

Billboard

The International Music-Record Newsweekly

Disks Spin Into Yule With New Wrapping

By HANK FOX

NEW YORK—It's beginning to look a lot like Christmas as record companies begin unwrapping their holiday packages of both seasonal and specially boxed disks. But while many labels are re-issuing catalog standard material, others are experimenting with new marketing techniques and changes in artist repertoire for both singles and albums.

Although LP sales have been soft since the monaural-stereo price equilization, manufacturers are hopeful of a banner season for Christmas, catalog and current non-seasonal product. According to Billboard's Record Market Research division, the 12-week holiday season ending Dec. 31 traditionally is the best of the year. The period, which is equivalent to 23 per cent of the sales year, accounts for some 31 per cent of the year's total album sales. And of the total number of albums sold during that period, 5 per cent are of Christmas product. In December alone, about 15 per cent of the year's album business is done.

While some 45 new Christmas albums have been released so far this season, a trend toward greater selectivity and more imaginative marketing and selection of content is evolving. Labels seem more reluctant to issue product exclusively created for Christmas.

Of the seasonal product that has been issued so far this year, manufacturers are shifting from their top name artists waxing Christmas standards. The season's offerings are sprinkled with comedy and story-telling packages.

Yule Comedy LP's

Both Columbia and Tower Records have released Christmas comedy albums with promotional backup campaigns. Columbia, which claims the largest Christmas catalog, has also released a rock Christmas album. These—in addition to its numerous Christmas releases and massive Barbra Streisand Christmas promotion.

The Tower disk, "Have a Jewish Christmas . . ." is a consecutive sequence of cuts about how Jewish middle-class families celebrate

(Continued on page 11)

Faith in C&W Backed by \$\$

By BILL WILLIAMS

NASHVILLE — Growing sales in country music records are reflected in the willingness of major labels to invest more in the cost of sessions. This is particularly true of RCA Victor and Columbia.

Not many years ago a session cost of less than \$1,000 was an accepted practice. In contrast, a three-day Eddy Arnold session this past week involved six violins, two violas, two cellos, five horns, three guitars, piano, bass, drums, vibraharp and harpsichord. It also involved the use of four singers (The Nashville Sounds) plus studios costs. The session, by union scale estimates, cost about \$6,000.

(Continued on page 48)

BMI Bows Educational Drive To Point Up Increased Usage

By PAUL ACKERMAN & MIKE GROSS

NEW YORK — A campaign to acquaint the users of music with the popularity and the use of BMI material was launched last week by Robert B. Sour, president of Broadcast Music, Inc. The campaign is of particular importance in that radio contract with BMI expires in October 1968, and the popularity of BMI music should, of course, have a bearing on the rate structure, particularly in comparison with the rates of ASCAP music.

BMI collects about half as much as ASCAP from the broadcasters. ASCAP's take is about \$47 million; BMI's comes to about \$24 million.

The drive began with a letter from Sour to the broadcasters around the country spelling out "what you are getting for the money you pay BMI." The opening letter, which concentrates on pop music, will be

followed by similar pieces covering the various musical categories: concert music, film music, theater music, etc.

Implicit in the BMI educational campaign is the heightened competitive picture in music rights generally. One interesting facet of this is ASCAP's heightened efforts in the country and r&b fields, where it now has young at-

torneys who are doing field work—contacting young writers and producers in Memphis, Muscle Shoals, Nashville, and outlying areas—telling the ASCAP story and the advantages of becoming an ASCAP member.

A Breakdown

BMI's story, in its first letter, represents a midyear break-

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CBS Int'l Hikes Disk Price To Military Post Exchanges

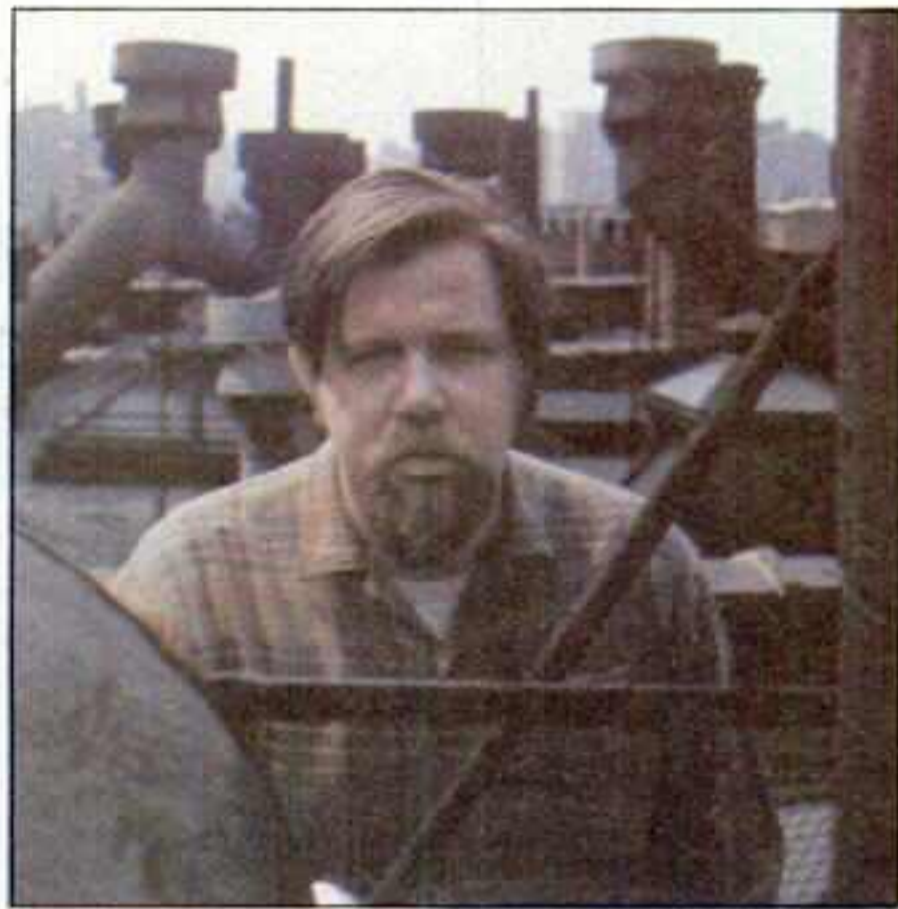
NEW YORK — CBS International has raised the price on the records it sells to the Armed Forces' Post Exchanges. The unilateral move, which went into effect Wednesday (1), brought the price of the CBS disks up from \$1.80 to \$2.

CBS has one price for all disk categories: pop, classical, shows, etc., as well as one price for monaural and stereo product. The PX's have been selling the \$1.80 disk for \$2.50. At the new \$2 cost, the price at the PX will be \$2.75.

According to Harvey Schein, president of CBS International, the price rise stems from growing industry costs. CBS' \$1.80 price to the PX's has been in effect for the past 13 years. He pointed out that the cost of living has more than doubled in that time and that since virtually every other product has gone up in price during that time it's not unreasonable for CBS to put in a modest increase. The other record manufacturers have been selling their disks to the PX's at or near \$1.80.

The PX's account for an estimated \$10 million in record sales. Schein estimates that CBS' share of this market is close to 25 per cent.

Spotlight on
ANDY WILLIAMS
See center section



Verve/Forecast's Dave Van Ronk tries his hand at a ballad, "Dink's Song" (KF-5070). The pop disk was recorded with his new group, the Hudson Dusters. Dave's latest album, "No Dirty Names" (FT/FTS-3009), is being called only the nicest things by critics, D.J.'s and fans alike.

(Advertisement)



James Brown's undisputed leadership in the world of soul is reaffirmed with "Get It Together," James' newest release on King Records (6122). It's typical James Brown material, which is to say it has that driving, pulsating and frantic quality that have made all of James' releases big chart winners.

Photo by Roger McElya

(Advertisement)

\$100 Pkgs. by Col. & London

By FRED KIRBY

NEW YORK — The \$100 package . . . this season, London is offering a 19-record set of Wagner's "Ring" cycle, while Columbia's de luxe 14-LP package contains Mahler's Ninth symphonies conducted by Leonard Bernstein. London and its parent firm, British Decca, received a special Grammy award earlier this year for completing its "Ring" recording project, which began in 1959 with the release of "Das Rheingold."

The four operas, including

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(Advertisement)

THE NEW HIT SOUNDS ON ATLANTIC-ATCO

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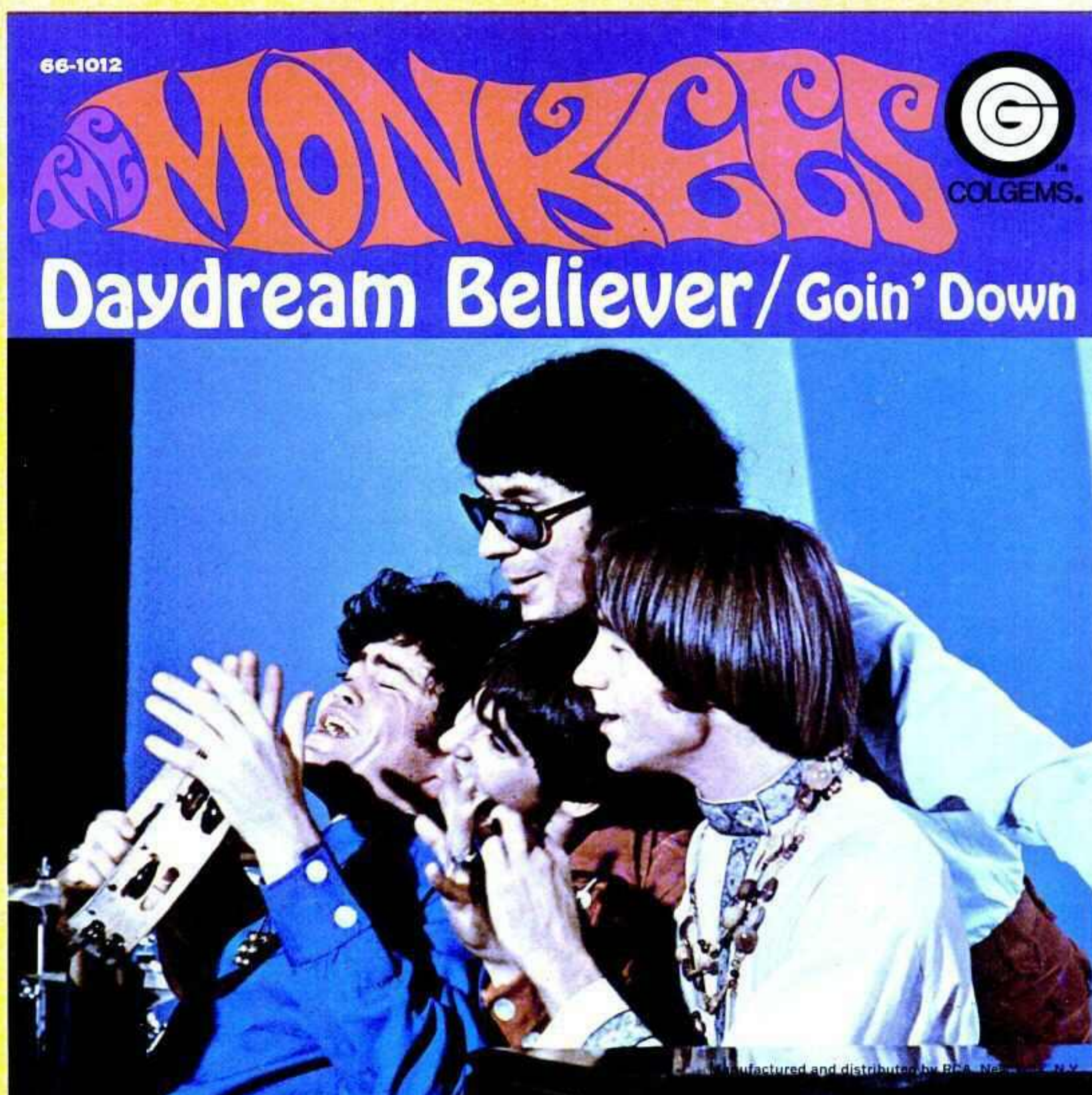
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Manufactured and distributed by RCA

Soviet's Rep Rebuts Solomon on \$ Offer

LOS ANGELES — Celebrity Concert Corp. challenged a claim by Bernard Solomon, president of Everest Records, that his firm was offered "a large sum of money" by the Soviet recording industry to take Everest's recording of Shostakovich's "Symphony No. 13" off the market (Billboard, Nov. 4). Celebrity Concert Corp., which represents the Soviet recording industry in the Western Hemisphere, also attacked the quality of the tapes used for the recording.

Sidney Justin and Bernard Lubet of Celebrity Concert Corp., calling Solomon's statements "misleading," explained, "Upon learning in August 1967 of Everest's intention to release a recording of Shostakovich's 'Symphony No. 13,' they (Celebrity Concert Corp.) contacted Mexhdunarodnaya Kniga, the Soviet recording agency, and confirmed the fact that no recording of the work had been made or authorized by MK.

"They then went to Everest, requesting Everest not to press, manufacture or release any records from the unauthorized and unlicensed recording.

"In reply, Celebrity Concert Corp. received a telephone call from Walter L. M. Lorimer of the law firm of Loeb and Loeb, attorneys for Everest, who discussed legalities of the matter.

"Lorimer then discussed the matter with his client, Bernard Solomon, whereupon Lorimer again contacted Celebrity Concert Corp. and made the following offer. . . : Everest would agree to discontinue manufacture of any further recordings of Shostakovich's "Symphony No. 13" made from the unlicensed tape provided Capitol Records

would undertake the manufacture and distribution of records made from that tape.

"Further, Everest would give us a list of their distributors to whom records has been sent . . . and assured us that the number was indeed small.

"We then arranged with Lorimer to have Everest send the tape to Capitol for a hearing. Capitol reviewed the tape and advised us that the recording was inferior in quality and not up to the standard of Soviet recordings released by Capitol (on Melodiya/Angel) since it was apparently recorded on an ordinary tape recorder. Capitol did state, however, that if the Soviet recording industry would record the work in their customary standard quality, Capitol would very much like to handle the . . . (release). Celebrity Concert Corp. then advised . . . MK of the foregoing facts and is presently awaiting a reply. . . .

"Solomon's statement that he was offered a large sum of money by the Soviets to take it off the market is therefore incorrect and without basis in fact to the knowledge of Celebrity Concert Corp. . . .

"If Solomon persists in such a claim, Celebrity Concert Corp. demands he produce evidence of such offer by anyone connected in any way with the Soviet recording industry. . . .

"Solomon states that there are certain principles that must be maintained in the music business. We are in complete agreement. But, Solomon's use of the unlicensed material is not in keeping with his words.

"Celebrity Concert Corp. has only recently taken on the representation of the Soviet recording industry and has, and

Vanguard Hopping Up Hippie Bag

NEW YORK — Vanguard Records, that venerable folk and classical music institution, is going hippie with a vengeance. The label normally associated with Joan Baez and Maurice Abravanel now sports such names as Country Joe and the Fish, Circus Maximus and the Cleanliness and Godliness Band on its roster.

While the move to psychedelic music is relative new, Maynard Solomon, Vanguard president, explains that Vanguard has always been a hip, if not a hippie, label.

Vanguard led the folk resurgence in the late 1950's, and was among the first to electrify folk-blues. Artists such as Joan Baez and more recently Buffy Sainte-Marie have appealed to an independent, intellectual group of youngsters.

But Vanguard's identification with the rock scene and psychedelic music began six months ago with the signing of Country Joe and the Fish, followed by the signing of Circus Maximus, Serpent Power, Erik, John Fahey and the Cleanliness and Godliness Band.

To date, Country Joe has been the big rock earner for the label. And Vanguard is going on an extensive and expensive promotion on Country Joe's soon-to-be-released album. Part of this promotion is a rather complicated hippie game which comes in the form of a 30-inch-by-20-inch, four-color poster enclosed in each album.

The Fish Game, designed by Chicken, one of the Fish, can roughly be described as a loose version of Monopoly, with acid

will continue to challenge all unauthorized use of Soviet recordings."

Solomon is donating net proceeds of the recording's sales to the United Jewish Appeal.

and joints taking the place of the conventional Boardwalk property. Cutouts of the five band members and psychedelic artwork are part of the design.

According to Solomon, about 75 per cent of the label's output is pop and 25 per cent classical now. A couple of years ago it was 50-50. And while the label was releasing not more than a single a month for most of this year, it is now two to three singles a month, with this release schedule set to continue in 1968.

To date, the great bulk of Vanguard's single releases have been produced by the label. However, Solomon said that outside producers will play a more important role, with

a&r man Sam Charters looking for masters as well new pop talent.

Vanguard has stepped up its activity in the pop field without any major expansion of its promotion staff. Harb Corsack, who handles the pop promotion and sales, works with independent promotion men and distributors.

According to Solomon, the folk field still is and will continue to be profitable. He explained that while the big folk boom is over, the folksies of five or 10 years ago are still buying, and instead of appealing primarily to a teen audience, the folk artists draw from a group in their mid and late 20's.

Gallagher Exits Col. —Other Vistas Near

NEW YORK — William P. (Bill) Gallagher wound up a 15-year hitch with Columbia Records last week when he handed in his resignation so he could expand his career into other areas. His new affiliation has not yet been officially announced but it's expected that the legalities involved in the signing of a new contract will be concluded sometime this week.

In expressing his regret over Gallagher's departure from Columbia, Clive J. Davis, president of CBS Records, said that the members of the artists and repertoire and special products staffs, who have been reporting to Gallagher, will temporarily report directly to him.

It's understood that Davis, in mulling a replacement for Gallagher, is also considering the

possibility of a set-up in which an a&r head in the East and in the West would report to him. Several years ago, when Goddard Lieberman was president of Columbia Records, such an a&r system was in effect.

At the time of his resignation, Gallagher was Columbia Records vice-president in charge of a&r and the special products division. He joined Columbia Records in 1952 as district sales manager for the Kansas City, Omaha and Minneapolis areas, then moved up the ladder in New York as national sales training director, vice-president of sales and then of marketing. Last year, he was named vice-president of the Columbia label, responsible for directing all of Columbia's activities embracing the creation of product as well as its distribution and sales. With the development of the CBS/Columbia Group in 1966, Gallagher's responsibilities have been centered in a&r and the special products area with major concentration on new markets and areas of diversification.

During his tenure at Columbia, Gallagher played a key role in the company's development. He participated in such historic industry events as the organization of the Columbia Record Club in 1956; the introduction of Columbia's wholly owned distribution system; the reorganization of the Columbia distribution system which brought about the set-up of five major distribution centers around the country and minimized the inventory liability; the launching of the stereo record in 1958, and he keynoted the "Age of Reason" program in 1963 as an answer to the industry's "profitless prosperity."

As sales and marketing chief, Gallagher kept drumming home that Columbia Records was "Number One," and there were times when he pulled it off.

Mercury Ups R&B Drive

NEW YORK—Mercury Records last week stepped up its drive in the r&b field with the signing of a three-artist production deal with Rick Hall of Fame Productions in Muscle Shoals, Ala. The first of these artists will be released within the next few days, said Charlie Fach, director of recorded product for Mercury. Roy Lee Johnson performs "Cheer Up, Daddy's Coming Home."

Fach said, "We're trying very hard to score in the r&b field right now. The biggest record in the past six months that we have had was 'Dream Merchant' by Jerry Butler, which was a moderate success in the r&b and pop fields." Another artist in the Fame deal is Prince Phillip and the first single is still being worked on.

Philips Push Set On H. P. Lovecraft

CHICAGO — An extensive promotion campaign is planned for H. P. Lovecraft, the Philips Records group. Personal appearances at record outlets, radio stations, record hops and TV shows are scheduled in San Francisco, Los Angeles and New York, where the group has secured major bookings.

Scoring strong with the single, "Wayfaring Stranger," and the LP, "H. P. Lovecraft," the quintet will appear in San Francisco's Fillmore Auditorium Nov. 8-11; the Cheetah in Los Angeles, 14-19; and at The Scene in New York, 29-Dec. 10.

Stigwood Forming Int'l Firm to Link With Grammaphon-Philips

NEW YORK — Robert Stigwood has started the ball rolling for the formation of a U. S. branch of a new international entertainment organization in which he'll be allied with the Grammaphon-Philips Group of record companies. The new firm, which will be known as the Robert Stigwood Organisation, will become operative when Stigwood leaves his post as Joint Managing Director of NEMS Enterprises at the end of this month.

In New York from his London base last week, Stigwood was scouting for manpower to staff his American office which will be involved in management, publishing and liaison with the home office in England. According to Stigwood, the office in New York will also be scouting for American talent to be represented by his new organization.

David Shaw, who is resigning from the board of NEMS along with Stigwood, will be financial director of the new company and head of its operations in the U. S. and elsewhere.

Artists immediately joining the new company, some of whom were with Stigwood before he amalgamated with NEMS, include the Bee Gees and Cream, both of whom are released on records in the U. S. by the Atlantic-Atco combine. The foundation, another British group, is also in the new setup.

Divisions of the new company will be the Reaction label, which will be distributed in England by Polydor; Stigwood-Yaskiel International, and the Rudolf Slezak Music Co., which is based in Hamburg and takes in Abigail Music and Drop-leaf Music. Abigail Music publishes the Bee Gees' compositions. Stigwood indicated that his new organization would eventually get involved in film and TV production on an international level.

Robert Masters has been appointed Director of the United Kingdom Agency Division and Norman Whitely will represent the company's publishing interests in Australia and Japan. Lawrence Yaskiel will continue to act as managing director of Stigwood-Yaskiel International on behalf of the new company.

The new company's move into the motion picture field will begin with the production of the Bee Gees first film, "Lord Kitchener's Little Drummer Boys" to be shot on location in Kenya early next year.

Joined in January

Stigwood joined NEMS in January as joint managing director with Brian Epstein. Latter died this past summer. A NEMS representative said the parting was amicable and resulted from the fact that policies agreed between Epstein and Stigwood were now not practicable.

The departure of Stigwood

from NEMS means that the New York-based Nemperor Artists, headed by attorney Nathan Weiss and responsible for handling the American business interests of the Beatles and all other NEMS properties, will no longer be involved with the Stigwood-managed artists.

Weiss said that Nemperor will now broaden its base of representation for Beatles activity in the U. S. as well as for other NEMS artists. In this connection, Neil Aspinall and Peter Shotton, close colleagues of the Beatles, are expected in New York soon to confer with Weiss on a number of Beatles projects in this country. Weiss left for London Monday (6) for a week-long series of meetings with Geoffrey Ellis, managing director of NEMS.

In addition, Nemperor is expected to expand its own U. S. management and publishing activities. The firm recently signed folk-pop singer Eric Anderson to a personal management contract, and Weiss and Anderson are currently involved in mapping out a number of new projects for the singer-songwriter, including negotiations of a new record contract. Nemperor also represents the Cyrkle, Columbia Records group, for management and publishing.

As a result of the reorganization at NEMS, it is expected that the Beatles will now assume an expanded role in the management of the company.

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Trusdale Will Deal Canopy Copyrights

LOS ANGELES — Trusdale Music will administer the copyrights of newly formed Canopy Music, firm owned by songwriter-disk producer Jimmy Webb.

The administrative association is the first for Trusdale. Jay Lasker, company vice-president, explains this new responsibility is part of the "package" under which Trusdale and its Dunhill Record operation signed Webb, who has been working here for the past year.

Webb, one of the rising young music figures, has been producing and writing for Johnny Rivera and the Fifth Dimension. His credits include "Up, Up and Away," the Fifth Dimension's first hit.

Under terms of the pact, Webb will produce for Dunhill as well as create titles for Canopy. He will continue working with the Dimension and British actor Richard Harris, recently signed with Columbia. Webb recently cut Buddy Greco for Reprise.

RCA RELEASES EIGHT-ALBUM MATH COURSE

NEW YORK — RCA Victor Records has released an eight-album series, "The New Math," as a guide to the new methods of teaching mathematics. The albums comprise narration and related texts and serve as a teacher resource.

Co-authored by Dr. Lyle E. Mehlenbacher, nationally recognized mathematician, and Professor James F. Lanahan, who also narrates the material, the course places emphasis on informing parents, teachers and students about abstract concepts.

The albums are available separately and as a complete set. Each album contains three pages of text material keyed to the narration.

Musicor \$\$ Drop On Latin Monaural

NEW YORK—Musicor Records has dropped the price of its Latin monaural albums back to a suggested list of \$3.79. The label had upped monaural prices in line with a move by the major labels a few months ago.

McCracken: Postal Raise Bid a Peril

WASHINGTON — Jarrell McCracken, vice-president of RIAA, and president of a religious record and book firm, WORD, Inc., has told the Senate Post Office Committee that the proposed two-pound minimum price of 16 cents for records sent in the special fourth class rate, could wipe out small and specialized record manufacturers who depend heavily on selling by mail. Proposed postal rate increases, already approved by House vote, will end the present 10-cent per pound plus 5 cents each additional.

At recent postal rate hear-

ings, McCracken said his firm does 50 per cent of its business by mail. It would be impossible to try to sell religious disks through chain stores specializing in top hits, and even retail record stores inventory heavily to more popular, non-specialized recordings.

At the current 10-cent a pound rate, WORD, Inc., can mail out individual records weighing under a pound for 10 cents, but the two-pound minimum will raise this to 16 cents — "an increase of 60 per cent." He proposes a rate of 11 cents for the first pound, and 6 cents

(Continued on page 11)

Atlantic-Atco Plans First Meet Outside U.S.: Nassau

NASSAU, Bahamas — Atlantic-Atco's semi-annual distributor sales meeting is set for Jan. 14-17 at the Nassau Beach Hotel here, the first time Atlantic has slated a sales meeting outside the United States.

Attending will be Atlantic-Atco executives Ahmet Ertegun, Jerry Wexler, Nesuhi Ertegun, Bob Kornheiser and Len Sachs,

all the company's field men, and all Atlantic and Atco distributors.

The January album release will be previewed, including product on Atlantic, Atco, Dial, Stax, Volt and the first Atlantic group and Atco group titles. Sachs, director of album sales and merchandising, will detail merchandising and advertising.

London Sales Meet for N.Y.

KIAMESHA LAKE, N. Y.—London Records will open its 21st year of business with a sales convention at the Concord Hotel here Jan. 6-8. Attending will be the company's full executive staff headed by D. H. Toller-Bond, president, executives and key sales personnel from all London and London group distributors, and executives from leading retail accounts.

The convention will begin with a cocktail party and dinner Jan. 6. The following morning,

a three-hour presentation will feature London's largest album product in a single release. Two seminars are on the agenda: "Pop Promotion on Today's Scene" and "Classical Product, Backbone of the London Catalog."

WP GUIDE ON INDIAN MUSIC

LOS ANGELES — A 24-page booklet on Indian music will be offered in the special World Pacific set, "Anthology of Indian Music." Label's art director Woody Woodward supervised the art design while Dick Oliver, artist relations man, provided the editorial content. Package is the flagship product for WP's November campaign built around a "Sounds of Asia" theme. Additional product by Paul Horn and Mahariahi Mahesh Yogi, Indian spiritualist, fill out the program.

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What's It Gonna Be?
Tighter
Wanting You
Ain't Nobody
Who Can Do It
Like Leslie Can
Upon Your Leaving
Reno
Make It With Me
Mo'reen / I Hear A Voice

CL 2721/CS 9521*

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With The Ray Conniff Singers

INCLUDING:
BLUE HAWAII
THE HAWAIIAN WEDDING SONG
MY LITTLE GRASS SHACK
IN KEALAKEKUA, HAWAII
SWEET LEILANI
TINY BUBBLES

CL 2747/CS 9547*

Today's Themes For Young Lovers
Percy Faith
His Orchestra and Chorus

INCLUDING:
THE 59th STREET BRIDGE SONG
RELEASE ME
SOMETHIN' STUPID
MARY IN THE MORNING
WINDY

CL 2704/CS 9504*

ARETHA FRANKLIN TAKE A LOOK

FEATURING LEE CROSS AND UNTIL YOU WERE GONE
INCLUDING:
I WON'T CRY ANYMORE
TAKE A LOOK
FOLLOW YOUR HEART

CL 2754/CS 9554*

Robert Goulet Hollywood Mon Amour Great Love Songs from the Movies

INCLUDING:
Somewhere, My Love
LARA'S THEME FROM THE MOTION PICTURE "DOCTOR ZHIVAGO"
A Man and a Woman
FROM THE MOTION PICTURE "UN HOMME ET UNE FEMME"
The Exodus Song
FROM THE MOTION PICTURE "EXODUS"
The Second Time Around
FROM THE MOTION PICTURE "HIGH TIME"
Laura
FROM THE MOTION PICTURE "LAURA"

CL 2721/CS 9521*

Jim Nabors The Things I Love

including:
Full Moon and Empty Arms/ Till the End of Time
The Story of a Starry Night And This Is My Beloved
Stranger in Paradise The Lamp Is Low
Arranged and Conducted by Alan Copeland

CL 2703/CS 9503*

Of Cabbages And Kings/Chad Stuart And Jeremy Clyde

CL 2671/CS 9471*

ANDY WILLIAMS BORN FREE
MUSIC TO WATCH GIRLS BY
ALFIE
SOMEWHERE, MY LOVE

CL 2680/CS 9480*

*Available on 4-track and 8-track stereo tape cartridges

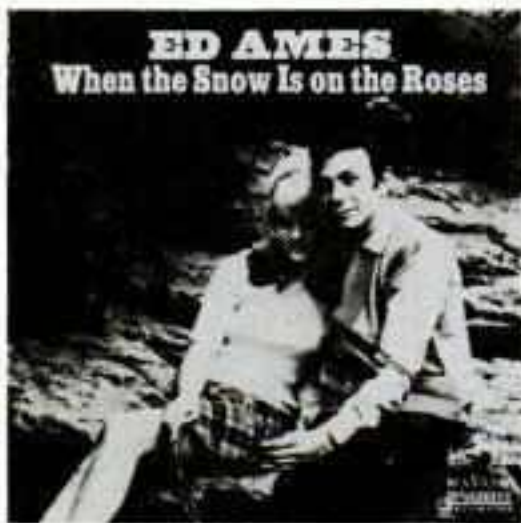
On Columbia Records

NEW ALBUMS for NOVEMBER

RCA VICTOR 
The most trusted name in sound



NEW POP ALBUMS



LPM/LSP-3913



LOC/LSO-1141



LPM/LSP-3875



LPM/LSP-3900



LOC/LSO-1140



COM/COS-106+



LOC/LSO-1143



LPM/LSP-3911



COM/COS-105+



LPM/LSP-3887



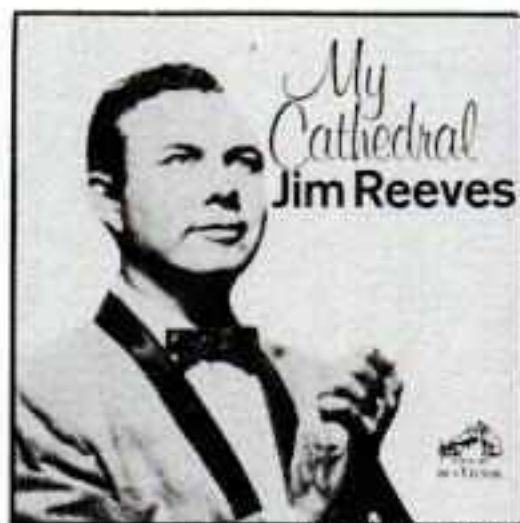
LPM/LSP-3873 (e)



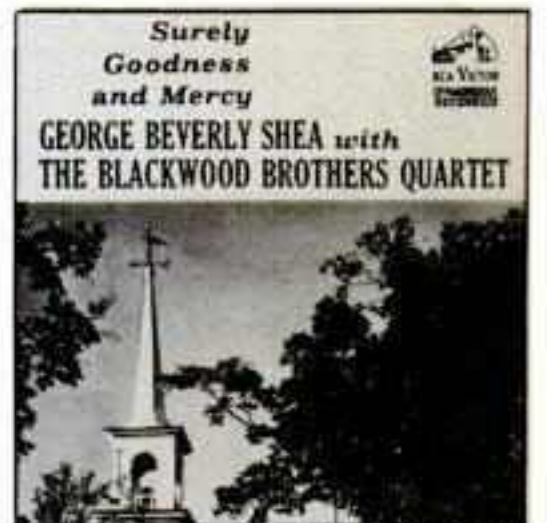
COM/COS-104+*



LPM/LSP-3874*



LPM/LSP-3903



LPM/LSP-3864

* Available on Stereo 8 Cartridge Tape



LPM/LSP-3870



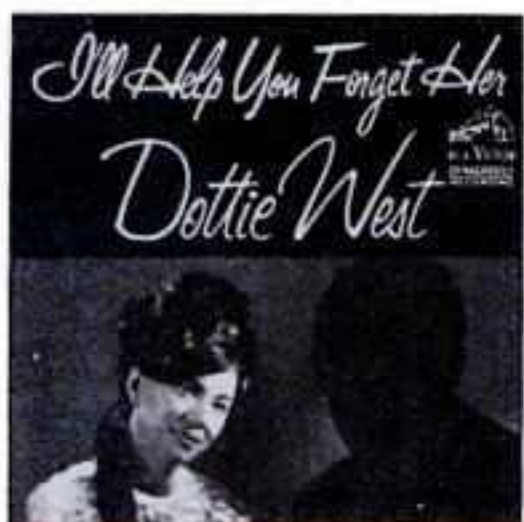
LPM/LSP-3857



NEW RED SEAL RECORDINGS



LPM-6015



LPM/LSP-3830



LM/LSC-2985



LM/LSC-2983



LM/LSC-2984

NEW IN THE VICTROLA SERIES



VIC-8000



VIC-1278



VIC/VICS-1281



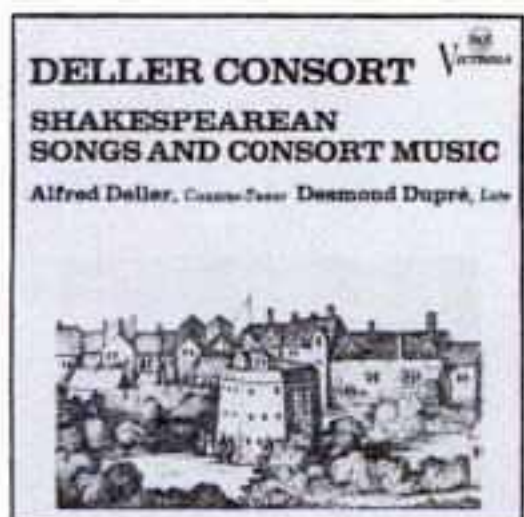
LM/LSC-6182



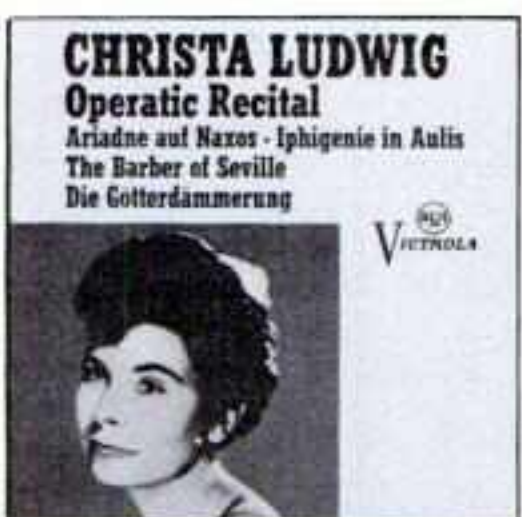
LM/LSC-2979



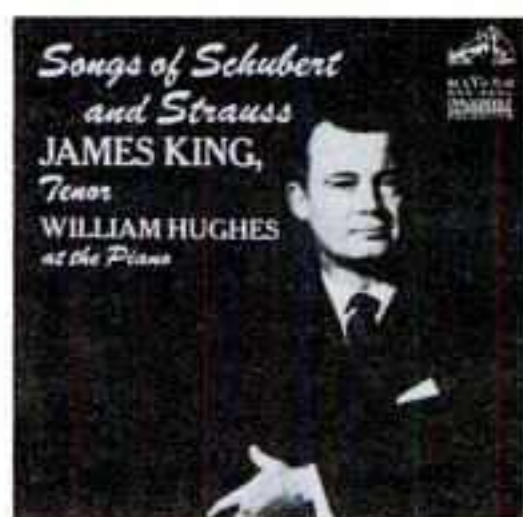
VIC/VICS-1275



VIC/VICS-1266



VIC/VICS-1241



LM/LSC-2975



LM/LSC-6805

+ Manufactured and Distributed by RCA



Basie, Simon: Big Band Poppers

NEW YORK — The era of the big bands received a double-barreled salute at the Riverboat Thursday (2) with the opening of Count Basie's orchestra and a tie-in with the publication by Macmillan of George T. Simon's book, "The Big Bands."

It was an opening that recalled the big band premieres of yesteryear at such celebrated rooms of the past as the Cafe Rouge of the Hotel Pennsylvania and the Blue Room of the Hotel Lincoln. The Riverboat, which has been a stronghold for big bands in this era of electronic groups for the past two years, drew a celebrity-packed crowd, record company executives, and even a "remote" air shot over WNEW. All that was really missing was the song-plugger contingent that usually came out in force when a name band opened in town to per-

petuate their "dive" on a plug song.

The tieup with Simon's book, which he autographed for key guests in the audience during the course of the evening, was a promotion stunt that made sense. For Basie's band bridges the gap between the band heyday that Simon recalls in his book and the band business today.

There aren't many bands working steadily these days but Basie manages to keep the spirit and the beat alive. He surrounds his piano with 16 sidemen who blow up a storm. In the rhythm section, complementing Basie's piano, are a bass, drum and guitar. The orchestra is then filled out with five reed and eight brass and they all deliver with a youthful thrust. From the opening bars of the Basie trademark, "Jumping at the Woodside," to the end of a

set than ran close to an hour when the band was on the air, the Basie beat was full of excitement and swinging invention.

William B. Williams handled the emcee chores for the WNEW air shot in his usual silken and persuasive manner and even managed to lure announcer Ed McMahon to the microphone to render a blues vocal, "Every Day," with the band. It brought an impromptu note to a highly polished evening.

MIKE GROSS

Monument's Reps to Meet

LOS ANGELES — Italian and German record and publishing representatives handling Monument product meet here this week to map plans for the San Remo Festival and 1968 operations.

Fred Foster, Monument's president, flies here to meet with Rolf Budde, of Budde Musikverlage, whose Berlin firm represents the Monument catalogs in Germany, Switzerland, Austria and Holland.

Foster and Bob Weiss, international vice-president, have also scheduled chats with G. Velona of Ri-Fi and Mario Rapatti of Gruppo Ricordi to consider sending a number of Monument acts to the San Remo Festival next February, including Fran Jeffries, Judy Stone and Boots Randolph.

DOORS ZOOM UP LP CHART

NEW YORK — "Strange Days," the Doors' second Elektra album, this week scored a dramatic rise from No. 100 to No. 4 in the album chart. In the No. 3 spot is another Doors album, "The Doors," a gold record winner, in its 34th chart week.

Gari Teams Up To Form Firm

NEW YORK — Nitondo Productions, Inc., and Middlefield Music, Inc., respectively a record production and publishing firm, has been organized by Frank Gari in association with Cleveland businessmen Dominic A. Visconti and Louis R. Rosen. Offices are being set up here and in Cleveland. Currently Gari is in New York setting a series of production and distribution deals for Nitondo.

Artists under contract to Nitondo are Tampa Lann, Gerry Tiffe and Jeff Kutash. Ricky Auerbach has been signed to an exclusive writer's pact by Middlefield.

Musical director and arranger head for Nitondo is Tommy Baker who, as an instrumentalist, has backed the Supremes, Four Tops, Stevie Wonder and others.

AF Names Marnel

NEW YORK—Audio Fidelity Records has named Marnel Distributing Co. as the new distributor in Philadelphia. Universal Distributing Co. will handle the Mr. G. label, replacing A & L Distributors, Inc.



SAM GOODY, head of the record retail chain, receives a special plaque from Abraham Lowenthal, his friend and attorney, at a dinner-dance of the Music Industries Division of the United Jewish Appeal of Greater New York honoring Goody at the Americana Hotel, New York, Monday (30). The event raised more than \$215,000.



BERNIE SOLOMON, Everest Records president, second left, gives a \$2,000 check, proceeds of Shostakovich's "Symphony No. 13," to UJA, while Al Levine, head of New Deal Distributing and banquet chairman, congratulates him. Center is Sam Goody, guest of honor, while Abraham Lowenthal, Goody's attorney, is at the right. In the background is George Nemzoff, UJA executive.

KING COLE STILL REIGNS AS A TOP SELLER AT CAP.

LOS ANGELES—Nat King Cole, who died in February 1965, continues to rank as one of the nation's top-selling vocalists, according to statistics compiled by Capitol Records.

Capitol, which released last week the eighth Cole album—"The Beautiful Ballads"—since the singer's death, reports that posthumous sales of Cole LP's are nearing the 4 million unit mark, while sales on Cole singles released after his death are approaching 300,000.

Of the albums released since his death, about one-third are comprised of material that had never been heard during Cole's lifetime. "L-O-V-E" was the most successful of those LP's posthumously placed on the market, selling about 500,000 units.

Cole's three all-time biggest sellers, according to statistics, are "Ramblin' Rose," sales of which are approaching the 2 million-unit figure; "Unforgettable," almost 1 million, and "Love's the Thing," nearing 750,000. All three have earned Record Industry Association of America (RIAA) certification as Gold Records; each has surpassed the \$1 million in gross sales to qualify.

Significantly, approximately 38 per cent of Cole's total album sales are premium-priced LP's, or de luxe packages issued on Capitol's "W" series.

According to Billboard's annual poll of 100-top album artists, Cole was rated No. 2 in the world (second only to the Beatles) in the year following his death. The poll showed he ranked 10th in 1963, 33d in 1964 and 36th in 1966.

A&M Is Creating Studios in Tune With Creative Artists

LOS ANGELES—"We are taking a radical departure in designing our recording studios," explains Larry Levine, A&M's engineer, in that the three facilities are being created with the artist foremost in mind.

Studios in the past have been designed for their commercial application, Levine says. A&M's studios will be developed to provide a creatively conducive atmosphere. The interior dec-

orator who worked on Herb Alpert's house will lend his touch to the facilities. Drapes, especially selected chairs instead of the customary folding kind, incandescent lighting instead of fluorescent, are three features to be incorporated into all studios: one large, medium and small.

All the facilities will be housed in the oldest sound stage on the LaBrea Avenue film studio lot the owners purchased from CBS for \$1 million nearly one year ago. Originally, plans had called for two studios. The third room was added to help accommodate the label's growing roster of artists. Levine will have a staff of four engineers. Already hired are Ray Gerhardt, formerly of Columbia; Henry Lewy, formerly of United Recording, and Dick Bogert, who will leave RCA to join the staff.

The studios will have movable ceilings to create a variety of sonic moods. Equipment is on order from 3M and Scully, with Howard Holtzer custom constructing the control panels.

There are no plans at the outset to custom lease the studios. The medium sized room will be used by the Tijuana Brass, which has been recording at Gold Star for the past three years.

ANTI-PROTEST DISK ON LIB.

LOS ANGELES—A counter-attack against those against the Vietnam war is on a monolog single released by Liberty. Disk is "An Open Letter to My Teen-age Son," read by Victor Lundberg, Grand Rapids businessman.

In his statement to his son, written by Robert Thompson and published by Asa Music, the father berates draft card burners, the God Is Dead advocates. Label reports over 200,000 copies of the single were moved in its first week of release. A number of Top 40 stations have aired the disk.

Executive Turntable

Bernie Lawrence has been named general manager and vice-president of Damila Music (ASCAP) and Beresford Music (BMI). The publishing firms are part of Stage II Productions, headed by Steve Lawrence and Eydie Gorme. Lawrence had been head of artist relations for United Artists Records for three years, and prior to that had been general manager of Canadian-American Records. He entered the music industry in the mid-1950's with Tommy Vorlando's publishing firms. Damila is publishing the score from the forthcoming Steve Lawrence-Eydie Gorme musical, "Golden Rainbow."



LAWRENCE

★ ★ ★

Jimmy Jenner, former a&r man at Holton Records, has joined Peer-Southern Productions. He will work on developing new recording and writing talent. . . . Bob Kirstein has resigned as general manager-national sales manager of Phil Spector Productions, Los Angeles. He was formerly with Contemporary and Prestige Records. . . . Howard Robbins has joined Jimmy McHugh Stands and Music Publishing Co. in Los Angeles. He is the son of the late Jack Robbins of Big 3 publishing fame.

★ ★ ★

Richard W. Jencks has been named vice-president and general counsel of the Columbia Broadcasting System. He succeeds Leon Brooks, who died suddenly last week. Jencks had been deputy general counsel for two years. . . . Jerry Williams, singer-writer, has joined Musicor Records. He will write for the Musicor-affiliated Catalogue Music, and will produce for Musicor and its affiliated Dynamo label.

★ ★ ★

Ampex has a new top management team with the promotion of John P. Buchan and Arthur H. Hausman from group vice presidential to executive vice presidential positions. Buchan has been with Ampex since 1961; Hausman since 1960. . . . Leland T. Atwood is the new advertising manager of the Thomas Organ Co., parent firm of Vox guitars and instruments.

★ ★ ★

Edward S. Lovern, formerly with Du Pont and the J. Walter Thompson Co., has joined M. Hohner, musical instrument com-

(Continued on page 11)



**We've just shipped our
first batch of biscuits...
get 'em while they're hot!**

"A Little Rain Must Fall"

HB-1450

by

the epic splendor

...it's tasty

prod. by John Boylan

a product of Koppelman-Rubin

mfd. and dist. by Capitol Records, inc.

Market Quotations

As of Noon Thursday, November 2, 1967

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	20 ³ / ₄	656	24 ¹ / ₂	21 ¹ / ₂	21 ¹ / ₂	-2 ¹ / ₂
American Broadcasting	102	72 ³ / ₄	486	84 ¹ / ₄	75 ¹ / ₄	76 ¹ / ₄	-6 ³ / ₄
Ampex	40 ³ / ₄	22 ³ / ₄	1830	34 ³ / ₄	30 ¹ / ₄	32	-2 ¹ / ₂
Audio Devices	30 ³ / ₄	21 ³ / ₄	61	23 ³ / ₄	22 ¹ / ₂	22 ¹ / ₂	-1 ¹ / ₂
Automatic Radio	21 ¹ / ₂	3 ¹ / ₄	1804	21 ¹ / ₂	14 ¹ / ₂	19 ³ / ₄	+4 ¹ / ₄
Automatic Retailer Assoc.	80	54 ³ / ₄	80	75	74	74	Unchg.
Avnet	57 ³ / ₄	16 ³ / ₄	2321	57	51 ¹ / ₂	52 ³ / ₄	+2 ¹ / ₂
Cameo Parkway	55	2 ¹ / ₂	355	46 ³ / ₄	40 ¹ / ₄	42 ³ / ₄	+ 1/4
Canteen Corp.	28 ³ / ₄	20 ¹ / ₂	347	21 ¹ / ₂	20 ¹ / ₂	20 ³ / ₄	-1 ¹ / ₂
CBS	76 ³ / ₄	49 ³ / ₄	1964	57 ¹ / ₂	49 ³ / ₄	50 ¹ / ₂	-6 ³ / ₄
Columbia Pic.	56	33 ¹ / ₂	190	52 ¹ / ₂	48 ¹ / ₂	49	-2
Consolidated Elec.	57 ³ / ₄	36 ³ / ₄	543	40 ¹ / ₄	37 ³ / ₄	38	- 3/8
Disney, Walt	114	75	265	114	105 ¹ / ₄	112	+6 ¹ / ₄
EMI	5 ¹ / ₂	3 ¹ / ₂	817	5 ¹ / ₄	4 ³ / ₄	4 ³ / ₄	- 3/8
General Electric	115 ³ / ₄	82 ¹ / ₂	1267	110 ¹ / ₂	100 ¹ / ₄	100 ³ / ₄	-9 ³ / ₄
Gulf + Western	64 ³ / ₄	30 ³ / ₄	1843	58 ³ / ₄	51 ¹ / ₂	52	-6
Handleman	50	17 ¹ / ₂	70	48 ¹ / ₄	46 ¹ / ₄	46 ¹ / ₄	-1 ¹ / ₂
MCA	62 ¹ / ₂	34 ³ / ₄	249	62 ¹ / ₂	60	61 ³ / ₄	+1 ³ / ₄
Metromedia	66 ¹ / ₄	40 ³ / ₄	103	55 ³ / ₄	51 ³ / ₄	52 ¹ / ₂	-3
MGM	64 ³ / ₄	32 ³ / ₄	380	64 ³ / ₄	59 ³ / ₄	60 ³ / ₄	+ 1/4
3M	93 ¹ / ₂	75	266	90	87	87 ¹ / ₂	-2 ¹ / ₄
Motorola	146 ¹ / ₂	90	821	144 ³ / ₄	130 ¹ / ₄	132 ¹ / ₄	-11 ³ / ₄
RCA	65 ¹ / ₂	42 ³ / ₄	2597	65 ¹ / ₂	60 ³ / ₄	61 ¹ / ₂	-1 ¹ / ₂
Seeburg	24 ¹ / ₂	15	2468	24 ¹ / ₄	21 ¹ / ₂	22 ¹ / ₄	-1 ¹ / ₂
Trans Amer.	47 ³ / ₄	28 ¹ / ₂	816	46 ¹ / ₄	44 ¹ / ₂	44 ³ / ₄	- 3/4
20th Century	59 ¹ / ₂	32 ³ / ₄	429	52 ³ / ₄	50 ¹ / ₄	50 ¹ / ₂	- 1/2
WB	42 ³ / ₄	19 ¹ / ₂	703	42 ³ / ₄	37 ¹ / ₂	37 ¹ / ₂	-3 ³ / ₄
Wurlitzer	36	18 ¹ / ₂	1530	32	25 ³ / ₄	29 ¹ / ₂	+3 ¹ / ₂
Zenith	72 ¹ / ₄	47 ³ / ₄	633	69	64 ¹ / ₂	66 ¹ / ₄	-1 ¹ / ₂

OVER THE COUNTER*

As of Noon Thursday, November 2, 1967

NAME	High	Low	Week's Close
GAC	9	8 ³ / ₄	8 ³ / ₄
ITCC	13	11 ¹ / ₄	13
Jubilee Ind.	9 ³ / ₄	9 ¹ / ₄	9 ³ / ₄
Lear Jet	16 ³ / ₄	16 ¹ / ₄	16 ¹ / ₄
Merco Ent.	17	15 ¹ / ₂	15 ¹ / ₂
Mills Music	33	32 ¹ / ₂	33
Orrtronic	6 ¹ / ₂	6	6 ¹ / ₄
Pickwick Int.	15 ³ / ₄	14 ³ / ₄	15
Telepro Ind.	3 ¹ / ₂	2 ³ / ₄	2 ³ / ₄
Tenna Corp.	9 ¹ / ₂	9 ³ / ₄	9 ¹ / ₂
National Mercantile	13 ³ / ₄	13 ¹ / ₄	13 ³ / ₄

*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.

Income Prop. Gets Murlyn

NEW YORK—Income Properties, Inc. has acquired the physical and operating assets of Murlyn Recording and Educational Products Corp. Effective Nov. 1 the new recording combine was integrated into one of the largest recording studio facilities in New York City. The acquisition will become

part of an expansion of the present Manhattan Sound Studios by the Income Properties' controlled Manhattan Audio Co. The addition of Murlyn Recording's facilities will be the company's third acquisition in the entertainment technical service field over a period of nine months.



RAVI SHANKAR, right, explains Indian culture to Liberty vice-president Lee Mendell at a New York party in Shankar's honor. Shankar, who records for World Pacific Records, a Liberty subsidiary, is currently teaching a course in Indian music appreciation at City College of New York.

Record Action On Androcles

NEW YORK — Richard Rodgers' "Androcles and the Lion," which will be seen on NBC-TV on Wednesday (15), is drawing singles action on two songs, "Strangers" and "No More Waiting." RCA Victor is releasing the soundtrack album of the score, which is being published by Williamson Music, an affiliate of Chappell & Co. Inc.

"Strangers" has been waxed by the Sunflower Singers on ABC, the Strawberry Singers and Ed Ames on Victor, Skitch Henderson on Columbia, and Frank Pourcel on Liberty. The "No More Waiting" single have been cut by Carol Lawrence on Victor and the Arnold Goland Orchestra on United Artists.

Promotion Tour For Thorinshield

CHICAGO — Record store appearances, press interviews, visits to radio stations and record hops and TV show appearances are part of a wide promotion tour Philips Records has outlined for its Thorinshield group.

The trio, based in Los Angeles, will visit Boston, Philadelphia, New York, Baltimore, Washington, Pittsburgh and Cleveland. Their first single, "The Best of It" and an LP, "Thorinshield," will be extensively promoted.

IRS Lien Hits Greene & Stone

LOS ANGELES — The Internal Revenue Service slapped a federal lien on producers Charlie Greene and Brian Stone Monday (30) for failure to pay delinquent taxes. IRS tax collectors seized all the firm's property and assets at its 7715 Sunset Boulevard offices after the two had allegedly failed to answer IRS requests for the money covering the past two years.

According to IRS spokesman Ken Sutton, Stone owes \$17,704.56 (covering 1965-1966) and Greene owes \$9,097.78 (for 1966).

Frank Distrib to Be Mansion Sales Rep

NEW YORK — Frank Distributing Corp. will act as selling agent for the publications of Mansion Music Corp. The Mansion catalog includes such standards as "Broken-Hearted Melody," "Hotel Happiness," and "I Cry Alone." Mansion will soon publish a new collection of modern piano pieces by Arnold Shaw called "Stables," a companion volume to "Mobiles."

Arranger Renzetti Bows as Disk Artist

NEW YORK—Joe Renzetti, arranger for such groups as Keith and Jay and the Techniques, is making his debut as a recording artist. Renzetti's first single will be the theme of the television program "High Capara"—a song written by David Rose. Bell Records will release the single.

Renzetti, who has arranged such hits as "Sunny," "98.6" and "Apples, Peaches, Pumpkin Pie," has also co-written with Ray Filmore a new Kit Kats single on Jamie Records.



DAVID ROTHFELD, record buyer for the E. J. Korvette discount chain, surveys the record department on opening day of the new Herald Square, New York, operation. The new department contains some \$500,000 worth of records, Rothfeld said.

HOT IN NASHVILLE

Co-Op Program Makes Buckley Shops Bustle

NASHVILLE — An unusual co-op program with 13 record labels followed up by personal appearances of the stars has made Buckley's Record store the area's top retailer of singles and LP's.

Over the years, Louis Buckley has parlayed a parttime business of operating 10 jukeboxes and selling secondhand records into two huge shops and a thriving mail-order business. The firm was once known as Harvey's Record Shop (because the location of one of his outlets was inside Harvey's Department Store). The downtown location bustles with humanity on a weekend. In the other location, in a residential area, his sale of pop records still far outstrips the country product.

Buckley long has believed in co-operative ventures, not only for the sake of economy but for promotional purposes as well. He sponsors a segment of the "Grand Ole Opry" every Saturday night. Sharing in the costs on an alternating basis are such labels as Capitol, Columbia, RCA Victor, Hickory, Starday, Decca, Monument and MGM. He runs as many as 40 spots a week on WSM's "Opry Star Spotlight" on a co-op basis with the same labels plus Dollie, Ashley, Epic, Mercury and Kapp. A spot consists of the play of a specific record, followed by a commercial. Buckley has this same sort of co-op arrangement with the pop product of many of these labels on a strictly pop show at night on WLAC.

Other Deals

Additionally, the veteran record man works a co-operative arrangement with the labels for bus cards, for window displays, outdoor signs, and posters in retail establishments and restaurants.

Each Saturday, three or four members of the "Opry" cast appear at his downtown store to autograph albums. Frequently they sell out. Literally thousands of visitors jam into his store.

"Ninety-five per cent of our customers are from out of town," Buckley says, "and 95 per cent of our weekend business is country music."

Just in case the visitors have missed his spots on the air, Buckley also prints thousands of flyers promoting the appearance of the artists at his store and distributes them in every hotel and motel in Nashville.

It's during the "Grand Ole Opry" birthday celebration when Buckley really shines. Observing October as country music month, he takes off on a swing which climaxes with the convention itself. He utilizes store windows (again on a co-op basis with the labels) of all downtown retail establishments, including elite fur shops and the like which in the past shunned such promotion; he displays posters on every disposal can in the city; has posters in automobile show windows, ad infinitum. Everywhere is the name of a recording company, the name of the "Opry" and, of course, Buckley's record shop. Additionally, he leases a corner lot adjacent to the Andrew Jackson Hotel and turns it over to various people for co-op promotion. This year it was used by Mary Reeves of Jim Reeves Enterprises, and London Records.

He selects his list of guest artists at the store from the "Opry" availability roster, and finds them extremely co-operative. Tex Ritter has made four appearances there; Bill Anderson two, and scores of others have been there one time.

Buckley, who has other business interests in Kentucky, still makes his home in that State and commutes to Nashville. Most of the time the actual operations are run by competent women who have been associated with him for years. They include Mrs. La Rue Moore, Mrs. Mary Hale and Mrs. Janie Duke.

Invincible Plans Talent Contest

NEW YORK — Invincible Records' fall Boogaloo Au Go-Go dance and fashion show has been set for the Hotel Diplomat here on Nov. 19. Miss Invincible, who will be crowned at the event, will receive a recording contract and a chance the model. The deadline for obtaining tickets for the formal dinner-dance, also from Miss Wheaton, is Nov. 15.

Contestants will be judged on talent, beauty, poise and personality. Entries, which must be postmarked by Nov. 11, should be sent to Invincible Records, c/o Jeannie Wheaton at the Morningside Hotel in New York. The label has set the Chimes debut single as "Faithful to Me" and "It's You."

BMI Bows Educational Drive To Point Up Increased Usage

• Continued from page 1

down of recorded music in various categories. The figures, according to BMI, are a measurement of public acceptance as reflected in the sales of recordings for the first half of 1967.

It was pointed out that BMI-licensed music exceeds 90 per cent in five of the seven categories charted. Of the top 100 album sellers, BMI music is in 91 of the 100 listed. In addition, 36 of these are made up entirely of BMI music and BMI's share of selections in the

remaining 55 is 55.3 per cent of the total, or 351 of the 635 selections recorded. In all, BMI music represents 65 per cent of all the music in top 100 albums.

Other Categories

BMI also made a strong showing in other categories. It claims 91 per cent of the top 100 singles, 94 per cent of the rhythm and blues singles, 95 per cent of the country singles, and 40 per cent of the Easy Listening singles. Also, BMI was represented in 100 per cent of the top-selling country LP's, and 98

per cent of the top rhythm and blues LP's. The figures were prepared for BMI by Billboard's Research Division.

On the TV scene, BMI is also making a potent thrust. Of the current season's 82 prime time network programs seasons, 46 include themes and/or original music written by BMI-affiliated composers. BMI music is also getting played more frequently on the 17 prime time variety and feature film programs.

Col. Will Launch Double-Barreled Push on Barbra

NEW YORK—Columbia Records will give Barbra Streisand's latest LP release, "Simply Streisand," a special Christmas push along with her new holiday package, "A Christmas Album." Both albums will be included in Columbia's annual Christmas supplement, which will feature "Simply Streisand" on its cover.

The "Simply Streisand" album took off immediately after its release and Columbia reports a sale of nearly 250,000 copies in its first two weeks on the market. Columbia also reports that one of the cuts from the album, "Lover Man," has been receiving extensive airplay around the country.

Special Editions By Writer Joseph

NEW YORK — Composer-arranger Irving Joseph has formed Special Editions Records with offices in New York. Lenny Lewis will handle national distribution and promotion. The first album release will be a live performance recording by Felicia Sanders.

Jay-Gee in a Deal

NEW YORK—Endura Records will be distributed nationwide by Jay-Gee Records under a new agreement between the two firms. The first album released under the deal is "Razz - Ma - Tazz," which is based on songs of the 1920's plus new material. Arranged by George Williams, the album lists Charlie Waldo, identified as a pseudonym, as the conductor.



E. J. KORVETTE'S Chicago store is featuring a three-month full-color display in conjunction with Decca Records "Thoroughly Modern Millie" soundtrack album. Show above, left to right, are Decca salesman Philip Brodsky; Korvette No. 44 assistant manager of records Joe Martinka, and store manager Allen Post.

Disks Spin Into Yule With New Wrapping

• Continued from page 1

Christmas. The Columbia album features Bill Minkin's characterization of Sen. Bobby (Robert Kennedy). Minkin had a nationwide hit with his impersonation in "Wild Thing" on another label. In "Senator Bobby's Christmas Party," Minkin, Chuck McCann and others vocally depict the Senator's party with all the preparations leading up to it. Impersonations include Ronald Reagan, Ladybird, and Kennedy's wife, Ethel.

The sparkler in Columbia's seasonal releases is the Barbra Streisand promotion. Hot on the heels of the label's Moby Grape blitz, with five singles and an album released simultaneously, Columbia will repeat the process with one of its biggest stars. The company is releasing 10 of the tracks (five singles) from Streisand's "A Christmas Album."

Streisand Pitch

Columbia will give the Streisand album top treatment, with extensive consumer advertising (national and local newspaper and radio spot advertising) plus front-cover billing in its annual Sunday supplement in 35 major market newspapers. The supplement is said to reach some 100 million readers.

Another Columbia seasonal release — this one bordering on comedy, but geared to the teen-age rock 'n' roll and hippie markets — is Paul Revere and the Raiders' "A Christmas Present . . . and Past." The album, featuring original material written by Mark Lindsay and Terry Melcher, is a put-on aimed toward the non-believer.

With the exception of Capitol's special Christmas release, "Santa's Own Christmas" (Billboard, Nov. 4), the company is emphasizing its de luxe packages, called "gift sets" for such artists as Nat Cole, Edith Piaf, Rodgers and Hammerstein, Webley Edwards, the Kingston Trio, Frank Sinatra, Beach Boys, Dean Martin and Jackie Gleason. Additionally, in the classical field, three Angel stereo LP's also gift-wrapped, will promote Herbert von Karajan in an orchestral stereo showcase, Nathan Milstein and the Philharmonia Orchestra with violin concerts and Tchaikovsky symphonies featuring Otto Klemperer and the Philharmonia Orchestra. The label has devised a number of sales and co-op advertising aids to back this program built around the theme "Give the Gift of Music."

In addition to Capitol, other labels are moving toward merchandising non-seasonal catalog and current product for Christmas. With the philosophy that hit material is the product to push at Christmas, Atlantic will not issue any special holiday releases. It will, however, reservice its 1966 Booker T Christmas album. Warner Bros./Reprise, Liberty and A&M are also holding their Christmas releases to a minimum.

Warners/Reprise, will bow a "best sellers" program Nov. 14 through Dec. 31 based on 20 albums from the national sales charts. Supporting this program will be a major co-op advertising plan, with which the company anticipates \$100,000 worth of local and ad space will be ordered by dealers around the country. WB will provide funds plus glossy reproductions of LP covers to distributors for usage by dealers.

Two Christmas LP's will be highlighted during the fall selling period, a new package of standards by Hawaii's Don Ho and the reissue of last year's Dean Martin's "Christmas Album."

Liberty Promotion

Liberty will promote three holiday packages under the banner "3 Wise Buys for Christmas." A Johnny Mann blending of traditional and some rarely recorded tunes marks the only new LP of the three. The others are Vic Dana and Ventures catalog titles. Label's merchandising department has created snap-on cards, designed in the form of snowflakes with the slogan, for either attaching onto LP's by these artists or for pasting on store windows.

Liberty's economy line, Sunset, will offer a holiday package pairing Bobby Vee and Mann in addition to emphasizing children's product from Hanna-Barbera, the line it acquired for distribution last August.

Disneyland is also concentrating its efforts on a non-religious thematic product as its major holiday item. The album is the new "Jungle Book" storyteller for which a six-foot-high window display with movable animals is being supplied gratis on a limited basis in each distributor area.

A&M's key new holiday attraction is "Herb Alpert's Ninth Album," supported by a standup display with a Christmas message from the trumpeter.

Mercury-Smash-Fontana is ending its eight-year policy ban on the release of Christmas singles. Backed by a huge merchandising and promotion program, Smash Records is issuing "Old Toy Trains," by Roger Miller.

Cromwell Pitch on Monaural Sellers

NEW YORK — Cromwell Records, a subsidiary of National Mercantile Corp., is promoting a 300-record monaural pre-pack of best-selling albums to chain stores.

Cromwell's monaural record promotion is geared for drug chains, supermarket chains, variety and discount chains, department stores and other similar retail outlets who expose merchandise extensively to the buying public.

Cap. Series Bows Soviet Recordings

LOS ANGELES — Capitol has opened its Capitol of the World Series to recordings from the Soviet Union. Three titles mark the initial release. Previously, 29 albums have been released on the Melodiya/Angel line created last February.

Artists represented are contralto Valentine Levko, the 80-voice State Choir of Armenia and a fusion of various folk musicians.

McCracken Blasts Postal Rate Hike Bid on Records

• Continued from page 4

each additional. This would give the Post Office 17 cents for two pounds, but would not penalize the smaller and more specialized record clubs, McCracken believes.

Sen. Ralph Yarborough (D., Tex.) agreed that record retailers must move inventory fairly fast because of rent and overhead, and supermarkets carry only hit tunes, making mailout the only source of distribution for older and/or more specialized records. He promised to bring up the problem during the Senate Post Office committee's executive deliberations on

the bill. However, he did point out that where mailings went over one pound, the rate increase to 16 cents in the new bill, would be only a little more than 6 per cent.

McCracken said the newer rates would "directly penalize the record industry." He challenged the oft-heard statements that records are "not in a class with books" as educational material. Much of American culture heritage as well as its present-day voice is captured and encouraged by recording. As for books, he invited anyone to look at an average book display to learn that not all of them are culturally and educationally uplifting.



TONY MARTELL, standing left, Columbia Records regional manager, and Frank Campana, Columbia's album product promotion manager, check on a horse and rider promoting the original cast album of "Camelot" in New York.

Executive Turntable

• Continued from page 8

pany, as advertising director. . . . Jeff Toffler, formerly national sales and promotion director of Gerrard Purcell Associates, has resigned to form his own concert and promotion company in Miami Beach, Fla., J. A. Toffler Associates.

★ ★ ★

Jim Benci has been appointed national promotion director for Imperial Records. He will report to Bud Dain, general manager of Liberty and Imperial. . . . Bjorg Norstraum has joined General Recorded Tape, Inc., as administrator of royalties involved in the company's tape reproduction of recorded music. Miss Norstraum will be responsible for all royalty computations, payments, statistics and relationships with artists, producers and publishers whose music GRT reproduces. . . . Jerald A. Otchis, formerly with Price Waterhouse & Co., is the new production department manager for Liberty Records. Before taking the position, Otchis was an internal auditor for Liberty.



SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 186—Last Week, 102

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

POP SPOTLIGHTS

TOP 20 Spotlights—Predicted to reach the top 20 of the Hot 100 Chart

JOHNNY RIVERS—SUMMER RAIN (Prod. Work) (Writer: Hendricks) (Rivers, BMI)—A powerhouse entry from Rivers is this easy-beat folk rocker with well-written lyric. Another top vocal outing that's headed straight for the top of the charts. Flip: "Memory of the Coming Good" (Rivers, BMI). **Imperial 66267**

BRENTON WOOD—BABY YOU GOT IT (Prod. Hooven - Winn) (Writers: Smith-Hooven-Winn) (Big Shot, ASCAP)—Just as "Gimme Little Sign" slips down the Hot 100, this smooth blues rocker has all the ingredients to keep Wood right up there at the top of the chart. He moves and grooves all the way through. Flip: "Catch You on the Rebound" (Big Shot, ASCAP). **Double Shot 121**

TOP 60 Spotlights—Predicted to reach the top 60 of the HOT 100 Chart

PERCY SLEDGE—COVER ME (Prod. Quin Ivy & Marlin Greene) (Writers: Greene-Hinton) (Pronto-Quinvy, BMI)—The blues wailer follows up "Just Out of Reach" with more soulful ballad material that will put him right back up high on both the Hot 100 and r&b charts. Flip: "Behind Every Great Man There's a Woman" (Screen Gems-Columbia, BMI). **Atlantic 2453**

***KAY STARR—WHEN THE LIGHTS GO ON AGAIN** (Prod. Bob Thiele) (Writers: Seiler-Marcus-Benjamin) (Porgie, BMI)—Marking her move to ABC, Miss Starr has all the earmarks of a smash with this potent revival of the World War II classic. She's in top vocal form and the material couldn't be more timely with today's world situation. A must for jukeboxes. Flip: "Only When You're Lovely" (Trousdale, BMI). **ABC 11013**

STANDELLS—CAN'T HELP BUT LOVE YOU (Prod. Ed Cobb) (Writers: McElroy-Bennett) (Equinox, BMI)—This gutsy blues rocker should put the quartet back in their hit selling bag. Hottest entry since "Dirty Water" is right up the teen buying alley. Will move fast. Flip: "Ninety Nine and a Half" (East-Pronto, BMI). **Tower 348**

PARADE—FROG PRINCE (Prod. Jerry Riopelle) (Writers: MacLeod-Margolin-Roberds) (Irving, BMI)—Infectious rhythm novelty that should break fast and big. Good dance beat backs an exceptional vocal workout. Watch this left-fielder soar. **A&M 887**

CHRIS FARLOWE—PAINT IT BLACK (Prod. Mick Jagger) (Writers: Jagger-Richard) (Gideon, BMI)—The Rolling Stones' hit is brought back in top fashion by this pulsating arrangement with powerful vocal and production by Mick Jagger. Has all the ingredients of a top chart item. Flip: "You're So Good for Me" (Immediate, BMI). **Immediate 5002**

FREDDIE McCOY—BEANS N' GREENS (Prod. Cal Lampley) (Writer: McCoy) (Prestige, BMI)—From "Peas n' Rice" to "Beans n' Greens" is a natural and this infectious dance item will put the group higher up the chart than their initial success. Flip: "A Whiter Shade of Pale" (Essex, ASCAP). **Prestige 456**

***ARBORS—VALLEY OF THE DOLLS** (Prod. Richard E. Carney) (Writers: Susann-Gaudio) (Aljac, ASCAP)—The author of the book and film, Jacqueline Susann, co-penned this ballad with Bob Gaudio, but it is not heard in the film. The Arbors could have another "Symphony for Susann" with this top Chuck Sagle arrangement that builds beautifully. Flip: "You Are the Music" (Kati-Kris, ASCAP). **Date 1581**

***WES MONTGOMERY—WINDY** (Prod. Creed Taylor) (Writer: Friedman) (Almo, BMI)—The Association's smash is given a hot instrumental dance arrangement that should renew the song's

PAUL REVERE & RAIDERS—PEACE OF MIND (Prod. Terry Melcher) (Writers: Lindsay-Melcher) (Daywin, BMI)—Hot new one from the group is this raucous rocker that will hit hard and fast. Penned by Mark Lindsay and Terry Melcher, it has a heavy gospel dance feel backed by a strong beat. Flip: "Do Unto Others" (Boom, BMI). **Columbia 44335**

MARTHA REEVES & VANDELLAS—HONEY CHILE (Prod. R. Morris) (Writers: Morris-Moy-Barnes) (Jobete, BMI)—**SHOW ME THE WAY** (Prod. R. Morris) (Writers: Morris-Moy) (Jobete, BMI)—Top side has that "Love Bug" feel and should prove even bigger than that recent hit. Flip is a strong, driving rhythm item that should not be overlooked. Could prove important as well. **Gordy 7067**

sales strength all over again. Fitting all programming, it's been culled from Montgomery's hit LP "A Day in the Life." Flip: "Watch What Happens" (South Mountain, BMI). **A&M 883**

***RICK NELSON—BABY CLOSE ITS EYE** (Prod. John Boylan) (Writer: Hardin) (Faithful Virtue, BMI)—**DREAM WEAVER** (Prod. John Boylan) (Writer: Boylan) (Chardon, BMI)—Two of Nelson's strongest sides in some time. First is the poignant and moving Tim Hardin folk ballad, which Nelson performs to perfection. Flip is a strong teen dance rocker with equal sales potential. **Decca 32222**

BARRY GORDON—ANGELICA (Prod. Steve Barri) (Writers: Mann-Weil) (Screen Gems-Columbia, BMI)—This number made considerable noise before in the Barry Mann version and now Gordon debuts on Dunhill with a hit-sounding revival. The film and Broadway actor has the feel for today's market, and this should establish him on the charts. Flip: "Take Off the Veil" (Trousdale, BMI). **Dunhill 4110**

***FRANK D'RONE—I WOULDN'T KNOW WHERE TO BEGIN** (Prod. Ernie Freeman) (Writers: Bare-Williams) (Central Songs, BMI)—Making his Cadet debut, D'Rone has a hot commercial entry with this pop treatment of the country number. This one has appeal for all programming and should hit the teen buyers as well as the adults. Flip: "The Copla Song" (Metric, BMI). **Cadet 5585**

SKIP GIBBS—THE CHOKIN' KIND (Prod. Fred Burch) (Writer: Howard) (Wilderness, BMI)—Composed by Harlan Howard and made a current country giant by Waylon Jennings, this blockbuster pop treatment should have the same effect on the Hot 100. Gibbs turns in an exceptional vocal workout and the piano work is a standout. Flip: "Fugue for a Lost Soul" (Forrest Hills, BMI). **Dial 4064**

THE 8th DAY—HEY BOY! (The Girl's in Love With You) (Prod. Feldman-Dante-Allen) (Writers: Dante-Allen) (Greenlight, BMI)—New group from the Ohio area featuring five boys and two girls has a powerful folk flavored, easy-beat rhythm ballad that has all the earmarks of a hot seller. Strong debut. Flip: "A Million Lights" (Greenlight, BMI). **Kapp 862**

JORDAN BROTHERS—GOOD TIME (Prod. Joe Venneri) (Writers: Leander-Mills) (Miller, ASCAP)—Happy rocker that could easily come in from left field and prove a fast smash. Good new group blend and strong dance beat. **SSS International 723**

SHAME—TOO OLD TO GO WAY LITTLE GIRL (Prod. Dru Harvey) (Writer: Ian) (Dialogue, BMI)—New label distributed by MGM comes on strong with a fresh group sound on the Janis Ian rock material with biting lyric that should hit with impact. This one should fast establish the group and the label. Flip: "Dreams Don't Bother Me" (Harder, BMI). **Popy 501**

CHART Spotlights—Predicted to reach the HOT 100 Chart

ANTHONY & IMPERIALS—Beautiful People (Merwood/Antlers, BMI). **VEEP 1275**
JERRY VALE—Love Me, The Way I Love You (Ritvale, ASCAP). **COLUMBIA 44347**
LEWIS & CLARKE EXPEDITION—Freedom Bird (Screen Gems-Columbia, BMI). **COLGEMS 1011**
ROBERT GOULET—If Ever I Would Leave You (Chappell, ASCAP). **COLUMBIA 44368**
ANTONIO CARLOS JOBIM—Wave (Corcovado, BMI). **A&M 882**
EDDIE HODGES—Shadows and Reflections (Irving/Good Sam, BMI). **SUNBURST 773**
2 OF CLUBS—Look Away (Riffenhouse/Mellin, BMI). **FRATERNITY 999**
BARBARA LYNN—This Is the Thanks I Get (Crazy Cajun/Pronto, BMI). **ATLANTIC 2450**
LOU CHRISTIE—Don't Stop Me (Rambled, BMI). **COLUMBIA 44338**
SUE RANEY—Parade (Fermata Int'l. Melodies, ASCAP). **IMPERIAL 66265**
CHARLIE RICH—Only Me (Macamillion, BMI). **HI 2134**
ALICE PLATTEN—Henry, Sweet Henry (Amco, ASCAP). **ABC 11014**
MARK DINNING—Hangin' On (Garpax/Alambo, BMI). **UNITED ARTISTS 50225**
PEANUT BUTTER CONSPIRACY—Turn On a Friend (Four Star, BMI). **COLUMBIA 44356**
CAROL LAWRENCE—I Don't Remember You (Sunbeam, BMI). **RCA VICTOR 9370**

ROUVAIN—My Own True Love (Remick, ASCAP). **RCA VICTOR 9366**
RUBIN—You've Been Away (Grocalle, BMI). **KAPP 869**
PULSE—Can Can Girl (Linesider-Pronto, BMI). **ATCO 6530**
DEL CAPRIS—Hey Little Girl (Kama Sutra, BMI). **KAMA SUTRA 235**
ELLIE JANOV—Portobello Road (January, BMI). **CAPITOL 2037**
SACRED MUSHROOM—Break Away Girl (Chun-Fin, BMI). **MINARET 131**
AESOP'S FABLES—Take a Step (Pronto, BMI). **ATCO 6523**
KAREN CHANDLER—I Get Along Without You Very Well (Famous, ASCAP). **DOT 17049**
GLORIES—Sing Me a Love Song (Sea-Lark Ent., BMI). **DATE 1579**
FIVE KINGS—Havah Nagilah (Tobi-Ann, BMI). **DIAMOND 232**
GARY BRUCE SINGERS—Fun City (Greenbar, ASCAP). **B&K 1001**
PHILIP DOYLE & PATRICIA DOOLEY—Stormy Kind of Love (That Sound Sound, BMI). **DOT 17048**
BOBBY—Old Cape Cod (Pincus, ASCAP). **AUDIO FIDELITY 137**
SUNFLOWER SINGERS—Strangers (Williamson, ASCAP). **ABC 11010**
HUGH MASEKELA—Son of Ice Bag (Cherio, BMI). **UNI 55037**
DAVID NEWMAN—One Room Paradise (Eleventh Floor, ASCAP). **ATLANTIC 2452**
BARBARA MERCER—Call On Me (Macan-Sidrian, BMI). **SIDRA 9012**
ROOSEVELT GRIER—Spanish Harlem (Progressive, BMI). **MGM 13840**
FRAN JEFFRIES—Honey and Wine (Screen Gems-Columbia, BMI). **MONUMENT 1036**

COUNTRY SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the top 10 of the HOT COUNTRY SINGLES Chart

EDDY ARNOLD—HERE COMES HEAVEN (Prod. Chet Atkins) (Writers: Byers-Tubert) (Hill & Range, BMI)—With equal sales and programming appeal for Hot 100 and Easy Listening as well as country, Arnold has a sure-fire winner in this touching ballad penned by Byers and Tubert. Flip: "Baby, That's Living" (4 Star, BMI). **RCA Victor 9368**

LEON ASHLEY—ANNA, I'M TAKING YOU HOME (Prod. Don Tweedy) (Writers: Ashley-Singleton) (Gallico, BMI)—He went right to No. 1 with "Laura" and this potent ballad follow-up should meet with the same success. Much pop appeal as well. Flip: "Curtain of Sadness" (Gallico Ashmar, BMI). **Ashley 2025**

RAY PILLOW—GONE WITH THE WINE (Prod. Kelso Herston) (Writer: Moon) (Barmour, BMI)—Tony Moon has penned an exceptional and clever piece of ballad material which Pillow sings for all it's worth. A winning combination that should hit right up there at the top. Flip: "No Milk Today" (Southtown, BMI). **Capitol 2030**

PORTER WAGONER/DOLLY PARTON—THE LAST THING ON MY MIND (Prod. Bob Ferguson) (Writer: Paxton) (Deep Fork, ASCAP)—In the tradition of country duets, this one can't miss. Miss Parton moves over to RCA to join Wagoner and their initial outing should prove a giant. The folk-oriented ballad material has much pop potential. Flip: "Love Is Worth Living" (Owepar, BMI). **RCA Victor 9369**

KITTY WELLS & RED FOLEY—LIVING AS STRANGERS (Writers: Phillips-Stromatt) (Wells, BMI)—Powerful ballad material performed by two country giants adds up to a smash country hit. A must for programming and jukeboxes. Flip: "Loved and Wanted" (Wells, BMI). **Decca 32223**

CARL PERKINS—MY OLD HOME TOWN (Prod. Bill Denny & John E. Denny) (Writer: Walker) (Cedarwood, BMI)—He's made a phenomenal comeback and this strong Wayne Walker ballad fits Perkins like hand in glove. Can't miss soaring up the charts. Must be heard throughout. Flip: "Back to Tennessee" (Cedarwood, BMI). **Dollie 514**

HENSON CARGILL—SKIP A ROPE (Prod. Don Law) (Writers: Moran-Tubb) (Tree, BMI)—Producer Don Law has a winner with this one. Cargill performs a vital commentary on today's happenings that makes you stop and think. This one should prove a left-field smash hit. Well done. Flip: "A Very Well Traveled Man" (Combine, BMI). **Monument 1041**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

BONNIE OWENS—Somewhere Between (Blue Book, BMI). **CAPITOL 2029**
BOBBY HELMS—The Day You Stopped Loving Me (Mayhew, BMI). **LITTLE DARLIN' 0034**
BOOTS RANDOLPH—Big Daddy (Acuff-Rose, BMI). **MONUMENT 1038**
RED SIMPSON—He Reminds Me a Whole Lot of Me (Central Songs, BMI). **CAPITOL 2035**
DONNA ODOM—She Gets the Roses (Page Boy, SESAC). **DECCA 32214**
GOLDIE HILL SMITH—There's Gotta Be More to Life (Windward Side, BMI). **EPIC 10245**
MICKY GILLEY—Sounds Like Trouble (Hall Clement, BMI). **PAULA 280**
MARGARET LEWIS—Holding On to You (Singoeton, BMI). **SSS INTERNATIONAL 719**
HAROLD MORRISON—The Singer (Arapaho, BMI). **EPIC 10249**
JO KISER—What's the Difference (Samos, SESAC). **JACK O' DIAMONDS 1009**
CLAY HART—Wine, the River and You (Cramart, BMI). **HICKORY 1487**
VAN GIVENS—I Want to Go Home (Su-Ma, BMI). **PAULA 284**

R&B SPOTLIGHTS

TOP 10 Spotlights—Predicted to reach the TOP SELLING RHYTHM & BLUES SINGLES Chart

SHAN MILES—SOUL PEOPLE (Prod. Teddy Vann) (Writer: Vann) (Unbelievable, BMI)—A mover that never quits from start to finish that should spiral the r&b chart and spill right onto the Hot 100. This powerhouse can't miss. Flip: "Soul People (Part 2)" (Unbelievable, BMI). **Shout 222**

FLAMINGOS—OH MARY, DON'T YOU WORRY (Prod. Zeke Carey) (Writers: Carey-McClure) (Belleville/MRC, BMI)—**DO IT, DO IT** (Prod. Zeke Carey) (Writer: Lewis) (Belleville, BMI)—Two equally commercial and powerful sides that should bring the Flamingos back to the top of the charts in short order. First is a soulful blues ballad while the flip is a driving rocker which they groove with throughout. **Philips 40496**

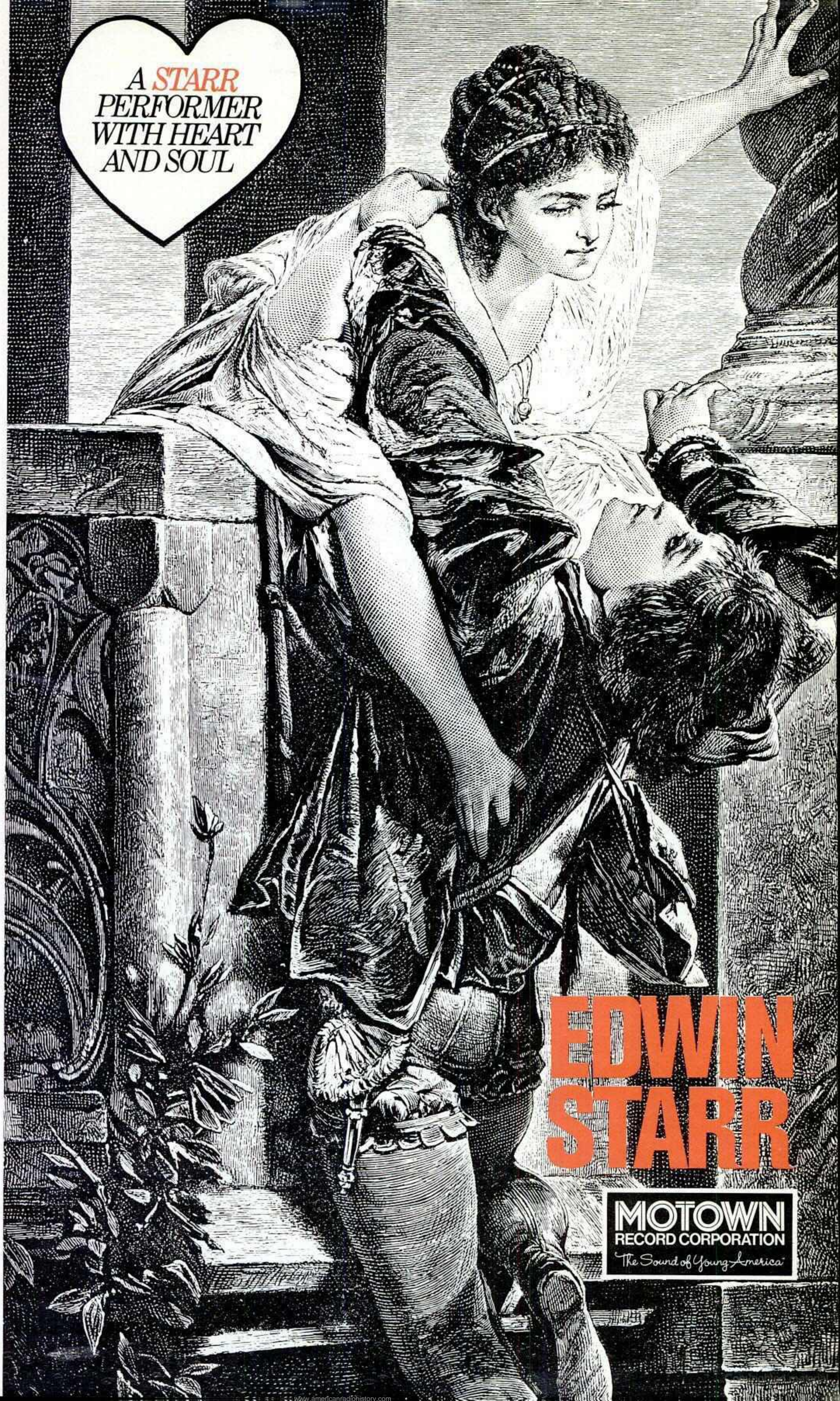
CHART Spotlights—Predicted to reach the R&B SINGLES Chart

LOU COURTNEY—Hey Joyce (Emalou, BMI). **POP-SIDE 4594**
PLAYERS—Get Right (Chardon, BMI). **MINIT 32029**
J. J. JACKSON—Sho Nuff (Got a Good Thing Going) (Meager, BMI). **LOMA 2082**
LITTLE RICHARD & HIS BAND—Baby What You Want Me to Do (Conrad, BMI). **MODERN 1043**
CARLOS & RIVINGTONS—Teach Me Tonight (MCA, ASCAP). **BATON MASTER 202**
O. V. WRIGHT—What About You (Jec, BMI). **BACK BEAT 586**
DON BRYANT—There's Something on Your Mind (Mercedes, BMI). **HI 2135**
MALCOLM HAYES—I Can't Make It Without You (Vadetta, BMI). **OKEN 7299**
JOHNNIE TAYLOR—Somebody's Sleeping in My Bed (East, BMI). **STAX 235**
BOBBY WOMACK—Broadway Walk (Tracebob/Press, BMI). **MINIT 32030**
BESSIE GRIFFIN—It Takes a Lot of Love (Davike, BMI). **DECCA 32219**

WANT MY BABY BACK

GORDY 7066

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WITH HEART
AND SOUL



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STARR**

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CHICK-A-BOOM

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Musical Instruments

Disclose Plans for Bigger Chicago Music Show in '68

CHICAGO — The National Association of Music Merchants (NAMM) is planning the biggest, most colorful and most interesting show in the 67-year history of the event.

Known as "America's oldest and biggest marketplace in which to display new products and established lines of music instruments, home entertainment and related products," the show will be held next year on June 23-27 at the Conrad Hilton Hotel here.

First exhibit plans are now being made known by means of a 20-page book going out to all past and prospective exhibitors.

Space in the large open space in the International Ballroom, which was opened to musical instrument exhibitors for the first time at the 1967 show, has already been booked by the same firms which had the space in 1967.

Said Foster Lee, NAMM staff director, "Enthusiasm generated by the 1967 event among exhibitors using open space for the first time is reflected in the demand for the open space at the 1968 Music Show. Firms which shifted to open space for the first time are unanimous in their approval of the new arrangement and all of them are taking the same space and in some cases requesting more at the 1968 event."

Priority
Fender, which occupied the entire North Hall of the hotel for the first time last year, is an example. They have reserved this prime space again.

"We are giving top priority to exhibitors on the eighth and ninth floors for new open space made available for the 1968 show," Lee said. "This premium open space will mean maximum traffic at displays and make product exhibits easier for dealers to locate. This newly available open space is located in the East and West Halls. It will offer several advantages, including greater visual impact, free flow of traffic with no dead-end corridors, more efficient use of space and better exposure in every way.



THE KAY DIVISION of Valco Guitars, Inc., is shipping these new basses, model K5952, left, at \$200 and K5951 at \$175. Each model has the "Thin-lite" neck and adjustable truss rod. There is single or double pickup, and individual tone and volume control.

Exhibitors at last year's show have until Dec. 1 to reserve the same location they had last year.

Sessions

As in the past, the show will be held in conjunction with the annual convention of the NAMM and business sessions will be scheduled by leading manufacturing trade associations in the Music Show.

Said Lee, "With the continued growth of the music industry to new heights and sales expected to attain new records again this year, we fully anticipate that the 1968 Music Show will exceed even the high level of enthusiasm and attendance which marked the 1967 event. Last year, total attendance was 14,019, including 4,922 buyers. Four out of five of these buyers did not attend any other national trade show."

Two-thirds of the buyers at last year's show represented full-line music stores, 22 per cent were combination music-TV-radio stores, 10 per cent were TV-radio stores and 6 per cent were department store buyers.

Merchandise

Buyers at the Music Show are looking for the following types of merchandise: musical instruments, radios, television receivers, phonographs, musical merchandise, sheet music, records, tape recorders, organs, pianos and thousands of related items.

With the tremendous boom now going on in electronic music and the integral part that the new type instruments play in the record business (the opposite is, of course, also true) there are many buyers hoping that the 1968 Music Show will see a resurgence of participation by record companies. It has been suggested that perchance the major record companies could advance the introductions of their fall lines slightly—or perchance the Music Show could be held a bit later—thus taking the burden off many record distributors now forced to attend up to a dozen label sales meetings.

History

"The service that the Music Show has rendered to the mu-

Gretsch Catalog

NEW YORK—Fred Gretsch Manufacturing Co. has issued a new catalog, No. 43, which includes the information that such top drummers as Elvin Jones, Anthony Williams, Max Roach, Art Blakey, Don Lamond, Sonny Payne, Chico Hamilton and Mel Lewis now play Gretsch drums.

The book has 40 pages and is in color. Copies may be obtained from The Fred. Gretsch Manufacturing Co., 60 Broadway, Brooklyn, N. Y. 11211 or 218 S. Wabash Avenue, Chicago, Ill. 60604.

Thomas Tout

CHICAGO — The National line of guitars and amps, manufactured by Valco Guitars, Inc., are now being endorsed by guitarists Bob and Bobbie Thomas.

A special "Bobbie Thomas" model, a double cutaway, semi-acoustic electric, has been introduced.

sic industry is written into the history of its dynamic growth," said Lee. "As the Music Show has grown, so the industry has grown and it might be said that the industry has made the Music Show, and the service the Music Show performs has made the industry."

Copies of the exhibit plans book may be obtained by writing Foster L. Lee, National Association of Music Merchants, 222 West Adams Street, Chicago, Ill.

10 Amps in Bryan Line

NEW YORK — One of the two major changes in operation with the acquisition of Gregory Amplifier Corp.'s manufacturing facilities by Greg Electronics Corp. will be the introduction of 10 new Bryan solid-state amplifiers.

The line will retail from \$29.95 to \$219.95. Four new sound columns are also being introduced: Model 110 with six 6-inch speakers at \$99.95, Model 120 with six 8-inch speakers at \$149.95, Model 130 with four 10-inch speakers at \$149.95 and Model 140 with six 10-inch speakers at \$199.95.

The second change as a result of the acquisition will be the institution of an electronic quality control program for quality testing on both Gregory

CMI Backs Pop In Auditorium

CHICAGO — Chicago Musical Instrument Co. and Ludwig are sponsoring the first pop concert to be presented in the restored Auditorium Theater here.

On Nov. 10, the firm is presenting Dick Schory and his percussion pops orchestra and chorus at the Theater. Its notable acoustics and appearance are the creations of Dankmar Adler and Louis Sullivan.

The theater reopened last week with a ballet program.

Geib Adds Plant

CHICAGO — Geib, Inc. has purchased a new plant that will more than double its musical instrument case manufacturing facilities. The new facility, with 90,000 square feet, is located at 3700 W. North Avenue. The firm's present headquarters, at 1751 N. Central Park, will be retained. It is two blocks from the new building.

Geib claims to be the world's largest exclusive manufacturer of "quality music cases."

New Follies Organ

CHICAGO — The Ice Follies has purchased a Thomas Celebrity Organ for use during its 1967-1968 season.

The show has just commenced its U. S. and Canadian tour, premiering in Los Angeles and Long Beach, Calif.

Coyle Party

COLUMBUS, Ohio — Coyle Keyboard Center here celebrated its first anniversary the week of Oct. 8 with free coffee and cake to all customers.



ARRANGER HUGO MONTENEGRO makes a note on score for new Dean Martin movie "Ambushed" as Thomas Organ musical director Jack Malmsten, left, and Del Kacher, right, look on. Montenegro has been using the Thomas frequently.



THE MONEY TREE—that's what WMI Corp. has dubbed this new combination guitar and amplifier display that has been introduced in time for peak-season selling. The new floor display handles eight Teisco Del Rey guitars and four Check Mate amplifiers. The fixture gives the customer opportunity to examine and test each guitar. The fixture is six

New Folio for Combo Organ

NEW YORK — "ElectROCK Organ," a folio of 10 contemporary pop hits arranged for all electric organs, including combo organs, is the first of a "new look" series of printed music collections from The Richmond Organization.

The selections are "A Whiter Shade of Pale," "I'm a Man," "Somebody Help Me," "Gimme Some Lovin'," "As Tears Go By," "Happy Jack," "My Generation," "Pictures of Lily," "Turn! Turn! Turn!" and "Night of Fear."

Rudolf Schramm prepared the arrangements for "ElectROCK," which was prepared for publication by Judy Bell, TRO publications director. The color cover was designed by Manuel (Spain) Rodriguez, art director of East Village Other, an underground newspaper.

Using Organ

LOS ANGELES — Thomas Organ Co. reports that an enlarging group of Hollywood film arrangers and composers is using the firm's organ in much of their work.

Included, the firm reports, are Hugo Montenegro, Paul Weston, Vic Mizzy, Warren Barker, George Duning, Dick and Clare Fisher.

and Bryan amps. This program consists of a nine-point electronically controlled system in which every component, sub-assembly and major assembly is pre-tested in the line.

Jobbers

Greg President Robert Pfeiffer said Greg will continue producing all the amplifiers and column speakers in the Gregory line as well as the new solid-state Bryan products.

The entire Bryan line is sold through these music jobbers: Mexicana Musicales, Chicago; J. L. Marsh, Inc., Minneapolis, and Scott Music Supply Co., Monroe, La. Several new jobber appointments will be announced shortly.

Gregory's amps are sold through all major jobbers throughout the country and in Puerto Rico. The line includes 33 units ranging in price from \$33.75 to \$1,300 list.

Who Endorsement

LOS ANGELES—The Who, the popular English rock group, have signed an endorsement of product contract with the Vox guitar and amplifier division of Thomas Organ Co.

The Who will use Vox guitars and amps exclusively for the next five years in all public performances, including radio, TV, movies and concerts.

Finland's Pianos Are Popular

HELSINKI — The boom in the export of Finnish pianos here continues. Recently published figures show that exports have doubled every year since 1960.

Sweden is one of Finland's major customers. The Finnish share of the Swedish piano market is 7 per cent.

Leading exporter is Music Fazer which sends one in every four pianos produced to Sweden.



EXCLUSIVE TO MUSIC RETAILERS are these new Turner Balladier series mikes. At left is model 466 omnidirectional at \$45; next is shown the model 766 cardioid dynamic at \$62, followed by model 866, the leader cardioid dynamic at \$35 list; at right is model 566, a "professional" cardioid dynamic at \$87.50 list.

Just selling 'em Decca Records?



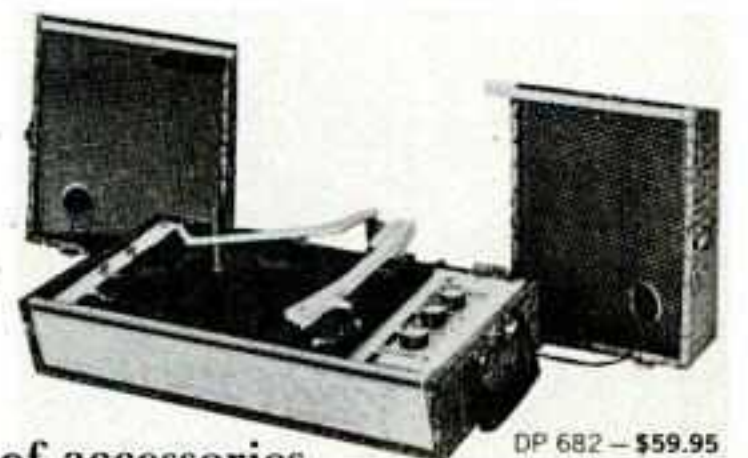
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HOT 100

STAR performer—Sides registering greatest proportionate upward progress this week.

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Table with columns: THIS WEEK, Wk. Ago, Wk. Ago, Wk. Ago, TITLE, Artist (Producer), Label & Number, Weeks on Chart. Includes 'Billboard Award' icon and entries like 'TO SIR, WITH LOVE' and 'SOUL MAN'.

Table with columns: Rank, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes entries like 'THE LAST WALTZ', 'THE LOOK OF LOVE', 'KEEP THE BALL ROLLIN'.

Table with columns: Rank, Title, Artist (Producer), Label & Number, Weeks on Chart. Includes entries like 'NEXT PLANE TO LONDON', 'SHE'S MY GIRL', 'ROCK 'N' ROLL WOMAN'.

HOT 100—A TO Z—(Publisher-Licensee)

Table listing songs and artists starting with 'A' through 'Z', including 'All Your Goodies Are Gone' and 'Alligator Boogaloo'.

Table listing songs and artists starting with 'A' through 'Z', including 'If This Is Love (I'd Rather Be Lonely)' and 'I'm Wondering'.

Table listing songs and artists starting with 'A' through 'Z', including 'Please Love Me Forever' and 'Pony With the Golden Mane'.

BUBBLING UNDER THE HOT 100

Table listing songs and artists starting with 'A' through 'Z', including 'DAYDREAM BELIEVER' and 'BALLAD OF WATERGATE'.

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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	Wks. On Chart
	1	2	3			
1	3	3	5	MORE THAN THE EYE CAN SEE	Al Martino, Capitol 5989 (Saturday, BMI)	9
2	4	4	7	WHEN THE SNOW IS ON THE ROSES	Ed Ames, RCA Victor 9319 (Miller, ASCAP)	7
3	2	2	4	MORE THAN A MIRACLE	Roger Williams, Kapp 843 (Robbins, ASCAP)	9
4	1	1	1	IT MUST BE HIM	Vikki Carr, Liberty 55986 (ASA, ASCAP)	14
5	5	6	6	A STRANGE SONG	Harry Belafonte, RCA Victor 9263 (Blackwood, BMI)	9
6	10	16	17	THE LAST WALTZ	Engelbert Humperdinck, Parrot 40019 (Donna, ASCAP)	8
7	7	10	16	YOU, NO ONE BUT YOU	Frankie Laine, ABC 10983 (Demian/Sawyer, ASCAP)	6
8	13	13	18	I FEEL IT	Peggy Lee, Capitol 5988 (Almo, ASCAP)	7
9	8	8	13	FOR ONCE IN MY LIFE	Tony Bennett, Columbia 44258 (Stein & Van Stock, ASCAP)	10
10	11	17	19	I ALMOST CALLED YOUR NAME	Margaret Whiting, London 115 (Singleton, BMI)	5
11	16	20	24	TO SIR, WITH LOVE	Herbie Mann, Atlantic 2444 (Screen Gems-Columbia, BMI)	5
12	19	21	33	WHAT A WONDERFUL WORLD	Louis Armstrong, ABC 10982 (Valando, ASCAP)	5
13	6	5	2	A BANDA	Herb Alpert & the Tijuana Brass, A&M 870 (Irving, BMI)	10
14	18	34	—	WAIT UNTIL DARK	Henry Mancini, RCA Victor 9340 (Witmark/Northridge, ASCAP)	3
15	22	23	38	CUANDO SALI DE CUBA	Sandpipers, A&M 880 (Miller, ASCAP)	4
16	25	29	40	WHEN WILL THE GOOD APPLES FALL	Seekers, Capitol 2013 (Unart, BMI)	4
17	33	40	—	HOLLY	Andy Williams, Columbia 44325 (Claudine, BMI)	3
18	14	14	14	ANYTHING GOES	Harpers Bizarre, Warner Bros. 7063 (Harms, ASCAP)	13
19	35	—	—	THIS TOWN	Frank Sinatra, Reprise 0631 (Remick, ASCAP)	2
20	9	7	3	TURN THE WORLD AROUND	Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	13
21	21	22	22	CHILD OF CLAY	Jimmie Rodgers, A&M 871 (Maresca, ASCAP)	6
22	12	9	8	THE WORLD WE KNEW	Frank Sinatra, Reprise 0610 (Roosevelt, BMI)	14
23	28	32	32	LONELY AGAIN	Connie Francis, MGM 13814 (Four Star, BMI)	5
24	26	30	34	ALL THE TIME	Jimmy Roselli, United Artists 50217 (Cedarwood, BMI)	5
25	37	49	—	BE MY LOVE	Mel Carter, Liberty 56000 (Miller, ASCAP)	3
26	27	27	29	THROUGH THE EYES OF LOVE	Wayne Newton, Capitol 5993 (Jack, BMI)	6
27	15	11	9	ODE TO BILLIE JOE	Bobbie Gentry, Capitol 5950 (Shayne, ASCAP)	11
28	29	24	30	SOMEBODY, SOMEPLACE	Jane Morgan, ABC 10969 (Ampco, ASCAP)	5
29	30	31	38	LAPLAND	Baltimore & Ohio Express Marching Band, Jubilee 5592 (Just Music, BMI)	4
30	32	36	—	JUST LOVING YOU	Anita Harris, Columbia 44236 (Chappell, ASCAP)	3
31	31	33	—	OPEN FOR BUSINESS AS USUAL	Jack Jones, Kapp 860 (Greenwood, BMI)	3
32	38	38	—	CAN'T TAKE MY EYES OFF YOU	Percy Faith, Columbia 44319 (Saturday/Seasons' Four, BMI)	3
33	40	—	—	LAZY DAY	Spanky & Our Gang, Mercury 72732 (Screen Gems-Columbia, BMI)	2
34	17	15	12	SMALL TALK	Claudine Longet, A&M 877 (Chardon, BMI)	7
35	39	—	—	LOVE OF THE COMMON PEOPLE	Wayne Newton, Capitol 2016 (Tree, BMI)	2
36	36	37	37	PATA PATA	Miriam Makeba, Reprise 0606 (Xina, ASCAP)	4
37	—	—	—	COLD	John Gary, RCA Victor 9361 (Sculpture, ASCAP)	1
38	—	—	—	LOVER MAN	Barbra Streisand, Columbia 44331 (MCA, ASCAP)	1
39	—	—	—	STEP TO THE REAR	Marilyn Maye, RCA Victor 9347 (Carwin, ASCAP)	1
40	—	—	—	BY THE TIME I GET TO PHOENIX	Glen Campbell, Capitol 2015 (Rivers, BMI)	1

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Talent

Anyway They Spell It, Shermans Make Music Universal Language

By MIKE GROSS

NEW YORK—There aren't enough words in the language for the songwriting team of Richard and Robert Sherman. The Shermans added "Supercalifragilisticexpialidocious" to the language when they invented that song for "Mary Poppins" and now they're pushing their newly invented word, "Fortuosity," which is the title of a song they've written for the score of the newest Walt Disney musical, "The Happiest Millionaire."

According to Richard Sherman, who was in New York last week on a promotion tour tied in with the openings in the East of "The Happiest Millionaire," many of the new dictionary editions are including their word, "Supercalifragilisticexpialidocious," which they created in 1964. The dictionaries define it as a nonsense word to be used as a superlative superlative or the best of all possible things. "Fortuosity," which is just beginning to make the rounds as a song title, has not yet found its way into the dictionary. Sherman says it means faith and good fortune.

"Fortuosity" has already been recorded by Carol Burnette on RCA Victor; the Mills Bros. on Dot; Count Basie on London; and Vic Damone on RCA Victor, as well as in "The Happiest Millionaire" soundtrack album on the Vista label. Vista reports a sale of about 75,000 copies since its release in June to tie in with the picture's opening in Los Angeles. The film has since opened in eight cities and it's scheduled as the Christmas attraction at New York's Radio City Music Hall. The film will be playing in about

40 key cities by January and that's when Vista expects the album sales to start perking up. The company is shooting for the "Mary Poppins" soundtrack album score which recently hit the 3,250,000 mark.

Other Projects

The Shermans, who are contracted to the Disney operation and publish their songs in Disney's BMI firm, Wonderland Music, have several other major projects in the offering. They're scheduled to write the songs for "The One and Only Genuine Original Family Van," which will star Walter Brennan, Buddy Ebsen, Lesley Ann Warren, John Davidson and Janet Blair; the animated version of "Winnie the Pooh," and "Hansel and Gretel," a live-action film with special effects.

The Shermans share the lyric and music credits on their songs because, as Richard explains it, "We hold each other responsible for the words as well as the music and it's hard to say who contributed which melody or which word."

When it comes to writing the songs for the Disney pictures, the Shermans work with the story writers and are convinced that there is always a song to be written for every situation. Their motto, says Richard Sherman, is "There's a song out there someplace." When it comes to a word for a song title, however, it's a different matter. And if the word isn't out there someplace, they invent one. "Supercalifragilisticexpialidocious" is now part of the language. "Fortuosity" is now up to Webster.



NORMAN WISDON, left, and Ed Ames, chatting during a break in the recording of the RCA Victor original TV cast album of "Androcles and the Lion." The album will be a special feature of the label's releases this month.

Murry Wilson Given Global Push as Artist

NEW YORK—Murry Wilson, personal manager of the Beach Boys and father of the

group's Brian, Carl and Denny, is now on the receiving end of a major promotional drive aimed at wrapping up global play for his own Capitol album, "The Many Moods of Murry Wilson." Wilson conducts his own music on the LP.

The international campaign was recently set in motion by Al Kohn, U. S. representative for Francis, Day & Hunter, the publishing organization which handles Wilson's music interests and world-wide exploitation for the Beach Boys' Sea of Tunes catalog. Kohn left for Europe last week to co-ordinate the Wilson album push in key cities overseas.

Wilson is aiding the campaign with visits to Copenhagen, Stockholm, London, Paris, Hamburg, Berlin, Rome and Milan. The Beach Boys are also boosting their manager-father's album with a personal promotion campaign of their own.

During the tour, Wilson is accompanied by his wife, Audrey, who is also credited on the album as the co-writer of "Betty's Waltz."

Jack Jones Is in Peak Form at the Coconut Grove

LOS ANGELES — Jack Jones returned to town Tuesday (24) with an act at the Coconut Grove that is packed with informality and vitality.

An overflow audience was treated to a pleasant evening of pop-oriented music, with an occasional Broadway tune and novelty piece for the vintage folk.

Jones, who has left Kapp to join RCA, has matured since he last appeared here, and his rapport with the audience was warm whether the mood was gay or sentimental. The singer's repertoire includes standards, swing tunes and a few uptempo sounds for variety.

Also included was material from his latest album, "Our Song." **BRUCE WEBER**

Buffy Sainte-Marie Gives Out With Swinging Poetry

NEW YORK — Buffy Sainte-Marie may be the new patron saint of the non-hippie hipsters. An audience composed predominantly of well-dressed, well-groomed college-type youngsters jammed Philharmonic Hall Friday evening (27) and gave the Vanguard artist a wildly enthusiastic reception, and a 10-minute standing ovation at the end of the performance.

The composition and behavior of the audience give a clue to the nature of Miss Sainte-Marie's draw. Her fans are largely in their teens and early twenties. Their dress is mod, but not sloppy. They cheer with gusto at the beginning and end of each number—but keep a respectful silence during the performance. They give the appearance of well-bred intellectuals.

Miss Sainte-Marie is generally described as a folk singer, but

this designation is not wholly correct. While she does do some traditional material and quite a bit from Leonard Cohen's contemporary folk bag, she is essentially a poet who sings.

With the exception of a plea for the American Indian and a bitter protest against war, she deals with personal themes rather than social conditions. Much of the material is of her own composition, covering a wide variety of subjects. The lyrics are essentially poems rather than words for music. Her voice is usually restrained, giving the listener the impression that she has tremendous vocal reserves, which she seldom summons.

Miss Sainte-Marie accompanies herself on guitar and mouth bow. She worked with the Donald Jennings ensemble on a few numbers, but it was mostly Miss Sainte-Marie and her guitar.

AARON STERNFIELD

Aretha Does Well With What Comes Naturally

NEW YORK—Aretha Franklin is a natural woman with a vocal style imbedded in blues and soul music. So, she's at her best and in her groove with songs like her current Atlantic Records hit, "A Natural Woman," and wanders from her true calling with numbers like "There's No Business Like Show Business" and "Come Back to Me."

She doesn't lay aside her bag too often though, so her New York concert debut at Philharmonic Hall Saturday (28) can be chalked up as an exciting experience. Even with a band backing that tended to overpower her vocalistics, Miss Franklin came through with solid gut sounds and wails that add emotion to virtually everything she touches and gives credence to her string of million-selling disks on the Atlantic label.

In some of the songs, Miss

Franklin gets a vocal assist from a female trio whose sounds are as real as their gesticulations are phony. More thought could have gone into the staging of these numbers.

It's the sound that counts in the long run, though, and Miss Franklin can't be faulted in this department. Her vocal styling gets to the raw nerve of the matter and it has a shattering effect.

Young-Holt Unlimited, formerly known as the Young-Holt Trio, holds the stage for the first half of the concert. The Brunswick Records' trio, doubling from Sheppard's nightclub, play with a jazz abandon that brings a free-wheeling abandon to pop standards like "Secret Love," "Be My Love" and "Red Sails in the Sunset."

Ron Delsener presented the package which played two shows that night. Both were sell-outs which attests to the marquee lure of those high-selling Atlantic disks.

MIKE GROSS

Monkees 'Pisces' Is Astronomical

NEW YORK—The initial orders for the Monkees' latest Colgems album, "Pisces, Aquaries, Capricorn, and Jones Ltd.," have qualified it for an RIAA certification for a gold disk to signify more than \$1 million in sales.

The new album, which is manufactured and distributed by RCA Victor, incorporates the names of the various astrological signs of the members of the group as well as that of Davey Jones, also in the group. Jones is also a Capricorn, hence the insertion of his name to fill out the title.

Since their disk debut in August, 1966, the Monkees have sold nearly 10 million albums and nearly 7 million singles.

Group Therapy To N. Pole Area

NEW YORK — Group Therapy, newly signed RCA Victor group, will go on a safari to the North Polar regions to examine the musical culture in that area. The group will take off Nov. 21, accompanied by Mike Jefferys, manager of the Jimi Hendrix Experience and of Eric Burdon and the Animals.

According to Walter Hyman, head of Sound Direction, the firm which manages Group Therapy, the trip is aimed at opening new frontiers to the world of pop music. The party will depart following completion of recording of 14 sides by Group Therapy for Victor. The return to New York is tentatively set for Dec. 7.



Kitty Wells and her latest album for Decca "Queen of Honky Tonk Street" are slated for a long run on the top country albums lists. It incorporates well known tunes like "It's Such a Pretty World Today" and "I'll Never Find Another You" and some new novelties like "Paper Mansions" and "If I Kiss You." The combination seems slated for success. Kitty's formula for winning performances is a combination of the finest arrangements and finest guitar. She plays a Gibson guitar . . . choice of professionals. (Advertisement)

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Decca's Irish Rovers in Top-Notch Date in Canada

TORONTO — Decca recording artists the Irish Rovers, quartet from Ireland now based in Calgary, Canada, but thus far better known in the U. S. than in their adopted country, set about changing all that with their appearance at the Theatre-in-the-Dell in Toronto Oct. 16-28.

These four young men are liberally endowed with talent, both instrumentally and vocally, but equally important to the over-all impression of their performance is their ingratiating manner, their way with an audience. At ease on stage, they radiate infectious good humor and genuine pleasure in performing to a receptive audience, doing hour-long sets that leave patrons calling out the titles of still more favorites, often from their LP, "The First of the

Irish Rovers."

The group is composed of two brothers, leader Will Millar, who plays guitar, banjo, mandolin and tin whistle, and George Millar, on 12-string guitar; cousin Joe Millar, on button-key accordion and harmonica, and friend Jim Ferguson, who handles most of the vocals though all have numbers on which they sing solo.

In addition to their appearances at the Dell, where patrons queued for their album after the show, they performed in Eaton's downtown department store on three days as part of a British Week promotion, which led the record department to reorder their album three times, and visited a new downtown record store, Record Villa, for an autographing session.

KIT MORGAN

Campus Dates

The New Christy Minstrels, Columbia Records group, set for a concert at Temple University Saturday (11).

Wand Records' the Kingsmen have a concert date at Union University, Jackson, Tenn., Friday (10)

Cannonball Adderley, Capitol artist, rounds out a 10-city tour with a Nov. 26 date at Butler University, Indianapolis.

The Association, Warner Bros. group, resumes its national tour Nov. 22 with a series of college dates in Chicago, Jacksonville, Chattanooga; Davenport, Ia., Dallas, San Antonio, El Paso and

Little Rock.

Indian Sarodist Ali Akbar Kahn appeared before an overflow crowd at Chicago University Friday (3).

Affiliate Artists, Inc., founded in 1965, is sending 14 artists (primarily classical) to college campuses this year for lecture-performances. The Affiliate artist remains on campus six to eight weeks a year, receiving \$6,500.

Aesop's Fables currently riding high with the Atco single "Take a Step (In My Direction)," have been set for a series of one-nighters on the college circuit.

Signings

Alice Playton, currently appearing in the Broadway musical, "Henry, Sweet Henry," signed to ABC Records. Her first ABC release couples the title song of the musical and "Poor Little Person," song which she sings in the show. . . .

The Clingers, sister quartet, to Equinox, Terry Melcher's label, distributed by ABC Records. Their debut disk is "Quick, Close the Door Before They Find Us." . . .

The newly formed Sabrina Records signed the Fragile Lime. The firm is based in Seattle. . . .

Bill Floyd to Wayside Records.

Collection Also Technical Aides

NEW YORK—The Collection, a quintet newly signed to RCA Victor, has been contracted to the Eko Guitar Co. as technical advisors in the design of all Eko instruments and sound equipment.

The group has completed its initial sessions at Victor where they recorded the music from the new off-Broadway musical, "Hair." Their first single pairs two songs from the show, "Aquarius" and "Dead End," and is set for immediate release. An album will follow shortly.

The Collection is the first rock group to be signed with Creative Management Associates (CMA) in New York.



SUZANNE DENNIE and Bob Johnston, Columbia Records producer in Nashville, go over the scoring of "Another Endless Day," the 17-year-old singer's debut single for the label.



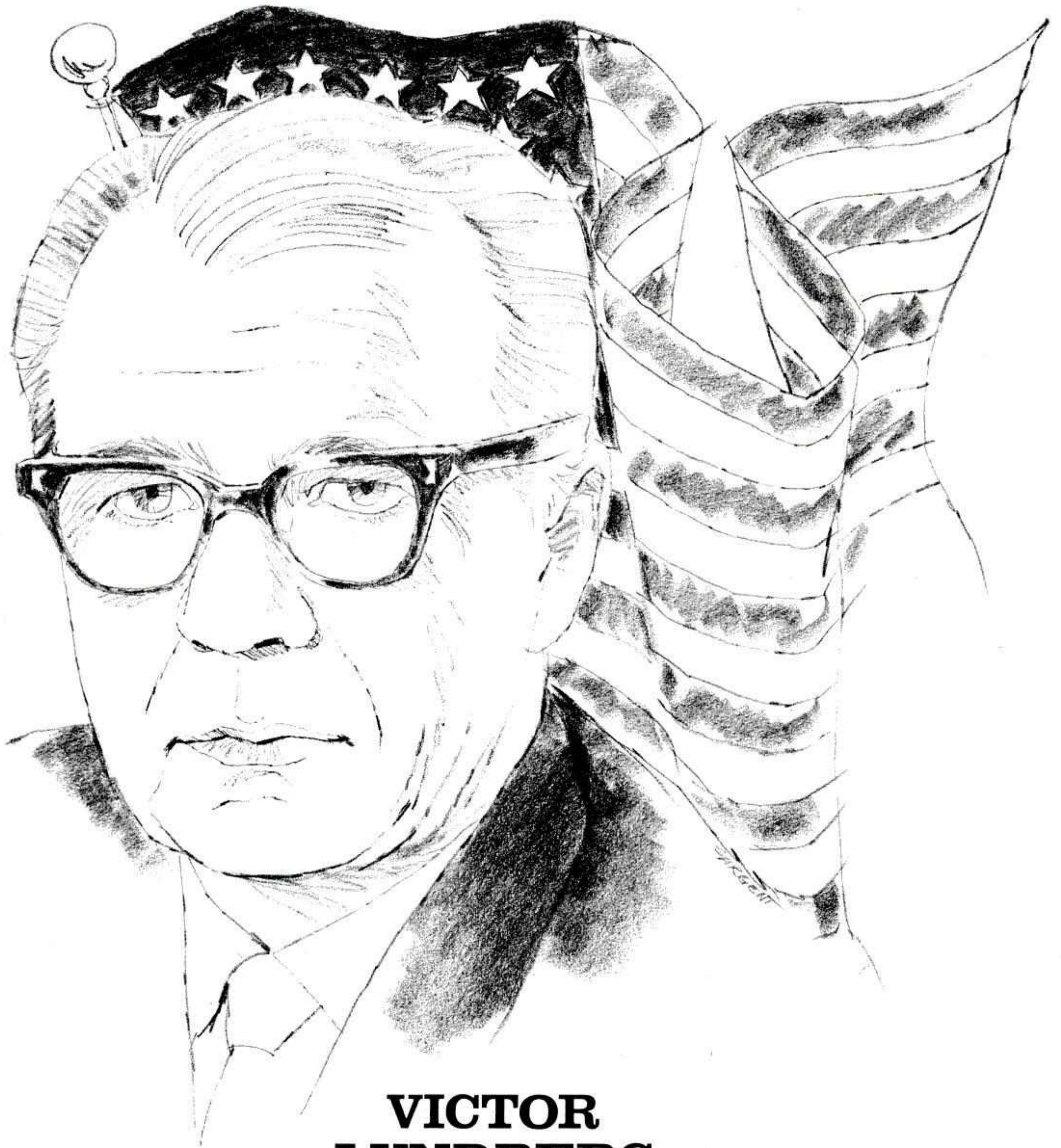
MENACHEM DWORMAN, left, head of the Feenjon Group which recorded the Monitor LP, "Jerusalem of Gold," stands in front of the display at Sam Goody's New York store with Howard Goody, center, store's manager, and Erwin Frankel, WRFM disk jockey.

PS. CALL ME LULLU
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AN INSTANT SMASH BY

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**VICTOR
LUNDBERG**

“An Open Letter To My Teenage Son”

55996

Overwhelming airplay and sales* of Victor Lundberg's dramatic record reflects the concern of a nation in conflict and expresses every American's right to reply.



*Over 1/4 million sold in two days!

Radio-TV programming

Dullness Cues the Worst, Asserts WWDC's Lichtenstein at NAB

By CLAUDE HALL

BOSTON — Dullness is the "cardinal sin, regardless of format," of radio in a competitive market, WWDC program director Irv Lichtenstein told a meeting of about 200 broadcasters here Monday afternoon at one of the fall conferences of the National Association of Broadcasters.

Lichtenstein had been asked to repeat a presentation he'd made during a series of NAB program clinics five months ago. But the Washington radio man followed up the above statement with a new speech. The reason, he said, is that after returning from the NAB clinic several months ago, he felt it necessary to pump life into a radio station that had fattened—and flattened—out.

Taking a cue from the commercials aired on the station, WWDC launched in September a bright-sounding format hinged on what Lichtenstein bills as a "now sound." He played commercials recorded by Nancy Sinatra-Goodyear Tires, the Supremes, the Mamas and Papas-Schlitz beer, Peggy Lee, Eydie Gorme, and a Pan American commercial hinged on the "Up Up and Away" hit by the Fifth Dimension.

Demographically, the station seeks the 21-49 age group, he felt,—the teenieboppers who've grown up and are "still enjoying some rock, but not as a steady diet."

A Highlight

One of the highlights of the two-day meeting was a problem-solving panel discussion regarding a typical case problem with a troublesome air personality. Sitting in on the panel were moderator William L. Walker of the NAB, Fred Bowen of WIBX, Utica, N. Y.; Frank Estex of WKXL, Concord, N. H.; Parker Hay of WLAM, Lewiston, Maine; and Ted Jones of WCRB, Boston. It was brought out during the discussion that management must have good communications with deejays. Hay felt that deejays must be made to feel they're a part of the team. . . . "In the type of business we're in, you often come up with a personality problem . . . but you don't want this problem on the air. You've got to have a good sound on the air to have something to sell." He said he'd never been able to establish clearly which should come first—sound or sales—in importance. But it's management's responsibility to assert itself—"to make deejays realize that they're in the public

eye and have to pull together for the common good."

Estes felt that no one personality makes a station a success or failure. The case problem that was discussed involved a name personality getting a job in a smaller market and Estes said that this situation, in his experience, seldom worked out . . . "regardless of how good the deejay is, if you can't manage him, you're going to have a problem."

8 Similar Events

The Boston conference was one of a series of eight similar events. The NAB came out in every meeting against the challenge of performers and record manufacturers for royalties from broadcasters.



"THE PAPER CUP" runneth over as the Fifth Dimension visits Al Mitchell (with microphone) at KQRS in Minneapolis, to promote their new Liberty Records single. Mitchell taped a series for spots with the group.

NAB Plans Meet on Dirty Lyrics

BOSTON — The code authority of the National Association of Broadcasters is planning a series of meetings with record manufacturers and the licensing agencies—BMI, ASCAP, and SESAC—regarding the dirty lyric problem. Thomas R. Winkler, newly appointed manager of the radio code, said here last week during a fall conference of the NAB that the meetings would "hopefully" be held early in December.

Winkler pointed out that many lyrics today in pop music fall in a "gray area and require subjective" handling. Besides this, a questionnaire sent to 2,000 broadcasters brought a response from 850 and "a vast majority believe lyrics do pose a problem." However, he said, a similar vast majority had zero complaints. Only a few

broadcasters had received complaints from listeners about certain songs.

The code authority had rejected the idea of acting as a central clearing house for pop records because the cost was prohibitive, he said. Instead, the authority recommended the continuing monitoring off-the-air of all records by individual stations. To speculation that the hue and cry about dirty lyrics had died down somewhat, Win-

kler said he felt this was so. The series of meetings with record manufacturers and licensing societies would serve, however, to establish a frame of reference for handling the problem should it arise again. "After all, every year or two there has been some sort of outcry about lyrics. The meetings would establish a framework for handling the problem in the future. Too, we want the benefit of their thinking on the matter."

WCHB-FM Top Jazz 'Salesman' in Detroit

DETROIT — WCHB-FM "sells the hell out of jazz," said Jack Millman, of Music Merchants, a leading distributor. WCHB-FM's play of the "Grooving" cut from the "Hip Hugger" album by Booker T and MGs on Stax Records sold 20,000 albums in a month, Millman said, "and forced out the single. The first day the single was released, we moved 18,000 copies."

Jack Springer is one of the more powerful air personalities on the station, "but all contribute, all go their own way," said Millman. "That station made Hugh Masakela in Detroit. When Masakela appeared at Baker's Keyboard, you couldn't get near the place. I went by the club on a Sunday afternoon and there was a huge line outside."

The station is now breaking a Cadet Records album called "Grooving with the Soulful Strings," he said. "Burning Spear" will likely be released as a single as a result of airplay of this album. The station is also giving Marlena Shaw, a Cadet artist, a big push and her "Go Way, Little Boy" has sold extremely well in the market because of WCHB-FM.

"The station does so well because the deejays are individuals playing good music," Millman said. "The station may not show up on audience surveys, but I couldn't care less. They sell product, and that's what counts."

He said that Music Merchants advertises records on the station because of its tremendous impact on the public. "We don't have to advertise, but we're doing very successfully with it. Our accounts are now asking what we're going to advertise next so they can get it in stock." The radio advertising is followed by displays and personal contacts with retailers. Music Merchants has advertised product on radio for some time and has long-term contracts with CKLW calling for 30 spots a week and WCHB-FM. The distributing firm has its own advertising agency.

WKNR ADDS TO PLAYLIST

DETROIT—Here's a twist and a half for you! WKNR, a rock 'n' roll station that has long limited its playlist to 30 records, has expanded its playlist to 40 records in the face of competition from CKLW. CKLW is one of the RKO General stations now under the guidance of programming consultant Bill Drake, who's credo is the tight playlist.

you have to be good to get the listeners to continue listening.

"To be successful, a deejay today has to be able to live within the format of the radio station he works for, but he also should maintain his own

(Continued on page 44)



JOHNNY HOLIDAY, air personality and program director of KYA in San Francisco interviews Dionne Warwick of Scepter Records while Danny Zeitler, promotion manager for Independent Record Sales, looks on. Miss Warwick was in town performing at the Venetian Room in the Fairmont Hotel.

PERSONALITY PROFILE

Wilson: Return to Human Radio

PHILADELPHIA — Good, progressive, successful radio means giving new artists, new records, as well as new deejays, a chance. "I don't say that you have to play 100 records," said George Wilson, program director of WHAT here—of the great Dolly Banks-managed r&b station. "But it's time to return to human radio rather than radio by, of, and for robots."

The reason that Hot 100 format radio stations have been suffering in ratings across the nation, Wilson felt, is that "automatic radio" gives a deejay a chance to develop into a good music director or program director . . . or into management. The deejay is not allowed to express himself; his creativity is stifled, Wilson said. "Most of the guys who know good program directors and station managers are the ones who came up from the deejays ranks during the days when top 40 was in its prime . . . guys like Glenn Bell, Kent Burkhardt, Dick Buckley, and John Rook.

"Two of the greatest stations around the nation at this moment are WIP and WFIL, both in Philadelphia. But I don't believe, even as great as WFIL

is, that WFIL will ever kick WIBG off because WIBG has personalities who can express themselves and do express themselves. Furthermore, Dean Tyler is the type of music director who listens to every record every week. He wants to pick a hit, he goes out on a limb often about a record. He wants to go out on a limb, if he can. He takes records home at night just to listen to them."

Men like Tyler offer something creative to radio, Wilson felt.

On the other hand, the tight playlist and its advocates do little to help radio in general. "They're out to milk some ratings fast, then get out of the market. In most cases, they win by default."

Can't Sustain

The point is, that the tight playlist operation may rack up some ratings numbers for three or four months, "but that type of station can't sustain itself. Not for any length of time. You have to give people something to listen for."

One of the greatest radio men born, Wilson said, is Don Burdon, owner of the Star Stations including WIFE, Indianapolis, and KOIL, Omaha, Neb. "I

learned everything I know from him. There were three geniuses of the top 40 field—McLendon, Storz, and Burdon. But where others left off, Burdon picked up. When I was working for him, there were times he'd call me in the middle of the night and say, 'You know what we ought to do tomorrow—give away a house!' Or he'd come with something else exciting. That was what made top 40 radio—excitement.

"Bill Stewart, when he was national program director for Storz, and Kent Burkhardt at WQAM for Storz, these were the guys who came up with the gimmicks that made a radio interesting to listen to—The Apple for the Teacher, the Good Neighbor Award—not necessarily money giveaways, but things that put a human aspect into radio. Burdon told me in 1957 that it doesn't matter whether your station is programming top 40, Easy Listening records, country music, or tunes in Polish—the time has come when you have to have a format. The objective is first to obtain the listeners and WIFE once gave away \$120,000 in merchandise. Do what you have to do to get the listeners. Then

HIT

SOUL MAN
CADET 5583 RAMSEY LEWIS

WE'RE ON TARGET!

MORE AND MORE
Checker 1189 LITTLE MILTON

O-O, I LOVE YOU
CADET 5574 THE DELLS

TELL MAMA
ETTA JAMES CADET 5578

STEREO FREEZE (part 1)
CADET 5577 THE STEREOS



CHESS



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