

Billboard

The International Music-Record Newsweekly

Breakthrough Opens 2d CARtridge Front

By HANK FOX

NEW YORK—A major technological breakthrough may well thrust the tape CARtridge industry into a second era and is expected to have profound ramifications throughout the record and jukebox industries.

C, S and W Electronics Corp., a communications engineering corporation, has developed a means for complete selectivity control fully compatible with all available configurations of tape and tape cartridges. The device, according to company president and director John White, requires no redesign of existing tape cartridge equipment; is easily incorporated in all model designs; and will only minimally alter the cost of equipment. With no reduction in operational features, White said, the mechanism can be designed for inclusion in a \$19 player as well as in a more sophisticated unit costing several hundred dollars.

The device, which at the touch of a button or the turn of a dial, permits automatic selection or repetition of any number or numbers on a 2-, 4-, or 8-track cartridge, cassette or open reel configuration.

(Continued on page 61)

Record Companies Bust Out In Coastwide Studio Spree

By CLAUDE HALL

NEW YORK—This will be known as "The year of the studios" in the record business. Record companies, big and small, are building new studios and remodeling old ones. In addition, independent record producers and independent recording firms have opened several studios during the past few months and more are under construction.

There are two major factors that have set off this flurry of studio construction and remodeling. (1) Rock 'n' roll artists are spending a great deal of time in the studio, mostly in experimenting for new sounds. (2) Engineers have advanced the technical processes of recording to such a high degree that more complicated equipment and controls are now necessary.

Last week, Decca Records unveiled its remodeled operations on West 57th Street here (the same studio where Bing Crosby recorded "White Christmas" many years ago). Mercury Records, the week before, announced that construction was under way for two studios in its new quarters on West 57th Street. Mercury also just opened new studios in San Francisco.

Columbia Records is building new studios in Los Angeles; studios for Columbia in San Francisco are in the talking

stage at the moment; Columbia studio expansion in Nashville will be looked into after the first of the year. Musicor Records just opened new studios on West 55th Street in New York.

A few weeks ago A&R recording studios opened a second location in Manhattan. Chess Records in Chicago just opened

(Continued on page 10)

Oak Catalog Purchased by Music Sales

By FRED KIRBY

NEW YORK—Music Sales, Inc., has entered the authentic folk field with the purchase of the Oak Publication catalog from Irwin Silber and Moses Asch. The catalog includes publications edited and compiled by such top names in the folk field as Pete Seeger, Woody Guthrie, Tom Paxton, Ewan MacColl, Alan Lomax and Asch.

Silber has been retained by Music Sales to supervise and control all Oak Publication material for the next five years. The newly acquired material

(Continued on page 10)

Undergrounders Fly High —AGAC in Writers Pitch

By MIKE GROSS

NEW YORK—The so-called underground songwriter has become the target of a recruiting campaign being launched by the American Guild of Authors & Composers (AGAC). The campaign will be keyed to the probability that lots of publisher royalty moneys are not going to the young writers because they don't have AGAC acting as a watchdog over their affairs.

The campaign will also stress the fact that AGAC is not an ASCAP or BMI organization but solely a writers' organization. AGAC plans to reach these new underground writers with an advertising and promotion drive in the underground press, which is flourishing in many key cities around the country, and such New York weeklies as the Village Voice and East Village Other.

According to an AGAC bulletin, the writer-credits of the Top 100 singles and Top 100 LP's show that countless new writers are succeeding in the record business today. AGAC believes that many of these writers (on staff or self-employed) need its auditing facilities because they sign inferior contracts giving away many valuable rights. Says AGAC, "They sign contracts which permit publishers to hang onto their material till kingdom come."

Affecting young writers today, the AGAC bulletin pointed out, is the cluster of music publishing-record-producing-artist-management complexes as well as the subdivisions of large movie companies which dominate many phases of the music business, from creation of material to exploitation of the talent which performs this material. Many of these firms hire staff writers who are put on weekly licenses which are de-

(Continued on page 10)

By PAUL ACKERMAN

NEW YORK—Recorded product by the so-called underground acts has become a substantial segment of album sales, according to Len Sachs, Director of Merchandising and Album Sales of Atlantic-Atco, key label in the development of this market. A hot album of this genre can sell several hundred thousand, said Sachs, who added: "It's a mystique among the buyers, who are teen-agers and young adults."

Just what is and what is not an underground group is debatable, but there are several criteria upon which most traders are agreed. These are: 1) The album product makes it without the impetus of a hit single; 2) The material and arrangements are unconventional; 3) The promotion and exploitation, while making use of some routine channels, leans heavily on such unconventional media as the underground press (literally scores of publications), posters, buttons and certain radio stations which are hip to the idiom.

Bob Rolontz, Atlantic publicity and advertising chief, has been studying the market for underground record groups since the trend got under way a year ago. The underground press, he says, constitutes a regular network "and it is very hip and informative."

Lenny Sachs noted that the phenomenon whereby underground albums score big sales despite the lack of a hit single in no way detracts from the general importance of Top 40 stations. "But the phenomenon does point up a new and significant area of product and specialized exposure."

Sachs added that personal appearances are an important facet of promotion of underground

(Continued on page 10)



The exciting Wilson Pickett does it again—this time with a two-sided smash, "I'm in Love" and "Stagger Lee," Atlantic 2448. Wilson also has a new hit album, "The Best of Wilson Pickett," Atlantic 8151, which showcases the "Wicked Pickett" in 12 of his biggest hits. (Advertisement)



Diana Ross and the Supremes, Motown's sensational female vocal group, have a highly rhythmic new single headed for the top of the charts. "In and Out of Love, Motown 1116. Already No. 1 on the LP Charts is "Diana Ross and the Supremes' Greatest Hits," Motown M/MS 2-663. (Advertisement)

(Advertisement)

THE BIGGER THEY ARE, THE HARDER THEY SELL.

Big boxoffice means big soundtrack sales on

The Sound of The Now Generation

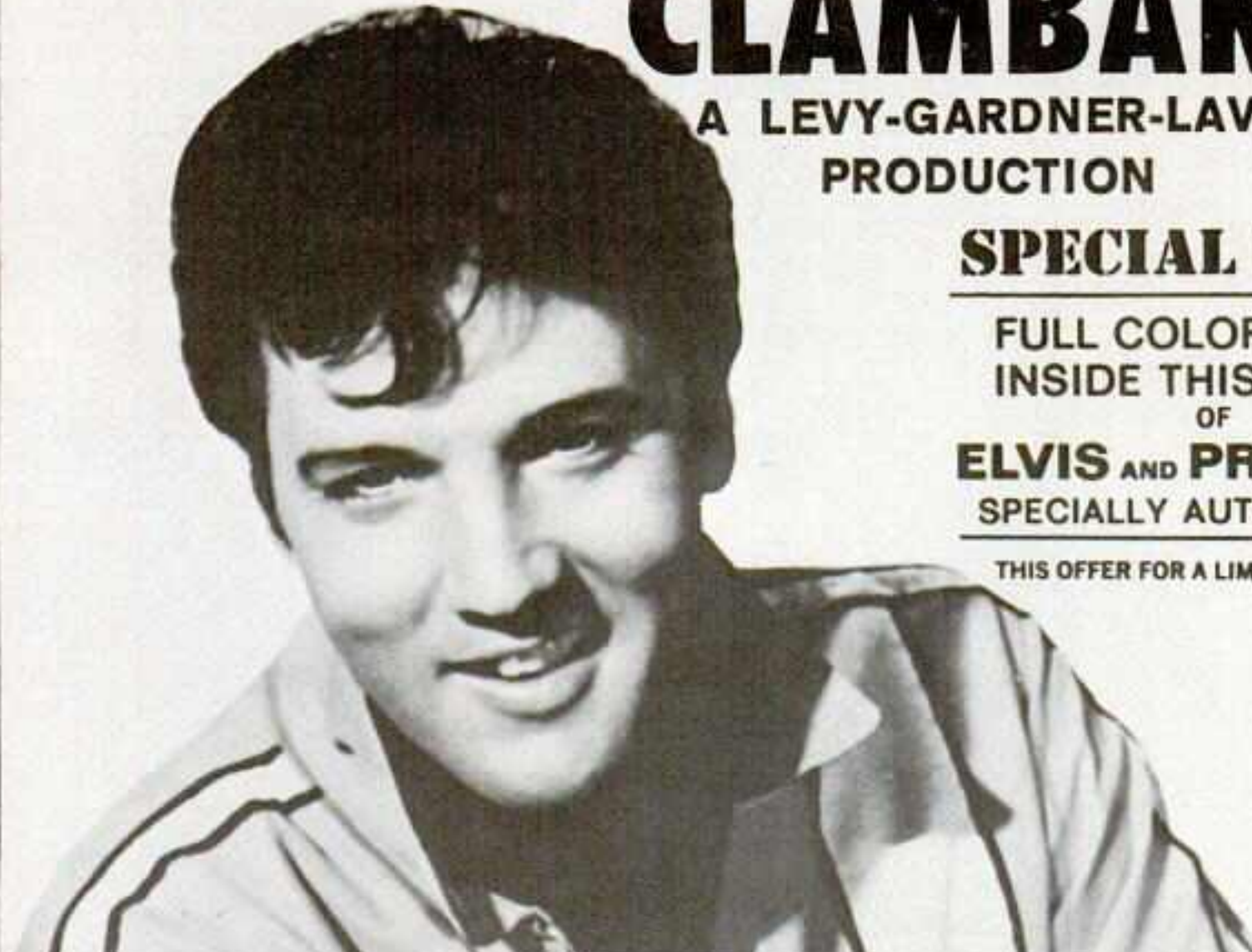
MGM RECORDS

MGM Records is a division of Metro-Goldwyn-Mayer Inc.


ELVIS

THE NEW ALBUM

RCA VICTOR presents
ELVIS
 IN THE ORIGINAL SOUNDTRACK ALBUM
 FROM THE UNITED ARTISTS PICTURE
"CLAMBAKE"
 A LEVY-GARDNER-LAVEN
 PRODUCTION

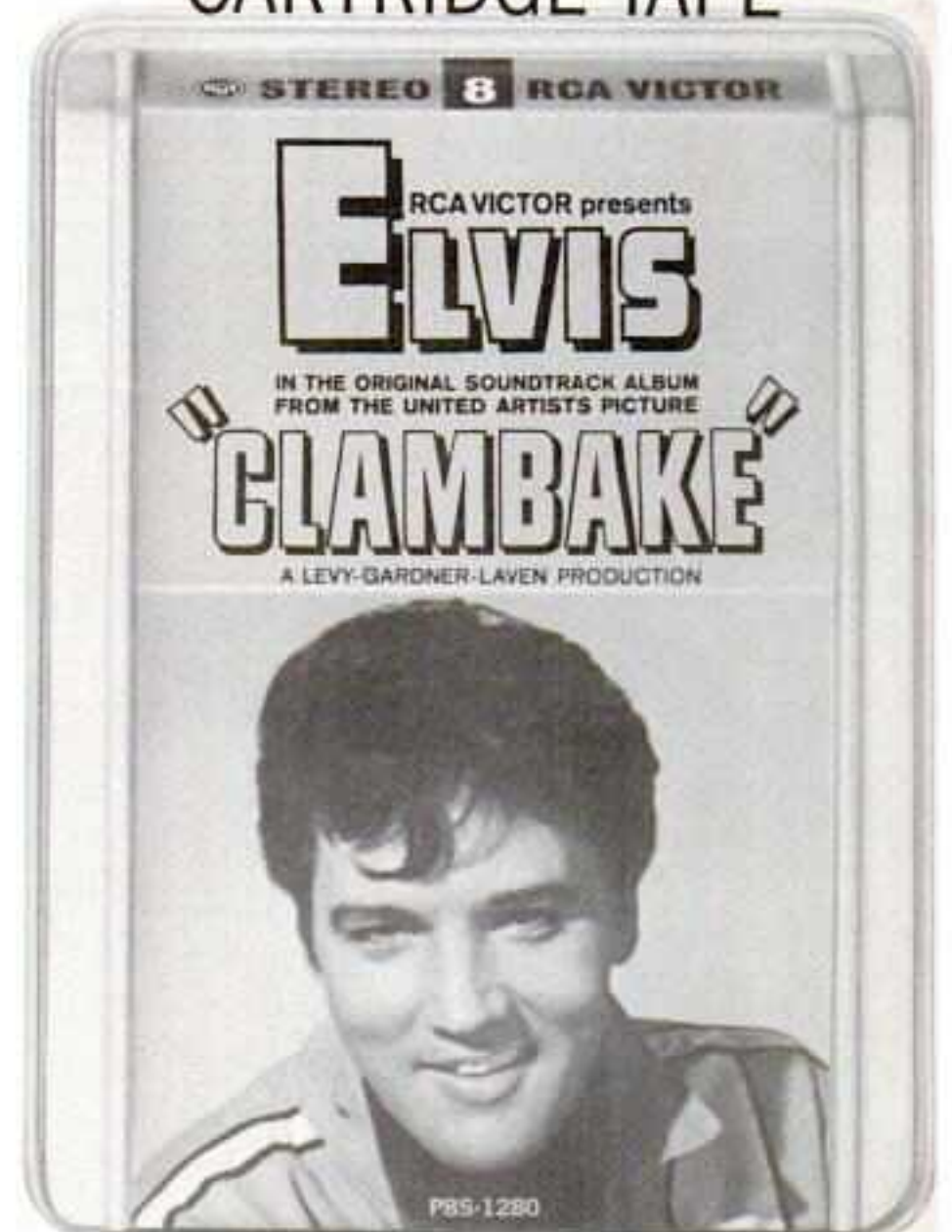


SPECIAL BONUS
 FULL COLOR PHOTO
 INSIDE THIS ALBUM
 OF
ELVIS AND PRISCILLA
 SPECIALLY AUTOGRAPHED
 THIS OFFER FOR A LIMITED TIME ONLY



LPM/LSP-3893

ALSO AVAILABLE ON
 STEREO 8
 CARTRIDGE TAPE



P8S-1280

HEAR ELVIS' SPECIAL RADIO PROGRAM
 ON MORE THAN 3,000 STATIONS

Coast-to-Coast ~ SUNDAY, DEC. 3RD AND 10TH, 1967 ~ Coast-to-Coast

"ANSWER YOUR CHRISTMAS SEAL LETTER TODAY—FIGHT TUBERCULOSIS
 AND RESPIRATORY DISEASES"

RCA VICTOR



The most trusted name in sound





SHARES OF COMMON stock in Handleman Co. were traded for the first time Oct. 30 on the floor of the New York Stock Exchange with the symbol HDL. Headquartered in Detroit, the company is the largest independent wholesale merchandiser of records in North America, and recently entered the market for 8 and 4-track stereo tape cartridges for use in automobiles and homes. Attending the opening were, from left, Edward C. Gray, executive vice-president of the Exchange; David Handleman, company's president, and John K. Cloud, assigned specialist in the stock. Handleman purchased the first 100 shares at 48 and presented Gray with a symbolic phonograph record.

Cap., Audio Devices Enter Merger Plan

LOS ANGELES — Capitol Records, Inc., and Audio Devices, Inc., have announced an agreement in principle to merge pending approval by stockholders of both companies. If the plan is approved, Electric & Musical Industries, Ltd., of England, Capitol's owner, will become the dominant stockholder in the company which will bear a new name.

Capitol stock will be available on the U. S. market (American Stock Exchange) for the first time since EMI acquired the company.

Audio Devices, Inc., through its subsidiary Stereo Devices, Inc., owns 20 per cent of ITCC.

Audio Devices manufactures magnetic tape for computers, instrumentation, TV and stereo cartridges. The proposed merger will involve the issuance of 3,119,000 shares of Audio Devices stock to Capitol stockholders. Tentatively, the plan involves the issuance of about 6,313 shares of AD's common for each share of Capitol's common with provision for an increase in the number of shares if Audio pays a dividend prior to the signed merger.

EMI's dominant position in

the new company would amount to ownership of 75 per cent of the stock. The acquisition of the New York-based company is one of a series of moves planned by EMI. Audio Devices will operate as a separate company.

Capitol reported a fiscal 1967 net of \$4,006,000, or \$8.11 per share on the 494,071 shares outstanding. AD reported sales of \$13,033,000 for a net of \$347,380 for nine months ending Sept. 30. The proposed merger is subject to approval by various State and Federal regulatory agencies.

Acceptance by EMI will, of necessity, require the consent of the British Exchange Control Regulation Board.

NEW YORK — Audio Devices Inc. (ASE) reported sales and earnings for the first nine months of 1967.

Net sales amounted to \$13,033,016, compared to \$12,547,401 for a similar period during 1966. Net income was \$347,280 or earnings of 36 cents a share, compared to \$768,561 or 80 per share for the first three quarters of 1966.

Bell Signs Sublicensing Deal With CBS of Germany

NEW YORK — Bell Records has signed an exclusive sublicensing catalog deal with CBS Schallplatten for Germany, Austria, and Switzerland. "The Letter," by the Box Tops will be the first release. Larry Uttal, president of Amy-Mala-Bell Records, is planning to bow a Bell Records label soon in Germany in his continuing drive to establish a world image for the label. Until that time, product will be on CBS in Germany as well as the other two countries.

Helios Coast Talk

LOS ANGELES — Claus Ogerman, president of Helios Music, and Scott English, professional manager, are meeting with West Coast a&r man here and also are completing negotiations for a forthcoming film.

Uttal has just signed two production deals and a label distribution deal. "Back Up Train," by Al Greene and the Soul Mates, on the Hot Line Music Journal label, will be the first of a series of records Bell will distribute for producers Palmer James and Curtis Rogers of Grand Rapids, Mich. The record is breaking in Detroit.

On the Bell label, Uttal will distribute an instrumental of "The Rain, the Park, and Other Things" by the Artie Kornfeld Circus. The record was produced by Jimmy Wisner and Artie Kornfeld; Kornfeld and Steve Duboff wrote the tune. Uttal also recently signed Mort Shuman to an exclusive production deal. First release features the Enchanted Forest with "You're Never Gonna Get My Lovin'" on Bell Records.

UA Tie With EMI Stays; Pub Arm On Own, Staffers Changed in U.K.

NEW YORK — United Artists Records, while going on its own in England Jan. 1, will maintain an affiliation with EMI. UA's new agreement puts the American company in complete control of all its product. EMI, however, will continue to distribute UA product and broaden the UA London office's promotion and sales activities.

Basically, UA will no longer be a licensee. Under the new agreement, UA will choose its own product for release, maintain its own sales force and conduct its own promotion to any extent it desires. "The new contract," said UA president Mike Stewart, permits EMI to distribute for UA at UA's risk.

In the first move of its beefed-up London operation, UA will separate its publishing wing from its record company. Roger Welch has been named general professional manager for United Artists Music companies in England and Martin Davis will be general manager of the record company. Noel Rogers continues

as managing director of the entire continental operation. In order to sharpen the co-ordination between its American and British, Stewart said there will be a constant exchange of personnel divisions between the two.

UA's initial artist roster for its London-based operation includes Shirley Bassey, George Martin, Spencer Davis Group, the Fortunes, the Easybeats and

Jimmy Roselli. The company is also adding to its production staff. Two producers, Chris Blackwell and Jimmy Miller have been signed. Miller will also record.

Stewart concluded the negotiations with EMI on his recent trip to England. He said that UA, through its Transamerica Corp. parent, is in the market for several key European acquisitions.

Gallagher to MCA—Heads New Division

NEW YORK — William P. (Bill) Gallagher, who resigned his post as vice-president of Columbia Records last week, will head a new department at MCA to be known as the Entertainment and Leisure Time Marketing Division. Gallagher will have staff responsibility in the new job and will report directly to Lew R. Wasserman, MCA president.

Gallagher will take over the MCA assignment Jan. 1, and will be based in the company's New York offices but will divide his time between New York and Universal's film studios on the West Coast. The new department will give Gallagher the opportunity to study and provide recommendations covering all phases of MCA's interest including motion pictures, TV packaging, educational films, study tours, leisure time activities, music publishing (MCA-Leeds) and records (Decca and Uni).

Commenting on Gallagher's appointment, Wasserman said, "For a long time we have felt that the marketing practices employed by the entertainment industry required further examination and revision to conform to current needs and practices. We have long been searching for an executive with a solid marketing background as well as practical experience in the

business. We are fortunate in being able to obtain the services of Gallagher who is proficient in both fields."

PICASSO WORK GETS 'WORKS'

CHICAGO—Chicago's enormous Picasso sculpture, unveiled recently at the Civic Center Plaza, has become the vortex of much good-natured controversy.

Universal Recording Corp. last week joined the fun with the release of "Pablo, You Gotta Be Puttin' Us On," by Mara Lynn Brown. The tune was written by Mara's husband, Johnny Frigo.

The lyric rejects the possibility that the sculpture might possibly be "a bird, plane and superthing" to conclude it's "everybody's mother-in-law."

The day after release the single was getting play by WIND and WLS.

4 Firms Bid For Jubilee

NEW YORK — Four large publicly held companies, among them Gulf & Western, are attempting to acquire Jubilee Industries, but according to Jubilee president Jerry Blaine, no sale is contemplated.

Blaine said the company is in the process of issuing additional common stock to retire a long-term debt. Jubilee is preparing a statement for the Security and Exchange Commission to clear the new issue.

One of Jubilee's key assets is a pressing plant, Monarch in Los Angeles. Labels include B. T. Puppy, Jay-Gee and Jubilee.

Decca Closing Boom Yr. With Off, On Beat

NEW YORK — Decca Records is moving into the closing stretch of the sales year with offbeat and regular product to maintain its 25 to 26 per cent take over last year.

The offbeat package in Decca's November list features

Ronald Reagan, Governor of California. The album, titled "Freedom's Finest Hour," marks Governor Reagan's debut as a disk artist. The disk was culled from a TV show of the same name that was aired in December, 1966. A rerun of the show is scheduled for next month. The album features Governor Reagan in a narrative account of the American Revolution.

In the more orthodox groove Decca's November release features albums by Leon Heywood, Lenny Dee, Peter Duchin, Jack Greene, Jonah Jones, Wilma Burgess, Marion Worth, Jan Garber, Rick Nelson, Jay Lee Webb and Jan Howard.

Decca also is adding to its new Jazz Heritage Series with albums by Andy Kirk, the Austin High Gang featuring Frank Teschemacher, and top swing names from the 1937-47 jazz-blues era.

For the Latin American market, Decca has LP's by Johnny Zemot and Chuito Valez and his orchestra; and for the classical market there are LP's featuring the Amore Artis Chorale, the Fine Arts Quartet, and John Frederick Peter.

B. Phillips to Open 3d Firm

NEW YORK — Bill Phillips, who in April resigned as general manager of exploitation for Keith-Prowse and Peter Maurice (KPM Ltd.), has set up a new publishing operation in London. His present firms are Bill Phillips Enterprises and Charms Music, headquartered at 42 Glasshouse Street, London.

Phillips, well-known on both sides of the Atlantic (he opened Lou Levy's British operation in 1946, among other activities) was here last week to study the American market and to acquire material. He will soon set up global representation.



GEORGE SIMON autographs a copy of his book, "The Big Bands," for Sugar Ray Robinson at Count Basie's recent opening at New York's Riverboat Club.

Billboard

AUDIO RETAILING 63

CES SHOW expansion plans include two more hotels and accessories suppliers.

CLASSICAL 44

BRITISH REPERTOIRE. Repertoire of new Britain product covers wide range. Columbia goes contemporary. New Everest opera sets reviewed.

COIN MACHINE 65

SEEBURG DISTRIBUTORS show the Spectra, a radically new shape in jukeboxes.

COUNTRY MUSIC 46

NEW COUNTRY MUSIC nightclub opens in Atlanta—the Bantam Lounge. Upsurge of country music seen in Britain.

INTERNATIONAL 54

LYRICISTS commissioned by subpublishers to write local versions of foreign copyrights should not be entitled to royalties unless their version is either recorded or published in sheet music form. That's the statement from the Light Music Section of the Union Internationale des Chambres Syndicales d'Editeurs de Musique.

MUSICAL INSTRUMENTS 16

SHEET MUSIC: some tips on selling it. Accessories: why all types of dealers love them.

RADIO-TV PROGRAMMING 26

WILL A ROBOT replace the engineer in "tomorrow's" radio? Here's the story of what may happen in radio—partial automation. Stories also on WPOP helping new record acts and a radio network that will review albums.

TAPE CARtridge 60

GGW ELECTRONIC'S AM & FM Auto Tuner is helping sell cartridges, according to an executive with the eight-month-old firm.

FEATURES

- Jazz Beat 14
- Musical Instruments 16
- Stock Market Quotations 8
- Vox Jox 28

CHARTS

- Best-Selling Classical LP's 45
- Best-Selling Jazz Records 14
- Best-Selling R&B Records 30
- Breakout Albums 34
- Breakout Singles 41

- Hits of the World 59
- Hot Country Albums 49
- Hot Country Singles 48
- Hot 100 18
- New Album Releases 41
- Top 40 Easy Listening 20
- Top LP's 32

RECORD REVIEWS

- Album Reviews 34, 36, 41
- Back Cover 34, 36, 41
- Singles Reviews 12

Billboard

Published Weekly by
Billboard Publications, Inc.
2160 Patterson St., Cincinnati, O. 45214
Tel.: Area Code 513, 381-6450

PUBLISHER: Hal B. Cook, New York Office
EDITORIAL OFFICE: 165 W. 46th St., New York, N. Y. 10036. Area Code 212, PL 7-2800
Cable: BILLBOARD NEWYORK
EDITOR IN CHIEF: Lee Zhito
EXECUTIVE EDITORS:
Paul Ackerman
Ray Brack
Aaron Sternfield
DEPARTMENT EDITORS, NEW YORK
Music Editor: Paul Ackerman
Associate Music Editor: Mike Gross
Chief Copy Editor: Robert Sobel
Radio-TV Programming: Claude R. Hall
Classical Editor: Fred Kirby
Special Issues Editor: Aaron Sternfield
ART DIRECTOR: Virgil Arnett
CHICAGO
Audio, Coin Machine Editor: Ray Brack
U. S. EDITORIAL OFFICES
Cincinnati, Exec. News Editor:
Wm. J. Sachs
Chicago, Midwest Editor: Ray Brack
Washington Bureau Chief: Mildred Hall
Los Angeles Bureau: Eliot Tiegel,
Bruce Weber
Nashville News Editor: Bill Williams
SPECIAL PROJECTS DIVISION
General Manager: Andrew J. Csida
Mgr. Record Market Research: Andy Tomko
Director, Reviews and Charts: Don Owens
Manager, Charts: Laurie Schenker
Supervisor, Print Services: Bill Courtney

INTERNATIONAL OFFICES

EUROPEAN DIRECTOR: Andre de Vekey, 7 Welbeck St., London W.1. Phone: 486-5971
Cable: Billboard London
EUROPEAN EDITOR: Mike Hennessey, 16 bis Rue Fontaine, Paris 9 me, France.
Phone: 526.80.19
UNITED KINGDOM: Graeme Andrews, 7 Welbeck St., London W.1. Phone: 486-5971
Cable: Billboard London
CANADA: Kit Morgan, 22 Tichester Rd., Apt. 107, Toronto 10
ITALY: Germano Ruscitto, Via Padova 154, Milano, Italy. Phone: 282-23-80
FRANCE: Mike Hennessey, 16 bis Rue Fontaine, Paris 9 me, France. Phone: 526.80.19
JAPAN: Kanji Suzuki/Japan, Trade Service, Ltd., 2-1-408, 3 Chome Otsuka, Bunkyo-ku, Tokyo
MEXICO: Kevin Kelleghan, Varsovia 54, Mexico City, Mexico. Phone: 125002

Subscription rates payable in advance. One year, \$20 in U. S. A (except Alaska, Hawaii and Puerto Rico) and Canada, or \$45 by airmail. Rates in other foreign countries on request. Subscribers when requesting change of address should give old as well as new address. Published weekly. Second-class postage paid at New York, N.Y., and at additional mailing offices. Copyright 1967 by Billboard Publications, Inc. The company also publishes Record Retailer, Vend, Amusement Business, High Fidelity, American Artist, Modern Photography, Merchandising Week. Postmaster, please send Form 3579 to Billboard Publications, Inc., 2160 Patterson St., Cincinnati, Ohio 45214.



Urie Pop Ad TV Image Maker

By ELIOT TIEGEL

LOS ANGELES — The images and messages of pop music are being translated into "advertisements" for television by John Urie & Associates, a seven-year-old creative commercial house.

For the past four months, Urie has been transferring the musical images of popular recording groups into the medium of television performance films.

A&M Records has been Urie's major booster and prime account. The films Urie and his staff of 50 employees have created for the TJB, and Boyce and Hart, have been sent around the globe by A&M to substitute on TV shows for the live thing.

Urie's entry into the newly emerging field of filmed "live performances" as inserts for TV shows which book guest stars, is meant as a lever for the unorthodox filmmaker to break into feature film work.

Urie's work is marked by a surrealistic approach to image making. His camera work combines fleeting cutting and editing, using as little as two frames for a fractional impression on the screen.

Hence, a recently completed eight-minute film for Sergio Mendes and Brasil '66, which depicts two tunes from the group's current LP, offers 17 images of one of the female singers. Urie set the girl in front of a split image mirror and shot into the mirror for the effect.

Urie's product bears the tag of multiple imagery, high and low keyed lighting, sped up action, zooming closeups. A film built around a single recording can cost from \$5,000 to \$10,000. Urie is especially keen on working with contemporary rock groups because "the taste

level which made their music work shouldn't be ignored."

All Urie's music performance films are shot in 16mm and all the techniques are utilized. On a recent assignment for White Whale, Urie's company spent three days creating a film for the Turtles' hit, "She's My Girl." Urie's attempts at building imagery for a group lipsynching a record are both prepared and spontaneous.



THE SOUL SURVIVORS get a gold record for selling a million copies of "Expressway to Your Heart," by Jerry Blavat, second left, star of teen show on WFIL-TV, the ABC affiliate in Philadelphia.

ITCC ISSUES BLOCKBUSTER

NEW YORK — International Tape Cartridge Corp. (ITCC) will issue this week what it claims is the largest weekly tape CARtridge release of any company. In 4 and 8-track configurations, ITCC will release 53 cartridges including five initial titles from its new Itco line. "Red Skelton Presents the Velvet Strings" is the unifying heading of the titles in the Itco series. The lush music is comprised of original music written by Skelton as well as standards. Other labels in ITCC's release are MGM, Verve, Atco, Project 3, Roulette, Musicor, Audio Fidelity, ABC and Impulse.

Sly & Family Stone LP Debut on Epic

NEW YORK—Sly and the Family Stone, a San Francisco sextet, is making its album debut this month on Epic Records. Epic also is issuing LP's by the Kaleidoscope, the Staple Singers, David Houston, Ciro Pereira and his orchestra, and Jimmy Sullivan and the Charles Blackwell Orchestra.

WB/Reprise Distribbs Parleys for January

LOS ANGELES — Warner/Reprise officials will conduct "face-to-face" meetings the first week of January with the combine's 30 distributors to bow its January-February programs.

The regional sessions will be the prelude to the company's national convention marking its 10th anniversary July 18-21 at Waikiki Beach on the Hawaiian island of Oahu.

The regional sessions in which two and three-man teams will fan out to cover different parts of the country will follow

the company's changing its label copy to read Warner Bros.-Seven Arts Records. Reprise, a wholly owned subsidiary of Warner Bros., will retain its single name identity.

The scheduled WB/Reprise executive line-up for the January conclaves at each distributor is as follows:

Joel Friedman, Marty Birach and Don Schmitzerle will visit Chicago, Detroit, Cleveland, Cincinnati, Minneapolis, St. Louis.

Joe Smith and Ted Ponsetti will visit Los Angeles, San Francisco, Seattle, Denver.

Mo Ostin and Marvin Dean will visit Miami, Atlanta, Dallas, Houston and New Orleans.

Dick Sherman, George Lee and Lou Dennis will visit New York, Newark, Boston, Hartford, Philadelphia, Washington and Pittsburgh.

It was at last year's January distributor meetings that WB announced its entry into the tape CARtridge field with split duplication-distribution. L a b e l expects these same distributors plus foreign affiliates to attend its Hawaii celebration.

Delayed Action on Fireball's 'Wine'

NEW YORK — The Fireballs' record of "Bottle of Wine" on the Atco label is a slow-burner. The record was released in May and is just beginning to take off. In Denver, the disk has become a breakout on station KIMN, and in Canada it has jumped into the best-selling charts there. Atco is reservicing the record to disk jockeys around the U. S. this week.

Subscribers Please Note:

Please include a BILLBOARD label to insure prompt service whenever you write us about your subscription. The numbers and letters on the label are essential in helping our Subscription Department quickly identify your records.

Use this form for CHANGE OF ADDRESS: Please let us know at least 6 weeks before you plan to move. For faster, more accurate service, attach magazine address label in space provided, fill in your name and new address, and mail to:

BILLBOARD
Subscription Service Department
2160 Patterson Street
Cincinnati, Ohio 45214

OLD ADDRESS:

ATTACH LABEL HERE

NEW ADDRESS:

NAME _____

COMPANY _____

ADDRESS _____

CITY _____

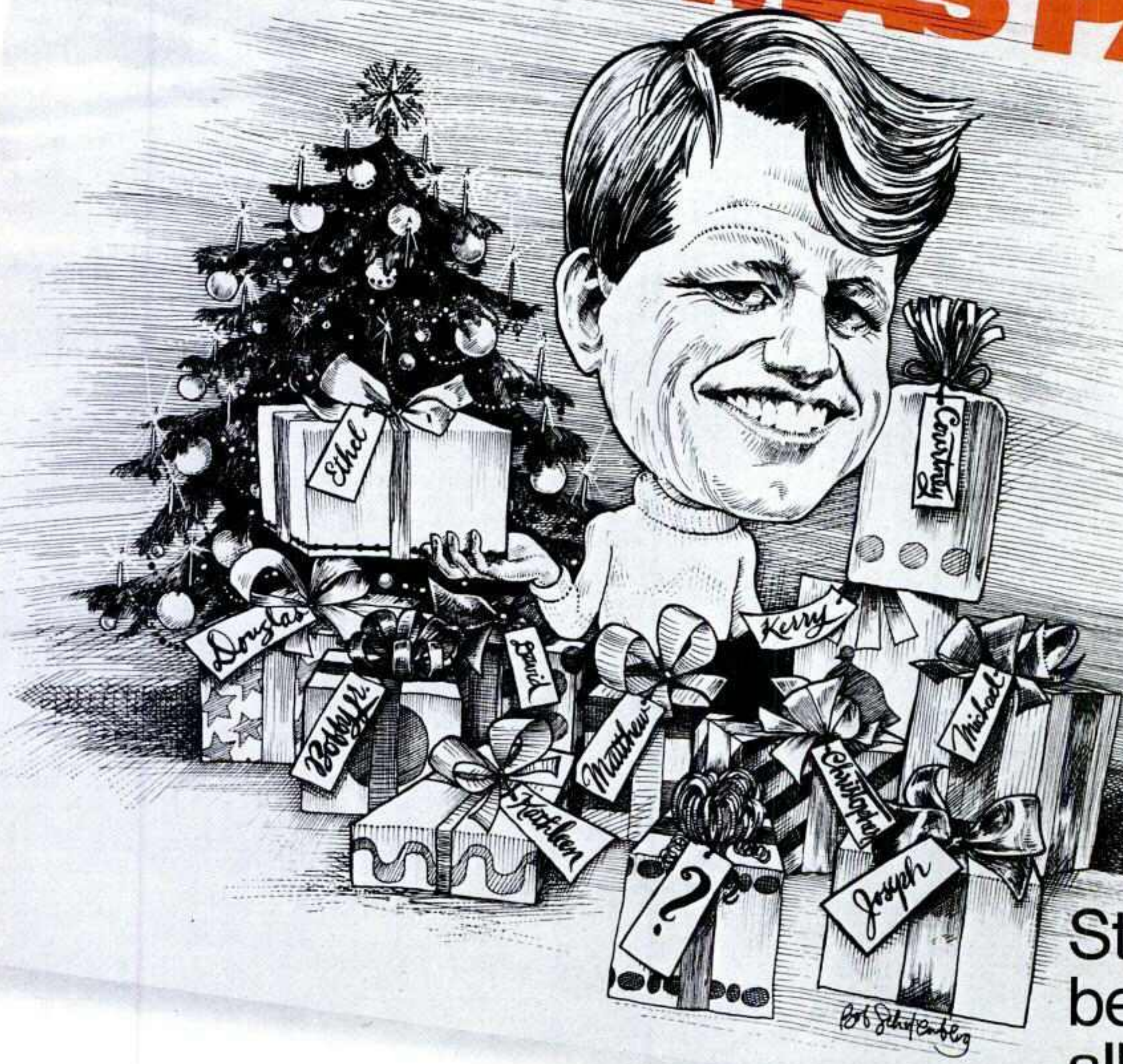
STATE _____ ZIP _____

You're Invited!


STEREO
CS 9576
CL 2776
COLUMBIA

STEREO
"360 SOUND"

CHET DOWLING AND BILL MINKIN PRESENT **SENATOR BOBBY'S CHRISTMAS PARTY**



Stock up and
be a party to the
album event of
The Season.

On COLUMBIA
RECORDS 

Executive Turntable

Glenn Snoddy joins Acuff-Rose as chief engineer. He had been studio supervisor at Columbia Records' Nashville studio. Snoddy had worked with Acuff-Rose as a consultant several years, and was the consultant in Hickory Records' new studios. He had been WSM engineer for radio and television for 10 years.

★ ★ ★

Time Lane joins Atlantic Records as assistant to Len Sachs, director of album sales and merchandising. He had been with Liberty's New York branch in sales and promotion for five years. Prior to that he was a sales and promotion man with Metro Distributors in Buffalo and sold for the Decca Buffalo branch.

★ ★ ★

Jim Malloy has been named assistant to Fred Foster, president of Monument Records. Malloy had been an RCA Victor engineer for five years, working under Chet Atkins in Nashville. He won a 1963 NARAS Grammy award for engineering Henry Mancini's "Charade," and had been nominated for Grammys for five consecutive years. He joins Monument Dec. 1.

★ ★ ★

Ronald M. Plumb has been promoted to post of director of market and financial analysis, Capitol Record Club. He was previously the Club's financial services manager. . . . Ray Hillebrand, Western regional sales manager for Concord's consumer products division, has been appointed to a staff marketing post. William B. Minkin Jr. gets the position formerly held by Hillebrand, and will be responsible for sales of the Concord audio tape recorders in the Western States.

★ ★ ★

Earl Green has been named musical director at the Dunes Hotel, Las Vegas, replacing Bill Reddie who is resigning. Green has been conducting the orchestra for "Vive Les Girls," a Dunes feature the past six years.

★ ★ ★

In a realignment of the operating structure at the Radio Corp. of America, Delbert L. Mills, who has been promoted to senior vice-president, will be in charge of consumer products and components, which includes RCA Victor home instruments, electronic components and devices, the RCA Sales Corp., the RCA Victor Distributing Corp., the RCA Victor Record Division and the RCA magnetic products division.

Charles M. Odorizzi, who had been in charge of the divisions being taken over by Mills, was appointed senior executive vice-president, and will now be in charge of the RCA Service Co., RCA Communications, RCA Parts and Accessories and the Hertz Corp.

★ ★ ★

Patrick Butler, vice-president of the record division of the distributor, H. R. Basford Co., has been promoted to the newly created post of vice-president and assistant general manager. Jack Solinger, previously sales manager, moves up to general manager, record division.

COPYRIGHT EXTENSION IS APPROVED BY THE HOUSE

WASHINGTON—The House passed the Copyright Extension resolution last week, preserving expiring copyrights through Dec. 31, 1968. The vote cleared the measure for the White House.

The extension will save copyrights in their last gasp of renewal, until the hoped for passage of the Copyright Revision Bill on the Senate side in 1968. The revised copyright legislation would provide a total of 75 years from the date of registry for copyrights in their renewal term at passage of the new copyright law.

Rep. John Dingell (D., Mich.) raised the lone dissenting voice during floor discussion by Copyrights Subcommittee chairman Robert Kastenmeier (D., Wis.). Representative Dingell said he thought the extension bills that have saved expiring copyrights preserved them beyond the date when Congress intended them to be made free to the public. He thought the Justice Department should have been heard from on this "special interest" legislation. He also said he "rather expects" that the copyright revision legislation will die on the Senate side next year.

Representative Kastenmeier reminded him that Justice had reversed its position since 1962 when it opposed the first extension bill, and since then had not raised any objections to the extensions. Also, the House itself, in April, had voted on an over-all revision bill that would add up to 19 more years to the present 56-year total, for copyrights in renewal when the new law becomes effective.

Aboard 'Dolittle' Abroad

NEW YORK — European recording artists are hopping on 20th Century-Fox's "Doctor Dolittle" bandwagon as the film is about to open in 23 European theaters.

In addition to the release of foreign language original soundtracks in France, Italy, Germany and Spain, artists in those countries and Sweden and Belgium will also cut singles and albums of the "Dolittle" songs.

In France, Marcel Amont has waxed music from the track on the Polydor label. In Germany, TV personality and entertainer Paul Kuhn has done the same for Electrola Records. Carousel Records' Mylena will cut two of the score's tunes for the Italian market, and the first Spanish cover will be recorded by Karlina on Hispavox.

The first European album

(Continued on page 10)

Merc. to Add Promo Chief In Nashville

NASHVILLE—Mercury Records is stepping up its activity in the country music field and will add a Nashville country promotion chief. Jerry Kennedy, country a&r director, said last week that he's now searching for new talent. The label recently launched campaigns to establish Tom T. Hall and Don Wayne as major country artists. Activity of the firm has, for some while, centered around a select number of country artists, including Dave Dudley, Roy Drusky, Faron Young, and Priscilla Mitchell. In addition, Smash Records artist Roger Miller is still considered by many to be a country artist although he sells in the pop field as well as the country field. Kennedy also produces Miller's sessions.

Atl., Meaux in Product. Deal

NEW YORK—Atlantic Records signed a production deal last week with Huey Meaux for four artists. The artists include Barbara Lynn, Johnny Copeland, and Andy Chapman. Meaux, a consistent chart producer the past six years, will produce the artists at his new Grits & Gravy Recording Studios in an abandoned movie theater near Jackson, Miss.

Among the hits Meaux produced were "Let It All Out," by the Hombres; "She's About a Mover," by the Sir Douglas Quintet; "I'm a Fool to Care," by Joe Barry; and "I'm Leaving It All Up to You," by Dale and Grace. Atlantic Records Vice-President Jerry Wexler negotiated the deal.

Hickory Cuts Monaural \$\$

NASHVILLE—Hickory Records has lowered its recommended retail price for monaural long-play recordings from \$4.79 to \$3.79.

Hickory and merchandise and promotion manager W. D. Kilpatrick notified distributors that their cost for monaural albums would be reduced accordingly.

Kilpatrick said the decision to cut monaural prices came as a result of large reorders for the label's new Roy Acuff country album, "Roy Acuff Sings Famous 'Opry' Favorites" and over-average sales of three Donovan LP's.

Hickory's price for stereo albums will remain unchanged. Kilpatrick said the firm hopes to encourage rack jobbers and retail dealers to continue stocking monaural albums.

Big Kahoona Team Goes Different Ways

NEW YORK — The production team of Big Kahoona Productions has split up after about two months of operation. Bo Gentry and Richie Cordell, who produce Tommy James and the Shondells for Roulette, will retain the Big Kahoona firm name. Jerry Kasenetz and Jeff Katz, who produce the Ohio Express and other groups, will form a separate firm.

Col. Tinseling Its Promotion Drive on Yule Singles, LP's

NEW YORK — Columbia Records is heightening its Christmas drive on singles and albums. In the singles field, Columbia has prepared a special kit for radio stations to promote its Christmas catalog, and in the album field, the label is putting special stress on "Jim Nabors Christmas Album" and "Ed Sullivan Presents Music of Christmas."

The singles kit, which packages 10 records and 20 selections, is being sent to 3,200 pop, r&b and country stations around the country. The kit is packaged in a special Christmas mailing box adorned with a "Happy Holiday" sticker. A letter introducing the kit to radio program director is being inserted in each package. Artists represented in the kit are Andy

Williams, Andre Kostelanetz, Patti Page, Ray Conniff, the New Christy Minstrels, the Brothers Four, the Regency Choir, the Philadelphia Brass Ensemble, the Mormon Tabernacle Choir, and the New York Philharmonic.

Columbia is banking on the article about Jim Nabors in last week's issue of Time magazine to add sales spark to the "Jim Nabors Christmas" album. Time details Nabors' success in television, nightclubs, and on Columbia Records and credits his appeal to his "country-bumpkin" charm.

The long-time popularity of Ed Sullivan's CBS-TV show is expected to rub off on sales for the "Ed Sullivan Presents Music of Christmas" LP. The album

(Continued on page 10)

NEWS REVIEW

Roselli Serves Up Menu of Fine Italo-American Fare

NEW YORK — Jimmy Roselli was in his best Italo-American form at the Capocabana opening Thursday night (9). Leaning heavily on a pop Italian repertoire, and spicing the performance with his saloon songs from his United Artists albums, Roselli had the audience with him all the way.

And, in true Copa tradition, he paid tribute to the non-Italian ethnic groups with "When Irish Eyes Are Smiling" and "My Yiddish Mama."

Roselli peppered his Italian numbers with English asides,

and pulled the linguistic switch with the American songs.

His wholesome boy-next-door quality registered with a couple of Jolson numbers—"Dixie Melody" and "Sunny Boy," and with a rousing "Mame." Roselli has gained the reputation as a saloon singer, and the term is not a putdown. As a saloon singer, he ranks with the very best. The act is admirably geared to a Copa audience, and his material sits well with the non-psychedelic majority.

AARON STERNFIELD

'Easy Listening' Chart Easy Score for Writers

NEW YORK — The songwriting team of Larry Kusik and Eddie Snyder view Billboard's Easy Listening chart as "a chart of a different color." "Easy Listening," to them, is a long green groove with steady disk jockey play over a maximum period and stronger performance credits to boot.

Kusik and Snyder also indicated that, on this basis, there is a noticeable trend in artists and repertoire and production circles to use Billboard's "Easy Listening" survey as a guide to future album packaging where steady play and a longer ride are prime objectives.

Kusik and Snyder can talk with authority about the ef-



Snyder-Kusik cut with easy listen EDDIE SNYDER, seated, and Larry Kusik.

White Front Will Back Pop Fests

LOS ANGELES — To promote its record department, White Front, 24-store discount chain, will sponsor pop concerts here, Nov. 19, and in San Francisco, Saturday (18).

Tickets to the pop festivals are free, with the purchase of any Warner Bros. or MGM stereo album.

The rock concerts will feature the Association, the Animals, Everly Brothers, the Who, Sunshine Co. and Sopwith Camel. Sam Riddle will produce and emcee the show. Each group will perform at the Hollywood Bowl (18,000-seat capacity) and at San Francisco's Cow Palace (11,000-seat capacity).

fectiveness of Billboard's "Easy Listening" chart because they are No. 2 in the current issue with "When the Snow Is on the Roses," recorded by Ed Ames on RCA Victor; in the No. 3 spot with "More Than a Miracle," recorded by Roger Williams on Kapp, and have another potential high-rider with "Cuando Sali De Cuba," recorded by the Sandpipers on A&M Records and listed No. 13 this week.

The team has made middle-of-the-road action something of a specialty with past successes like "Games That Lovers Play," "People Like You" and "Making Memories." They are now working on five new songs, all projected to keep their current action going. Their songs are published by The Big 3 (Robbins-Feist-Miller).

**wes
montgomery**

by your request
a new single release

WINDY

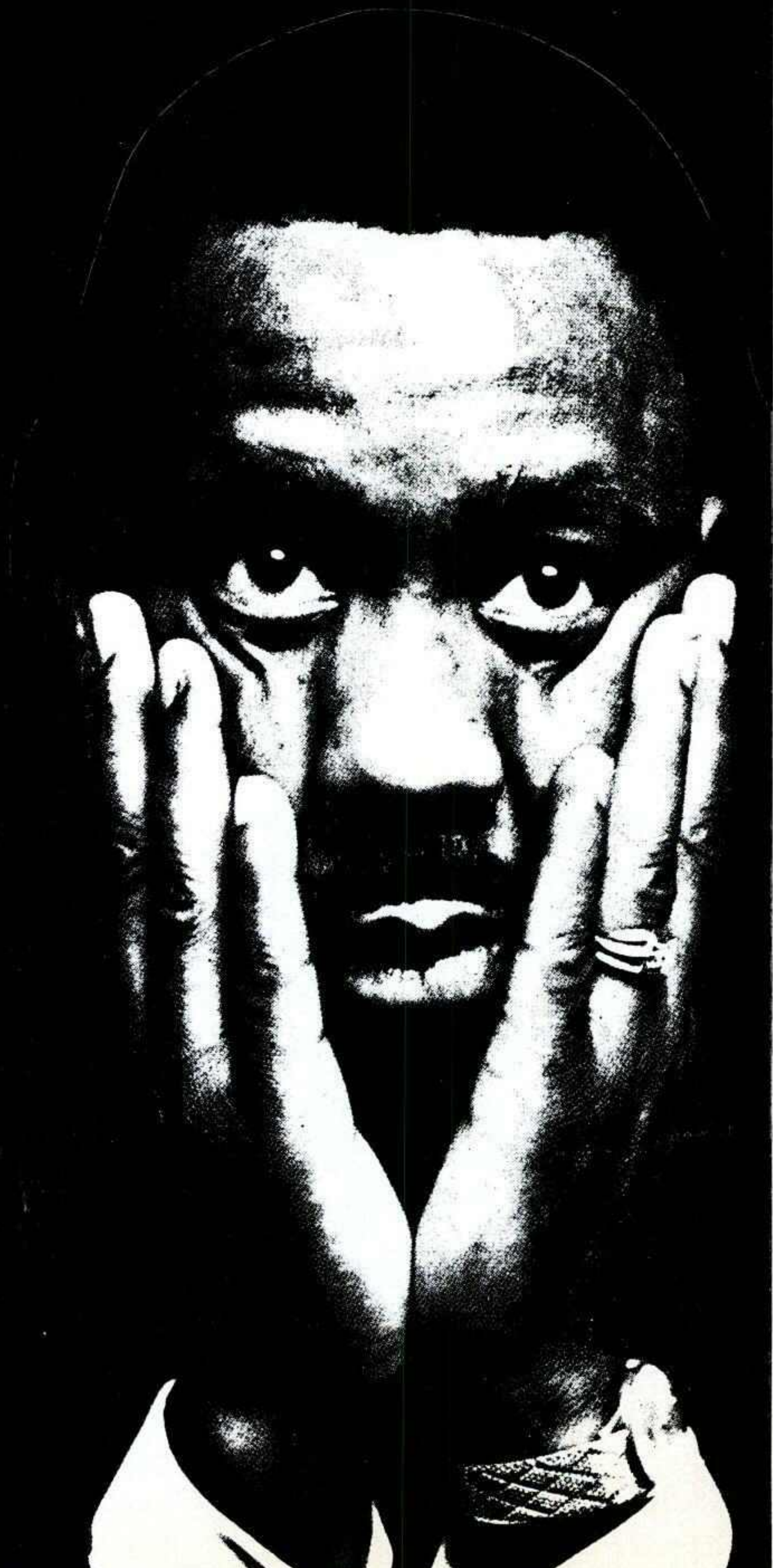
b/w watch what happens

A&M 883

from the great album

A DAY IN THE LIFE

A&M 3001



Market Quotations

As of Noon Thursday, Nov. 9, 1967

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	20 1/2	534	21 1/2	20 1/2	20 3/4	- 3/8
American Broadcasting	102	72 3/4	168	76 1/2	73 3/4	74 1/2	-2 1/2
Ampex	40 3/4	22 3/4	1235	33 1/2	31 1/2	33 1/2	+1 1/2
Audio Devices	30 3/4	21 1/2	245	27	22 3/4	25 1/2	+3 3/8
Automatic Radio	25 3/4	3 1/4	2308	25 3/4	20 1/2	21 1/2	+2
Automatic Retailer Assoc.	80	51 3/4	83	75 3/4	74	74 3/4	+ 3/4
Avnet	53 1/4	16 1/2	2644	53 1/4	47 1/2	52 3/4	+ 1/2
Cameo Parkway	55	2 1/2	180	45 1/4	41 1/2	42	- 3/8
Canteen Corp.	28 3/4	20 1/4	163	20 3/4	20 1/2	20 3/4	+ 1/4
CBS	76 3/4	49 3/4	1351	53	50 1/4	51	+ 3/8
Columbia Pic.	56	33 1/2	97	49 3/4	47 3/4	49 3/4	- 3/8
Consolidated Elec.	57 3/4	36 3/4	217	38 3/4	37 1/4	37 3/4	- 3/8
Disney, Walt	114	75	141	113 3/4	107 3/4	110	-2
EMI	5 7/8	3 1/2	822	5 3/4	4 3/4	5 1/4	+ 1/2
General Electric	115 3/4	82 1/2	877	103 1/2	99	101 3/4	+1 3/8
Gulf + Western	64 3/4	30 3/4	1368	54 3/4	51 1/2	52	Unchg.
Handleman	50	17 1/4	197	45 3/4	42 1/2	43 1/4	-3
MCA	65	34 1/4	226	65	60	62 1/2	+1 1/4
Metromedia	66 1/4	40 3/4	376	54 1/4	50 3/4	51 1/2	-1
MGM	64 3/4	32 3/4	469	60 3/4	55 1/2	57 3/4	-2 3/4
3M	93 1/2	75	355	87 1/2	84 3/4	85 3/4	-1 1/2
Motorola	146 1/2	90	555	134	125 1/2	129	-3 1/4
RCA	65 1/2	42 3/4	2690	61 3/4	57 1/2	58 1/2	-2 3/8
Seeburg	24 1/2	15	829	21 1/2	19	20 1/4	-2
Trans Amer.	47 3/4	28 1/2	528	45	43 3/4	45	+ 1/8
20th Century	59 1/2	32 3/4	528	50 3/4	46 1/2	46 1/2	-3 3/8
WB	41 1/2	19 1/2	564	39 3/4	36	37 3/4	+ 1/8
Wurlitzer	36	18 1/2	388	31 3/4	25 1/2	26 3/4	-2 3/8
Zenith	72 1/4	47 3/4	1298	66 3/4	61	61 1/2	-4 3/4

OVER THE COUNTER*

As of Noon Thursday, Nov. 9, 1967

NAME	Week's High	Week's Low	Week's Close
GAC	8 3/4	8 1/4	8 1/2
ITCC	12	11	11
Jubilee Ind.	9 1/4	9	9
Lear Jet	16 1/4	15 3/4	15 3/4
Merco Ent.	15 3/4	15	15 1/2
Mills Music	34	32 1/2	34
Orrtronics	6	5 3/4	6
Pickwick Int.	15	13 1/2	13 3/4
Telepro Ind.	3	2 3/4	2 3/4
Tenna Corp.	9 1/2	9 1/4	9 1/4
National Mercantile	12 3/4	11 1/2	12

*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.

MGM Profits Soar to Peak — Cite Sales, Global Growth

NEW YORK — A 44 per cent increase in sales and "outstanding" growth of its overseas operations have contributed to the "highest profits in the

20-year history of MGM Records," Robert H. O'Brien, president and chief executive officer of Metro-Goldwyn-Mayer, announced last week. Mort Nasatir is president of the record company.

In all, the MGM corporation racked up \$14,029,000 in earnings, which represented a 37 per cent increase over a year ago, O'Brien announced in his annual report to the stockholders. Per share earnings were \$2.50. The firm suffered a pre-tax loss of \$31,779,000 in 1963, but O'Brien said that "careful planning and effective follow-through by an efficient operating team has enabled us not only to turn the company around, but to establish a stable pattern of growth." Total gross income was the highest since 1946.

He said The Big 3 (Robbins, Feist, and Miller in which MGM has a 62 per cent stock interest) achieved new highs in domestic royalties, international revenues, and music print sales. ASCAP performance fees, the major source of income, were up 20 per cent.

Two of the record successes mentioned by O'Brien were the soundtrack of "Doctor Zhivago" and the original cast album of "You're a Good Man, Charlie Brown."

Dividend OK'd By CBS Board

NEW YORK—CBS's Board of Directors has voted a 35-cents-a-share dividend payable Dec. 8 to shareholders of record at the close of business on Nov. 24, and a stock dividend of 2 per cent payable Dec. 20 to shareholders of record also at the close of business on Nov. 24.

No fractional shares will be issued in connection with the dividend. Shareholders will receive non-transferable order forms for their fractional interests. The directors also voted a dividend of 25 cents a share on preferred stock payable Dec. 29 to shareholders of record at the close of business on Nov. 24.

Lulu Disk a Lulu

NEW YORK — Lulu's first Epic single, "To Sir, With Love," has received a gold record from the RIAA for sales of more than 1 million copies.

Club N. Y. Country Strong-Spot

NEW YORK — The Nashville Room, country music's showcase on the Big Apple, is now operating in the black. This is a matter of historic import—for it marks the first time that country artists have made an impact in the New York market. With proper exploitation there could be impressive side-effects; namely—the development of the New York area as a market for the sale of recorded country product. Proper promotion and exposure has already tipped the scale in other large metropolitan areas, notably Chicago, where WJJD's country format has been instrumental in educating the populace. Possibly the efforts of WJRZ here is now beginning to bear fruit, and Lazar Emanuel, WJRZ chief, is to be commended.

Current show at the Nashville Room stars Bill Anderson and Jan Howard, two great Decca attractions. They delivered a smash show Nov. 7, and its greatest charm was the fact that it was strictly country: the songs, the arrangements and the performances were genuine. All of which proves the point that a big city audience today is hip enough, musically, to appreciate this rich vein of American music.

Anderson, who is in the tradition of the great writer-artists, was backed by his Po' Boys, featuring Jimmy Gately. The latter scored a triumph with his great country fiddling ("Orange Blossom Special") and singing; and he established an audience rapport which was then solidified by Anderson and Jan Howard.

Miss Howard followed Gately, delivering "Gentle on My Mind," "You Don't Know Me," "Evil on Your Mind" and many others—a combination of current and standard material. Anderson closed with a wide assortment of tunes, many of them his own. Included were "Still," "I Love You Drops," "The Golden Guitar." A highlight of the show was a series of duets—in the great country tradition—by Miss Howard and Anderson.

The show was opened by the Nashvillians, a solid country combo. Lee Arnold, WJRZ program director, emceed graciously. Surprise star was Decca's Syd Goldberg, who firmly directed much of the show from

a ringside seat—calling out his requests by record number rather than song title. The acts were afraid to deny him.

In addition to Decca executives Goldberg, Marty Salkin and Lenny Salidor, the audience included a lavish sprinkling of tradesters, including CMA president Hubert Long, Columbia's Jack Loetz, booker Jolly Joyce and many more. Fender guitar received many plugs.

PAUL ACKERMAN

Pride a Hit

Without varying from the traditional approach to country music, Charlie Pride reaches for and attains a different aspect to each and every song. For example, at the Nashville Nov. 1 he brought "Kaw-liga" a fresh life with the yip of an Indian at the end of the chorus. He followed this up with a tension-crackling version of "Distant Drums."

Other standards Pride put his special touch on included "Folsom Prison Blues," "Lovesick Blues," "Crazy Arms," and "Your Cheatin' Heart." His treatments of "Green, Green Grass of Home" and "Fugitive" were also

excellent, although the latter lacked the guitar peaks that set the hit version apart. Let you think that Pride depends strictly on the material of others, it should be pointed out that his biggest number of the night was the record that first brought him fame—"The Snakes Crawl at Night." His current hit, "Does My Ring Hurt Your Finger?" was also a highlight of his show.

CLAUDE HILL

Dudley Scores

Leading off the double bill of Pride and Dudley at the Nashville Room, Mercury's Dave Dudley came on strong, sticking basically to his recorded hits. His robust and deep vocal quality was heard at its best in "Two Six Packs Away," "Truck Driving Son-of-a-Gun," and "Six Days on the Road." Dudley's easygoing, relaxed style and his obvious enjoyment for performing, captured the Nov. 2 audience, invoking two encores. Dramatically, he offered a song based upon the Vietnam situation which proved a stirring piece of material and sent Dudley off stage with wild applause.

DON OVENS

NEWS REVIEW

First Edition Front-Page Act That's Fit for Press

NEW YORK — The First Edition, four folk-rock refugees from the ranks of the New Christy Minstrels, sparked their opening at the Bitter End Cafe Wednesday (8) with a punchy and pungent mix of the can't-sit-down-sound, folk and blues.

Driven by the beat of Mickey Jones, formerly with Trini Lopez, Johnny Rivers and Bob Dylan, the First Edition cleverly blended the commercial rumble of hard rock with the sensitive soft-sell of Thelma Camacho—and some peppery musical humor. "Just Dropped In" and "Michaelangelo," cheery tantrums of lyric wit, were sandwiched around "I Get a Feeling," which moved sleepily through haunting spells of moody blues.

ABC to Record 'Henry' Cast LP

NEW YORK — ABC Records will record the original cast version of "Henry, Sweet Henry" here Sunday (12). The musical, starring Don Ameche and Carol Bruce, opened on Broadway last month. ABC has already released a single of the title song by the Barry Sisters and has signed Alice Playten to an exclusive recording contract as a result of her press notices. Miss Playten's first single is the title song and "Poor Little Person," which she sings in the show.

Lucarelli Suit Vs. Cameo Dismissed

NEW YORK—The \$5 million suit brought by Lucarelli Enterprises, Inc., and Emanuel Lester against Cameo/Parkway Records, Allen Klein and Abbey Butler has been dismissed with prejudice in U. S. District Court here.

Judge Sylvester Ryan, in his decision, said: "After two opportunities to plead their case, if they have any, we feel that it would serve no further purpose to give further leave for service of a second amended complaint."

"Church Without a Name," Mike Settle's impressions of a discotheque, hinted strongly that the First Edition will be a best seller.

The First Edition — Mike Settle, Thelma Camacho, Terry Williams and Ken Rogers—are featured on a new Reprise LP, and with a single, "I Found a Reason." They will appear at the Bitter End through Nov. 20, where Peter, Paul and Mary began their climb and where Bill Cosby rose with the help of a friend, Mike Settle.

ED OCHS

IN-FORMER In

NEW YORK — Morty Wax, local promotion man and publicist, this week introduced "The IN-FORMER," a device to keep radio programmers and disk jockeys informed about the status of a given record.

The device is a one-inch by seven-inch strip with an adhesive back designed to fit a standard 45 r.p.m. jacket. Listings are provided to check trade paper chart action, tip sheet information and radio play. Unlike notes, which are often lost, the "IN-FORMER" accompanies the record to the music meeting.

The device is available to record promotion people, with their own logo, through the Wax office here.

STONES GATHER A NEW DEPTH

NEW YORK — London Records will add another "dimension" to the Rolling Stones' next album.

The package, which is decorated with psychedelic shapes and designs, features a full color three dimensional picture of the quintet centered on the front cover. The flicker-type portrait is produced by Pictorial Productions of Mount Vernon, N. Y. Title of the album, which will be released at the end of this month, has not been disclosed by London Records officials.

stereo LIVE FOR LIFE • ORIGINAL MOTION PICTURE SOUNDTRACK • UNITED ARTISTS UAS 5165

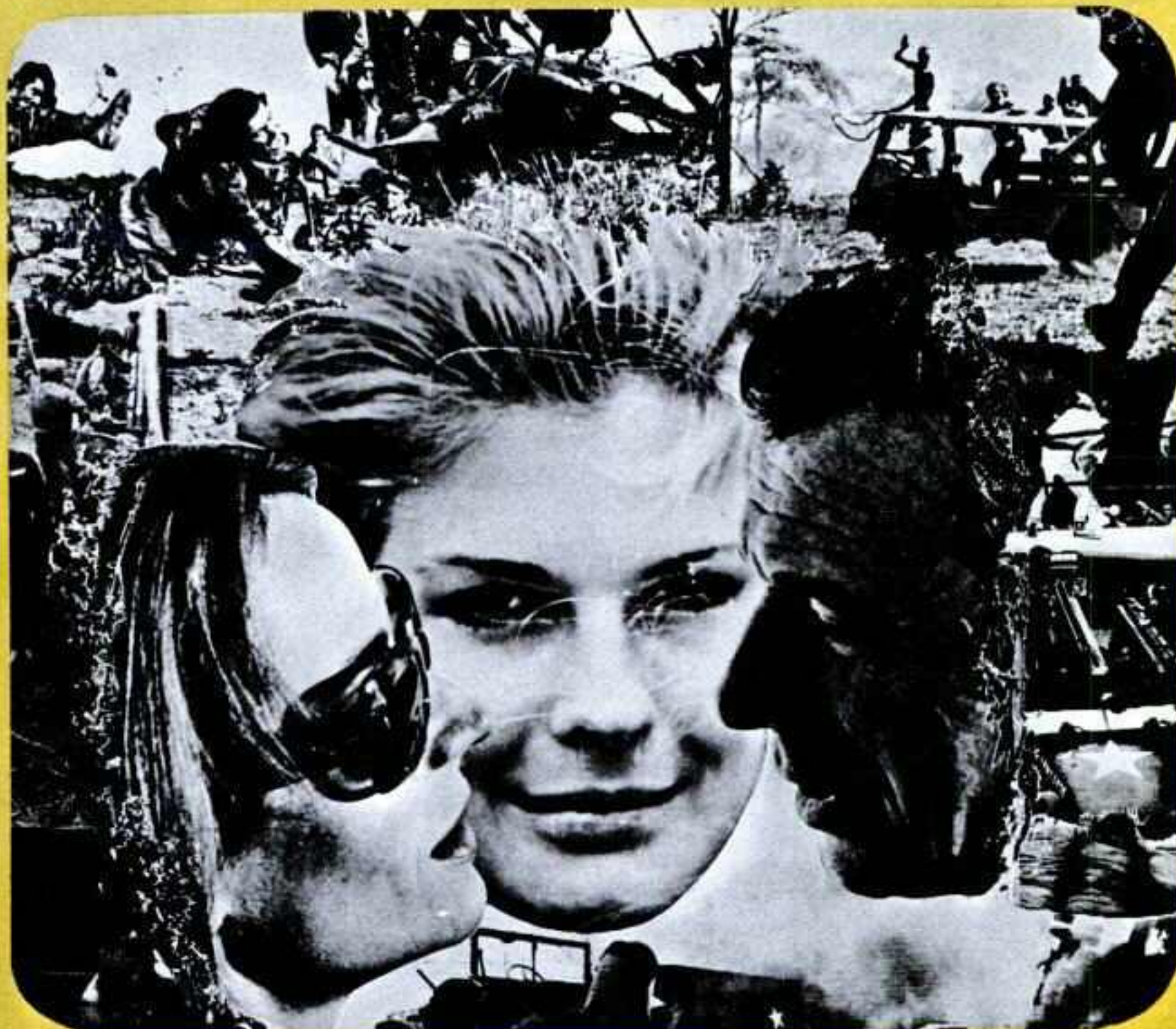


ORIGINAL MOTION PICTURE SOUND TRACK

LIVE FOR LIFE

(VIVRE POUR VIVRE)

Music by
FRANCIS LAI
composer of
"A MAN AND
A WOMAN"



© 1967 UNITED ARTISTS RECORDS, INC.

STEREO UAS 5165 HIGH FIDELITY UAL 4165

*Next Number One Sound Track Album
in The Nation*

From



Record Companies Studio Spree

• Continued from page 1

new studios. John Abdnor is building new studios in Dallas. Independent record producer Don Schroeder is building his own studios in Pensacola, Fla. Stan Lewis, head of Jewel-Paula Records in Shreveport, La., has new studios in the works. Mel Collins of Giant Records in Chicago has studios nearing completion. A&M Records has studios being constructed in the sound stage on a LaBrea Avenue film studio lot in Los Angeles. RCA Victor is planning one of "America's largest and most modern studios specifically designed for sound recording" in its new office building under construction at 1133 Avenue of the Americas here.

Ardent Opens

Fine Recording Studio in New York is installing new equipment. John Fry has just opened Ardent, a new 8-track (the first) studio, in Memphis.

Doug Hawkins, chief engineer at Mercury Records who designed its entire new layout, pointed out that it was very difficult to get studio time in New York and in Nashville. "It was so difficult, we had to build our own." Charlie Fach, director of recorded product for the label, said the problem was also bad in Los Angeles.

The new Mercury set-up includes two studios, each with separate isolation rooms. One complete floor will be devoted to 12 cutting rooms for re-recording and mastering of both tape and records, plus production activity for Mercury's tape cassette production, which it does for itself and 14 other labels. Mercury is set up with one 8-track and two 4-track systems.

Decca Records remodeled its studios at a cost of more than \$750,000 and has been using them about six months. In addition, a new 8-track facility with 24 microphones is being completed. There is also complete facilities for 4-track, 8-track and cassette cartridge mastering. Wallace L. Barneke, executive engineer, heads an engineering staff of 20. They can produce everything right down to the final master in stereo or monaural.

Time the Problem

The problem in most studios is time. Often, you have to book time far in advance. In Nashville, one of the major complaints is that you have to book not only in advance, but leave the studio immediately when your time is up to make way for the next customer.

Muscle Shoals, a discovery

of Jerry Wexler, vice-president of Atlantic Records, has since turned into an extremely hot recording center. In fact, Rick Hall is building another studio beside his present one to accommodate customers. At present, if you want to record in the Muscle Shoals area, "you have to book way in advance," said Gene Kent of Jewel-Paula Records. The label has been recording in various locations, but president Stan Lewis is planning his own in Shreveport.

Chess Records in Chicago has had its new studios in operation several months, but is installing stereo master cutting channel equipment now and will be going 8-track within the year.

MGM Records has been renting studio time and paying quite heavily for the privilege. Val Valentin, chief engineer, said last week that he will have one of his own eventually.

Goodway Records has just opened new studios in Philadelphia. Most of these new studios feature the finest in equipment. As Vincent Liebler, chief engineer at Columbia Records said, "At one time, we did everything in monaural. Then came three-channel and four-channel. Now, if you don't have eight-channel equipment, you're nobody."



HERMAN D. GIMBEL, left, president of Audio Fidelity, shares some conversation with Eve Nelson, vice-president of sales promotion and publicity for E. J. Korvette, and Tony Cabot, producer of the Audio Fidelity album "Carenvale!" at Mama Leone's.

Merjoda Bought by Merc.

CHICAGO — Mercury Record Corp. has enlarged its song catalog by 20 per cent with the purchase of Merjoda Music, Inc., a BMI firm established jointly by Mercury and writers John Madara and Dave White in 1963.

In buying out the two writers, Mercury acquires 125 songs, including "You Don't Own Me," "The Boy Next Door," "Cold, Cold Winters," "442 Glen-

wood Avenue," "Mixed-Up, Shook-Up Girl," and "Live It Up."

Mercury publishing division general manager Eddie Mascari said the acquisition was part of a pop catalog expansion plan that also included the hiring of an East Coast representative. This will be done soon. The label recently hired John Rose to cover the West Coast to promote the firm's catalog.

Also, Mercury's ASCAP firm, French Music, Ltd., has just acquired U. S. and Canadian rights to the Argentinian Misa Criola from Editorial Pignal of Argentina, and has approved a Lawson-Gould Music printed choral translation and publication of the score. The Mass was released earlier by Mercury's Philips subsidiary.

London Enters 3-Nation Deal With Hickory

NASHVILLE—London Records has been licensed to press and release Hickory's recordings in Germany, Austria and Switzerland.

The new licensing arrangement was announced by Hickory officials Lester Rose and W. D. Kilpatrick, who said it would strengthen international distribution for both Hickory and the company's subsidiary label, TRX.

London is also Hickory's licensee in Great Britain.

Arrangements were worked out through Mimi Trepel, London's foreign distribution manager, and D. H. Toller-Bond, president of London Records.

Aboard 'Dolittle'

• Continued from page 6

featuring "Dr. Dolittle" to hit the market will be in Sweden. Four Swedish singers, Siw Malmkvist, Per Myrberg, Svante Tureson and Fred Akerstrom will be featured on a recording for Metronome. Belgium will follow with recordings by artists including Ryna Pia, Rony Temmer and Jose Thomas.

American cover records to 20th Century-Fox's original soundtrack include artists such as Bobby Darin, Sammy Davis Jr. and Anthony Newley.

Undergrounders Flying High

• Continued from page 1

product and that specific locations which showcase this type of act are located across the nation. These are such spots as the Fillmore and the Avalon in San Francisco and the Cafe Au Gogo in New York.

The Atlantic underground product is on the firm's Atco line and includes such chart makers as the Vanilla Fudge, the Cream, and the Buffalo Springfield. A lot of other albums on the charts

may or may not be regarded as "underground," depending upon one's specific point of view. Atco's Bee Gees, Elektra's The Doors (on the chart with two packages in positions three and four), Verve's "Mothers of Invention, Mainstream's Big Brother and the Holding Company, Reprise's Jimi Hendrix Experience, Liberty's Canned Heat, Vanguard's Country Joe and the Fish, and Verve's Velvet Underground & Nico, and Tower's Pink Floyd.

When does an underground group surface? As yet this is a moot question.

AGAC Making Pitch for Writers

• Continued from page 1

ducted from future royalties. The staff contracts are usually employment-for-hire contracts and the writer or his heirs can never get renewals. (Under an AGAC contract, after 28 years a writer can resell his songs to the highest bidder.)

One of the driving forces in the campaign to enlist the young writers is Ervin Drake, songwriter recently elected to the AGAC council. Drake, who's written many pop hits as well as

the score for the Broadway musical "What Makes Sammy Run," now has "Her First Roman," a musicalization of George Bernard Shaw's "Caesar and Cleopatra" in the works.

AGAC's collections for writers will come to \$2,500,000 this year and has been going up every year. AGAC began collecting for writers in 1959 and to date the collections total \$14 million.

There are now 2,300 writers in AGAC.

Music Sales Acquires Oak

• Continued from page 1

also includes a series of instruction manuals on such instruments as the guitar, recorder, banjo and blues harp. A sitar instructor is being prepared.

Oak Publications was formed over six years ago in conjunction with Sing Out magazine, which recently became a co-operative and is not included in the Music Sales deal. The new owner plans to retain essentially the same sales force previously with Oak, which was heavily involved in bookstore and library sales. Oak's editorial staff also will be retained. The main changes under the new set-up will be in shipping and billing, which will be done by Music Sales.

Some of the titles in the Oak Publications catalog which contain what are considered authentic folk material, are "Hard Hitting Songs for Hard-Hit People" compiled by Lomax, "Blues Men" by Samuel Chart-

ers, "Slave Songs of the United States," "Poetry of the Blues" by Charters, "American Favorite Ballads, Tunes and Songs as sung by Pete Seeger," "The Clancy Brothers and Tommy Makem Songbook," "The Coffee House Songbook," "Ballads of the Civil War." Music Sales is also in the contemporary folk field with material of such artists as Joan Baez.

Columbia Christmas

• Continued from page 6

bum cover features a portrait of Sullivan and his five grandchildren gathered around a Christmas tree. They are the children of Sullivan's daughter and her husband Bob Precht, executive producer of "The Ed Sullivan Show." Also, Ray Bloch, musical conductor of Sullivan's TV show, acted as musical consultant for the album.

The Christmas album is the

BARTON'S IDEA OF 'FUN CITY'

NEW YORK — Ben Barton, veteran music publisher, has tapped Mayor John V. Lindsay's "Fun City" designation for New York for a song and disk promotion. Barton submitted the title to composer Bobby Gosh and lyricist Sammy Cahn and they produced a song which is being published by Greenbar Music, firm in which Barton is partnered with Kenny Greengrass.

The song has been recorded by the Gary Bruce Singers on B&K Records.

second in a series of "Ed Sullivan Presents" albums on Columbia. The first LP in this series is "Ed Sullivan Presents the Last Two People in the World," an October release featuring the comedy team of Stiller & Meara.



F. A. O. SCHWARTZ'S merchandising program for "Doctor Dolittle" products was launched last week at a party attended by, from left to right, Howard Stark, vice-president of ABC Records; Bud Katzel, director of merchandising; Dave Berger, vice-president of ABC's international division, and Steve Morris, liaison between ABC and 20th Century-Fox Records. Soundtrack from "Doctor Dolittle," which opens Dec. 19, is on the 20th Century-Fox label, distributed by ABC Records.

THE ONE AND ONLY

**ERMA
FRANKLIN**

HAS A STONE SMASH

**PIECE OF
MY HEART**

S-221



Shout Records, Inc., 1650 Broadway, New York, N. Y. 10019



SPOTLIGHT SINGLES

Number of Singles Reviewed This Week, 120—Last Week, 186

*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

BOBBIE GENTRY—OKOLONA RIVER BOTTOM BAND (Prod. Kelly Gordon) (Writer: Gentry) (Shayne, ASCAP)—That "Ode to Billie Joe" million-seller gal meets the "follow-up" problem with ease via this change of pace infectious blues rocker that grooves from start to finish. Strong, steady dance beat supports her compelling vocal workout. Flip: "Penduli Pendulum" (Shayne, ASCAP). **Capitol 2044**

***NANCY SINATRA—TONY ROME** (Prod. Lee Hazlewood) (Writer: Hazlewood) (Sergeant, ASCAP)—**THIS TOWN** (Prod. Lee Hazlewood) (Writer: Hazlewood) (Remick, ASCAP) — Two equally potent sides from "Lightnin's Girl." First is the title tune from the soundtrack of the current Frank Sinatra film, and a well-done rhythm item it is. Flip is an exceptional and different concept of her father's current hit which could go all the way to the top for Nancy. **Reprise 0636**

DONOVAN—WEAR YOUR LOVE LIKE HEAVEN (Prod. Mickie Most) (Writer: Leitch) (Peer Int'l, BMI)—Powerful follow up to "There is a Mountain" is this vital lyric message backed by a solid dance beat that should put him right back in the top 10. Well written and performed. Flip: "Oh Gosh" (Peer Int'l, BMI). **Epic 10253**

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

PETER, PAUL & MARY—TOO MUCH OF NOTHING (Prod. Albert B. Grossman & Milt Okun) (Writer: Dylan) (Dwarf, ASCAP)—Dylan wrote this new folk rocker and the trio performs it for all it's worth and the result has to be another top winner for them. Clever, driving blues arrangement compliments the trio to the fullest. Flip: "The House Song" (Pepamar, ASCAP). **Warner Bros. 7092**

KING CURTIS & KINGPINS—FOR WHAT IT'S WORTH (Prod. Tom Dowd & Tommy Cogbill) (Writer: Stills) (Cotillion/Ten East/Springalo, BMI)—The Buffalo Springfield's hit gets a powerful blues instrumental treatment that should have no problem meeting the success of their hit version of "Ode to Billie Joe." Flip: "Cook-Out" (Kilynn Pronto, BMI). **Atco 6534**

JANIS IAN—INSANITY COMES QUIETLY TO THE STRUCTURED MIND (Prod. Shadow Morton) (Writer: Ian) (Dialogue, BMI)—She broke through big with "Society's Child" and that hot sales momentum should continue via this compelling lyric line and another interesting arrangement. **Verve Forecast 5072**

JR. WALKER & THE ALL STARS—COME SEE ABOUT ME (Prod. Holland & Dozier) (Writers: Holland-Dozier-Holland) (Jobete, BMI)—The Supremes' hit of the past serves as powerful wailing blues shout material for the exciting sound of Walker and His All Stars. Chalk up another hot chart winner for the group. Flip: "Sweet Soul" (Jobete, BMI). **Soul 3501**

LULU—SHOUT (Writers: Isley-Isley) (Wemar/Nom, BMI)—Still in the No. 1 spot with her Epic million seller "To Sir, With Love," Lulu comes across powerfully with her exciting revival of "Shout," which was a smash in England some time ago. This one should prove important based upon her new-found success in the States. Flip: "When He Touches Me" (Brookmont, BMI). **Parrot 40021**

PHIL OCHS—OUTSIDE OF A SMALL CIRCLE OF FRIENDS (Prod. Larry Marks) (Writer: Ochs) (Barricade, ASCAP)—The tragedy of today's domestic problems in the streets is set to music in a contrasting honky-tonk arrangement that should put folkster Ochs high on the Hot 100. Flip: "Miranda" (Barricade, ASCAP). **A&M 891**

5 STARISTEPS & CUBIE—SOMETHING'S MISSING (Prod. Clarence Burke, Jr.) (Writers: Burke-Burke) (Kama Sutra/Burke Family, BMI)—The group's move to the Buddah label will meet with play and sales impact via this wailing blues mover right in the teen buying alley. Strong entry. Flip: "Tell Me Who" (Kama Sutra/Burke Family, BMI). **Buddah 20**

JACKIE WILSON—THE WHO WHO SONG (Prod. Carl Davis) (Writers: Jackson-Davis) (Jalyne/BRC, BMI)—**SINCE YOU SHOWED ME HOW TO BE HAPPY** (Prod. Carl Davis) (Writers: Jackson-Smith-Sims) (Jalyne/BRC, BMI)—A topper for "Higher and Higher" is either of these two blockbuster sides. Wilson's in top form as he wails his way through both of these solid rhythm items. **Brunswick 55354**

HOLLIES—DEAR ELOISE (Prod. Ron Richards) (Writers: Hicks-Clarke-Nash) (Maribus, BMI)—This should prove one of the group's all-time biggest hits: Easily identifiable lyric and good rock beat spell smash. Flip: "When Your Light's Turned On" (Maribus, BMI). **Epic 10251**

FOUNDATIONS — BARY, NOW THAT I'VE FOUND YOU (Prod. Tony Macaulay) (Writers: Macleod-Macaulay) (January/Welbeck, BMI)—Currently No. 1 in England, this raucous rocker now on the hit Uni label has the same possibilities for the U. S. Good group sound and top rock material. Flip: "Come on Back to Me." **Uni 55038**

CHRIS CROSBY—HIPPIY LULLABY—The Atlantic disk debut of Bob Crosby's son is a powerhouse for both play and sales. A plaintive lyric and infectious melody aimed right at the young is a natural for today's pop market. Flip: "I Will Wait for You." **Atlantic 2455**

RONNIE DOVE—DANCIN' OUT OF MY HEART (Prod. Phil Kahl) (Writers: Badale-Harma) (Irwin, ASCAP)—**BACK FROM BALTIMORE** (Prod. Neil Diamond) (Writer: Diamond) (Tallyrand, BMI)—Two strong Dove sides with emphasis on the top sing-along ballad loaded with jukebox appeal and right in his hit selling bag. Flip is a powerful rocker penned by Neil Diamond, which could hit with a sales impact as well. **Diamond 233**

MELANIE — MY BEAUTIFUL PEOPLE (Prod. Peter Shekeryk) (Writer: Safka) (H&L, BMI)—Debut of a young New Jersey folkster, composer-performer is a dynamic one that should fast establish her as a top disk seller. Her material, of a positive nature, and her strong reading of it should meet with immediate programming acceptance. Producer Peter Shekeryk has a sure-fire winner. Flip: "God's Only Daughter" (H&L, BMI). **Columbia 44349**

EVERY FATHER'S TEENAGE SON—A LETTER TO DAD (Prod. Inherit Prod.) (Writers: Dean-Marshall) (Bob-Len, BMI)—This teen rebuttal of the Victor Lundberg smash comes off as a well-thought-out answer, performed and arranged in the best of taste. It represents the young idea and should be given equal air time with the original with sales following the same successful pattern. Flip: "Josephine's Song" (RenLeigh, BMI). **Buddah 25**

THE EPIC SPLENDOR—A LITTLE RAIN MUST FALL (Prod. John Boylan) (Writer: Fishbaugh) (Chardon, BMI)—Debut of the new Koppelman-Rubin label, distributed by Capitol, is a happy rocker that should make a big dent on the Hot 100, establishing both the group and label. Good material, strong group sound and loaded with discotheque appeal. Flip: "Cowboys and Indians" (Chardon, BMI). **Hot Biscuit 1450**

YOUNG AMERICANS—THE SONG IS LOVE (Prod. Anita Kerr) (Writers: Dixon-Kniss-Stookey-Yarrow-Travers) (Pepamar, ASCAP)—With Peter, Paul and Mary lending a hand in the writing, plus a top performance of the big group will add up to a hot chart item. A top Anita Kerr production, the number is featured in the group's new film. Flip: "Sunset See My Sadness" (Bright Tunes, BMI). **ABC 10998**

IMPROPER BOSTONIANS—GEE, I'M GONNA MISS YOU (Prod. Bill Walsh & Barry Richards) (Writers: Walsh-Ahern) (Little Guy, BMI)—Plaintive folk-flavored ballad should hit hard and fast in programming and sales. Fine production work and smooth group blend on strong material. Watch this one go! Flip: "Victim of Environment" (Little Guy, BMI). **Minutemen 211**

CHART Spotlights—Predicted to reach the HOT 100 Chart

AL HIRT—Ludwig (Tune-Kel/Kedor, BMI). **RCA VICTOR 9381**
KEITH GORDON—A Teenager's Answer (Falstaff, BMI). **TOWER 383**
LETTERMEN—Goin' Out of My Head/Can't Take My Eyes Off You (Vogue/Saturday-Seasons' Four, BMI). **CAPITOL 2054**

DICK CLARK—Open Letter to the Older Generation (Claridge, ASCAP). **DUNHILL 4112**
GARY SCRUGGS—Gentle When You Say the Word (Newkeys, BMI). **COLUMBIA 44360**

COUNTRY SPOTLIGHTS

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

SKEETER DAVIS—SET HIM FREE (Prod. Felton Jarvis) (Writers: Moyers-Davis-Wilson) (Pamper, BMI)—This is just the right material to put Miss Davis right up at the top of the country chart in short order. Powerful piece of ballad material, half narrated, it's one of her most potent offerings of all time. Flip: "Is It Worth It to You" (Davis, ASCAP). **RCA Victor 9371**

WILBURN BROTHERS—I'M LEAVIN' (Writers: Russell-Finneran) (Sure-Fire, BMI)—The Brothers are in top form with this strong ballad material with a folk flavor and an effective narration. Should hit with immediate play and sales impact. Flip: "Wastin' My Time" (Sure-Fire, BMI). **Decca 32225**

RAY GRIFF—YOUR LILY WHITE HANDS (Prod. Tanridge) (Writer: Griff) (Blue Echo/T.M., BMI)—A happy beat backs a well-done lyric that packs a wallop as performed by the composer that should soar right up there to the top. A hot entry loaded with jukebox appeal as well. Flip: "One of the Chosen Few" (Blue Echo/Ridge, BMI). **MGM 13855**

CHART Spotlights—Predicted to reach the HOT COUNTRY SINGLES Chart

BOBBY AUSTIN—This Song is Just for You (Central Songs, BMI). **CAPITOL 2039**
GENE WYATT—I Stole the Flowers From Your Garden (Lowery, BMI). **MERCURY 72752**

R&B SPOTLIGHTS

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

LAURA LEE—WANTED: LOVER, NO EXPERIENCE NECESSARY (Prod. Rick Hall) (Writers: Caston-Webber) (Chevis, BMI)—With "Dirty Man" still riding the charts, the wailing blues item should fast top that success and rapidly hit the Hot 100 as well. Strong vocal workout and driving beat. Flip: "Up Tight, Good Man" (Fame, BMI). **Chess 2030**

PATTI DREW—WHERE IS DADDY (Prod. Carone) (Writers: Rendell-Pelaez-Puglisi) (Shapiro-Bernstein, ASCAP)—She hit big with "Tell Him" and this potent blues ballad will carry her farther to the top of both the r&b and Hot 100 charts. This compelling lyric and her reading of it can't miss. Flip: "Sufferer" (Camel Back Mountain, ASCAP). **Capitol 2042**

LORRAINE ELLISON—I WANT TO BE LOVED (Prod. Jerry Ragovoy) (Writer: Bell) (Rittenhouse, BMI)—With equal sales potential for both pop and r&b markets, this wailing soulful performance of a strong blues ballad has smash written all over it. Flip: "When Love Flies Away" (Ragmar, BMI). **Loma 2083**

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

JIMMY HOLIDAY—The Beauty of a Girl in Love (Metric, BMI). **MINIT 32028**
B. B. KING—Heartbreaker (LZMC, BMI). **BLUESWAY 61011**

LEMON PIPERS—Green Tambourine (Kama Sutra, BMI). **BUDDAH 23**
A SMALL CIRCLE OF FRIENDS—Can I Go (Irving, BMI). **A&M 876**
RENEE ST. CLAIR—My Hero (Witmark, ASCAP). **JUBILEE 5600**
BACHELORS—3 O'Clock Flamingo Street (Prancer, BMI). **LONDON 20033**
JOHNNY CRAWFORD—Angelica (Screen Gems-Columbia, BMI). **SIDEWALK 932**
SUPERFINE DANDELION—Crazy Town (Brent/Renda, BMI). **MAINSTREAM 673**
BARBARA MASON—Oh, How It Hurts (Blockbuster, BMI). **ARTIC 137**
PATTI & EMBLEMS—I'll Cry Later (Noma/Femmo, BMI). **KAPP 870**
JANE MORGAN—I Promise You (ABC, ASCAP). **ABC 11002**
LITTLE DION—Like They Do (Helsom, BMI). **RCA VICTOR 9373**
NOONDAY SONS—The Band Man (Combine, BMI). **MONUMENT 1037**
PETER COURTNEY—I Don't Need Eyes in the Back of My Head (Sea-Lark Ent., BMI). **VIVA 620**
JIM KWESKIN JUG BAND—Minglewood (Peer Int'l, BMI). **REPRISE 0624**
SUE THOMPSON—Dear Boy (Acuff-Rose, BMI). **HICKORY 1488**
YOUNG SAVAGES—(Shake Me) Can I Be Dreamin' (Frost/Singleton, BMI). **ROULETTE 4777**
BERGEN WHITE—The Bird Song (Wormwood, BMI). **MONUMENT 1040**
RUBEN WRIGHT—When the World Is Ready (Famous, ASCAP). **CAPITOL 2045**
JOHNNY MOFFETT—I Found Joy (Moptop, BMI). **CANTERBURY 518**
BOB MONET—A Man (Martin, ASCAP). **MURCON 921**
EQUALS—My Life Ain't Easy (Saxon, BMI). **PRESIDENT 105**
LYN ROMAN—Born to Lose (Peer Int'l, BMI). **DOT 17052**
PEPPINO di CAPRI—Cry. **REGALIA 1113**

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.



WHAT'S IT GONNA BE

40498



PHS 600-256 / PHM 200-256

Dusty has the answer!

A new hit single
from a new hit album
that contains
more hit singles.

NEW TEEN CRAZE
POSTERS!

DISTRIBUTORS
JOBBER — SALESMEN

Hottest Product On The
Market Today.

Black and White and in Color
The Following Posters:

BEATLES

ERIC BURDON AND THE ANIMALS

BYRDS

RAVI SHANKAR

BOB DYLAN

ARETHA FRANKLIN

HUGH MASAKELA

ADAM CLAYTON POWELL

MAMAS AND THE PAPAS

JEFFERSON AIRPLANE

MALCOLM X

JAMES BROWN

SUPREMES

DOORS

DONOVAN

MILES DAVIS

JAZZ MEMORIAL POSTER

LOVE POSTER

SONNY & CHER

Psychedelic Calendars also
available.

SEND FOR

free

POSTER

a price list and brochure

TAKE

6

ENTERPRISES

6565 Sunset Boulevard
Suite 420
Department D
Los Angeles, California

Jazz Beat

By ELIOT TIEGEL

"This is a very important project for me," Nesuhi Ertegun, Atlantic's top jazz producer explains as Carmen McRae's new single "Live for Life" wafts through speakers in the company's executive dining room. "She's my next project," the label's vice-president adds as Carmen's voice gives way to a solo by flutist Herbie Mann, performing for the first time on a single with another Atlantic artist.

Atlantic has already released one LP by the vocalist, whose previous disk affiliations have included Columbia and Mainstream. Both labels were faced with the same major problem: breaking a hit with this vocalist whom other vocalists call their kind of singer and a craftsman who comes off best at jazz festivals.

Ertegun plans recording Miss McRae's second LP in Los Angeles Nov. 27-29 using charts by four arrangers. Ertegun says no one will mess with Miss McRae's vocal style, but rather the emphasis will be on seeking dynamic material.

Her new single, done in a bossa nova tempo, was arranged by Arif Mardin, an Atlantic producer and major writing force for the Young Rascals and Aretha Franklin. The Turkish arranger has worked with the company four years and according to Ertegun, also a countryman, "he's the best Turkish jazz composer, which is like saying he's the best soccer player in Flatbush."

Mardin's jazz background was developed in Turkey (notes Ertegun: "We all learned it by listening to records") and then he came to America and studied at the Berkeley School of Music in Boston.

Admitting that Miss McRae has never reached her true potential on records, Ertegun is optimistic about the future because his artist has a new manager, Harry Steinman, who apparently is landing his client some choice nightclub bookings. "Can you imagine," Ertegun said, "he checked with me in front of a booking to see if it conflicted with our plans. That's never happened to me in my life."

Ertegun would like to build Miss McRae to the same plateau in the pop-jazz field as Aretha Franklin has climbed in the blues arena, but he feels she will never lure any of Aretha's audience away.

Atlantic's jazz division has been overpowered by the success its r&b/Caucasian rock acts have achieved. Nevertheless, Ertegun feels jazz product is receiving more concentrated promotional support since the company hired 25-year-old former WHAT-FM (Philadelphia) disk jockey Joel Dorn as a staff producer. Dorn, who commutes by train each day from Philadelphia to Atlantic's New York offices and studios, goes out on "promotional" junkets after he's completed an album. He explains his trips as not really being truly promotional but rather to meet with jazz disk jockeys and "hang around people" while spreading the Atlantic gospel.

"To promote jazz," Dorn says, "you have to be emotionally involved with the music." Since June, when he joined the operation, he has cut five LP's with six additional in the works. "We're trying to come up with new frameworks for our artists. Labeling music as jazz is bad. My generation and the generation behind me has open ears. They don't want to know from labels. People just aren't getting locked into musical categories any more."

Dorn has just cut "Rise and Fall of the Third," with pianist Joe Zawinul interpreting William Fisher's composition which draws from Muddy Waters to Ravi Shankar to contemporary rhythms, Dorn explains.

Dorn is cutting a number of unknown performers because "the real joy in recording is finding something new." Among his acts are the new Jimmy Owens (trumpet), Kenny Barron (piano) quintet, Hank Crawford, Rufus Harley, Nat Adderley, Freddie Hubbard, Junior Mance, Roland Kirk, Yusef Lateef, Earl Coleman, Billy Taylor, Jack McDuff and Fathead Newman.

Of all the new acts joining Atlantic in the past year, Charles Lloyd has reaped the most promotion and exploitation because of his trips behind the Iron Curtain—and his now celebrated confrontation with Soviet officials at the Tallin Festival—plus his apparent appeal in San Francisco at the psychedelic light show/rock dance palaces. "Charles is becoming a world artist," Ertegun says. "He's going beyond jazz." Which certainly typifies the Atlantic image.

Brief Solos

Oliver Nelson's unique score, "The Kennedy Dream," already released on Impulse, gets a Coast

public performance Nov. 22 at Temple Emanuel, Beverly Hills, Calif. The concert marks the fourth anniversary of the President's assassination.

Doug Duke's Place in Rochester, N. Y., carries its jazz policy begun during the summer into the fall. . . . The Long Island Jazz & Stage Band Lab works out Tuesday evenings in Long Beach. . . . Percussionist Big Black, who has been gigging on the Coast, has formed his own group, known as the Big Black African Octet.

The Los Angeles County Board of Supervisors has extended its series of free jazz concerts at the Pilgrimage Theater near the Hollywood Bowl into this month.

. . . Don Ellis reported composing a work for his 21-piece band and the Los Angeles Philharmonic. . . . San Francisco's Both/And club is offering patrons a \$10 ticket good for 15 admissions as an audience promotion. . . . The Checkmate is a new jazz room in Seattle.

Jazzmen are among the most elated now that New York's cabaret card law has been abolished. . . . Lou Ganapoler, manager at the Trident, who recently bought San Francisco's Jazz Workshop

Billboard SPECIAL SURVEY For Week Ending 11/18/67

BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 2001 (S)	7
2	2	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	6
3	7	ALLIGATOR BOOGALOO Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	7
4	11	EXPRESSION John Coltrane, Impulse A 9120 (M); AS 9120 (S)	5
5	6	WAVE Antonio Carlos Jobim, A&M LP 3002 (M); SP 3002 (S)	5
6	8	DANCING IN THE STREET Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	4
7	4	EQUINOX Sergio Mendes & Brasil '66, A&M LP 122 (M); SP 4122 (S)	28
8	3	SERGIO MENDES & BRASIL '66 A&M LP 116 (M); SP 4116 (S)	22
9	5	THAT'S LOU Lou Rawls, Capitol T 2756 (M); ST 2756 (S)	12
10	10	DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	27
11	9	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	37
12	14	BRAVO BRUBECK Dave Brubeck, Columbia CL 2695 (M); CS 9495 (S)	9
13	12	A MAN AND HIS SOUL Ray Charles, ABC ABC 590 X (M); ABCS 590 X (S)	4
14	13	BIG SWING FACE Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	20
15	17	BIG BAND SHOUT Buddy Rich, Verve V 8712 (M); V6-8712 (S)	4
16	18	THE SPOILER Stanley Turrentine, Blue Note BLP 4256 (M); BLP 84256 (S)	3
17	19	SWING LOW, SWEET CADILLAC Dizzy Gillespie, Impulse A 9149 (M); AS 9149 (S)	2
18	20	MELLOW YELLOW Odell Brown & the Organ-izers, Cadet LP 788 (M); LPS 788 (S)	11
19	16	LOVE-IN Charles Lloyd, Atlantic 1481 (M); SD 1481 (S)	15
20	—	RAVI SHANKAR AT THE MONTEREY INTERNATIONAL POP FESTIVAL World Pacific WP 1442 (M); WPS 21442 (S)	1

NEW YORK

The First Edition, Reprise artists, opened a two-week stint at the Bitter End on Wednesday (8). They open at Mr. Kelly's in Chicago on April 1 for two weeks.

The Fifth Dimension, Soul City artists, arrive in New York on Monday (13) for a week of radio, TV, newspaper and personal appearances. Future engagements open on Nov. 21 at Leo's Casino in Cleveland, Nov. 27 at the Club Venus in Baltimore, Dec. 11 at Chicago's Playboy Club, Dec. 22 at Caesars Palace in Las Vegas, New Jersey's Latin Casino on Jan. 29, Edgewater Beach Hotel in Chicago on May 20 and the Copabana on June 6. The group tapes the Mike Douglas Show on Dec. 6 and will appear on the Ed Sullivan Show on Jan. 28. . . . Epic artist Donovan has retained Harold Rand & Co. as his American publicity representative.

The Kai Winding Quintet plays

from Mrs. Art Auerbach, plans a remodeling program plus the continuation of name jazz attractions. The 11-year-old club had been up for sale by the founder's wife following his death last spring.

Traditional Dixieland jazz has found a hard-core following in New York, where a group of buffs have banded together to form the New York Traditional Jazz Club. Membership is \$5. Group's address is 111 Broadway.

Veteran trumpeter Howard McGhee is working a 17-piece band around the New York area. . . . Aging trombonist J. C. Higginbotham has been recorded by small Atlanta, Ga., label, Cable, which operates from 4190 Carman Drive. **ELIOT TIEGEL**

From The Music Capitals of the World

Shepherd's from Nov. 13 through Dec. 4. . . . Beverly Ann, RCA Victor artist, has been named an honorary citizen of Huntsville, Ala. . . . A son, Adam Johua, on Oct. 28 to Artie Rapp of Kama Sutra and his wife Phyllis. . . . Alexander's Rock Time Band signed a production deal with CBC Enterprises. . . . Steve Mills, new producer of the weekly Tuesday night hootenannies at the Bitter End is looking for new talent. . . . MGM Records' Every Mothers' Son will perform after a Baltimore Bullets home game on Nov. 22. . . . Heavyweight contender Jerry Quarry and his sister Dianna to Greengrass Productions. Ed Cobb will handle a&r on "True Love," their debut disk. . . . Peter Phillips of Keith-Prouse Music Firms of London is in New York for business meetings with Paul Tannen's Ridge-Natson-Port Music Firms.

The Four Seasons, Philips' artists, play the Eastman Theater in Rochester, N. Y. on Dec. 2. They will appear on the Dec. 5 Red Skelton Show. . . . Vanguard artist Joan Baez plays the Penn Theater in Pittsburgh on Friday (17) and the Masonic Auditorium in Detroit on Saturday (19). . . . MGM's Roy Orbison is on a tour of Western Canada. He next will tour Europe, including TV stints in England, France and Italy. . . . Neil Diamond, Bang Records artist, appears at Chattanooga's City Auditorium on Saturday (25). . . . Capitol's the Lettermen play Denver and Albuquerque the second week of December ending a 21-week tour. The group will tape the Hollywood Palace on Jan. 8. . . . Gary Grant sings Cy Coleman's "Christmas Lullaby" on Firestone's Christmas LP due from Columbia.

Eddy Arnold plays Philadel-
(Continued on page 62)

Billboard

The International Music-Record Newsweekly
Now in its 73d year of industry service

Subscribe Now

Just mail request order today

BILLBOARD, 2160 Patterson Street, Cincinnati, Ohio 45214 914

Please enter my subscription to BILLBOARD for

1 YEAR \$20 3 YEARS \$45 New Renew
 Payment enclosed 2 EXTRA issues for cash Bill me later

Above subscription rates for Continental U. S. & Canada.
Overseas rates on request.

Company _____

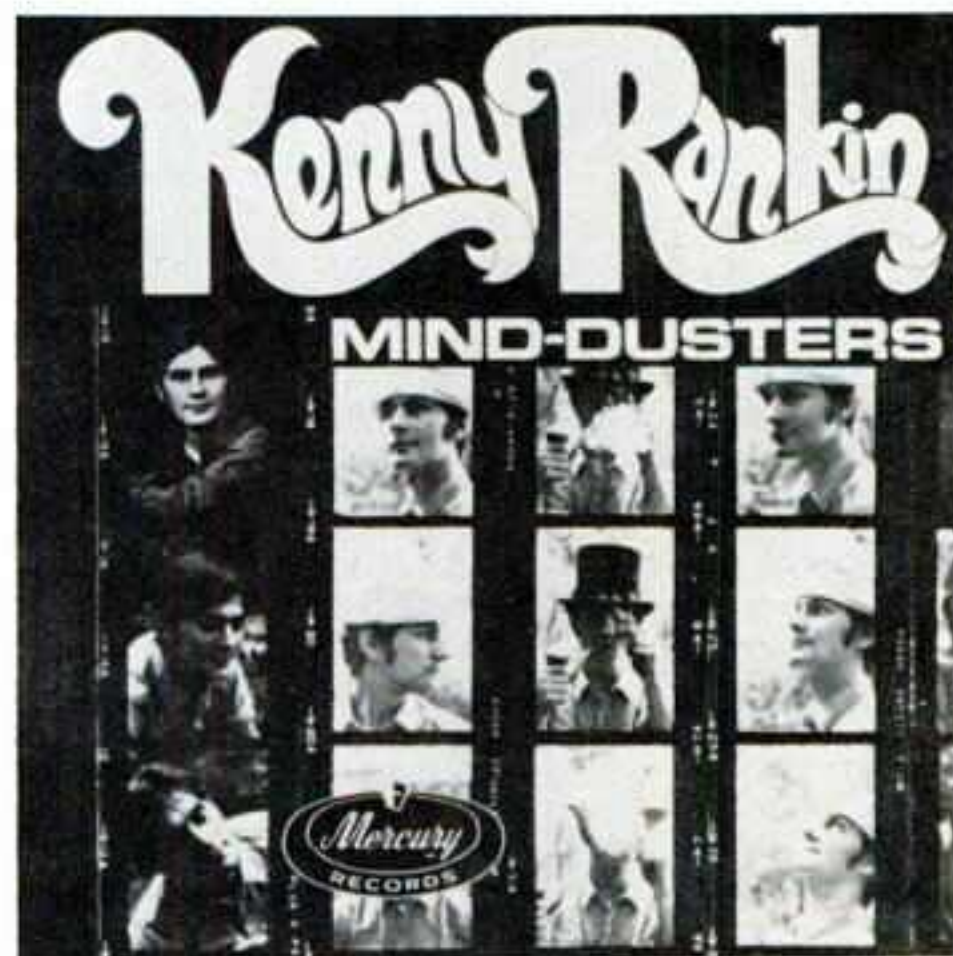
Name _____

Address _____

City _____ State & Zip _____

Type of Business _____ Title _____

Kenny Rankin MIND-DUSTERS



SR 61141/MG 21141



Mercury Records/A Division of Mercury Record Productions, Inc./Vendor: Mercury Record Corp.

Musical Instruments

Sheet Music Sales Ideas

First in a series.

CHICAGO—"The business of selling popular sheet music is penny ante unless you specialize," said Robert Blecker, of Blecker Music Co., Toledo, Ohio, at last year's Music Show.

"I have set up a separate store for the sheet music business, for you can tie up too many sales people with sheet music customers when they should be handling the instrument customers. We sponsored a Fred Waring concert here and afterward a music instructor came in wanting the music to 'Speak Up.' He swore it was on the program. After an hour's hunting we finally discovered that the song was really called 'Answer Me.'"

It takes a special type sales person to handle the sheet music customer, and the Music Publisher's Association of the United States offers the following tips on obtaining him.

"Music-selling is a personalized business," says the Association, "much more so than the selling of ladies' ready-to-wear, petroleum products or stocks and bonds. Music, to the individual purchaser, has either great value or no value at all. The function of the music salesman should be to find the right music for the right performer. Retail music personnel must, therefore, be selected with this qualification in mind.

Qualifications

The group suggests that the music salesman should have these qualifications: "... be bright and alert. He must be ready to ask questions in

order to evaluate the customer's needs; then he will not make the mistake of trying to sell boogie-woogie to the customer who prefers Bach. He must try to establish a friendly, co-operative spirit. . . . He should like people and have a resilience which will enable him to use tact in handling the grouchy or unreasonable customer."

The Association does not say the salesman should be a musician, but it is an advantage for the clerk to be able to pronounce an Italian or French title or be informed sufficiently about pop music to know hit music by the group that recorded it.

Incentives

Though the dealer, says the Association, may be sure that the dedicated sheet music sales person is interested in more than financial reward, the dealer should see that "such a sales person is compensated as well as his sales record and the condition of his business will permit." In some stores, a commission on sales is used. Other dealers use prize contests with a cash reward to sales persons who offer the best merchandising ideas.

The Association also suggests that a monthly sales meeting, preferably over dinner, can be "the means of promulgating improved merchandising ideas and at the same time cementing a sound organization."

Said Blecker, "Sheet music sales can be good with good sales help."

To be continued next week.



DRUM CYMBALS, guitars and a sign for music lessons decorate the back wall of Tempo Music Center in northwest Chicago. Wally Preissing, manager, stands near the guitar case.

New Reeds

LOS ANGELES—The LaVox Corp., Sun Valley, Calif., has added new alto and bass clarinet reeds to its line of saxophone and clarinet reeds. The new reeds are in five strengths, ranging from soft to hard.



ACCESSORIES SHOWCASE contains the items which make up one-fourth of Tempo Music Center's total business. The retail outlet is primarily a record store.

Band Positioner

COLUMBUS, Ohio—Gerald T. Snyder, a Mifflin high school instrumental music instructor, has been granted a patent of a device to be used in determining band member positions in any kind of alignment, saving persons in charge of drills, formations, entrances and military training hours of detail work. Worthington Products Co., 2383 Linden Avenue, has been designated as manufacturer of Snyder's invention.



STAN COMPTON, vice-president of Fender Guitars, chats with RCA Victor artist Norma Jean. Miss Jean was one of the performers during the Fender show last week in Nashville at the country music convention.

New Hammond San Diego Store

LOS ANGELES—Hammond Organ Co., manufacturer of Hammond organs and pianos, opened a new Hammond Center retail outlet Monday (13) in San Diego.

Glen Hodson, a former national sales manager for Hammond Organ, said the store will carry a complete line of Hammond organs and pianos and be patterned after other Hammond studios-retail outlets in Escondido, Pasadena, Whittier, Glendale and Corona del Mar.

Hodson believes the organ-piano retail market today is healthy, especially in organ sales. "Organ sales have reached \$175 million annually," he says. "Pianos exceed organs in unit sales but not in dollars, because the average organ costs more than a spinet piano."

King Featured

CLEVELAND — King Musical Instrument Co. was featured in a full-color spread recently in "Wonderful World of Ohio," this State's tourist magazine. The article reported that King has added 64 types of instruments to the first trombone made by founder Henderson N. White in 1893.

Blazers Endorse

LOS ANGELES—Dyke and the Blazers, who have a hit, "Funky Broadway," have signed an endorsement of product contract with the Vox guitar and amplifier division of Thomas Organ Co. The group joins the Beatles, the Animals, Paul Revere and the Raiders, the Monkees, the Seeds, the Strawberry Alarm Clock and the Box Tops as Vox users.

New Reeds

LOS ANGELES — The LaVox Corp., Sun Valley, Calif., has added new alto and bass clarinet reeds to its line of saxophone and clarinet reeds. The new reeds are in five strengths, ranging from soft to hard.

Instrument Accessories Hot in Record Outlets

By JERIANNE ROGINSKI

CHICAGO — Instrument accessories are very good items for record shops, according to Wally Preissing, manager of two Tempo Music Centers and Arlington Radio, three suburban stores.

"Over 45 per cent of our total business comes from instruments, accessories and sheet music and I would say accessories contributes half of this," Preissing said. "Competition is fierce on big name guitars. Accessories are much easier to sell. People are always looking for a convenient place to buy them."

Preissing said his stores carry accessories for guitars, woodwinds, brass and percussion instruments. "We try to carry as many accessories as we can, the more the better. All the items sell."

Both Preissing and his father were former musicians, an asset as far as instrument accessories are concerned. Preissing feels these items do require some knowledge, but they are less complicated to handle than the instruments themselves. He suggests to anyone entering the business to order from name-brand sources. Usually acces-

sory buyers are musicians who know what they want, where many instrument buyers are first-timers.

A full line of music method and songbooks are carried by the stores Preissing manages. "I always throw in an instruction book with a guitar sale. We also offer a discount on sheet music and books to teachers."

Preissing provides music lessons to his customers through music teachers and musicians in the area but does not get financially involved in maintaining a teaching staff. The customers are referred directly to the teachers. Presently, he has two drum teachers, five guitar teachers, one trumpet teacher and one piano teacher on his referral list. Preissing feels that lessons are a big part of selling instruments.

Most advertising for the three stores is done in local suburban newspapers. Preissing usually mixes records - instruments or records-accessories in his ads. During Christmas, he promotes guitar sales by offering a special price on a guitar-amplifier combination. This makes a good Christmas selling package, he said.



ESPANA GUITARS, DISTRIBUTED by Buegeleisen & Jacobson, introduced this lute-shaped electric guitar at the country music convention in Nashville. Retailing for around \$300, the nylon stringed instrument features a moon-shaped projection with an extra sound hole. Wayne Gray, left, who plays guitar for Tex Ritter, tries the instrument. Darrell Tatum of Big Foot Music in Flint, Mich., and Austin Lempit, right, B & J sales manager, listen in.



WKDA DISK JOCKEYS D. J. Dan and Dave Allen collaborate on Hohner's melodica No. 26. Hohner has included the Nashville station in its pre-holiday harmonica-melodica advertising campaign.

Hohner Players In World Honors

LEIDEN, Holland—Hohner was well represented among the winners of the recent "Coupe Mondiale" world accordion championship held here.

The new world's champ, Giesla Walther of Germany, played a Hohner-Gola instrument. Second place was won by Sylvia Forst of Austria using the same instrument.

Other Hohner players were Peter Zimmermann of Holland (sixth place), Olive Sargent of Great Britain (eighth place), Werner Weibert of Austria and Rafael Giner of Venezuela.

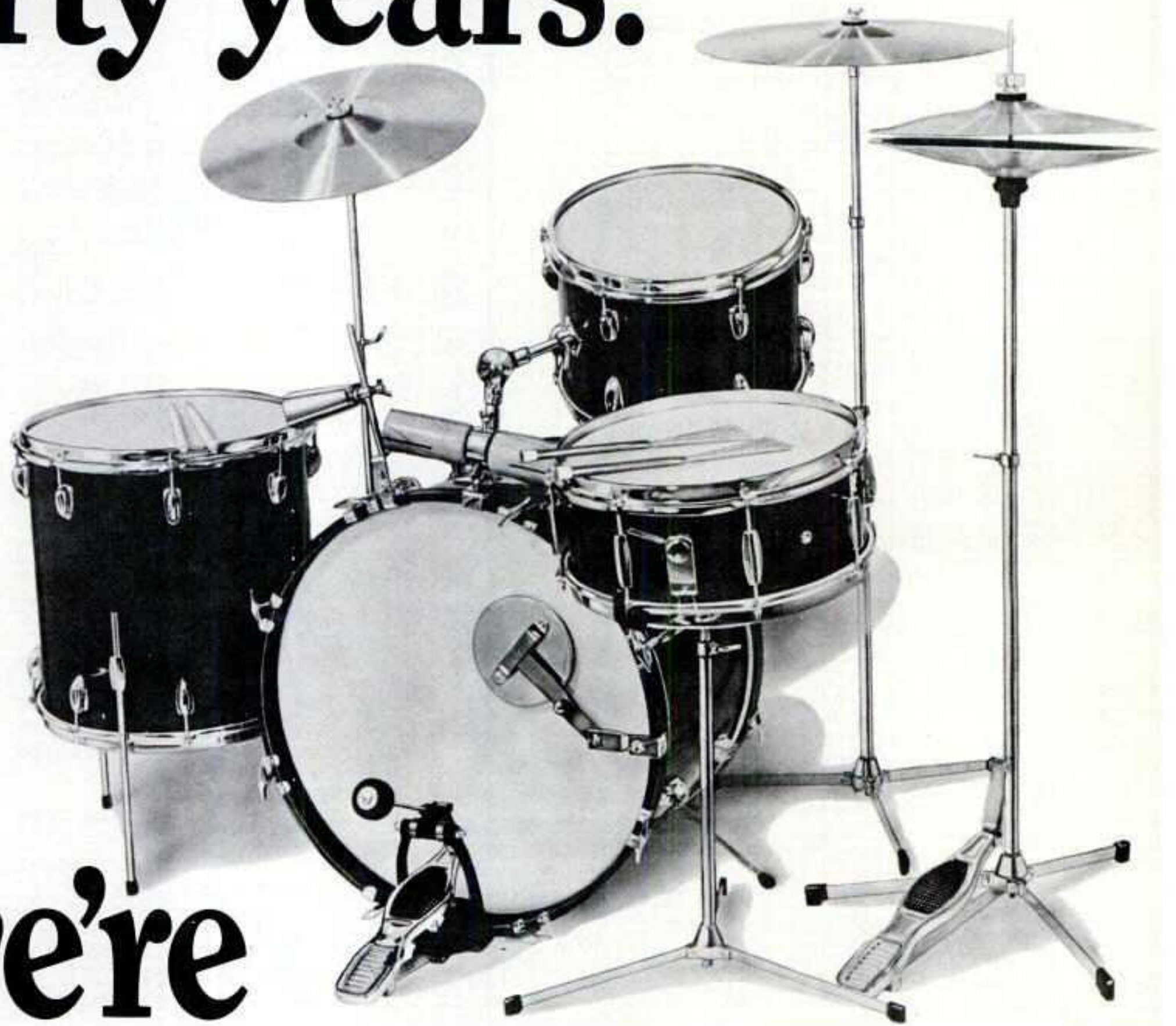
Selmer Sales Up

ELKHART, Ind. — For the nine months ended Sept. 30, H. & A. Selmer, Inc., did \$15,096,387 in sales. During the same period last year the company did \$12,994,426 in sales. Earnings were 77 cents per share compared to 66 cents last year.



1968 AMP LINE from Strum & Drum under the Norma brand name ranges in models from six to 50 watts. Shown is the two-channel, reverb-tremelo model, one of three such units in the line. Foot switches are included. A brochure describing the line is available from Strum & Drum, Inc., 3400 N. Kedzie Avenue, Chicago, Ill. 60618.

Decca's been making unbeatable records for over thirty years.



Now we're making something beatable!

Now Decca can give you something you've needed. Quality instruments with a famous brand name for your customers who are just starting out. Learning. Just beginning to grow hair. At prices they can afford. And that's one huge market.

For example: the Snare Drum Kit on the right. A lot of noise for a quiet little price. \$49.95—suggested list. And for that he gets an assembled 14" snare drum, 10" brass cymbal, stand, brushes, sticks, holders, tension key, and a vinyl carrying bag. And the most important. The name. Decca.

The setup on top is for when he's a little more ready. This is the works. Complete four-piece drum

But the price isn't. And the value isn't.

set with 14 accessories. The sound could flatten you. The price won't. \$259.95 — suggested list. We could tell you all the details, but you get the idea. Find out how easy it is to get into the drum business. Contact your Decca representative and he'll give you the whole deal on our drums, guitars, amplifiers, tambourines, phonographs, bongos, and a full line of accessories.

Teen-age kids are getting rich with a little hair and Decca instruments. Why shouldn't you? (Even if you're bald.)



Decca makes the music. You make the money.

DECCA
HOME
ENTERTAINMENT
PRODUCTS

For additional information write Dept. JK-5 — Decca Dist. Corp., 445 Park Avenue, New York City

HOT 100

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

Record Industry Association of America seal of certification as million selling single.

Table with columns: THIS WEEK, Wk. Ago, Wks. Ago, TITLE, Artist (Producer), Label & Number, Wks. on Chart

Main chart listing songs and artists with week numbers and chart positions.

Continuation of the main chart listing songs and artists.

Continuation of the main chart listing songs and artists.

HOT 100—A TO Z—(Publisher-Licensee)

Index table listing song titles and their corresponding chart positions.

Index table listing song titles and their corresponding chart positions.

Index table listing song titles and their corresponding chart positions.

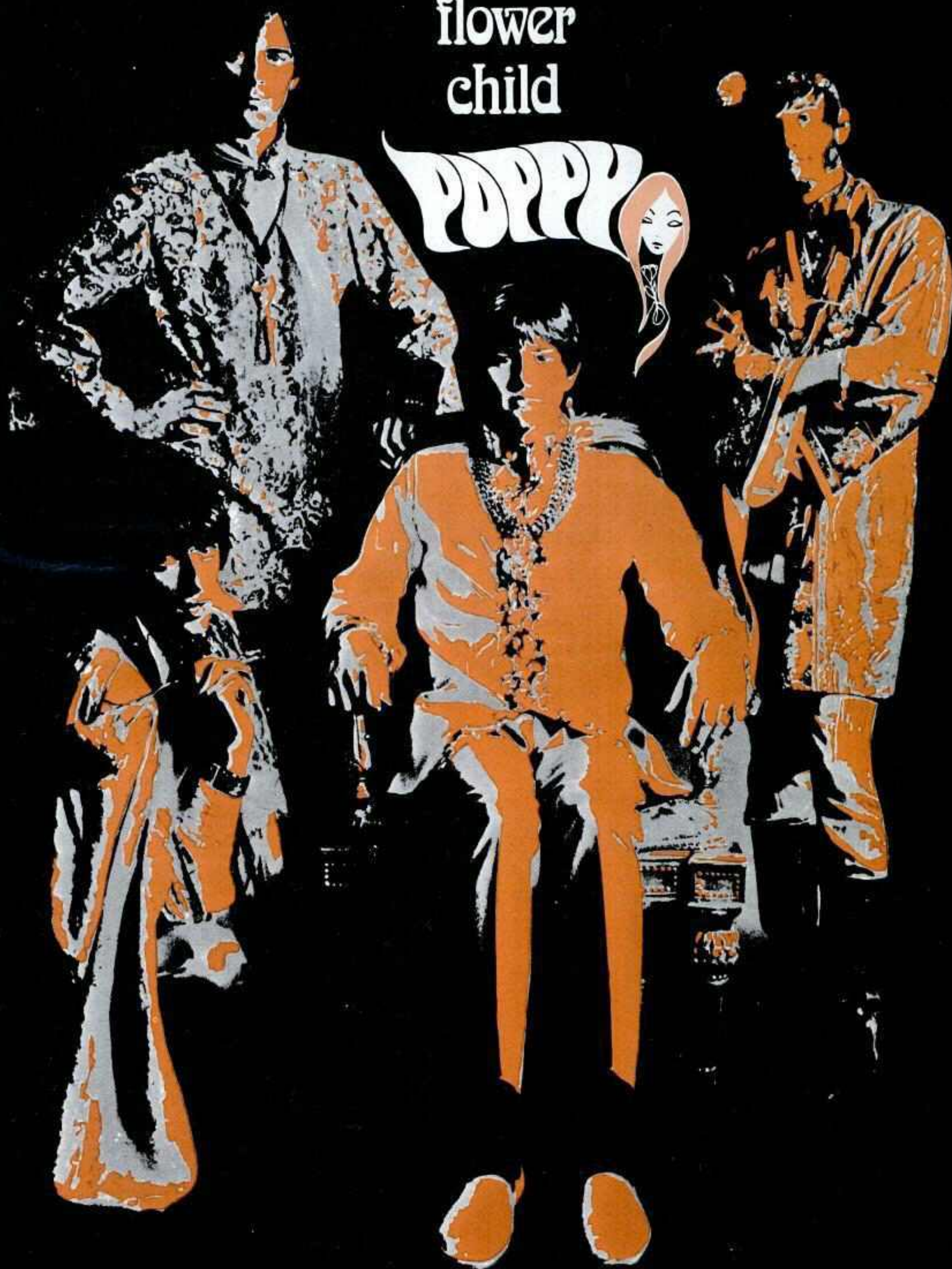
Index table listing song titles and their corresponding chart positions.

Index table listing song titles and their corresponding chart positions.

BUBBLING UNDER THE HOT 100

Table listing songs that are bubbling under the Hot 100.

The **MGM** Family
is pleased to announce
the birth of a
flower
child



THE SHARPE

Too Old To Go 'Way Little Girl

POP-501

A Dru Harvey Production for Poppy Records Inc.
New label. New group. New flower power from POPPY RECORDS.

Distributed by MGM Records, a division of Metro-Goldwyn-Mayer Inc.

Whee! Dig These Three

"ALL YOUR GOODIES ARE GONE"

(Revilot 211)

The Parliaments

Their second consecutive smash

"NOW THAT I GOT YOU BACK"

(Groovesville 1008)

J.J. Barnes

Dynamic Delivery

"WITHOUT LOVE"

(Revilot 212)

Ronnie Taylor

Surprise soul sound of the year

SOLID HITBOUND PRODUCTIONS

Groovesville — Revilot — Solid Hit

8832 Puritan

Detroit, Mich. 48238

(313) 342-7206



TWO MUCH!

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	Wk. Ago			TITLE	Artist, Label & Number	Weeks On Chart
	1	2	3			
1	1	3	3	MORE THAN THE EYE CAN SEE	Al Martino, Capitol 5989 (Saturday, BMI)	10
2	2	4	4	WHEN THE SNOW IS ON THE ROSES	Ed Ames, RCA Victor 9319 (Miller, ASCAP)	8
3	3	2	2	MORE THAN A MIRACLE	Roger Williams, Kapp 843 (Robbins, ASCAP)	10
4	4	1	1	IT MUST BE HIM	Vikki Carr, Liberty 55986 (ASA, ASCAP)	15
5	5	5	6	A STRANGE SONG	Harry Belafonte, RCA Victor 9263 (Blackwood, BMI)	10
6	7	7	10	YOU, NO ONE BUT YOU	Frankie Laine, ABC 10983 (Damian/Sawyer, ASCAP)	7
7	6	10	16	THE LAST WALTZ	Engelbert Humperdinck, Parrot 40019 (Danna, ASCAP)	9
8	8	13	13	I FEEL IT	Peggy Lee, Capitol 5988 (Almo, ASCAP)	8
9	10	11	17	I ALMOST CALLED YOUR NAME	Margaret Whiting, London 115 (Singleton, BMI)	6
10	9	8	8	FOR ONCE IN MY LIFE	Tony Bennett, Columbia 44288 (Stein & Van Stock, ASCAP)	11
11	11	16	20	TO SIR, WITH LOVE	Herbie Mann, Atlantic 2444 (Screen Gems-Columbia, BMI)	6
12	12	19	21	WHAT A WONDERFUL WORLD	Louis Armstrong, ABC 10982 (Valando, ASCAP)	6
13	15	22	23	CUANDO SALI DE CUBA	Sandpipers, A&M 880 (Miller, ASCAP)	5
14	14	18	34	WAIT UNTIL DARK	Henry Mancini, RCA Victor 9340 (Witmark/Northridge, ASCAP)	4
15	16	25	29	WHEN WILL THE GOOD APPLES FALL	Seekers, Capitol 2013 (Unart, BMI)	5
16	17	33	40	HOLLY	Andy Williams, Columbia 44325 (Claudine, BMI)	4
17	13	6	5	A BANDA	Herb Alpert & the Tijuana Brass, A&M 870 (Irving, BMI)	11
18	19	35	—	THIS TOWN	Frank Sinatra, Reprise 0631 (Ramick, ASCAP)	3
19	24	26	30	ALL THE TIME	Jimmy Roselli, United Artists 50217 (Cedarwood, BMI)	6
20	30	32	36	JUST LOVING YOU	Anita Harris, Columbia 44226 (Chappell, ASCAP)	4
21	37	—	—	COLD	John Gary, RCA Victor 9361 (Sculpture, ASCAP)	2
22	23	28	32	LONELY AGAIN	Connie Francis, MGM 13814 (Four Star, BMI)	6
23	25	37	39	BE MY LOVE	Mel Carter, Liberty 56000 (Miller, ASCAP)	4
24	32	38	38	CAN'T TAKE MY EYES OFF YOU	Percy Faith, Columbia 44319 (Saturday/Seasons' Four, BMI)	4
25	33	40	—	LAZY DAY	Spanky & Our Gang, Mercury 72732 (Screen Gems-Columbia, BMI)	3
26	26	27	27	THROUGH THE EYES OF LOVE	Wayne Newton, Capitol 5993 (Jack, BMI)	7
27	20	9	7	TURN THE WORLD AROUND	Eddy Arnold, RCA Victor 9265 (Fingerlake, BMI)	14
28	29	30	31	LAPLAND	Baltimore & Ohio Express Marching Band, Jubilee 5592 (Just Music, BMI)	5
29	39	—	—	STEP TO THE REAR	Marilyn Maye, RCA Victor 9347 (Carwin, ASCAP)	2
30	21	21	22	CHILD OF CLAY	Jimmy Rodgers, A&M 871 (Maresca, ASCAP)	7
31	31	31	33	OPEN FOR BUSINESS AS USUAL	Jack Jones, Kapp 860 (Greenwood, BMI)	4
32	38	—	—	LOVER MAN	Barbra Streisand, Columbia 44331 (MCA, ASCAP)	2
33	40	—	—	BY THE TIME I GET TO PHOENIX	Glen Campbell, Capitol 2015 (Rivers, BMI)	2
34	—	—	—	CHATTANOOGA CHOO CHOO	Harper's Bizarro, Warner Bros. 7090 (Folst, ASCAP)	1
35	35	39	—	LOVE OF THE COMMON PEOPLE	Wayne Newton, Capitol 2016 (Tree, BMI)	3
36	36	36	37	PATA PATA	Miriam Makeba, Reprise 0606 (Xina, ASCAP)	5
37	—	—	—	YOU MADE IT THAT WAY	Perry Como, RCA Victor 9356 (Ross, BMI)	1
38	—	—	—	LIVE FOR LIFE	Jack Jones, RCA Victor 9363 (Unart, BMI)	1
39	—	—	—	YOU DON'T KNOW ME	Elvis Presley, RCA Victor 9341 (Hill & Range, BMI)	1
40	—	—	—	AN OPEN LETTER TO MY TEENAGE SON	Victor Lundberg, Liberty 55996 (ASA, ASCAP)	1

THOROUGHLY MODERN MILLS

LITTLE DRUMMER BOY
Lou Rawls (Capitol)

KEEP ON DANCIN'
Harper and Rowe (White Whale)

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME
Virginia Wolves (ABC)

HOW COME YOU DO ME LIKE YOU DO
John Davidson (Columbia)

LOVERS OF THE WORLD UNITE
Tartans of Lavender Lane (Capitol)

TEN STOREYS HIGH
Bill Smith (Talmu)

THAT'S MY DESIRE
Ronnie Dove (Diamond LP)
John Gary (RCA LP)

SERENATA
Joe Harnell (Columbia)

AIN'T MISBEHAVIN'
Carmen McRae (Kapp LP)
Johnny Watson Trio (Okeh LP)

ROCK-A-BYE YOUR BABY
Judy Garland (ABC LP)

FRENTE A PALACIO
Al Caiola (UA LP)

MILLS MUSIC PUBLISHING
MILLS MUSIC, INC.
1619 Broadway
New York, N. Y. 10019

Want More Free Time? Like All Day? Every Day.

For a bedridden man in a veterans' hospital whose "free time" is all the time, the hours can hang pretty heavy. That's why the work of the Bedside Network is so important.

Since 1948, the Bedside Network of the Veterans Hospital Radio and Television Guild has been producing patient-starred radio and television programs in veterans' hospitals across the country.

Help carry on this worthwhile work. Send your tax-deductible contribution to The Bedside Network, 330 West 58th Street, New York, N. Y. 10019.

VETERANS HOSPITAL RADIO AND TELEVISION GUILD

Look Who's Manufacturing Records in Australia



page 196
Billboard's
BUYER'S
GUIDE

Linda Jones
"WHAT'VE I DONE"

Loma #2077
Produced by George Kerr

J.J. Jackson
"SHO NUFF"

Loma #2082
Produced by Lew Futterman & Windsor King



Lonnie Youngblood
"AFRICAN TWIST"

Loma #2081
Produced by Jerry Ragavoy

Lorraine Ellison
"I WANT TO BE LOVED"

Loma #2083
Produced by Jerry Ragavoy

**CHART
ACTION
LOOMING
FOR
LOMA!**

Talent

Leeds' 'Lofty' Workshop Making Rehearsal Haven for Rock Acts

NEW YORK—Peter Leeds, manager of Every Mother's Son, has created a "rock workshop" in a loft on New York's West Side. The main function of the room is to make re-

hearsal space available on an almost unlimited basis.

According to Leeds, "Having our own lot eliminates the task of lugging heavy equipment every time a group wants to re-

hears a new number. At the loft, which is equipped with a sound system and house equipment, they simply throw the switches." Leeds also uses the space to store each group's equipment while they are not working.

Leeds says that equipment people like the idea, too. He has invited manufacturers to the building to interest them in helping him set up the room. The manufacturers have been helpful and the "rock workshop" now includes a set of drums, a permanent p.a. system, including amplifiers and assorted instruments. In several weeks, Leeds expects delivery of a harpsichord.

The bulk of the loft time is presently being used by Every Mother's Son. The group is readying material for their third MGM album. Their second MGM album is due this week.

Recently, Leeds' Canadian group, the Carnival Connection, played in New York for a few weeks. While they were in town, on off days, they stored their equipment at the loft and managed to fit in a few hours of rehearsal time on the house equipment.

Leeds also plans to use the loft as a showcase to present new groups to record labels, booking agencies, etc. Leeds now has a new group preparing their act at the loft.

"The loft gives me the opportunity to work on the new group," Leeds says, "without having to rough them into a performing situation. No audience has ever seen them and no one will until their work at the loft is finished. This is the real value of my 'rock workshop'."

ILAMI Markets MGM's Cowsills

NEW YORK — The Cowsills, MGM Records group, will be merchandised by ILAMI, the international merchandising division of Screen Gems. ILAMI is planning special Cowsill products: bubble gum, sweatshirts, surfboards, puppets, dolls, among others.

ILAMI will work with Heroic Age Publicity, Inc., the Cowsills' public relations firm, on the licensing of special one-shot issues for fan publications, columns written by the Cowsills, and other public relations programs involving the necessity of special licensing by Screen Gems.



LESLEY GORE goes over the score for "Brink of Disaster," her latest Mercury release, with arranger Herb Bernstein.



PAUL STOOKEY, of Peter, Paul & Mary, Warner Bros. Records trio, is flanked by collegians who participated in a press party for 15 college stations held in Boston recently.

U. S. Is More Lyrical Than Britain: Black

LOS ANGELES — Americans seek more sophisticated lyrics than the British do, believes Don Black, a former comedy writer, whose credits include "To Sir, With Love" and "Born Free."

In England the emphasis these days is almost entirely on the beat, rather than the meaning of the song, Black says. A sentimental lyric can find greater success in the U. S. because there are many vocalists who choose to interpret this type of song.

Black contends record buyers in England don't care about lyrics because they have become so rhythmically oriented.

Having cracked onto the charts with these singles over a two-year span, Black is now concentrating on film songs. He composed words for "When the World Is Ready" for "The Long Jewel" and title tunes for "The Party" and "Pretty Polly." The latter has a score by Michel Le-Grand.

Black recalls that last May

when he was touring the U. S. with vocalist Matt Monro, whom he manages, a number of publishers refused "To Sir, With Love" before it was accepted by Screen Gems.

It was Monro who prodded his manager into song writing, when after finding a melody in Austria and having no one to develop the lyric, tossed the melody at Black. It turned out to be "Walk Away," Monro's first U. S. hit.

MGM/Verve to Sponsor Blues Bag

NEW YORK — MGM/Verve Records will sponsor its annual Blues Bag Nov. 22-28 at the Cafe au Go Go here. The musical event was launched by Forecast.

Scheduled to appear in the Thanksgiving weekend show are the Blues Project, Muddy Waters, Judy Roderick, John Lee Hooker, Richie Havens and Otis Spann.

Bennett Captures Another Laurel in Debut at Hotel

NEW YORK — With his debut at the Waldorf-Astoria's Empire Room on Saturday (4), Tony Bennett added still another laurel to his long string of cafe conquests. This comes as no surprise. What is surprising is that this wiry body with the granite nose can pour out, in turn, with explosive force or with wringing pathos, tune after tune and make them seem fresh and bright regardless of how many times he's sung them.

It's surprising, too, that the Columbia Records' artist will be getting only his second RIAA-certified gold record for an album when he receives the award soon for "Tony's Greatest Hits, Vol. 3." His previous award was for "I Left My Heart in San Francisco," and he captured gold records for three singles. The answer probably lies in the fact that Bennett appeals more to adults than to teen-agers. And, after all, it's the youngsters who buy most of the records today, which makes his achievements even more remarkable.

Meanwhile, back at the Empire Room, Bennett packed 17 songs, including "On the Sunny

Side of the Street," "Who Can I Turn To?," "Broadway," "Country Girl" (with harp and piano accompaniment only), "Moment of Truth," "Shadow of Your Smile" and "For Once in My Life," which he sang masterfully, into just 50 minutes. It gives one an idea of the vitality and supreme effort Bennett is capable of during a performance.

John Bunch, his musical director, accompanies ably on piano, and the orchestra kept things moving with upbeat backing throughout.

ROBERT SOBEL

Roselli Gross 80G In Westbury Stint

WESTBURY, N. Y.—Jimmy Roselli grossed \$80,000 in eight performances here last week at the Westbury Music Fair, according to owner Lee Guber. The United Artists Records performer opened Nov. 9 at the Copacabana in New York and is slated for Frank Palumbo's in Philadelphia afterward. His latest single is "All the Time." UA just recently released his 11th LP—"There Must Be a Way."

Holmes B'way-Bound—But

NEW YORK—Jake Holmes, young singer-songwriter, has moved from the red brick will at the Bitter End Cafe to the Broadway stage. It was not a short trip; Holmes came from San Francisco to reach the Bitter End, wading through an army of acts, groups, teams and troupes before he settled on the solo route.

In January, Holmes will appear in David Merrick's production of "Mata Hari" as a singing soldier who comments on the play on the periphery of the action—with plutonic

conversation and symbolic anonymity.

Holmes' first album, "The Above Ground Sound of Jake Holmes," reveals another face of his aims. Like his role on Broadway, he explains, he stands at a distance, to reflect with perspective, with a personal approach committed to his private beliefs.

Although he is enthusiastic about his upcoming role in "Mata Hari," he still looks forward to the day when the curtain goes up on Jake Holmes in concert.



TWO MUCH!

Unsurpassed in Quality at any Price

GLOSSY PHOTOS

8¢ EACH 8x10 IN 1000 LOTS \$11.95 per 100 Post Cards \$45 per 1000

1000 8x10 COLOR \$175.00 3,000 Postcards \$120.00 Special Color Process

COPYART PHOTOGRAPHERS

A Division of JAMES J. KRIEBSMANN
165 W. 46th St., N.Y. 36 PL 7-0233

T raveling Artists' Service

Exclusive for Artists only! A service for you so new, different, and unique, it's like taking a trip to the Moon. When coming to the West Coast to entertain or just "play," let us at T.A.S. brighten and enhance your stay with all kinds of goodies for you and yours. Such as, the best

- Accommodations to fit your budget
- Valet Service to and from airport
- Entertainment for the entertainer
- Goodies galore
- Service custom-designed for a king and queen

For further information, call or write:
1251 N. Vine St.
Hollywood 38, Calif.
213-466-7521
24-HR. SERVICE

The Standells

have a smash hit record*
Can't Help But Love You

#348

It's on their great new album



ST 5098

It's all on



*New York
Chicago
Detroit
Miami
Cleveland
Buffalo
and spreading

8X10 PICTURES
LITHOGRAPHED ON HEAVY KROMEKOTE

ORDER NOW—Send an original photograph (preferably 8x10) plus the wording you wish to appear below picture.
OR—Send for 8x10 sample print and order forms—plus prices for other size prints.

500	\$17.50
1000	27.75
2000	45.75
Additional 1000's (over 2000)	16.00

SHIPPED WITHIN TEN DAYS
POSTAGE PAID
(Payment Must Accompany Order)

ABC PICTURES
317 N. ROBBERTSON
SPRINGFIELD, MO. 65806

ONE-STOP RECORD SERVICE

Complete line of Spirituals, R & B and Catalog Merchandise.

Write to be placed on our national mailing list.

We ship C.O.D. in the U.S.
Check must accompany order from all international accounts.

Barney's One-Stop
3234 Roosevelt, Chicago, Ill. 60624
PHONE: (312) VA 6-1828

RECORD MAN
15 YEARS EXPERIENCE

A&R PRODUCER, RECORDING ENGINEER, PRODUCTION MANAGER, QUALITY CONTROL LICENSING, ETC. FREE SHORTLY FOR CHALLENGING POSITION.

Write:
BILLBOARD
Box 426
165 West 46 Street
New York, N. Y. 10036

Campus Dates

Louis Armstrong will appear in a single performance at Vanderbilt University in Nashville, Nov. 25.

Cumberland Trio played at the University of the South, Swanee, Tenn., Oct. 29.

P.D.Q. Bach, with members of the Louisville Orchestra, appeared at Bellarmine College, Louisville, Ky., Thursday (9).

Analee Bacon, cellist, and pianist George Roth played a recital at the University of Miami (Fla.), Nov. 4.

Joan Baez, Vanguard Records artist, has dates at San Diego State College (Calif.), Nov. 30 and Pauley Auditorium, UCLA, Los Angeles, Dec. 2.

The Kingsmen, Wand Records group, played a concert Saturday (11) at Morton College, Pulaski, Tenn.

The Four Seasons, Philips group, have a date at Seton Hall, South Orange, N. J., Dec. 3.

Bandleader Noble Sissle lining up several college dates.

Signings

The Rites, new group consisting of Peter Feller, Thomas Fitzpatrick, James Cahn and Bob Azzaello, signed to Decca Records. The group's first release couples "Hour Girl" and "Things." . . . Lee Maye, outfielder with the Cleveland Indians, to ABC Records. His first single is "Can't Get You Out of My Head" backed with "The Greatest Love I've Ever Known." . . . Roy Drusky resigned to a five-year recording contract with Mercury Records. . . . J. J. Jackson to the Loma label. His first release couples "Sho Nuff (Got a Good Thing Going)" and "Try Me." . . . Johnny Crawford, out of the Army and signed to Sidewalk Productions with Tower Records releasing his disks. . . . Flip Cartridge and Madrid and the Counts to Rust Records. . . . Felice Taylor signed with Kent Records.



SID BERNSTEIN, left, manager of the Young Rascals, listens to a playback of the group's new album at the Atlantic-Atco recording studios with the album's producer Felix Cavaliere, right, and Atlantic engineer Arif Mardin.

Billy James Labels Labels Terms That Limit Music

NEW YORK — Billy James, artists manager, is against the labeling of music. He's particularly opposed to "jazz rock," which was recently spotlighted in Billboard as a coming sound. James says, "While it is certainly true that rock musicians are taking greater cognizance of jazz, and jazz musicians are gaining popularity among rock fans, I deplore the term 'jazz rock.' All terms like it—folk rock, blue-eyed soul, folk-dixie, have a tendency to limit appreciation of music rather than broadening it. It also limits the commercial potential of certain trends that manifest themselves as natural evolutionary steps in the art.

"If a new thing called 'jazz rock' is going to happen, then everyone's going to try to pick up one of these groups and we'll end up with an artificially inflated market for eight months or so, until the next merchan-

dising tag is attached to the music."

James points out that the same thing happened with the folk music and the bossa nova. "if those trends had not been jumped on by everyone when they appeared," he says, "they would have had a subtler, more lasting effect on the music as a whole. Instead, the consumer is bombarded with one style until he gets sick of it and eventually rejects it in toto for the next thing the music industry tells him he should dig."

It's James' belief that it's much harder to operate the way he suggests, with as few labels as possible, but he believes everyone would benefit thereby: the musicians, who aren't forced into certain "bags," the industry, which can operate with fewer restrictions and the public which can be encouraged to appreciate all the music there is.

Sound Flunks Out at UCLA's Supremes, Maskela Concert

LOS ANGELES — UCLA's Fine Arts Productions Committee opened its fall series of pop concerts by bringing show business to the basketball court. The shift from Royce Hall—the previous showcase for large attractions—to the cavernous Pauley Pavilion was a mistake.

The sound system hampered the performances of Hugh Masekela and the Supremes. Microphones were hooked into the hanging overhead speakers designed more for announcing the feats of seven-foot Lou Alcindor, UCLA's basketball star, than for amplifying the vocal style of Diana Ross, lead attraction with the Supremes.

The move out of Royce Hall and into the 18,000-seat Pavilion enables UCLA to buy powerhouse attractions, albeit the new home is quite inadequate as a concert hall. The artists worked on a stationary platform in the middle of the floor. Masekela's quartet had no trouble working to a four-sided audience. They generally remained in one position, although the trumpeter/singer did shift about. A packed Pavilion greeted the South African's jazz efforts with enthusiasm. He played six tunes, sharply paced and either Mexican or African in theme, working in unison or building against

his tenor saxophonist's own solo lines.

The "new" Supremes, like the old, are still essentially Miss Ross, who has grown more dramatic, more aggressive and more litling in her presentation. She seems to be getting away from a soulful, gospel style and now leans toward a straight manner in gliding over her notes. The sound system all but killed what gentle harmonies her two associates were breathing into their mikes. Trio got around the four-sided audience by shifting mikes, with Miss Ross in addition, circulating to all corners of the platform with a portable mike. Hiss and distortion plagued the performers and the 15-piece brass band's efforts were turned into a maelstrom of hard-to-assimilate sounds.

The girls worked 21 tunes during their presentation, principally built around their hit disks, but it also included "There a Place for Us," "Lady Is a Tramp" and "Let's Get Away From It All."

ELIOT TIEGEL



Bobby Vinton has another Epic release on the rise. "Please Love Me Forever" (Epic 10228) is climbing the charts propelled by Bobby's exciting sense of song and sound. Part of the Vinton cool is his guitar. It helps Bobby get the color and drive that take his records to the top. It's a Gibson, the one that backs scores of records that make the big waves. (Advertisement)



SHIPMENT

OUR GUARANTEE . . . orders for diamond and sapphire needles, Power Points®, cartridges, spindles, tape and accessories are shipped from our central Mid-West location (near Chicago) the same day order is received . . . and at direct-to-you low prices.

Save delay—write for Pfanstiehl's self-mailer order forms now.

DIRECT-TO-DEALER

Pfanstiehl

CHEMICAL CORPORATION • BOX 498
104 LAKEVIEW AVE. • WAUKEGAN, ILLINOIS
Originators of the \$9.95 Diamond Needle



TWO MUCH!

Standard RECORD PRESSING COMPANY, inc.

Your Standard of Comparison.

415 FOURTH AVE., SO.
NASHVILLE, TENN. 37207
Area Code 615-244-1867

ADVERTISING IN BUSINESS PAPERS MEANS BUSINESS

Say You Saw It in Billboard

Radio-TV programming

Computer Takes Over Engineer Role; Gives PD Format Control

By CLAUDE HALL

BELLINGHAM, Wash. — A computer system has been developed to replace the radio station engineer and give the program director total control of programming. The system, developed by International Good Music (IGM), works on IBM-type cards, said IGM president Rogan Jones. He has been talking with several major radio men including a major network about trying the system out on an experimental basis.

The deejay would be able to spin records in normal fashion, he said, "and be a personality in the full sense." Yet, everything else would be completely automated.

The program director would determine prior to the start of the day's programming the number of spots he wanted to use, the number of identification jingles, introductions, records, and all other material by pulling out cards on each item. Information on each card appears on a viewing panel in front of the deejay, telling him what to do. Everything but his patter and the records are on tape. The system takes the function of the producer and the director as well, Jones said. "The program director now has control over the station that he never had before," Jones said, "yet, the deejay still has all the freedom to be as creative as he's able to be."

More Than 300 Stations

The partial automation system can be tied into present totally automated set-ups, he

said. IGM, which has been supplying programming services since 1959, now sells programming to more than 300 radio stations. In raw figures, IGM supplies about 20,000 hours of music a day across the nation, mostly on FM stations. To date, this represents largely totally automated programs, but Jones is branching into the new system because of the rapid growth and popularity of FM. Like many other broadcasters, he feels that FM has become an extremely commercial medium in the past couple of years. The new partially automated system, he pointed out, can be used for AM, as well, although it was designed for the FM automated stations who are now wanting to add local personalities.

Country 18-Hrs. A Day on WWOL

BUFFALO, N. Y. — WWOL, a Rust Craft station that long carried a daily country music show in the afternoons, is now featuring country music 18 hours a day. Program director is Ramblin' Lou, performer, promoter, and the deejay who'd handled the show that spring-boarded present format. Lou also is sort of a travel agent; took four busloads of fans with him to Wheeling, W. Va., when he and his band appeared recently on the WWVA "Jam-boree" stage show.

IGM offers a wide variety of programming services, ranging from classical music—Heritage service that it started with in 1959—to good music and Easy Listening. Many of these feature announcing of the tunes.

Some of the programming is originated at leading stations around the nation. For example, KXL in Portland, Ore., records a service called "XL Stereo," which IGM sells. WOL-FM, jazz station in Washington, records a "Jazz Quartet" programming service sold by IGM. As a rule, IGM provides a station with 160 hours of music and replenishes this at a rate of 24 hours of new music a month, drawing back 24 hours of old music from the station. IGM also does custom programming on order. In several markets it supplies more than one station with different types of programming. It has 13 services on tap.

IGM owns and operates KVOS in Bellingham. The firm has been in business since 1929 under the guiding hands of now retired Rogan Jones Sr., who launched a programming firm on the side in 1959 and changed the name to IGM. For some while, the firm lost money, but is now doing quite well, Jones Jr. said. The past four years, IGM has emphasized the equipment side of the business. Result? Equipment business has doubled in the past two years.

ABC-FM WILL REVIEW ALBUMS & CLUB ACTS

NEW YORK—The new FM network launched by ABC will review albums and nightclub acts, Alex Smallens announced last week. Smallens, who has just been named head of the FM network, said that he has already 100 firm indications on stations in major markets wishing to tie in with the network. He hopes to have a total of 200 FM stations lined up by the first of the year.

The album and nightclub review shows would be five minutes each by "recognized experts." Probably no heavy classical or hard rock albums would be reviewed. Two slots will be inserted so that stations may sell spots on a local basis. The reviews, along with book and movie reviews, will be offered free to all network members, along with network news, created especially for FM. The reviews will be keyed on telling people how to spend their leisure time.

Live DJ Silenced in KRLA's Experiment

LOS ANGELES — KRLA has begun experimenting with "semi automated" systems. First step is "Collage," a month-old program which eliminates the all-night disk jockey in favor of an engineer playing contemporary music from disks and cartridges.

"It's more experimental than a firm commitment," says John Barrett, KRLA's station manager. The program is on a month-to-month basis. Its ingredients include taped promotions, introductions; breaks and jingles using the voices of Jim Wood, whose show runs from 10 p.m.-2 a.m., and Dave Hull, who starts the morning hours off at 5:15.

Pat Moore, formerly the station's nighttime deejay is now the engineer spinning the singles and album cuts, which are programmed by Reb Foster, program director, and Sue Cox of the music department.

Although Barrett says the early morning hours represent a "significant audience," management's thinking behind eliminating a live DJ and going with

taped intros and a non-speaking engineer is based on the encroaching concepts of automation which seem to be entering the broadcasting industry.

"It's our desire to keep up with the growing trend in the industry," Barrett explains.

The program is designed no differently than if there was a live voice as the host. LP tracks are emphasized commencing at 10 p.m. and running until midnight. The late hours are the best for experimenting, the executive points out. The commercial load is down considerably which allows for wider programming latitudes.

"There is some very imaginative programming being done with automation," Barrett says. "It is a realistic look toward the direction of the industry."

One month ago or just about the time KRLA dropped its live nightowl, it dropped its all-request format, which had run for more than a year. Barrett says request radio "was wearing out as a programming tool." The same kids were phoning in, he said.

BOOK REVIEW

Clinic's Vintage '67 Not on Par With '66

NEW YORK—The radio programming clinics of 1966 were a milestone in the imparting of knowledge and the how and why-to of radio; the 1967 series of clinics, also sponsored by the National Association of Broadcasters (NAB), fell far short of the 1966 series. It would be difficult to say why; perhaps the 1966 series dealt more with the nitty gritty of radio. Too, several new things were happening in radio at that point—country music formats were sweeping the nation, FM radio was just making a strong breakthrough into formats other than classical music, jazz, and beautiful music. These topics, and others equally as interesting, were hashed over and discussed and the discussions were dissected. I don't think a man went away from the clinics without benefiting.

That's why this book edited

by Sherril W. Taylor, then vice-president of radio for the NAB, is a valuable item for broadcaster's library shelves. It presents the speeches of such outstanding radio men as John Barrett, station manager of KRLA in Pasadena, Calif.; Dan McKinnon, president of KSON, San Diego, Calif.; Perry Bascom, general manager of WBZ, Boston; Lynn Christian, general manager of WPIX-FM, New York, and George Dubinetz, general manager of WJJD, Chicago. Some of these men in the book have changed jobs (Taylor is now with CBS), but the insight of the problems, as well as the successes, of various broadcasters could serve as a pattern for nearly everyone in radio today. The book, published by Hastings House, 151 East 50th Street, New York, N. Y. 10022, retails for \$6.50.

CLAUDE HALL



PITTSBURGH'S HOT COUNTRY OUTLET, WEEP radio, drew hundreds of people to the city's Northway Mall with a promotion show featuring Capitol Records' Charlie Louvin (see picture at left). Handling the publicity were (left to right) WEEP General Manager Al Dame, Northway's public relations manager John Zamparini, Louvin, and Capitol's Pittsburgh promotion man Joe Petrone.

WTRY Trying for \$64 Answer

TROY, N. Y.—Is there a whole new audience that radio men don't know anything about? That's a question that has set George Wilson, program director of Hot 100 format WTRY here, seeking for an answer. Last week, he began telephoning record shops in the Albany-Troy-Schenectady area to determine what's selling in albums to teens and young adults.

What set the searching off, he said, was that he wasn't used to seeing groups like Vanilla Fudge and the Jimi Hendrix Experience on the album charts . . . "groups that had never had a single, for the most part. I'm trying to find out why their albums are selling so well and their singles aren't. We played their singles and received no results."

"The Blues Projects sold out a 6,000-seat show at Albany State College a while back and we'd never never played a record by the group and neither had our competition. I want to know what's going on out there."

Perhaps top 40 radio was too simple for too long, he said. "We used to just call the stores and played the records that sold."

Maybe this shouldn't be the rule of thumb today, he felt. "Maybe the teeny-boppers are still

buying their Paul Revere records. But maybe there's also a more sophisticated group who've graduated from singles to albums.

"I'm really perplexed," he said. "I feel that all of us in Hot 100 radio have got some soul-searching and homework to do. I hear that Hot 100 radio all over the nation is losing shares. Maybe there's a reason we could find." He called upon other program directors and music directors to become involved in the project.

Wilson, who attended Tennessee University, got into radio in 1956 at WMAK in Nashville. After a stint in the Army, he ended up at KTRN, Wichita Falls, Tex. He returned to WMAK, working his way up to program director, then in 1963 went to WAKY in Louisville where he spent four years. He has been at WTRY for more than a year.

The man who helped him most in radio, he said, was Noel Ball, a deejay at WMAK. "He was my idol. I started helping him produce drive-in theater tapes when I was 14 or 15 years old. He helped me get a job at WMAK. In fact, he helped me a lot, just as he helped many, many other deejays. He's really a nice guy."

The Flying Nun
takes off.

And it's a record flight.



COM/COS-106

Sally Field sings her current
chart single "Felicidad"
in this great 13 song album!



COLGEMS
Manufactured and
Distributed by RCA

Rodgers: Room for Comedy

By EARL PAIGE

CHICAGO — "Record companies are missing a bet by not gearing more comedy albums for radio programming," said WIND's Lee Rodgers last week. "I'm convinced deejays at the smaller stations would program more comedy cuts, but they often don't have the time or the equipment to edit the material into suitable segments for their shows."

Rodgers, who according to the latest Pulse Rating has beat out competition here in the weekday 10 a.m.-1 p.m. and Saturday 7:30 a.m. to noon time periods, often labors over dozens of LP's to select material.

"It's nothing for our engineer, Preston Flower and I to sit down for three hours and go over and over certain albums to figure out what routines we need and how to edit them off the LP. We can easily spend an hour on one album."

"A lot of deejays and pro-

gram directors would never go to this much trouble. If the piece isn't suitable for programming when it comes in, they forget it, even if something does attract their attention they may not have the time to edit it for radio play."

Verve Package

Rodgers pointed to Verve's "The Yiddish Are Coming, the Yiddish Are Coming," as an ideal comedy package for deejays. "A lot of the cuts are just right, like two and a half minutes. Some run as much as four or four and a half minutes, but this is all right, too. I wish more companies would follow Verve's practice," Rodgers said.

Another comedy album Rodgers mentioned is Columbia's "Last Two People in the World," with Jerry Stiller and Anne Meara. "One cut is one minute and six seconds," Rodgers said. "Other cuts are three or four minutes. There is an

eight-and-a-half-minute routine, but its a complete piece and has to be used that way."

Rodgers has gone to considerable lengths to obtain certain items. "I even edited Jonathan Winters' 'Flying Saucer' because it's such a gas," Rodgers said, adding, "but this routine gets pretty wild and we had to be careful about where to cut it off."

"I'm a parasite," explained Rodgers. "I use other people's talent. And to me, entertainment is entertainment. I don't believe in a format. This is why I'm constantly searching for things that can give my show an interesting variety."

"I consider my program a show—just what it should be. A show that has the single purpose of entertaining listeners and I don't think a deejay can be entertaining by projecting his own personality. Too few of us are that talented."

Vox Jox

By CLAUDE HALL
Radio-TV Editor

New personality at KUXL in Minneapolis is Tom Katt, former program director for WPUV, Pulaski, Va., under the name of Jonathan Cue; he's also a sales executive. . . . Steve Lundy has returned to KILT in Houston; he'd been at WXYZ in Detroit until an auto accident put him temporarily out of operation. Record promotion men and radio buddies treated him to a welcome-back-to-Houston party. . . . Joseph J. Holan is now spinning polka records at WPPA-FM, Pottsville, Pa., 12:30 to 1 p.m. Sundays.

★ ★ ★

John Rook is the new director of operations and programming at WLS, Chicago; he'd been operations director of KQV in Pittsburgh. Both are ABC outlets. The word is that he's being brought to Chicago to perk up a station that has found WCFL more and more

competitive; on a recent ratings survey, r&b-formatted WVON hurt both rock operations. . . . Mike (Irving) Dime, program director of WJON in St. Cloud, Minnesota, Jim (Wild Man) Coursolle, the station's evening rock DJ, and local musician Bruce Goenner have formed a booking and promotion firm — Irving-Wildman Productions. The firm is operating throughout the central Minnesota area, booking local bands and promoting bands.

★ ★ ★

Allan Hotlen is the new program director at WIP, replacing Dick Carr, now with WNEU in



New York. Hotlen has been assistant program director, music director, and air personality on weekends of the leading Easy Listening Philadelphia station. . . . The Mojo Man is now on WING 6-10 p.m. daily; problem is, who's the Mojo Man? A note to Bill Sachs, Billboard's man in Cincinnati, just indicates that the Mojo Man came from western Pennsylvania. Heck, everybody came from western Pennsylvania.

★ ★ ★

Old Buddy Eddie Briggs, a long-time promotion man and publicist and righthand (lefthand, too, sometimes) trooper for country artist Buck Owens, is going on the air with an all-night interview and music show on KBBQ, Burbank, Calif. The show will be patterned (Continued on page 42)

How R 'n' R Is Made Seminar by WPOP

THE RECORD AND RADIO industries teamed up on the afternoon of Oct. 29 at the Synchron Recording Studio, Wallingford, Conn., to demonstrate to more than a hundred members of rock 'n' roll groups in the area just what the record business was all about. Here's the story of what WPOP, a Hot 100 format station in Hartford, Conn., is doing to help groups make better records.



BOB PAIVA, right, music director of WPOP in Hartford, Conn., explains to Leon Huff, left, and John Madera of John Madera Productions, Philadelphia, that Synchron engineers will demonstrate on speakers how the Beatles recorded "I Want to Hold Your Hand." Dick Heatherton, WPOP deejay, emceed the seminar. Talker included Woody Roberts, WPOP personality and program director.



ROCK 'N' ROLL artists and managers listen closely in the Synchron studios as . . .

JOHN MADERA of Philadelphia tells how he put a commercial sound behind Bunny Sigler to produce a hit record. Madera also produced the Len Barry hits.



THE SEMINAR was recorded. Bill Lobb, Synchron engineer and partner in the studio, tells Bill Robbins, left, a West Hartford booker about the studio's 4-track equipment. Andrew Carlton, president of Synchron, looks on at right.



FROM LEFT: Dr. Thomas Cavalier, a local dentist who manages and produces groups, is a partner in Synchron; WPOP deejay Dick Heatherton; Richard Simon, manager of MB Records in New York, and Brian Whelan, member of the Outcasts on Cameo/Parkway Records.



GREAT BENEFIT of the seminar came from the opportunity artists had to talk with radio and record men. Tommy Roberts of the Pulse of Burritt Bradley, left, talks with Paiva of WPOP, and Jack Millman of Music Merchants, Detroit. Highlight of the seminar was an impromptu debate between Woody Roberts, program director of WPOP, and Millman on whether experimental rock was worthy or not. Millman advocated advancement in musical expression by groups.



WILLIAM D. GREENE, left, director of CBS-FM's "Young Sound" syndication programming, signs Lynn Christian, president of Dawson Communications, to a representation contract. Dawson will represent CBS-FM in the Southwest. The firm owns KXLS-FM in Oklahoma City and is purchasing two more FM stations, all which will feature "The Young Sound."



PETER STEMKOWSKI of CKFH, Toronto, interviews MGM Records artist Roy Orbison, right. Stemkowski, besides being a deejay, is also a hockey player with the Toronto Maple Leafs.

Lit Show Expands to N. Y., Cleveland Next

PHILADELPHIA — "The Hy Lit Show" is expanding into New York; Oakland, Calif.; and Cleveland after the first of the year. Originating live Saturdays here at WKBS-TV (channel 48), the show has proven highly successful for record companies wishing to expose new artists and new records. Many labels have been using videotapes of their artists' performances in their promotion, sending them to other local TV bandstand shows around the nation.

Just which New York station will feature the Lit show is still in debate; two TV stations are negotiating. In Cleveland, the show will be on WKBF-TV and in Oakland it will be on WBHK-TV. Both are UHF stations. The hour, color show has been seen for some while on WKBG-TV (channel 56) in Boston and WKBD-TV (channel 50) in Detroit. Producer of the show is Allan Baker, Joe Saraceni directs. Loretta Bianco is talent co-ordinator. Show presents five acts live (some of which may be taped in advance during the week) and one film or videotape of an act each week.

WINN to Go All-Country

LOUISVILLE, Ky.—WINN, the 1,000-watt Easy Listening operation here, switched to a modern country music format around the clock on Nov. 12.

Rob Townsend, vice-president and general manager, said that the station will drop its affiliation with CBS network under the new format. Program consultant Bill Hudson is directing the changeover; he was responsible for KBOX in Dallas and WIRE in Indianapolis.

Present staff is being retained. Dick Wagner is program and music director. Deejays include Bob McDonald, Dale Reeves, Mike Phillips and Terry Armstrong.



OLE TROSBORG, country music deejay in Copenhagen, interviews Ronnie and Donna Stoneman of the Stonemans, MGM Records act, while MGM press chief Sol Handwerker looks on at left.

Quality Lets DJ's Choose

TORONTO — Quality Records Ltd. is letting disk jockeys determine the A side of a new record release from among five selections. Having signed a new Toronto pop music group, the Fringe, Quality has pressed 300 promo records previewing five original numbers recorded by the group, and deejays across the country are asked to vote on which selection should be their debut disk. The song receiving the most votes will be the A side of the upcoming release.

As an incentive to ensure a good response, Quality will make a draw from all ballots naming the song which proves the popular choice, and will donate \$100 to the favorite charity of the winning station.

Kristom Show Features Bands

HOLLYWOOD — Kristom Productions here has bowed a new syndicated radio show produced by Vince Rowe featuring the original records of the big bands and personalities of the 1930's and 1940's. The show, an hour in length, includes such artists as Glenn Miller, Larry Clinton, Artie Shaw, Ozzie Nelson, Fred Astaire, Ava Gardner, Dick Powell, Alice Faye, and Bing Crosby. The title of the show, according to Kristom chief Barr Sheets, is "The Golden Age of Popular Music."

Yesteryear's Hits

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

POP SINGLES—5 Years Ago NOVEMBER 17, 1962

1. Big Girls Don't Cry—Four Seasons (Vee Jay)
2. Return to Sender—Elvis Presley (RCA Victor)
3. He's a Rebel—Crystals (Philles)
4. All Alone Am I—Brenda Lee (Decca)
5. Next Door to an Angel—Neil Sedaka (RCA Victor)
6. Gina—Johnny Mathis (Columbia)
7. Bobby's Girl—Marcie Blane (Seville)
8. Don't Hang Up—Orions (Cameo)
9. Limbo Rock—Chubby Checker (Parkway)
10. The Cha-Cha-Cha—Bobby Rydell (Cameo)

POP SINGLES—10 Years Ago NOVEMBER 18, 1957

1. Jailhouse Rock/Treat Me Nice—Elvis Presley (RCA Victor)
2. Wake Up Little Susie—Everly Brothers (Cadence)
3. You Send Me/Summertime—Sam Cooke (Keen)
4. Silhouettes—Rays (Cameo)
5. Be-Bop Baby/Have I Told You Lately That I Love You—Ricky Nelson (Imperial)
6. Little Bitty Pretty One—Thurston Harris (Aladdin)
7. My Special Angel—Bobby Helms (Decca)
8. April Love/When the Swallows Come Back to Capistrano—Pat Boone (Dot)
9. Chances Are/The Twelfth of Never—Johnny Mathis (Columbia)
10. Honeycomb—Jimmie Rodgers (Roulette)

R&B SINGLES—5 Years Ago NOVEMBER 17, 1962

1. Big Girls Don't Cry—Four Seasons (Vee Jay)
2. He's a Rebel—Crystals (Philles)
3. Green Onions—Booker T. & the M.G.'s (Stax)
4. Do You Love Me—Contours (Gordy)
5. Somebody Have Mercy—Sam Cooke (RCA Victor)
6. Stormy Monday—Bobby Bland (Duke)
7. Nothing Can Change This Love—Sam Cooke (RCA Victor)
8. Lie to Me—Brook Benton (Mercury)
9. I'll Bring It Home to You—Carla Thomas (Stax)
10. Stubborn Kind of Fellow—Marvin Gaye (Tamla)

POP LP's—5 Years Ago NOVEMBER 17, 1962

1. Peter, Paul & Mary—(Warner Bros.)
2. West Side Story—Soundtrack (Columbia)
3. Ramblin' Rose—Nat King Cole (Capitol)
4. Modern Sounds in Country & Western Music—Ray Charles (ABC-Paramount)
5. Jazz Samba—Stan Getz & Charlie Byrd (Verve)
6. The Music Man—Soundtrack (Warner Bros.)
7. Sherry and 11 Others—Four Seasons (Vee Jay)
8. I Left My Heart in San Francisco—Tony Bennett (Columbia)
9. My Son, the Folk Singer—Allan Sherman (Warner Bros.)
10. Joan Baez in Concert—(Vanguard)

"IF

"THIS IS LOVE"

The Precisions

DREW RECORDS

"THIS

"WORLD" Cris Carpenter

OCEAN-SIDE RECORDS

IS

NEW POP RELEASE
AND YOU'LL

LOVE

Timmy Willis in
"MR. SOUL SATISFACTION"

New Memphis Sound from Detroit

SIDRA 9013

For Information

Contact

Bob Szilangy—Bill Craig

SIDRA RECORDS

18292 WYOMING, DETROIT, MICH.

Dawson Buying Two More FM Stations

DALLAS — Broadcaster-oilman Ray Dawson, owner of KXLS-FM in Oklahoma City, is buying two more FM stations and will attempt to spread the success of his "young sound" programming at KXLS-FM. Conditional sales contract has already been drawn for KOCW-FM in Tulsa with Dawson Communications Inc., a new firm that will be headquartered here. The "Young Sound" programming package originates in New York under the direction of Bill Greene, head of CBS-FM. Lynn Christian, one of the path-blazers in FM today, has just announced his resignation as general manager of WPIX-FM, New York, to become president of Dawson Communications.

Dawson bowed the "Young Sound" package when it was first introduced more than a year ago; he recently announced that the Oklahoma City station was in the black. He is now negotiating for a Dallas FM station in addition to the Tulsa operation. There is speculation that more stations will be added in the future.

In addition to its own FM operations, Dawson Communications will act as representative for CBS-FM in the southwest. Christian has already sold the "Young Sound" package, which hinges on Hot 100 records, to WWMT-FM in New Orleans, bringing the total of stations using the service to more than 20.

Hot Promotions

TORONTO — Record-oriented contests have proved the most popular and successful promotions at CHUM here, according to music director-deejay Bob McAdorey.

CHUM has just wound up a "Money Chart" contest, offering \$1,000 to listeners who could correctly predict the top five hits on the next CHUM chart, and has just launched a "Gold Digger" game in which listeners win from \$10.50 up to a jackpot sum by identifying brief excerpts from "golden oldies."

The Money Chart contest was based on the weekly CHUM Chart (which has a circulation of 120,000). The chart contained an entry form on which contestants listed their predictions as to the top five disks in the order in which they would appear in the next chart. A ballot was drawn every hour and the contestant was asked to phone in, while his entry was checked against the new chart. Contestants who chose

the No. 1 hit correctly won \$10.50 (CHUM is at 1050 on the dial); first two hits correct, \$25; first three right, \$100; first four correct, \$250; all five correct, \$1,000. One contestant, a student, predicted all five hits correctly for the big money, and the contest attracted entries "by bags and bags full."

In CHUM's current "Gold Digger" contest, the station plays a five-second-or-so excerpt from an "olden, golden goodie," a hit from the CHUM chart dating as far back as 1958 or as recently as earlier this year. One phone call is accepted each hour and if the listener correctly identifies the hit, he wins \$10.50 and "enters the groveyard to dig for real gold" with a chance to identify an excerpt from an older, less easily recognizable, hit from the past. The jackpot starts at \$50 and builds by \$5 with each incorrect guess.

"This is highly successful because it drives people crazy, either trying to remember the name of the song, or trying to get through to us and win," says McAdorey. "Both teen-agers and housewives are knocking them off pretty quickly; they sure know their records." In addition to terrific response from listeners wanting to play the game, the CHUM switchboard is jammed with calls from listeners who have guessed at the song title and just want to know if they are right for their own satisfaction.

"Record-oriented contests and promotions are the greatest, because people get so involved with records, they like it, they buy it, it's 'their' song," says McAdorey.

Medic Air Updates WELE's Format

DAYTONA BEACH, Fla.— Medic Air, a programming consultant firm headed by Ed Neilson, is updating the programming of WELE, a country music operation here owned by Joe Peoples Associates. Neilson is also working on the programming of WCWR in Tampa, a station owned by the same firm. The latter will be uptown country in nature.

RADIO-TV MART

RATES

REGULAR CLASSIFIED: 25¢ a word. Minimum: \$5. First line set all caps.

DISPLAY CLASSIFIED: 1 inch, \$20. Each additional inch in same ad, \$15. Box rule around ad.

FREQUENCY DISCOUNTS: 3 consecutive insertions, 5%; 6 consecutive insertions, 10%; 13 or more consecutive insertions, 15%.

BOX NUMBER: 50¢ service charge per insertion. Also allow 10 words (at 25¢ each) for number and address.

CLOSING DATE: 5 p.m. Tuesday, 11 days prior to date of issue.

PAYMENT MUST ACCOMPANY ALL ORDERS.

Send order and payment to:

RADIO-TV MART, Billboard
188 W. Randolph St., Chicago, Ill. 60601

SCHOOLS & SUPPLIES

REI FIRST-CLASS RADIO TELEPHONE License in 5 weeks guaranteed. Tuition \$295. Rooms and Apts., \$10-\$15 per week. Job placement free. Two schools: Sarasota, Fla., and Kansas City, Mo. For information contact R.E.I., 1336 Main St., Sarasota, Fla.

TOP SELLING R & B SINGLES

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	SOUL MAN Sam & Dave, Stax 231 (East/Pronto, BMI)	10	25	20	DIFFERENT STROKES Syl Johnson, Twilight 103 (Zachron/Edgewater, BMI)	9
2	2	YOUR PRECIOUS LOVE Marvin Gaye & Tammi Terrell, Tamla 54156 (Jobete, BMI)	8	26	8	ODE TO BILLIE JOE King Curtis and His Kingpins, Atco 6516 (Shayne, ASCAP)	8
3	3	A NATURAL WOMAN Aretha Franklin, Atlantic 2441 (Screen Gems-Columbia, BMI)	7	27	24	TELL HIM Patty Drew, Capitol 5861 (Beechwood/Edgewater, BMI)	6
4	5	I'M WONDERING Stevie Wonder, Tamla 54157 (Jobete, BMI)	5	28	43	SKINNY LEGS AND ALL Joe Tex, Dial 4063 (Tree, BMI)	2
5	4	EXPRESSWAY TO YOUR HEART Soul Survivors, Crimson 1010 (Double Diamond/Downstairs, BMI)	11	29	30	KARATE BOOGALOO Jerry O, Shout 217 (Boogaloo/Love Lane, BMI)	10
6	7	(Loneliness Made Me Realize) IT'S YOU THAT I NEED Temptations, Gordy 7065 (Jobete, BMI)	5	30	29	MEMPHIS SOUL STEW King Curtis, Atco 6511 (Pronto/Killynn, BMI)	10
7	6	GET ON UP Esquires, Bunky 7750 (Hi-Mi, BMI)	12	31	37	GO GO GIRL Lee Dorsey, Amy 998 (Marsaint, BMI)	4
8	9	WHAT'VE I DONE (To Make You Mad) Linda Jones, Loma 2077 (Zira/Floteka, BMI)	7	32	32	GET DOWN Harvey Scates & the 7 Sounds, Magic Touch 2007 (LaCour/East, BMI)	4
9	10	TO SIR WITH LOVE Lulu, Epic 10187 (Screen Gems-Columbia, BMI)	5	33	33	I FEEL GOOD Jean Wells, Calla 137 (Eden, BMI)	4
10	11	PATA PATA Miriam Makeba, Reprise 0606 (Xina, ASCAP)	7	34	39	ALL YOUR GOODIES ARE GONE Parliaments, Revilot 211 (Groovesville, BMI)	3
11	12	SHOUT BAMALAMA Mickey Murray, SSS 715 (Macon, BMI)	8	35	40	PIECE OF MY HEART Erma Franklin, Shout 221 (Web IV/Ragmar, BMI)	4
12	17	GET IT TOGETHER James Brown & the Famous Flames, King 6122 (Dynatone, BMI)	4	36	36	GIVE EVERYBODY SOME Bar-Kays, Volt 154 (East, BMI)	4
13	16	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips, Soul 35039 (Jobete, BMI)	4	37	42	SWEET, SWEET LOVIN' Platters, Musicor 1275 (Catalogue, BMI)	3
14	14	DIRTY MAN Laura Lee, Chess 2013 (Chevis, BMI)	10	38	44	ON A SATURDAY NIGHT Eddie Floyd, Stax 233 (East, BMI)	2
15	13	YOU KEEP RUNNING AWAY Four Tops, Motown 1113 (Jobete, BMI)	9	39	31	THE LETTER Box Tops, Mala 565 (Barton, BMI)	11
16	19	LOVE IS STRANGE Peaches & Herb, Date 1574 (Ghazi, BMI)	4	40	41	YOU'VE MADE ME SO VERY HAPPY Brenda Holloway, Tamla 54155 (Jobete, BMI)	3
17	15	(Your Love Keeps Lifting Me) HIGHER & HIGHER Jackie Wilson, Brunswick 55336 (Jalyne/BRC, BMI)	13	41	38	FALL IN LOVE WITH ME Bettye Swann, Money 129 (Money, BMI)	9
18	22	EVERLASTING LOVE Robert Knight, Rising Sons 705 (Rising Sons, BMI)	7	42	47	WHERE IS THE PARTY Helena Ferguson, Compass 7009 (Frabob/Palo Alto/Dakar, BMI)	2
19	23	NINE POUND STEEL Joe Simon, Sound Stage 7 2589 (Press, BMI)	8	43	—	I SECOND THAT EMOTION Smokey Robinson & the Miracles, Tamla 54159 (Jobete, BMI)	1
20	25	BOOGALOO DOWN BROADWAY Johnny C. Phil-L. A. of Soul 305 (Dandelion/James Boy, BMI)	7	44	45	NOW THAT I GOT YOU BACK J. J. Barnes, Groovesville 1008 (Groovesville, BMI)	3
21	28	STAGGER LEE Wilson Pickett, Atlantic 2448 (Travis, BMI)	2	45	50	HE AIN'T GIVE YOU NONE Freddie Scott, Shout 220 (Web IV, BMI)	2
22	27	I SAY A LITTLE PRAYER Dionne Warwick, Scepter 12203 (Blue Seas/Jac, ASCAP)	2	46	46	SHAME ON ME Chuck Jackson, Wand 1166 (Lois, BMI)	2
23	18	LET LOVE COME BETWEEN US James & Bobby Purify, Bell 685 (Gallico, BMI)	7	47	48	I WANT ACTION Ruby Winters, Diamond 230 (Tobi-Ann, BMI)	2
24	34	MR. DREAM MERCHANT Jerry Butler, Mercury 72721 (Saturday, BMI)	4	48	49	UNTIL THE REAL THING COMES ALONG Ernie K. Doe, Duke 423 (Chappell/Jungnickel, ASCAP)	3
				49	—	YESTERDAY Ray Charles, ABC 11009 (Maclen, BMI)	1
				50	—	TELL MAMA Etta James, Cadet 5578 (Fame, BMI)	1

TOP SELLING R & B LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); MS 2-633 (C)	8	16	18	MAKE IT HAPPEN Smokey Robinson and the Miracles, Tamla T 276 (M); TS 276 (S)	8
2	2	FOUR TOPS GREATEST HITS Motown M 662 (M); MS 662 (S)	8	17	16	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	45
3	3	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	13	18	19	BILL COSBY SINGS/SILVER THROAT Warner Bros. W 1709 (M); WS 1709 (S)	10
4	5	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	4	19	20	REACH OUT Four Tops, Motown M 660 (M); S 660 (S)	15
5	4	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	15	20	22	ALLIGATOR BOOGALOO Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	3
6	6	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	4	21	—	SOUL MEN Sam & Dave, Stax 725 (M); SD 725 (S)	1
7	8	I WAS MADE TO LOVE HER Stevie Wonder, Tamla T 279 (M); TS 279 (S)	8	22	—	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	1
8	10	MARVIN GAYE & TAMMI TERRELL UNITED Tamla T 277 (M); TS 277 (S)	7	23	24	FOR YOUR LOVE Peaches & Herb, Date TEM 3005 (M); TES 4005 (S)	4
9	7	GROOVIN' Young Rascals, Atlantic 8148 (M); SD 8148 (S)	14	24	—	DIONNE WARWICK'S GOLDEN HITS—PART 1 Scepter SRM 565 (M); SPS 565 (S)	1
10	12	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	49	25	27	TAKE A LOOK Aretha Franklin, Columbia CL 2754 (M); CS 9554 (S)	2
11	13	SUPER HITS Various Artists, Atlantic 501 (M); SD 501 (S)	14	26	21	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	10
12	11	COLD SWEAT, PARTS 1 & 2 James Brown & His Famous Flames, King 1020 (M); S 1020 (S)	8	27	23	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	33
13	15	ARE YOU EXPERIENCED? Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	6	28	—	SILK & SOUL Nina Simone, RCA Victor LPM 3837 (M); LPS 3837 (S)	1
14	17	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	4	29	—	DANCING IN THE STREET Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	1
15	9	ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	6	30	—	TO SIR, WITH LOVE Soundtrack, Fontana MGF 27569 (M); SRF 67569 (S)	1



BORNWIN ENTERPRISES, INC., 300 West 55th Street, N.Y.C. 246-6000

BORNWIN Is Becoming A Bornwinner!

- PHLUPH (Verve) "Doctor Mind"
- FREE DESIGN (Project 3) "Kites Are Fun"
- CLICK (Laurie) "Girl With A Mind"
- ROBERT JOHN and MICHAEL GATELY (Columbia) "Hey Appletime!"
- SHARON REDD (Veep) "I Didn't Mean To Hurt You"
- MAMIE LEE (MGM) "I Can Feel Him Slipping Away"
- TROYS (Dunwich) "Gotta Fit You Into My Life"
- PATTY DUKE (United Artists) "My Own Little Place"
- STARK NAKED AND THE CAR THIEVES (Greengrass Prod.) "Look Back In Love"

STAN CATRON, Publisher



Copyrighted material

TOP LP'S

★ STAR performer—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million dollar LP's.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like DIANA ROSS & THE SUPREMES GREATEST HITS, SGT. PEPPER'S LONELY HEARTS CLUB BAND, STRANGE DAYS, THE DOORS, FOUR TOPS GREATEST HITS, VANILLA FUDGE, ODE TO BILLIE JOE, THE BEE GEE'S FIRST, DR. ZHIVAGO, GROOVIN', ARETHA ARRIVES, INSIGHT OUT, THE SOUND OF MUSIC, BYRDS GREATEST HITS, HEADQUARTERS, ARE YOU EXPERIENCED, SOUNDS LIKE, BILL COSBY SINGS/SILVER THROAT, THE SUPER-HITS, FLOWERS, PETER, PAUL AND MARY ALBUM 1700, WELCOME TO MY WORLD, RIGHTEOUS BROTHERS GREATEST HITS, TEMPTATIONS GREATEST HITS, WITH A LOT O' SOUL, FRANK SINATRA, RELEASE ME, MAKE IT HAPPEN, TO SIR, WITH LOVE, BORN FREE, WINDOWS OF THE WORLD, THESE ARE MY SONGS, A MAN AND A WOMAN, MORE OF THE MONKEES, A DAY IN THE LIFE, WHIPPED CREAM & OTHER DELIGHTS, SURREALISTIC PILLOW, REVENGE, REACH OUT, GOING PLACES, COLD SWEAT, PARTS 1 & 2, I NEVER LOVED A MAN THE WAY I LOVE YOU, S.R.O., BOB DYLAN'S GREATEST HITS, THE WINDS OF CHANGE, SMILEY SMILE, I WAS MADE TO LOVE HER, PROCOL HARUM, CLAUDINE, GOLDEN GREATS BY THE VENTURES.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like SIMPLY STREISAND, IT MUST BE HIM, THE BEST OF SONNY & CHER, FAREWELL TO THE FIRST GOLDEN ERA, THE LOOK OF LOVE, FOR A FEW DOLLARS MORE, TURN THE WORLD AROUND, LUSH LIFE, MANTOVANI HOLLYWOOD, WHAT NOW MY LOVE, MOBY GRAPE, HERE WHERE THERE IS LOVE, THE BEST OF THE LOVIN' SPOONFUL, RESPECT, MAN OF LA MANCHA, JOAN, MAMA'S AND THE PAPA'S DELIVER, REVOLUTION!, BIG BROTHER & THE HOLDING COMPANY, COME BACK WHEN YOU GROW UP, THE LONELY BULL, THOROUGHLY MODERN MILLIE, THE BEST OF THE ANIMALS, MARVIN GAYE & TAMMI TERRELL UNITED, BLAZE, CANNED HEAT, ELECTRIC MUSIC FOR THE MIND AND BODY, THE BLUES PROJECT LIVE AT TOWN HALL, THE COWSILLS, INCENSE & PEPPERMINTS, A COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 7, THE HOLLIES GREATEST HITS, JUST FOR YOU, THE JOHN GARY CARNEGIE HALL CONCERT, GONE WITH THE WIND, ALL MITCH RYDER HITS, SPANKY AND OUR GANG, FRANKIE VALLI SOLO, SERGIO MENDES & BRASIL '66, ABSOLUTELY FREE, EVERYBODY NEEDS LOVE, UP, UP AND AWAY, COUNTRY, MY WAY, THE MONKEES, TO SIR, WITH LOVE, HIP-HUG HER, MARY IN THE MORNING, WONDERFULNESS, FRESH CREAM, FIDDLER ON THE ROOF.

Table with columns: This Week, Last Week, TITLE-Artist, Label & No., Wks. on Chart. Includes entries like WHY IS THERE AIR?, I'LL TAKE CARE OF YOUR CARES, THAT'S LOU, BILL COSBY IS A VERY FUNNY FELLOW, ROGER WILLIAMS GOLDEN HITS, THE BEST OF EDDY ARNOLD, THE SEA, COLLECTIONS, IF YOU CAN BELIEVE YOUR EYES AND EARS, RAVI SHANKAR AT THE MONTEREY INTERNATIONAL POP FESTIVAL, FISTFULL OF DOLLARS, COWBOYS & COLORED PEOPLE, SPRING!, EQUINOX, I STARTED OUT AS A CHILD, OTIS REDDING LIVE IN EUROPE, BORN FREE, JANIS IAN, SOUTH OF THE BORDER, THE TURTLES GOLDEN HITS, SOUL MEN, DIONNE WARWICK'S GOLDEN HITS, PART 1, LOVE, ANDY, DR. DOLITTLE, TODAY'S THEMES FOR YOUNG LOVERS, LISTEN, THIS IS MY SONG, BOOTS WITH STRINGS, LET'S LIVE FOR TODAY, THAT'S LIFE, RHAPSODIES FOR YOUNG LOVERS, WE CAN FLY/UP, UP AND AWAY, THE BEST OF THE BEACH BOYS, VOL. 2, THE BEST OF HERMAN'S HERMITS, REVOLVER, DANCING IN THE STREET, SECOND GOLD VAULT OF HITS, A MAN AND HIS SOUL, MY CUP RUNNETH OVER, PAUL REVERE & THE RAIDERS GREATEST HITS, BY REQUEST, GOLDEN HITS—THE BEST OF LAWRENCE WELK, HONEY AND WINE, YOU ONLY LIVE TWICE, JR. WALKER & THE ALL STARS "LIVE!", ALLIGATOR BOOGALOO, RAY CONNIF'S HAWAIIAN ALBUM, OUR SONG, HAPPY IS THE SUNSHINE COMPANY, BURT BACHARACH: REACH OUT.

(Continued on page 42)

*RIP Mono and Stereo Numbers are supplied for the benefit of record buyers employing electronic data processing for ordering and inventory control. This coding system, in successful use for over two years, is available on request from Billboard's MPC Dept., New York office. Compiled from national retail sales by the Music Popularity Dept. of Record Market Research, Billboard.

The Funky Broadway/Dyke

& The Blazers

Selling Like Crazy!
Over 50,000 sold in 10 days!

Original Sound Records

7120 Sunset Boulevard, Hollywood, California



Bookings: Universal Attractions
Frank Sands

200 W. 57 St., New York, N.Y. 10019, (212) JU 2-7575

Management: Art Barrett

DISTRIBUTED BY:

Albany
MOHAWK RECORDS

Atlanta
SOUTHLAND DIST. CO.

Boston
DUMONT REC. DIST.

Buffalo
BEST RECORD DIST.

Chicago
ROYAL DISC DIST.

Charlotte
BIB DIST.

Cincinnati
SUPREME DIST.

Cleveland
SEAWAY
DISTRIBUTORS

Dallas
JAY KAY

Denver
ACTION RECORD DIST.

Detroit
ARC DIST. CO.

El Paso
M. B. KRUPP DIST.

East Hartford
SEABOARD DIST.

Honolulu
MUSIC CRAFT DIST.

Houston
H. W. DAILY, INC.

Los Angeles
METRO RECORD DIST.

Miami
TONE DISTRIBUTORS

Minneapolis
H. LIEBERMAN

Nashville
SOUTHERN DIST.

Newark
ESSEX RECORD DIST.

New Orleans
ALL SOUTH DIST.

New York
METRO RECORD DIST.

Philadelphia
UNIV. REC. DIST.

Phoenix
ARIZ. M. B. KRUPP
DIST.

Pittsburgh
HAMBURG BROTHERS

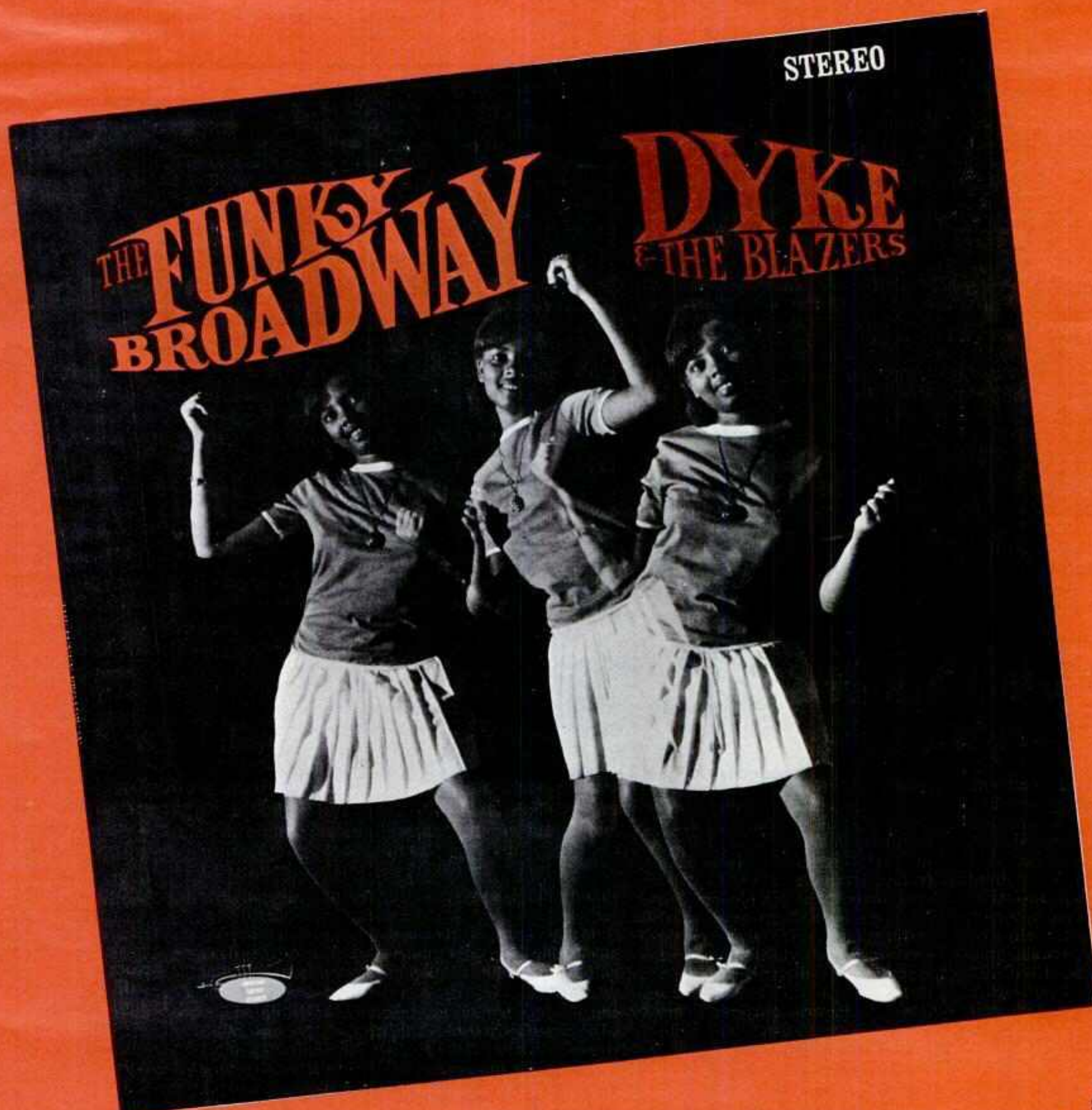
San Francisco
IND. MUSIC SALES

Seattle
CONSOLIDATED
RECORD DIST.

St. Louis
COMMERCIAL DIST.

Washington, D.C.
SCHWARTZ BROS.

Wichita
PIONEER DIST. CO.



OSLPM 5016
STEREO 8876
Also 4 & 8 track tape
4 track #4T 8876
8 track #8T 8876

Album Reviews

Continued From Back Cover



POP SPOTLIGHT
ANDROCLÉS AND THE LION
Various Artists. RCA Victor LOC 1141 (M); LSO 1141 (S)

Following the television special, this album should be hot in demand from adults and children alike. Brilliantly written music is coupled with exquisitely delivered dialog and song. One of the year's most delightful recordings, featuring Norman Wisdom, Ed Ames and music and lyrics by Richard Rodgers.



CHRISTMAS SPOTLIGHT
A CHRISTMAS TREASURE
Julie Andrews with Orch., Harpsichord of André Previn. RCA Victor LPM 3829 (M); LSP 3829 (S)

Julie Andrews is a Christmas package in her own right. Her voice is sweet and joyful which befits the spirit of the season. André Previn's orchestra, harpsichord and arrangements are also in keeping with the holiday mood, and together they make this LP a Christmas treasure, indeed.



POP SPOTLIGHT
NO WAY OUT
Chocolate Watch Band. Tower 5096 (M); ST 5096 (S)

The synthetic sound of the Chocolate Watch Band will excite the frantic fans of psychedelic, electronic rock. In "No Way Out" and "Expo 2000," the group preys upon senses with an eerie, teasing twanging, and in "Gossamer Wings," the haunting irregularity of the beat, lapsing into dizzy electronic wails will strike today's market square in the psyche.



CHRISTMAS SPOTLIGHT
WE WISH YOU A MERRY CHRISTMAS
Floyd Cramer. RCA Victor LPM 3828 (M); LSP 3828 (S)

The distinctive piano styling of Floyd Cramer decorates a Christmas tree-full of familiar favorites like "The Little Drummer Boy," "Rudolph the Red-Nosed Reindeer," "Silver Bells," "Silent Night"—more than 20 tunes. Except for "Jingle Bell Rock" and "I'll Be Home for Christmas," the tunes are short and sweet.



POP SPOTLIGHT
THE GOLDEN EARRINGS
Capitol T 2823 (M); ST 2823 (S)

The Golden Earrings out of Holland roll along with the infectious rhythm and lyric simplicity of the early Beatles. Their high-pitched harmony and punch beat in "Tears and Lies," "Don't Wanna Lose That Girl" and "Don't Make Me Nervous" evoke a daring and exciting suggestion of those four boys from Liverpool back in 1964 when it all began.



CLASSICAL SPOTLIGHT
MOZART: CONCERTO NO. 20 AND SONATA NO. 17
Daniel Barenboim/English Chamber Orch. (Barenboim). Angel S 36430 (S)

Barenboim's musical horizon continues to brighten both as pianist and conductor. In this recording he shines in both as he gives much fire and power to the two pieces. A dual feat not easily accomplished in such an accomplished manner.



LOW PRICE COUNTRY SPOTLIGHT
CHET
Chet Atkins. RCA Camden CAL 2182 (M); CAS 2182 (S)

The price, considering the guitar featured, is a bargain hard to resist. Chet Atkins meanders through a rippling "Foggy Mountain Top," offers an unusual melodic structure on "Bandera," and, for the pop side, goes deep into "Make the World Go Away."



CLASSICAL SPOTLIGHT
HANDEL: JULIUS CAESAR
Treigle/Sills/Various Artists/N. Y. City Opera (Rudel). RCA Victor Red Seal LOC 6182 (M); LSC 6182 (S)

This 3-LP set comes off much better without the visual hitches which accompanied the stage production. The voices and the records' production take over and the result is powerful and moving. Norman Treigle, Beverly Sills, Maureen Forrester and Beverly Wolff shine. The City Opera cast, orchestra and chorus give spirited performances under conductor Rudel.

NEW ACTION ALBUMS

★ NATIONAL BREAKOUTS

RAVI SHANKAR AT THE MONTEREY INTERNATIONAL POP FESTIVAL . . .

World Pacific WP 1442 (M); WPS 21442 (S) (947-01442-3; 947-21442-5)

THE 'TURTLES GOLDEN HITS . . .

White Whale WW 115 (M); WWS 7115 (S) (933-00115-3; 933-07115-5)

SOUL MEN . . .

Sam & Dave, Stax 725 (M); S 725 (S) (833-00725-3; 833-00725-5)

DIONNE WARWICK'S GOLDEN HITS—PART 1 . . .

Scepter SRM 565 (M); SPS 565 (S) (805-00565-3; 805-00565-5)

LOVE, ANDY . . .

Andy Williams, Columbia CL 2766 (M); CS 9566 (S) (350-02766-3; 350-09566-5)

★ NEW ACTION LP's

These new albums, not yet on Billboard's Top LP's Chart, have been reported getting strong sales action by dealers in major markets.

LISTEN TO THE WARM . . .

Rod McKuen, RCA Victor LPM 3863 (M); LSP 3863 (S) (775-03863-3; 775-03863-5)

THE LOOK OF LOVE . . .

Dusty Springfield, Philips PHM 200-256 (M); PHS 600-256 (S) (740-20256-3; 740-60256-5)

COLLAGE . . .

Noel Harrison, Reprise R 6263 (M); RS 6263 (S) (780-06263-3; 780-06263-5)

DR. DOLITTLE . . .

Bobby Darin, Atlantic LP 8154 (M); SD 8154 (S) (180-08154-3; 180-08154-5)

A LATIN LOVE-IN . . .

Tony Mottola, Project 3 PR 5010 (M); PR 5010 SD (S) (759-05010-3; 759-05010-5)

WEST COAST POP ART EXPERIMENTAL BAND, VOL. 2 . . .

Reprise R 6270 (M); RS 6270 (S) (780-06270-3; 780-06270-5)

THE ROBBS . . .

Mercury MG 21130 (M); SR 61130 (S) (650-21130-3; 650-61130-5)

SILK & SOUL . . .

Nina Simone, RCA Victor LPM 3837 (M); LSP 3837 (S) (775-03837-3; 775-03837-5)

SPOILER . . .

Stanley Turrentine, Blue Note BLP 4256 (M); BLP 84256 (S) (230-04256-3; 230-84256-5)

PINK FLOYD . . .

Tower T 5093 (M); ST 5093 (S) (873-05093-3; 873-05093-5)

CLEAR LIGHT . . .

Elektra EKL 401-1 (M); EKS 7401-1 (S) (455-00401-3; 455-07401-5)



CLASSICAL SPOTLIGHT
SELECTIONS FROM WAGNER AND WEBER

Gundula Janowitz. DGG 136546 (S)

Miss Janowitz' star should continue its rapid rise with this exceptional operatic recital disk. Slated to make her Metropolitan Opera debut this month, the German soprano gives dynamic, sensitive readings to such numbers as "Dich teure Halle" and "Ozean, du Cngerheuer." The lesser-known less familiar "Gretcher Gott! Su ist's ent-schieden schon" from "Rienzi" is brilliant. Her sensitivity also is evident in selections from "Lohengrin."



CLASSICAL SPOTLIGHT
BRUCKNER: SYMPHONY NO. 5

New Philharmonic Orch. (Klemperer). Angel SB 3709 (S)

Klemperer gets his individualistic statements across in definite and colorful terms throughout. From the opening Allegro passages, he moves deliberately and firmly, guiding the orchestra with a vitality that puts this 2-LP set above other previous recordings of the same work.



CLASSICAL SPOTLIGHT
HAYDN: DIE JAHRESZEITEN

Janowitz/Schreier/Talvela/Weiner Symphoniker (Boehm). DGG 139254/256 (S)

This boxed set of LP's brings three outstanding vocalists to Joseph Haydn's "The Seasons." They are Gundula Janowitz, soprano; Peter Schreier, tenor; and Martti Talvela, bass. Karl Boehm's conducting keeps everything and everyone in the right perspective.



CLASSICAL SPOTLIGHT
TCHAIKOVSKY: MANFRED

U.S.S.R. Symphony (Svetlanov). Melodiya/Angel SR 40028 (S)

The arrangement between Capitol and Melodiya continues to pay dividends to the American record-buying public. The latest is this excellent recording of "Manfred" by Svetlanov and the USSR Symphony. It's a work which hasn't been recorded too often, and the USSR version will certainly be a welcome addition to any classical collection.



CLASSICAL SPOTLIGHT
LUCIA POPP SINGS MOZART AND HANDEL

Angel S 36442 (S)

Starting off with the somber "Urne" aria from "Rodelinda," Miss Popp exhibits a poignant and dramatic coloratura. Her phrasing is excellent throughout. The disk should give impetus to her career. Conductor Georg Fischer and the English Chamber Orchestra support her admirably.



LOW PRICE CLASSICAL SPOTLIGHT
BEETHOVEN: FIDELIO

Moedi/Jurina/Windgassen/Various Artists/Vienna Philharmonic (Furtwaengler). Seraphim IC 6022 (S)

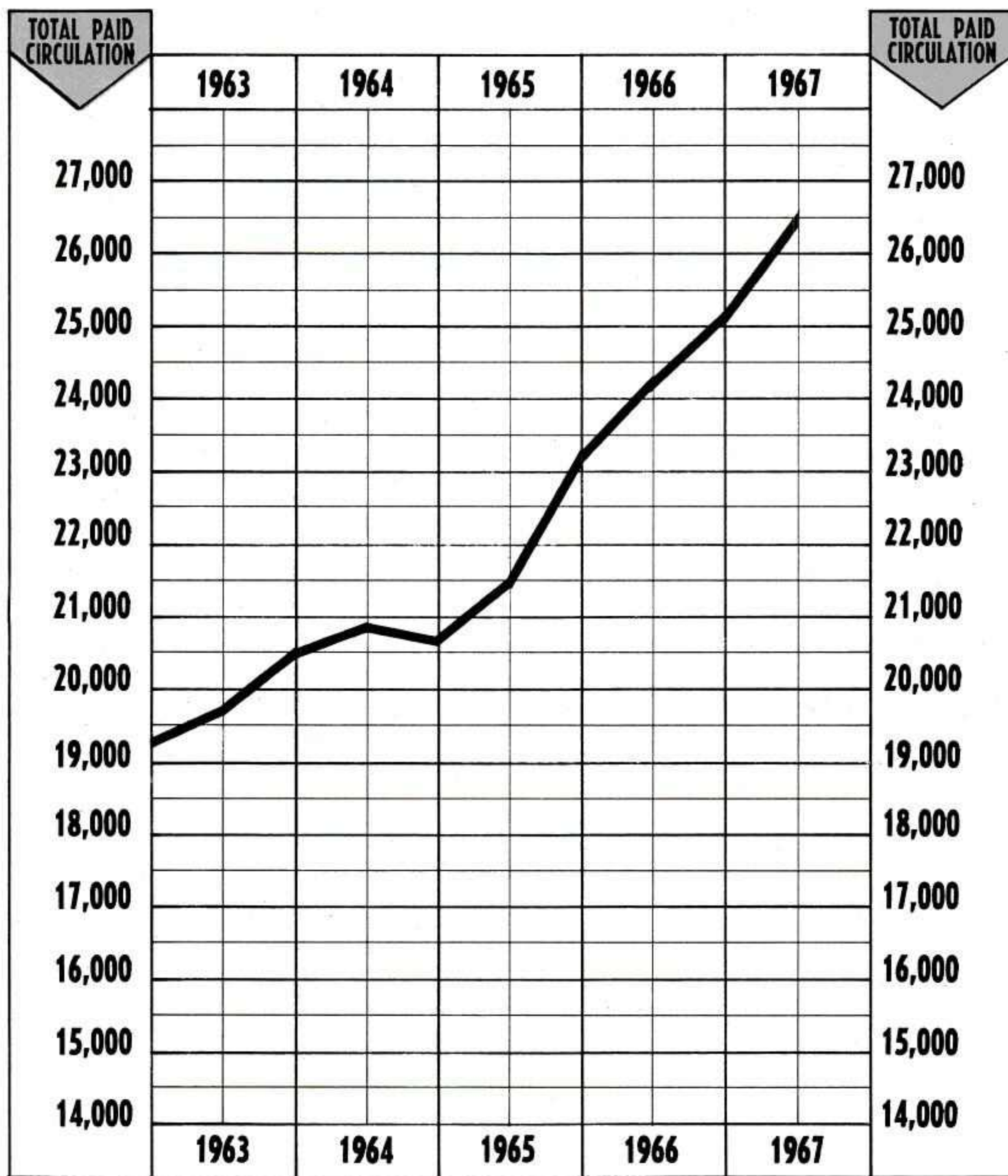
Another memorable recording is restored to the catalog by Seraphim in its two-record set under the knowing leadership of conductor Wilhelm Furtwaengler. The cast is exciting throughout, especially Martha Moedi as Leonora, Wolfgang Windgassen as Florestan and Gottlob Frick as Rocco. Fine performances also are turned in by Sena Jurina and Otto Edelmann.

All Billboard
Articles Are
Available as Reprints

SEE ALBUM REVIEWS
ON BACK COVER

(Continued on page 36)

WHY CHOOSE BILLBOARD?



MUSIC/RECORD PUBLICATIONS
BILLBOARD: 26,500
TOTAL PAID CIRCULATION

(Per audited figures issued on official statement by AUDIT BUREAU OF CIRCULATIONS, June 30, 1967)

MAGAZINE "B": Total Paid Circulation (Per sworn statement published in their issue of Oct. 7, 1967) . . . **13,024**

MAGAZINE "C": Total Paid Circulation (Per sworn statement published in their issue of Oct. 14, 1967) . . . **12,191**

Album Reviews

Continued from page 34



LOW PRICE CLASSICAL SPOTLIGHT

BEETHOVEN: SYMPHONY NOS. 3, 5 & 7

Vienna Philharmonic (Furtwangler). Seraphim IC 6018 (M)

These symphonies, like all Beethoven works, have, of course, many interpreters. Nevertheless, this 3-LP package is significant. It is a marvelous listening experience by one of this century's musical giants.



R&B SPOTLIGHT

SPONTANEOUS COMBUSTION

The Shirelles. Scepter SRM 562 (M); SPS 562 (S)

This package is probably the next best thing to going out and actually seeing the Shirelles in action. The LP has captured a "live" performance and really makes it live as the girls hit a hot pace in a rhythmical repertoire that swings easily from "Boys" to the standard "When the Saints Go Marching In."



R&B SPOTLIGHT

CHUCK JACKSON'S GREATEST HITS

Wand WD 683 (M); WDM 683 (S)

The title of this package doesn't take "Greatest Hits" lightly. They are indeed "hits" and with Chuck Jackson belting away, they are "great." "Shame on Me" is the key side but Jackson plays no favorites and all come over with the kind of musical excitement that has become his trademark.

ALBUM REVIEW POLICY

Every album sent to Billboard for review is heard by Billboard's Review Panel, and its sales potential is rated within its category of music. Full reviews are presented for Spotlight Picks or Special Merit Picks, and all other LP's are listed under their respective categories.



RELIGIOUS SPOTLIGHT

GOD IS ALIVE

Wayne Newton. Capitol T 2832 (M); ST 2832 (S)

Wayne Newton is a pop vocalist who has also made the grade in the religious field as attested by his earlier album, "The Old Rugged Cross." He's back in the religious groove again in this package, and it, too, will draw lots of devotees. The songs are inspirational and his delivery is meaningful.

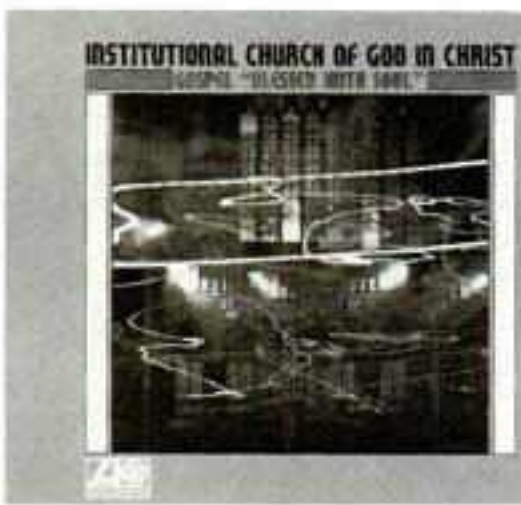


GOSPEL SPOTLIGHT

WHEN I'VE DONE THE BEST I CAN

Gospel Chimes. Atlantic R 007 (M); SR-R 007 (S)

Carl Bean's emotional treatment of the title song is in the best gospel tradition of such former Gospel Chimes performers as James Cleveland. He'll be heard from again. The album is solid gospel fare, and Imogene Greene should win a host of followers on "Miss Me."



GOSPEL SPOTLIGHT

GOSPEL "BLESSSED WITH SOUL"

Institutional Church of God in Christ. Atlantic R008 (M); SD R008 (S)

The mixture of gospel and soul, as delivered by the Institutional Church of God in Christ, is exciting and inspiring. The chorus and the soloist in this group get right down to the nitty gritty of the musical sermon and deliver with highly-charged emotion that has quite an effect on the listener.



INTERNATIONAL FOLK SPOTLIGHT

A RUSSIAN FOLK RECITAL

Valentina Levko. Melodiya/Capitol T 10493 (M); ST 10493 (S)

The rich contralto voice of Valentina Levko sings 10 Russian folk songs in this album that should have wide appeal. Melancholy numbers such as "Elegy" and "The Green Grove" are meaningfully done, while spirited songs such as "The Bell" and "Over the Clear Fields" sparkle. "Reflections at the Campfire" is another jewel.



SPECIAL MERIT PICKS

Special Merit Picks are new releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

POP SPECIAL MERIT

THE BEAUTIFUL BALLADS

Nat King Cole. Capitol T 2820 (M); ST 2820 (S)

Cole's musical legacy continues to beat strongly, and in this record consisting of tunes not previously available in LP form, his warmth and unique styling sparkle. "Here's to My Lady," "Back in My Arms" and "When It's Summer" are chestnuts which show off Cole's magic.

POP SPECIAL MERIT

INVITATION TO BROADWAY

Matt Monro. Capitol T 2683 (M); ST 2683 (S)

The show songs in this collection give Matt Monro a pleasing showcase. His legitimate vocalistics are excellently suited to the Broadway repertoire and the arrangements by Sid Feller and Billy May make them all highly attractive.

POP SPECIAL MERIT

WOULD YOU BELIEVE?

The Tempests. Smash MGS 27098 (M); SRS 67098 (S)

Leading off with their first single "Would You Believe," the Tempests offer a soul-filled, mostly-driving album debut. "Ain't No Big Thing" is another good driver, for this North Carolina group, while "You (Are the Star I Wish On)" is a top-flight wailer.

POP SPECIAL MERIT

OFF ON A 20TH CENTURY CYCLE

The 18th Century Concepts. Sidewalk ST 5909 (S)

These eight El Monte, Calif., teachers again use baroque treatment and instruments with today's material in this their second album. While harpsichord, clavichord, flugelhorn, and other such instruments curiously produce a contemporary sound, this instrumental pressing with vocals also could find easy listening acceptance. Among the top numbers are "Light My Fire," "I Was Kaiser Bill's Batman" and "Happy Together."

POP SPECIAL MERIT

THE CHESTERFIELD BROADCASTS

Glenn Miller & His Orch. RCA Victor LPM 3873 (M); LSP 3873 (S)

The over-40 set will really appreciate this one. There's Glenn Miller and Ray Eberle and Marion Hutton and Tex Beneke and the Modernaires singing such great oldies as "Blue Champagne," "High on a Windy Hill" and "Skylark." The material is all from the Miller radio shows of 1940-1942.

POP SPECIAL MERIT

A BUBBLE CALLED YOU

The Alan Copeland Conspiracy. ABC-Paramount ABC 617 (M); ABCS 617 (S)

Arranger-conductor Copeland has brought together a versatile vocal group who can sing with ease both adult and bopper tunes. Most of the selections contain hits associated with other performers. Arrangements, from rock to jazz, really swing.

POP SPECIAL MERIT

SOUL MY WAY

Jerry Lee Lewis. Smash MGS 27097 (M); SRS 67097 (S)

This LP has all of the power of Lewis of old, yet is hippie-deep with commercial impact for today's generation. "Shotgun Man" is blues, "Treat Her Right" is pop. "Turn on Your Love Light" is soul-plus. With exposure, Lewis could come back stronger than ever.

CHRISTMAS SPECIAL MERIT

WE WISH YOU A MERRY CHRISTMAS

The Johnny Mann Singers. Liberty LRP 3522 (M); LST 7522 (S)

The pleasant close harmony of the Johnny Mann Singers should find a lot of fans this season. Mann's arrangements are well conceived and imaginative. It's much more than Christmas mood music.

COUNTRY SPECIAL MERIT

THE GREAT ROY ACUFF SONGS

The Louvin Brothers. Capitol T 2827 (M); ST 2827 (S)

A repackaging of what used to be one of the greatest duos in country music—the Louvin Brothers—performing such classics as "Wabash Cannonball," "The Great Speckled Bird," and "Wreck on the Highway."

CLASSICAL SPECIAL MERIT

ROMANCES FOR VIOLIN & ORCHESTRA

Yehudi Menuhin/Philharmonia Orch. (Pritchard). Capitol SP 8667 (S)

Menuhin's skill is ever-present on these five works. He shapes and develops, lulls and sweetens, all with the polish of the master. John Pritchard's conducting makes the Philharmonia surge with inspiration.

CLASSICAL SPECIAL MERIT

FREDERIC CHOPIN

Martha Agerich. DGG 139317 (S)

This fine young Argentinian pianist makes an auspicious disk debut with this Chopin package. In the "Piano Sonata No. 3" her soft playing is excellent but she also handles the faster sections with considerable skill. The well known "Polonaise No. 6" is handled with precision and vigor. Her fall U. S. tour should boost sales on this fine album.

CLASSICAL SPECIAL MERIT

TCHAIKOVSKY: NINE CHORUSES

The Sveshnikov Chorus. Melodiya/Angel SR 40039 (S)

The a cappella style of the Sveshnikov Chorus is an instrument in itself and it works wonders with Tchaikovsky's musical approach to his own poetic works as well as the words of Pushkin, Lermontov, Tsiganov, and others. It stands up under replay and grows in value.

COMEDY SPECIAL MERIT

HAVE A JEWISH CHRISTMAS . . . ?

Lennie Weintrib & Various Artists. Tower T5091 (M)

If the buyer doesn't take some of the subject matter too sensitively or too seriously, this could be a very funny album. However, appeal will be limited to cosmopolitan areas. A big seasonal promotional drive is being made by the label.

FOLK SPECIAL MERIT

TOMMY MAKEM SINGS TOMMY MAKEM

Columbia CL 2745 (M); CS 2745 (S)

Tommy Makem, who usually sings with the Clancy Brothers and who usually sings standard folk material, is strictly on his own in this set. He's singing solo and he's singing his own material. The songs are of the folk genre but they're made especially current with the blending of country and blue. Makem knows just what to do with them as a singer.

GOSPEL SPECIAL MERIT

GOD'S LONESOME HIGHWAY

The Loving Sisters. Peacock PLP 143

The Loving Sisters perform in true come-to-meeting style, with a spontaneity and enthusiasm that comes from the soul. "God's Lonesome Highway" has the religiosity of the church and the soul generally associated with more contemporary forms of music.



FOUR-STAR ALBUMS

The four-star rating is awarded new albums with sufficient commercial potential in their respective categories to merit being stocked by most dealers, one-stops and rack jobbers handling that category. Listed alphabetically.

SOUNDTRACK

ALBERT PECKINGPAW'S REVENGE
Original Soundtrack. Sidewalk DT 5907 (S)

POPULAR

CARNEVALE!
(Carnevale Italiano at Manna Leones)
Audio Fidelity AFLP 2178 (M); AFS 6178 (S)

HENRY JEROME PRESENTS HENRY'S TRUMPETS
United Artists UAL 3620 (M); UAS 6620 (S)

HAWAII
The Knightbridge Strings. Monument MAS 13005 (S)

REVERIE
The Knightbridge Strings. Monument MAS 13004 (S)

MEDLEYS ON PARADE
Guy Lombardo & the Royal Canadians. Capitol T 2825 (M); ST 2825 (S)

UP THE DOWN STAIR CASE
Original Motion Picture Score. United Artists UAL 4169 (M); UAS 5169 (S)

GOLDEN HITS OF THE PARIS SISTERS
Sidewalk DT 5906 (S)

HOWARD ROBERTS—GUILTY
Capitol T 2824 (M); ST 2824 (S)

MIKLOS ROZSA CONDUCTS HIS GREAT THEMES FROM BEN-HUR, EL CID, QUO VADIS, AND KING OF KINGS
Capitol T 2837 (M); ST 2837 (S)

DO THE LOVE
Bob Thiele. ABC ABC 615 (M); ABCS 615 (S)

COUNTRY

GUITAR COUNTRY OF LITTLE JIMMY DEMPSEY
Jimmy Dempsey. ABC ABC 619 (M); ABCS 619 (S)

A NEW FRONTIER
The Homesteaders. Little Darlin' LD 4009 (M); SLD 8009 (S)

RELIGIOUS

PRESENTING THE ANTIOCH MISSIONARY BAPTIST CHURCH CHORUS IN CONCERT
Song Bird SBLP 208 (M)

GOSPEL

TELL HIM
The Chariot Gospel Singers. Peacock PLP 146

YOUR GOOD DEEDS
Dixie Hummingbirds. Peacock PLP 144

CLASSICAL

J. S. BACH: CANTATAS
Various Artists/Munich Bach Chorus and Orch. (Richter). Archiv 198402 (S)

BACH: 2 CANTATAS/3 MOTETS
Haefliger/Munich Bach Chorus and Orch. (Richter). Archiv 198401 (S)

FESTIVE BAROQUE MUSIC FOR WINDS
Ensemble Musica Antiqua (Clemencic). Archiv 198405 (S)

GABRIELI: THE GLORY OF VENICE
The Ambrosian Singers (Stevens). Angel S 36443 (S)

GILBERT & SULLIVAN
The Knightbridge Strings. Monument MAS 13006 (S)

SCHUBERT: THE "TROUT" QUINTET
Members of the Melos Ensemble. Angel S 36441 (S)

SCHUMANN: STRING QUARTET IN A/PIANO QUINTET IN E FLAT
Christoph Eschenbach/Droic Quartet. DGG 139144 (S)

LOW PRICE CLASSICAL

MENDELSSOHN: A MIDSUMMER NIGHT'S DREAM/HUMPERDINCK: HANSEL AND GRETEL
Royal Philharmonic (Kempe). Seraphim S 60056 (S)

JAZZ

THE FUNKY ORGANIZATION OF HENRY CAIN
Capitol T 2688 (M); ST 2688 (S)

KINFOLKS CORNER
Lucky Thompson and his Friends. Rivoli LRP 44 (M & S)

(Continued on page 41)

SEE ALBUM REVIEWS ON BACK COVER



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.



You have either reached a page that is unavailable for viewing or reached your viewing limit for this book.