some demo disks but no signing, royalty advances or commitments have been made with the group.

For Som-Maior, Yule Is Now

RIO DE JANEIRO — Som-Maior is one of the first to go after the Christmas trade this year. It is distributing the Blue Stars with Christmas music including "Jingle Bells" and "Silent Night." Title of the album is "Feliz Natal" (Merry Christmas).

the area's underprivileged children enjoy this year's holiday season. A special "gift-in" project will raise money for the children from area settlement houses and orphanages to spend on Christmas gifts for themselves, relatives and friends at participating Loop department stores. . . . Dizzy Gillespie has returned to the London House for another engagement with his quintet. . . . The B. G. Ramblers are appearing at the Hollyoke Club in Indianapolis.

AMSTERDAM

Harold Kirsten, managing director of Miller International, was in Amsterdam for talks with Iramac executives regarding the release program for Europa and Somerset recordings. . . . Bovema has acquired exclusive use of the modern concert organ in the Rotterdam concert hall for recording. First recording scheduled was by Arie J. Keyzer playing works by Bach, Handel, Stanley, Franck and Mendelssohn. . . . The hit song of young Durecto artist Wilma, "Heintje haue ein Schloss fur mich," published by Bospel Music, has sold 6,000 sheet music copies in one week. Bospel has sold the rights of the song to Melodie der Welt in Germany and the Wilma record will be released there by Metronome.

Ben Cramer has been booked to appear at MIDEM in Cannes (Jan. 18-24) and at the Sopot Festival in Poland in August. . . . Bospel has acquired the Dutch publishing rights of the recordings on the U. S. Acent label. . . . Country Joe and the Fish appeared at the Amsterdam Concertgebouw Nov. 16. . . . The Dutch choir (Philips) celebrated its 25th anniversary Nov. 19. Its founder and conductor, Lex Karssemeijer, chief of the musical programs department of NCRV Radio, was guest of honor at a special reception in Hilversum, Nov. 21. . . . Conamus, the Dutch committee for the promotion of light music, has produced a special promotional album of 17 recent Dutch compositions, from various composers and record labels, which will be presented at MIDEM next year.

BAS HAGEMAN

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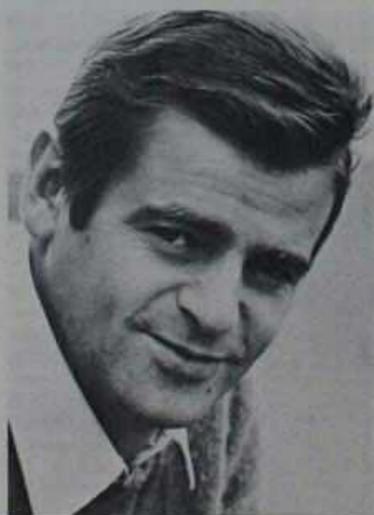
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ARGENTINA

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	FUISTE MIA EN VERANO	Leonard Favio	CBS-Melograf
2	2	LA CHEVECHA	Palito Ortega	RCA-Clanort
3	3	ASI	Sandro	CBS-Ansa
4	4	TU NOMBRE EN LA ARENA	Carlos Barocela	CBS-Melograf
5	5	THOSE WERE THE DAYS	Mary Hopkin	EMI, Matt Monro (Odeon); Sandie Shaw (RCA); Gigliola Cinquetti (CBS)-Odeon
6	-	EL BARCO DEL AMOR (THE MIRACLE SHIP)	FAO	Freedom From Hunger Campaign
7	6	LA PRIMAVERA	Palito Ortega	RCA-Clanort
8	8	HEY JUDE	Beatles	Odeon
9	9	POR QUE YO TE AMO	Sandro	CBS-Ansa
10	10	SOY LOCO POR TI AMERICA	Los Iracundos	RCA; Susana, Bill & York (CBS); Caetano Veloso (Philips)

AUSTRIA

This Week	Last Week	Title	Artist	Label
1	3	HEIDSCHI BUMBEIDSCHI	Heintje	Ariola
2	2	AZZURO	Adriano Celentano	Ariola
3	8	ICH DENK AN DICH	Roy Black	Polydor
4	-	KOMM UND BEDIEN DICH	Peter Alexander	Ariola
5	7	I'VE GOTTA GET A MESSAGE TO YOU	Bee Gees	Polydor
6	6	HEY JUDE	Beatles	Parlophone
7	5	LA BAMBOLA	Patty Pravo	RCA
8	4	THOSE WERE THE DAYS	Mary Hopkin	(Apple)
9	10	HELP YOURSELF	Tom Jones	(Decca)
10	-	LIEBER MAL WEINEN IM GLUCK	Renate Kern	(Polydor)

BELGIUM

Courtesy HUMO Magazine

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	2	THOSE WERE THE DAYS	Mary Hopkin	(Apple)
2	1	HEY JUDE	Beatles	(Gramophone)
3	3	ON THE ROAD AGAIN	Canned Heat	(Liberty)
4	4	FIRE	Arthur Brown	(Polydor)
5	-	MY LITTLE LADY	Tremeloes	(CBS)
6	8	LES BICYCLETES DE BELSIZE	Engelbert Humperdinck	(Decca)
7	-	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker	(Regal Zonophone)
8	7	MONIA	Roland W. and Peter Holm	(Riviera)
9	-	I SAY A LITTLE PRAYER	Aretha Franklin	(Atlantic)
10	6	POUR ETRE SINCERE	Herbert Leonard	(Polygram)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	THE GOOD, THE BAD AND THE UGLY	Hugo Montenegro	(RCA)-United Artists (Hugo Montenegro)
2	3	ELOISE	Barry Ryan	(MGM)-Carlin (Bill Landis)
3	4	THIS OLD HEART OF MINE	Isley Brothers	(Tama-Motown)-Jobete, BMI (Holland Dozier)
4	9	BREAKING DOWN THE WALLS OF HEARTACHE	Bandwagon (Direction)	Screen Gems/Columbia-Denny Randall/Sandy Linzer
5	2	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker	(Regal Zonophone)-Northern (Denny Cordell)
6	6	ALL ALONG THE WATCHTOWER	Jimi Hendrix	Experience (Track)-Feldmans (Jimi Hendrix)
7	13	ELENOR	Turtles	Carlin
8	6	ONLY ONE WOMAN	Marbles	(Polydor)-Abigail (B & M Gibb/Stigwood)
9	5	THOSE WERE THE DAYS	Mary Hopkin	(Apple)-Essex (Paul McCartney)
10	18	AIN'T GOT NO I GOT LIFE/YOU GOTTA DO	Nina Simone	(RCA)-U-A Music (Stroud)
11	7	LIGHT MY FIRE	Jose Feliciano	(RCA)-MCPS (Rick Jarrard)
12	23	LILY THE PINK	Scaffold	(L) (Parlophone)-Noel Gay (Norrie Paramour)
13	14	LITTLE ARROWS	Leapy Lee	(MCA)-Shafesbury Music (Gordon Mills)
14	26	IF I KNEW THEN WHAT I KNOW NOW	Val Doonican	(Pye)-Cinephonic (Bill Rodgers)

This Week	Last Week	Title	Artist	Label
15	16	MEXICO	Long John Baldry	(Pye)-Welbeck Schroeder (Tony Macaulay)
16	10	JESAMINE	Casuals	(Decca)-Mills (David Pardo)
17	30	I'M A TIGER	Lulu	(L) (Columbia)-Valley (Mickie Most)
18	15	LISTEN TO ME	Hollies	(Parlophone)-Bron (Ron Richards)
19	12	LES BICYCLETES DE BELSIZE	Engelbert Humperdinck	(Decca)-Donna (Peter Sullivan)
20	24	MAY I HAVE THE NEXT DREAM WITH YOU	Malcom Roberts	(Major Minor)-Pedro (Tommy Scott)
21	19	YOU'RE ALL I NEED TO GET BY	Marvin Gaye and Tammi Terrell	(Tama-Motown)-Jobete, BMI (Ashford/Simpson)
22	21	HARPER VALLEY P.T.A.	Jeanie C. Riley	(Polydor)-Keith Prowse (Shelby Singleton)
23	17	MY LITTLE LADY	Tremeloes	(CBS)-Shane (Tremeloes)
24	11	HEY JUDE	Beatles	(Apple)-Northern Music (George Martin)
25	34	URBAN SPACEMAN	Honzo Dog Doo Dah Band	(L) (Liberty)-Bron (A.C. Vermouth)
26	25	RUDI'S IN LOVE	Locomotive	(Parlophone)-Essex (Gus Dudgeons)
27	28	MAGIC BUS	Who	(Track)-Fabulous (Kit Lambert/Chris Stamp)
28	22	WRECK OF THE ANTOINETTE	Dave Dee Group	(Fontana)-Linn (Steve Rowland)
29	20	A DAY WITHOUT LOVE	Love Affair	(CBS)-Dick James (Mike Smith)
30	33	RAIN AND TEARS	Aphrodite's Child	(Mercury)-Flamingo (Pierre Sberro)
31	-	ONE TWO THREE	O'Leary	Des O'Connor (L) (Columbia)-Morris (Norman Newell)
32	39	YESTERDAY'S DREAMS	Four Tops	(Tama-Motown)-Stein and Vanstock (Ivy Hunter)
33	27	RED BALLOON	Dave Clark Five	(Columbia)-Morris (Dave Clark)
34	50	EENY MEENY	Showstoppers	(MGM)-Ardmore-Beechwood (Jerry Ross)
35	32	WAIT FOR ME MARY-ANNE	Marmalade	(CBS)-Southern (Mike Smith)
36	40	I WANT YOU TO BE MY BABY	Billie Davis	(Decca)-Chappell (Mike Aldred)
37	37	IT'S IN HIS KISS	Betty Everett	(President)-TM Music (V.J.)
38	42	I'M IN A DIFFERENT WORLD	Four Tops	(Tama-Motown)-Jobete-Carlin (Taylor/Holland/Dozier)
39	29	CLASSICAL GAS	Mason Williams	(Warner Bros.)-Rondor (Mike Post)
40	31	LADY WILLPOWER	Union Gap	(CBS)-Dick James (Jerry Fuller)
41	-	LOVE CHILD	Supremes	(Tama Motown)-Jobete Carlin (Clan)
42	48	I PRETEND	Des O'Connor	(Columbia)-Maurice Patricia (Norman Newell)
43	-	RACE WITH THE DEVIL	Gun	(L) (CBS)-Keen/Pop-Gun (John Goodison)
44	-	QUICK JOEY SMALL	Kassenzetz Katz	(Buddah)-Carlin (Kate-Kassenzetz-Levine-Resnick)
45	41	MY WORLD	Cupid's Inspiration	(Nems)-Sunbury (Jimmy Duncan)
46	-	PRIVATE NUMBER	Judy Clay & William Bell	(Strax)-East (Booker T. Jones)
47	49	HELP YOURSELF	Tom Jones	(Decca)-Valley (Peter Sullivan)
48	35	HOLD ME TIGHT	Johnny Nash	(Real Zonophone)-Writers Workshop (Jad) (Bell)-Shapiro-Bernstein & Co. (Dale Hawkins)
49	-	BUILD ME UP BITTERCUP	Foundations	(L) (Pye)-Immediate/Welbeck/Schroeder (Tony McCaulley)
50	36	SUNSHINE OF YOUR LOVE	Cream	(Polydor)-Dratleaf (Felix Papallardi)

HOLLAND

(Courtesy Platencuws & Radio Veronica)

This Week	Last Week	Title	Artist	Label
1	1	HEIDSCHI BUMBEIDSCHI	Heintje	(CNR)-Vivace/Basart
2	2	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker	(Stateside)-Leeds/Basart
3	3	MY LITTLE LADY	Tremeloes	(CBS)-Artone/Veronica
4	-	LEA	Cats	(Imperial)-Veronica
5	7	WHITE ROOM	Cream	(Polydor)-Basart
6	4	ONLY ONE WOMAN	Marbles	(Polydor)-Basart
7	9	LISTEN TO ME/DO THE BEST YOU CAN	Hollies	(Parlophone)-Altona
8	10	IK BEN MET JOU NIET GETROUND	Tony Bass	(Delta)-Basart

This Week	Last Week	Title	Artist	Label
9	5	HEY JUDE	Beatles	(Apple)-Leeds/Basart
10	6	THOSE WERE THE DAYS	Mary Hopkin	(Apple)-Essex-Holland/Basart

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	APPLAUSI	Camaleonti	(CBS)-April Music
2	3	RAIN AND TEARS	Aphrodite's Child	(Mercury)-Alfiere
3	2	SENTIMENTO	Patty Pravo	(RCA Italiana)
4	5	UN ANGELO BLU	Equipe 84	(Ricordi)-Senza Fine
5	4	IL GIOCATTOLO	Gianni Morandi	(RCA)-Mimo
6	8	INSIEME A TE NON CI STO PIU	Caterina Caselli	(CGD)-Arion
7	6	HEY JUDE	Beatles	(Parlophone)-Ritmi e Canzoni
8	7	SIMON SAYS	1910 Fruitgum Co.	(Kama Sutra)-Esedra
9	15	ZUM ZUM ZUM	Sylvie Vartan	(RCA)-Curci
10	9	BALLO DI SIMONE	Giuliano e i Notturmi	(Ri Fi)-Esedra
11	13	MONJA	Communicatives	(Durium)-Sidet
12	11	LE MONDE EST GRIS LE MONDE EST BLEU	Eric Charden	(Decca)-R.R. Ricordi
13	10	AZZURRO	Adriano Celentano	(Clan)-Clan
14	-	LACRIME	Little Tony	(Durium)
15	-	TU CHE M'HAI PRESO IL CUOR	Gianni Morandi	(RCA)

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist	Label
1	1	MARIANNE	Cliff Richard	(Columbia)
2	4	THOSE WERE THE DAYS	Mary Hopkin	(Parlophone)
3	5	I'VE GOTTA GET A MESSAGE TO YOU	Bee Gees	(Polydor)
4	2	HEY JUDE	Beatles	(Parlophone)
5	10	LES BICYCLETES DE BELSIZE	Engelbert Humperdinck	(Decca)
6	7	STREET FIGHTING MEN	Rolling Stones	(Decca)
7	-	LITTLE ARROWS	Leapy Lee	(MCA)
8	3	DANCE TO THE MUSIC	Sly and Family Stone	(CBS)
9	-	SOFTLY, SOFTLY	Equals	(Stateside)
10	-	LISTEN TO ME	Hollies	(Parlophone)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week	Last Week	Title	Artist	Label
1	2	REVOLUTION	Beatles	(Parlophone)
2	7	JESAMINE	Casuals	(Decca)
3	1	HEY JUDE	Beatles	(Parlophone)
4	3	RED LIGHT	1910 Fruitgum Co.	(Kama Sutra)
5	9	THOSE WERE THE DAYS	Mary Hopkin	(Apple)
6	5	FIRE	Arthur Brown	(Track)
7	4	I'VE GOTTA GET A MESSAGE TO YOU	The Bee Gees	(Polydor)
8	8	HUSH	Deep Purple	(Tetragrammaton)
9	-	THE LITTLE BELL THAT CRIED	Simple Image	
10	10	CINNAMON	Derek	(Bang)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	HEY JUDE	Beatles	(Parlophone)-Sonora
2	3	THOSE WERE THE DAYS	Mary Hopkin	(Apple)-Essex
3	2	ROMEO OG JULIE	Lise Andersen	(RCA Victor)-Sweden Music
4	4	OM DU VISSTE	Odd Borre	(Triola)-Bendiksen
5	5	DELILAH	Tom Jones	(Decca)-Bendiksen
6	-	LITTLE ARROWS	Leapy Lee	(MCA)-Sweden Music
7	7	I'VE GOTTA GET A MESSAGE TO YOU	Bee Gees	(Polydor)-Sonora
8	6	DO IT AGAIN	Beach Boys	(Capitol)-Sweden Music
9	8	THINGS	Nancy Sinatra & Dean Martin	(Reprise)-Belinda
10	10	LINE	Ole Ivars	(Troll)-Eliertsen

POLAND

(Courtesy Polish Pathfinder Station)

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	2	THOSE WERE THE DAYS	Mary Hopkin	(Apple)

This Week	Last Week	Title	Artist	Label
2	1	KLEZAC PRZED TOBA	Nicmen	(Muza)
3	3	HEY JUDE	Beatles	(Apple)
4	4	KASIA	Trubadury	
5	6	I'VE GOTTA GET A MESSAGE TO YOU	Bee Gees	(Polydor)
6	-	LADY WILLPOWER	Gary Puckett and the Union Gap	(CBS)
7	10	FLONACA STODOLA	Nicman	(Muza)
8	-	DREAM A LITTLE DREAM OF ME	Mama Cass	(RCA)
9	7	JESAMINE	Casuals	(Decca)
10	5	HELP YOURSELF	Tom Jones	(Decca)

PHILIPPINES

*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	NIKI HOEKY	Aretha Franklin	(Atlantic)-Mareco, Inc.; Ellie Greenwich (United Artists)-Home Industries Development Corp.
2	2	I SAY A LITTLE PRAYER	Aretha Franklin	(Atlantic)-Mareco, Inc.
3	5	YOUNG GIRL	Gary Puckett and the Union Gap	(CBS)-Mareco, Inc.
4	6	I ONLY LIVE TO LOVE YOU	Cilla Black/Cliff Richard	(Parlophone)-Dyna Products, Inc.
5	3	A MAN WITHOUT LOVE	Engelbert Humperdinck	(London)-Super Record Co.
6	4	MARDY	Eddie Peregrina and the Blinkers	(Swan)-Playtex Record Co.
7	-	THE SOUNDS OF SILENCE	Simon & Garfunkel	(CBS)-Mareco, Inc.
8	7	ALL THE LOVE IN THE WORLD	Connie Francis	(MGM)-Mareco, Inc.
9	10	TWO FOR THE ROAD	H. Mancini and Chorus	(RCA Victor)-Filipinas Record Corp.
10	-	BANG-SHANG-A-LANG	Archies	(RCA Victor)-Filipinas Record Corp.

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist	Label
1	3	RED BALLOON	Dave Clark Five	(Columbia)
2	2	LES BICYCLETES DE BELSIZE	Engelbert Humperdinck	(Decca)
3	4	ICE IN THE SUN	Status Quo	(Pye)
4	1	THOSE WERE THE DAYS	Mary Hopkin	(Parlophone)
5	7	PEOPLE GOT TO BE FREE	Rascals	(Atlantic)
6	8	ELENORE	Turtles	(London)
7	6	I'VE GOTTA GET A MESSAGE TO YOU	Bee Gees	(Polydor)
8	-	LITTLE ARROWS	Leapy Lee	(MCA)

EMI Has Fine Profit Year

Continued from page 83

the American Stock Exchange at \$70 million "and this appreciation in value is not the full story" explained Sir Joseph, as EMI bought Capitol in 1955 for \$11 million.

The report shows that EMI drew 79 per cent of its profits from records, entertainment and leisure and only 19 per cent of its profits from electronics interests.

The leisure side contributed \$23 million of the \$27 million profit and \$197 million or 67 per cent of the total sales of \$295 million.

Sir Joseph's annual salary is shown as being \$98,000 and three overseas executive directors earned a total of \$310,000 in the year. The director with the largest stock holding in EMI is Bernard Delfont with 108,282 shares, Capitol president Glenn Wallichs held 4,796 shares, Sir Joseph held 4,000 and EMI's group director, records L. G. Wood held 2,000.

This Week	Last Week	Title	Artist	Label
9	5	HEY JUDE	Beatles	(Parlophone)
10	9	LAST NIGHT IN SOHO	Dave Dee and Co.	(Fontana)

SPAIN

(Courtesy of El Gran Musical)

*Denotes local origin

This Week	Last Week
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pray more rosary anne your country's not what it can be

rosary anne

monument 45-1110

...an idea, a prayer
a contemporary anthem
...a fresh approach
by an exciting new group...

the smubbs



monument record corp.
NASHVILLE/HOLLYWOOD

MANAGEMENT:
LOUIS LOFREDO ASSOCIATES
NEW YORK

HOT 100

FOR WEEK ENDING NOVEMBER 30, 1968

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

Record Industry Association of America seal of certification as million selling single.

THIS WEEK	Wk. Ago	Wk. Ago	Wk. Ago	TITLE	Artist (Producer, Label & Number)	WEEKS ON CHART
1	2	3	3	LOVE CHILD	Diana Ross & Supremes (Clay, Motown 1132)	7
2	1	1	1	HEY JUDE	Beatles (George Martin, Apple 2276)	12
3	4	4	7	MAGIC CARPET RIDE	Steppenwolf (Gabriel Mekler, Dunhill 4140)	9
4	3	2	2	THOSE WERE THE DAYS	Mary Hopkin (Paul McCartney, Apple 1801)	10
5	5	9	18	ABRAHAM, MARTIN AND JOHN	Otis (Levie Prod.-Phil Gornhard Prod.), Laurie 2444	6
6	8	8	21	WHO'S MAKING LOVE	Johanna Taylor (Don Davis), Stax 0009	6
7	14	14	35	FOR ONCE IN MY LIFE	Stevie Wonder (Henry Cosby), Tamla 54174	5
8	10	23	67	WICHITA LINEMAN	Glen Campbell (Al de Lory), Capitol 2302	5
9	7	5	5	HOLD ME TIGHT	Johnny Nash (Johnny Nash & Arthur Jenkins), JAD 307	12
10	6	6	6	WHITE ROOM	Cream (Felix Pappalardi), A&O 6417	9
11	11	33	57	STORMY	Classics IV, (Buddy Buie), Imperial 44228	6
12	17	26	47	I LOVE HOW YOU LOVE ME	Bobby Vinton (Billy Sherrill), Epic 10397	5
13	19	46	74	BOTH SIDES NOW	Judy Collins (Mark Abramson), Elektra 45439	4
14	12	10	8	ELENORE	Turtles (Chip Douglas), White Whale 274	11
15	16	17	36	CHEWY CHEWY	Ohio Express (Kaseme-Katz Associates), Buddah 70	7
16	34	—	—	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye (Norman Whitfield), Tamla 34175	2
17	9	7	4	LITTLE GREEN APPLES	D. C. Smith (Jerry Fuller), Columbia 44414	16
18	15	15	10	MIDNIGHT CONFESSIONS	Grassroots (Steve Barri), Dunhill 4144	14
19	22	31	40	LITTLE ARROWS	Luay Lee (Gordon Mills), Decca 32320	8
20	21	41	48	PROMISES, PROMISES	Dionne Warwick (Burt Bacharach-Hal David), Scepter 12231	5
21	27	30	42	BRING IT ON HOME TO ME	Eddie Floyd (Steve Cropper), Stax 0012	7
22	35	—	—	SEE SAW	Aretha Franklin (Jerry Wexler), Atlantic 2374	2
23	23	37	43	CYCLES	Frank Sinatra (Don Costa), Reprise 0764	8
24	24	27	27	BANG-SHANG-A-LANG	Archies (Don Kirshner), Calendar 43-1004	10
25	25	25	26	HI-HEEL SNEAKERS	Joe Feliciano (Rick Jerrard), RCA Victor 47-9447	7
26	39	45	—	CLOUD NINE	Tempestates (Norman Whitfield), Gordy 7001	3
27	13	12	11	OVER YOU	Gary Puckett & the Union Gap (Jerry Fuller), Columbia 44444	11
28	28	34	34	QUICK JOEY SMALL (Run Joey Run)	Kaseme-Katz Singing Orchestral Circus (Kaseme-Katz Associates), Buddah 84	9
29	18	18	37	ALWAYS TOGETHER	Dalis (Bobby Miller), Cadet 5621	8
30	46	51	69	SHAME SHAME	Magic Lanterns (Steve Rowland), Atlantic 2540	6
31	32	43	45	LES BICYCLETTES DE BELSIZÉ	Engelbert Humperdinck (Peter Sullivan), Parrot 40022	7
32	20	11	9	FIRE	Crazy World of Arthur Brown (Kix Lambert), Truck 3354	13
33	26	13	13	SWEET BLINDNESS	Fifth Dimension (Bones Howe), Seal City 748	10
34	37	50	60	CINNAMON	Derek (George Tabin & Johnny Cymbal), Bang 338	6
35	48	48	53	BATTLE HYMN OF THE REPUBLIC	Andy Williams with the St. Charles Symphony Choir (Andy Williams), Columbia 44450	7
36	41	49	54	THE STRAIGHT LIFE	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 30481	6
37	42	42	56	PICKIN' WILD MOUNTAIN BERRIES	Peggy Scott & Jo Jo Benson (Shelby J. Singleton Jr. & Bob McKee), SSS Int'l 748	7
38	38	55	59	DO SOMETHING TO ME	Tommy James & the Shondells (Tommy James), Roulette 7024	8
39	47	47	73	TOO WEAK TO FIGHT	Clarence Carter (Rick Hall & Staff), Atlantic 2349	4
40	36	52	52	1432 FRANKLIN PIKE CIRCLE HERO	Bobby Russell (Boyz Cousins & Bobby Russell), ECF 90029	6
41	50	76	—	SCARBOROUGH FAIR	Sergio Mendes & Brasil '66 (Sergio Mendes), A&M 934	3
42	53	—	—	TILL	Vaguet (Dick Glasser), Reprise 0788	2
43	52	69	79	NOT ENOUGH INDIANS	Dean Martin (Jimmy Bowen), Reprise 0780	5
44	44	61	87	KENTUCKY WOMAN	Dogg Purdin (Derek Lawrence), Telegrammatica 1508	4
45	45	53	68	GOODY GOODY GUMDROPS	1910 Fruitgum Co. (Kaseme-Katz Associates), Buddah 71	6
46	58	68	71	SHAKE	Shadows of Knight (Kaseme-Katz Associates), Team 320	6
47	56	81	—	PUT YOUR HEAD ON MY SHOULDER	Leftermen (Al de Lory), Capitol 2324	3
48	51	58	72	PEACE BROTHER PEACE	Bill Medley (Medley Prod.), MGM 14000	6
49	55	60	75	GOODBYE MY LOVE	James Brown (James Brown), King 4198	4
50	54	54	65	THE STAR-SPANGLED BANNER	Joe Feliciano, RCA Victor 47-9445	5
51	66	66	94	HANG 'EM HIGH	Banker T. & M.C.'s (Banker T. & M.C.'s), Stax 0013	4
52	60	63	84	FIRE	Five by Five (Gene Kant), Paula 302	5
53	61	—	—	I CAN'T TURN YOU LOOSE	Chambers Brothers (Tim O'Brien), Columbia 44479	2
54	62	84	—	PEOPLE	Tymes (Jimmy "W" Wynn), Columbia 44430	3
55	72	72	76	SLOW DRAG	Intruders (Sambal-Muff), Dumble 221	4
56	92	93	—	BALLAD OF TWO BROTHERS	Kutty Laman (Glen Saffon & Billy Sherrill), Epic 10399	3
57	—	—	—	PAPA'S GOT A BRAND NEW BAG	Dixie Redding, A&O 6434	1
58	69	97	—	HOOKED ON A FEELING	R. J. Thomas (Chips Moman), Scepter 12220	3
59	59	57	64	FROM THE TEACHER TO THE PREACHER	Gene Chandler & Barbara Acklin (Carl Davis), Brunswick 35387	7
60	65	65	89	TALKING ABOUT MY BABY	Gloria Walker (Eugene Brown), Fleming Arrow 35	5
61	100	—	—	LO MUCHO QUE TE QUIERO (The More I Love You)	Rene & Rene, White Whale 287	2
62	—	—	—	SON-OF-A-PREACHER MAN	Dusty Springfield (Jerry Wexler, Tom Dowd, Arif Mardin), Atlantic 2580	1
63	63	—	—	RIGHT RELATIONS	Johnny Rivers (Johnny Rivers), Imperial 44333	2
64	64	64	81	THE YARD WENT ON FOREVER	Richard Harris (Jimmy Webb), Dunhill 4170	5
65	—	—	—	SOULFUL STRUT	Young Holt Unlimited (Carl Davis & Eugene Record), Brunswick 35391	1
66	70	88	88	I WALK ALONE	Marty Robbins (Bob Johnston), Columbia 44433	6
67	67	90	90	CALIFORNIA EARTHQUAKE	Mama Cass (John Simon), Dunhill 4144	5
68	68	74	95	SUNDAY SUN	Neil Diamond (Tom Catalano & Neil Diamond), UNI 55084	5
69	77	77	—	ROCKIN' IN THE SAME OLD BOAT	Bobby Blue, Duke 440	3
70	71	71	91	CROWN OF CREATION	Jefferson Airplane (Al Schmitt), RCA Victor 47-9444	5
71	73	79	98	STAND BY YOUR MAN	Tommy Wootell (Billy Sherrill), Epic 10398	4
72	96	96	96	I PUT A SPELL ON YOU	Credence Clearwater Revival (Paul Kantner), Fantasy 417	4
73	—	—	—	CROSSTOWN TRAFFIC	Jim Woodie Experience (Jim Woodie), Reprise 0793	1
74	74	82	82	MORNIN' GLORY	Bobbie Gentry & Glen Campbell (Bobbie Gentry & Al de Lory), Capitol 2314	6
75	76	78	—	A MAN AND A HALF	Wilson Pickett (Tom Dowd), Atlantic 2375	3
76	79	—	—	AMERICAN BOYS	Patricia Clark (Tony Hatch), Warner Bros.-Seven Arts 7344	2
77	—	—	—	MY SONG	Aretha Franklin (Jerry Wexler), Atlantic 2374	1
78	99	—	—	DON'T CRY MY LOVE	Impressions (Johnny Pate), ABC 31120	2
79	75	75	97	LET'S MAKE A PROMISE	Peaches & Herb (Sambal-Muff), Duple 1423	4
80	85	86	—	WITH A LITTLE HELP FROM MY FRIENDS	Joe Cocker (Denny Cordell), A&M 991	3
81	81	—	—	LOVE MACHINE	O'Keefe (Johnny Pate), ABC 31132	2
82	82	—	—	CHITTY CHITTY BANG BANG	Paul Mauriat, Philips 40274	2
83	83	—	—	THE OL' RACE TRACK	Mills Brothers (Tom Mack), Dot 17142	2
84	84	—	—	COO COO	Rip Taylor & the Wedding Company (Bob Shea), Mainstream 478	2
85	80	80	86	SWEET DARLIN'	Martha Reeves & the Vandellas (Richard Morris), Gordy 7082	5
86	86	99	99	COME ON, REACT	Finis (Norman Petty), A&O 6414	5
87	89	89	—	JUST AIN'T NO LOVE	Barbara Acklin (Carl Davis-Eugene Record), Brunswick 35388	3
88	88	—	—	DO YOU WANNA DANCE	Mamas & Papas (Lee Adler), Dunhill 4171	2
89	90	—	—	KEEP ON DANCING	Alvin Cash (A. Williams & N. Scott), Toddler Town 111	2
90	91	91	—	BABY LET'S WAIT	Boyz Cousins (Gordon Browning-Peter Lorin), Laurie 3443	3
91	—	—	—	GOOD TIME GIRL	Frank Sinatra (Billy Strange), Reprise 0789	1
92	—	—	—	DON'T MAKE THE GOOD GIRLS GO BAD	Della Hunt (Bald-Carroll), Arctic 144	1
93	—	—	—	EVERYDAY PEOPLE	Sly & Family Stone (Sly Stone), Epic 10407	1
94	95	95	—	I'VE GOT LOVE FOR MY BABY	Young Hearts (Bobby Searles & Southside Prod.), Main 32049	3
95	94	—	—	LIVING IN THE U.S.A.	Steve Miller Band (Steve Miller & Sly Stone), Capitol 2387	2
96	97	—	—	BORN TO BE WITH YOU	Sonny James (Kobe Westcott), Capitol 2271	2
97	98	—	—	WHITE HOUSES	Eric Burdon & the Animals (Eveready of Del.), MGM 14213	2
98	—	—	—	THIS IS MY COUNTRY	Impressions (Curtis Mayfield), Curtom 1934	1
99	—	—	—	BELLA LINDA	Grassroots (Steve Barri), Dunhill 4143	1
100	—	—	—	IF I CAN DREAM	Elvis Presley, RCA Victor 47-9470	1

HOT 100—A TO Z (Publisher-Licensee)

Alabam, Martin and John (Basilique/Saphael, BMI) 5	Goodbye My Love (Dyentone, BMI) 49	Oh! Baby (The Notables, ASCAP) 82
Always Together (Chavis, BMI) 29	Good Time Girl (Bostilov, ASCAP) 81	Over You (Viva, BMI) 37
American Boys (Duckess, BMI) 76	Goody Goody Gumdrops (Kaskat, BMI) 43	Papa's Got a Brand New Bag (Lalo, Topco, BMI) 57
Baby Let's Wait (Wak IV, BMI) 90	Hang 'Em High (Heart, BMI) 51	Peace Brother Peace (Screen Gems-Columbia, BMI) 48
Ballad of Two Brothers (Tone, BMI) 56	Hey Jude (Martin, BMI) 2	People (Chappell, ASCAP) 37
Bang-Shang-A-Lang (Kirshner, BMI) 24	Hi-Ho! Seaside (Madel, BMI) 25	Pickin' Wild Mountain Berries (Gary Selton, BMI) 39
Battle Hymn of the Republic (Public Domain) 23	Hi-Ho! Seaside (Madel, BMI) 25	Playmates (Blue Star/Jac. Marsh, ASCAP) 30
Bella Linda (Vintage, ASCAP) 99	Hold Me Tight (Mack, ASCAP) 13	Put Your Head on My Shoulder (Sparks, BMI) 47
Bella Lina (Vintage, ASCAP) 99	Hooked on a Feeling (Press, BMI) 58	Quick Joey Small (Run Joey Run) (E.M., BMI) 20
Both Sides Now (Sipson, BMI) 13	I Can't Turn You Loose (East/Timo/Rodwell, BMI) 53	Right Relations (Wesley, BMI) 43
Bring It On Home to Me (Kaga, BMI) 94	I Heard It Through the Grapevine (Johns, BMI) 14	Rickie in the Same Old Boat (Don, BMI) 49
Born to Be With You (Mack, BMI) 91	I Love How You Love Me (Screen Gems-Columbia, BMI) 12	Scarborough Fair (Charles Cross, BMI) 41
California Earthquake (Gleason, BMI) 47	I Put a Spell on You (Shalmer, BMI) 72	See Saw (Carlisle/East, BMI) 22
Chewy Chewy (Pannet Sutter/Kaskat, BMI) 15	I Walk Alone (Adams-Vee & Abbott, BMI) 64	Shake (Kaskat/Pannet Sutter, BMI) 30
Chitty Chitty Bang Bang (Unger, BMI) 24	If I Can Dream (Gladys, ASCAP) 94	Shame, Shame & Star, BMI) 38
Casablanca (Pamco, BMI) 26	I've Got Love for My Baby (Molter/Lane, BMI) 94	Slow Drag (Rizzo/Kemp, BMI) 33
Come On, React (Dundas, BMI) 88	Just Ain't No Love (Baker/BBC, BMI) 87	Son-of-a-Preacher Man (Tone, BMI) 62
Coo Coo (Public Domain, BMI) 84	Keep on Dancing (Vogel, BMI) 89	Soulful Strut (Baker/BBC, BMI) 40
Crosstown Traffic (Bella Souders, BMI) 72	Kentucky Woman (Tallyrand, BMI) 44	Stand by Your Man (Gallie, BMI) 50
Cycles (Living, BMI) 23	Les Bicyclettes de Belsize (W-J, ASCAP) 31	Star-Spangled Banner (The Public Domain) 11
Do Something to Me (Patricia/Kabonka/Taney, BMI) 38	Let's Make a Promise (World War III/Downstairs, BMI) 79	Steady As She Goes (BMI) 34
Do You Wanna Dance (Jackson, BMI) 88	Little Arrows (Duckess, BMI) 19	Sunday Sun (Shenstone, BMI) 48
Don't Cry My Love (Carned, BMI) 78	Little Green Apples (Russell-Cayton, ASCAP) 17	Sweet Blindness (Tone Fish, BMI) 23
Don't Make the Good Girls Go Bad (Dandellon, BMI) 92	Living in the U.S.A. (Ohio River Valley, BMI) 95	Talking About My Baby (Fleming Arrow, BMI) 60
Elenore (Herman/Silmy, BMI) 14	Lo Much Que Te Quiero (The More I Love You) (Puccini, BMI) 41	This Is My Country (Carned, BMI) 4
Everyday People (Daly City, BMI) 83	Love Child (Jubete, BMI) 1	Too Weak to Fight (Fann, BMI) 39
Fire (Crazy World of Arthur Brown) (Truck, BMI) 22	Love Machine (Pamco/Social/Tremons, BMI) 81	Too Weak to Fight (Fann, BMI) 39
Fire (Five by Five) (Sea-Lark, BMI) 7	Magic Carpet Ride (Trevadale, BMI) 2	White House (Borden/Wynn, BMI) 97
For Once in My Life (Stevie Wonder) (Strain & Van Stock, ASCAP) 53	A Man and a Half (Fann, BMI) 78	White Room (Cassidy, BMI) 19
1432 Franklin Pike Circle Hero (Russell-Cayton, ASCAP) 40	Midnight Confessions (Little Fugitive, BMI) 18	Who's Making Love (East, BMI) 4
From the Teacher to the Preacher (BBC/Zalynn, BMI) 59	Morning Glory (Thayne, ASCAP) 24	Wichita Lineman (Carnay, ASCAP) 8
	My Song (Line of Houston, BMI) 37	With a Little Help from My Friends (Mackay, BMI) 60
	Not Enough Indians (Pomona, BMI) 43	Yard Went on Forever (The Canopy, ASCAP) 44

BUBBLING UNDER THE HOT 100

101. MAIN STREET (Gary Lewis & the Playboys, Liberty 34073)
102. THEY DON'T MAKE LOVE LIKE THEY USED TO (Eddy Arnold, RCA Victor 47-9447)
103. SOCK IT TO 'EM JUDGE (Pignatelli Markham, Ohio 3029)
104. MELINDA (Bobby Taylor & the Youngsters, Gordy 7079)
105. YESTERDAY'S RAIN (Spooky & Our Gang, Mercury 73271)
106. A RAT OF HOPE (Kassell, Atlantic 2324)
107. TODAY (Dionne Warwick, A&M 991)
108. THE WORM (Jimmy McGill, Solid State 2324)
109. SINGING UP THE COUNTRY (Canned Heat, Liberty 54077)
110. STAND BY ME (Duckworth/Wasserman Service, Capitol 2320)
111. CONTINUING STORY OF HARPER KELLEY P.T.A. (Don Mullins, SSS Int'l 748)
112. EDGE OF REALITY (Elvis Presley, RCA Victor 47-9470)
113. GOODNIGHT MY LOVE (Suggs, World 805)
114. DON'T BE AFRAID (Frankie Carl & the Dreamers, D.C. 180)
115. REACH OUT (Warrior Book, ASP 187)
116. CALIFORNIA DREAMIN' (Bobby Womack, Capitol 22053)
117. WHERE DID YOU COME FROM (Buckingham, Columbia 44472)
118. GIRL MOST LIKELY (Joanna C. Wiley, Plantation)
119. LOOKING BACK (Joe Simon, Second Step 79422)
120. NIGHTMARE (Crazy World of Arthur Brown, Truck 2382)
121. HE'S BAD, BAD, BAD (Bobby Wright, Arista 4271)
122. HONEY DO (Loo Loo, Capitol 2348)
123. THE SPLIT (Roger Miller, Smash 3197)
124. VANCE (Five Starsteps & Cubie, Curtom 1923)
125. STAY CLOSE TO ME (World of DC, Berman 45034)
126. KING OF THE BEANS (A. & S. King, Blotzway 61051)
127. PLEASE SEND ME SOMEONE TO LOVE (Sweet Inspirations, Atlantic 3371)
128. WHAT THE WORLD NEEDS NOW (Crystal Masters, Capitol 2573)
129. THE THOUGHT OF LOVING YOU

PRIDE.

There's two kinds:
the pride that an artist
puts in his work;
the pride that divides
a man and a woman.

You'll find both in

HUSBANDS AND WIVES K-14014

written by Roger Miller, sung by

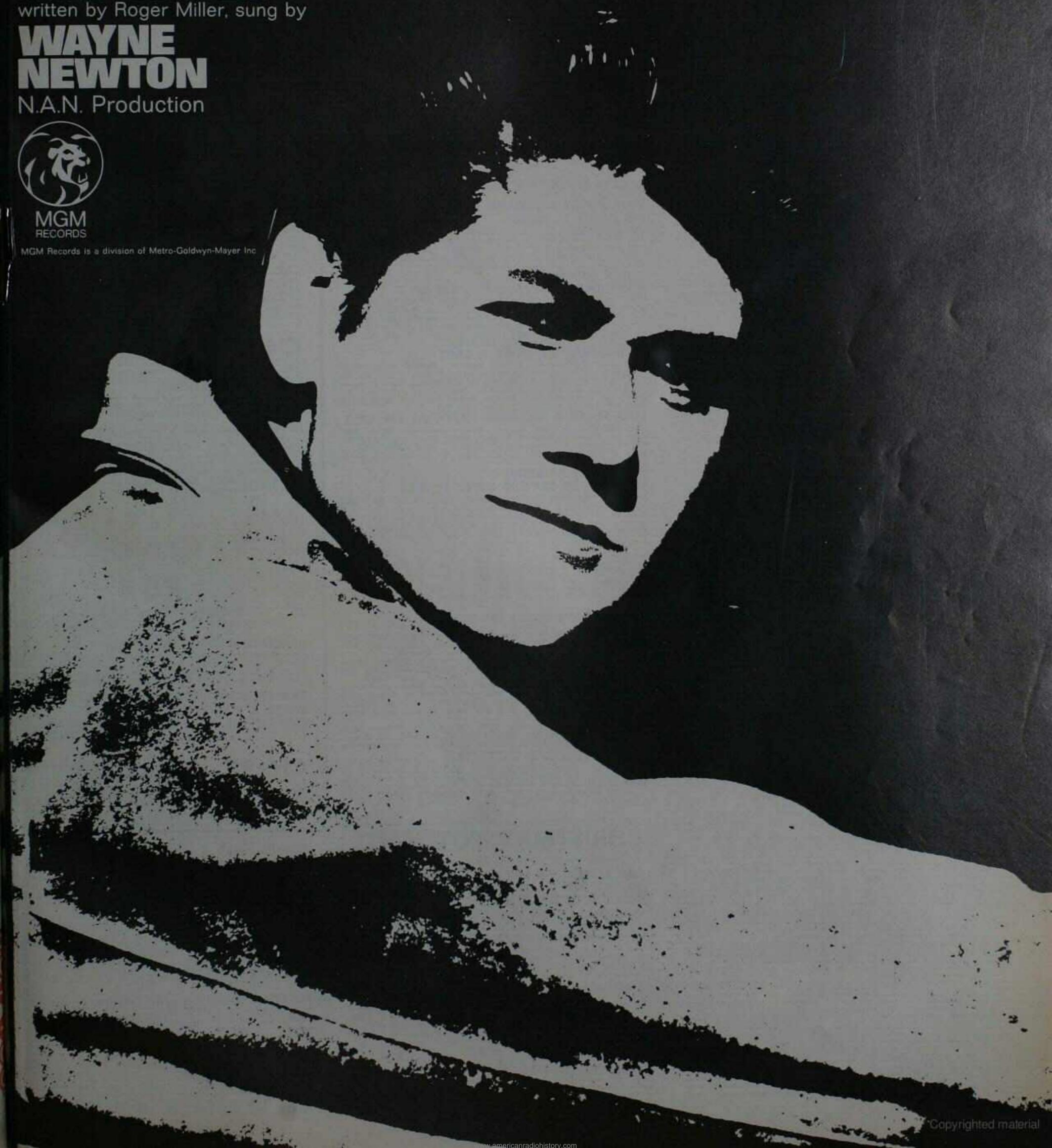
WAYNE NEWTON

N.A.N. Production



MGM
RECORDS

MGM Records is a division of Metro-Goldwyn-Mayer Inc.



Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
119

LAST WEEK
146

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

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

O. C. SMITH—ISN'T IT LONELY TOGETHER

(Prod. Jerry Fuller) (Writer: Stevens) (Ahab, BMI)—His "Little Green Apples" went over the million mark and took him right up the Hot 100 and r&b charts. This powerful follow-up, penned by Ray Stevens, has everything to prove another out-and-out smash for him. Top Jerry Fuller production work. Flip: "I Ain't the Worryin' Kind" (United Artists, ASCAP). Columbia 4-44705

THE EQUALS—SOFTLY, SOFTLY

(Prod. President Records London) (Writer: Grant) (Piccadilly, BMI)—Group hit high on the Hot 100 with "Baby Come Back." This driving rocker has all the sales potential and more of that hit. This one is currently riding the British chart, and label is handled by Laurie Records in the U. S. Flip: "Lonely Rifa" (Piccadilly, BMI). President 109

BOBBY DARIN—LONG LINE RIDER

(Prod. Bobby Darin) (Writer: Darin) (Argent, BMI)—Darin's initial outing on his own label, distributed by Bell, should hit hard and fast and take him right to the top. The original rhythm ballad has a compelling lyric line, and should prove as big as his "If I Were a Carpenter." Flip: "Change" (Argent, BMI). Direction 350

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

VANILLA FUDGE—SEASON OF THE WITCH, Part 1

(Prod. Shadow Morton) (Writer: Leitch) (Peer Int'l, BMI)—Donovan's off-beat ballad material set to a raucous beat should fast prove a hot follow-up to the group's "Take Me for a Little While." First-rate production work by Shadow Morton. Flip: "Season of the Witch, Part 2" (Peer Int'l, B.V.I.). Atco 6632

ANDY KIM—RAINBOW RIDE

(Prod. Jeff Barry) (Writers: Barry-Kim) (Unart/Joachim, BMI)—Hot on the heels of "Shoot 'Em Up, Baby," Kim has even more sale power with this pulsating rocker penned by Jeff Barry and Kim. This one should prove as big as "How'd We Ever Get This Way." Flip: "Resurrection" (Unart/Joachim, BMI). Steed 711

DON FARDON—TAKE A HEART

(Prod. Miki Dallon) (Writer: Dallon) (Hill & Range Songs, BMI)—His "Indian Reservation" took him high on the Hot 100 and this infectious rhythm item has much of the sales potency of the initial entry. Powerful vocal workout and arrangement. Flip: (No Information Available). GNP Crescendo 418

THE DELFONICS—READY OR NOT

HERE I COME (Can't Hide From Love)

(Prod. Stan & Bell Prod.) (Writers: Bell-Hart) (Nickel Shoe, BMI)—Following right in the top sales bag of "Break Your Promise," this blues, easy-beat rocker has all the ingredients to put them still higher on both the pop and r&b charts. Strong outing. Flip: "Somebody Loves You" (Nickel Shoe, BMI). Philly Groove 154

*MASON WILLIAMS—

SATURDAY NIGHT AT THE WORLD

(Prod. Dick Glasser) (Writer: Williams) (Irving, BMI)—That "Classical Gas" man comes on strong vocally here with a ballad beauty which he composed. This will establish him as a hot disk selling vocalist in short order. Exceptional performance and Al Capps arrangement as well as a top Dick Glasser production. Flip: "One Minute Commercial" (Irving, BMI). Warner Bros.-Seven Arts 7248

HERB ALPERT & TIJUANA BRASS— MY FAVORITE THINGS

(Prod. Herb Alpert & Jerry Moss) (Writers: Rodgers-Hammerstein) (Williamson, ASCAP)—The Rodgers and Hammerstein standard gets a wild going over and updating as only the Brass can do it. Clever arrangement and infectious beat make it a natural for a high spot on the Hot 100. Flip appears with Christmas Spotlights. A&M 1001

*JACK JONES—

L.A. BREAKDOWN (And Take Me In)

(Prod. Ernie Altschuler) (Writer: Marks) (Labrea, ASCAP)—The compelling ballad penned by Larry Marks and performed to tasty perfection by Jones has all the earmarks of proving an "I Left My Heart in San Francisco" type of hit for him. This commercial beauty may take a while but it has it to develop into the standard class via this entry. A juke box must. Flip: "Love Story" (January, BMI). RCA 47-9687

JOHN SEBASTIAN—SHE'S A LADY

(Prod. Paul A. Rothchild) (Writer: Sebastian) (Faithful Virtue, BMI)—The former Lovin' Spoonful leader and composer goes it solo and this initial entry is a strong one. The original folk-flavored ballad is an exceptional one and should fast establish Sebastian as a top solo disk seller. Top, lush arrangement by Paul Harris. Flip: "The Room Nobody Lives In" (Faithful Virtue, BMI). Kama Sutra 254

MAX FROST & TROOPERS—FIFTY-TWO PER CENT

(Prod. Ed Beram & Harley Hatcher) (Writers: Mann-Weil) (Screen Gems-Columbia, BMI)—His "Shape of Things to Come" proved a big chart item and this raucous rock follow-up with lyric line along similar lines has much of that sales potency as well. Flip: (No Information Available). Tower 452

PEPPERMINT RAINBOW—

WILL YOU BE STAYING AFTER SUNDAY

(Prod. Paul Leka) (Writers: Kasha-Hirschhorn) (Screen Gems-Columbia, BMI)—The Al Kasha-Joel Hirschhorn smooth rhythm item is given a top treatment by a fresh sounding group who should hit the disk scene with impact. Powerful commercial entry much in the vein of the Spanky & Our Gang successes. Flip: "And I'll Be There" (Kama Sutra, BMI). Decca 32410

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

ROBERT JOHN—Ooh Baby Baby (Prod. David Rubinson) (Writers: Robinson-Moore) (Jobete, BMI)—The past hit of the Miracles proves a strong piece of material that should bring John back to the charts once again. Well performed. Columbia 4-44706

***NANCY WILSON—In a Long White Room** (Prod. David Cavanaugh) (Writers: Charnin-Ballard) (Morris, ASCAP)—Following her "Peace of Mind" chart hit, this fine stylist comes on strong with a moving piece of rhythm material. Capitol 2361

LAURA LEE—Hang It Up (Prod. Rick Hall) (Writers: Miller) (Chevis, BMI)—A smooth blues entry that should prove an important item for both r&b and pop charts. Top vocal workout. Chess 2062

***NOEL HARRISON—The Great Electric Experiment Is Over** (Prod. Peter Pilafian) (Writer: Harrison) (Dorval, ASCAP)—Harrison penned this compelling rhythm material and it should prove a chart item for him. Well written and performed. Reprise 0795

CHAMBERS BROTHERS—Shout-Part 1 (Prod. Lucky Young) (Writers: Isley-Isley) (Wemar/Nom, BMI)—Duo, a hot disk act now via their Columbia chart winners, has a powerhouse performance here of the Isley's past hit that should prove a strong chart contender as well. Vault 945

HINA SIMONE—Ain't Got No/I Got Life (Prod. Stroud Prod. & Ent.) (Writers: Ragni-Rado-MacDermor)—From the B'way musical "Hair," the exceptional stylist has one of her most potent chart contenders here in this commercial rhythm outing. Exciting, driving performance and arrangement. RCA 47-9686

***JULIUS WECHTER & BAJA MARIMBA BAND—Flyin' High** (Prod. Allen Stanton) (Writer: Barden) (Par-Ed, BMI)—Infectious rhythm item, certain to garner top programming with sales to follow. Strong juke box bet as well. Could prove a left field winner. A&M 1005

JON & THE IN CROWD—Save Me, Save Me (Prod. Abnak Music) (Writers: English-Young) (Helios, BMI)—Jon, although minus Robin in this entry, nonetheless has an infectious rhythm item that should hit the chart with no trouble. Abnak 133

JAY & AMERICANS—This Magic Moment (Prod. Jata Ent.) (Writers: Pomus-Shuman) (Rumbalero/Progressive/Quintet/Tedlew, BMI)—The past hit of the Drifters is brought up to date in what could easily prove a hot chart item for this group. One of their most commercial contenders in some time. United Artists 50475

SHEB WOOLEY—That Girl (Next Door) (Prod. Jack Clement) (Writer: Wooley) (Channel, ASCAP)—With equal potential for both the country and pop charts, this clever piece of rhythm material must be heard all the way through to the punch line to be appreciated. Well thought out and performed. MGM 14005

MABLE JOHN—Running Out (Prod. Steve Cropper) (Writers: Ashford-Simpson) (Earth Music/Tattersall, BMI)—Here's a blues mover that should prove a potent sales item for the soulful performer in both r&b and pop. Strong material, well performed. Stax 0016

***MARILYN MAYE—Feelin'** (Prod. Jim Foglesong) (Writers: Evans-Parnes) (September, ASCAP)—Catchy rhythm item that will fast prove a top programmer and should garner much in sales as well. RCA 47-9689

THE ANGELS—Merry-Go-Round (Prod. Pierre G. Maheu) (Writer: Diamond) (Stonebridge, BMI)—The Neil Diamond rhythm number is given a strong vocal workout loaded with teen appeal. Strong dance beat in support. RCA 47-9681

BIFF ROSE—Buz the Fuzz (Prod. Art Podell & Nick Woods) (Writer: Rose) (Irving, BMI)—Culled from his current LP, the composer-performer could have a left-field winner in this clever and humorous number. Watch out for this one! Tetragrammaton 1510

THE GENTRYS—Midnight Train (Prod. Dale Hawkins) (Writers: Hart-Gardner) (Belldale, BMI)—A rocker loaded with teen appeal that should bring the good group back to the charts once again. Bell 753

BEACON STREET UNION—Mayola (Prod. Wes Farrell) (Writers: Farrell-Romeo) (Pocket Full of Tunes, BMI)—Driving rock item loaded with sales appeal that should bring them to the chart. MGM 14012

***LEROY HOLMES ORCH & CHORUS—The Big Gundown 'Somewhere'** (Writers: Morricone) (Unart, BMI)—Title theme from the current film is given a powerful treatment by Holmes and his chorus that should prove an important programmer and have sales impact as well. United Artists 50482

GLITTERHOUSE—Tinkerbell's Mind (Prod. Bob Crewe) (Writer: Gayle) (Saturday, BMI)—The Bob Crewe arrangement and production strongly support this well-performed, infectious piece of rhythm material. One to watch for the charts. Dynavoce 925

NEWBEATS—The Girls and the Boys (Prod. Wesley Rose) (Writer: Charron) (Acuff-Rose, BMI)—Driving rocker aimed right at the teen market and it should prove an important chart item. Top vocal workout. Hickory 1522

SPRINGFIELD RIFLE—That's All I Really Need (Prod. Jerry Dennon) (Writer: Afeld) (Burdette, BMI)—Catchy rhythm item could catch on rapidly and prove a chart winner. Burdette 455

CHRISTMAS SPOTLIGHTS

HERB ALPERT—THE CHRISTMAS SONG (Prod. Herb Alpert & Jerry Moss) (Writers: Torme-Wells) (Morris, ASCAP)—Destined to be one of the toppers of the Christmas chart this year, Alpert revives the Nat Cole classic and he does it beautifully. The Shorty Rogers lush arrangement is in strong support. Flip is picked as a Top 60 on this page. A&M x001

GLEN CAMPBELL—THERE'S NO PLACE LIKE HOME (Prod. Al De Lory) (Writers: Cahn-Bruce) (Dunaway, ASCAP)—The evergreen, with additional lyrics by Sammy Cahn, is performed with great sensitivity by Campbell and it will prove an important holiday sales item. Flip: "Christmas Is for Children" (Dunaway, ASCAP). Capitol 2336

JAMES BROWN—LET'S UNITE THE WHOLE WORLD AT CHRISTMAS (Prod. James Brown) (Writers: Brown-Jones) (Dynatone, BMI)—This original and meaningful ballad material with top Brown vocal workout will prove a Christmas chart topper in short order. Flip: "In the Middle" (Part 1) (Golo, BMI). King 6205

BOBBY GOLDSBORO—LOOK AROUND YOU (It's Christmas Time) (Prod. Bob Montgomery & Bobby Goldsboro) (Writer: Goldsboro) (Unart, BMI)—Goldsboro wrote this compelling rhythm item and a big one it will prove at both the radio and dealer level. Strong entry. Flip: "A Christmas Wish" (Unart, BMI). United Artists 50470

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

BOBBY LEWIS—EACH AND EVERY PART OF ME (Prod. Bob Montgomery) (Writers: Pomus-Fischhoff) (Screen Gems-Columbia, BMI)—Lewis has a strong follow-up to "From Heaven to Heartache." This will fast prove a sales topper for the recent Top Ten winner. One of his finest of all time. Flip: "My (Is Such a Lonely Word) (Pamper, BMI). United Artists 50476

WILLIE NELSON—BRING ME SUNSHINE (Prod. Chet Atkins & Felton Jarvis) (Writers: Dee-Kent) (Bourne, ASCAP)—Nelson's follow-up to "Johnny One Note" is a powerhouse rhythm item that should spiral him right up to the top. Much pop appeal as well. Flip: "Don't Say Love or Nothing" (Pamper, BMI). RCA 47-9684

MEL TILLIS—WHO'S JULIE (Prod. Jim Baker) (Writer: Thompson) (Barton, BMI)—The combination of a clever and compelling Wayne Carson Thompson ballad and an exceptional Tillis performance spells an out-and-out smash hit. Watch him one go all the way. A bow to arranger Cliff Parman. Flip: (No Information Available). Kapp 959

HANK SNOW—THE NAME OF THE GAME WAS LOVE (Prod. Chet Atkins) (Writer: Coben) (Delmore, ASCAP)—Infectious rhythm item from the pen of Cy Coben with a winning Snow performance that will spiral him right up the chart in rapid fashion. This one will prove a sales giant. Flip: "The Gypsy and Me" (East Star, BMI). RCA 47-9685

CARL SMITH—FADED LOVE AND WINTER ROSES (Prod. Don Law Prod.) (Writer: Rose) (Milene, ASCAP)—Following up his successful "There's No More Love," Smith has even greater sales potential for a top chart item in this plaintive and moving ballad material. The Don Law production work. Flip: "Until I Looked at You" (Four Star, BMI). Columbia 4-44702

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JUNE STEARNS—Walking Midnight Road (Durning, BMI). COLUMBIA 44691
LINDA MANNING—Since They Fired the Band Director (At Murphy High) (Newkeys, BMI). MERCURY 72875
HUGH X. LEWIS—Tonight We're Calling It a Day. KAPP 955
JOHN WESLEY RYLES, I—Kay (Moss Rose, BMI). COLUMBIA 4-44682
GEEZINSLAW BROTHERS—My Bluebird Flew Away (Blue Crest, BMI). CAPITOL 2356
BOB LOCKWOOD—What a Way to Go (Singleton, BMI). SSS INTERNATIONAL 751
DALE WARD—How Much Can I Give (Music City, ASCAP). MONUMENT 110
TOMMY HUNTER—Nowhere Bound With Greyhound (Combine, BMI). COLUMBIA 44684
JIMMY ELLEDGE—Kay (Moss Rose, BMI). SPAR 30004
X. LINCOLN—Anywhere I Happen to Be (Xaries, ASCAP). DOT 17170
EARL RICHARDS—Maggie (United Artists, ASCAP). UNITED ARTISTS 50441

TOP 20 R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

DEACONS—SOCK IT TO ME, Part 1 (Prod. El-Rae Prod.) (Writers: Johnson-Armistead-Anderson) (Colfam, BMI)—Piledriver dance item that will move fast on the r&b chart and move over to the Hot 100 as well. Instrumental has a wild beat throughout. Flip: "Sock It to Me Part II" (Colfam, BMI). Shama 100

CHET (POISON) IVEY & HIS FABULOUS AVENGERS—SHAKE A POO POO (Prod. A B & C) (Writer: Ivey) (Win-Lee, BMI)—A blockbuster blues rocker that moves from start to finish. A discotheque winner equal potential for the pop market. Flip: "Handle with Care" (Sylvia, BMI). Tangerine 988

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

LINDA LYNDLE—I Don't Know (East/Sandia, BMI). VOLT 4001
THE TRENDS—You Sure Know How to Hurt a Guy (Workshop/Pamco/Yvonne, BMI). ABC 11150

CANNED HEAT & CHIPMUNKS—THE CHIPMUNK SONG

(Prod. Skip Taylor) (Writer: Bagdasarian) (Monarch, ASCAP)—Clever pairing of the giant sellers of each Christmas with today's hot group on the disk scene should prove a giant seller via Top 40 and underground. (Camp) exposures. Watch out for this one. Flip: "Christmas Blues" (Metric, BMI). Liberty 56079

PERRY COMO—THERE IS NO CHRISTMAS LIKE A HOME CHRISTMAS

(Prod. Andy Wiswell) (Writers: Sigman-Addy) (Ronsom, ASCAP)—The tasty Carl Sigman-Mickey Addy holiday ballad performed in top Como fashion will reach the Christmas chart with no trouble at all. Beautiful entry that should prove a holiday standard. Flip: "Christmas Eve" (Music, Music, Music, ASCAP). RCA 47-9683

POPCORN REBELLION—THE CHRISTMAS GAME

(Prod. Joey Day & Alan Dischel) (Writers: Day-Dischel) (Power House, ASCAP)—The first of the bubblegum holiday winners which will prove a hot item and head right for the top of the Christmas chart. Infectious beat and lyric line. Flip: "Dance to the Music of the Christmas Game" (Power House, ASCAP). Date 2-1632

BUCK OWENS & BUCKAROOS—CHRISTMAS SHOPPING

(Prod. Ken Nelson) (Writers: Anderson-Owens) (Blue Book, BMI)—A powerful holiday sales item for the country market. Catchy rhythm item featured Owens at his best and it will prove a big one. Flip: "One of Everything You Got" (Blue Book, BMI). Capitol 2228



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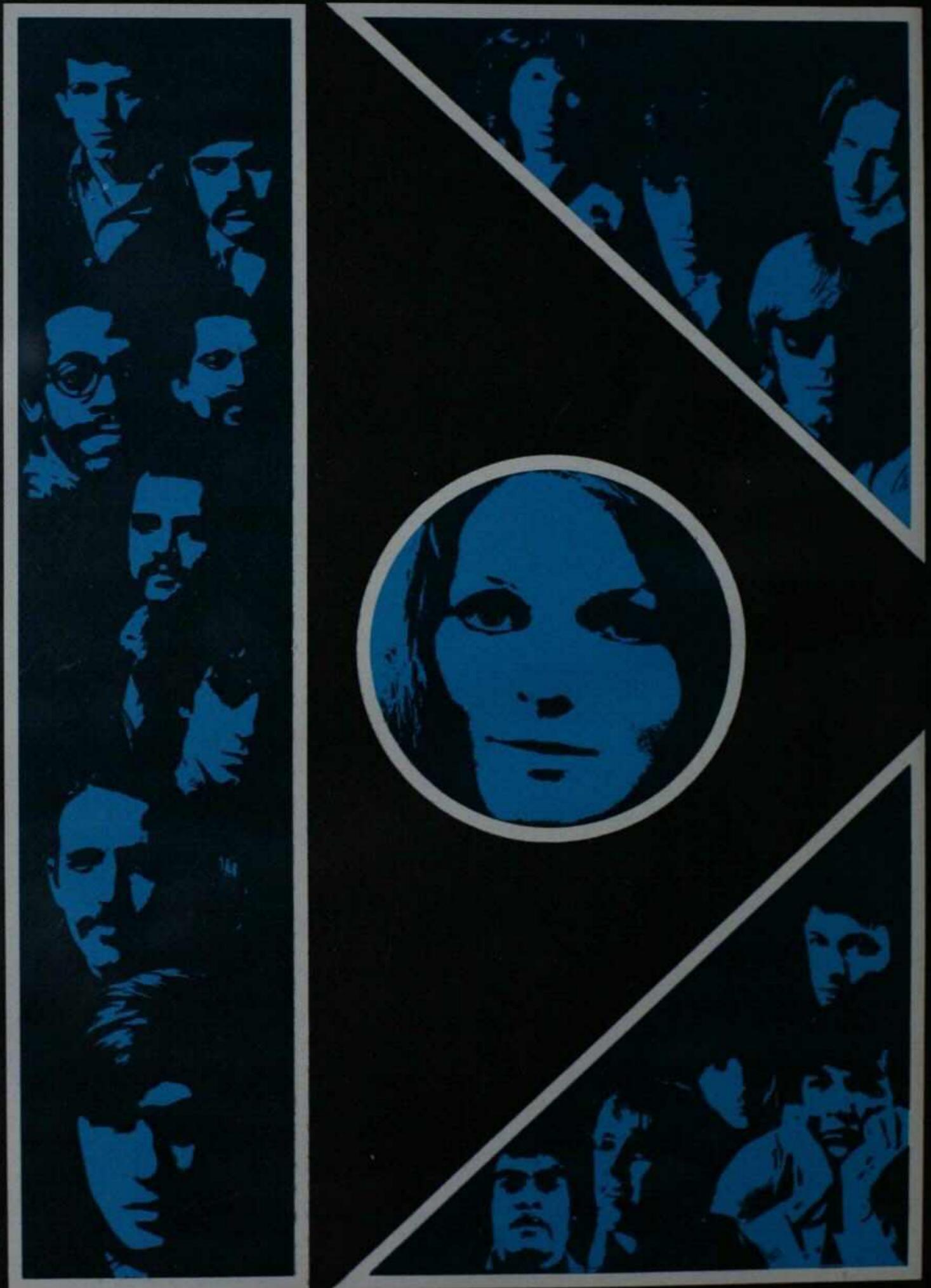
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TOP LP'S

FOR WEEK ENDING NOVEMBER 30, 1968

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		14	2	1	BIG BROTHER & THE HOLDING COMPANY—Cheap Thrills Columbia (No Mono); KC5 9700 (S)			NA	
		7	1	2	JIMI HENDRIX EXPERIENCE—Electric Ladyland Reprise 2RS 6307 (S)				
		20	3	3	JOSE FELICIANO—Feliciano! RCA Victor LPM 3957 (M); LSP 3957 (S)		NA	NA	
		9	4	4	STEPPENWOLF—The Second Dunhill DS 50037 (S)				
		21	5	5	RASCALS—Time, Peace/Greatest Hits Atlantic (No Mono); SD 8190 (S)				
		42	8	6	CHAMBERS BROTHERS—The Time Has Come Columbia CL 2722 (M); CS 9522 (S)			NA	
		67	6	7	JIMI HENDRIX EXPERIENCE—Are You Experienced? Reprise (No Mono); RS 6261 (S)				
		13	7	8	CRAZY WORLD OF ARTHUR BROWN Track SD 8198 (S)				
		21	9	9	CREAM—Wheels of Fire Atco (No Mono); SD 2-700 (S)				
		39	10	10	GLEN CAMPBELL—Gentle on My Mind Capitol (No Mono); ST 2809 (S)			NA	
		8	11	11	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)			NA	NA
		8	12	12	JEANNIE C. RILEY—Harper Valley P.T.A. Plantation PLP 1 (S)				
★		14	16	13	MIKE BLOOMFIELD, AL KOOPER, STEVE STILLS—Super Session Columbia (No Mono); CS 9701 (S)			NA	NA
		15	14	14	ENGELBERT HUMPERDINCK—Man Without Love Parrot (No Mono); PA5 71022 (S)				
		20	15	15	IRON BUTTERFLY—In-A-Gadda-Da-Vida Atco (No Mono); SD 33-250 (S)				
		12	18	16	PETER, PAUL & MARY—Late Again Warner Bros.-Seven Arts W5T 1751 (S)				
		41	17	17	CANNED HEAT—Boogie With the Liberty Liberty (No Mono); LST 7541 (S)				
		10	19	18	SOUNDTRACK—Funny Girl Columbia 805 3220 (S)			NA	
		22	13	19	SOUNDTRACK—Wild in the Streets Tower (No Mono); 5099 (S)				
		8	22	20	CHAMBERS BROTHERS—A New Time—A New Day Columbia CS 9671 (S)			NA	
★		7	26	21	DONOVAN—Hurdy Gurdy Man Epic BN 26420 (S)	NA	NA	NA	NA
		15	21	22	JEFF BECK—Truth Epic (No Mono); BN 26413 (S)			NA	NA
		13	23	23	JEFFERSON AIRPLANE—Crown of Creation RCA Victor LSP 4058 (S)			NA	
		6	24	24	BILL COSBY—200 M.P.H. Warner Bros.-Seven Arts W5 1757 (S)				
		12	28	25	MOODY BLUES—In Search of the Lost Chord Deram DES 18017 (S)				
★		3	44	26	GLEN CAMPBELL—Wichita Lineman Capitol ST 103 (S)				NA
★		5	34	27	STEVE MILLER BAND—Sailor Capitol ST 2984 (S)			NA	NA
		32	30	28	SIMON & GARFUNKEL—Bookends Columbia (No Mono); KC5 9529 (S)			NA	
		38	20	29	SOUNDTRACK—The Graduate Columbia (No Mono); OS 3180 (S)			NA	
		25	40	30	O. C. SMITH—Hickory Holler Revisited Columbia (No Mono); CS 9680 (S)			NA	NA
		8	32	31	BARBRA STREISAND—A Happening in Central Park Columbia CS 9710 (S)			NA	
		13	31	32	DEEP PURPLE—Shades of Tetragrammaton T 102 (S)				
★		5	38	33	GARY PUCKETT & THE UNION GAP—Incredible Columbia CS 9715 (S)			NA	
		17	33	34	BAND—Music From Big Pink Capitol (No Mono); SKAD 2955 (S)			NA	NA
		21	36	35	SOUNDTRACK—2001 Space Odyssey MGM (No Mono); 51E 13-5T (S)			NA	NA
		52	25	36	CREAM—Disraeli Gears Atco 33-232 (M); SD 33-232 (S)				
		18	39	37	ORIGINAL CAST—Hair RCA Victor LOC 1150 (M); LSO 1150 (S)			NA	NA
		39	29	38	STEPPENWOLF Dunhill (No Mono); DS 50029 (S)				
		25	37	39	JOHNNY CASH—At Folsom Prison Columbia (No Mono); CS 9639 (S)			NA	
★		6	64	40	WHO—Magic Bus Decca DL 75064 (S)				
★		8	46	41	PROCOL HARUM—Shine On Brightly A&M SP 4151 (S)				
★		13	47	42	VOGUES—Turn Around, Look at Me Reprise RS 6314 (S)				
		13	45	43	JAMES BROWN—Live at the Apollo, Vol. 2 King 1022 (S)			NA	NA
		48	48	44	JUDY COLLINS—Wild Flowers Elektra (No Mono); EK5 74012 (S)				

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		26	41	45	ANDY WILLIAMS—Honey Columbia (No Mono); CS 9662 (S)				NA
		21	27	46	ARETHA FRANKLIN—Aretha Now Atlantic (No Mono); SD 8186 (S)				
		49	35	47	GLEN CAMPBELL—By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)				
		39	42	48	SERGIO MENDES & BRASIL '66—Look Around A&M (No Mono); SP 4137 (S)				
		17	43	49	DOORS—Waiting for the Sun Elektra (No Mono); EKS 74024 (S)				
★		3	77	50	RICHARD HARRIS—The Yard Went on Forever Dunhill DS 50042 (S)				
★		2	116	51	ARETHA FRANKLIN—Aretha in Paris Atlantic SD 8207 (S)				
		108	52	52	SIMON & GARFUNKEL—Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); CS 9363 (S)				NA
		30	51	53	HERB ALPERT & THE TIJUANA BRASS—Beat of the Brass A&M (No Mono); SP 4146 (S)				
		27	55	54	DEAN MARTIN—Greatest Hits, Vol. 1 Reprise (No Mono); RS 6301 (S)				
		9	56	55	SMOKEY ROBINSON & THE MIRACLES—Special Occasion Tamla TS 290 (S)				
		35	53	56	GLEN CAMPBELL—Hey Little One Capitol (No Mono); ST 2878 (S)				NA
		18	54	57	CREEDENCE CLEARWATER REVIVAL Fantasy (No Mono); B382 (S)				
		92	49	58	SIMON & GARFUNKEL—Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)				NA
		23	58	59	JOHNNY RIVERS—Realization Imperial (No Mono); LP 12372 (S)				
		14	61	60	BOOTS RANDOLPH—Sound of Boots Monument (No Mono); SLP 18099 (S)				
		64	50	61	VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)				
		9	62	62	DIANA ROSS & THE SUPREMES—"Live" at London's Talk of the Town Motown MS 676 (S)				
		89	67	63	DOORS Elektra (No Mono); EKS 74007 (S)				
		14	57	64	BEE GEES—Idea Atco (No Mono); SD 33-253 (S)				
		62	63	65	DIANA ROSS & THE SUPREMES—Greatest Hits Motown (No Mono); M5 2-663 (S)				
		12	59	66	JOHN MAYALL'S BLUES BREAKERS—Bare Wires London P5 537 (S)			NA	NA
		21	74	67	VANILLA FUDGE—Renaissance Atco (No Mono); SD 33-244 (S)				
★		11	79	68	MARVIN GAYE & TAMMI TERRELL—You're All I Need Tamla TS 284 (S)				
		194	73	69	SOUNDTRACK—The Sound of Music RCA Victor LOCD 2005 (M); L50D 2005 (S)			NA	NA
		27	75	70	RAY CONNIFF & THE SINGERS—Honey Columbia (No Mono); CS 9661 (S)				NA
		103	70	71	TEMPTATIONS—Greatest Hits Gordy (No Mono); 919 (S)				
		6	72	72	RAY CONNIFF & THE SINGERS—Turn Around, Look at Me Columbia CS 9712 (S)				NA
		76	71	73	BEATLES—Sgt. Pepper's Lonely Hearts Club Band Capitol MA5 2653 (M); 5MAS 2653 (S)				
		15	69	74	5TH DIMENSION—Stoned Soul Picnic Soul City (No Mono); SCS 92002 (S)				NA
		23	83	75	MASON WILLIAMS—Phonograph Record Warner Bros.-Seven Arts (No Mono); W5 1729 (S)				
		7	76	76	PAT PAULSEN—For President Mercury SR 61179 (S)				NA
		142	78	77	SOUNDTRACK—Dr. Zhivago MGM 15E-65T (S)				
		41	60	78	ARETHA FRANKLIN—Lady Soul Atlantic 8176 (M); SD 8176 (S)				
		10	65	79	MAMAS & PAPAS—Golden Era, Vol. 2 Dunhill DS 50038 (S)				
		13	66	80	FRANK SINATRA—Greatest Hits Reprise FS 1025 (S)				
		4	81	81	EDDY ARNOLD—Walkin' in Love Land RCA Victor LSP 4089 (S)			NA	NA
		89	89	82	ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS—The Sea Warner Bros.-Seven Arts (No Mono); W5 1670 (S)				
		24	68	83	GLEN CAMPBELL—A New Place in the Sun Capitol (No Mono); ST 2907 (S)				
		55	90	84	DIONNE WARWICK—Golden Hits, Part 1 Scepter SRM 565 (M); SPS 565 (S)				
		29	80	85	GARY PUCKETT & THE UNION GAP—Young Girl Columbia (No Mono); CS 9664 (S)				NA
		82	88	86	CREAM—Fresh Atco 33-206 (M); SD 33-206 (S)				
		43	87	87	SOUNDTRACK—The Good, the Bad & the Ugly United Artists UAL 4172 (M); UAS 5172 (S)				
		29	94	88	RICHARD HARRIS—A Tramp Shining Dunhill (No Mono); DS 50032 (S)				

TOP LP'S

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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
★	43	91	89	JIMI HENDRIX EXPERIENCE—Axis: Bold as Love Reprise (No Mono); R5 6281 (S)				
	13	84	90	PETULA CLARK—Petula Warner Bros.-Seven Arts WS 1743 (S)				
	10	97	91	FOUR TOPS—Yesterday's Dreams Motown M5 669 (S)	NA			
	16	82	92	BUFFALO SPRINGFIELD—Last Time Around Atco (No Mono); SD 33-256 (S)				
	9	93	93	SOUNDTRACK—Finian's Rainbow Warner Bros.-Seven Arts BS 2550 (S)				
	20	86	94	VARIOUS ARTISTS—Super Hits, Vol. 2 Atlantic (No Mono); SD 8188 (S)				
	62	100	95	FOUR TOPS—Greatest Hits Motown (No Mono); M5 662 (S)				
	28	85	96	TEMPTATIONS—Wish It Would Rain Gordy (No Mono); 7072 (S)				
	34	98	97	EDDIE HARRIS—Electrifying Atlantic 1495 (M); SD 1495 (S)				
	50	99	98	BEATLES—Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)				
	31	104	99	MOODY BLUES—Days of Future Past Deram DE 16012 (M); DES 16012 (S)				
	6	107	100	ARLO GUTHRIE—Arlo Reprise RS 6299 (S)				
	56	101	101	MAMAS & PAPAS—Farewell to the First Golden Era Dunhill (No Mono); DS 50025 (S)				
	19	102	102	DONOVAN—In Concert Epic (No Mono); BN 26386 (S)			NA	NA
	14	103	103	LOU RAWLS—Best of Capitol (No Mono); SKAO 2948 (S)				
	56	108	104	SOUNDTRACK—Camelot Warner Bros.-Seven Arts (No Mono); BS 1712 (S)				
	11	105	105	PERCY FAITH & HIS ORK—Angel of the Morning Columbia CS 9706 (S)	NA	NA		
	30	106	106	MONKEES—The Birds, the Bees & the Monkees Colgems COM 109 (M); COS 109 (S)	NA	NA	NA	
	55	113	107	ARLO GUTHRIE—Alice's Restaurant Reprise (No Mono); RS 6267 (S)				
	10	115	108	BLUE CHEER—Outsideside Philips PH5 600-278 (S)				
	17	109	109	JOAN BAEZ—Baptism Vanguard (No Mono); VSD 79275 (S)				
	20	92	110	OTIS REDDING—The Immortal Atco (No Mono); SD 33-252 (S)				
★	3	150	111	WES MONTGOMERY—Road Song A&M SP 3012 (S)				
	33	95	112	BOBBY GOLDSBORO—Honey United Artists UAL 3642 (M); UAS 6642 (S)				
	150	121	113	ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)				
	35	110	114	BILL COSBY—To Russell, My Brother, Whom I Slept With Warner Bros.-Seven Arts (No Mono); WS 1734 (S)				
	7	96	115	MAMA CASS—Dream a Little Dream Dunhill DS 50040 (S)				
	11	117	116	BOBBY GOLDSBORO—Word Pictures United Artists UAS 6657 (S)				
	13	127	117	ANDA/CAMERATA ACADEMICA OF THE SALZBURG MOZARTEUM (ANDA)— 17 & 21 (Elvira Madigan) DGG 139 783 (S)				
	35	118	118	IRISH ROVERS—Unicorn Decca DL 4951 (M); DL 74951 (S)				
	25	112	119	DON RICKLES—Hello Dummy! Warner Bros.-Seven Arts (No Mono); WS 1745 (S)				NA
	13	114	120	DEAN MARTIN—Greatest Hits, Vol. 2 Reprise RS 6320 (S)				
	28	123	121	MAMAS & PAPAS—Papas & Mamas Dunhill (No Mono); DS 50031 (S)				
	6	122	122	SOUNDTRACK—Star 20th Century-Fox DTC5 5102 (S)	NA	NA		

TOP LP'S A-Z (LISTED BY ARTIST)

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Bee Gees . . . 64	Judy Collins . . . 44, 196	Rod McKuen . . . 174
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	Deep Purple . . . 32	Paul Mauriat & His Ork . . . 191
		John Mayall's Blues Breakers . . . 66
		Sergio Mendes & Brasil '66 . . . 48, 135
		Steve Miller Band . . . 27

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		Nancy Wilson . . . 149

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		34	119	123	JOHNNY MATHIS—Love Is Blue Columbia (No Mono); CS 9637 (S)				NA
		77	126	124	ENGELBERT HUMPERDINCK—Release Me Parrot PA 61012 (M); PAS 71012 (S)				
	★	7	141	125	VARIOUS ARTISTS—Rowan & Martin Laugh-In Epic FXS 15118 (S)				NA NA
		41	129	126	ED AMES—Sings "Who Will Answer" and Other Songs of Our Times RCA Victor LPM 3961 (M); LSP 3961 (S)				NA NA
	★	2	185	127	GRASSROOTS—Golden Grass Dunhill DS 50047 (S)				
		4	128	128	MUDDY WATERS—Electric Mud Cadet LPS 314 (S)				NA
	★	3	180	129	TURTLES—Present the Battle of the Bands White Whale WW5 7118 (S)				
		34	124	130	LETTERMEN—Goin' Out of My Head Capitol (No Mono); ST 2865 (S)				NA
		37	132	131	OTIS REDDING—The Dock of the Bay Volt 419 (M); 5-419 (S)				
		37	133	132	IRON BUTTERFLY—Heavy Atco LP 33-227 (M); SD 33-227 (S)				
		7	137	133	NAZZ SGC SD 5001 (S)				
		15	136	134	PAUL BUTTERFIELD BLUES BAND—In My Own Dream Elektra (No Mono); EKS 74025 (S)				NA
		117	134	135	SERGIO MENDES & BRASIL '66 A&M (No Mono); SP 4116 (S)				
		34	148	136	NANCY SINATRA/LEE HAZLEWOOD—Nancy & Lee Reprise (No Mono); RS 6273 (S)				
		57	130	137	DOORS—Strange Days Elektra (No Mono); EKS 74014 (S)				
		12	140	138	PAUL REVERE & THE RAIDERS—Something Happening Columbia CS 9665 (S)				NA
		4	139	139	IRISH ROVERS—All Hung Up Decca DL 75037 (S)				
		5	144	140	MARVIN GAYE—In the Groove Tamla TS 285 (S)				NA
		77	146	141	5TH DIMENSION—Up, Up & Away Soul City (No Mono); SCS 92000 (S)				
		39	142	142	DIONNE WARWICK—Valley of the Dolls Scepter SP5 568 (S)				
		4	143	143	MANTOVANI—Memories London PS 542 (S)				
		25	147	144	TOM JONES—Fever Zone Parrot (No Mono); PAS 71019 (S)				
		61	131	145	WES MONTGOMERY—A Day in the Life A&M (No Mono); SP 3001 (S)				
		17	135	146	JERRY VALE—This Guy's in Love With You Columbia (No Mono); CS 9694 (S)				NA NA NA
		12	111	147	LETTERMEN—Special Request Capitol ST 2934 (S)				
		25	138	148	BIG BROTHER & THE HOLDING CO. Mainstream 56099 (M); 5/6099 (S)				NA
	★	1	—	149	TRAFFIC United Artists UAS 6676 (S)				
		19	152	150	TRAFFIC—Mr. Fantasy United Artists UAL 3651 (M); UAS 6651 (S)				NA NA NA NA
		14	163	151	ED AMES—Sings Apologize RCA Victor LPM 4028 (M); LSP 4028 (S)				NA NA
	★	1	—	152	OTIS REDDING—In Person at Whiskey a Go Go Atco SD 33-265 (S)				
		24	155	153	QUICKSILVER MESSENGER SERVICE Capitol (No Mono); ST 2904 (S)				NA
		25	151	154	EDDY ARNOLD—The Romantic World of RCA Victor LPM 4009 (M); LSP 4009 (S)				NA NA
		79	169	155	BOB DYLAN—Greatest Hits Columbia KOL 2663 (M); KOS 9463 (S)				NA
		14	156	156	GRATEFUL DEAD—Anthem of the Sun Warner Bros.-Seven Arts (No Mono); WS 1749 (S)				
		6	158	157	BOSTON POPS (FIEDLER)—Up, Up & Away RCA Victor LSC 3041 (S)				NA NA NA
		2	159	158	JOHN W. ANDERSON—Presents Kasandra Capitol ST 2957 (S)				
		3	160	159	ALBERT KING—Live Wire/Blues Power Stax 2003 (S)				NA NA NA NA
		4	153	160	O'KEYSIONS—Girl Watcher ABC ABC5 664 (S)				NA
		7	145	161	BOOKER T. & THE M.G.'S—Soul Limbo Stax STS 2001 (S)				

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

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you'll find your ticket here.

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"Don't Look Back" Mary Wells JUB-5639

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JGS 801B



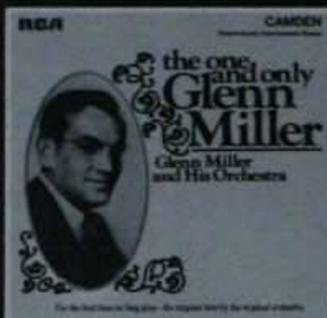
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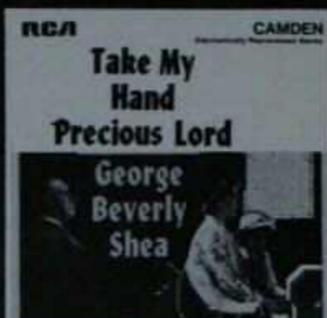
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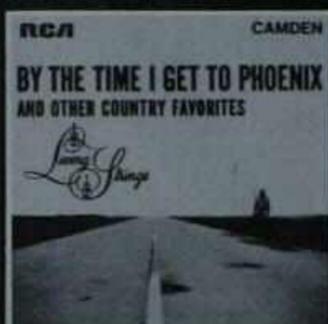
The Man with the Mandolin, (There'll Be Blue Birds Over) The White Cliffs of Dover, Three Little Fishies, Sleep Song. CAL/CAS-2267(e)



Take My Hand, Precious Lord, He Was There, Only a Touch, There's a Time, No One Understands Like Jesus, others. CAL/CAS-2281(e)



MacArthur Park, Mrs. Robinson, This Guy's in Love with You, Eleanor Rigby, The Odd Couple, Gramercy Park, Red Wing. CAL/CAS-2283



By the Time I Get to Phoenix, Gentle on My Mind, The Image of Me, With Pen in Hand, Honey, The Jimmie Rodgers Blues. CAL/CAS-2285



Folsom Prison Blues, Autumn of My Life, Abilene, Blowin' in the Wind, Gotta Travel On, Lemon Tree, Try to Remember. CAL/CAS-2290

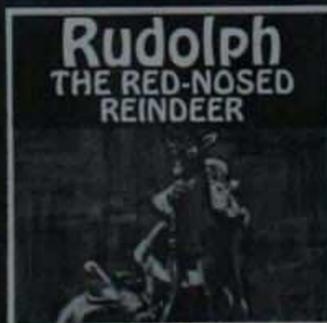
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CAL/CAS-2258



CAL/CAS-1068(e)



CAL/CAS-994



CAL/CAS-2159



CAL/CAS-911*



CAL/CAS-777(e)



CAL/CAS-783*



CAL/CAS-850(e)



CAL/CAS-1101

* Available on Stereo 8 Cartridge Tape

RCA

TOP LP's

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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
	12	162	162	ROBERT GOULET —Woman, Woman Columbia CS 9695 (S)		NA	NA	NA
	20	157	163	RAMSEY LEWIS —Maiden Voyage Cadet (No Mono); LPS 811 (S)				
★	3	179	164	SMOTHERS BROTHERS —Comedy Hour Mercury SR 61193 (S)	NA		NA	
	50	170	165	ENGELBERT HUMPERDINCK —The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)				
★	10	181	166	ORPHEUS —Ascending MGM SE 4569 (S)				NA
	5	167	167	ARCHIES Calendar KE5 101 (S)		NA	NA	NA
	45	172	168	BOB DYLAN —John Wesley Harding Columbia CL 2804 (M); CS 9604 (S)				NA
	14	161	169	NANCY WILSON —Best of Capitol (No Mono); SKAO 2947 (S)				
	48	197	170	EDDY ARNOLD —The Best of RCA Victor LSP 3565 (S)		NA	NA	NA
	6	173	171	JIMMY SMITH —Livin' It Up Verve V6-8750 (S)	NA	NA	NA	NA
	46	198	172	HERB ALPERT & THE TIJUANA BRASS —Ninth A&M SP 4134 (S)				
	21	171	173	JIM NABORS —Kiss Me Goodbye Columbia (No Mono); CS 9620 (S)		NA	NA	NA
	7	176	174	FUGS —It Crawled Into My Hand, Honest Reprise RS 6305 (S)				NA
	3	175	175	JIM NABORS —Sings the Lord's Prayer & Other Sacred Songs Songs—Columbia CS 9716 (S)				NA
	3	178	176	ROD MCKUEN —Lonesome Cities Warner Bros.—Seven Arts WS 1758 (S)				
	2	177	177	BOOKER T. & THE M.G.'S —Best of Atlantic SD 8202 (S)				
	184	164	178	HERB ALPERT & THE TIJUANA BRASS —Whipped Cream & Other Delights A&M SP 4110 (S)				

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.
NA Not Available

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	183	179	VARIOUS ARTISTS —Super Hits, Vol. 3 Atlantic SD 8203 (S)				
		2	184	180	JOHNNY NASH —Hold Me Tight JAD JS 1207 (S)	NA	NA	NA	NA
		155	186	181	HERB ALPERT & THE TIJUANA BRASS —Going Places A&M SP 4112 (S)				
		17	189	182	MONGO SANTAMARIA —Soul Bag Columbia (No Mono); CS 9653 (S)			NA	NA
		6	182	183	LOU DONALDSON —Midnight Creeper Blue Note BST 84280 (S)	NA	NA	NA	NA
		14	174	184	AL MARTINO —The Best of Capitol (No Mono); SKAO 2946 (S)				
		3	187	185	VLADIMIR HOROWITZ —Horowitz on Television Columbia MS 7106 (S)	NA	NA	NA	NA
		40	188	186	SMOKEY ROBINSON & THE MIRACLES —Greatest Hits, Vol. II Tamla T 280 (M); TS 280 (S)				
		9	168	187	DIANA ROSS & THE SUPREMES —Sing & Perform "Funny Girl" Motown MS 672 (S)				
		3	200	188	VARIOUS ARTISTS —A Collection of 16 Original Big Hits, Vol. 9 Motown MS 668 (S)	NA			
		9	190	189	191 FRUITGUM COMPANY —1, 2, 3 Red Light Buddah BD5 5022 (S)			NA	NA
		155	195	190	HERB ALPERT & THE TIJUANA BRASS — South of the Border A&M ST 108 (S)				
		49	193	191	PAUL MAURIAT & HIS ORK —Blooming Hits Phillips PHS 400-277 (S)				
		31	199	192	ELECTRIC FLAG —A Long Time Comin' Columbia CS 9597 (S)				NA
		4	192	193	SOUNDTRACK —Chitty, Chitty Bang Bang United Artists UAS 5188 (S)	NA	NA	NA	
		42	191	194	UNION GAP FEATURING GARY PUCKETT —Woman, Woman Columbia CL 2812 (M); CS 9612 (S)				NA
		31	196	195	TINY TIM —God Bless Reprise (No Mono); RS 6292 (S)				
		26	—	196	JUDY COLLINS —In My Life Elektra EKS 74027 (S)				
		1	—	197	BUDDY RICH BIG BAND —Mercy, Mercy World Pacific ST 20133 (S)	NA	NA	NA	NA
		1	—	198	CHER —Golden Greats Imperial LP 12406 (S)	NA	NA	NA	NA
		1	—	199	RICHIE HAVENS —Electric Havens Douglas SD 780 (S)	NA	NA	NA	NA
		1	—	200	DIANA ROSS JOINS THE TEMPTATIONS & THE SUPREMES Motown MS 679 (S)				

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.



Bless you



DEXTER MAITLAND — a grabber in



RCA's Rattle & Roll on Presley

• Continued from page 1

from the TV soundtrack and the song, "If I Had a Dream," which is already scoring as a single release.

RCA is banking on this promotion to continue Presley's 13-year streak of 32 gold records awards. The label has prepared a one-minute TV special and Presley's album product, which will be seen on "The Wonderful World of Color," on Sunday (1). A full-page ad in the Nov. 30 issue of TV Guide which will highlight the new album as well as "Elvis' Christmas Album," has been planned, as well as full page ads in newspapers in key markets throughout the country. Teen-oriented national magazines are also slated for "Elvis" ads.

Point of Sales

In addition, extensive point-of-sale material has been provided for use on the local level including a 40 x 60 one-sheet, which will feature the new albums, as well as his four gold record albums, and two sacred albums, "How Great Thou Art" and "His Hand in Mine." This special one-sheet will also have a complete listing of Presley's Gold Standard Singles. Ad mats in various sizes, on the new album, on the Christmas albums, and on Stereo 8 product, as well as minnies of every Presley album in the catalog are also being supplied in quantity for use on the local level. Also, figures of Presley have been shipped to distributors for in-store use and a shadow box with the four-color "Elvis" cover in depth is being supplied as well as Stereo 8 mounted card suitable for window or counter use.

RCA held two previews of the TV special Wednesday (20) attended by more than 100 press representatives.

Colonel Parker, in association with RCA, through All Star Shows has bought AM and FM radio time and is preparing a

Gil/Pincus Into B'way Field Via Jill Williams

NEW YORK — The Gil/Pincus Music Group is casting its eye on the musical show field pegged on its latching onto songwriter Jill Williams. Miss Williams, who wrote the book, words and music of "The Devil's Three Golden Hairs," which was presented at the Arena Stage Theatre in Washington, signed a long-term writer's contract with Gil/Pincus last week.

Miss Williams also wrote such pop songs as "I'd Stay With You," "My Own Little Place" and "You'd Better Believe It." Her songs will be published in England by Ambassador Music.

30-minute program featuring songs by Presley on Sunday (1), which will be heard on 1,250 to 1,500 radio stations around the country. On that same day, Monitor radio will carry a national saturation spot schedule featuring Presley's recordings, radio broadcast and TV special. One hundred thousand copies of a 32-page booklet have been circulated which includes a listing of all the radio stations carrying the 30-minute program; TV stations carrying the special; ads showing the new album, the four gold record albums, his sacred and Christmas albums and his Gold Standard EP's. One and a quarter million wallet-sized Presley calendars and 700,000 8 x 10 Presley color photos, as well as the brochure, are being made available for distribution to all record dealers participating in the promotion.

Full-Page Ads

Colonel Parker has scheduled full-page ads for the music and film trade papers. The Singer Co. will support the campaign with a four-color spread in Life magazine, a one-and-a-half-page ad in TV Guide, a page ad in Redbook as well as ads scheduled in many teen-oriented magazines. Trade ads have also been scheduled.

For three days prior to the show's Dec. 3 air date, continuous radio spots will be run in 30 top TV markets throughout the country. On the morning

'HEY, JUDE' IS 3 MIL. SELLER

LOS ANGELES—The Beatles' first Apple single, "Hey, Jude," has sold nearly 3 million copies in two months, reported Capitol Records. The single is the group's 16th record achieving Record Industry Association of America gold disk status.

Transcontinental Music Gets Loan

NEW YORK — Transcontinental Music Corp., a wholly owned subsidiary of Transcontinental Investing Corp., has completed arrangements for a 15-year loan of \$4.6 million with the Prudential Life Insurance Co. The proceeds of the loan, which was made solely on the credit of Transcontinental Music, will be used to provide additional funds for the continued expansion of the company.

Transcontinental Music has 16 warehouses located around the country from which it distributes and merchandises records.

and afternoon of Dec. 3, "tune-in" ads will run on the TV page of more than 400 newspapers in major markets. On Sunday (1), ads will run in 30 top market newspapers; two-page spreads in five markets and a single page ad in the other 25. The back cover has been obtained for ads in a half dozen pattern magazines. Point-of-purchase material has been supplied to more than 2,000 Singer shops across the country which includes window posters, wall displays, counter cards, over the wire hangers, label badges for all employees, show reminder tickets for all customers and over 1,500 truck posters.

Blue Horizon's Co-Chief in N. Y. Promo Talks With Sire

NEW YORK — Richard Vernon, who runs the British-based blues label, Blue Horizon, with his brother Mike, arrived here to discuss promotion activities for the label with Seymour Stein of Sire Records.

Stein, with director Richard Gottener, also represents Blue Horizon in the U. S. At present the label is released on Epic, but in February it will get its own logo and be distributed by Epic.

Vernon announced that Epic would be releasing a special album by Blue Horizon's top-selling group, Fleetwood Mac. The group starts its second American tour at the Fillmore East Dec. 6.

Stein also revealed that Blue Horizon would launch five British-made blues albums in February by Chicken Shack and Duster Bennett from Britain, Roosevelt Holts, Champion Jack Dupree and Curtis Jones.

Stein also said that four new people joined Sire Records. "This expansion was necessary because we have just signed a national distribution deal with London and I want to concentrate much of my efforts to establishing the Blue Horizon label in this country," he added.

N. Y. Will Be A Teen City

• Continued from page 1

"In order that we book the top groups which will be current when the fair opens," Jacobson said, "we will wait until March for booking."

The fair, however, is wasting no time in securing exhibitors. MGM Records has contracted for display space, as have music retailer Sam Goody and Fender Guitars. Among the tape cartridge companies reserving space at the teen fair are Norelco, Craig, Sony and Playtape.

Also included in the activities program will be fashion shows, cosmetic lessons and a teen-age film festival. Jacobson said that several film companies will run movies in separate rooms. Some 150 exhibitors are expected to sign up.

According to Jacobson, "Teen to 21" will spend more than \$50,000 in radio and TV spots and newspaper advertising. The Gilbert Youth Research Corp. has been signed as marketing consultants and Ron Maynard, a London film and television producer, now located here, will produce the fair.

San Francisco Gates Open For Flood of New Studios

• Continued from page 1

industry in the Bay Area is in a wildly expansionist mood. Recording studios appearing on the scene only within a year or two, or even months, are breaking out of the bounds to which they had been first confined.

Pacific High Recording Co., for example, starting last year in a "very small" location across the Golden Gate in Sausalito, in mid-November opened a "very large" 12-track studio near San Francisco's Civic Center.

A new control console, made by Pacific High, has 32 chan-

nels, and all recording equipment has been supplied by the Scully Recording Instruments Co. of Bridgeport, Conn. This is the first 12-track studio in the West, Hoffman told Billboard, and greatly relieves the growing congestion of the previous 4-track.

The studio is recording for both other labels, as well as its own, Vanguard Apostolic. First record to be cut is for Mercury, who is issuing a disk by a San Francisco group known as the Charlatans — not new but reportedly making their first recording for a major label.

The first under Pacific High's label will be the "sort of jazz" sound of a new San Francisco artist, Susannah Campbell.

This studio is affiliated with the Apostolic Studios at 53 East 10 Street, New York, and Tenth Street Productions at the same address. Matt Hoffman will return to New at the end of the year when the studios are in full working order, and will leave the local management to Robert Flynn.

A second San Francisco studio, barely 18 months in existence, is also expanding its facilities, but its owners prefer to defer an announcement of details for a few more weeks pending signing of contracts.

Fantasy/Galaxy, although not exactly new, is operating under new, aggressive ownership for hardly more than a year, and is announcing plans to build an enlarged location hardly before a new studio has been completed at its present site in Oakland.

The expansion at Wespac Visual Communications of San Francisco is in its marketing area now virtually world-wide. President Chuck Pintard and his associate photographer, Gene Anthony, are pushing their sales horizons as far away as Greece, Australia, Argentina and Alaska.

In this case the product is not music as such, but related visual media, such as album posters, song titles, personalities in music. Pintard took off on Nov. 16 for a 30-day trip in eight European countries, from England to Greece, to establish distributorships in all areas. Also within the past few months sales outlets have been opened in Brazil and Argentina, Hong Kong, Singapore, and Australia and in Canada.

Doris Day's Son to Record His Mother

LOS ANGELES — Terry Melcher, young record producer, will record his mother, film actress Doris Day, for his Equinox label, which ABC distributes. Melcher is also reported planning a musical TV show with his mother.

All of Doris Day's solo vocal recordings were handled by Columbia over a two-year period. Melcher, while a staff a&r man with Columbia, once recorded his mother for a single date, but the session was never released.

Executive Turntable

• Continued from page 6

of Associated Third Class Mail Users and was also re-elected a director of the Direct Mail Advertising Association. . . . **George R. Simkowski** appointed marketing manager of consumer products of the Tape Division of Bell & Howell . . . **Edward Henry** joined Craig Corp.'s product division as sales promotion manager. . . . **Phil Wright** added to Capitol's Hollywood a&r staff. He had been a free-lance r&b arranger-producer in Chicago.

★ ★ ★

Jerry Fine promoted to executive vice-president of Take 6 Enterprises, Hollywood radio programming aids firm. . . . **Jack Leonard** joined Famous Music's Hollywood office as a song promoter. During his career, he had been a vocalist with **Tommy Dorsey** and was a music co-ordinator for **Nat King Cole**. . . . **Charles Goldberg** left Liberty Records Distributing in Los Angeles, where he had been Western district sales manager. . . . **Dana Ohlmeyer** appointed publicity and advertising manager for Buddah Records and its subsidiary lines. . . . **Rual Cogswell Jr.** named plant manager of Sylvania Products, Batavia, N. Y. He replaces **Charles Elinsky**, who became plant manager, Smithfield, N. C. **Robert E. Fisher** is now plant superintendent at Batavia. . . . It's **John Gagon** who was added to the Atlantic-Atco promotion staff, not **John Gaghan** as erratum last week.



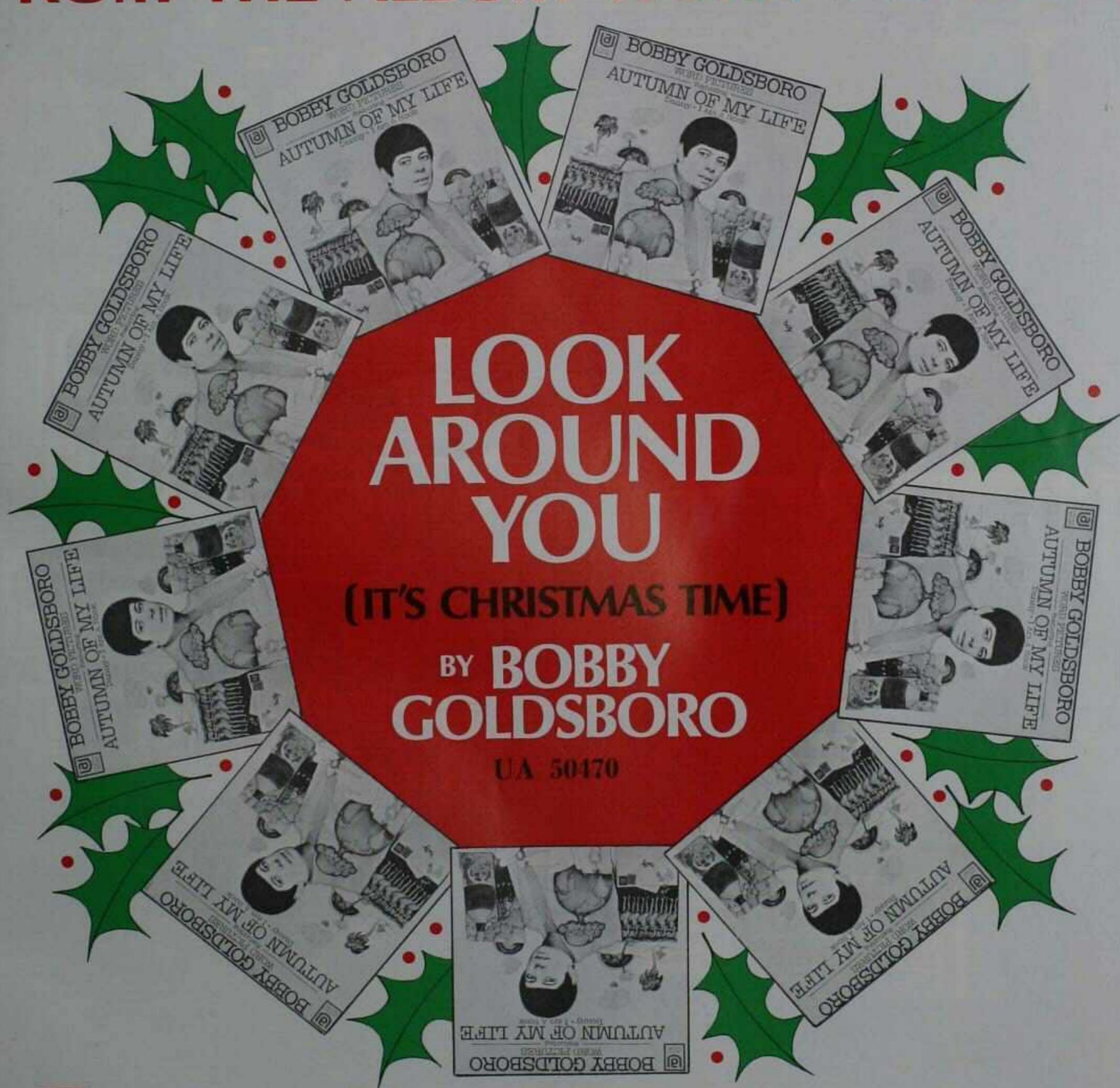
AMONG THE 150 INDUSTRY representatives attending the Talent Showcase, produced by the New York Chapter of the Record Academy (NARAS) last week, are, left to right: George Simon, John Hammond and Nick Perito.

BOBBY GOLDSBORO

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