Billboard Int'l Parley to Touch All Industry Bases

NEW YORK — The agenda and schedule of the International Music Industry Conference, sponsored by Billboard and Record Retailer at Paradise Island Hotel, Nassau, April 20-23, has been formulated in detail and covers every phase of the music/record industries. The conference, produced by James O. Rice, Associates, specialists in executive training and business seminars, will bring together authorities from the world of records, music publishing, production and copyright law in a series of panel discussions spanning the entire trade. The business of music and the interrelationship of music with the different social and governmental structures around the world, will be stressed.

Politics to Turn Disk Fee Tide?

By MILDRED HALL

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

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

(Continued on page 8)

N. Y. to Be (Teen) Fun City

By HANK FOX

NEW YORK — Plans are being mapped for this city's first teen fair which will be held here May 29-June 1. With an expected attendance of more than 100,000 teenagers, the fair, "Teens to 21," will feature record labels, tape cartridge and tape equipment manufacturers and musical instrument companies. In addition, many of the city's leading retail shops and department stores will have exhibit space on the 100,000 square foot second floor of the New York Coliseum.

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

(Continued on page 100)

$ Backing of Mersey Co. Bows Ampex Disk Plan

By LEE ZITTO

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

It is no secret that Ampex, along with other tape duplicating

(Continued on page 5)

RCA Rattle & Roll on Elvis

By MIKE CROSS

NEW YORK — There's no letting up on Elvis Presley, the singer, who has amassed an unprecedented sale of well over 200 million records for RCA domestically, now being promoted by the company's biggest promotional effort tied into his first TV special. RCA's campaign will be aided in special deals formulated by Colonel Tom Parker, Presley's mentor, and the Singer Company, sponsors of the TV special scheduled for airing on Tuesday (3) on NBC-TV. The multifaceted promotion is centered on a new LP, "Elvis," which features 20 songs, along with

(Continued on page 100)

Blockbusters are built on Epic Records

Some you know. Some you still won't. Turn to pages 11, 12, 13.
Wood & Crewe Team To Take Silvermine

Taylor Chooses Cuts for Airplay

Production Deal Signed by ABC and Hamstead Heath

Kids Gobbling Up Pocket Discs

By ELIOT TIGREL

SEATTLE — Sales patterns are emerging seven weeks after Pocket Discs Inc. set up a "controlled experiment" area for the four-inch 33" Pocket Disc single.

Youngsters are the prime purchaser. And stores which prominently display Pocket Discs, whether in the background, in the counter merchandiser attract sales.

Pocket Disc, offering the exclusive Pocket Disc distributor, is merchandising 40 machines and 52 counter displays in this area, to analyze the public's reaction.

The 102 locations cap a drive which began with 40 outlets for Pocket Discs at a "road show" in the Ugly," and the success of Bobby Goldberg as the key "man in the banner year." (For the first six months of the year music and retail, intermezzo, tape cartridge sales accounted for 20 per cent of its total reported "inCreve." (Billboard, Nov. 23)

UA has also stepped up its promotional advertising drive by buying heavily, utilizing 50 television commercials, salesroom newspapers, co-op ads, promoting its product via spot radio ads and sponsoring radio music shows.

Before the merger, UA, has acquired several labels from Liberty's control. "In the area where we've been the strong- est," said Emery, "we're trying to knock over Liberty labels which overlap with our own. And Liberty has acquired at least four labels for UA's labels."

One of these new arrangement's UA's Veep line will incorporate Minty product, although Minty is a member of UA's Solid State and Liberty's Blue Note, both jazz labels, will be featured in UA's building here. All UA production has moved to the West Coast. Now the company's budget label, Un- art has been included under Liberty's control.

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

Garrett Productions Expands

LOS ANGELES — Staff Garrett Productions plans to broaden its musical publishing activities next year by enlarging its artist roster on Viva Records, the Bruce Records and looking for writing and publishing interests for its nine publishing firms.

The Silvermine operation is also looking for staff writers and acquiring catalogs. According to Bruce, the Silvermine operation will remain basically in the publishing business, will not get involved with production assignments as well.

Ranwood International is participating in Silvermine's Mu- sic strictly as a stockholding partner. The Ranwood af- filiation is being handled through the Al Chemical Music and Ranwood Music will be independently owned by the银me group.

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New two publishing compa- nies, Cisco (BMI), in conjunction with Michael Lote and Lena (ASCAP), are already formed.


Bob Rhoades'" al- bum will get a major promotion campaign in retail outlets, in- cluding blow-ups, displays, post- ers and banners.

Bruce has also plans an- other 50 Guitars of Tommy Garrett for the Liberty Rec- ords, and will produce Lorne Greene's initial EP for Colum- bia (previously "Sing Along with the great String Quartet package, and Gary Lewis' "Close Cures Before Playing") album for Lib- erty.

In publishing, the company reports about a 600 per cent increase this year in gross revenues of its songwriters, which year, which figures to more than a $700,000 gross for the year.

2d Spot on Concert Tours Hot Showcase for Discs

BY PAUL ACKERMAN

NEW YORK—The second billing on the personal appearance circuit is proving to be a dramatic and effective way of uniting artists to quickly attain stardom on the concert circuit.

This device reverses the tra- ditional showbusiness procedure, wherein an artist scores with a record and is thereby enhanced as a presence in nightclubs and other dates.

Recent examples of artists whose records have been released as a result of tours with top names are the Soft Machine on Probe, Terry Reid with the Buddy Miles Express on Mercury, and the Soft Machine, released about two weeks ago, raked up orders and covers in key mar- kets immediately, Joe Carlson, president of Command and Probe, attributes success to the fact that the group toured 40 weeks with Jimi Hendrix, during which period from mid Septem- ber, building up acceptance in key West Coast markets, and in the country. Carlson said the reaction was evident prior to airplay.

As a result, Carlson has nego- tiated a deal with Mike Jeffries, Hendrix's manager, for a supply of record talent who have built-in acceptance value at a result of personal appearance tours.

Epic artist Terry Reid has a hit full of the new release, "Terry Reid." Much of the sales success of this package is trace- able to the package and a result of its 15-city tour with the Cream, and its promotion- preceded airplay.

A similar instance is the "Buddy Miles Express" on Pel- lini. The group appeared with the Cream, thereby establishing consumer acceptance prior to airplay.

East Coast duplicating facilities must turn out product faster. "Recorded here, packaged fast pro- cess," he said, "so we are trying to add a couple of numbers to the machine makes 20 titles, a single sold-out with the promotion of the album when sold through a plastic cas- sette counter display.

Harlan estimates that in seven weeks to date, 10,000 Pocket Discs have been sold, with an additional 20,000 on order.

Three gifts service the ac- counts on a weekly basis for Con- solidated connections, the plans and minus of selling Pocket- Discs is evident at The Fac- tors' Value and Value Two, two retail outlets.

Value Mart's Pocket Disc cus- tomers are teeshop, buying singles via a vending ma- chine at the rate of nearly 3000 a day. Dick, the distributor, feels, on the other hand, that the machine has sold 45 sales hold up nicely, said Dan Berger, formerly associated with this five-year-old firm, now with The Factory. This store is handling the tiny singles, selling the tiny singles, moving 50-60 a week through a vending machine, the single counter and one counter dis- play in the 45-penny section. The Factory's reputation as a strong 45 store may have borne out the difficulty in selling the tiny single.

Berg likes Pocket Disc be- cause of its compactness and 50-cent price. "In the rea- son, he feels, kids are its chief supporters.

20th FOX, ABC RENEW DEAL

NEW YORK—Twenty-Fifth Century-Fox Records will continue its association with ABC Records, with the present long-term agreement. In addition, ABC revealed it was in discussions with several large arms of intensive promotional campaigns for the soundtrack al-BUMS issued from the 20th-Century-Fox Film Corporation.

Among the LPS will be "Joanna," "Star!" and "Doctor Doolittle."

Spector Works On Checkmates' Single in N. Y.

LOS ANGELES—Phil Spec- tor is working on a single in New York for his label, A&M. Whether the product gets release in a format other than a single and A&M reach agree- ment on an independent record promotion arm.

Spector, the successful young producer, has not recorded in two years, keeping active by ap- pearing in small acting parts on TV and in films. He has also been writing 50 Pocket Disc songs.

Reports of Spector and A&M association have been circulating here for the past several months. "Nothing is firm at this time, but we are firmly agreed upon," explained Spector's attorney Jay Cooper. Spector, whose repu- tation involved kids hits like "The Kids Who Really Are In Love" and "Gimme Gimme Gimme Love," is its recording artist, will record for ABC Records, with the new label.

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

The agreement for the group's services was reached between Jerry Wester, executive vice- president of Atlantic, and Peter Grant, the manager of the group. Led Zeppelin consists of Jimmy Page, an English lead guitarist; John Paul Jones, bassist; and John Bonham, English drummer, lead vocal and harmonica.

Jimmy Page is a former member of another group that spawned the careers of Eric Clapton, Robert Plant, John Du Feck, joined the Yardbirds in 1966 and stayed with the group until he left in the summer of 1968. Zeppelin's first album was produced last month in Lon- don by Jimmy Page. The LP will be released by Atlantic early in January.

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

**continued from page 1**

A complete rundown of the agenda together with registration forms for the NARM exhibit to the Conference appears on pages 32 and 33 for the convenience of the registrants to attend.

The scheduling of the Conference provides for concurrent and repeating sessions on key industry issues and allows registrants to attend seminars in which they are especially interested.

Facilities set aside for the Conference are on site.

**continued from page 1**

Rothfeld: Stereo Single 'In'

in general, of what they used to be. The youth of today are ex- tremely affluent. They have money to spend and more expensive equipment or there is a stereo console unit in the living room. The average stereo single might induce them to buy stereo consoles, boosting another aspect of the business.

**Capitol Releases 1st Single By Colossal, Indie Label**

LOS ANGELES - Capitol has begun releasing singles from its newest independent label, Colossal of Philadel- phia.

Last year Capitol began selling and distributing independent labels, mostly labels already in- volved Hot Biscuit, We Make Rock 'n Roll Records and 12:1 Records, among others. Capitol handles its own new company-owned label, Crazy Horse. First artist on Capitol was a cantor named Martin Stewart, called Lady Luck, with "I'm in Love With a Bad Man" and Fred D'Sapio, veteran talent manager.

Music Lathem, Capitol's A&R department marketing co-ordinator, and contact man for D'Sapio, says the label has recorded several monthly single release from the company.

Staff producer Wayne Shuler is also a contact man for outside production works. He works with Bill Lowey of Atlanta, whose company records R. B. Huntington, the Bellevues, the Movers and Wilbon Wallen for 1-2-3.

Detroit producer Eddie Single- son and Jay Gorney, council members. Kay Swift was elected executive secretary-treasurer. Johnny Mercere was elected to the council. The meeting discussed the "pseudon- nominal rise of conglomerates," editorial services, and corpora- tions who have entered the music publishing field to do publishing, but who are making appointments with recognized organizations. The new officers will have the task of contract, and established procedures. And since NARM is the accepted standard, they will work with the writer and the pub- lisher.

LOOS ANGELES - Jazz pianist and recording artist for United Artists, Bennett's latest album a lift by planting his own charts. Bennett has served as a coach and interpreter of the group's keynoter (NARM), which will be held Feb. 28-March 5 at the Century Plaza Hotel, Los Angeles. "The Billion Dollar Era," this record convention theme, will be the focus of the address, which will be delivered at the opening busi- ness session on March 1.

Gortikov's appearance as con- venor keynoter marks the ninth consecutive year he has personally participated in the an- nual NARM conventions. He has served on past years on sev- eral industry panels, as a panel moderator on previous convention programs.

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

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

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

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

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

"She Wears My Ring." A hit single.

Now a great album by Ray Price.

His last album is doing great, too!

On Columbia Records®
Cowsills Into Pub, TV-Making

LOS ANGELES - Cowsills' manager has opened a music publishing company which will handle TV production arm as part of a planned entertainment industry expansion.

The band's manager, Jaye Cowsill's father, Bud Cowsill, at the helm, moved from their Los Angeles home into a Sept.

BERLIN. - The producer/sound engineer of the upcoming MGM film "Impos-

Hymn Included IN RFK Album

LOS ANGELES - "Battle Hymn of the Republic," Andy Warhols' present encoding, will be included in an LP Co-

THEATRE CHARTS

Billboard launches a new series of charts beginning next week which will cover the country/ale genre. The charts will include a Top 25 and a feature category with two sub-genres: Country Singers, non-country artists and "The Rest." The charts will be published in Billboard's weekly edition.

Silverbone Inaugurates Program To Train the Unexperienced

LOS ANGELES - A training program for young producers who have had no experience in the record industry is being planned, according to John Braddock, MGM's new manager ofraw talent.

Executive Turntable

Morris Price, enjoined by Emory Reed Corp., as product manager for its Wing brand of records, has resigned. Price, who serves as president of Fleetwood Theatricals, Inc., is currently producing the musical "South Pacific" on a West Coast tour.

Silvercloud A&R Project

LOS ANGELES - Silvercloud Records, via its Hollywood Ranch Music label, plans to line up artists who want to help produce their own records.

Terry's new project, released by Columbia Records, is "The Boyfriend's\" with Circle Productions. The album features an LP of songs from the film, "The Boyfriend's..."

The Family, the new LP by the Los Angeles band, "Beat the Sound of the Gun," is currently in the recording studio. The album, produced by John Braddock, is scheduled for release in January.
THE NEW RASCALS SINGLE IS HERE

THE RASCALS
A RAY OF HOPE
B/W ANY DANCE’LL DO

Packaged in deluxe four-color sleeve
Back of Mersey Co.
Bows Ampex Disk Plan

- Continued from page 1

operations in light of the rapidly expanding music publishing business. When the cartridge market reached a point of saturation, the sales, the labels licensed others to duplicate and market their product in the cartridge field. Now this is exploding into a major business, which is allowing the company's profits, some record firms are seeking to move into the more profitable and handling their own cartridge marketing.

A major question for the industry is whether the cartridge market will ever paint its own coat. The current interest in the cartridge market and the potential for profit are creating a significant market for the companies involved. The issue of how to market and distribute the cartridge is becoming a major concern for the companies involved. The argument that the recording artists deserve royalty on the thousands of records played for royalties and the possibility of gaining control over the distribution and promotion of their work is a major issue for the industry.

Political Shifts May Turn Record Fee Tide

- Continued from page 1

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Another Hurdle

One of the most significant challenges in the possession of the recording artists is the ill-equipped congressmen and broadcasters on the issue of copyright. Some probes of network reporting have been met with the idea that the voice of the recording artists has been threatened to be cut off if the record fee is included in the law.

Mentum's Stand

The closure of the在市场上 where the subcontract committee member stands. Chairman McClellan has used this to focus on his position on the recording royalty issue. The so-called Williams Amendment is intended to be wary of adding further amendments to the copyright revision bill, some 13 years in the making. Only Sen. Quentin Burdick's amendments to the filing fee in performance royalty on copyrighted music to be divided among the recording artists. Thetatus being ignored, opposed to the idea of an additional filing fee to be paid for recordings played for profit. The Senate Subcommittee has not committed itself to the $8 box per use limit set in the House-passed bill of 1967 (which some music publishers protest too low). It was thought they might raise it. But if the box fee is added to the bill, it is very clear that little if any box fee would stay unaltered.

Another safeguard for the recording artists is considered—this would be an exemption to the filing fee for artists from the record royalty. This would head off angry opposition from the various clubs who feel a sudden increase in the box fee could cause problems. The Senate Subcommittee report will be considered at the next hearing.

Composer North In Follow-Up

NEW YORK—Film composer Alex North will follow up his score for MGM's "The Shoes of the Fisherman" with the new NAL-Cyclone product, "King of Dreams," starring Anthony Quinn and Peter Lawford. Nominated eight times for an Academy Award, North

Stones Distric of Grafitti Cover

NEW YORK—The controversial cover of the Rolling Stones' new album, "Beggars Banquet," has been attacked internationally by the group. Last July, an agreement with the Stones, Island Records, was released the album here, that the Stones could use a bathroom and all its fixtures, the old statement of copyright and title. The Stones will distribute their original album cover through mailed requests. Meanwhile, the group is preparing to file a suit in the New York State Supreme Court, seeking the copyright on the Rolling Stones' albums. The suit will also be filed in the Federal Court in New York.

Nebb Aiming for 'Italian Sound'

NEW YORK—James Nebb, president of Regalia Records, is building an artist roster which will include both domestic and international acts. He's investing heavily in such acts as the Rolling Stones, Pink Floyd, the Doors, and the Velvet Underground, all of whom are artists on the Duran label in Italy. During a recent visit here, Bob Mitchell, one of Italy's top arrangers, who makes use of T.I. staff at the DCI Records. In the new Regalia program will kick off in January.

PROBE BLASTS OFF MOONSHOT

NEW YORK—By keeping pressing plants working over the weekend, Probe will publish their first issue, "Moonskeet," by the Solar Wind Or- chestra on their own label, the Polydor, the disk, which features sound effects of a space flight, plus music composed by John Cacavas and Charles Munch. The saddle is to go to Everett Dirksen's "Galilean Men" recording.

For the master on Thursday (21) the release on Probe, and conducted the music for the "Shoes of the Fisherman," an album of orchestral music, the largest call at MGM in 30 years.
NOW NUMBER ONE IN ENGLAND.
AND BREAKING BIG IN THE STATES.

Barry Ryan
Eloise
K-14010
Composed by Paul Ryan
Produced by Bill Landis
Market Quotations

As of Closing Thursday, November 21, 1978

NAME

1976 High
Low

1977 Week's High
Low

1978 Week's High
Low

Not Chg.

Admiral 25 15 15 20 20 20 20
American Broadcasting 74 43 51 71 71 71 71
Ampeg 37 26 166 37 37 37 37
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Amora 43 20 212 31 20 20 20
Cortenaire Corp. 53 20 779 32 32 32 32
Capital Ind. 37 3 24 24 24 24 24
CBS 60 43 737 52 52 52 52
Chic Musical Inst. 38 28 559 32 32 32 32
Columbia Ind. 43 23 969 41 41 41 41
Commonwealth-U. 22 16 1299 17 17 17 17
Consolidated Elec. 43 24 431 41 41 41 41
Dunway, Walt 82 61 320 79 79 79 79
DRI 7 4 1492 7 7 7 7
Election Radio 100 80 1210 98 98 98 98
Gulf & Western 66 28 5988 56 56 56 56
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Kaiser 89 55 100 74 74 74 74
McKee Co. 27 16 146 26 26 26 26
Nancy 53 43 254 49 49 49 49
MCA 55 26 79 53 53 53 53
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Senior 39 31 31 31 31 31 31
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Transcontinental Invest. 39 13 1446 21 21 21 21
Triumph 45 31 133 26 26 26 26
20th Century-Fox 38 24 415 41 41 41 41
Venda 53 23 213 28 28 28 28
Vivex 39 17 454 31 31 31 31
Westrex-Worl. J. 40 34 258 26 26 26 26
Wollfman 25 19 153 22 22 22 22
Zeolot 65 30 722 60 60 60 60

As of Closing Thursday, November 21, 1978

Stock's Week's High
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Election Radio 100 80 1210 98 98 98 98
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Westrex-Worl. J. 40 34 258 26 26 26 26
Wollfman 25 19 153 22 22 22 22
Zeolot 65 30 722 60 60 60 60

GO Publishing Company

6½% Converted Subordinated Notes
Due October 31, 1978

Halle & Stieglitz

Some additional notes...

The blockbusters built on Epic Records
Terry Reid
Blockbusters are being built on Epic

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

Kak
Blockbusters are being built on Epic

Fleetwood Mac
Blockbusters are being built on Epic
Blockbusters are being built on Epic

Dino Valente

Chicken Shack

Vivian Reed
NEW YORK—"Zorba," a musical play by Joseph Stein (book), John Kander (Music) and Fred Ebb (lyrics) opened at the Imperial Theater on Saturday (17), is the first big musical of the season and Kander and Bernstein is perfect in the title role. Add excellent performances by Maria Karnilova, John Cunningham, Carmen Alvarez and Lorraine Serf, a tight production and you have the elements of a big one. Capitol Records recorded the original cast album Sunday (24).

While there is no sure-fire hit song in "Zorba," composer John Kander and lyricist Fred Ebb have composed a score that fits the action, a score whose numbers should come through as the show continues its run. In this way, it's similar to "Fiddler on the Roof," produced by producer-director Harold Prince.

The comparison with "Fiddler" is inevitable and not just because principals Karnilova and Miss Karnilova were long associated with that long-running hit. The two shows, in fact, are similar in presentation: both are exquisitely ethnic musicals, expertly performed and with scores closely wedded to their books.

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

His battle against aging in "Grandpa" and his rootlessness in "I Am Free" each portray key elements of his character. The "Mire Celebration," of the company and Bernstein is pitch-perfect.

Miss Karnilova is a complete delight and her "No Moon" and "Journey to Cunningham" is a memorable number. She also has more opportunity to display the dancing talents than in many of her previous roles. In his role of Zorba, "You can see the power behind that man," said one reviewer.
SUPER HIT!

The Magic Lanterns

"SHAME, SHAME"

Atlantic #2560
A Double-R Production by Steve Rowland

www.americanradiohistory.com
Canned Heat's latest hits are now available on a 2-record set (LST-27200), on 8 and 4-track stereo-tape cartridges Part 1 (8891/4891) Part 2 (8892/4892) and on Compatible Cassettes Part 1 (C-0891) Part 2 (C-0892).

PREVIOUS BEST SELLER
LP catalog no. LST-7526
8 and 4-track catalog no. LTR-8791/4791
Cassette catalog no. C-0791

PREVIOUS BEST SELLER
LP catalog no. LST-7541
8 and 4-track catalog no. LTR-8817/4817
Cassette catalog no. C-0817
CAMPUS DATES
The Turtles, White Whale artists, play Colgate University, Hamilton, N.Y., Dec. 7. Jay and the Americans, United Artists Records group, will be at Breaux Mall, Gainesville, Ga., Dec. 9.

Paris Sisters Split
LOS ANGELES—The three Paris Sisters are breaking up their act. Priscilla will shoot for a solo role, opening Tuesday (1) at the Ye Little Club in Beverly Hills. Albee will concentrate on commercials and also work with sister Sheere as Paris & Paris in nightclubs.

RECORD SHACK
Satisfy all your record and tape needs from our full inventories of all the labels.

AT NEW YORK'S LEADING ONE-STOP
45's All the hits, all the Gospel, all the Calypso and all the oldies.
8 Track All the labels, complete inventory.
LP's Complete inventory, complete catalogs.
Cassettes Complete inventory.

AT NEW YORK PRICES
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Talent

Get all their great releases including their newest—The Turtles Present The Battle of the Bands, featuring their smash single "Eleonore".

on white whale/ampek stereo tape
open reel, 8-track cartridge, 4-track cartridge & cassette

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AMPEX STEREO TAPES

Mr. B Scores Straight A's

NEW YORK—Billy Eckstine, the subdued side of Motown soul, made his re-entry in Manhattan Monday (16), catching his coat on the sky-high Ratehaw Grill atop Rockefeller Center where his dusky baritone cushioned his five-year absence like a featherbed. He should never have stayed away so long.

A suave dream merchant, Eckstine can summon the sandman with his soft soul numbers or chase a beat, wide-eyed and smiling. Mr. B crooned "For the Love of Ivy," the title tune from his latest Motown album, and tunes from his "Prime of My Life" LP. His deep, aged voice—full of body from Eckstine's own vintage process—melded into a medley "For Once in My Life," "Little Green Apple" and "Is This All I Ask?"

On "Young Man with a Horn," Eckstine preface his singing with a faltering trumpet, which only made the music more touching and mournful, a voice lost in the night.

When Billy Eckstine sings to the moon, lonely nostalgia sets in like a mist and the stars seem like a million tiny eyes, blanking at Eckstine. He consoles with "Everything I Have Is Yours" and "I Apologize," then croons it with doubt and despair in "To Be Or Not To Be In Love." His "Theme From Echoes," his female, sustained the kind of quiet and compassion in Eckstine's repertoire. So it is both a sad and glad event to rediscover serious sounds whenever Eckstine is in town, when his mood music is working so well.

ED OCHS

Signings

Merv Griffin to Dot Records, with his first single, "Have a Nice Trip" produced by Charlie Green. Van Morrison to Warner Bros.-Seven Arts Records. He was formerly with Them, a British group.
Don and Rick Addis added to Warner Bros. label. They are songwriter-studios with the Jill Publishing firm. Jethro Tull to International Management Combine. Warner Bros.-Seven Arts will release their albums.
Marian McPartland to Dot. Her first LP is titled "My Old Flame." 24th Century Fox Zoo, the Floating Bridge, Pat Taylor and the Adams signed to Vuitd Records.
Johnny Mathis to Chartwell Artists. LP is being recorded by Jerry Perenchio, Hugo French and Michael North.
Ike and Tina Turner to United Artists. Group's records will be produced by Henry Jerome.
Josh White Jr. signed to Associated Booking Corp.
Dexter cauliflower to United Artists Records.
RHARD PRYOR

RICHARD PRYOR HAS HAPPENED TO THE RECORD BUSINESS!

Dove Records
A DIVISION OF LANDERS-ROBERTS
321 SOUTH BEVERLY DRIVE, BEVERLY HILLS, CALIFORNIA

DISTRIBUTED BY

THE LABEL OF COMEDY PRE-EMINENCE

HARD PRYOR

Talent

November Group Wins Winner

Richard to country, Davis, on guitar, and Fenwick vocal leads capably. On numbers, the four voices in refrains ("After Taking Out Time" or "Short Change," the quartet's "Deceptive Artist Records" stilled deceptively with the voices, but the number up drive as Fenwick vocal lead. Then came the instrumental section, Fenwick and Murray had opportunity to shine, "Sing and Talking" had arisen on harmonica then vocal lead in blaily style. Number also had a sub-instrumental section, took vocal lead in M.Jackson's "I Wash My Muddy Water," a good version.

Hit "I'm a Man," with vocal lead, closed set. Davis opened the set as a solo on acoustical with country-flavored

He also played harp as he was joined, first Fenwick and Murray, then the group's bater also contributing to the

FRED KIRBY

ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

www.americanradiohistory.com
CAMPUS DATES
The Turtles, White Whale artists, play College University, Hamilton, N.Y., Dec. 7.
Jay and the Americans, United Artists Records group, will be at Brenau College, Gainesville, Ga.,
Peter Nero, RCA artist, set for Northeastern State College, Chicago, March 5, and McRenee State College, Lake Charles, La., May 28.

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

RECORD SHACK
Satisfy all your record and tape needs from our full inventories of all the labels.

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the Turtles are moving fast
on white whale/ampex stereo tape
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White Whale

United Artists Group's new talent will be produced by Henry Jassum. Josh White Jr. signed to Associated Booking Corp. Dexter Matthew to United Artists Records.

November 30, 1968, Billboard
Talent

RICHARD PRyor

STereo

FRED KIRBY ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

NOVEMBER 30, 1968, BILLBOARD
Talent

Block Booking Meet Draws 115 Students

NEW YORK—The Eastern sectional Block booking Conference, held Nov. 10-12 in Ham-
 erg, N. Y., drew more than

Van Ronk Offers A High-Ranking and Varied Act

NEW YORK—Dave Van

rock, alternatingly defiant and solar, sang and strummed his
ny through an effective pro-
gram at Town Hall on Nov. 8.

Kurt Weill’s “Alabama Song” as an excellent example of
on Ronk’s Style. Not blessed
th a good voice, he still de-
ted the meaningful lyrics an
powering impact. He

ously prowled “The
mp,” sang of “Cocaine” and
em did the Burke-Van Heusen
Sting on a Star.”

All of the above selections in his Verve Forecast album were “One of These Days,”

and Inspector,” and Joni

Morrill’s “I’m a Child.” His interpret-
ation of the last is one of

best versions of this remark-

sage. He also sang Miss

Bache’s “That Song About the

way.”

Even the old camping song

“Swimming Cream” appeared on

his varied program. Accompa-
nied himself on the guitar

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

Hosted by the State Univer-
sity of New York at Buffalo, the Conference featured book-
ing seminars and a talent show-
case, spotlighting the Forum

Quorum, Judd Strunk, Josh

White Jr., Eric & Early, and the

G-Clef’s. Talent agencies rep-
resented included the William

Morris Agency, Yorktown Talent

General Artists Corp., Ashley

Famous, American Program

Bureau, Associated Bookings,

Premier Talent and Willard

Alexander, Inc.

Presiding at the booking con-
ference were Robert W. Hen-
derson, staff adviser to the con-
ference steering committee, and

C. Shaw Smith, director of

student affairs at Davidson
(N.C.) College. Block booking is the agreement between two or
more schools in the same prox-
mity to book the same group of
performer for two or more con-
ssecutive dates, saving traveling expenses for the artist while re-
ducing booking fees for the schools.

In the relatively short period that the Forum has been pre-
senting pop music concerts, nothing has come near to this

scene.

It was Miss Baez, herself, her

acoustic guitar, and her reflec-
tions on today’s society which captivated a young audience

nearly filling the huge arena.

“This is a song of complexity,” she admitted after presenting

her feelings on the Vietnam war and her strong support for men

who refuse induction.

Miss Baez said after she had

been joined on stage by the

young men that the idea to ask

them to publicly make a state-

ment, had been both “improm-
tu” and “evangel.” The fact

that she could stimulate so many

men in turning in their draft
cards was amazing.

Miss Baez’s voice is perfect for

singing “protest” songs. Dur-

ing her 20-minute presentation,

she sang only one traditional

folk song, working with several

Bob Dylan numbers, a few

country songs and such antiwar

songs as “Carry It On” and

“The Ballad of Baby Doe.”

ELIOT TIEGEL

The world is waiting for

the Solid State

throat of

Dexter Maitland

Bud Yorkin, Norman Lear
and United Artists
are going to do something about it.
BACH.
Walter Carlos has stripped Johann Sebastian Bach to the bare wires and has given new life to the composer's music with the Moog Synthesizer. An electronic journey beyond tradition. Extensive Major Market Airplay on Underground, Classical and Good Music Stations. Initial Orders Sold Out. MS794118110092/1 MQ 1042!

ROCK.
J Marks and Shipen Lebzelter have composed a star trip of brass choirs, chanting choruses, electronic rumbles and the voices of many well-known rock stars. A multi-track voyage beyond convention. MS 793
On Columbia Records®.
Pappalardi Mulling Offers as an Artist

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

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

Proving himself a "name" pop producer on the Youngbloods album for RCA, Pappalardi later penetrated the upper half of the charts with the group's "Grizzly Bear" and "Get Together" singles. "Get Together" was recently featured by ABC radio in New York on a station spot for Brotherhood. His recent projects included production for Windfall of Hamilton Camp's "Here's to You," and albums for Camp, Kensington Market and Bo Grantz. As an arranger, Pappalardi charted Richie Havens' "Morning Morning," getting his "Mixed Bag" LP on Verve. And as a musician Pappalardi can be heard on the Cream albums playing viola, organ, bass, trumpet, tonette, Swiss hand bells and more.

Andy Williams Eases on Tours

LOS ANGELES — Andy Williams will curtail his personal appearances in the U.S. next year to spend time on other entertainment commitments. Except for a 20-concert tour of Australia and Japan in April-May, Williams has no plans to do any concert dates, personal appearances or fairs in 1969. Before getting involved with several TV specials for NBC next season and recording sessions with Columbia Records, he will give a six-concert tour Dec. 1-7.

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

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

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

In addition to "Skidoos," an Otto Preminger film starring Jackie Gleason, Carol Channing and Grooveo Marx, Nilsson is represented in the motion picture's music, "Head," with "Daddy's Song." His own album on RCA is working full in the search of the Nilsson/Nilsson/Nilsson combination. "When You Are 20-
The Little Man," his new LP, will be scheduled in January with his third LP for the label. Next year, Nilsson will be heard in the new ABC-TV series "The Courtship of Eddie's Father," in which he represents the voice of the TV's "cross-eyed, cleft-ear" scamp, played by David"Nosey" Reynolds. Nilsson will also be heard singing Nilsson's "Song of the Puppy" for Mary Hopkin and received from Beatles Paul McCartney unheard, unreleased tapes of new Beatles tunes. When a McCartney song is tracked for a Nilsson song, one young songwriter—maybe even two—has been paid the highest compliment.

Ian & Sylvia • Continued from page 14

when answering ads . . .
Say You Saw It in Billboard

CLAUDE HALL

Devozzies of Connie Smith will be pleased to see that she has a new album out for RCA Victor called "Barbarine and Rain" (LBP 4077). Always at her very best when she is in a somewhat nostalgic mood, here she becomes very sentimental and produces what will surely be one of her most popular albums ever. Tracks such as "New Morning," "Lonely Can't Be" and "The Hurt Goes On" are particularly poignant. "Sundown On My Mind," and "To Chicago With Love" are also well worth remembering. All in all, this is a very beautiful album, made all the more so because of the superb backing. Like so many top entertainers in the music world, Connie Smith plays a Gibson guitar... the choice of professionals. (Advertisement)

Dexter Maitland — a grabber in

Dexter Maitland — now a legend ... soon a name

NOVEMBER 30, 1966, BILLBOARD
Advert
The Audiopak "Triple-Threat" Cassette.

Now the secret is out. We have a cassette. Not an ordinary one, but the "triple-threat" Audiopak Compact Cassette. It's available three different ways so you can choose the best one for your operation.

1. This is the complete Audiopak Compact Cassette. It comes pre-loaded with a 22" leader. Just splice and wind in your pre-recorded tape and you're ready to go—without any assembly operations.

2. Or, you may wish to record directly onto tape pre-loaded into the Audiopak Compact Cassette. In which case, you'll be glad to know the tape you'll be recording on is low-noise Audiotape. You see, we're the only cassette and cartridge manufacturer who also makes tape. So you can be sure our specially-formulated Audiotape matches the needs of the cassette perfectly.

3. If you prefer to buy your cassettes in pieces, we can supply them that way too. In very few pieces and partially assembled. In fact, only one-fourth as many pieces as other cassettes. We designed them that way so you could assemble Audiopak Compact Cassettes with only one-fourth the handling.

But judge for yourself. Send for a free sample, whichever form is most convenient. We could make such beautiful music together.

Audiopak
Audio Devices, Inc., 235 E. 42nd St., N.Y. 10017.

Copyrighted material
Family is new. They are recognized not so much as just another pop sound, but as a valid art form in much the same way as artists admired by Family–Traffic, Dylan and Joe Cocker.

You think of Family and it's introverted, it's knowing too much and not being hassled by it. It's indifference and closeness, it's sex and the honor of men. It's some evil and somebody holding everything together. It's power and money and humor. It's loyalty and the only thing worth holding out for after the camp and the image are put to rest in unknown hours. Family is the beginning and the end.

A DUKESLODGE ENTERPRISES PRODUCTION
NANCY SINATRA! - RINGLEADER!
REPRISE CHART - UPRISING!
"GOOD TIME GIRL"
produced, arranged & conducted by BILLY STRANGE 0789
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Broadway's Greatest Hit Has Arrived on records and tape ...on Capitol
An Event of Historic Significance for

the
International
Music Industry
Conference
April 20-23, 1969

Paradise Island
Hotel & Villas
Nassau in the Bahamas

Sponsored by Billboard and Record Retailer

FOR: Management Executives from Record Companies, Publishers, Production Companies, Distribution Firms, Performing Rights Societies, Mechanical Licensing Organizations, Law Firms, Radio and TV Organizations, Trade Associations and Other Individuals with a Stake in the Music Industry including Talent, Artists Management, Investment Bankers and Advertising Agencies.

OBJECTIVE: To provide an idea exchange and study new concepts which will contribute to an expanded worldwide music and recording industry.

SPEAKERS: The world's leading authorities on the various subjects to be treated.
THE PROGRAM AND SCHEDULE
International Music Industry Conference
April 20-23, 1969
Paradise Island Hotel and Villas—Nassau in the Bahamas

SUNDAY AFTERNOON, APRIL 20—REGISTRATION
MONDAY MORNING, APRIL 21
All registrants will attend Sessions 1 and 2
9:00 a.m. to 12:15 p.m.
Session 1
Challenges to the Music Industry
Talk A. How the Roles and Relationships Between Record Companies and Publishers are changing
Talk B. "The Universal Numbering System"—A New Approach to Increasing Revenue and Income
Session 2
International Forces of Social and Economic Significance
Talk A. Music—a key to International communications
Talk B. Barriers to the free exchange of music
LUNCH
12:30 p.m. to 1:30 p.m.
MONDAY AFTERNOON
These four sessions are CONCURRENT. Each session will be held in a separate room and will be repeated. Registrants will attend only their sessions to attend—one session at 2:00 and the other at 3:45
Session 3
Changing Patterns in the Marketing of Recordings
Talk A. Within the United States and Canada
Talk B. In Central and South America
Talk C. In New Approaches in Europe and the Far East
Session 4
Meeting the Challenge of New Music Uses
Talk A. Satellite Broadcasting—its Potential Effect on Industry Sales and Profits
Talk B. CATV—As a New Marketing Medium
Talk C. The MINI-DISC, A New Singles Market?
Talk D. Audio-Visual Curridges and their Ramifications
Session 5
Developments in Licensing and Marketing
Talk A. In Eastern Europe
Talk B. In the Underdeveloped Countries
Talk C. In the Far East
Session 6
Performance Rights—Logging, Monitoring, and Distributing Funds
Talk A. The United Kingdom and Europe
Talk B. In Japan and the Far East
Talk C. The Americas

TUESDAY MORNING, APRIL 22
Please note: Each session will be held in a separate room and will be repeated. Registrants will attend only their sessions to attend—one session at 9:30 and the other at 12:45
Session 7
The Emergence of the Individual Artist/Composer/Producer as a Self-Contained Organization
Talk A. How these Groups are Organized and Operating
Talk B. Methods by which Record Companies and Publishers are dealing with this Trend
Session 8
The Recording Artist
Talk A. Launching the New Artist
Talk B. Merchandising the Established Artist; Record Sales, Personal Appearances, Licensing Products and Services
Session 9
Options for Establishing a Foreign Publishing Facility—Weighing their Advantages and Disadvantages
Talk A. Setting up your Own Office Abroad
Talk B. Selecting and Using a Subpublisher
Talk C. Developing Joint Venture Relationships
Session 10
The Source of Recorded Music Income—A Comparison of Six Countries: United States, England, Japan, France, Germany, Italy
Talk A. The Relative Sources of the Total Sales Dollar
Talk B. Comparative Expense and Profit Factors
Session 11
New Sounds in Music
Talk A. From the Producer
Talk B. From the Engineer
Talk C. Geographic, Ethnic and Cultural Influences
Session 12
Generating Income from Various Music Uses
Talk A. Exploiting Spot Music and the Jingle in Advertising
Talk B. Music Education—its Growth, Direction and Importance to Music Industry
Session 13
Mechanical Royalties—A Mounting Source of Copyright Income
Talk A. In the United States
Talk B. The Changing European Scene
Talk C. Improving Collection in Countries Where No System is Available
Session 14
Formulas for Buying and Selling of Copyrights
Talk A. Factors in Appraising Copyright Value
Talk B. Legal Aspects of Copyright Acquisition
Session 15
The International Tape Cartridge Market
Talk A. Its Impact on the Music Industry
Talk B. Achieving a Full Exploitation in World Markets
Session 16
Implications of Changing Laws
Talk A. Their Effect on the Worldwide Recording Music Industry
Talk B. Proposed Changes in the United States Copyright Law
Talk C. Implications of Pending Copyright Legislation in Other Principal Countries

WEDNESDAY MORNING, APRIL 23
These three sessions are CONCURRENT. Each session will be held in a separate room and will be repeated. Registrants will attend only their sessions to attend—one session at 2:00 and the other at 3:45
Session 17
The Music Festival
Talk A. Its Importance to the Artist
Talk B. Its Importance to the Song
Session 18
The Inter-Relationship of the Broadcast and Music Industries
Talk A. State-Owned Radio Stations and their Programming Concepts
Talk B. Privately-Owned Stations and their Changing Program Requirements
Talk C. Impact of Television Exposure: Live, Film, Tape
Session 19
Significance of the Popularity Charts
Talk A. How the Major Charts in the United States are Developed and Used
Talk B. The Development and Use of the New All Industry Chart in England
Session 20
Assessing the Potential Growth of Printed Music
Talk A. What is Happening in its Sales
Talk B. Growing Opportunities in the Concert Field
Session 21
Trends in Juke Box Programming
Talk A. In Japan and the Far East
Talk B. In Europe
Talk C. In the United States
WEDNESDAY AFTERNOON
All registrants will attend this session
2:00 p.m. to 4:00 p.m.
Session 22
Mergers and Amalgamations—Their Effect on the Music Industry
Talk A. The Influence on Creativity
Talk B. The Influence on Sales
Talk C. The Influence on the Future of the Independent Publisher and Record Company

REGISTRATION FORM
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gidget®... the one and only mechanical adapter which permits a 4-track cartridge to be played in an 8-track tape player.

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ONLY AR AUTOMATIC RADIO'S Design and Research could create this remarkably simple yet sophisticated engineering mechanism. ONLY AR AUTOMATIC RADIO HAS THE PATENT RIGHTS TO GIDGET® The patent covering the Mechanical Device GIDGET®, also covers the adaptation of any Stereo Tape Player to accommodate the GIDGET® adapter. If you want to turn your 4 track cartridges into 8... your 8 track stereo sets to play 4 and 8 track stereo cartridges... your sales into more sales and more profits... see AR Automatic Radio... they can give you GIDGET®

ALL AR AUTOMATIC RADIO STEREO PLAYS 8-TRACK AND 4-TRACK WITH gidget®
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**AUTOMATIC RADIO**

**THE EXCLUSIVE RADIO PAK**

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**NO BATTERIES REQUIRED**

**FM STEREO MULTIPLEX RADIO PAK**

**UNIVERSAL AM/FM TUNER CARTRIDGE**

**MODEL: UMK-6396**

**88 92 96 100 104 108**

**RADIO PAK TUNER CARTRIDGE**

**MODEL: AFM-3279**

**www.americanradiohistory.com**
Injunction Won by CBS

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

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

Stereo Dimension Inks NAL, Ampex

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

Concord to Introduce 2 Cassette Units This Month

LOS ANGELES — Concord Electronics is introducing two cassette units this month and an additional seven cassette and reel-to-reel players next year. The new units are an automatic cassette changer (model F255) for $400 and a miniature cassette player (model F101) for $100. The cassette changer records and can play 12 prerecorded cassettes in sequence. It comes with two speakers. The miniature cassette is packaged with a microphone and is designed for business application.

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

Howard Ladd, Concord president, also plans to expand the product line into high-end equipment, including players in the $300-$700 range.

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

Don't lose sales because of slow duplicating delivery. Our high speed equipment will reproduce your master with brilliant fidelity. Greater tape sales are as close as your phone.
Tape CARtridge

Jazz LP's

Ampex to Play Down Off-the-Air Taping

Craig & Lear Step Up Spots On Radio, TV

Attention, Jobbers & Distributors

The newest and fastest selling Tape Cartridge Cases are available at

Best Selling Jazz LP's

This Week

Title, Artist, Label & Number

Weeks On Chart

1. The Electrifying Eddie Harris
   Atlantic: 1040; RSP 1492 (3)

2. A Day in the Life
   Wes Montgomery, ADD SP 3001 (5)

3. Road Song
   Wes Montgomery, ADD SP 3127 (3)

4. Accents on Africa
   Continental Artists, Capitol ST 2987 (3)

5. Look Around
   Serge Monceau & scallop 69, ADD SP 4132 (5)

6. Down Here on the Ground
   Wes Montgomery, ADD (no more); SP 3006 (3)

7. Maiden Voyage
   Kameto, Label, ADD SP 811 (2)

8. Miles in the Sky
   Miles Davis, Columbia (no more); CS 9425 (5)

9. Livin' It Up
   Tommy Smith, Verve (no more); V-8750 (5)

10. Mercy, Mercy
    David Mann, Atlantic: AD 1000 (5)

11. Feliciano
    RCA Victor: LPM 2557 (9); LSP 2557 (2)

12. Best of Wes Montgomery
    Verve, V-8714 (5); V-8714 (1)

13. P.F.S. in Love
    Eddie Harris, Impulse! (no more); SD 1508 (1)

14. Mackey's Holler Revisited
    Otis C. Smith, Columbia (no more); CS 9480 (5)

15. Promise of the Future
    Hugh Masekela, Uni (no more); 73202 (8)

16. Speak Like a Child
    Harold Faltermeyer, Blue Note BNB77 (7)

17. Serenade to a Soul Sister
    Al Hurricane, Blue Note BNB77 (7)

18. The Mini Yoko Lateef
    Atlantic: 10-508 (5)

Billboard Special Survey for Week Ending 1/19/68

Craig & Lear Step Up Spots On Radio, TV

- continued from page 26

The new radio and TV programs, plans to get more involved in network TV next season.

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

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

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Blank Loaded Cassette
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4 & 8 Track Head Cleaners

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

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

LIBERTY TAPE DUPLICATING
A Subsidiary of Liberty Records, Inc.

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A&M Revamps Disk Distributing
Continued from page 26

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

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

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

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

The feeling is that when the "pipeline" once fed by Ampex and ITCC dries up and A&M becomes the sole supplier of its product, distributors will begin ordering in larger quantities. They won't have to split their orders between several suppliers.

RCA-Italiana to Roll
Continued from page 26

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

"We shall be in a position to operate for clients in Italy and other Common Market countries, duplicating, assembling or furnishing finished cartridges."

The RCA-Italiana 8-track cartridge catalog will include 500 titles of which 400 will be imported. Repertoire will come from RCA-Italiana, RCA Victor and Tant-Motown.

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

Instant Cartridge Just add tape.

The cam post, pressure pad, and pressure roller have been pre-assembled in our sunlit kitchens. But only you will ever know.
SAMMY HAS A SMASH!!!

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

FILETS OF SOUL: Soul Sauce is still taking inquiries on a young soul brother in the New York area interested in becoming editor of a new soul paper. ...The Murbles' disk of "Only One Woman," on the Cotillion label is being reserved for play in the States after running up the charts in England. ...Diana Ross and the Supremes headline "Taking Care of Business" Dec. 9 on NBC-TV with the Temptations. Two dozen songs will be featured in the all-music Motown special. ...Dave McAlain, our professor of soul in England writes that Atlantic's Clarence Carter started his career as part of the Calvin and Clarence soul duo with Calvin Scott, who was also blind. ...Leon Huff, half of the fabulous Gamble-Huff writing and production team, cut records in the early 1960's under the name of Leon (Fingers) Huff, the most successful being "Soul City" on the Jambe label. ...Marjorie Mace has signed with Foundation Records and has recorded a "Another Girl" for the soul firm. ..."Soul Christmas," Ato's holiday album, has been shipped to distributors. Three singles will be released from the LP, including "White Christmas," by Otis Redding, "The Christmas Song," by King Curtis and "Back Door Santa," by Clarence Carter. ...Look out for the flip of both Aretha Franklin's "See Saw" — "My Song," and Otis Redding's "Papa's Got a Brand New Bag"—"Direct Me." The flips could become the hits. ...The World Series of Jazz will be held in Philadelphia Sunday (1) featuring Count Basie, Nina Simone, Arthur Prysock, Gloria Lynn, O.C. Smith, Eddie Harris and others. ...The Detroit songwriting team of Holland-Douglas-Holland has filed a $22 million damage suit against Motown. ...Effie Brit, back on the recording end with her "Harper Valley P.T.A. Gossip," recorded in her pre-Shunt days, with husband John Crier on the Doo-Wop label—"Dial That Telephone" and "Me and My Kids." The Honeys, the "Coo Coo" group, tapped their name from the Hazy (Piano) Smith, who features them on his reactivated Instant label. ...Van McCoy and his two-month-old Share label are moving with his LP...
SOUL SLICES: Aretha Franklin has been on and off stage since she broke her leg in Honolulu earlier this month. She will wear a brace at the hit-maker may not affect her long concert tour. Her Honolulu shows, Nov. 9-10, in a wheelchair. Theater may be competition in the near future block in Harlem. Nelson Kendall will open "Soul City" Dec. 24, a 4,000-seat soul club already acting as such as the Impressions, Dionne Warwick and Jackie Wilson.... The Delphonics tour to Germany March 24 to April 7. One of Robo's most durable soul darlings on the European scene are the Shirelles, now on Blue Rock with "Call Me." Like the Dells and Vibrations, the Shirelles still boast the same group that ignited the pop-soul era 10 years ago. They are scheduled to appear soon on the "Merry Griffin Show."... Kapp Records is continuing its Robo threat with Sugar & Spice, a new sweetheart soul duo, produced and managed by Guy Draper, who penned their disk, "Dreams," as well as the Unifics' winner, "Court of Love."... Imperial is making the same fire with the Classics' new LP featuring "Stormy," Dee Irwin and Gami Gables' "By the Time I Get to Phoenix."... "I Say a Little Prayer" medley and the Quotations' "Havin' a Good Time."... Marvin Gaye and Chuck Berry will both appear at the Miami Pop Festival, beginning Dec. 28 for three days. Six artist Johnny Taylor is scheduled for the press, Tuesday (19) in New York for his gold record performance on "Who's Making Love."... Peaches and Herb, Mary Wells and newcomer Shirley Shaw appeared live on Channel 11's "Soul!" show Thursday (21).... Atlantic Records has signed the Riverview Spiritual Singers, featuring Jimmy Ellis, who shares the title of pop-soul's waynacht champ. The group's first single, "I Don't Mind," is ready for release... Freddy King debuts for Cotillion with "Play It Cool." His first album for the label is now being prepared under the direction of King Curtis.

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(Omitted for the page 41)

Laboe Into R&B With New Label

LOS ANGELES—Art Laboe, specialist in "oldies but goodies" recordings, is branching into rhythm and blues through his new label. Two singles by new artists, the Showmen Inc. and Joe and George, comprise Laboe's newest single release. Both singles were produced by the groups themselves and leased to Laboe. Washington-based producer Doc Price is one of Laboe's independent acts. The label presently has five unknown r&b acts.

You Say You Saw It in Billboard

The SHIRELLES, left to right, Shirley Alston, Beverly Lee and Micki Harris, visit the Billboard offices in New York and reviews and charts director Don Oveta to drop off a copy of their new blue rock single, "Call Me."
**BEST SELLING LP's**

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**This Week**

1. A New Time—A New Day
2. Diana Ross & The Supremes
3. Temptations Greatest Hits
4. Aretha Franklin
5. Johnnie Taylor
6. The Supremes Sing
7. James Brown Live at the Apollo
8. Time Capsule
9. Total Eclipse
10. The Isley Brothers
11. I'm A Lover of Soul Music
12. My Girl
13. The Four Tops
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25. Johnnie Taylor

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23. The Four Tops
24. Aretha Franklin
25. Johnnie Taylor

**The charts tell the story—Billboard has THE CHARTS**

**The Sign of great reading**

**NOVEMBER 30, 1968, BILLBOARD**
NEW YORK—Berlioz’s “Symphonie Fantastique” and Mahler’s “Symphony No. 4” are drawing heavy recording action this season, each with four new listings. This also has been a good recording year for Mahler’s “Symphony No. 1,” Tchaikovsky’s “Overture 1812,” and Richard Strauss’ “Also Sprach Zarathustra.”

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

London packaged the performance by Ernest Ansermet and the Orch. de la Suisse Romande, with a bonus LP of a rehearsal session for the piece. Gennady Rosner conducted a striking version of the symphony in a Melodiya/Angel pressing. The latest version is among the first releases of the new Orch. de Paris, conducted by Charles Munch, who died recently during the orchestra’s first U. S. tour, during which he had conducted the warhorse. His RCA version of the work has been listed in 11 listings.

The rash of recordings of Mahler’s “Symphony No. 4” brings to 11 the number of listings for the work, two less than for Mahler’s “Symphony No. 1.” Among the new recordings of the former are several sets of Mahler symphonic cycles by Rafael Kubelik on Deutsche Grammophon with Elie Morrison and the Bavarian Radio Symphony; Bernard Haitink on Philips with Ely Friedman and the Concertgebouw Orchestra of Amsterdam; and Maurice Abravanel on Dial with Newton Douras and the Utah Symphony. David Oistrakh conducts the other new version, the first Mahler symphony on Melodiya/Angel, with Galina Vishnevskaya and the Moscow Philharmonic. The pressings of the first Mahler No. 1 include the first with the “Blimmische” movement as Frank Fiedler conducted the New Haven Symphony.

New listings for the four-movement version by Bernard Bernstein and the New Philharmonic of Columbia, on Columbia, which was taken from Bernstein’s 14-record package of Mahler’s nine completed symphonies, and with the New York Philharmonic and the Philadelphia Symphony, now on Pickwick/33.

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

DGG Album

Earlier this year, Decca Grammaphone issued a performance with the Don Cussack Chorus and the Berlin Philharmonic under Herbert von Karajan. Still in the catalog is an Angel listing with Karajan and the Philharmonic Orchestra. Two low-price versions to the catalog are by Pierre Dervaux and the Amsterdam Concertgebouw Orchestra. Both feature the performance by Sir Adrian Boult and the London Philharmonic on Odyssey.

The success of “2001: A Space Odyssey” has prompted activity in recordings of the score, which is included in the score. London restored the early version for Karajan and the London Philharmonic. The film is used in the restoration on the low price London Stereo Treasury Series. A new version by Zinman replaces the London version on DG. But, there are still only seven listings for the tone poem in the catalog.

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

3-LP Sets Out By London; Requiem Out

NEW YORK—Three two-record sets are being issued by London Records this month, including a new pressing of Verdi’s “Requiem” with Joan Sutherland, Marilyn Horne, Luciano Pavarotti, Marianne Faithfull, and Neil Diai. Recorded with the Vienna State Opera Chorus and the London Philharmonic under Georg Solti.

Sutherland also is featured on two selections from two previously unreleased baroque operas, Bononcini’s “Griselda” and Vivaldi’s “L’Olimpiade.” Other top Verdi arias are “O tu Palermo, terra adorata” and “Maledi Tu, bell’alma” from Bellini’s “I Capuleti E I Montecchi,” “Luigi” from Celani’s “Adriana Lecouvreur,” and “Re dal’abissi” from Norma. Gianandrea Varizzeni conducts the Ricordi symphony orchestra.

Nancy Shade Captures Met Audition

NEW YORK — Soprano Nancy Shade, 22, of Bloomington, Ind., joined the Metropolitan Opera National Council’s 1964 auditions at the Metropolitan Opera House on March 16. Miss Shade, one of nine finalists, received the $2,000 Fisher Foundation Award and also was invited to become a member of the Metropolitan Opera Studio next season as was Memphis soprano Ruth Welting. 26, another finalist. Miss Shade sang “La mamma morta” from Giordano’s “Anna Bolena” and “Amor serva” from Donizetti’s “L’Ermita.” Completing the album are “Eser madre e un infante” from Celani’s “L’Artista,” “Oh, disilusion e firmamento” from Verdi’s “Nabucco,” “Arca di Nera” from Cherubini’s “Medea,” “Deh tu, bell’alma” from Bellini’s “I Capuleti E I Montecchi,” “Luigi” from Celani’s “Adriana Lecouvreur,” and “Re dal’abissi” from Norma. Gianandrea Varizzeni conducts the Ricordi symphony orchestra.

The Metropolitan Opera this season, also, has a recital of Verdi and Donizetti tenors.

The third multiple set is Sinfonie Napolitane with Grazia Malvaglia Neumann and the Leipzig Gewandhaus Orch. Zulfikar Mektar and Los Angeles Philharmonic have two Richard Strauss albums.

Who’s who at the Metropolitan Opera this season, also, has a recital of Verdi and Donizetti tenors.

Albright Wins Queen Award

GENEVA—William Albright won the $10,000 bronze statuette as the Carnegie International’s gold medal, won by us for his organ work, “Organbox 1967.” Albright, an American concert organist, will play the world premiere of his award-winning composition in the Cathedral of Notre Dame here on March 20. This year’s competition was limited to classical organ compositions in one or several movements. The composition, winning from Handel to Cage and fine recitals by tenor Luigi Alva, mezzo-soprano Fiorenza Cossotto, baritone Gesualdo Giardini and cellist Janos Starker. The “Catalog of the first prize competition’s works, a version of Verdi’s “Sette Vaghezioni IV,” on which he is assisted by D. A. Toder. Truly crass music, this strange avant-garde piece includes spoken dialog. original compositions and music

JOE MAIMONE, New York promotion man for Capitol Records, poses at King’s Grand Motor Inn, Plaistow, Long Island, N. Y. Holding Albert boxers are, from left: Tony Camolin, Angelo representative, Charles Nutt, Capitol Eastern sales manager, Maimone, Ralph Schechterman, New York sales manager for Capitol; Dennis Lettey, Albert sales manager for Capitol; and Brad Engel, Albert’s national manager for advertising and promotion.

M A C K A N

William Albright will play the world premiere of his organ work, “Organbox 1967,” at an international competition in the Cathedral of Notre Dame on March 20. The competition was limited to classical organ compositions in one or several movements. The composition, “Sette Vaghezioni IV,” on which Albright is assisted by D. A. Toder, won the world premiere of this strange avant-garde piece includes spoken dialog, original compositions and music.
TWO ALBUMS YOU NEED TO KNOW ABOUT

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**Barclay in New Compatible EP**

PARIS—Barclay, which released its first compatible EP classical recording in France with a string quartet of Michel Dintrich playing the "Canon of Pachelbel," has followed up with a compatible version of Carol Sarno's EP and a cassette featuring the "Adagio Cardinal" by the Spanish quartet of de Lamos, Maset and Valero. This first recorded performance of the work, which was also recorded by the Berliner Philharmonic (Gould), will be distributed by Barclay through their Compatible Systems operation. The set version contains an introduction to the work by Ivan Pastor, director of Barclay's classic label, and Dintrich. The cassette has one blank track upon which any compatible guitar enthusiasts are invited to record their own versions of the "Adagio Cardinal."

**Brazilian Quartet Ends Tour in N. Y.**

NEW YORK — The Brazil- ian quartet, which just completed a 10-city tour here, has been well received. The quartet's concert in the Carnegie Hall's new auditorium was dedicated to "Brazilian music," and the musicians were well received by the audience. The quartet, consisting of Milton Nascimento, Moacyr Silva, Antonio Carlos Jobim, and Wadim Souto, have been performing together for over 20 years, and their music reflects the rich cultural heritage of Brazil. The quartet's performances have been praised for their intricate harmonies and innovative arrangements, blending Brazilian samba, bossa nova, and jazz influences into a unique musical style.

**Nancy Shade**

Scholarship: soprano Patricia Craig, 25, of Milwaukee received the $500 Anne Bohen Memorial Scholarship; and soprano Jessye Norman, 23, of Ann Arbor, Mich., was awarded the $500 Walden Trust Award. The other finalists were soprano Nené Haykal-Ehrenfeld of Sterling, Ill.; Jacqueline Benos of College Park, Ga.; and Marie Ziskin of Cleveland, Ohio. Stanley Hanks, president of the council, announced that Carroll G. Harper, a New York attorney, had been nominated for the U.S. directorship of the national council of regional audiences.

The judges for the finals were Rudolf Bing, general manager of the Met, and John Gutman, Dr. Kurt Adler, Robert Herman, Ignace Strawfogel, George Schick, Martin Rich, Paul Jeretis and William Marshall, all members of the opera company's staff. Violinist Josef Suk performs with Martin Turnovsky and the Cleveland Orchestra on Friday (29), Saturday (30) and Sunday (31). The Denver Lyric Opera's "L'inganno," by Duilio Sarti, was performed on Wednesday (27) and Thursday (28) with guest conductor Richard Bonynge. "L'inganno," by Duilio Sarti, was performed on Wednesday (27) and Thursday (28) with guest conductor Richard Bonynge. The opera received enthusiastic reviews and was well received by the audience. The opera's music is filled with lyrical melodies and expressive vocal lines, reflecting the vein of late Romantic opera. The performance was praised for its strong singing and excellent musical execution.

Nancy Shade • Continued from page 44


Everest Bows 11 Firsts

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Nancy Shade • Continued from page 44

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VIV-86001 Midnight String Quartet
   "Rhapsodies for Young Lovers"
VIV-86004 Midnight String Quartet
   "Spanish Rhapsodies for Young Lovers"
VIV-86006 Jonathan Knight
   "Lonely Harpsichord on a Rainy Night"
VIV-86008 Midnight String Quartet
   "Rhapsodies for Young Lovers, Volume Two"
VIV-86011 Jonathan Knight
   "Lonely Harpsichord, Rainy Night in Shangri-La"
VIV-86013 Midnight String Quartet
   "Love Rhapsodies"
VIV-86015 Midnight String Quartet
   "The Look of Love and Other Rhapsodies for Young Lovers"

TETRAGRAMMATON

TG-80107 Deep Purple—"The Book of Taliesyn"
TG-80108 "The Girl on a Motorcycle"
   Original Soundtrack

LLP (EXCLUSIVE WITH NAL)
LL-81001 Larry Willis—"A New Kind of Soul"

KAPP

KP-83581 "The Spaulding Wood Affair"
KP-83582 The Unifics—"Sittin' In At the Court"
KP-83584 Silver Apples—"Contact"
KP-83585 Cal Smith—"Drinkin' Champagne"

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

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

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

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

"That's really about as country as it will get," Gilmore explained. "Actually, the music will be pretty much along the same lines as that presented by Glen Campbell." He did say, however, that the humor on the show would be strictly country, since country humor is "associated with a Southern accent."

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

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

Smothers, a writer-singer, has cut both in the pop and country fields, but is generally considered a pop act. Fritz's voice has been heard in the past year have included authorship of "Honey" and "Little Green Gnome." He was also scored as well as a singer on his own label. Wilson, a published writer and singer, has been successful in both the country and contemporary fields.

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

Hudson and Moeller Have Growing Pains

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

Hudson, who has shown large growth in the advertising and public relations fields, has added three additional staff members and his force now numbers 11.

Among his new clients is the Little Jimmy Dickens Fan Good System. The bulk of his work is music-orientated.

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

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

Managed by Gene Goforth, Tennessee TV, Ltd., now handles sales and distribution for three shows: The Stoneman's, owned by Jet Star TV; the Kitty Wells Show, owned by Robert Pro- ductions and The Horizon. The last-mentioned, owned by Sony, Inc., is a package show.

Goforth, who long has been associated with The Stonemans, said the agency now will offer country music television stations a choice of competitive five show series. It's single 90-minute package. He said there were "as yet no set plans" concerning the show, which would be announced soon.

Songwriter of Year Voting Ends; Awards Fete Dec 4

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

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

The awards banquet, set for Wednesday (4) will be at the Bimbo's Bistro here. Any song- writer who has had at least one song licensed by any of the recognized societies is eligible for membership in the organization, although voting is not by membership this year.

The list of winners will be announced next week.

NASHVILLE — A Charlie Louvin Day was held here last week to honor the Cap- itol artist.

Louvin began with a live appearance on WWVA, then ap- peared at a two-hour session at the Value City Record Store for the rest of the week.

That night Louvin and his group, including manager Earl Oppenhiem, took a packed house on the "Big Country Jam," also a benefit for Louvin's fans. The artist then was presented the first "WWVA Big Country Jammer Gold Cowbell Award" for his support of the show. Presentation was made by the show's co-or- dinator, Gus Thomas.

TERRACE, FAB To Nashville

NASHVILLE — Chicago-based Music (ASCAP) and FAB Music (BMI) are ex- panding into this music community with the opening of offices here, according to Al Ja- son, president of ASCAP.

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

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

 said the agency now will offer country music television stations a choice of competitive five show series. It's single 90-minute package. He said there were "as yet no set plans" concerning the show, which would be announced soon.
Leapy Lee. "Little Arrows." The single is really flying, and the new album is right on target.
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A CHRISTMAS PROGRAMMING SPECIAL

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Hickory 1518

GLENN BARBER
On ALL the Charts!

"Don't Worry bout the Mule" (Just Load the Wagon)

Hickory 1517

LEONA WILLIAMS
Picked By All Trades-Stations!

"I Want Some More of This"

Hickory 1523

BILL CARLISLE
Solid Plays-Sales!

"Do You Love Me, Honey?"

Hickory 1518

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

ABC 11161

DANA VALER

THE FIRST BIG HIT FROM THE NEW BROADWAY SMASH "ZORBA"

Arranged and conducted by Peter Matz
When the bare breaks loose, look out!!!

He goes all the way and that's what's happened to

'The town that broke my heart'
RCA
#479643

Five

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

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

ST LOUIS—The first WIL "Shower of Stars Show," featuring the Johnny Cash and Bill Anderson groups, grossed $55,000 in two performances last week.

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

"We have broken all previous records on local business during the last three months," Lane said, "even though there's been no official rating as yet." He said the station had "5,999 Country Club members all of whom enjoy certain discounts and other benefits.

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

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

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

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

Conn has asked that each major record company be represented with two or three "major stars" to represent country music in the United Kingdom. He also suggests that the companies establish booths with general displays of products for a trade showing which would take place that Easter Saturday afternoon.

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

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

Paula Issuing Stereo Singles

Shreveport La.—Paula Records are entering country singles in stereo, with an eye toward stereo jukebox operators and FM stations.

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

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

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

Continued from page 52

now is booking Asty Inman, whose Epic recording of "Ballad of Two Tramps" is a better seller. A September, 1967, contract with K-AK Records, to her first two sides are "How Old Do You Have to Be" and "Imitation of Him."

The Homesteaders have just concluded six weeks on the road, swinging from Nevada to Canada.

John Wesley Ryle I of Bastroop, L.A., is going both pop and country with its version of "Key," the middle-of-the-road Hank Mills tune which is getting unusually heavy airplay here.

Mary Reeves is off to England for a promotional tour for her latest husband, Jim Reesee, and the Blue Boys, the group who performed with Reeves for so many years. The group will meet her there, following their swing through Germany. Mary plans to see France through a reception she will host in London, and then hold a grand conference. The Blue Boys will be working clubs in London, giving Brions their first opportunity to see them in many years.

Mac & Peggy Curtis are parents of a boy, their first. The 6th addition of the WFLO Showboat of Stars was a sellout. The show features Charlie Walker, Lynn Anderson, Forest Young, Mac Curtis & Jimmy Shaw. Music City Records will release its first album at the end of this month. A special Colorado Music Festival show last week sponsored KLRA Radio, while similar honors will be given to KOLO, Longmont, Sunday (1).

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

"The Fearless Fred" song has been recorded on Kid Coty's, a new recording launched by Nat Courtney and songwriter Dick Alexander. The February, 1968, duet features Vikki Louise & Jimmy Wentz. Kid Coty's publisher affiliate is Oldies, featuring music written by Courtney. It is new York-based.

Joan Johnson has her first release out on the Trend label, an Atlantic firm.
20 YEARS WITH TONY
The world listens when you sing, Tony. We're glad to be a part of that world.
Columbia Records
VAUGHAN

Congratulations, Tony

Vaughan and Welles Enterprises
14-20 Branford Place
Newark, New Jersey
20 YEARS WITH TONY

By Willis Conover

TO PEOPLE WHO don't know New York City, "the East Side" may mean the lower East Side—the Dead End Kids of the old newspaper stories about the winos and pushcart peddlers, the sleazy pot where the Great Immigration boiled up bad-boy hoodlums and good-girl comedians and songwriters. Sometimes it gets confused with Brooklyn, where Roxcy Karns drives a taxi.

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

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

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

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

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

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

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

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

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

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

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

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

Thirty or forty musicians stand around talking, smoking, or sipping cups of soft drink from the machine. Three or four seated in place, reading Playboy, The New Yorker, Harper's, Four or five waiting up on their instruments. Tony enters and the room turns warmer. Smiles and greetings.

"Tony!"

"Hey, Tony!"

"Hi, Tony!"

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

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

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

Tony heads for the control room. The crew is ready. He talks to producer Howard Roberts and mixer Frank Laico, sitting beside Roberts. Laico has mixed Tony's records for 13 years.

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

"Yeah, Tony," Laico says.

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

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

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

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

The huge room is absolutely still. In the control room, the tape is rolling. Howard Roberts calls the song-title and "Take One" through the intercom. Every eye is on conductor-arranger Torrie Zito, standing dead center with the score. Zito raises his arms and counts slowly.

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

Columbia's 30th Street studio.

Tony meets his fans.

"Take One!"

NOVEMBER 30, 1968, BILLBOARD
Through The Looking Glass

If Tony is a figure of controlled passion in the recording studio, onstage he is electrified. You can almost see the rays shooting from him, like a science-fiction movie.

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

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

The band reacts to Tony, too. Woody Herman's band, for Buddy Rich's, or Basie's, or Ellington's, on his concert tours; or the house band at the Copacabana, the Empire Room at the Waldorf, Caesar's Palace, the Shamrock Hilton, the Fontainebleau—wherever Tony's singing, the musicians are swinging. Morgan Ames wrote in HI Fi Stereo Review, "Bennett seems to elicit the best from those who work with him, which is a mark of the high regard in which he's held."

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

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

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

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

Tony projects the same spontaneity on television. He prepares himself for his TV appearances because "I want to do TV really right—like Fred Astaire, who takes four or five years before it gets on the screen," but he believes that "too often a performance is so well rehearsed, so technically perfect, that the fun goes out of it. What you're left with is Muzak."

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

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

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

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

Tony answers without hesitation.

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

(Continued on page T-6)

London's Hammersmith Theatre

Television, with Buddy Rich
Rags to Riches?

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

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

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

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

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

At seven, he was invited to sing in an Irish minstrel show. (Although his family was Italian, their neighborhood in Astoria was predominantly Irish.) This time, Tony imitated Eddie Cantor singing "Ida."

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

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

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

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

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

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

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

Tony's first professional name was Joe Bari. He changed it to Joe Barry. Why Bari? Who knows? Why Joe? Why not, at least... Tony Bari?

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

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

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

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

(Continued on page 7/8)
To Tony

Straight Ahead

Cy Coleman
TWO OF THE WORLD'S rarest records were made by Tony Bennett. His original 1950 acetate demo of "Boulevard of Broken Dreams," with piano accompaniment only, and a 1947 record of "Fascinatin' Rhythm" and "Viejo Qui" on the little-known Leslie label, when Tony was using the name "Joe Barri." Nola's cut only one disc of the "Boulevard of Broken Dreams," and his accompanist on the date still has it. Perhaps nobody has the earlier record. Tony's only session for any company but Columbia, Tony had a copy. The last time "Boulevard" got him his Columbia contract, Mitch Miller heard the demo and signed him. On April 17, 1950, Tony recorded "Sing You Sinners," "I Can't Give You Anything But Love," "Crazy Rhythm," and, again—this time with fully-orchestrated "Boulevard of Broken Dreams," Marty Manning arranged and conducted. Ten days later "Boulevard" was released. The first Tony Bennett record was also his first hit. It sold 500,000 copies. While it was selling, an interviewer asked the new young star if he had "any advice for young singers." "Use your own voice," he answered. "Depend on your own particular sound to carry yourself to popularity. It doesn't mean anything for a singer to make a splash with a record in which the real singing is not just the tune or some gimmick." Only two or three times in his whole career has Tony given in to pressure—but never if he knew the song was wrong for him.

A Newsweek story, October 1, 1951, said: "Although Bennett's record for Columbia, 'Boulevard of Broken Dreams,' went well enough, succeeding efforts failed to catch fire. I tried everything," Bennett says, from being a race singer to trying to do a Mario Lanza. Then we decided to get some strings and I would just sing honestly and sincerely." With "Because of You," Newweek added, "the new formulas worked.

"Because of You" was 10 years old when Tony recorded it, 18 months after "Boulevard." It was his first Gold Record, selling more than one million copies. Next, a million records of "Cold, Cold Heart" were sold. Then another million - "Rags to Riches." His career had barely begun. He was serious about his career. As a child in Astoria, Tony had had a few singing lessons with May Homer, who was mainly a dance teacher, and later with an elderly vocal coach, a Mr. D'Andrea. Now he studied as often as work allowed with Miriam Spier, whose graduates included Dorothy Claire, Stuart Foster, Peggy Lee, Peggy Mann, Helen O'Connell, Anita O'Day, and Lisa Kirk. In the introduction to her book "The Why and How of Popular Singing" (Edward B. Marks Music Corporation, 1950), Miriam Spier wrote, "It requires artistry and skill to sing a popular song." She told the beginner her requirements: good intonation, a good sense of rhythm, a feeling for a lyric, the ability to convey the listener's story in a song. She counseled hard work, a musical education, and patience. She gave exercises for embouchure, breath control, diction, phrasing, showmanship, stage presence, make-up, and grooming. Tony studied and practiced. He learned, he grew, he achieved.

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

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

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

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

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

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

"If I were advising him today? Well. I say this only with love for Tony. Every hit song was a fight with Tony. It's like he was ashamed to have success with a hit. It was too easy a way. So today I'd give him a variety of songs, but only songs that are to the heart. He's a heart singer. When he loves a song, that's it. Even the songs he didn't have hits on, he puts in his shows on the floor."

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

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

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

(Continued on page T-19)
Dear Tony,

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

Musicals were ever further from reality. Not just the Busby Berkeley dance spectacles but the entire mystique of the "romance of the road." Hatchett girls flashed expensively cuffed teeth and magnificently survived the days before silicone. Every bandleader was Glen Gray's stand-in, though his baton was quite casual about the beat. If the music was entertaining, the sex was and the two people talking. "Ready, Mr. Shaw? Concerto for Clarinets? Okay, sir!"

Or, the kid won't practice his violin; the real stuff, the righteous stuff, is at a joint across the tracks. The kid says, "You can be a devil's music!" Finally, Carnegie Hall, Paul Whiteman conducting, or Joe Venuti exchanging tolerant smiles. Now the trees are a touch-higher, a temple to the world premiere of "Jazz Symphony? A Lizst fantasy is rendered, made hip in the style when the clarinettist ponders his elusive-slick to the overheads and by God here's o' Satchmo! The boy searches the audience while he's playing. There they are, Mr. and Pop, smiling tearfully at each other; just as the piece reaches its climax, cut away from the music to hear the old couple saying, "It's a nice a devil's music!" as the audience rises and sings. End title.

Meanwhile, the life on the road. The palatial hotel suites. The back-room jam sessions on the bus. The backscratching buddies, jokes, banter on sessions on the bus.

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

All social, change into unpressed uniforms, get on stage, do your act. Afterwards, look for food and drink and security relief from boredom. Everyone decides to save the cost of a hotel room, so you pile into the bus and ride all night and all the next morning, checking into a hotel in the next town around noon, getting an afternoon's sleep, playing that night, and going back to the hotel for a second sleep session on the same day's bill. Next morning, the 11 o'clock bus call. The always-on-time ones are on the bus reciting their ritual. "I'm here on time; why can't everybody else be here on time?" The last to arrive is dragged out of bed and led onto the bus, bugging hang and ready for a fight. Another 400 miles to do.

TONY KNOWS THE STORY, but he didn't live it, and he has mixed feelings about having missed this side of American musical life. He identifies that strongly with music and musicians. The routine was often tough for Tony. The road, the literal road, was not. In the beginning, it was from club to club in Astoria, at a weekend jump across the river to New Jersey. The Army? Well, that was no worse than anyone got and better than some. The Hope tour: 6,000 miles, but only six cities. In 1934, Tony toured with Percy Faith and his orchestra for 30 days or so, a different town almost every night. The orchestra went by bus, Tony, Percy, and Chuck Wayne by plane, to get to the next town early enough for radio and press interviews before the concert. Tony worried openly about the musicians in their bus; he felt like apologizing to them. In 1948 he still warned the hard road the musicians go for his concerts with Duke Ellington, Count Basie, Woody Herman, or Buddy Rich.

"I used to catch all the bands at the Paramount and the Strand." Tony says. "I fired the bands. I'd go hear Count and Duke and Benny and Lunceford and every band you can name. Sometimes I'd come back two or three times a week, and stay for two or three shows a day. The biggest thing for me, half my life, was waiting for a movie to end and hearing a drummer test his skins behind the curtain or in the pit, and little scraps of musicians' laughter filtering out, and seeing the bandleader's feet showing under the curtain. Then the curtains would open, or the elevator stage would come up out of the pit, and the band would be playing 'Cherokee' or 'Blue Flame' or 'Let's Dance' or 'Uptown Blues' and I was in heaven.

Now, to be singing with Duke, Basie, Woody, Buddy— it's a dream come true! These are guys with polish, who know how to treat the public. They gave me an education! "Count Basie taught me to enjoy myself on stage. He changed my whole attitude. Woody Herman knows where everything and everybody is. He's been in vaudeville since he was 12. The thing I love about Woody, he's always been way ahead of his time. Everyone talks today about helping young people; Woody's done that for years. The youngsters he's helped make famous in his band; Stan Getz, Zoot Sims, so many more. The character of Woody's band is youth. "Buddy Rich is Mr. Talent. He's got a great ear for music, above and beyond his greatness as a fantastic drum virtuoso. And he's one of the leaders, one of the few musicians today who will take the trouble to get a bunch of guys together to play.

"Duke Ellington? William Blake said something like 'If you sit on the shoulders of a big man you can see a thousand miles.' That's one way of saying the way I feel whenever I have an opportunity to work with Duke. "And there's Harry James, Louis Armstrong, Thad Jones and Mel Lewis. Gerald Wilson.

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

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

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

TONY IN TIMES SQUARE

TONY CHECKS THE BIRDS WITH BUDDY RICH

TONY, DUKES ELLINGTON, AL HIBBLER
You can take Tony out of the country—but you can’t take the country out of Tony

**COLD COLD HEART**
**NO ONE WILL EVER KNOW**
**WEARY BLUES FROM WAITIN’**
**HAVE A GOOD TIME**
**THERE’LL BE NO TEARDROPS TONIGHT**
**SLEEPLESS**

Gratefully,

[Signature]

**Acuff Rose PUBLICATIONS, INCORPORATED**
Nashville, Tenn.
Ken Roberts presents Tony Bennett, Duke Ellington, and Jack E. Leonard for 2 nights only. Tickets available at box offices and for Philharmonic Hall at Bloomingdale's Abraham & Straus. For Westchester Center at Stern Bros. Mail orders accepted. Phone 765-3345.

Sun March 3: 2 Perfs 6:30 & 9:30 Philharmonic Hall Lincoln Center Plaza

Friday April 5: 8:30 Westchester County Center White Plains

“Happy Twenty”
OUR BEST TO TONY BENNETT

"HOW SWEET HE IS"

JACKIE GLEASON
AND
PEEKSILL ENTERPRISES, INC.
TONY BENNETT'S ROAD has bumpy of its own, he always wants to be with people. He likes nothing better than a good dinner and good company and laughter and talk. When you get to be a star, though, people impose themselves, and Tony finds that any time can be an imposition. After a while a star asks himself, "Who am I now?" and has to be alone more often to puzzle it out. For a young man under 30, being alone is especially depressing.

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

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

"Frea," the owner said, "I just painted it last week."

Improv muskettles. One such platform caused a distinctive change in the pacing of Tony's show.

This had to do with the microphone, the trumpet soloist had a habit of leaping from the trumpet section over the head of the saxophone section and hitting the first note of his solo as his feet hit the floor. This time the trumpeter's feet went through the floor. He didn't miss a note. He played his solo from the armpit up.

Sid bands. Today there's little chance of a below-par ensemble backing Tony; he knows too many good musicians should be with him, though. Tony doesn't talk about them. Instead, he tells of the time Lesle Young was working in a club with musicians he'd been together who are the best friends at the old nagstila, said to Young.

"Gee, Prez, when was the last time we worked with you?"

"It was I heard quietly. "Tonight, man."

Jealous fellow performers. A big act in Sparks, Nev., now there's an elephant named Big Bertha. The elephant stands on one foot at a time; and on the other foot Big Bertha, Tony knows her. She shared a bill at the San Francisco.

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

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

"I... I... I..."

"Just then Big Bertha, living up to her name, chose to end her performance by walking on only one foot. The elephant was highly bowled. Tony howled: The song was ended, but the melody, at least, lingered on.

- From a letter written to a fan while in New York. Tony appreciates an hour or two to tour the Museum of Modern Art, ending it in the room where he stands swimming in water lilies by Monet.

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The shifting sands of music trends may swallow some and blow others away. Not Tamburello. Around the time the Beatles were in vogue and the Rolling Stones' "Aftermath" album was still on the charts, Tamburello had burned through 1966's "Boulevard of Broken Dreams," "Gypsy in My Soul," "One for My Baby," "Love Came to Everyone," "My Romance," "Sing You Sinners," and "Pennies From Heaven.""Tamburello was the pianist on Bennett's now-famous 1959 debut album.

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

"The old standards are important. My Ideal, 'Someone to Watch Over Me,' long since a sort of road show, and another suggested any of his own songs! Something I want to do someday: an all-Wilder album with Gig Evans and his orchestra."

"Whatever I do, I take a lot of time before I make a record. On ' volumes of material I've put up for it to live audiences a while. When I first hear a song I respond to it: immediately. There's a lot of sense of how it will sound with the orchestra."

"I struggled all summer long with "Shadow of Your Smile" until I let it right. Then I asked Johnny Mandel, the songwriter who wrote the song with Paul Francis Webster, to make the arrangement."

"It's important to me to make every record the best I can make it. Record is like my testimonials or my photograph. When it's finished, I'm used with it. I don't want to go in someplace 10 years later and hear about it. I also know there's part coming up where I'll have to work!"

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TONY BENNETT: "I have the Tony B's music supervision for 20 years."

TONY B.—Tony B.'s music supervisor for 20 years.

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TONY BENNETT: "I have the Tony B's music supervision for 20 years."

TONY B.—Tony B.'s music supervisor for 20 years.
OUR VERY BEST
WITH LOVE

EXECUTIVE SECRETARY: MARY CHIAPPA
MUSIC SUPERVISOR: TONY TAMBURELLO
MUSIC DIRECTOR: JOHN BUNCH
ASS'T SECRETARY: GLORIA KEARNS

TONY BENNETT ENTERPRISES, INC.

NOVEMBER 30, 1968, BILLBOARD
Robert Kennedy, Cary Grant in rear

Charles Aznavour, Tony, Maurice Chevalier

Anna Benedetto, Tony's son Danny, Tony, son D agents

Tony with Cary Grant

Jerry Vale, Eydie Gorme, Tony, Steve Lawrence

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

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

I grew up with Tony in Astoria. We sang club remote together; alternate Saturday nights on WOR, doing plug songs from the Manhattan Yacht Club, the Knickerbocker Yacht Club, the Riviera Yacht Club. This was in the late '40s. He was then Steve Barry. So I knew the kind of songs Tony liked.

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

I played the demo for Tony Tam. He liked it. He immediately went to the piano. He said, "If we're going to bring it to Tony, we'll have to do it this way." He slowed the tempo a little, gave it more of an easily building treatment. The song appealed to Tony—Tony Bennett. He worked on it, sang it in his shows, then recorded it. "Fool of Fools" was written by Joe Meyer and Mann Cline. They're two old-time songwriters. Meyer wrote "Crazy Rhythm," "California, Here I Come," "My Honey's Lovin' Arms," "If You Knew Suze," "Clap Hands, Here Comes Charlie." Everyone's going for the kids these days," Alpert says, "but here's a guy 74 years old, and he's got a new Tony Bennett record.

Composer Johnny Mandel simply played his "Time for Love" for Bennett and Tamburello. Mandel had written "The Shining Star" for Peggy Lee, "Emily," and, of course, "The Shadow of Your Smile." Tony flipped immediately over "A Time for Love." Eventually he recorded all four songs and played it on his show. Tamburello heard "If I Ruled the World" on the original cast album, where it was done as a belter march. Bennett said "Let's try it in, in our tempo," and it sounded just right.

"A Beautiful Friendship" was written by Julie Shayne's son (lyric) and his wife (music) to express their fathers' functions. The song was brought to Tony by pub-
Dear Tony,

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

Love and Kisses,

Duke Ellington
20 YEARS WITH TONY

A HOLIDAY ARTICLE called "The Ma-
ture Mr. Bennett," written by Jules Romer and backed up with his inner core of sensitivity is part of a vintage Ameri
can music book. Frank Bennett "an evening" or "How to Do It," by Ben
cott, Spencer Tracy at Black Rock, Lee Marvin anywhere, the
mythology of Miles Davis.

But Bennett delivered excursions who "... have greatly
generiﬁed and democratized American music, but very few of
them can sing ballads that are not taut." Bennett, he said,
"can do it. He has the material to sing with Bob Dylan and makes them suddenly feel there must be some kind of special signiﬁcance in '56, 'L. M.,'
San Francisco." He concluded, "It's true that he (Bennett) sells illusions, but like equally -pauseable wine,
some illusions are much more satisfying than others. And
since a certain amount of illusion is necessary to sustain
'the real life,' Tony Bennett, like all superior entertainers, is
a reassuring presence.

After the article was published, Hentoff wrote a note from Bennett to me, that told me, that I'd given Bennett the credit he deserved.

Earlier, Sinatra had written: "For my money, Tony Bennett is the best singer in the business, the best exponent of
a song. He excites me when I watch him—he moves me. He's the singer who gets across whatever the composer has
written and shapes it into something original." (April 23, 1965.)

Ironically, Tony was once booted by Milton Berle, who was
"Mr. Television," in 1971, to oppose the challenge of a new TV show starring Sinatra. In 1965 (billboard, Nov. 26),
Berle had said of Sinatra: "he's made in Life changed my whole career. When the master pointed his finger at me, the whole scene changed. Everybody got interested. I remember the London Palladium, I had
his quote for a headline and right after that I was invited by
that to do a Command Performance with Duke Ellington.

Simon continued, "It was during Sinatra's Capitol days
that I ﬁrst started thinking of doing my own career; he was
introduced to Frank during Sinatra's engage-
ment at Bill Miller's Riviera, the one that heralded Frank's comeback.

Tony said, "And I'll never forget the advice he gave me. He wanted to do this story. So, without Tony's authorization
or knowledge, a review is quoted from the December 1965
issue of Hi-Fi Stereo Review. It was written by Gene Lee.
"Long one of Tony's favorite performers, I am very
however, he has never written a word he didn't believe; with
Lee's believe is a certainty, whether or not you agree with
him."

In July 1965 Lee had written, "For the past year I have been doing research on the story of
the greatest hits, he had little to sing. And that, in my opinion, is
why his record sales are off.

Tony Bennett went down a different route. He became the
architect of much of the content of the new songs. The
new songs. No one in America has more to
Big Band. Tony has a profound personal memory of songs and
like the way he does their material. But there's another
song Bennett gets his picks of good songs. The
business, as it is almost unnecessary to say, is
frequently corrupt. A lot of big singing stars have a
rather tricky task of looking writers that they'll do a
song providing it can go into the singer's own pub-
lishing, in other words, the singer wants a
kick-back—not an illegal one, to be sure, but certainly
an unbroken one. Bennett don't do this; he owns no
publishing company. This is consistent noise by some
cyphers in the business, but Bennett once told a friend
with a wink, "Yeah, but all the good songwriters
wereﬁnding it's more fun." He's correct. His high level of
professional ethics gives him ﬁrst pick of everyone's
stuff. This is consistent noise by some
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stuff. This is consistent noise by some

TONY

THE WARMEST

WOODY
(THE OLDEST ONE)
Happy 20th Tony!

Thanks for planting huge "fields" on the West Coast. Barney (that is) BARNEY FIELDS, Los Angeles, Calif.

Gene Lees  Jerry Teifer  Eddie Deane
SUNBURY-DUNBAR MUSIC COMPANIES

Congratulations

AND JUST KEEP ROLLIN' ALONG

WE 'Wanna be Around'
TO THANK TONY FOR OUR BIGGEST HIT!!

JOHNNY MARSHALL
MERCER ROBBINS

COMMANDER PUBLICATIONS
1610 No. Argyle Ave.
Hollywood, Calif. 90028

me too,
Sadie Vimmerstedt

11/30/65
A Heart cried out — and the World responded.....

Congratulations, Tony, on the first Twenty years (and, especially the last six years and nine months*) of a great career!

*Columbia Record #4-42332—released Feb. 1962

GENERAL MUSIC PUBLISHING COMPANY, INC.
53 EAST 54TH STREET
NEW YORK 22, N.Y.

Congratulations, Tony,
and our thanks for doing us the honor of first recording our song
"I Left My Heart in San Francisco"

Douglass Cross
George Cory
played piano and Tony sang. A wonderful feeling, the whole evening. Tony had come back from Brazil the year before and told me, "Miss, there's a new comin' in. It's a new way of life! It's going to happen! It's beautiful! Bonna Nural! Buaal! Bona what? And a year later bonna nuraa comes again.

The song.

Tony had been in Las Vegas and he was coming into San Francisco to sing at the Fairmont. He called me in New York and said he had a great, great song called "I Left My Heart in San Francisco" that he wanted to sing with the orchestra. So I sent it up to him, and the song was recorded in San Francisco alone.

In all the years since I have heard the song means more to me. Recent reports from Vietnam say it is the song of the war. Soldiers sing along with Tony's record on a jukebox or record player or on the radio, their eyes fill. One by one, their voices drop out. They never finish the song. By the time Tony's voice reaches the line, "When I come home to you, San Francisco, the duty in me will come with emotion to continue. Tony ends the song alone.

SOME SINGERS SURVIVE for decades on a single hit. Tony isn't a one-hit-quirer.

Tony was already famous by the time he was first to record. Some, he brought back into circulation. His records were sold early not just once, but his record fell them off the ground. An example: "For Once in My Life," with 79 recorded performances. That is, of course, a flood and it helped make famous: "Because of You," "Stranger in Paradise," "If I Am Me, Just in Time" and "The Party's Over." (The first recording of "Just in Time" is "If I Am Me.""

Cole Porter's "C'est Ca l'Eau," Richard Rodgers "Look Away," and "Ebbin My Life" has."!


In the case of this song, "I've been a pop artist for 20 years," Tony says, "a pop artist who's also works with jazz musicians, and I've stayed a pop artist through all the different trends."

As the TV commercials say, it really works. The Empire Room and the Palmer House, Chicago, the Waldorf and the Copa, New York; the Coconut Grove and Hollywood Bowl, Los Angeles; The Diplomat in Hollywood, Fia; Caesar's Palace in Vegas—standing room only, every show. His forthcoming engagement at the Chevon Hotel in Sydney, Australia (Dec. 5-18) is completely sold out for two months.

All four Carnegie Hall concerts were sold out in advance. Tony set a new record in Lincoln Center's Philharmonic Hall on March 13, 1968, with $53,000 in admission.

On his recent tour of England he was as big an attraction as the Beatles are in America. In 1966, he gave a complete performance of the London Palladium (Dec. 1968) he sang at the White House for the President of the United States and the Prime Minister. In 1968, Sept. 17-24 he toured Japan. The Prime Minister sent a wire and flowers to his hotel room.

Tony says, "Come out of your work, and after the work, he smiles, 'you just go out and have fun.'

Standing Room Only

NOVEMBER 30, 1968, BILLBOARD
Dear Tony,

BEST WISHES

on your 20th year in show business

Sincere thanks,

TRO The RICHMOND ORGANIZATION
Tony,
You certainly made
these happen.
The Shadow of Your Smile
A Time for Love
Johnny Mandel
and
Paul Francis Webster

CONGRATULATIONS to
TONY BENNETT
on 20 great years in Show Business

Marge & Irv Cowan

PAUL GALLIS
To Tony

ALL THE BEST
AND LUV
"B"

BEST WISHES, TONY

LOU RAWLS

DEAR TONY,
I CAN'T GIVE YOU ANYTHING BUT, LOVE CAN'T GET OUT OF THIS MOOD CAN'T BELIEVE YOU'RE IN LOVE WITH ME ON THE SUNNY SIDE OF THE STREET DON'T BLAME ME and WHERE ARE YOU? LOVE TO A MOST UNUSUAL GUY

JIMMY McHUGH

NOVEMBER 30, 1968, BILLBOARD
ERNE ALTSCHULER: The only reason I'm not on Tony now is that the offer BCA made me two years ago, the vice-presidency of the Pop A & B Department, so I left Columbia. Tony and I are still very dear friends. It has nothing to do with labels.

HAROLD ARLEN: May I throw a few unattached bones to my gifted and adored partner? I've taken a bath in the wonderful, rather unspoiled, and spirited lyrics of Tony, has taken almost the last part of the baton, and is now doing it quite splendidly and coming out a winner. The reason — TALEN T AND TASTE. Carry on!

LOUIS ARMSTRONG: If Tony Bennett who sings wonders can't send you, there's a psychiatrist right up the street from you, DIG HIM.

FRED ASTAIRE: Tony Bennett is one of the greatest. He's in a class by himself.

COUNT BASIE: There are very, very few singers I ask the greatest musicians in my band to play behind, and Tony is one of them. But you know what? When we play with Tony, we're not behind him at all! Tony puts us all up front with him! Someday I'm going to find a way to sit in the audience and watch Tony work with my band. It's something else. It's as if he's playing in a different world.

CY COLEMAN: Tony quite some time ago stepped into the rarified air of individual performers like Cary Grant, Frank Sinatra, Judy Garland, and all the people they are not one of. Aside from that, he loves music and musicians. When Tony sings one of my songs I always feel I've got a chance.

WILLIS CONOVER: If Tony has a flaw it's his blindness to badness, his listening to badness, the greedy, and they're it. He objects to this. His friends are also his fans, but first they are his friends.

CLIVE DAVIS: The unique aspect of Tony among all artists is the careful striving for quality perfection, so much so that he will never miss a note. He is not a song, not a song that is obviously commercial unless he feels (and rightly so) that the song is an important one, and that it is one of his signature songs, but it is the pursuit of the original and unique. He's not a song, but a song, but the pursuit of the original and unique.

BESSIE HOLLOWAY: I'm a Romanticist. I'm not ashamed of it. You know the man I admire most in the whole world? Humphrey Bogart. But he's not a Romanticist. He's a Romanticist. He played the Common Man in films. He showed how men can lift themselves up through the mud. He was a Roosevelt or FDR or the initiators. Art Tatum is a good example of what I'm talking about as a great individual musician. Art Tatum was a truly original business, just hearing one of his records in school.

To this day I try to figure out how anybody could play that much music in one day, and I'll tell you what their day was like. Duke Ellington, a weaver of endless tapestries. Duke doesn't let anything get in the way of what he knows he has to do, and it's his best self. He roasts through all the unnecessary obstructions.

BIANCA HAYDEE: It's just that when the greatest American musician play or sing, when they're dedicated performers, dedicated to their art, you can hear in their music, in their whole communication, then what they play or sing gets to be called jazz.

Tony is not a jazz singer. I don't think he wants to be categorized as one. Billie Holiday made a great impact on me, but not because she was 'jazzing jazz.' She was singing Billie Holiday.

It just happens that when the greatest American musicians play or sing, when they're dedicated performers, dedicated to their art, you can hear in their music, in their whole communication, then what they play or sing gets to be called jazz.

I've never heard Tony knock me out more than anybody. The reason is that he has developed through a long hard process of pure dedication to music and to his own talent. The end result of this type of development is that he is a brilliant musician, a beautiful musician, a beautiful musician. He is an absolute genius. He's got a depth and a quality and a purity that appeals to me. GIL EVANS: He's a great ballad singer. He has what it takes: the mechanics, a great voice, good taste, an original sound. His performance of Tony's songs is as perfect as a great singer's. It is a real gift, I think.

BILL EVANS: Like many instrumentalists, I never was a great vocal fan, but Tony's development has been fantastic, and for the past few years I've been completely impressed by his work. I've knocked me out more than anybody. The reason is that he has developed through a long hard process of pure dedication to music and to his own talent. The end result of this type of development is that he is a brilliant musician, a beautiful musician. He is an absolute genius. He's got a depth and a quality and a purity that appeals to me. GIL EVANS: He's a great ballad singer. He has what it takes: the mechanics, a great voice, good taste, an original sound. His performance of Tony's songs is as perfect as a great singer's. It is a real gift, I think.

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CONGRATULATIONS TONY
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Congratulations, Tony

In your 20 years of Show Business,
you have given so much of your
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San Francisco, but to all of us.

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When the Feeling’s Right

by Tony Bennett

I enjoy talking when the com- pany is good and I try to be honest with everyone. Talk of that sort is communication, and too many people seem to not communicate, or don't know how, or don't really want to. My whole life is an effort to talk.

Maybe it seems strange, therefore, that I don't do much talking when I'm singing. The message gets across when I sing, or else it doesn't; in any case, talking won't change it. It's a way or the other, so why take up people's time with talking when they've paid to hear me sing?

At the moment, however, I'm not on a stage, I'm not singing, I'm alone in a room. My "family" consists of Tony Tamburello, who has just left, after running down a couple of dozen songs for me, and I feel like talking. I've been to you - this way. May I tell you how I feel about a few things? Any time it gets to be too much, put it away and play some records - if not mine, then Sinatra's.

Well, I'm a ten-ager. I liked all kinds of music. I think today's ten-agers are the same way, when they've been the chance. All kinds of music, but the best of all kinds. Take a bunch of kids at a rock 'n' roll concert, and when it's over put the ticket into your pocket and take them to hear Segovia at Carnegie Hall. I guarantee you they'll like it! Take that kid and sit down, and listen to Duke Ellington is playing. Duke has got to reach them! Just recently at my own engagement in Chicago and New York, I insisted that the management break precedent and have special matinee performances for teen-agers. It won't work, I was told. Nobody will come, if they do come they'll be unruly, and all that. Well, I convinced them (I'm pretty insistent when I believe in something) - and, you know what? At both places they did turnaway business. And both managers agreed that the teen-age audiences behaved better than my adult audiences in the evening. And they're not rowdy either.

What does it prove?

It proves that teenagers and adults alike, whatever their special favorites, the Beatles or Pearl Bailey, will always respond to other good performers too. I'm not trying to point to myself, because whenever I don't think I'm in a good performance I know it before anyone. I also know it when I've done a performance I don't have to be ashamed of. The point is, a good performance - by Segovia, Duke, Sinatra, Bailey, Garland, or the Beatles - gets through to anyone. Any age, any sex, any background.

But, so often, the non-creative people around show business don't understand. There's no mystery in music. If it's good, it will sell. It just has to be exposed and promoted. I'm glad to see today's young performers getting the kind of backing they need - when I was that young, nobody paid any attention. But think how a creative musician like jazz could be promoted, and should be promoted. A great jazz group gets booked into a club, or gets recording dates - who hears about it? Where are all the psychedelie-art posters, the lapel badges, the press reception, the photographs and stories for the newspapers and radio stations?

Sure, Louis Armstrong is promoted, and should be. But he wasn't, before Joe Glaser got behind him. Yes, Ella Fitzgerald is a big star, and should be, too. But only the aficionados knew Ella until Norman Granz helped her build her audience. And Duke Ellington, too, but Duke writes his music and leads his band and promotes himself, as he has to, Not everyone can carry all that weight by himself. Who promoted Charlie Parker? Who ever built stories around Billie Holiday that didn't try to sensationalize the tragic side of her life instead of promoting her singing? The jazz critics and the jazz magazines. But I'm talking about all-out promotion to try to reach all the people, not just the jazz fans. Did Billie Holiday and Charlie Parker have to die in poverty? And what about Art Tatum? George Gershwin came to hear Tatum play the piano, and so did Rachmaninoff. People came who already knew. Why couldn't all the others have been told?

The non-creative people around show business, unfortunately usually the people who make the most influential decisions in an artist's life. They have no idea of what feeling is, and what it does for the performer and for his audience. I have never lost money for a club owner, a concert promoter, or a record company, and I have no intention of starting now. In most cases whenever I've been told, "Tony, you can't do that," or "Tony, you've got to do this," I've done just the opposite. And it always comes out right.

Performance has nothing to do with selling records! (How many times I've been told that!) Wrong. Oh, they may get their occasional one-shot hits the other way, but the records that keep selling over the years, the ones by Frank Sinatra, Bing Crosby, Judy Garland, Lena Horne, Peggy Lee, etc., all had good performances to back them up. Audiences are a lot smarter than business executives give them credit for.

And how does a singer get good performance out of himself? Through dedication to his own talent. Through his wish to communicate with the listener in the audience. Through the songs he personally believes in.

In my own case, I look at hundreds of songs before I choose one. When the song is right for me, I know it immediately. Naturally, not every song can be a winner. But every song must be picked carefully; I've got to love it before I sing it or record it. And I have to find my own way to sing that song, and that may take me months before I'm satisfied enough. (Is you ever ask me to sing a particular song I've recorded, and I apologize to you for not singing it, it's because I ignored my own judgement of what I should sing and gave in to some- body else's pressure. That hasn't happened very often, but the pres- sure can be irresistible sometimes.) In other words, if the song isn't a favorite of mine too, I don't want to ever sing it again. It's not snobishness, it's not that I think I'm superior. It's just that my inner voice tells me yes or no, and I've learned to trust it, because when I've ignored it I've been sorry ever since.

That's why I look over hundreds of songs, and Tony Tamburello comes in and plays them on the piano for me, and those I do select I sing over and over again, three and four hours a day - not till the song feels right, but till I'm.

Know what I feel like doing? I'd like to hire a good big hall and produce a concert by all my favorite singers, the well-known ones and the ones who haven't made it yet, but only the good ones, and have them sing. I'd just enbrace, Oh, may- be I could do a couple of songs too. Come by and see me.

TEN COMMANDMENTS FOR THE SINGER

Revised with the permission of Louis Zara, author of "Ten Commandments for the Novice".

1. Thou shalt not sing with one ear to the cash register, for the clink of coin may deafen thee to the rhythm of thine own song.

2. Thou shalt not have contempt for thy listener. He may yet sing rings around thee.

3. Neither shalt thou befuddle him with obfuscations thou- understandest not thyself.

4. Thou shalt not covet the success of thy neighbor, neither his sound, nor his songs nor his phrasing, nor his royalties.

5. Honor thy career and work earnestly. Master the tools of thy trade and be as good a joiner in notes as a master carpenter is in woods.

6. Be not hasty after the plaudits of the multitude, for they will pursue thee in thy measure and worth, and though they come not quickest to those that are lacking in greed, yet they stay the longest.

7. Despise not those masters who came before thee, and neither do thou worship them blindly.

8. Thou shalt not pose nor regard thyself as sanctified, for the seeds of talent are as the sands on the sea- shore and ten thousand may spring into bloom and expose thee for a weed.

9. Thou shalt not look away from the life about thee, for in it lie thy roots and thy nourishment.

10. Sing from the depths of thy soul and men will know thee from its quality.

I never read these Commandments before, but they tell exactly how I feel about singing.

TONY BENNETT

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William B. Williams and Tony.
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www.americanradiohistory.com
Judy: The Finest Male Entertainer in the World Today!

The interviewer stands at a wide window in a suite on the 14th floor of a celebrated New York Hotel. Feetops underline a moving print by Currier & Ives: a frozen pond, alive with skaters. Echoes, privately heard, of songs from "Up in Central Park."

Then the unseen orchestra seems to the more familiar medley of "Over the Rainbow," and "The Man That Got Away." Judy is in the room.

The legend of Dorothy in Oz, of the tragic heroine of "A Star Is Born," of total love on the stage of the Palace, all in one person. And there she is. You're in the same room with Judy Garland.

She's the breathless girl with the big brown eyes, the half-smile, and the throbbing voice you've known all your life, and you want to talk to her about her.

But Judy is talking about Tony Bennett.

"I'm sorry to keep you waiting," she says, "but Tony was singing on the radio, and I couldn't walk out on him"—she laughs—even if it was only a record. I remember the first time I heard Tony sing on a record, years ago. I thought, 'That sound! He isn't copying anyone!' His sound gets into your ear and into your heart. To me, he's so much more important than any other jazz artist I know, he's someone who really means something important. He sings and phrases lyrics that are completely Tony Bennett. He tells a story with his songs.

"I know a lot of singer who sing very well, but they sound like a—like a trombone! Because they don't pay any attention to the lyrics. But Tony's feeling for a lyric sometimes will make his voice tremble just a tiny bit, and it's from pure masculine emotion. Do you know what I mean?"

"I adore that man," Judy says. "I adore his talent and I adore him as a person. There's more to it than that. He's an entertainer. I've always thought of Tony Bennett as a thoroughly professional entertainer. And entertainers are born to do just that—to entertain. And Tony knows every way, besides having a magnificent voice and vocal control. When he smiles, it's like the sun coming up. When he moves—he's giving to his audience. He lives for music (I'm not saying he's that shallow.) He comes onto a stage and he's happy, because he wants to give. And he's irresistible to an audience. He has a certain charm; there's a bit of very natural and very appealing humility. He lets the audience know that he's gone through many of the things they've gone through.

"I think the world needs Tony Bennett as much as I need to hear him. I think he's the epitome of what entertainers were put on earth for. He was born to take people's troubles away, even for an hour. He loves doing it. He's a giver. Tony is a very kind man—he gives everything he has on stage. Each audience has different people in it, but he never gets bored. He'll give over and over again, no matter how many shows. I'd like to see nothing but goodness for Tony all his life, because he deserves that. I'd like to see him respected and honored and acclaimed for the great artist he is.

"You see, an artist has to trust, because if he didn't trust whoever was managing or advising him he would be so suspicious all the time that he wouldn't have time to learn a new song.

"There's room for everyone to entertain the world. The world's a mess, and the entertainers should be revered now more than at any other time. We go out onto the stage and sing, or dance, or juggle, to entertain people. The entertainer should have nothing but respect paid to him—through money, through honesty, and through sheer reverence. We've worked hard. Most people think an entertainer of any caliber is automatically a millionaire. They don't know about what comes off the top—the taxes, paying for the orchestra, and all the other expenses. Entertainers are so vulnerable to trouble; they can be robbed blind while they're still on stage, which is a very good trick. The show must go on! I'm sure it was someone holding the money who made that one up."

"And yet, Tony has none of the showbusiness toughness or hardness you come to expect. He's unable to be hard; he's vulnerable—but masculine. I've never seen him lose his temper, but I hope he does, now and then.

"He is a Tony Bennett, and there isn't any resemblance to anyone else. There's just one, and everybody had better appreciate him. Nobody knows what makes Tony Bennett tick. I don't. But, whatever it is, I like. He doesn't ask for anything more than to give. He really does give his heart to an audience, and of course they give him their hearts in return.

"Tony Bennett is the finest male entertainer in the world today!" Judy doesn't even dare you to deny it. That's it. And it's time to go exit music: a new medley, in which the strongest strain is "I Left My Heart in San Francisco."
Congratulations

TONY!

Tony, If you aren't the Greatest ... then God doesn't make Little Green Apples.

O. C. SMITH

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POPULAR FAVORITES—VOLUME IV
Because Of You
Cold Cold Heart

BECAUSE OF YOU
Because Of You
The Boulevard Of Broken Dreams
Once There Lived A Fool
Cold Cold Heart
While We're Young
The Valentino Tango
I Wanna Be Loved
I Won't Cry Anymore

POPULAR FAVORITES—VOLUME VIII
Strange In Paradise
Rag To Riches

CLOUD 7
My Heart Tells Me
While The Music Plays On
Old Devil Moon
Love Letters
My Reverie
Give Me The Simple Life

MUSIC FOR THE ENGAGED
Congratulations To Someone

MUSIC FOR BABY-SITTERS
Rag To Riches

TONY—VOLUME I
It Had To Be You
You Can Depend On Me
I'm Just A Lucky So And So
Taking A Chance On Love

TONY—VOLUME II
Those Foolish Things
I Can't Give You Anything But Love
Boulevard Of Broken Dreams
I'll Be Seeing You

TONY—VOLUME III
Always
Love Walked In
Last In The Stars
Without A Song

THE BEAT OF MY HEART
Let's Begin
Let There Be Love
Blues In The Night

LONG AGO AND FAR AWAY
It Could Happen To You
Everytime We Say Goodbye
Lovers Ago (And Far From Me)
I Amazes Me

IN PERSON
Fascination Rhythm
When It All Is Over
Penning From Heaven
There Will Never Be Another You

HOMETOWN, MY TOWN
Penthouse Serenade
I Cover The Waterfront

HALL OF FAME SERIES
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Cold, Cold Heart

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Forever And Ever
Something's Gotta Give

HITS FROM BELL'S ARE RINGING
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HITS FROM FLOWER DRUM SONG
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Please Drive Once Around The Park Again

BECAUSE OF YOU
CL 2975
Close Your Eyes
I Can't Give You Anything But Love
The Boulevard Of Broken Dreams
Cinnamon And Cigarettes
Because Of You
May I Never Love Again
Cinnamon Sinner

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Congratulations To Someone

HITS FROM KISMET
Stranger In Paradise

TONY BENNETT SPOTLIGHT
Stranger In Paradise
Why Does It Have To Be Me
Rag To Riches
Congratulations To Someone

HITS FROM THE GIRL IN PINK TIGHTS
My Heart Won't Say Goodbye

CLOUD 7
I Can't Give You Anything But Love
My Baby Just Cares For Me
I Believe That You're In Love With Me
Damn That Dream

HALL OF FAME SERIES—A TREASURE CHEST OF SONG HITS—VOLUME I
Cold, Cold Heart
Because Of You

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Because Of You

CL 2971
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My Baby Just Cares For Me
Old Devil Moon
Love Letters
My Reverie
Give Me The Simple Life
While The Music Plays On
I Can't Believe That You're In Love With Me
Damn That Dream

MUSIC FOR THE ENGAGED
CL 2601
Congratulations To Someone

MUSIC FOR BABY-SITTERS
CL 2603
Rag To Riches

ALL-STAR POPS
CL 278
A Blossom Fell
Something's Gotta Give
Heart
Whatever Lola Wants

TOP 12
CL 2975
Happiness Street (Corner Sunshine Square)

TONY
CL 383
It Had To Be You
You Can Depend On Me
I'm Just A Lucky So And So
Taking A Chance On Love

POP HIT PARTY
CL 2127
Young And Wandering

POP HIT PARTY—VOLUME II
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*TONY'S GREATEST HITS
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*.BLUE VELVET
CL 2127
Blue Velvet
I Won't Cry Anymore
Have A Good Time

TOP 12—VOLUME II
CL 2975
Just In Time

TOP 12—VOLUME IV
CL 1058
The Middle Of An Island

THE BEAT OF MY HEART
CL 1079
Let's Begin

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POP HIT PARTY—VOLUME II
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*.BLUE VELVET
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Blue Velvet
I Won't Cry Anymore
Have A Good Time

TOP 12—VOLUME II
CL 2975
Just In Time

TOP 12—VOLUME IV
CL 1058
The Middle Of An Island

THE BEAT OF MY HEART
CL 1079
Let's Begin

Love For Sale
Army Air Corps Song
Cathy's Clown
The Best Of My Heart
So Basic My Heart For You
Blues In The Night
Let's All Whistle
Let's Face The Music And Dance
Just One Of Those Things

HITS FROM "OH CAPTAIN"
CL 1187
You're So Right For Me

LONG AGO AND FAR AWAY
CL 1186
It Could Happen To You
Everytime We Say Goodbye
Lovers Ago (And Far From Me)
I Amazes Me

THE WAY You Look Tonight
Be Careful, It's My Heart
My Foolish Heart
Time After Time
Fools Rush In
A Cottage For Sale
Blue Moon
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*TONY'S GREATEST HITS
CL 1279

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CL 1279
Blue Velvet
I Won't Cry Anymore
Have A Good Time

TOP 12—VOLUME II
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TOP HIT PARTY
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Blue Velvet
I Won't Cry Anymore
Have A Good Time

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My Heartiest wishes and Continued success for another 20 years in show business

Joey Petralia

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I'M NOT A GAMBLER
BUT I WISH YOU ANOTHER TWENTY

MICKEY ADDY
THE BARON

THANK YOU

Carolyn Leigh

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WISH YOU TWENTY MORE OF "THE GOOD LIFE"

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George Ryan, Boston
Steve Capone, Hartford
Irv Medway, Syracuse
Ed Masterson, Philadelphia
George Deacon, Washington
Bud Rieland, Cleveland
John Kotecki, Detroit
Ron Ehrle, Pittsburgh
Bill Kelly, Cincinnati
Tom Cade, Dallas
Bill Shaler, New Orleans
Bob Van Metre, St. Louis
Mert Paul, Chicago
Ron Piccolo, Minneapolis
Gordon Krahn, Milwaukee
Masao Tanaka, Honolulu
Bob Murphy, Hollywood
Stan Snyder, San Francisco
Jim Fuscaldo, Seattle
Neil Hartley, Denver
Lou Weinstein, New York
Bob Beasley, Miami
Don Comstock, Atlanta

REGIONAL MANAGERS
Joseph Broderick, New England
Jack Craigo, Southeast Coast
Bud Rieland, Midwest
Norm Ziegler, Southwest
Herb Dale, Upper Midwest
Del Costello, West Coast
Henry Ahbuchen, Upper West Coast
Don Van Gorp, East Coast
Don Dempsey, South
Tom McGuiness, Puerto Rico

REGIONAL PROMOTION MANAGERS
Sal Ingem, New England
Zim Zemarel, Southeast Coast
Jim Green, Midwest
Gene Denonovich, Southwest
Jim Scully, Upper Midwest
Chuck Thagard, South

FIELD PROMOTION MANAGERS
Carl Proctor, East
Granville White, Midwest
Lou Wills, West

...and all of the salesmen.

THE COLUMBIA RECORDS FIELD ORGANIZATION

PROMOTION MANAGERS
Ed Hyres, Boston
Al Gurewitz, Hartford
John Perry, Syracuse
Ted Kellm, Philadelphia
Earl Rollison, Washington
Steve Popovich, Cleveland
Russ Yerpe, Detroit
Solly Solomon, Pittsburgh
Chuck Moore, Cincinnati
Joe Mansfield, Dallas
Hank Hershfield, Houston
Dave Ezzell, New Orleans
Dave Swenega, St. Louis
Dick Ware, Kansas City
Frank Rand, Chicago
John Galobich, Chicago
Tim Kehr, Minneapolis
Ken Harvey, Milwaukee
Bob Moering, Los Angeles
Terry Powell, Los Angeles
Jack Campbell, San Francisco
Frank Campana, New York
Joe Senkiewicz, New York
Don Devito, Miami
Joe Casey, Atlanta
Tony, you're the greatest! - Buddy
Radio-TV programming

ABC's Special Products to Launch 'Love' FM Program Pkg.

By CLAUDE HALL

NEW YORK—ABC's Special Projects division took the wraps off its new FM programming package last week and set a target date of Jan. 1 for launching "Love" across the nation. The 'Love' package will be primarily "progressive rock for a mass audience," said Allen Shaw, director of FM Special Projects Group and designer of the syndicated programming. Shaw reports to Harold L. Neal Jr., president of ABC-owned radio stations.Neal pointed out that the presentation will be aired up to 24 hours a day by some of the ABC-owned stations. Some of the stations will, however, use only portions of the "Love" package. KXYZ-AM in Houston will continue its good music policy for the present.

Neal pointed out that this project is undoubtedly the largest commitment ever given FM by anyone. "And we'll be programming the music that accounts for nearly half of today's record album sales and surrounding it with the new social thought and humor that means so much to new thinkers, young and old. We'll be broad- casting and promoting stereo like it's never been done before.

The key features of the programming will include blending of music and commercials to establish a meaningful variety of personalities interwoven throughout the programming. A total of 16 ABC radio stations will participate. The "Love" programming will be produced in ABC studios in New York and aimed at the overall station audience in automated or manual presentations. The stations that are not involved in the "Love" presentation will include a great many local features produced on a common basis for each station. In addition, several other stations are interested in the programming on a syndication basis.

"Love" will not duplicate nor even compete with any progressive rock station now in operation, according to Shaw, who joined ABC last September after 18 years as senior vice-president, director for Hot 100 format WCFL in Chicago.

"We'll pay more attention to consistency throughout the day and the night, and it's a given that the basic thing we all agree on is that we're after the larger share of audienc8e of progressive rock stations. One of the ways we're going to get this audience is by playing progressive rock cuts that have the widest appeal possible. In the coming Top 40 bag every week we pay will be valid . . . not commercial but a fresh cut. And we think people who don't know what Mike Bloomfield is or Tom Rush, I believe that only a few people understand in-depth what artists and albums are really progressive rock.

"So, we're aiming at the people who find Top 40 radio too tame and who find progressive rock too esoteric. And we're not going after the names groups alone. There are some new groups too variable as Big Brother and the Creations. For example, the Colors on Dot. We will be considering product on the basis of label or artist alone that every cut in will have an equal chance.

2 Sub-Categories

Two sub-categories of progressive rock—rock music and rock blues—may not have widespread appeal. But progressive rock stations have created the illusion that folk is under-exploited. We feel that people are tuning in to hear the Beatles, the Moody Blues, the Rolling Stones, Bee Gees, Simon and Garfunkel, and the Procol Harum.

The Traffic, the Blood, Sweat and Tears, and the Cream are blues groups that have wide appeal, but several of the other blues groups will (Continued on page 56)

Call Letters, Format Changed by WHYY

ORLANDO, Fla.—After nine years as a country music station, WHYY here switched call letters and format last week. The new operation is now WORJ, an upbeat easy listening station that bills itself as "The Music of Your Generation." General manager Thomas J. Doyle said the change was made to increase audience by a "tremendous barrage of promotion, television, mailers, and eye-catching billboards, strategically placed marquees around town.

Changes at the 5,000-watt daytime station were precipitated, of course, by the switch of giant-wattage WHOO from rock to country music. Program director Tom Fallon said that WORJ is receiving very good response to the new format and "I think we did right in changing to easy listening music." He explained that one of the main audiences available to a daytime operation is the school-aged housewife and that easy listening music on the order of records by Sinatra, Jack Jones, Patrice Page and Dinah Warren is the best way to key that segment of the daytime audience.

The station kept its regular deejays, including Chuck Shaw and Gene Rogers. Fallon, who also does a show on the station said he's keeping the sound bright and the production tight. The "Good Life" type of approach.

WMCA Bows 'Battle' As More Music Tie

NEW YORK—Last week WMCA kicked off a "battle of the records" tied in with its campaign to prove to listeners that it plays more music. Leo Gray, billed as Lee-Yours Leader, will play three new records in a row on a "Voice Your Choice" feature starting at 9:05 p.m. on his evening show Monday through Friday. These will be "purse before purse" records. WMCA program director Terrell Metheny Jr. said "These records will be aired, the Hot 100 format station will take telephone votes until the 9 p.m. news. At 9:05 p.m., Gray will then play the winner and the record will be played every hour for 24 hours.

On Saturday, when Murray (the K) Kaufman takes over the evening shift, the five winners during the week will be spun and Murray the K will ask listeners to vote on their favorite of the five. This week's music will be played once an hour until the morning on Sunday. At 8:05 p.m. Monday, all of this will be repeated in "vote with words" and phrases. When the operator answers the phone the listeners can "thus and such." On Tuesday, "too bad" and "what's up" were used. On "Wednesday, "how's the weather?" and "say more." The whole phrase, given a word at a day, would be: "Much more music on WMCA." Gray, on his show, will occasionally beg listeners to define the secret phrase of the week and the first to call in with the correct answer will win a prize. All of this on the air.

Proof Radio Is Far From Dead

NEW YORK—During an average week, more than 95 per cent of all people in the United States listen to radio, according to a report just released by Brand Rating Research.

And they listen an average of more than three hours a day. More than 24 million people listen during the average quarter-hour from 6 a.m. to midnight.

WLS AIRS PREMIERE OF 'CRIMSON AND CLOVER'

CHICAGO—WLS last week aired the exclusive world premiere of "Crimson and Clover," a.k.a. "Crimson," the first complete motion picture soundtrack for Roulette Records, and the reaction was so great that Morris Levy, president of Roulette Records, last week shipped 200 copies of a specially pressed record to 300 stations. WLS program director John Rook also reportedly sent tapes of the record to ABC-owned and operated stations.

The golden label reads: "Compliments of Radio Station WLS of Chicago and Roulette Records." Levy admits that he arranged the station's broadcast of "Crimson and Clover." But last week, he was so pleased at the response from listeners that he decided to give the station another 100 copies of the record at the expressed single for promotion with listeners. The new single is due for release this week.

KFRD-FM in Texas-Dallas

ROSENBERG, Tex.—A FM station, KFRD, which will specialize in pop and country music, has been granted a license by the FCC. "Fred" Sloan said the 3,000-watt station will broadcast on 105.5 FM at 9:30 p.m. until 11 p.m. Plans call for simulcasting with his AM counterpart, KFRD. Sloan said "This is a great opportunity for me to expand my interests into FM. I want to be part of the new FM format that is developing today and that is the best way for me to do it."

Duane" Skeets" Finlayson and Don "Frenchy" Williams will do the programming and the station will call itself "Town and Country Time."
Jacksonville, Fla.—WAPE

Ike Lee
Program Director

Lewisian, Me.—WLAN
Bob Ouellette
Music Director & DJ

Lynchburg, Va.—WLL
Jerry Rogers
Music Director

Milwaukee—WOKY
Barry Bobo
Music Director

Philadelphia—WYYD
Steve Martin
Music Librarian
BP: "Blue Bird Over the Mountain." Beach Boys, BLFP: "Like Much Of This Blues," Bobby Darin, BLFJ: "The End of the World."

Philadelphia—KXIZ
Philadelphia
BP: "I Got a Line on You." Spirit, Ode. BLFP: "You're My Girl." B.L.M. BLFH: "Like Much Of This Blues."

Pittston, Pa.—WPTS
Rick Shannon
Program Director

San Antonio—KTXA
Ken Homan
Program Director

Sarasota, Fla.—FLYD
John A. Dark
Program/Music Director, Personality

San Francisco—WTVN
Jonathan Fox
Personality

Saratoga, N. C.—WBKO
Dennis Hackett
Program Director

Savannah, Ga.—WACH
Tommy Schram
Program Director

Sumter, S. C.—WBCI
Tom Cheney
Music Director

Victoria, Tex.—KVIC
Bruce Angel
Program Director

Wichita, Kan.—KEYN
J. Robertt Dark
Program Director

Willoughby, Ohio—WEWL
Chris Quinn
Personality

Winston, D.C.—WAMS
Bob Hollands
Music Director

Wichita, Kan.—KNIT
David King
Director

Wichita, Kan.—WBBF
Bob Hackett
Program Director

Winchester, Va.—WLOM
Richard Harris, Billboard

Wilmington, Del.—WAMS
Bob Hollands
Music Director

WXXI
Lyle Reed
Scheduler, Personality

WYSTE
Don Karnes
Director
BP: "Happiness Is A Thing Called You." Eddie Arnold, United Artists.

WYXY
Tom Miller
Program Director

WYXH
Dave Elliott
Program Director & DJ

WZMW
Bill Morse
Program Director, Personality

WZNL
John Anderson
Music Director

WZRZ
Jim Jordan
Program Director

(db)
In like Maggie!

A rollicking, walloping, whale of a musical!

Available on RCA Stereo 8 Cartridge Tape
The announcement the whole music industry has been waiting for.

United Artists Records has signed DEXTER MAITLAND for a whole bunch of recordings.

Dexter Maitland - a grabber in...
NEW ALBUM
ELVIS ON THE NBC-TV SINGER SPECIAL
DEC. 3rd
9 PM E.S.T.
8 PM C.S.T.

ELVIS' GOLD STANDARD RECORDS

Available at Record Dealers Everywhere

Season's Greetings to all the World's Great Artists, RCA Employees, Distributors, Subsidiaries, Licensees, Dealers, Radio Stations and Fans from Elvis and the Colonel.

Give Elvis' records for Christmas.

*SACRED ALBUMS
How Great Thou Art
This Stand in Mine My Elvis

*Available on RCA Stereo 8 Cartridge Tape
WMCA Bows 'Battle' Saturday Night

Continued from page 55

Playing a lot of music—just about every second that they aren't airing commercials. The major difference between the two stations is still length of playlist. WABC airs an extremely limited selection and usually doesn't play a record until it's far and away a hit. Since the advent of Medley on the scene a few weeks ago, WMCA has sharply curtailed the length of its playlist, but manages to give new product a hearing. Joe Bogert and Frank Costa, considered by many to be among the top music men in the business, will obviously be screening the new records to be played on "Voice Your Choice."

A few more stations use this battle-of-records type of feature, including WCIE in Providence.
A FORGOTTEN HEADLINE
...But Not Forgotten Now!

ARKANSAS PRISON INQUIRY CONTINUES

"LONG LINE RIDER"

Wet it down, boss
Wet it down
Wipe it off, boss
Sawmill ten to twenty hard
Sawmill headlamps in the pond
Every day
Every day,
I came in with a group of twenty
There ain't left but half as many
In the Clay
In the Clay.
Long line rider, turn away,

There's a farm in Arkansas
Get some secrets in its floor
To destroy
In digestion
You can tell where they're at
Rooster gravy, the ground is fat
Where they lay
Where they left
Long line rider, turn away,

All the cousins shine so clear
Not a single man was here
Anyway,
Anyway,
That's the tale the murder tells
As no notice his empty shoes
By the day
By the day
Hey, long line rider, turn away.

Someone suspense investigation
Tense me sir it's a little late.
Let us pray
Let us pray
This kind of thing can't happen here
Somebody not in an eleven year
Cut off my way
Cut off my way.
Hey, long line rider, turn away.

There's a funny taste in the air
Big bulldozers everywhere
Sugarcane day
Sugar cane
And the ground coughs up some roots
Wear denim shirts and boots
Now turn away
Now turn away.
Hey, long line rider, turn away.

Well I heard a brother moan
Why they plowin' up my home
In this way
In this way
I said, buddy, shake your gloom.
They're just here to make more room
In the clay.
U.S.A.
© 1965 ARGENT MUSIC, INC.

READ IT ON THE FIRST SINGLE RELEASED BY DIRECTION RECORDS

BOBBY DARIN

"LONG LINE RIDER"

DIRECTION Single #390
FROM THE CURRENT DIRECTION ALBUM #1936

"BOBBY DARIN born WALDEN ROBERT CASSOTTO"

"BOBBY DARIN THE LABEL WITH SOMETHING TO SAY!

DISTRIBUTED BY BELL RECORDS, INC. 1776 BROADWAY, NEW YORK, N. Y. 10019

www.americanradiohistory.com
C. H. GORDY

Education Demands Will Find Guitar Accepted in Schools

By RAY BRACK

SOUTH CHARLESTON, W. Va.—Despite years of outright resistance to using the guitar in public education, C. H. Gordy here believes new demands by parents will bring about a change. Citing education's requirement for broader experiences, he said, "The guitar and keyboard instruments are certain to become part of the school music programs in classroom situations."

Gordy, owner of Gordy's Music Co. and a director, National Association of Music Merchants, is a former high school band director. In 30 years of retailing he has recruited students for 400 new bands in his market area.

"We can't put the blame on the school," he said, in reference to the slow progress of implementing the guitar in public education. "Guitar and keyboard instruction will come about through demand by the parents. This is because modern education is requiring a broader scope of experience."

Gordy's implication is that the schools have been offering what the communities demand. Bandmaster Dick Cory of Wabash, Ind., recently explained, "We have to justify our music program. If we had the time and money for guitar instruction, I'd be all for it. But the city fathers expect to build a band, and this is tough enough under the circumstances."

Florida State Superintendent of Public Instruction, Floyd T. Christian, recently conceding the State's school music programs were involving only 5 per cent of the students, said "If we had the time and money for guitar instruction, I'd be all for it. But the city fathers expect to build a band, and this is tough enough under the circumstances."

The newest of the NEW SHEETS rolling off the press this week are:

1. PUT A SPELL ON YOU—Creedence Clearwater Revival—California Dreamin' by Bobbie Wine
2. LOVE MACHINE—The O'Jays
3. A MAN AND A HALF—Wilson Pickett
4. SWEET LOVIN' BABY—The Open Slowy
5. GIN'A'UP THE COUNTRY—Conned Heat
6. ...and (I'M INTO LOOKIN' FOR) SOMEONE TO LOVE ME—Bobbi Vee

We contacted Morse Freeman Music Jobbers in Los Angeles for their current "hit" list of sheets. Walter Firenicher reported:

THOSE WERE THE DAYS—Little Green Apples
HEY JUDE—Wicked Linneman
BY THE TIME I GET TO PHOENIX—Love Is Blue
HARPER VALLEY P.T.A—The Straight Line
SCARABEOU FAIR—Hi-heel Sneakers
GENTLE ON MY MIND—Promises, Promises
CYCLES—Les Bicyclettes de Belzic
MRS. ROBISON—Consider yourself "scooped" on the sheet music of tomorrow's hits! Happy Thanksgiving to all—PEACE

GOLD MARK ASSOCIATES
PUBLIC RELATIONS
New York—Beverly Hills—London

NEW CATALOG ON MICROPHONES

SAN CARLOS, Calif.—Stanford International here has published a new catalog listing a score of microphones and microphones. Dealers should address inquiries to 569 Laurel Street, San Carlos, Calif. 94070.

Kraus Death

CHICAGO — Jan Kraus, president and chairman of the Harmony Co., here died Nov. 17 at the age of 75. Kraus was a former president of the Guitar Manufacturers Association and had been a board member of the American Music Conference. He was a founder of the Music Industry War Council, which was formed during World War II.

COVER PHOTO of new accordion catalog now available from both Sonor Accordion Co., Inc. and Pacific Music Supply Co. The 12-page book details full specifications of all models and accessories.

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COVER PHOTO of new accordion catalog now available from both Sonor Accordion Co., Inc. and Pacific Music Supply Co. The 12-page book details full specifications of all models and accessories.

when answering ads . . .
Say You Saw It in Billboard

3 compelling reasons why you should install Electro-Voice SRO loudspeakers in your present amp.

1. Your present speakers just blow out.

There is no speaker more rugged than Electro-Voice SRO. Proven in rugged laboratory tests. Proven on the job. Guaranteed for life against failure in normal use.

2. Your present speakers sound fuzzy, even with the "Fuzzy Tone" turned off.

Electro-Voice SRO speakers meet the highest fidelity standards. Even at full volume, they deliver a clean, transparent sound.

3. Your present speakers aren't loud enough.

At any volume setting, SRO speakers are louder than any other brand. It's like having up to double your present amplifier power!

Electro-Voice
It's here.
Customers Share Pedestal At Supsic's Record Mart
By RON SCHLACHTER

CHICAGO—A dedication to personal service has been a key factor in the success of Adam Supsic, owner of the Record Mart here on the Northside. In fact, Supsic, in less than one year of operation, has been so successful that he is preparing to open a second store in the area.

We began our business here last January 9," said Supsic, who runs the combination record-audio-musical instrument store with his wife, Jackie. "We opened at 1:30 p.m. and closed at 8 that night. Our gross for that first day was a whopping $11.

"When we took the store over, it was really in bad shape. The place measures only 44 by 14 by 12 and with black walls, it was a dreary sight to say the least. The inventory was another matter. An old section totaled one and one-half pages.

"Not very a different story. The store, in tones of blues and white, presents a happy atmosphere and we have been able to increase our record stock by two-thirds and 25% of this stock was going to call it the Merchandise Mart, where I was able to find the store.

"While Supsic's sense of humor is quite noticeable, his desire to serve his customers is evident.

"The feeling of intimacy is very important. People don't like to come into a store where there are no people to echo. People don't want to feel alone. I greet each customer and make him feel like we're here together. I treat the mailman like John D. Rock—everyone the same.

Singles

A big traffic stopper for the store is a sign in the window advertising 45's for 55 cents each. This applies to single on the WLS radio list, one of the charts carried by the store. The other lists are from stations WJZ and WVOQ. All other 45's sell for 95 cents each. Meanwhile, rock LP's are priced at $3.78, as compared to $3.95 for other albums.

"The lower prices are primarily for the benefit of average customers," explained Supsic. "I believe in giving the kids a break. These are the customers with beans, pingals and who sweat every penny. I pull out their wallets. With the 55-cent singles, a kid who can't afford the regular price has a chance to taste music. I may even reduce the price more.

Supsic's only form of advertising is a window display, which he believes "magnificent." Nevermore signs play an important role for the "Keystone Mart" and rotate from the window to strategic locations in the store.

Although the store is quite small, Supsic is attempting to use every square inch of space. Records are located along each side wall and down the center of the store. Phonographs, graphic equalizers, instruments and accessories are displayed on the side wall behind and above the records, while televisions are located along the rear wall. There is even a special section for items which were added at Mrs. Supsic's suggestion.

"About another year, this place should be finished," said Supsic. "There is still quite a lot of wall space and all of the ceiling left to be used. I believe in putting every inch of space to use. Why not? I'm paying for it.

Repair Work

Supsic, who handles Motorola radios and TV's as his main line, estimates it has been repairing cars for 25 years in repair work. Consequently, he has the advantage of being a technician.

"I can sell every product with sincerity in my heart," said the dealer. "I even double the guarantee because I believe so strongly in my people." He has a seasoned ear. If I sell a radio, it's going to be a good one. I check each one and sell them as a technician and a salesman.

"This is just another example of Supsic's dedication to serving his customers. Another example is his response to record requests.

Recently, Mrs. Supsic deciphered a letter brought in by a fan who apparently found the wanted 12-inch Foster records. The fan's son bought two records for a friend back in Japan.

"In a record store, we must give the customers something they can't get anywhere else—personal service," said Supsic.

"If the big stores would provide service, they'd be fatter than a pig. If I ever get big, I want to stay small in the way I treat people.

Supsic's Record Mart

PHILADELPHIA — The Institute of High Fidelity's (IHF) dealer member program has received a strong nod of approval from the Philadelphia area's leading high fidelity dealers.

Most of the dealers, present at a recent dinner meeting here, expressed close interest in the affiliate members of the Institute under a new program approved last spring by the IHF's board of directors. It's expected that the remaining dealers will follow suit.

The program was presented to the meeting by IHF executive director George Dubin and program chairman Adrian Price.

The institute officials stressed that the new dealer program would provide increased promotion and management services which individual dealers could not provide for themselves.

The first two services developed under the program involve group buying and group liability insurance programs and a personal development and sales training course designed for retail high fidelity personnel.

New Laser TV Device

BAYSIDE, N.Y.—It is now possible to focus the laser on a standard color TV set through a laser display system and project the picture on a 31-inch by-inch projection screen. According to General Telephone & Electronics Laboratories, Inc., developers of the system, such extension of television signals could have wide application in the entertainment, education and commercial fields.

Fischbein Outlet

SAN DIEGO— Ira Fischbein, president of M.I. Fischbein, Inc., has opened his new outlet store in San Diego County.

The 5,000-square-foot store will carry brand names in stereo, television and home appliances, a stereo tape player center, has opened his new outlet store in San Diego County.

General Ad Campaign Launched by Zenith

CHICAGO—Zenith Sales Corp., heading into the home-stretch of this year's Ad campaign, has launched a multimillion-dollar advertising campaign. The major theme of the campaign has been "You Buy One, Give One," which has already contributed to the firm's efforts to increase sales.

Grand Island ceremonies have been held in support of the campaign. The Grand Island ceremony is sponsored by the Zenith Sales Corp. and the Grand Island Chamber of Commerce. The ceremonies are scheduled to take place at 11 a.m. on November 30, 1968, at the Grand Island's Memorial Hall.
...and here.
TRIAL PERIOD for beginning musical instrument students is advocated by C. H. Gordy, shown above with a collection of old instruments. Gordy and his eldest son, Jerry, spend most of their time on the road. Mrs. Gordy and a younger son, Steve, manage the store. Facilities of the modern establishment include 14 terminals in a recital hall, large guitar and band instrument displays, record department and an area for handling concert ticket sales.

C. H. Gordy

\* Continued from page 62

it takes guitar lessons or some of this so-called modern music to get the other 95 per cent interested in music, perhaps that is the route we ought to take." Beyond the guitar's broad appeal, some educators consider it a better beginning instrument than most band and orchestral instruments.

Valco's Robert Lynch observed, "The conservative element is less dominant today. I would say about 30 per cent of the music instructors are on our side now. But there's a long way to go.

One of the most encouraging school guitar developments is, naturally, Nashville, Tenn. Early this year, the Metropolitan School System instituted guitar classes on a trial basis in the 4th, 5th and 6th grades.

**McKuen Folio**

LOS ANGELES — Criterion Music is custom selling "Twenty Three Rod McKuen Songs," a new folio from the composer's Stanyan Music Co.

The 32-page accompaniment for piano and guitar. With four exceptions, all the music and lyrics were written by McKuen. Each song lists any recorded versions.

**Gretsch Becomes Solo Distributor**

CHICAGO — Fred Gretsch Co., Inc., in addition to manufacturing its own line of guitars and drums, is now the sole distributors of Baldwin band instruments, Baldwin guitars, Baldwin amplifiers, Baldwin & Howard combo organs, Sho-Bud steel guitars and Baldwin banjos.

**More Sheet Music**

PHILADELPHIA — Al Franklin, owner of Franklin Music Co. here in the Neshaminy Mall, has started building a large music department in his house but sheet music stock. The 6,500-square-foot store opened its doors Aug. 19.

**Jordan Amplifier**

LOS ANGELES — Jordan Electronics has introduced a new bass amplifier, model 3120 Trooper, with a list price of $199.95. The 210-watt solid-state amplifier has a 15-inch speaker and a built-in tremolo.
MORE THAN JUST A COLOR

IVORY

tetragrammaton records

353 NORTH CANON DRIVE BEVERLY HILLS, CALIFORNIA 90210 (213) CRESTVIEW 8-7680

A SUBSIDIARY OF

The Campbell, Silver, Cosby Corporation
The MANDY label is happening BIG!

A Nina Simone Discovery

THE SWORDSMEN

"OH MY SOUL"

Breaking Nationally, NMandy 1014

WANTED
**Christmas Singles**

The following list of Christmas singles is furnished as an aid to jukebox programmers. Included are many proved catalog items as well as more recent releases.

ABC
- Impressions - Amen/Long, Long Winter (1002S)

A & M
- Longed, Claudine - I Don't Intend to Spend Christmas Without You

AMY
- Harrison, Harry - I Won't Be A Long Leg

ATCO
- Boys Next Door - The Wildest Christmas Time to the Outskirts

Darlin, Bobby - Ave Maria/COME All Ye Faithful

Darlin, Bobby - Christmas Auld Lang Syne/Child of God

Atlantic
- Burke, Solomon - Presents for Christmas

Crawford, Hank - Merry Christmas Baby/Read & Weep

Drifters - The Christmas Song/I Remember Christmas (I'm Lonesome)

Drifters - The Bells of St. Mary's/White Christmas

Thomas, Carla - Gee Whiz, It's Christmas Again/I Want A Special Christmas For You

Bobby & Solomon - Presents for Christmas

Wilson, Jackie - Silent Night/Oh Holy Night (5524)

筷
- Burrell, Kenny - The Little Drummer Boy/White Christmas

Ramsay Lewis Trio - Santa Claus Is Comin' To Town/Winter Wonderland

Ramsay Lewis - Jingle Bells/End No. (5488)

**CAMEO**

Checkers, Chubby and Bobby Rydell, J. J. Nelson, Billie Rock (205)

Dixie, Bobby, And The First Christmas Carol/Grandma's House

(Continued on page 71)

**Yule Singles Feature Variety of Big Artists**

By Ron Schlauchter

CHICAGO - A survey of labels last week showed that jukebox programmers have less new Christmas releases to pick from than in previous years, but more offers by proved jukebox performance stars. Herb Alpert, Bobby Vee, Bobby Goldsboro, Glen Campbell, Buck Owens, Perry Como and many more have new items.

Columbia, with 13 offerings, features most of its top-jukebox recording artists.

Though the labels yet to show Christmas warmth, it appears that a greater variety of material will be available, too. For example, in the progressive-rock category, there are both Cyma Deab's Bath Like, as well as The Grateful Dead, and Cyma Deab's Silver Night Cham/Shadow Connection.

In addition to the usual variety of jazz releases from the Jazz Producers, there are also some Christmas offerings from Salsoul, and even a few from The Beatles. If you're looking for a little variety, try adding these to your jukebox program.

**New Equipment**

Bally - Single Player Flipper Game

This new Bally coin-operated game offers 27 methods to increase the score. These different ways, in addition to E-Z Open bank for the rear and two Bally's patented flipper designs, are accomplished through skillful additions of Bally's patented flipper designs, which, in turn, increases the Spot Lite bonus feature on the backglass.

**Rowe's Jo Barton**

Lack of Stereo 45's Limits Jukeboxes' Use

MEXICO CITY - The estimated 490,000 U. S. Jukeboxes - mostly confined to such stores as department stores, variety stores, supermarkets, and taverns, are capable of playing stereo - are being put to limited use because of the lack of stereo records. This is the view of D. J. (Jo) Barton, president of Rowe International, Inc., here who this week (25) makes the distribution endowment of Rowe's new jukebox.

Barton explains that in most of the country today definitely have an appreciation for better quality sound. The arc where stereo sound cannot be manufactured is by no means confined to traditional-type programming during the year.

**Programming for the Patron Helps in Raising Play Price**

BY EARL PAIGE

We also limit our location voluntarily ask patrons for requests. We normally receive from 50 to 75 special requests a week. If we do let the bar-tenders and waitresses lead the patrons, they make sure that there's enough space. We have no other way to know what the patrons want.

Every location must watch the popular meters carefully. When a record is playing, and someone requests it to be played, we note the request and use the meter's ability to read the popularity meter. If the record is too new to be getting played.

**Betson Adds To Facilities**

NORTH BERGEN, N. J. - Betson Enterprises, Inc., is in the midst of its most rapid expansion ever. The company, which is responsible for the world's largest jukebox factory, is adding new facilities in New York. Its sales force is also being augmented.

The company, which recently opened a new facility in Los Angeles, is also expanding its domestic and international operations. The new facility, which will accommodate 400 employees, is scheduled to open in March.

**Stereof Sound**

Big Item in Cameron Unit

BY PAUL PHILLIPS

CARDIFF, Wales - Automatic Coin Equipment, Ltd. (ACE), distributors of the world-famous Cameron Musical Instruments, Ltd., component jukeboxes can be used to fill orders for the company's line of stereo recordings. The unit, manufactured here by ACE, is not viewed as a competitor but rather as a way to attract new customers to the company's line of products.

In addition to good programming, Evans said his next most successful step in switching over to two-for-one-quarter play pricing is urging the local jukebox operators to keep the 2-for-1 rule in effect.

We try to keep the location from giving away half-time. If the price is set at $1 for $1 in change, we find that only a few jukeboxes will be in use even when the play pricing is three-for-one-quarter.

**Wurlitzer's A. O. Palmer Jr. (right) addresses group of jukebox distributors gathered recently in New York for the American Society of Jukebox Manufacturers.**

A group of jukebox manufacturers, including Wurlitzer, Jinko, Columbia, and others, met last week to discuss the future of the jukebox industry and the challenges facing jukebox manufacturers. The meeting was held in New York City, and was attended by representatives from manufacturers, retailers, and distributors from around the country.

These meetings are held regularly to discuss the latest trends in the jukebox industry and to find new ways to attract customers to their products. The jukebox industry has been facing challenges in recent years, including the rise of digital music and streaming services, which have caused many consumers to abandon traditional jukeboxes.

Despite these challenges, jukebox manufacturers are working to find new ways to attract customers and keep their products relevant. This includes developing new features, such as the ability to stream music from the internet, and offering a variety of music genres to cater to different tastes.

As the jukebox industry continues to evolve, it is clear that manufacturers will need to remain innovative and adaptable in order to stay ahead of the curve. This is especially true in today's fast-paced technology-driven world.
Ind. Operators Meet in Mishawaka

Yule Singles Feature Variety Of Big Artists

J.J. DISTRIBUTING salesmen for Indianapolis were among more than 50 people at the recent meeting of the Indianapolis chapter of Music Operators Society of St. Joseph Valley. From left above: George Burdi, Fred Graner, Music Operators of America executive vice-president "Red" Hull, and John Stocksdale.

SEEBURG SALESMAN Anne Goldberg (right) talks with Al Evans (center) and Jack Eiser.

FRED GRANGER chats with Al Evans and Frank Fabiano.

SINGER ONE-STOP owner Fred Sepora and wife chat with Frank Fabiano (left), long-time leader of the association.

Chuck Berry's "Merry Christmas Baby". Capitol has released five new singles for the holiday season. They are "Christmas Shopping", Buck Owens; "I Sing Noel", Sandy and Young; "Little Boy King", Tennessee Ernie Ford; "What Santa Wants for Christmas", Santa Claus; and "There's No Place Like Home", Glen Campbell.


Others are "Happy Birthday Jesus", Patti Page; "Do You Hear What I Hear", Anita Bryant; "Snowbells", Winfred Atwater; "Santa Claus Is Comin' To Town", Perry Como; and "White Christmas, Little". The New Christmisters.

RCA's three entries are "Sock It To Me Santa", Bud Logan; "Christmas Eve", Perry Como; and "Hurry Home for Christmas", Steve Lawrence and Eydie Gorme.

Decca Records, which boasts a catalog that includes many Christmas heavyweights, is not releasing anything new this season.

National sales manager Claude Brennan said the label is servicing all radio stations and will have its sales force contact all one-stops to call attention to five records.

These are "Jingle Bells", "Silent Night" and "White Christmas", all featuring Bing Crosby; Earl Grant's "Silver Bells" and Brenda Lee's "Jingle Bell Rock". Jimmie Rodgers also has one record thus far: A&M, Herb Alpert's "Christmas Song", Mercury, the Lennon Sisters, "Christmas Waltz"; London, the Flirtations, "Christmas Time Is Here Again"; United Artists, Bobby Goldsboro, "Look Around, It's Christmas Time"; King, James Brown. "Let's Unite the World at Christmas."

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PSYCHEDELIC MONEY-GRABBER
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100 SELECTIONS

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Natural finish-wooden cabinets
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APOLLO MOON SHOT!
Coming Soon!

JUKEBOX RECORD REPORT
Best Picks for Week Ending Nov. 30

ANCHORAGE, ALASKA
Programmer: Keith Copeland
Auctioning Company:

BACON RONDE, LA.
Programmer: Tony Savigno
State Novelties, Inc.

CHICAGO
Wayne Hetch
A & H Entertainers, Inc.
Cover: "Hang Em High", Booker T. & the M.G.'s, Stax 013; Adult: "Heard It Through the Grapevine", Marvin Gaye, Tamla 51476; Adult: "My Favorite Things", Tony Bennett, Columbia 41568.

JACKSON, MISS.
Programmer: Windham Coughman
Capital Music, Inc.

HADDONFIELD, N. J.
Programmer: Bill Cannon
Cannon Coin Machine Co.

HOLYoke, MASS.
Programmer: Russell Mowday
Russell Hall, Inc.
Teen: "I'm Gonna Be A Rock And Roll Star", Steppenwolf, Dunhill 4160; Adult: "Little Green Apples", O. C. Smith, Columbia 44616; C&W: "Wichita Lineman", Glen Campbell, Capri 3020; R&B: "Sweet 少aked Thing", Fifth Dimension, Soul City 768; Novelty: "Little Arrows", Leapy Lee, Decca 32580.

LEE'S SUMMIT, MO.
Programmer: John Masters Jr.
Masters Amusement Co.
Teen: "Hey Jude", Beatles, Apple 2276; C&W: "Ballad of Two Brothers", Andy Williams, Atlantic 13389; Novelty: "Harper Valley PTA (Later That Same Day)", Ben Colder, MGM 13997.

MACHATAN, KAN.
Programmer: A. E. Pickers.
Bird Music Co., Inc.

MARTINSBURG, W. VA.
Programmer: Ronnie DeHaven
DeHaven Vending

NEW ORLEANS
Programmer: Ken Kerr
Looks Coin Machines, Inc.
Teen: "Kiss Her Now", Ed Ames, RCA Victor 56457; C&W: "Talkin' 'Bout That Thing", Ben Colder, MGM 13997; R&B: "Bring It On Home", Eddie Floyd, Stax 0113.

as reflected in a weekly poll of jukebox programmers across the country.

NOVEMBER 30, 1968, BILLBOARD
**Christmas Singles**

- **DEARBORN**
  - Walton, Art — Christmas Tree Polka/Silver Bells (528)
- **DOLTON**
  - Dana, Vic — Little Altar Boy/Roofle Roommate (4)
  - Ventres — Sleigh Ride/Snowflakes (312)
- **DOT**
  - Halloran, Jack, Singers — Little Drummer Boy/Mary’s Little Boy Child (16410)
- **DUNWICH**
  - Saturday’s Children — Christmas Sounds/Deck Five (144)
- **DECCA**
  - Ayako, Alfred — Mistletoe Blues/Silent Night (33331)
  - Andrews Sisters — Sleigh Ride/Sunset Boulevard (33429)
  - Crosby, Bing/Andrews Sisters — Jingle Bells/Santa Claus Is Comin’ to Town (23881)
  - Crosby, Bing/Dirty Night/Adele Fado (23777)
  - Crosby, Bing/White Christmas/God Rest Ye Merry, Gentlemen (23787)

**Stereo Sound Big Item**

- The Cameroon will not be shown to the British trade until January 14 at the Amusement Trades Exhibition. All production between now and then is scheduled for export to America.

- Reaction from distributors was a mixture of admiration and a little doubt. The general feeling at the preview was that the machine itself was a major achievement but that its usefulness will be limited because many saloons prefer the more conventional one unit machines.

- ACE’S answer to this is that the Cameroon is not a competitor to existing machines either here or in the States. It is intended to attract operators on sites that would not previously have had a jukebox.

- At the recommended operator price of 495 pounds the Cameroon is 55 pounds cheaper than its nearest serious rival. Speculation among distributors before the price was announced was that it would have to be under 50 pounds cheaper to have any real prospects. ACE officials, however, claim that the machine will go where its rival will not, being much smaller than other wall machines. The selector unit can be used as a wall unit and special grips are being manufactured to fit onto existing wall machine books used by ACE’s four major competitors.

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Impressive to the most serious players! Handsome enough for the most elegant location. Durable, every inch solid Fischer quality! Now styled with cradle shaped legs with popular snap-in leg saddle. Available in 58” x 105” and 52” x 92” sizes. See your distributor or write for data.

Also Regent Series in 3 popular sizes.

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12 unit-lock clamps replace more than 50 wood grains. Tapered plastic cushions lock top rail, playfield and frame together in a single, rigid unit.
BULK VENDING NEWS

BULK VENDING LOGICAL EXPANSION
FOR A.M.A. DISTRIBUTORS, INC.

BY BOB BURNS

NEW ORLEANS — Further use of a smooth-operating distribution firm, the need to steadily expand and having the right kind of manager. These were the main reasons why A.M.A. Distributors, Inc., here became one of the groups of a number of large coin-operated equipment wholesalers to add bulk vending.

Three years ago as American Music & Amusement Distributors, Inc., when owner Robert Nims took on the Rock-Ola phonograph line, has since become the outlet for Automatic Products, Fischer, Midway, U.S. Billiards, Brunswick Corp., Tade Trading Co. and subsidiaries for Baby, Gottlieb and Williams.

Nims, known around the U.S. as a result of his participation as a director in the Music Operators of Amercia, also heads up an operating firm known as Lucky Coin Machine Co.

"At first the operating company and the distribution company occupied two separate buildings, not very close together," Nims recalled. "This proved to be a mistake. Not only did I spend a lot of my time running back and forth between the two spots making management decisions but personnel of each of the organizations thought that they were the company and looked at the other as sort of a stepchild. I ended this problem a few years ago by moving into this one building."

He noted, "More and more music box operators have found it necessary to diversify in order to accommodate rising costs—equipment, overhead, labor, etc. As their margin of profit has decreased, diversification has kept them in business."

However, this was not the reason Nims became a Northwestern distributor. In the first place, he has no plans to become a bulk vending operator—he will operate solely as a distributor. The word partner helped to explain the situation—Nims is an outgoing, aggressive, yet extremely modest person with it this way.

"I've been fortunate in obtaining many loyal, dedicated and experienced employees who have become welded into a fine team. For example, John Apschied, who heads up our bulk operations, was formerly in charge of floor sales for us and supervised our music parts department. When I was talking with Northwestern, I knew John had had some things to consider as a bulk vending operator before he came to work for us. So, I had the right man. Many of my personnel have been in various phases of this business than I have."

"Another reason for taking on the Northwestern line," he says, "is because I already had a smooth-working distribution set up. And, we're well located to handle the supply problems of bulk vendors."

In addition to the Northwestern equipment, Nims also handles other bulk vending supplies. When A.M.A. went into bulk vending, no open house was held, but, "every potential customer" was contacted personally by John Apschied, as well as by mail.

"We've had fine experience in bulk vending," Nims said. The initial year reflected gradually increasing and healthy sales. Even so, I don't see this as a trend—music box distributors getting into bulk. At A.M.A. we handle bulk vending equipment, similar to other types and equipment, based on credit approval, of course I might add that we offer liberal financing."

There's definitely no "blue sky" sales spiel from Bob Nims, but he does say; "I still think that the coin machine business is one of the easiest business for a man with small capital to enter. With desire, ability, and willingness to work hard, he'll succeed."

Just as he has no plans to enter bulk vending as an operator, Nims does not visualize Lucky Coin Machine Co. entering full line vending. "Over the years, each phase of the coin-op business has become more specialized. While the small operator must specialize and streamline to meet his competition, each industry phase is, in my opinion, distinct and separate. For me to get into full line vending would be like going into a totally new type of business, with other parts of my present operations bound to be neglected and suffer as a result."

--

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This beautifully designed gum and capsule machine will draw attention. Series 2000 display module. Vends 100 V-1, V-2 and V-4 gum and capsule. Comes in 30 cts, 40 cts and 50 cts.

PRICE $39.00 each with chrome front

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4 DIFFERENT STYLES

A super-sized version of Northwestern's Model 60, the SUPER 60 EARNS even more profit. That's because of the Super 60's greater capacity for capsule, 100 count gum or gum and charms, bring you bigger profits per service. Available in 1c, 5c, 10c, 25c, 50c, 75c and $1.00 nickel, and 3 for 5c play. Just a quick change of the plastic, brush housing and you are in Super 60 business. Wire, write or phone for complete information.

Write—Phone for Information

LOGAN DISTRIBUTING, INC.

1919 S. Ashley St., Chicago, Ill.

Write—Phone: 312-484-4670

(Continued on page 73)

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Acme Amusement Corporation

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WE HAVE 25C TITANS, MACHINES AND MERCHANDISE IN STOCK

10d CAPSULE MIXES

Marte Sales $2.00 per doz.

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Amer. Items with Lighter $1.00 per doz. with 28 cts. capsule mix.

MIXES

Charm Mixes $1.00 per doz.

CHARM MIXES & ITEMS

Parmi $2.00 per doz.

1c CHARMS MIXES & ITEMS

New Products

Penny King Among new penny charm mixes are the religious-emblems, jewelry sale and a novelty mix containing miniature hot dogs, fake teeth and a "supermarket" series.

Nickel mixes include one featuring new items, such as a black cord necklace with colored heads, jewelry pieces, Liberty Bell and miniature-doll series.

If your competition is giving you location trouble, you may find the answer to this problem by operating the most advanced idea in bulk vending—the new Victor SELECTORAMA 77-88 CONSOLE

With 86 different combinations to meet every customer's requirement, the new Victor Selectorama 77-88 Console will provide profits. This exciting new combination is $5.00, $15.00, $30.00, $50.00 and $100.00. Each combination is $1.00, $15.00, $50.00.

Immediate delivery to 75% service area. Bigger drum, display, more profit. See your distributor for information and delivery date.

VICTOR VENDING CORP.

3701-13 West Grand Ave.

Chicago, Ill. 60659

November 30, 1968, Billboard
The experts are switching to WURLITZER AMERICANA III. The quicker you up-grade your route the quicker you mutually benefit from increased earnings.

Several reasons for it. Action-packed animation. Tone-stirring stereo sound. Jewel-like mechanism. Almost service-free operation. And, of course, it all adds up to money-in-the-pocket for everyone.

If you haven't seen or heard it, do it on the double.

WURLITZER

American III

Investment for music operators

THE WURLITZER COMPANY
113 Years Of Musical Experience
North Tonawanda, New York
Christmas Singles

MOTOWN
Sue Ryder...Children's Christmas Song/"Twinkle Twinkle Twinkle Little Star" (288)

PAULA
Blake, Nell..."Blue Christmas/How Can Christmas Be Merry" (288)

Ingers..."Please Come Home for Christmas/"Vocal Insr". (235)

RCA VICTOR
Arnold, Eddy..."The First Noel/"The Angel & the Stranger" (307)

Winterhalter, Harry..."Mary's Boy Child/Venezuela" (0323)

Henton, Brook..."Our First Christmas Together/Silent Night" (0001)

Campbell, Archie..."Christmas Eve In Heaven/Silence at the Cross" (0120)

Tamar..."Perry...Silent Night/"Come All Ye Faithful" (0810)

Denn..."Perry...I'll Be Home for Christmas/Silent Feeling" (0811)

Veree, Sini..."Perry...Home for the Holidays/"Rest Ye Merry, Gentlemen" (0812)

Greene, Lorna..."Must Be Santa/One Solitary Life" (0037)

Hirt, Al..."White Christmas/"Hooray for Santa Claus" (0475)

Hirt, Al..."Nutty Little Bells/Santa Claus Is Coming to Town" (0706)

Coope, Spike..."Rudolph, the Red-Nosed Reindeer/"My Two Front Teeth" (0193)

Lanza, Mario..."O Holy Night/"I'll Walk With God" (0077)

Slayton, Jan..."Silent Night/"First Noel" (0850)

Nelson, Willie..."Pretty Paper/"What a Merry Christmas This Could Be" (0629)

Presley, Elvis..."Blue Christmas/"Santa Claus Is Back In Town" (0647)

Presley, Elvis..."Blue Christmas/Wooden Heart" (0720)

Presley, Elvis..."If Every Day Was Like Christmas/"How Would You Like It?" (0850)

Rivers, Jimmy..."Take My Hand/"Snowflake" (8719)

Rivers, Jim..."Old Christmas Carol/"Senor Santa Claus" (0825)

Sadler, Barry..."I Won't Be Home for Christmas/"The Angel & the Stranger" (0908)

South, Kate..."Happy Birthday, Dear Christ Child/"Christmas Eve in My Home" (6087)

Snow, Hank..."The Christmas Canonball/"God Is My Santa Claus" (9036)

Thomas, Danny..."The First Christmas/"Christmas Story" (0942)

These Sins..."White Christmas/Winchester/Silent Night/"High Five" (6079)

Winterhalter, Hugo..."Blue Christmas/"White Christmas" (0875)

Winterhalter, Hugo..."Rudolph the Red-Nosed Reindeer/"Silent Night" (7642)

ROJAC
Bowers, Pet..."Charles Christmas in Vietnam (vocal)/"Instr." (111)

ROOSTER
Spho, Eric..."Hey Papa Christmas/"White Christmas" (0011)

Monte, Lou..."Christmas at Our House/"Dominick the Donkey" (0588)

ROULETTE
Monte, Lou..."Christmas at Our House/Dominick the Donkey" (0588)

Roberts, Derrick..."There Won't Be Any Snow/"A World Without Sunshine" (4655)

Roberts, Lou..."Christmas is Music/"Silent Night Before Christmas/The Christmas Song" (7154)

STAX
Beaver, T. & the MG's..."Jingle Bells/"Winter Wonderland" (203)

SWAN
Reynolds, Joey..."Santa's Got a New Bag/Rats In My Room" (4776)

TAMLA
Wonder..."The Miracles of Christmas/"Some Day at Christmas" (54425)

UNITED ARTISTS
Ferrante, Tony & Teicher..."Silent Night/"Rudolph, the Red-Nosed Reindeer" (6600)

Horne, Lena..."What Are You Doing New Year's Eve?/"Let It Snow" (1661)

Reeves, Del..."Christmas Is Lonely/"Sleigh O' 1915"

Roselli, Jimmy..."Buon Natale/"Christmas" (1659)

VANGUARD
Beaz, Joan..."The Little Drummer Boy/"Santique Du Noel" (53046)

WARNER BROS.
Lamb, Becky..."Little Becky's Christmas Waltz/"Go to Sleep Little Lamb" (7154)

Pipsqueak..."Santa's Little Helper/Santa's Magic Flute" (5875)

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**Album Reviews**

**November 30, 1968**

**Soundtrack**

*The Shores of the Fisherman*—Quicktrack.

**Maine**

Alex North has composed a score that’s both thrilling and panoramaing, and at all times in perfect keeping with the mood of the film. The score is a part of the film that stands well on its own, and should prove a hit. North’s has a little more of the type of commercial relevance, and other soft worthy of are “The Party” and “Comedication.”

**Discoveries**

*Mane*—Edric O’Doire (Gold Edition) (Philips F15 2 605 I).

**Diana Ross & The Supremes**

*Join the Temptations—Ska*.

Here’s a dynamic sales package containing songs by two of the biggest acts on the disc scene. Inspired by the group’s electrifying starring on the TV show “The Supremes,” the group is presented as they are, with a special re-release of their top hits, “It’s Not Enough” and “A Love Like No Other.” The result is a hit, and it’s being offered to the duet and consumer.

**Love Child**—Diana Ross & The Supremes.

*Love Child* is a smash single for Diana Ross and the Supremes. The album features four of the group’s hits, including “You Can’t Hurry Love” and “I’ll Set You Free.”

**Country**

**Nashville Airplane**

*Flatt & Scruggs*— Columbia CS 79741 (P).

This package contains “Like a Rolling Home,” current hits and some country classics, “Kenny’s Last Waltz” and “Let Me Be Your Baby Tonight.” The group is backed by stellar vocals and musicians in addition to Flatt & Scruggs. The disk is full of style and appeal.

**Southern Bound**—Kenny Price, Roulette BLPS 1214 (S).

Kenny Price belts out these tunes with individuality and charm. A powerful side, “Southern Bound” sets the mood and is followed by “Down The Longway.” Warner Brothers is a freight train” and many more. Strong merchandise.

**Jazz**

**Varnishing I Feel**—Artistic Records.

The inspiration referred to in the album title is as a place for the listener to find the perfect case for jazz. The listener rooms in on the beauty of the song, with the prime focus on the melody and the resulting collage is an electronic winner.

**Classical**

**Schubert**

*18th Overture*— tossed broadcast.

The workhorse gets a great performance here. The sound is outstanding, andหรือes the listener into the world of Schubert. The New Phiharmonic Orchestra directed by Igor Kofaff is the Cathedral Choir with Florence Quine, Ambrose and other outstanding groups.

**Christmas**

**Carolins**

*Lonely Christmas*—Van Cliburn.

Cliburn is all in his peak form in both tenor; producing overpoweringly beauty statements again and again. The Christmas Carol as is a special treat for the holiday season.

**The Trout—Mozart**

The Trout are jumping with their new sensitive brand of run freight, featuring five-lyrics and quality arrangements. Led by singer-songwriter Tony Evans, the Trout is swinging through a variety array of tunes, highlighted by "Crazy Bells," "Wish You Were Here" and "You Can’t Keep On." The group is sure to please the holiday season.

**Van Cliburn**


Van Cliburn is all in his peak form in both tenor; producing overpoweringly beauty statements again and again. The Christmas Carol as is a special treat for the holiday season.
Here’s new traveling, the Buddy Miles Express. It started drumming with Wilson Pickett. Then it rolled through the Electric Flag. Now it’s on its own, with power to go on and on. Jimi Hendrix says “THE EXPRESS has made the bend, He is coming on down the tracks. Shaking steady ... Shaking funk ... Shaking feeling ... Shaking life ... “Buddy Miles Express is here” cries them both ... the cousins say ... “Yes bro ... I am with you ... But where we going?” The conductor says as they climbed aboard, “small we are going to the Electric Church ...” The Buddy Miles Express took them away ... and they lived and heard happily and funkily ever after. And uh ... excuse me ... But I think I hear my train coming.” Buddy Miles delivers this new face soul sound on his first LP from Mercury Records. When the Express arrives get ready to unload a top 10 album.

Buddy Miles Express Delivers!
**Record Source International**

**November 30, 1968**

**SOUNDTRACK**

**Ice Station Zebra** - Soundtrack MGM 1516-1, LP 1516 (S)

**CLASSICAL**

**Riley in C** - RCA 15717 (S)

**Classical**

**Waltz of the Trumpet From The Tarnie Arm-Pins** - RCA LSP-9008 (E)

**Gospel**

**The Gospel Now** - VEE-JAY VJ-1979 (S)

**JAZZ**

**A Thing Called Love** is undoubtedly one of the most commercial tunes to come out of the gospel field this year. It certainly deserves progressive radio airplay and could even go pop. The message may be religious in nature, but it's right in the groove for today's generation. Excellent LP by the Imperials.

---

**If you consider your audience Consider the Source**

**Album Reviews**

**Blues**

**The Outside Blues Band** - Giveaway BLS 002 (S)

**Jazz**

**The Way They Love** - ABC-Paramount TV4587 (S)

**Country**

**The Art of the Lute** - Warner Bros. RCA Victor YCC 1902 (S)

**Low Price Classical**

**Great Performances** - Madrigals, Madrigals; Madrigals, Madrigals, Havard, Dover HCM-419, 7267 (S)

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**Special Merit Picks**

**Popular**

**Floyd** - ABC-45015 (S)

**Jazz**

**He's GotProvides a wonderful example of what jazz music is all about. It's a beautiful, soulful song that features the talent of an instrument that is often overlooked. Features a band led by Bette Taylor, and is presented as a soulful album by the Imperials.**

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**Gospel**

**We're Happy Christians** - London ZEP 614 (S)

**Heartbreak House** - Capitol M-1099, 5109 (S)

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**Singles**

**National Breakouts**

**Papa's Got a Brand New Bag** - ABKCO 1571, 720 (S)

**Regional Breakouts**

**Don't Be Afraid** - Atlantic SD 2408

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**More Album Reviews on Page 76**
ROCKY MARCIANO
(TALENT SCOUT)
HAS FOUND AMERICA'S GREAT NEW
HEAVYWEIGHT
(SINGER)
RAY FRUSHAY
...AND DOT'S GOT HIM!
"I'LL MAKE IT UP TO YOU"
DOT 17188

SEE AND HEAR RAY FRUSHAY ON
"The Joey Bishop Show" ABC-TV...November 27
"The Donald O'Connor Show" Taping, January 10
"The Bob Hope Show" February
"The Steve Allen Show" February
"The Bob Hope Concert Tour" Tulsa, Oklahoma...Feb. 27
...and other major national appearances.

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Personal management by Sam Cammarata
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DOT RECORDS

Dot Records, a division of Paramount Pictures Corporation
Dexter Maitland — a grabber in

The announcement the whole music industry has been waiting for.

United Artists Records has signed Dexter Maitland for a whole bunch of recordings.

Dexter Maitland — a grabber in

United Artists Records — 759 Seventh Avenue, New York, N.Y.

The SOLID STATE threat of DEXTER MAITLAND singing "TEN TERRIFIC GIRLS" on United Artists Records. I enclose 15 cents to cover the cost of postage and handling.

NAME
ADDRESS
STATE
ZIP

NOVEMBER 30, 1966, BILLBOARD
TOKYO — Toshiba Records of Japan and Dunhill Records have announced a distribution for Dunhill Records in this country effective December 1.

The first Japan releases will be two albums and one single. The LPs include “The Best of the Mamas and the Papas,” a compilation of their greatest hits on several M&P disks and a Steppenwolf record to be entitled “All Aboard,” the best of the King of Hard Rock.

The single, a Midnight Confession by The Rascals, Dunhill Records were formerly handled in this country by the late Mr. Leib, president of Toshiba, Japan. Toshiba officials report a great demand for much of the Türk and Wagnin albums and Paganines. The company plans a full-scale promotion of Dunhill Records here via radio and magazine advertising.

Quality Rides High on Five Canadian Singles

TORONTO—Despite current battles between broadcasters and record manufacturers over the prospect of copyright law, Quality Records is scoring with five local singles.

In an attempt to cut station cutting back on already limited air play on Canadian product, one station CKXL has already refused to program some of the most recent releases. The second Atlantic single by the Trappers, “You Can’t Take It away from the Trampers,” has been rejected by the CBC, and the third Atlantic single, “Shangri-La”, will be rejected by the CBC. Also, the new Stompers M.G. release, “The Race Is On,” will be rejected by the CBC. The M.G. release, “The Race Is On,” will be rejected by the CBC.
International News Reports

Sal Paul Magazine Makes News — Puts Classical LPs on Stand

By HENRY JOHNSTON

RIO DE JANEIRO—Editora Abril, a Sal Paul magazine publishing company, has added the newest sale of albums entitled "The Encyclopedia of Universal Music" with the aim of developing the public taste for classical music.

The albums issued fortnightly contain music that is not a work by a classical composer as well as a 12-page color book, and includes all the usual tone

and the record book. The first album also

Gandelman Cuts Brazilian Group

RIO DE JANEIRO—Henrique Gandelman, CBS producer of the program "Music from Brazil Now" by the G-9 Group, for release in five countries as well.

The words to Brazilian rhythms are sung in English. The record book contains liner notes with Odeon recordings of Sergio Mendes, U.S.-based Brazilian.

The CBS record will be released in Brazil, Israel, Holland, Japan and Brazil.

Mocambo Sets E. Pittman EP

RIO DE JANEIRO—Mocambo Records will make an EP of four songs by Eliana Pittman, the Brazilian daughter of Booker Pittman, American saxophonist. The record will be issued in the US with Odeon recordings of Sergio Mendes, U.S.-based Brazilian.

Eliana goes to the Colen Theater in Buenos Aires, Argentina, Thursday (28), for a 10-day, one-girl show.

6-Album Set On Qualliton

BUENOS AIRES—Qualliton Records has launched a six-album set under the title, "Music from Argentina: Argentine Folklore Music." The albums are arranged in a cardboard container together with a book, the record itself with 12 sides and 36 sides, a book with pictures of the artists, and biographies in Spanish, English and French.

The set also contains information on such Argentine musicians as the cajon, whose basic technique is based on the "shameless" and the tucuman flute. Qualliton is promoting the set as a "research unit."

contains a 16-page color-illustrated, glossy paper, condensed encyclopedia on symphonic music and orchestras. The encyclopedic describes the traditional baroque, classic, romantic and modern schools of music, explains how a symphonic orchestra is made up and portrays the instruments used. Recordings of Bach, Vivaldi, Mozart, Beethoven and Chopin compositions are present. A simple, clear language, are scheduled to follow the first release.

Victor Civita, director of Editora Abril, said: "The albums aim at bringing together the most expressive musical moments of all time in a collection that will give equal pleasure to beginners and connoisseurs."

A highly specialized team of researchers, artists and writers was engaged together to the sole purpose of preparing classical music in Brazil. Since no classical music records are poor in Brazil. Editora Abril has been releasing albums of paintings and cook books as a preparation for its latest venture. The firm publishes "Realidade" and "Cdia" magazines.

JANEIRO—Tb, 1968, the International Festival of Jazz, will be held in the coming year. The festival, one of the most important in the world, will be held here by Earl Harley Greene, executive director of the American Jazz Federation.

It will be a world festival, including all jazz styles and nationalities. The festival will be called "The World of Jazz," and it will be held from June 1 until July 15.

The festival will feature the world's leading jazz musicians, including Louis Armstrong, Duke Ellington, Count Basie, and Ella Fitzgerald. There will also be a special section devoted to Latin American jazz, with performances by groups from Brazil, Argentina, and Chile.

The festival will be held in conjunction with the International Jazz Congress, which will bring together jazz musicians from around the world to discuss the future of the music. The congress will be held in the same location as the festival.

The festival and congress will provide an opportunity for jazz fans and musicians to come together and share their love for the music. It is sure to be a memorable event for all those who attend.
Pick your new Polish L.P. here:

**Przy stole wigilijnym**

**Christmas Carols**

*To the rhythm of festive melody, sing along!*

**Przy stole wigilijnym**

CHRISTMAS CAROLS

Artistic director and conductor: Stanislaw Hadyna

**MUZA** XL 0347

Featuring well-known and loved Christmas carols sung and played in the inimitable style of the Polish Song and Dance Ensemble.

**HALINA KUNICKA**

Panienki z bardzo dobrzy domów

GIRLS OF GOOD FAMILIES

**MUZA** XL 0402

On this record, Halina reveals a surprisingly different facet of her art and shows her unique ability to adapt to the requirements of her artistry. The tracks include top hits, chamber numbers, jazz and polka songs, recent world chart hits, and traditional folk ballads. The ensemble's performance has been praised by critics and is recommended for collectors and connoisseurs alike.

**CZERWONE GITARY**

THE RED GUITARS

**MUZA** XL 0479

This is just a small selection of recent L.P. issues from Poland. For further information and ordering direct, contact:

POLISH RECORD CENTER OF AMERICA, 3050 N. Magnolia Ave., Suite 200, Orlando, Florida 32804. U.S.A.

CANADA, 205-781 Queen Street West, Toronto 3, Ontario, Canada.

FOREIGN TRADE ENTERPRISE, Ar Spolona, Warsaw, 7 Krakowskie Przedmieście, Poland.

**BRUSSELS**

Paul Jones, Cliff Bennett and Ann Christy, all Gramophone artists, starred in the Flemish teen-age program, "He." The show was staged from a youth club in Vilvoorde. The "Sweet Feeling" (Gramophone) has recorded "Sherry Cherry" as its new single.

Barclay released a new album by Eddy Mitchell who was in Brussels for a spot in the TV show "Parade." Then Elvis (Gramophone) was in Brussels to record a show, "Fever." The Walloon TV and Gramophone held a special reception for the artist at the Mariotte Center.

**KISIELEWSKI & TOMASZEWSKI**

play favourite melodies

**PRONIT** XL 0464

These two young artists will be remembered for their 6-week concert tour of the United States a couple of years ago. This featuring playing record of their music, recorded in Poland, only serves to strengthen their growing reputation. They manage to bring both classical and pop effect of playing classical pieces like hits, and this is one of their outstanding and enjoyable attributes due to the fact that they are brilliant virtuosos with a great understanding and love of music;

**SLASK**

THE POLISH SONG & DANCE ENSEMBLE

VOLUME 3 Music arrangement: Stanislaw Hadyna

**MUZA** XL 0484

The third album in the popular series of Polish song and dance music.
through youthful dream's melodic screams,
life pumps into the dying mind,
the tunes of birth from mother earth,
are sounds to lead the blind.

...soul

The classic touch of soul on a new LP from Mercury Records.
Single from the album, DOWN SO LOW, 72878 produced by: Barry Goldberg.
Quality Prize To DJ Pascal

TORONTO — CFRA (Ottawa) radio personality Al Pascal has been awarded Quality's Canadian Talent Award. Making the presentation to the national FM station's highest rated DJ and announcer, David Brod- egg, program manager of Quality's Quebec Sales Division, pointed out that "Quality Records Ltd. speaks for the entire industry in recognizing Al Pascal's and CFRA's unce-asing efforts in promoting their talent as a welcome part of Canadian radio."

The award reads: "Presented to Al Pascal for his many efforts in promoting Canadian musical talent, always keeping an open ear and open mind for sounds made in Canada."

MUSART HOLDS A MIKE TODD-TYPE PROMO AT ACAPULCO FILM FESTIVAL

By KEVIN KELLEGHAN

MEXICO CITY — Musart Records held biggest promotion effort ever in world of film and music, with an explosion of advertising and at splashy press conference. It was courtesy of Mexico's oldest record company.

It was also a first for daily entertainment. At the 11th An- nual Festival of Festivals in the Pacific Coast Resort, Acapulco, on the second half of Novem- ber when the winners of 1968's film festival were shown to an unprecedented lineup of world film talent and an estimated 100,000 crowds.

Chachio Acosta, director of promotion of Musart, said that cost in lodging and transportation alone for talent would exceed $4,000.

Subido Into Production

MANILA—Danny Subido, a Filipino composer writing in English, has turned his composition into a motion picture, with his own label, Kith. His initial venture on Kith will be one of his own compositions. The Moonstrucks, of which Su- ido is the leader, musical direc- tor and lead guitarist, are to record the song this week.

Subido has composed material for other Filipino recording artis- ts, among them are Eddie Peregrina, Norma Balagtas, Jean Lopez, Linda Alcid, Gene Can- tia, Nita Veaquita, the San- strokes and the Imperials.

His latest composition, "Don't Ever Do," recorded by Eddie Peregrina on D'Swan, is a top- selling single. The song is a follow-up to "Mardy," another Subido composition, which was No. 1 in the Philippines chart recently.

Subido's other successful created compositions are "Mem- ories of Our Dreams," "We'll Meet Again," "Somebody You'll Know" and "Somewhere in the Sky." The last song was used as an album title by Leopoldo Silon in his LP released on Vil- lar by Filipino Records Corpor- ation.

FREDERICK C. MARKS, managing director of Festival Records Pty., Sydney, Australia, stands by while the newly appointed manager of press relations, Strother Lewis, signs the contract that will start Festival's international operation, based in London.

From The Music Capital of the World

Shea's autobiography, "Sing My Song," is now at bookstores. ABC Records' Graf- fi is appearing at the Electric Circus on Saturday night. MTA Records has moved to new offices at 57 West 23rd St.

WELLINGTON, N. Z.

Merchandising director and inter- national sales coordinator of Central Records, Robi Klein, visited label licensees here in the course of his tour of the Pacific. MTA Records recently completed assembled and distributed for the Australian Record Co. Ltd., and the principal TV channel includes Impulse, Bliss Way, Const- elation, Weekenders, Disc jockey, and others. After a lengthy ab- sorption, TSW, Williams has added "There's No Limite" (Zodiak) with backing and soloing by Andrew Randle, who is the present manager of Wellington's Top of Town.

Clevelanders have been watching the latest TV shows during the last few months. They have the name of J. H. TV Studio One, Benjamin Dagan has put together an LP for the Piny label. The album was recorded in 1965 for the year 1973, it is John Legend's first LP. It has been released on the Atlantic label, and the record's title is "There's Only One." It was released on March 3rd.

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MGM Ltd. Sets Program
In Major Bid for Market

LONDON—Ian Ralston, newly
appointed managing director of
MGM Records Ltd. in Lon-
don, will use hand-picked young
producers and more energetic
promotion in a bid to achieve
greater British chart penetration
for the label.

Ralston outlined his plans in Lon-
don, Nov. 14, at a press par-
ley chaired by Arnold Maxim,
president of MGM Records Inc.
and Robbins Music Inc.

Ralston said: "We want to build
our own producers, not neces-
sarily staff men—who will in-
dentity strongly with the label
and be able to help in the pro-
duction of the product through
contacts with disc jockeys and
radio and TV producers.

"We hope to have more Brit-
ish product released in the States
and we are aiming at a much
closer liaison between London
and New York on a creative
and artistic level."

Ralston, a director of Robbins
Music Corp. Ltd. who has been
with the company for four
years, has spent 13 years
in the music industry working in
publishing and production with
Joe Henderson, Anthony New-
ley and Pye Records, where he
was the national publicity man-
ger, A&R controller and in-
ternational director.

Close Liaison

His appointment follows a de-
cision in the States to align rec-
ords and music publishing with
in the MGM group. A closer
liaison among the publishing record
corporation and the film sta-
tion at Boreham Wood, out-
side London, is planned. Plans for
Ralston's first assignments will be
"work with "Capitol Nero" producer Steve Pilgrim in
commissioning the score for the
picture.

"Speaking about the appoint-
ment, Maxim said: "We regard the
London office as the spring-
board for the continent. He
also spoke of the continuing im-
portance of the British product in
the U. S. market and said he was
looking for a substantial contri-
bution from MGM's British tea-
tree. Ralston, said Maxim, would
have a free hand on produc-
tion.

"On the link with MGM's film
production, Maxim said: "Ian
will receive film scripts and will
make suggestions on how to en-
courage the musical value of the
pictures and how to aid the pic-
ture both promotionally and from
a musical point of view."

"Temporary Loss"

Speaking of MGM's 34-mil-
lion turnover on records, Maxim
said: "We regard this as a tempo-
rary setback. Three factors were
responsible—the conversion of
monaural to stereo, the lack of hits,
and a long period of quiet promo-
 ment regarding talent signed to the
label."

Maxim admitted he was un-
happy about the label's lack of
chart success in Britain, but em-
phasized that while the company
needed hits, it was unique, as a
small company, not to "pre-
tend to be a major" in having
much stake material in its cata-
logue.

On the label's stillborn
try to Pye distribution from EMI,
Maxim said that there had never
been any suggestion that EMI sales-
managers discriminated against "ver-
side" labels in favor of EMI's
own product. "When you have an
album and it never gets noticed
wherever it originated from, we
just didn't have selling records.
First step, if one does not make
of links between the British and
U.S. market was to arrange for
the scheduling for American release
of an album and a single by the
Americans and the group.

Caravan, recently signed by the
label, will premiere a U. S. tour in
January.

From the Music Capitals of the World

GO AHEAD DISK FIRM BASED
IN LONDON (U.K.) HAS SCOPE
FOR RELEASE IN THE U.K. OF
NEW AND OLD UNRELEASED
QUALITY DISKS, BOTH POP
AND SOUL

DISK FIRMS SEND DEMOS TO
ERA RECORDS
45, CLARGES STREET,
LONDON, W.1, ENGLAND

"What's New?" A hit from the
London based firm of "Stevi-
ness & Company" (formerly
"Freedom") which is releasing a
new single this week. The song
was written by Ian Dury and
features singer "Stevi."

NEW YORK—MGM Records
Ltd. has acquired exclusive use of
the mod group's "Sweet Sensation
Concert" material for the next
year. It is distributing the Blue
Stars with Christmas music in-
cluding "The Christmas Song,"
"Have Yourself a Merry Little
Christmas," "Silent Night," Title of
the album is "Festive Nuts" (Merry
Christmas).

MONUMENT R&B
FOR TURKEY

LOS ANGELES —Rhythm
and blues material from Sou-
thern California's Monument
Records subsidiary, will be intro-
duced in Turkey by Recordation
Limited, the Monument Interna-
tional subsidiary.

Artists featured in the pro-
gram, which is to be aired on
Stage 79, reading vocalist, plus
Roscoe Shelton, Eila Washing-
tone, Patrice White, Jerry Ford
and Roscoe Robinson.

Dear Watson Not In WW's Fold

NEW YORK—White Whis-
ters Ted Feigin and Lee Las-
soh tell me that the label has
signed Scottish group, My Dear
Watson. According to Fei-
gin, the London label has acquir-
ed some demo disks but no sign-
ing, royalty advances or con-
tracts have been made with the

For Som-Major, Yule Is Now

RIO DE JANEIRO—Som-
Major is one of the first to go
into Christmas this year. It is distri-
buted by the Blue Stars with Christmas music in-
cluding "The Christmas Song,"
"Have Yourself a Merry Little
Christmas," "Silent Night," Title of
the album is "Festive Nuts" (Merry
Christmas).

AMSTERDAM

Huldor Kirsten, managing direc-
tor of the Amsterdam shows in
London for last year's edition of the
International Record Fair, has
acquired exclusive use of the pro-
gram for the next three years. The
International Record Fair, which
is held annually, is one of the few
European shows which has a full
concert program on the after-
sale floor during the event. This
year, the Concert program will
feature national as well as inter-
national artists. The concert pro-
gram will feature national as well as inter-
national artists.

DEAR RAS, I WANT TO REMEMBER YOU WITH A
THANK YOU CARD FOR YOUR CHEERIFIER AND
ในการให้การสนับสนุนในส่วนนี้.
INTRODUCING THE NOT-TOO-INSTANT REPLAY.

If we could show everyone who flies coast to coast with us a live action NFL football game, believe us, we would.

Unfortunately, the overwhelming majority of NFL games are played on Sunday afternoons. And the overwhelming majority of our passengers fly at other times.

So we do the next best thing. And show filmed highlights of the NFL's Game of the Week. In full color.

On every nonstop flight between the East and West Coasts.

(We're the only airline that shows football games in the air.)

Every week, between now and the Super Bowl, a new game goes up on our Astro-Color screens.

And since the games are on Astro-Color, you never have to sit more than five rows from the action. Or from the full-length movie which follows the game either.

By the way, Astro-Color is also an American exclusive.

So call us or your Travel Agent, if you like the idea of spending a Sunday afternoon flying cross-country.

No matter what day of the week it is.

pray more rosary anne your country's not what it can be

rosary anne

monument 45-1110

...an idea, a prayer
a contemporary anthem
...a fresh approach
by an exciting new group...

the smubbs

monument record corp.

NASHVILLE/HOLLYWOOD

MANAGEMENT:
LOUIS LOPREDO ASSOCIATES
NEW YORK
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>CINNAMON</td>
<td>Dolly Parton</td>
<td>RCA</td>
</tr>
<tr>
<td>BATTLE HYMN OF THE REPUBLIC</td>
<td>Johnny Cash</td>
<td>Columbia</td>
</tr>
<tr>
<td>THE STRAIGHT LIFE</td>
<td>The Righteous Brothers</td>
<td>Imperial</td>
</tr>
<tr>
<td>PICKIN' WILD MOUNTAIN BERRIES</td>
<td>Peter, Paul &amp; Mary</td>
<td>Vanguard</td>
</tr>
<tr>
<td>TOO WEAK TO FIGHT</td>
<td>Connie Francis</td>
<td>Atlantic</td>
</tr>
<tr>
<td>SCARBOROUGH FAIR</td>
<td>Saga Master &amp; Brothers</td>
<td>Epic</td>
</tr>
<tr>
<td>TILL</td>
<td>The Band</td>
<td>Columbia</td>
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<tr>
<td>NOT ENOUGH INDIANS</td>
<td>The Rolling Stones</td>
<td>Atlantic</td>
</tr>
<tr>
<td>BUFFALO BILLY</td>
<td>Johnnie Ray</td>
<td>Decca</td>
</tr>
<tr>
<td>PEACE BREATHED PEACE</td>
<td>Herb Alpert &amp; the Tijuana Nite-Laners</td>
<td>Liberty</td>
</tr>
<tr>
<td>GOODBYE MY LOVE</td>
<td>The Beach Boys</td>
<td>Coral</td>
</tr>
<tr>
<td>THE STAR-SPANGLED BANNER</td>
<td>The Louvin Brothers</td>
<td>Columbia</td>
</tr>
<tr>
<td>FLYING</td>
<td>The Flamingos</td>
<td>Atlantic</td>
</tr>
<tr>
<td>I CAN'T HELP MYSELF LOOSE</td>
<td>Elvis Presley</td>
<td>RCA</td>
</tr>
<tr>
<td>PAPA'S GOT A BRAND NEW BAG</td>
<td>The Everly Brothers</td>
<td>Coral</td>
</tr>
<tr>
<td>HOOKED ON A FEELING</td>
<td>The Beach Boys</td>
<td>Coral</td>
</tr>
<tr>
<td>FROM THE TEACHER TO THE PREACHER</td>
<td>Johnnie Ray, The Orioles</td>
<td>Capitol</td>
</tr>
<tr>
<td>LO MUCHO QUE TE QUIERO</td>
<td>The Beatles</td>
<td>Capitol</td>
</tr>
<tr>
<td>SON-OF-A-PREACHER MAN</td>
<td>The Beach Boys</td>
<td>Coral</td>
</tr>
<tr>
<td>RICH RELATIONS</td>
<td>The Righteous Brothers</td>
<td>Imperial</td>
</tr>
<tr>
<td>THE YARD WENT ON FOREVER</td>
<td>Sonny &amp; Cher</td>
<td>United</td>
</tr>
<tr>
<td>SOULFUL STRUT</td>
<td>The Righteous Brothers</td>
<td>Imperial</td>
</tr>
<tr>
<td>WALK ALONE</td>
<td>Ray Charles</td>
<td>Imperial</td>
</tr>
</tbody>
</table>

**HOT 100—A TO Z**

- **Abraham, Marx and Reisman:** "GREAT HOLIDAY SONGS" on RCA
- **Adelino, Rocco & Henderson:** "JEMIMAH" on Decca
- **Ahmad, John & Eddie:** "LADY LUCK" on Decca
- **Ainsley, Howard:** "NO SWEETIES" on Capitol
- **Allen, Jim:** "I'M NOT THE ONE" on Decca
- **Alpert, Herb & the Tijuana Nite-Laners:** "JUNE IN JAPAN" on Liberty
- **Anderson, The Beach Boys:** "I CAN'T HELP MYSELF LOOSE" on Capitol
- **Andrews, Patsy:** "I'M IN THE MOOD" on Decca
- **Angel, Junior:** "DON'T LOSE YOUR HEAD" on Capitol
- **Angel, John:** "HE'S CRYING" on Decca
- **Anderson, Patsy:** "I'M IN THE MOOD" on Decca
- **Armstrong, Louis:** "SING ME A SONG" on Decca
- **Arndt, William:** "THE VERRAZANO STRAIN" on Decca
- **Ash, Rex:** "I DON'T CARE" on Capitol
- **Avery, Al:** "CROWN BAKING" on Decca
- **Avery, Al:** "BABY MAKE IT" on Decca
- **Bachman, Neil:** "GOD BLESS THE USA" on Decca
- **Baker, Sam:** "GOOD MAH NAUGHT I CAN DO" on Decca
- **Baldwin, Charles:** "MAMMA'S SALT PEPPER" on Capitol
- **Bamford, Carl:** "THE DOG" on Decca
- **Banks, The Righteous Brothers:** "COME AND SEE THE WIDE WORLD" on Imperial
- **Barber, Art:** "THE BOY FROM THE SOUTH" on Decca
- **Barber, Art:** "THE BOY FROM THE SOUTH" on Decca
- **Barber, Art:** "THE BOY FROM THE SOUTH" on Decca
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- **Barber, Art:** "THE BOY FROM THE SOUTH" on Decca
- **Barber, Art:** "THE Bo...
PRIDE.
There's two kinds:
the pride that an artist
puts in his work;
the pride that divides
a man and a woman.
You'll find both in
HUSBANDS AND WIVES K-14014
written by Roger Miller, sung by
WAYNE NEWTON
N.A.N. Production

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

www.americanradiohistory.com
**SPOTLIGHTS**

**TOP 20 POP SINGLES OF THE HOT 100 CHART**

**COUNTRY**

**TOP 20 COUNTRY SINGLES**

Bobby Lewis—Each and Every Part of Me (Stax-Volt).

Juanita Moore—Have You Ever Loved Someone Before? (Savoy).

Billie Jo Spears—I Don’t Need a Man No More (Stax-Volt).

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Billie Jo Spears—I Don’t Need a Man No More (Stax-Volt).

**R&B**

**TOP 20 R&B SINGLES**

Deacons—Sock It to Me, Part I (Savoy).

Deacons—Sock It to Me, Part II (Savoy).

Dwight Hawkins—Yes, You’re Right (Stax-Volt).

**CHRISTMAS SONGS**

**SPOTLIGHTS**

**CHRISTMAS SONGS**

Herb Alpert—The Christmas Song (Acha).


Miles Davis—Frosty the Snowman (Acha).

**WINTER SONGS**

**SPOTLIGHTS**

**WINTER SONGS**

Herb Alpert—The Christmas Song (Acha).


Miles Davis—Frosty the Snowman (Acha).
Jan Howard sings My Son and the whole world listens.

My Son, the country and western single that's moved right into the popular field.

#32407
elektra/ampex month

Mr. Dealer...Cash in now on the biggest profit-making 8-track cartridge deal of the year!

Now for a limited time. Get the hottest selling groups going today as part of a special profit-building deal. Superb artists like The Doors...Judy Collins...Paul Butterfield Blues Band...Incredible String Band.

and here's an extra bonus for you!

Build a traffic stopper window display! You can win an Ampex 985 Stereo Sound Center. Ampex will provide you with all the point-of-sale materials...you provide the imagination...and be a winner!

plus!!!
a special surprise treat for the best window display in the country.

Remember this is a limited time offer! Contact your Ampex distributor today. Right now! He's got all the exciting details!


Copyrighted material
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<th>RIAA Million Dollar LP (or) Star Performer (in O)</th>
<th>Week on Chart</th>
<th>Last Week</th>
<th>Artist</th>
<th>Title &amp; Label</th>
<th>RIAA Certification</th>
<th>Weeks on Chart</th>
<th>Certified Gold (or) Platinum</th>
<th>RIAA Million Dollar LP (or) Star Performer (in O)</th>
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<td><strong>BIG BROTHER &amp; THE HOLDING COMPANY—</strong></td>
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<td><strong>CHUCK HENRY—</strong></td>
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<td><strong>Electric Ladyland—</strong></td>
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<td><strong>Axis Bold as Love—</strong></td>
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<td><strong>Time Peace/Greatest Hits—</strong></td>
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<td><strong>Are You Experienced?—</strong></td>
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<td><strong>Track 3: Rite of the Rite—</strong></td>
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<td><strong>Cream—</strong></td>
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<td><strong>Glen Campbell—</strong></td>
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<td><strong>A New Time—a New Day—</strong></td>
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<td><strong>Donovan—</strong></td>
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<td><strong>Jeff Beck—</strong></td>
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<td><strong>Jefferson Airplane—</strong></td>
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<td><strong>Search of the Lost Chord—</strong></td>
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<td><strong>Bridge Over Troubled Water—</strong></td>
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<td><strong>The Graduate—</strong></td>
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<td>8 32</td>
<td>31</td>
<td><strong>Happening in Central Park—</strong></td>
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<td><strong>Incredible Journey—</strong></td>
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<td><strong>Born to Be Your Baby—</strong></td>
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<td><strong>Shine On Brightly—</strong></td>
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<td><strong>Hair—</strong></td>
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<td><strong>Pleasure—</strong></td>
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<td>25 37</td>
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<td><strong>At Folsom Prison—</strong></td>
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<td><strong>Shine On Brightly—</strong></td>
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<td><strong>VOLARE—</strong></td>
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<td><strong>Turn Around, Look at Me—</strong></td>
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<td><strong>JIMMY BROWN—</strong></td>
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<td><strong>Live at the Apollo Vol. 2—</strong></td>
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<td>48 44</td>
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<td><strong>Wild Flowers—</strong></td>
<td>Elektra (No Label), DLX 1917 (DLX)</td>
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SOUL STATION
No matter where you're goin' you'll find your ticket here.

"Tired of Being Nobody" The Valentinos
Produced by C. & M. Wrenn
JUB-5506

"The Hurt is Just Beginning" Mary Love
PROD. BY SKIP LAYNE & MATT HILL
JOS-9991

"Sophisticated Cissy" The Meters
Produced by Marshall E. Sasom & Allee Toussaint
jos-1001

"Don't Look Back" Mary Wells
PRODUCED BY C. L. W. WOMACK
From her Soul searchin' album
JUB-5529

www.americanradiohistory.com
Camden Records
America’s Greatest Entertainment Value!

New for November

The Man with the Mandolin
(There’ll Be Blue Birds Over)
The White Cliffs of Dover
Three Little Fishies. Sleep Song.
CAL/CAS-2267(e)

Take My Hand
Precious Lord
George Beverly Shea
CAL/CAS-2281(e)

Mackinaw Park, Mrs. Robinson,
This Guy’s in Love with You,
Eleanor Rigby, The Odd Couple,
Gramercy Park, Red Wing.
CAL/CAS-2283

By the Time I Get to Phoenix
And Other Country Favorites
CAL/CAS-2285

Folsom Prison Blues, Autumn of My Life, Abilene, Blowin’ in the Wind,
Gotta Travel On.
CAL/CAS-2290

Camden Christmas Best Sellers

PERRY COMO
CHRISTMAS MUSIC
CAL/CAS-6601(e)*

White Christmas
CAL/CAS-2259

Rudolph the Red-Nosed Reindeer
CAL/CAS-1008(e)

CHRISTMAS HYMNS & CAROLS
Bob Ralston
CAL/CAS-924

I’LL BE HOME FOR CHRISTMAS
CAL/CAS-2159

The Spirit of Christmas with MARIO LANZA
CAL/CASS771(e)

Christmas with GEOGE BEVERLY SHEA
CAL/CAS-800(e)

CAL/CAS-1101

Twos the Right Before Christmas
The Magic of Christmas in Stories and Songs
CAL/CAS-1101

* Available on Stereo 8 Cartridge Tape
### Top LPs

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**TAPE PACKAGES AVAILABLE**

- **ARTIST**—Title—Label & Number
- **NO.** | **S/N.** | **Name** | **Title** | **Label & Number** |
- 2 | 183 | 179 | VARIOUS ARTISTS—Super Hits, Vol. 3 | Atlantic 32 8183 (3) |
- 2 | 184 | 180 | JOHNNY NASH—Hold Me Tight | A&M 31527 (1) |
- 155 | 185 | 181 | HERB ALPERT & THE TIJUANA BRASS—Going Places | A&M 34009 (5) |
- 17 | 189 | 182 | MONGO SANTAMARIA—Soul Bag | Columbia (The Move) 46147 (1) |
- 6 | 182 | 183 | LOU DONALDSON—Midnight Creeper | Blue Note 811 03090 (5) |
- 14 | 174 | 184 | AL MARTINO—The Best of | Mercury 50181 (1) |
- 3 | 187 | 185 | VLADIMIR HOROWITZ—Horowitz on Television | Decca LST 3106 (2) |
- 40 | 186 | 186 | SMOKY ROBINSON & THE MIRACLES—Greatest Hits, Vol. II | Tamla T 196 (M) & TS 9590 (1) |
- 9 | 168 | 187 | DIANA ROSS & THE SUPREMES—Sing & Perform “Funky Gun” | Motown WS 472 (1) |
- 9 | 190 | 189 | 1970 FRUIT OF THE COMPANION—1, 2, 3 Red Light | Atlantic 5 0249 (5) |
- 155 | 190 | 190 | HERB ALPERT & THE TIJUANA BRASS—South of the Border | A&M 33 1208 (5) |
- 49 | 193 | 191 | PAUL MAURIAT & HIS ORK—Brooming Hills | Philips P4 46572 (5) |
- 3 | 199 | 192 | ELECTRIC FLAG—A Long Time Comin’ | Columbia CL 35797 (5) |
- 4 | 192 | 193 | SOUNDTRACK—“Cindy, Cindy Bang Bang” | United Artists UAL 50888 (5) |
- 42 | 191 | 194 | UNION GAP FEATURING CARY PUCKETT—Woman, Woman | Capitol CL 2613 (S) & CL 9462 (S) |
- 31 | 196 | 195 | TINY TIM—God Bless America (The Movie) | Atlantic 5 0452 (5) |
- 26 | 195 | 196 | JUDY COLLINS—In My Life | Atlantic 5 0448 (5) |
- 1 | 197 | 197 | BUDDY RICH BIG BAND—Hence, Mosty | World Pacific SP 21038 (5) |
- 1 | 138 | 138 | CHER—Good Times | Imperial EP 12440 (1) |
- 1 | 139 | 139 | RICHIE HAVENS—Electric Moons | Fantasy SF 796 (1) |
- 1 | 200 | 139 | DIANA Ross JOINS THE TEMPTATIONS & THE SUPREMES | Motown MTS 079 (1) |
**RCA's Rattle & Roll on Presley**

...Continued from page 1...

from the TV soundtrack and the song, "If I Had a Dream," which is already scoring as a single hit.

RCA is banking on this promotion to continue Presley's 13-year streak of 32 gold record awards. The label has prepared a new album in 2x DVC, but Presley's album product, which will be seen on "The Wonderful World of Color," May 25 (1). A full-page ad in the Nov.- 20 issue of TV Guide which will feature the new album and Presley's gold records, as well as his four gold record albums, and two sacred albums, "The Great Thou Art" and "The Sacred Christmas," will have his special one-sheet which will also have a complete listing of Presley's gold record albums, n.b.: minutes of every Pres- ley album as well as full-page ads in trade publications and newspapers and a full-page in TV Guide, are also being supplied in quantity for use on the local level. Also, Presley's records have been shipped to distributors for in- store use and a shadow box with the cover of each album, in depth is being supplied as well as stereo 8 mounted card suit- able for window or counter use. RCA held two preview of the TV Guide ad in New York, attended by more than 100 press representatives.

Colored in, as in association with RCA, through All Star Shows, has been bought AM and FM radio time and is preparing a 30-minute program featuring songs by Presley on Sunday (1), which will run from 1-15 to 1-18, 1-20, 1-22, and 1-25 in major markets. On Sunday, ads will run in 10 market- ers, ads are scheduled in 12 spots in five markets and a single page on TV Guide. The cover has been ob- tained for ads in a half dozen major newspapers, and his purchase material has been supplied to more than 2,000 Singers shows which includes window posters, wall displays, counter cards, over the wire, radio spots, and ads for all employess, show reminder. RCA has scheduled over 1,500 truck posters.

**Point of Sales**

In addition to this extensive point-of-sale material has been provided for use on the local level including a new DVC package, which will feature the new album and Presley's gold records, and two sacred albums, "The Great Thou Art" and "The Sacred Christmas," as well as his four gold record albums, and his Gold Standard EP's. One and a quarter million wall- sized Presley calendars and 700- 000 x 10 Presley color photos, as well as the brochure, are being made available for distribution to all retailers participating in the promotion.

**Full-Page Ads**

Colored in, a full-page scheduled full-page ads for the music and film trade papers. The Singer Co. will support the campaign with a four-color spread in Life magazine, a one-and-a-half-page ad in TV Guide, a page ad in Redbook as well as ads scheduled in magazines like a short and medium.

Trade ads have also been scheduled.

For three days prior to the show's Dec. 3 air date, continuous radio spots will be run in 30 top TV markets throughout the country. On the morning...

**Hey, Jude!**

L.A.: The Beatles' first Apple single, "Hey, Jude," has sold nearly 3 million copies, reports Capitol Records. The single is the group's 16th record, ach-ieving Record Industry Association of America gold disk status.

**Transcontinental Music Gets Loan**

NEW YORK — Trans- continental Music Corp., a wholly owned subsidiary of Trans- continental Investing Corp., has completed arrangements for a 15-year loan of $46 million with the Prudential Life Insur- ance Co. The proceeds of the loan, which was made solely on the credit of Transcontinental Music, will be used to provide additional funds for the contin- ued expansion of the company. Transcontinental Music has 16 warehouses located around the country from which it distri- butes products, including records...
BOBBY GOLDSBORO
THE CHRISTMAS SINGLE OF THE YEAR
FROM THE ALBUM WORD PICTURES

LOOK AROUND YOU
(IT'S CHRISTMAS TIME)
BY BOBBY GOLDSBORO
UA 50470
How can anyone compete with GRT's exclusive picture-on-the-end packages? If you’re the competition, isn’t it time you got the picture?

Contract duplicating and licensing on 8 track, 4 track, cassettes and reels from General Recorded Tape, Inc., Sunnyvale, California 94086

THE GREAT TAPES