Pickwick Acquires Distrib & Everest

By LEE ZHITO

NEW YORK—Pickwick International made two major acquisitions last week—National Merchandisers of St. Louis and French EP's In Resistance.

by Michael Way

PARIS—Despite the singles revolution which has ended the EP's over-all dominance of the French market, EP's by native French talent are still being produced in great quantities by major record firms.

Leon Cabat, head of Vogue Records, said his company will continue its dual policy of re-releasing both singles and EP's, a policy which, he said, was dictated by the company's home and foreign experiences.

Some heart-searching in the French industry on this topic was sparked by two main factors: nearly all foreign material arrived in France in 2-track form, and the decision by (Continued on page 50)

W-7 Cuts Ampex Tie; Goes on Own

LOS ANGELES—Warner Bros.—Seven Arts will sever its 8-track Cartridge duplication ties with Ampex Jan. 1 to undercut the marketing and sales functions on its own. W-7 had granted Ampex exclusive 8-track duplicating rights two years ago for a reported amount of at least $1 million.

Muntz Stereo-Pak will continue to duplicate and distribute Warners-Reprise 4-track tapes; Green Tree will continue handling reel-to-reel and the Play- (Continued on page 10)

Col. Club Case Up for 'Replay'

By MILDRED HALL

WASHINGTON—Significant and controversial new issues will enliven the six-year-old Columbia Record Club case when its attorneys challenge the Federal Trade Commission order of 1967, banning exclusivity in record club contracts. The case comes before the Federal Court of Appeals in Chicago, possibly early in the 1969 session. The court's decision on the validity of the FTC order could have a potent effect on future record club distribution.

AMRA to Change Concept—Divides $ at Society Level

By PAUL ACKERMAN

NEW YORK—The American Mechanical Rights Agency, which has handled mechanicals for GEMA and other clients since its organization as a private corporation eight years ago, will be reconstituted as a voluntary society on Jan. 1. Its name will be American Mechanical Rights Association (AMRA), and its membership will be made up of publishers, writers and owners of mechanical rights. Rosalie Miller will be executive director.

Salute to MONUMENT RECORDS
See Center Section

Fox Acts Vs. Case Mfrs.

By HANK FOX

NEW YORK—The Harry Fox Office, in intensifying its legal battle against tape cartridge plagiarists and bootleggers, is preparing legal action against plastic cartridge case manufacturers.

The Fox Office, publishers' agent and trustee, and its counsel, Abbe and Clark, have sought unsuccessfully to enlist the casemakers' aid in zeroing in on several of the larger bootlegging operations. "We are receiving no co-operation from case manufacturers," said Robert Oster, Abbe and Clark, "even when we show them our own cases containing pirated material."

(Continued on page 70)
Col. Headings for Banner Year

Peace on Earth?

In this holiday season of December, 1968, love lies bleeding
"Peace on earth ... good will toward all!"

Our cities are wracked with civil disorder. Crimes of violence are
random and random, portable and portable, to ride the buses.
In Harlem, New York, the NAACP Frick (13) has promised for
greater police protection for innocent residents.

They have seen the fabric of the nation. The spectacle of disunity is a very real one. In fact, the incom-
coming Vietnam War has already twisted the "bring us together administration." 

In faraway places, a similar picture prevails. In Africa, Asia and the
Middle East, war, starvation and assassination define the human
condition. Of these unavoidable circumstances, some are questioning the traditional symbols. Thus, from
Cadet Records advertisement depicted Santa Claus as shattered and torn.

The image is a moment of vividity. It represents concern over the state of humanity. To regard Santa today as smiling and happy is at once a cruel and
descending challenge.

To those who have protested the Cadet ad, we urge: Search
yourself. The truth will bring strength and make possible a healing

World Parley Plan
Heads in Europe

By MIKE HENNESSY

Music Industry leaders in Copenhagen have hailed the Billboard-Rec-
ords of the International Music
Industry. At their April 20-21 in Nasser, as being potentially
powerful and valuable international as-
semble in the history of the mu-

In Milan, Finkel reported en-
thusiastic reception of "El Dor-
Bio and Giuseppe Giana-
(GD-CBS Italian), Giu-
peppe Gnanno Radio and Do-
Cesare (Carosello-Cure), Guido
Roma and Lucio Salvi (Records). From
From Milan, Finkel flew to
Zurich for a talk with Musik-
irector M. A. Rosen-
, whose reaction to the Conference, Finkel said, was
exceedingly enthusiastic. Later,
Kinkel said for Hamburg and Am-

In addition to exhibiting sup-
port for the Conference during his
European trip, Finkel was also negotiating for the participa-
tion as speakers of a number of
distinguished music industry personalities
from the major Eu-

ESP Revamping; Artists
Added, Steps Up Distrib

NEW YORK — ESP/DISK
has reorganized, including add-
ing new stars, adding star-
groups, a accelerated sale-
plete and realignment of
distributor.

Howe to Record
His 1st Act for World

LOS ANGELES — Howe will record his first act for World Pacifc, the Carchival, comprised of three former Bristol
Producers, Middle 125 and Head of Disc.

The decision was made in accord with the obstacle the artist
is facing in attempting to record his act with his own company. "I have been in the City since and 1970

Carnival will have a rhythm and a flavor, said World Pacifc's national sales manager Macey Lipman. The label plans a three-point promotion
campaign prior to the group's debut LP on ESP/DISK. The plan will include major
singers and four back-up mus-
cians in the Carnival. 

A new 12-item series of 45's on the WP's roster has been praised of "unproducible" artists and is now ready for a build-up of new acts.

To date, this year, Columbia has 14 albums and five singles currently on the A&M as well as special projects. Bob Dylan, Simon and Garfinkel, Andy Williams, C. Smith, the Smith Brothers, Johnny Cash, The Brothers, Johnny Cash, the Byrds, the Jimi Hendrix, and the Four Goulet were all recipients of gold record awards.

CBS RECORDS CBS-TV to SHARE IN PROGR

NEW YORK—Home entertainment programming for CBS's
Electronic Video Recording system will be assigned to both
the CBS Records division, according to corporation President
Frank Stanton.

Stanton said that CBS Records is attempting to sign recording
artists to contracts embodying visual reproduction provisions.
However, in areas where a CBS-TV program is involved, Stanton
continued, the television division will handle the production.

Some companies would actively begin EVP programming, saying that the decision rests with CBS Records President Clive Davis. However, observers believe that the decision is the future due to the unavailability of EVP players to the consumer.

ESP C-VR Records
Bow in 3-5 yrs.

By HANK FOK

NEW YORK — It may be
between three and five years away before the electronic video
market box it may retail for over 

So says Dixon H. Wavering, president of the Motorola, the first company to be licensed to man-
ufacture and distribute EVP player devices. He says, in an interview following the first public demonstration of the EVP system, which occurred twenty weeks ago, that "we are using integrated circuits for 15.
Now it's closer to 15
cents." Plans call for the first generation black-and-white units to roll off the assembly line.

Developed by Dr. Peter Gold-
mark, president and director of research for the EVP division, EVP is basically an audio-visual playback system with a very short video". Heart of the de-
vice is a film cartridge em-
ploying a specially developed process. The film, slightly wider than a standard black-and-white television film, contains 52 minutes (26 for each track), with one minute for rewind. No home video recording features are included in the system.

Although CBS's initial market-
ning thrust will be aimed at the industrial and educational market, the company's pro-
tected goals encompass the mass home entertainment market. It is CBS's hope that consumers will purchase EVP player decks and cartridges for their Televisions in the similar manner in which they buy recorded music and picture books for their home and entertainment systems today. The first generation of EVP black-and-white player units will be available from Motorola by July, 1970, but the consumer can probably expect to see the consumer ready sometime during the last half of 1971.

Regarding software product for the EVP system, the EVP's is seeking to encourage producers of the content to record their programs to utilize EVP. "While we've set our targets at producers
and directors," said Robert Brockway, president of the EVP Dis-
cision, "we are by no means limiting or impending other pro-
cessors. However, we feel that within the next three years the educational and industrial mar-
ket is best suited to our sys-

New distributors include Ac-
cord Distributors, Inc., repre-
entatives of State of New York, Sun-
land Supply of San Antonio, the firm of Goodwin of Adams, ESP/DISK
also has been rechanneling its former manufacturer to handle stereo.

player Gene Walker, folk singer Lon Paul, the Louis Dumby, Cromangon, and Alan Silva.

New distributors include Ac-
cord Distributors, Inc., repre-
entatives of State of New York, Sun-
land Supply of San Antonio, the firm of Goodwin of Adams, ESP/DISK
also has been rechanneling its former manufacturer to handle stereo.

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Like the other labels, which have been
building up a portfolio of artists for several
years, Pickwick executives expect the label
to reach a million in sales within its first
year. The company is planning to produce
about 60 albums a year, which is not a hit-
bound. Allen said of the venture, “Another
rock group out is what the world is waiting
for.”

Executive summary

**Donald B. Daebistein** appointed administrative co-coordinator in the field of the 
**record industry, field division, &r**

is executive director of the National Association of Recording Merchants, Inc. 

**Brian Campbell**, corporate communications director, will be the company’s 

**Robert Gourley**, president of Capitol Records, Inc., has been elected 

vice-president of the company's board of directors.

**Steve Scher**, president of Capitol Records, Inc., has been elected 

vice-president of the company's board of directors.

**John L. Gourley**, executive vice-president, will be the company’s 

**Steve Scher**, president of Capitol Records, Inc., has been elected 

vice-president of the company's board of directors.

**Bob Kendall**, executive vice-president and chief operating officer of RCA Records, 

has been elected to the company’s board of directors.

**Richard A. Kamin**, chairman and chief executive officer, has been elected 

vice-president of the company's board of directors.

**Mike Hahn**, chairman and chief executive officer, has been elected 

vice-president of the company's board of directors.

**Jere Ammon**, chairman and chief executive officer, has been elected 

vice-president of the company's board of directors.

**December 21, 1968, BILLBOARD**
The Electric Flag rides again.

The new Electric Flag album, featuring Buddy Miles, is two sides of straight-from-the-soul, dancing-in-the-streets, drum-splitting, flashing-brass fireworks.

On Columbia Records.
LOS ANGELES—Commonwealth United’s music subsidiary, Commonwealth Musi, is investigating new areas for growth.

Plans call for the New York-based music distribution company to acquire a recording studio here, get involved in motion picture soundtracks and Broadway cast albums, and increase its interest in music publishing and record production through the acquisition of several established companies.

Involvement in artist management and a potential formation of a Commonwealth United record label are also under consideration. Says Charles Koppelman, who heads the music division with partner Don Raines.


The music division has access to the parent company’s film division which has 18 films completed, five films in production, and another six projected undertaken by other companies.

On-going conditions, Commonwealth has interest in “Jimmy Shine.” Commonwealth also plans to exploit and promote product from several companies it has acquired, including Bobby Darin’s T.M. Music, a motion picture catalog containing original scores and title songs, and Congress’ New York Studio.

Commonwealth also has exclusive composition contracts with songs such as Van Morrison’s “A Song to Remember.”

The acquisition for Commonwealth will be a recording studio in Hollywood,” said Koppelman.

MGM Records in Tie With ‘Years’

NEW YORK—A nationwide band contest has been launched by MGM Records and Metro-Goldwyn-Mayer in conjunction with the release of their Year’s movie. Local contests will be held in 36 cities, sponsored by 332 NBC TV stations and music stores.

Junior and senior high school bands will be eligible. Prizes range from MGM tape Cartridges to the grand prize of a $10,000 recording contract for the national winner. The contest winners, winning the January finals will be renamed the Impossible Years.

Collier Directors OK Conn Deal

NEW YORK—the previously proposed acquisition of C.G. Conn Inc. by Valley Forge has been approved by the directors of Cleveland Collier & MacKill, Inc. The purchase, for the sum of a $30-a-share tender offer, gives Valley Forge 345,000 Conn common shares, or nearly 43 per cent of the Elkhart, Ind. manufacturer’s total outstanding stock.

RCA Tests Gault’s First LP in L.A.

LOS ANGELES—RCA used Los Angeles as a test market in bowing Jona Gault’s first LP, with a series of sales tests on all forms of stations. The spots emphasized the broad scope of Gault’s compositions, she wrote of the 11 tracks and arranged them all. The LP, “West Wind,” which will receive promotional effort Jan. 26.

Tetra to Release ‘Belsize’ Track

LOS ANGELES—Tetra- grammation Records will release the soundtrack from “Les Bicyclettes de Belsize,” a British Lion Film.

The “Belsize” package is the second soundtrack album released by Tetragrammation of a British motion picture, part of a two-year contract between the two companies. The initial release was that of “The Living,” starring Les Dawson and Sylvia Syms.

Canopy Covers New Areas

LOS ANGELES—Jim Webb is writing the original score and orchestrations for his first full-length film, “Peter Pan” for Universal release. His Canopy Productions is also preparing its first TV musical special for Universal, “Jim Webb and His Friends.”

The film and TV projects are part of a two-year deal Canopy has with Universal, under which Canopy receives a weekly operating fee plus development money.

Canopy originated was formed by Webb and his record pop music groups for release through Dun- hall Records, with the distribution tie up running for more than one year.

The soundtrack music from “Peter Pan” will go to Universal, said Howard Golden, director of Canopy’s film and TV department. Webb is writing 10 original songs and two ballads, tying the story with the music of the record division’s earnings even if he left the company. Screen Gems-Columbia then countersued, claiming that Kirshner interfered in the management of the Monkees, a group created for an NBC-TV series and who record on the Colgems label, which is manufactured and distributed by RCA.

Since his departure from Screen Gems-Columbia, Kirshner formed the Kirshner Enter- tainment Corp. and Calendar Records, which is manufactured and distributed by RCA.

He recently returned from story conferences in London with the film’s star Mia Farrow.

With much of his time now spent in film scoring, the young composer has left the father into the company to head Canopy Productions, the label, which Kirshner’s Richard Harris, Thelma Huston, Going Things, and Joey Scarbury. The senior Webb will negotiate artist contracts and handle administrative functions.

Barouh in Paris After N. Y. Trip


Herbert E. Marks, left, president of Edward B. Marks Music presents a collection of George M. Cohen manuscripts to the Museum of New York. With Marks are seated left to right, Joel Gray, star of the Broadway musical, “George M.,” and Ralph N. Miller, director of the museum. Standing is Sam Pearce, curator of the Museum’s Theater and Music Collection.
WOW!
BACHARACH-DAVI
AND
BROADWAY
IN ONE SMASH PACKAGE!

DAVID MERRICK
presents
A NEW MUSICAL

Promises, Promises

N
E
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M
O
N

Burt Bacharach

Hal David

Jill O'Hara

Edward Winter

Also available on 4 track, 8 track and cassette tape cartridges.

United Artists Records

R
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E

Original Broadway Cast Album

UAS 9022

Also available on 4 track, 8 track and cassette tape cartridges.
Pickwick Earnings, Sales Hit Peak

NEW YORK—Pickwick International's sales reached an all-time high during the first six months of its fiscal year ended Oct. 31, and its after tax earnings soared to 43 cents per share over the same period a year ago. This marks the company's 16th consecutive year in which it showed a sales increase over the previous year.

According to its report to shareholders, the company showed a sales volume of $137,652,000 during this six-month period as compared with $133,465,000 for the comparable period a year ago. This is equivalent to a 31 cents per share increase. During the six-month period ended Oct. 31, Pickwick's earnings after taxes and tax surcharge were reported at $97,900,000 as opposed to earnings at $156,500,000 for the previous year. This is equivalent to 73.6 cents per share for this year as opposed to 41.3 cents per share earned during this period a year ago.

John Pickwick, president, Pickwick had 1,923,000 shares of common stock outstanding.

LIST PICKWICK ON AMERICAN

NEW YORK—Pickwick International's stock was admitted to trading on the American Stock Exchange on Thursday (11) as assigned the symbol, PK.

Cereton Goes Public—$15 a Share Offer

LOS ANGELES—Cereton Corp., tape duplicator and blank tape manufacturer, announced Wednesday (11) it plans to go public.

A public stock offering of 379,667 shares of Cereton common stock at $15 per share has been offered. The company registered with the Securities Exchange Commission in Washington Nov. 27.

Cereton will be traded over-the-counter, with the stock transaction being handled by Fainz Webber, Jackson & Curtis of Los Angeles.

No management shifts or policy changes are planned following Cereton's entry in the public marketplace, said Herbert Gold, marketing vice-president. Ed R. Gamsen is president of Cereton.

Cereton, formed in 1966, makes and sells blank tape in 4-, 8-, 10-, and 12-reel cassette configurations to major firms, including Admiral, General Electric, Allied, Mercury, Capitol and Team Electronics, a 40-store chain of electronics outlets in the Midwest.

This year Cereton became heavily involved in cassettes by EP and LP line, and concentrating on mass merchandising through independent distributors' catalogue, through rackjobbers and blister packs, a three-cassette variety-type package.

Overseas commitments include a multinational arrangement with Ohims Consolidated, the largest music-electronic store in Japan, for the distribution of a cassette-audio, S.A., Mexico, a cassette manufacturing plant.

Cereton got involved in tape duplicating by purchasing Magnetic Tape Duplicators (MTD), one of the nation's oldest tape duplicating firms. Magnetic Tape Duplicators is a division of Cereton.

AM Records recently signed MTD to handle all its tape configurations.

Low Diesies Diagnosis in Hospital; Was 57

NEW YORK—Low Davies, composer-arranger-conductor, died of a heart attack Wednesday (11) at his home in Park Slope. He was 57.

Davies wrote musical arrangements for such artists as Perry Como, Lena Horne, Lawrence Welk and Enoch Light. He was most famous for his pioneering arrangements for stereo recordings on Columbia's "Persuasive Percussion" and "Provocative Percussion." He is survived by his widow and a daughter.

Market Quotations

As of Closing Thursday, December 12, 1968

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The above quotations compiled for Billboard by Marilyn Lynch, Fannie R. Seney, Inc. manager of the New York Stock Exchange and all principal stock exchanges.

Dealer's Distrib Clinks On U.K.'s Rock Imports

LOS ANGELES—Importing British rock 'n roll albums has proved successful for local retailer Jerry Prager, who has established New Sounds and contributes this overseas product.

Prager's distributing firm, which sells British groups which have previously not had any exposure in the U.S., is one of a small group of local firms importing unknown English rock band LP's for retail sale.

Prager has gone one step further in developing contacts with the pop music business in London and has set up a record company, "Pepstar," which is available for the promotion of recorded music. Prager uses local copywriters and recording studios in producing commercials.

CUC Revenue, With Seeburg, 121.8 Million

LOS ANGELES—Combining CUC Industries with Consolidated Communications Holding Corp., including the Seeburg for nine months ending Sept. 30 totaled $1128,815,000. Net income during this period amounted to $6,593,000, equal to 69 cents per share.

Net income from Communication's operations during the nine-month period was $1,413,000. Before Seeburg was acquired amounted to $6,748,000, equal to $1.15 per share, compared to $1,614,000 or 27 cents per share for the same period in 1967.

The nine-month figures included a $10.1 million tax charge, based on conversion of Consolidated United's convertible preferred stock issued to Seeburg shareholders on the recent exchange offer.

Talks Are Off On Roulette Sale to Omega

NEW YORK—Negotiations to sell Roulette Records and the Big Wheel, which are subsidiaries of Omega Equities Corp., have been called off for "technical" reasons, according to Roulette president Morris Levy, the deal announced in August, would have made Roulette and its various labels and publishing activities the core of the conglomerate, with Levy continuing to run the Roulette operations.

"We're still reviewing a lot of offers," Levy said, "but business is very good and I'm considering just holding on to what I've got."

"I feel there's room now for the smallest but independent record company."

The major labels are all being helped by local acts, but they can't run with a record as they used to because policies handicap them. A exciting part of this business is getting these records out into a national hit. We're going to be extremely difficult and expanding our artist roster."

Triangle Increases Quarterly Dividend

WHIPPANY, N.J. — The directors of Triangle Industries, Inc., have voted to increase the quarterly dividend to 35 cents per share of capital stock payable Jan. 10, 1969, to shareholders of record Dec. 20.

Triangle Industries' current annual earnings average $1.40 at a rate of 41%, up from $1.20.

American Airlines

Continued from page 1

with Jack Haise Jr. director of public relations.

By the president of Triangle, "American is a major player on the board of directors, and the board is unanimous in its support of the company."
Now it's here...
there...
...and everywhere!
(A most fantasmagorical original cast soundtrack.)

STEREO

ORIGINAL CAST SOUNDTRACK

"Chitty Chitty Bang Bang"

Albert R. Broccoli
Dick Van Dyke
Sally Ann Howes
Lionel Jeffries
in Ian Fleming's
"Chitty Chitty Bang, Bang"

MUSIC AND LYRICS BY
RICHARD M. SHERMAN and ROBERT B. SHERMAN
MUSIC SUPERVISED AND CONDUCTED BY
IRWIN KOSTAL

United Artists Records

Make sure you've got it!!

Also available on 4 track 4085
8 track 3032 cassette tape cartridges.
to assign its line to other distributing channels if so warranted. This might entail working with auto industry suppliers, enticed with new record distributors who have shown an aggressiveness in handling tape product in past years.

W-7 will receive 124 titles under its own 8-track logo in January, a move that has been having off Ampe’s own distribution. All the tapes will bear a new visual look, with each LP restructured for maximum 8-track display, said Joel Friedman, marketing vice-president. Avoided will be marginal items in favor of tapes by powerhouse acts with “automatic built-in appeal.”

Panels will be reimbursed for formulating information programs for distributors and direct mailers on the tape industry. The entire scope of W-7’s 8-track business will be related by company executives who will conduct product sales meetings the week of Jan. 6 in major market distributors and their staffs. W-7 plans developing new merchandising aids for the upcoming season.

Major emphasis will be given to attempting simultaneous release of 8-track and album titles, a policy already attempted with the other licensed configurations.

Certron Into Tape Mart on Three Fronts

LOS ANGELES — Certron Corp., blank tape manufacturer and distributor, inked a 1,000-copy license of cartridge, 8-track and reel-to-reel market.

Certron owns a plastics factory in a 24,000-square-foot facility to mould cartridge and cassette casings in its own plant and for private label packaging.

Certron plans to release an initial line of 15 titles in its Vivid Sound line at $3.95, including 12 titles by the Columbia Musical Treasury Orchestra. The Vivid Sound line covers both instrumental and vocal product in the popular, light classical, country and western, mellow picture and Broadway musical areas.

Herbert A. Gold, Certron marketing vice-president, said the pre-recorded product will be merchandised through pack jobs and the company’s network of retail outlets.

N. D. Widens Sales Base

By EARL PAIGE

LINDELL, N. J. — Motor loaders and turnpike cases are among new additions to what appears to be a nearly unlimited field for pre-recorded tape and playback equipment. This accounts not only for the 8-track tape market.

Charles Scherer, formerly branch manager of National Tape’s Reno, Nev., firm, is handling a man-staff sales force. The facility, which has installed IBM equipment, occupies 16,000 square feet.

A region from Maine to Florida, and as far west as Alabama, West Virginia and Pittsburgh, will be handled from here, Urevec said.

National Tape, founded by James Tiedjens, is servicing a network of dealers that includes all the sections. The company includes department stores, tape specialty outlets, drug stores, music and record stores, truck stops, furniture stores, radio and appliance outlets and at least six types of automotive stores selling retailing tires, seatcovers and accessories, auto glass and parts.

“Nearly any retail outlet with traffic is a potential outlet,” Urevec said, “with the possible exception of clothing stores.”

“Urevec was formerly in the credit card field. A chief factor in the proliferation of the tape outlet business has been the sophistication of distributing channels, he said. This sophistication revolves around display merchandisers, electronic display devices and follow-through of field sales personnel. The sale is made on a two-week basis.

National Tape handles 8-track cartridges, cassette, reel-to-reel and playback units. Pre-recorded soft ware is broken into 10 categories. These are vocal groups, classical, religious and gospel, country and western, single vocal artists, shows and comedy, pop rock and roll, jazz, R&B, blues and soul.

Warehouse inventory is broken into sections, with 20 bins in each. (Continued on page 12)
Any cartridge is only as good as the tape it contains. Audiopaks contain Audiotape.

We think we make pretty good tape cartridges.
Twenty-six major duplicators and 77 different recording labels think so, too. So they give us their business.
Most also buy our lubricated Audiotape. It's not surprising. Who knows more about making tape than the people who make the cartridges. And the logic of one order, one shipment, one invoice, is inescapable.
But there's another reason for such universal confidence. A sound reason: consistent quality.

Our experts coat Audiotape with a unique oxide formula that reproduces high frequencies brilliantly, even at the slow cartridge speeds. Then they polish the surface smooth, so it won't wear out your recording heads at any speeds. And repeated inspections make sure, reel after reel.
Have you looped a length of Audiotape lately? We could make such beautiful music together.
Muntz Offers A Pkg. Deal

...Continued from page 10

in this area of players. This
excluded type of speaker can't
be seen."

For chain stores, Muntz has
been selling another form of
simple installation type of
speaker, the SK-2, which is
taped down to the rear window
package tray. These small speak-
ers are in a sloped enclosure and
are not designed to be placed
in any cut enclosure. Muntz said,
"Chain store operators prefer
this equipment because they
don't have to worry about in-
stallations."

Tape CARtridge

Modern Tape Adds

LOS ANGELES—A plant expansion is under way at Modern
Tape Corp., with the duplication company adding 10,000 square
feet of space next month. The tape wing of Kent/Modern Records
already has 10,000 square feet of operating space on the top floor
of the parent company's record pressing plant.

Opened earlier this year, the tape facility has 20 4-track slaves,
10 cassette slaves, 20 8-track slaves and 10 reel-to-reel machines.

Twenty additional 8-track slaves will be installed within the
next few weeks. Thirty people work in the duplication operation,
mastering, duplicating, splicing and packaging tapes for the parent
company's own Modern line and for custom clients.

The custom accounts are handled through a separate company,
Custom Tape Cartridge, with both companies run by Don MacMillan.

Under the custom banner are such accounts as Amexar, a Latin label
which has used Stereodyne for all its national duplication; Dooto
Records, Dootse Williams' comedy label; Bertinona, a Puerto Rican
label and Packard Bell. Custom creates a sampler series of six 8-
track cartridges, which are included with a Packard Bell player.

This music is from the company's own library of Hawaiian, big band,
country, strings and jazz repertoire.

Modern has been using Carsa Enterprises for molding its 8-
track cases. The company has begun molding an inexpensive cassette
case, however, while continuing to buy cassette cases from Audio De-
vices.

NTD Sales Base

...Continued from page 10

tags on software carry seven
inventory messages detailing cat-
egory, manufacturer, manufac-
turer's number, configuration,
price, section and bin.

Our tags are color coded by
quarter to allow for quick
appraisal of product movement.
A color strip corresponding to
category allows for store person-
nel to put away stock that ar-
vives between service calls.
A brown strip, for example, keys
vocal groups, and so on," Urevis
said.

Accounts are encouraged to
display the software according
to category and alphabetically by art-
ist within each category. "This
makes for neat stock and
creates additional impulse pur-
chases when customers are
drawn to a category they might
not have initially considered."
National Tape is utilizing se-
curity cases for merchandising
products, the Ampex BID20
for cassettes and an open dis-
play case for reel-to-reel.

WHY PAY MORE?

Get Pfanstiehl's

CASSETTES

AT NEW LOW PRICES!

Pfanstiehl CHEMICAL CORPORATION
3350 WASHINGTON ST. - BLUE SPRINGS, MISSOURI 64014
WRITE FOR DETAILS!

South's Largest Tape

One-Stop 4 and 8 Track Stereo Cassette Tapes

One day service:
Complete inventory all lines.
All orders shipped same day.
Write, Phone, Wire or Call Collect.

Stamps

728 Texas, Shreveport, La.
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Tape product by tape people"
presenting

'THE NOW GENERATION'

TODAY'S HITS TODAY

SPAR PREMIERE
8 TRACK STEREO TAPES

SPAR TAPES
110-21st Ave., South (Baker Building) Nashville, Tenn. 37203 — Phone: 244-1636
NEW YORK — Fleetwood Mac, British blue-tinged featuring guitarist Peter Green, garnered the hip and happy crowds at Fillmore East Friday (6) with a good, clean trip of gutless city blues and no-nonsense rock work, until Country Joe and the Fish turned the rock groto into a recess yard with their rocky rootsy frakke on Vietnamese, naughty verbs and "chicks." Kusama's Self-Obliteration, a non-recorded reel, boasted an erotic revue of canting nudes, which he painted each other in day-glo, whooped it up and obliterated themselves accordingly.

The only major rock group operating with three lead guitarists — Peter Green, Jeremy Spencer and the newly added Danny Kirwan — Fleetwood Mac perked up their electric urban blues with bright tidy rides, rhythm, and harmony, and enhanced by almost no repetition in structure, rhythm and beat by passing the vocal chores from mouth to mouth, mile to mile. Even Kirwont, the newcomer, dispelled any doubts that he was a tame-lad lead by chippin in with a solo and some slick guitar sprites, besides grinding out his living as a sturdy rhythm machine. Mick Fleetwood, a spidery figure crouched over his drums, whacked out the beat with the dexterity of his eight-legged local walk, while John McVie snapped at the low notes for the band's bass group.

Galloping Style
Fleetwood Mac, who records for the Blue Horizon label in England and Epic in America, galloped through "Stop Messin' Round," "Something Inside of Me" and "Albatross," their tight latest single disc, all featured in the Rolling Stone, "English Rose," Green, prime mover of the crack blues group, performed on "Albatross," a hot-hum instrumental, misusr of the band's repetitiveness, ring and like the lazy Hawaiian twanging of Santo and Johnny in "Sleep Well," while John McVie himself with "Can't Do My Homework Anymor." A few school rocker that set Fillmore patrons sitting in their seats, Green howled Elvis-like, picking Mad-Buck and the group blended their tight, crisp repetition into the fish-turd of rocking rock 'n' roll. Not as heavy as Canheat Heat, who were on the same bill at the Fillmore East, Fleetwood Mac can continue its two-year whirl, which is assured that its brand of blues are like a good snack-filling, "Want a little push so heavy enough to distract from the main meal? — which, in this case, is the Fish Vanguard group.

NEW YORK — Man, an East Coast group, demonstrated single headed blues in its first set at Steve Paul's Scene Deuce. The quintet, whose recent Columbia Records album is due early next year, was together musically and showed two good lead singers.

Known as the Rich Kids when they recorded for RCA, Man stuck to its own material except for a Johnny "Try a Little Tenderness," which had Otis Redding-styled vocals by the lead guitar, who goes by the name of Supa.

Rhythm guitarist Dennis Bel- Line, the other lead vocalist, opened with "Sister Salvation," which began with a Carnegie Hall organ work by Gilbert Slavin before it switched to folk rock. Slavin switched to piano. Bass guitarist Richie Cardenas, strong instrumentally throughout, and

LAS VEGAS — The Platters, one of the trailingblazing vocal groups of the big best move of the mid-1960's, are giving further evidence that nostalgia means business to have their group opened to a capacity audience in the Flamingo's 300-seat Ca-

Man Puts Rock and Blues Thru Musical Paces
Slavin also sang vocal harmony during Supa's first lead vocal was "Far Too Many Changes," a blues wailer. This extended lec-
tion also gave Supa ample opportunity to show his considerate guitar ability. The group's drummer, who only uses the name of Tony, was a powerful asset here and, although he did not have any ex-
celed solo, Tony played exceptional drum all during the set. This number, Belline played a second come-
ting, complementing Slavin, who again played organ and

But Slavin had a good solo vocal with "Brother Jo-Ann Medley. "Riverhead Jail" was a good blues rock selection for Supa, as well as it began with a top rock number, "When Can I Call You Friend?"

Arlo Guthrie Folk Singer With Rapport
Guthrie is as good a contemporary folk singer there is around. The Repire artist regarded a large audience into his material, and spoken routines. The best of the recitals was about a "Multi-Colored Rainbow Roach," which he re-

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Arlo Guthrie Folk Singer With Rapport
LAS VEGAS — Arlo Guthrie was in top form at the Flamingo on Sunday (7) and, at his best, Guthrie is as good a contemporary folk singer there is around. The Repire artist regarded a large audience into his material, and spoken routines. The best of the recitals was about a "Multi-Colored Rainbow Roach," which he re-

Guthrie's rapport with the audi-
ce was phenomenal through-
THE SECOND COMING

Due to Overwhelming Demand, "Great Balls of Fire" Will Be Released as Tiny Tim's Next Single.

RG 6292
THE LEGEND ENLARGES!

www.americanradiohistory.com
REWARD

Time Could Be Big Factor for Gloria Loring

NEW YORK — Perhaps it would have been better if Gloria Loring's Persian Room at the Plaza Hotel bookings were two months further down the road than last week. For now that Miss Loring has signed with Loren Becker's new Stereo Dimensions label, she will be restructuring and recasting her entire repertoire.

Fortunately, Miss Loring enjoys extensive TV appearances and, therefore, will have ample opportunity to display her new material. At the Persian Room, Miss Loring clung to standards and renditions of current easy listening hits. Top number of the evening was Jim Webb's "This Time." Miss Loring did well with a medley of "Those Were the Days" and "The Biblio Song." HANK FOX

WANTED

Campus Dates

Atox's Vanilla Fudge play the University of Dayton on Sunday (15) and the University of Mary-land on Wednesday (18).

United Artists' Josh White Jr. performs at Mount Union College of Alliance, Ohio, on Jan. 24; Austin Peay State University of Clarksville, Tenn., Jan. 29; Kan- sas (KU) Community College, Feb. 6; New York State University at Plattsburgh, Feb. 13; and East Tennessee State University, Feb. 19.

Johnny Rivers, Imperial artist, appears at Loyola University of New Orleans Jan. 31.

United Artists' Gordon Lightfoot plays the University of Cali- fornia at Los Angeles on Jan. 4. Other UCLA attractions include Reprise's Arlo Guthrie, Jan. 10; Atlantic's Charles Lloyd, Jan. 18; and Elektra's Judy Collins, Feb. 2.


MOST GRATIFYING

Hot Producer P. Gernhard Singles Out New Single

NEW YORK — Although Phil Gernhard has a string of 10 chart rods in the 12 singles he has produced in the past two years, the most recent is the most unusual and most gratify- ing.

The string began with the "Snoopy" singles of the Royal Guardsmen, which he produced for Laurie Records. The first of these, "Snoopy vs. The Red Baron," was co-authored by Gernhard and Dick Holler. An earlier Royal Guardsmen single, "Baby Let's Wait," has been re- served and is that group's ninth chart entrance. Gernhard has produced three albums by the Florida group.

Operating from St. Peters- burg, Fla., Gernhard was asked by Gene Schwartz to visit Dion in Miami. At first, recalling Dion as a singing in the early days of rock 'n' roll, he wasn't enthusiastic, but finally agreed to visit the artist in August.

Gernhard was surprised when Dion accompanied himself on acoustic guitar, sang in folk rather than rock style. Gernhard learned that Dion had tried to change his image earlier, but was stuck with his rock image. He wasn't even allowed to play guitar on his own recording ses- sions previously.

The producer, who quickly envisioned Dion as an album artist, turned to "Abracadabra Martin and John," which had been written two months earlier by Holler. At that time, Gern- hard had auditioned about 300 acts to find one suitable to the song, but had set it aside when he couldn't find the right performer.

An earlier Gernhard hit sin- gle was "Stay," by Maurice Wil- liams and the Zodiacs, a far- cry from the rock "Snoopy" and the folk pop "Abracadabra Martin and John." Gernhard's production quantity may be less than that of other leading pro- ducers, but his scoring percent- age is among the best.

All Billboard Articles Are Available as Reprints

PLAY RICHARD PRYOR's New Dove LP—Where Nothing's Sacred

Reprise — RS 6325

RENAISSANCE BAND

WAX MY MARIMBA TODAY

Talent

Sunshine Fest in Honolulu Jan. 1

HONOLULU—Hawaii's first major contemporary music festival will be held Jan. 1 at the Orange Crater of the Diamond Head. Hopefully, the event will be an annual project in the tradition of the Newport and Monterey festivals.

At least 100 vocal and in- strumental soloists and groups are expected to take part in the free festival. Nationally known folk-rock artists have been in- vited to participate, but at press time, there was no word on acceptances.

"We're holding the festival to showcase Island musicians, par- ticularly rock and folk artists," said Jesse Sartain, a member of a community committee now preparing for the event. Sunshine Music Festival is the theme. It will be sponsored by a segment of businesses here in co-operation with KPOI-FM. Much of the operating costs will be paid by Honolulu Hawaiian Airlines—both semi-professional and amateur—will donate their services for the 12-hour attraction, which will also feature a number of activ- ities, including:

Arts and crafts exhibition—Knob wood, wood carvings, bead and embroidery work on display. Sartain said about 25 craftsmen have signed up.

Health food booths—Fruit juices, fresh fruit, and other health foods.

A Mystic Arts booth—An astrologer, a palm reader, a phrenologist, a reader of tarot (fortune) cards to reintroduce Sun- shine Music Festival.

Sartain is program director of KPOI-FM, which offers what is called Sunshine Music.

Christy Minstrels Sing Out Clear in No-Protest Form

NEW YORK—With material that includes "This Land Is Your Land," "The Drinking Gourd," and "Michael" from the new New Christy Minstrels' album strong and replete with banjos and guitars, could be called a folk group, even if their brand of folk is bland, packaged, and unarchaic. They opened at the Rainbow Grill, Monday (9).

There is, however, the other Atlantic's Sam & Dave appear at Lowell (Mass.) State College on Sunday (15).

Dates for Fred Weintraub's Campus Chanters:三种滑, Ernie, Ernie & Young at Auburn (N.Y.) University 27 through Feb. 2; Andy Robin- son, Pennsylvania State University, Jan. 17; Montreal University, Jan. 17; and Akron (Ohio), Jan. 17-18; and David Pengelly, Delaware (Ohio) College, Jan. 17-18.

DECEMBER 21, 1968, BILLBOARD
In this cold, cruel, apathetic world, it is comforting to know that THE DELLS have their 5th hit single in a row, "Does Anybody Know I'm Here?"

CADET/6631
Shermans: Creative Giants
By ELIOT TIEGEL

LOS ANGELES—Dick and Bob Sherman are working on their first fully co-ordinated film project, "Tom Sawyer." The Academy Award-winning songwriting team is writing both the story and the musical score. It's the first time they have had the freedom to compose a movie completely.

"We don't score pictures," Bob said, "We write songs for pictures." The difference is that the scorer is someone who takes an author's work and then arranges it for instruments. The Shermans create original compositions, get the words down on paper, then Dick plays the piano and sings them into a tape recorder. Then the scorer takes over, someone like Irwin Kostel, who scored their newest film, "Chitty Chitty Bang Bang." The brothers hope to have Kostel work on future projects also. As part of their agreement with the studio which hires them, the Shermans control what the arrangements will sound like.

The Shermans are writing 12 songs for "Tom Sawyer." They will utilize a "moderatization of the Greek chorus" as an off-stage effect. The film's music will reflect the sounds of riverboats, banjos, pre- jazz era instruments and guitar figures. Warner Bros.-Seven Arts will release the film. The Shermans always give their soundtracks music to the film company's record company.

The writing team is also working on a musical adaptation of the James Thurber novel, "13 Clocks," an "adult fantasy musical." There will be 14 songs for "clocks," and the music, according to Bob, will be "more heroic in nature, utilizing the orchestral sounds of songtiness with modern thinking."

1st Project for UA
"Chitty Chitty" was the Sherman's first project for United Artists after they had been with Walt Disney eight years. They worked on 50 projects, including industrial, TV and feature films. They wrote 200 songs for Disney including a winning "Mary Poppins" score. Their songs are locked into the films through their importance to the story line. They cannot be snipped out in foreign language versions. ("Mary Poppins" has been translated into 17 languages.)

Films with songs have always been done, Bob Sherman said, pointing to all the Elvis Presley features and "Rock Around the Clock." But pictures with songs telling the story are rare. We just don't write songs. We have never been told what's being said in the story.

Boston Globe's Jazz Fest to Star Masekela

While the program is still not completed, Ron Simons and blues guitarist B.B. King, have been set to join Masekela on the Saturday evening program. Also confirmed were Dave Brubeck and Gerry Mulligan for the Jan. 31 segment at the 5,000-seater War Memorial Auditorium.

In addition to the two evening shows at 8, there also will be another of the "Jazz for Youth" matinees at 2 p.m. on Feb. 1. Proceeds will again be donated to the Down East Talent of students. Profits previously have averaged about $1,000 per year.

Otto Rubi signed with Atlantic, where his new LP 'Gravinites' is producing his sides. Eumir Deodato, Brazilian composer, a singer in his own right, A&M Records, where he will be produced by Creed Taylor through Fellowship in Burton's Name

NEW YORK—Columbia University will award a Fellowship in the name of Robert Burton for the first time in the fall of 1969. Plans are presently being made for publicizing the availability of the Fellowship and a description thereof in the Columbia Law School Catalog. The Fellowship will be awarded on a regular basis after the initiation.

Columbia University now has slightly in excess of $90,000, including interest earned in 1968. The monies have been accumulated through the efforts of the Friends of Bob Burton, an organization which has worked to raise some pledges for payments during the next year which will bring it to its $100,000 goal. The organization is now pushing to exceed that mark.

Sky Effective Folk Singer
And Punnyman With Punch

NEW YORK—Patrick Sky delivered his telling folk songs with simple effective delivery with effectiveness, at the Bitter End Dec. 6. His pleasant banter and bad verses also went over well.

The Verge Forecast artist opened with his deceptively titled "Silly Song," which describes an element of sky style: word play and innuendo. There also were "Enjoy, Envy," "The Loving Kind," "Tom's Sky," and "Clay," on the loneliness of an infantryman.

Selections are in his first Verge Forecast album:

The song: 'ROMEO and JULIET'

the album:
CINEMA 59
LEROY HOLMES

YOU'LL NEVER HEAR HIS ALBUM ON YOUR RADIO, BUT

RICHARD PRYOR

Is hilarious on records, buy some of it soon. Help stamp out chicken radio. Dove Records—Reprise RS 6325

Richard Pryor

DECEMBER 21, 1968, BILLBOARD
Last night, while the over-30s watched Bonanza, 27.1 million of the turned-on tuned in Smothers Brothers and heard The Doors break their next million-selling single TOUCH ME (b/w Wild Child) EK 45646 Stock it now. You will be richer for the experience.
Records Accented in Lieberson
Steinberg Talks at Radio Meet

By CLAULE HALL

LAS VEGAS—The accent was on records more than radio at the third annual Radio Pro-
gram Conference here Dec. 6-8, with such speak-
ers as Bob Nelson of CBS/Columbia Group, and Irwin Steinberg, chief of Mer-
cury Records. Lieberson called upon a crowd estimated at 700 and then asked the ques-
tion: "What do you want?" He also asked: "Do you possibly can listening to the records that are not properly represented here in Mercury, and if you have any records on your desk that you think could be on the charts or should be or would it be possible if we can get them out to you and your enthusiasm for them. Don't play it safe all the time with the records that are listed and numbered in the catalogue.

"Too many decisions are made by the numbers these days— and there's not really enough playing by ear!"

He also pointed out that the old beliefs that existed among various groups of people that one kind of music was good and another kind for all other kinds) was bad but has been broken down. "Now everybody knows that there is good and bad in every kind. An the different kinds of music is not on each other. The best mus-
ican in eye are discovering what is best in the others, and absorbing it, and reflecting and translating it into something different ways.

Steinberg, talking on the anatomy of a hit rec-
ers, pointed out the possibilities in a record at a rock market, with 55 per cent of all records go-
ing through rock outlets. A Mercury Records study showed that 75 per cent of LP customers have the album they bought on the air, and this was the reason for their purchase. With computer, Mer-
cy can keep tabs on a given record and help it spread to other markets. But, to illustrate the dominance of the rock jobber today, Steinberg pointed out that four accounts in Boston provided 49.4 per cent of the total buy on a particular rec-
er recently. So, if you have to go 50 or more dealers to achieve this mus-

Sentry per cent of all records are bought by people between 16 and 30 years of age, he said. Using slides Mercury had prepared for previous meeting of record men, Steinberg demonstrated in detail how Mercury makes records happen and carefully follows radio play to spread sales na-
tionally. The show featured the National Longplay Manager of KLRA of Los Angeles stated that it was "theoretically the key to radio station." He played tapes of the station's singing news.

Another point of highlight of the speakers, said the greatest pop music ever written was being written now... with less trivial lyrics. Imagine love and he has to consider the world a better place to live in if we let kids say what must be said musically."

The conference, sponsored by Bill and Janet Gavin, was mostly attended by record men. The first morning included two sessions produced by Ken Draper and Chuck Blore.

Among the panel sessions, Al Bremen, who helps pick the S&R's in Los Angeles, said that "just as important as any record is the recording and after-sales work of a record station, but the decision is subjective" when it comes to picking records to the Drake-studied consultant. Bill Bennett, influential music director of WMCA in New York, said he'd done extensive personal research on listening among the "Orlando Woody Roberts, manager of KTSA in San Antonio, called on the record in-
dustry to produce a slightly higher quality of sound, would last longer for radio play. Jim Davenport, manager of WFOR in Marietta, Ga., said he has more promoters than listeners for records with him, then if the records bomb out he can say: "Man, you put me on a stink!"

Douglas A. Angelico, legal counsel for the Na-
tional Association of Broadcasters, related a few guidelines on what to watch for in contests and gave some warnings about payola.

The panel session on country music brought

PERSONALITY PROFILE
To Magnus—Repeat's the Thing

LYNCHBURG, Va.—In a drive to eliminate dial switching in its five-station market, KBMS-FM aired "Sex Appeal" Los Angeles—A move is now afoot to tie KBMS-FM better to KBMS-FM here

according to Jack Wagner, the new program manager. KBMS-FM has been in "easy listening" format

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Glenn said that KBMS-FM will soon bow the same type of music that KBMS-FM has been in "easy listening" format since its introduction in March, and KBMS-FM is one of the few radio stations in the market that has a fine reputation for music.

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WWOD Stages Blend Drive in Bid to Stop Dial-Twisting

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Lynchburg, Va.—In a drive to eliminate dial switching in its five-station market, KBMS-FM aired "Sex Appeal" Los Angeles—A move is now afoot to tie KBMS-FM better to KBMS-FM here according to Jack Wagner, the new program manager. KBMS-FM has been in "easy listening" format since its introduction in March, and KBMS-FM is one of the few radio stations in the market that has a fine reputation for music.

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THE BANANA SPLITS

...peel off a new single.

"THE TRA-LA-LA SONG"
(ONE BANANA, TWO BANANA)

b/w TOY PIANO MELODY

#32429

Just Released—The Banana Splits
First Album

#DL 75075

A Past, Present and Future Production
by David Mace for
Hanna-Barbera Productions
Arranged and Conducted by Jack Eskew
© 1968 Hanna-Barbera Productions
Records Accented in Lieberson, Steinberg Talks at Radio Meet

Continued from page 20
up the need for more young country artists, but several record men rose to the defense, including Tex Davis of Monument Records who said that 35 country artists on the label, 22 were under 26 years old.

Promotion man Chuck Chelten said he felt country music might be "sophisticating" itself right out of business. Len Levy, head of Metromedia's record operations, felt there was a need to educate more dealers to country music.

Shelby Singleton, head of NSS International Records, said he went out more records to country stations than pop stations because "there are more country stations that will expose your records to your records."

In another panel session devoted to easy-listening radio, Allan Newman, program director of KSFO in San Francisco, said too many managers don't listen to their program directors and are running middle-of-the-road stations down the middle of the road.

Jim Hillard, manager of WIBC in Indianapolis, said he thought Top 40 radio and of improving their salaries on r&b stations. Both Jim Randolph, program director of KGIF, Los Angeles, and John Hardy, program director of KDKA in Oakland, felt that r&b stations were suffering from distorted images in the advertising world and that these stations could not in many cases afford to pay better. The Sunday program director's session largely discussed the development of personalities, then shifted into new personalities.

Promotion men cited at the Saturday night banquet included Ed Pincavage, Tom Kennedy, Terry Russell, Don Chamber, Roy Bennett, Leon Anderson, Wally, WPNX, Chi, WLS, Kansas City, WBBF, WFCO, and WGN. Promoters cited were Jim Coleman, Bob Roby, Eric Goss, and Jimmy Johnson of WABC, New York.

The r&b panel session was mostly devoted to the growing problem of getting the black man into Top 40 radio and of improving their salaries on r&b stations. Both Jim Randolph, program director of KGIF, Los Angeles, and John Hardy, program director of KDKA in Oakland, felt that r&b stations were suffering from distorted images in the advertising world and that these stations could not in many cases afford to pay better. The Sunday program director's session largely discussed the development of personalities, then shifted into new personalities.

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At the conclusion of the program the following country stations were drawn for the door prizes:

KNSW, St. Louis
KXLY, Spokane
KFWX, Denver
KZTV, Oklahoma City
KTRK, Houston
KDFW, Dallas
KDFN, Ft. Worth
KGLS, San Antonio
KPGC, St. Paul

Contemporary Country

Aquad, Ohio—WSGR
Ken Speck
Radio Promoter

Program Director

 overshadowed by the towering giant of radio personality and salesperson, Dave Sturm, now at KSPR, Springer, Arkansas.

Sturm has been Upside-downing the world with his explosive personality and salesmanship for years.

Sturm is a master of his craft, rising from humble beginnings to become one of the most successful radio personalities in the world.

His ability to connect with his audience and his unrelenting optimism have made him a beloved figure in the radio industry.

But Sturm is not just a radio personality. He is also a successful entrepreneur, having founded his own radio station, WCBS, in Springfield, Arkansas.

Sturm's success in the radio industry has not gone unnoticed. He has been awarded numerous awards and accolades for his work, including the prestigious Radio Personality of the Year award from the National Association of Broadcasters.

But despite his success, Sturm remains humble and grounded. In fact, he has always been known for his down-to-earth personality and his ability to connect with people on a personal level.

Sturm's impact on the radio industry is immeasurable. He has inspired generations of radio personality and salesperson, and his legacy will continue to be felt for years to come.

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Be sure to watch Claudine sing songs from "Colours" on the "Andy Williams Christmas Show," December 19, on NBC-TV.
NOTE FROM

FLORENCE GREENBERG

To those of you
who learned with
me—so wanted to
thank you and be happy
with me as you
appreciated to
all who helped

programming aids

To Magnue—Repeat's the Thing

MAGNUE

WLCX

Dick Emery & Arbie Campbell

EASY

LISTENING
HAVE YOU GOT CALIFORNIA SOUL?
'CALIFORNIA SOUL' SC770
THE 5TH DIMENSION GROUP IN THE COUNTRY

THE THIRD HIT SINGLE FROM "STONED SOUL PICNIC" SC92002
1 "STONED SOUL PICNIC"
2 "CALIFORNIA SOUL"
3 "SWEET BLINDNESS"

"CALIFORNIA SOUL"
THE 5TH DIMENSION
PRODUCTION AND SOUND BY BONES HOWE
EXCLUSIVELY ON SOUL CITY RECORDS
SOUL SAUCE
BEST NEW RECORD
OF THE WEEK:
"Foolish Fool"
DEE DEE WARWICK
(Mercury)

SOUL SLICES: Motown will continue its assault on the chart toppers, adding a single from "PICKIN' & FLYING," the album Ross & the Supremes and Stevie Wonder, with powerful LP's by the top 10 trio. Besides Stevie Wonder's new "Aftie" album, Gaye is scoring with "In the Groove," while the Supremes are working with "Love Child," "Where the Temptations Collided" with the T.C.F. soundtrack from the Dec. 9 TV special with the Temptations, also in the top 10 with "Cloud Nine." Their team-up on "I'm Gonna Make You Love Me," written by Jerry Ross, is a sure bet to re-enter the winner's circle, pasting the Madeleine Bell version. Albums due from Motown: Jr. Walker and the All Stars, Tammie Terrell and Smokey Robinson "Live." The Unifies, Kapp's "Court of Love" lords, cleaned up raves at the Village Gate Monday (9) when they closed Pursell Associates' soul show with tunes from their debut LP. They also featured their latest single, "Beginning of My End." The group's album is one of the slicest new soul LP's of the year, along with Bobby Womack's "Fly Me to the Moon" album on Minit. Womack, who is married to the wife of late Sam Cooke, offers some of the finest soul ballads since Cooke reigned over r&b. Aretha Franklin's "broken leg" turned out to be a bad spring. B. B. King, who rode the blues revival back into chart contention, will kick off the new year with several major spots in the East Stirs at the Village Gate and Fillmore East are among his dates for January and February.

Ex-columnist Lee Tizom has joined Lou Rawls' music firm to form the Lou Rawls International Fan Club, as the new director of public relations. Tizom also does press for Motown. In New York, she's been doing TV specials and listening to new talent that includes the Five Illusions and Sonya Davis. The newly formed black entertainment promoters' group, NAPP, in St. Louis last month. The Stevie Wonder All-Star Revue started NAPP with a series of benefit promotions for worthy causes. Jimmy Ellis, world heavyweight co-champ, was featured with the Riverview Spiritual Singers on the "Jonathan Winters Show" Wednesday (11). The group's first single, "I Don't Mind," was released on Atlantic last week.

MAKIN' SMOKE: Sam & Dave, "Soul Sister, Brown Sugar" (Atlantic)... Wilson Pickett, "Heed Jude" (Atlantic)... James Brown, "Tit for Tat" (King)... Peaches & Herb, "So True" (Date)... Wills Bell & Judy Clay, "May Baby Specializes" (Stax)... Mickey Murray, "Flat Foot Sam" (SSS)... Lee Dorey, "I'm Gonna Sit Right Down" (Amy)... Ivory Joe Hunter, "Ivy Tower" (SSS)... Tony & Lynn, "We're So Much in Love" (Blue Rock)... Ray Charles & Jimmy Lewis, "If It Wasn't for Bad Luck" (ABC/TRC)... Albert King, "Blues Power" (Stax)... Freddie King, "Play It Cool"

FLIGHTS OF SOUL: Aretha Franklin's third gold album, for "Aretha Now," should be followed by her "Aretha in Paris" album, featuring some of her hits. Her January release is geared primarily toward the jazz market, but will sell everywhere before it turns into solid gold. The Sweet Inspirations are on their first promotion tour of England where their single "What the World Needs Now Is Love" is high on the charts. The girls are scheduled to appear on all the major British TV shows. The Unifies played the University of Mass. with Martha Reeves and the Vandellas, to a soldout crowd Friday (6). The Unifies also performed for the Borough of Manhattan Community College Friday (13). Collition is working hard on new disks by the Fabulous Counts (JanJan), Tyrone Davis ("Can I Change My Mind") and Freddie King ("Play It Cool"), while "Getting the Corners," by the T.S.U. Tor- nadoes has become a hot number in Houston. The group is the band that backed up Archie Bell & the Drells on "Tighten Up." James Brown played a one-nighter at Harlem's Apollo Theater

(Continued on page 37)
INTRODUCING
THE NOT-TOO-INSTANT REPLY.

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.

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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.

THE NEW! THE NOW! - THE WHAT, '68-'69 CHART

ROCCO THE EVERLY BROTHERS WS 1752

HOME TO THE SEA SAN SEBASTIAN STRINGS WS 1764

PETULA CLARK'S GREATEST HITS WS 1765

CYCLES FRANK SINATRA FS 1827

I'VE GOTTA BE ME SAMMY DAVIS, JR. RS 6204

RANDY NEWMAN RS 6286

TINY TIM'S 2ND ALBUM RS 6323

IMPLEMENTED BY A SLEDGEHAMMER AND CONSUMER ADS; DJ, TV, RADIO, EXCITATION; WINDOW, AISLE, WALL & CEASELESS EFFORTS OF THE MOST STAFF IN THE INDUSTRY! -- WARNER
WHY AND HOW - OF THE ... UPRISING!

THE MASON WILLIAMS EAR SHOW  
WS 1766

THE ASSOCIATION  
GREATEST HITS  
WS 1767

ASTRAL WEEKS  
VAN MORRISON  
WS 1768

RICHARD PRYOR  
RS 6325

LOVING  
FRANCOISE HARDY  
RS 6318

DEAN MARTIN  
GENTLE ON MY MIND  
RS 6330

SUCCESSION OF TRADE  
NEWSPAPER & MAGAZINE  
COUNTER DISPLAYS - AND THE  
PRODUCTIVE PROMOTION  
BROS. - 7 ARTS & REPRISE RECORDS

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“CRIMSON AND CLOVER”
TOMMY JAMES AND THE SHONDIELLS

A MUSICAL EXPERIENCE - A NEW IDENTITY
A TOTAL INVOLVEMENT - A PROVEN SUCCESS IN 5 DAYS

AND NOW... THE ALBUM

THE NEW MAGIC OF THE SHONDIELLS, AND AS TOMMY SAYS “IT’S TOGETHER”

ORDERS NOW BEING TAKEN CONTACT:
ROULETTE RECORDS, 17 WEST 60th ST., NEW YORK CITY (212) 757-9880
**NEW YORK — "Many people make the mistake of assuming that all black audiences lean toward rhythm and blues," said independent producer-arranger Howard Roberts who is pioneering cheerful treatments of pop hits for Kapp Records, as well as tending to his new production firm, Howard Roberts Enterprises.**

"I feel that my music will appeal to a very broad audience -- black, public, both black and white," added Roberts. The two types of educational backgrounds, economic gains and adequate age levels, the black record-buying public likes middle-of-the-road music as well as the white."

Roberts debuted on Kapp after a stint at Columbia with a choral-orchestra treatments of hits such as "Lady Willpower," the featured single from the LP.

Formerly Harry Belafonte's musical director, conductor and arranger for three years, Roberts also produced and recorded Tony Bennett (four albums, eight singles), Dania Carr, Bobby Scott and Barbara Streisand. Roberts has also scored ballets, modern dances and composed single disk successes as well as running his new production-publishing-management complex. He is currently producing the African Exploration, an eclectic cultural sound featuring tropical water, and is working toward a solo career as a singer and a conductor with Kapp.

"From a commercial standpoint there is no other black man attempting this format with orchestra and chorus," said Roberts, whose choral and cultural releases, both on Columbia and new Kapp, are paving the middle-of-the-road for the growing black middle class.

**Kent Adds Virgo**

**LOS ANGELES — Virgo, a new Memphis-based rhythm and blues label is being distributed by Kent Records, a local r&b specialist. Among the owners of Virgo are singer and King, Bobby King and James Colle.**

The label has thus far released two singles by singer Larry Davis and Earl Wright. Kent masters and presses the singles.

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**BEST SELLING**

**Rhythm & Blues**

**LP's**

<table>
<thead>
<tr>
<th>Week</th>
<th>Title, Artist, Label, &amp; Pk.</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>DIANA ROSS &amp; THE SUPREMES</strong> Join the Temptations</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td><strong>ARTHUR WILLIAMS</strong> &amp; Beyond</td>
<td>11</td>
</tr>
<tr>
<td>3</td>
<td><strong>A H. McCANN</strong></td>
<td>28</td>
</tr>
<tr>
<td>4</td>
<td><strong>STONED SOUL PICNIC</strong></td>
<td>18</td>
</tr>
<tr>
<td>5</td>
<td><strong>YESTERDAY'S DREAM</strong></td>
<td>12</td>
</tr>
<tr>
<td>6</td>
<td><strong>THE TEMPTATIONS</strong></td>
<td>106</td>
</tr>
<tr>
<td>7</td>
<td><strong>JOHN H. ANDERSON PRESENTS</strong></td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td><strong>I'M A MAN</strong></td>
<td>10</td>
</tr>
<tr>
<td>9</td>
<td><strong>SOUL LIMO</strong></td>
<td>12</td>
</tr>
<tr>
<td>10</td>
<td><strong>LOOK AROUND</strong></td>
<td>30</td>
</tr>
<tr>
<td>11</td>
<td><strong>TWO LOVES</strong></td>
<td>13</td>
</tr>
<tr>
<td>12</td>
<td><strong>MAYDAY VOYAGE</strong></td>
<td>21</td>
</tr>
<tr>
<td>13</td>
<td><strong>DIONNE WARHORSE'S GOLDEN HITS</strong></td>
<td>38</td>
</tr>
<tr>
<td>14</td>
<td><strong>ROAD SONGS</strong></td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td><strong>I SHOULD YOUR CARE</strong></td>
<td>3</td>
</tr>
<tr>
<td>16</td>
<td><strong>BEST OF KING CURTIS</strong></td>
<td>30</td>
</tr>
<tr>
<td>17</td>
<td><strong>SMOKEY ROBINSON &amp; THE MIRACLES</strong></td>
<td>43</td>
</tr>
<tr>
<td>18</td>
<td><strong>DIANA ROSS &amp; THE SUPREMES</strong></td>
<td>48</td>
</tr>
<tr>
<td>19</td>
<td><strong>NO BAD SONGS</strong></td>
<td>44</td>
</tr>
<tr>
<td>20</td>
<td><strong>VANILLA FUDGE</strong></td>
<td>4</td>
</tr>
<tr>
<td>21</td>
<td><strong>FOUR TOPS' GREATEST HITS</strong></td>
<td>30</td>
</tr>
<tr>
<td>22</td>
<td><strong>BIGGER &amp; BETTER</strong></td>
<td>8</td>
</tr>
<tr>
<td>23</td>
<td><strong>SUPER FUNK'S HITS, VOL. 2</strong></td>
<td>7</td>
</tr>
</tbody>
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**CONTINUED FROM PAGE 34**

Dec. 13. ... Luc Tahure of Super-Soul magazine in Paris writes that hits and rhythm-arranger-producer-artist Tachio Wilbikried died.


Sam & Dave invaded Fillmore East, the rock house, for four shows with two rock groups. Descendants, the Double Shot soul artists, the Bilgards, are preparing for a stage show as a result of their "Back Those Doo-Wop's" success, also being used as an oldies but goodies theme. ... Baren Wood will sing at the San Remo Song Festival in late January, marking his third trip to Italy in 16 months.

The Junior Wells blues band is in the Philippines before leaving for stops in Siagon, Singapore and Malaysia. They return Feb. 17 after a stopover in Okinawa. ... Ted Williams of Atlantic Records reads Soul Sauce. Do You?

**FIRE & SMOKE**: Marvin Gaye, "I Heard It thru the Grapevine" (Tamla). ... Stevie Wonder, "For Once in My Life" (Tamla). ... Temptations, "Cloud Nine" (Geddy). ... Aretha Franklin, "Super Hits, Vol. 2" (Tamla). ... "I See You thru the Window" (Atlantic). "Bring It On Home to Me" (Stax).

**Makin' Fire**: Bobby Bland, "Rockin' in the Same Old Boat" (Duke). ... Otis Redding, "Papa's Got a Brand New Bag" (Atco). ... Wilson Pickett, "A Man and a Half" (Atlantic). ... Deacon, "Rock It to Me" (Stax). ... Exquire, "I Got the Power" (Wand). ... Impression, "This Is My Country" (Curtom). ... Young-Holt Trio, "Souful Strut" (Brunswick). ... Dells Humphrey, "Don't Make the Good Girls Go Bad" (Atlantic). ... Supremes & Temptations, "I'm Gonna Make You Believe" (Atco). ... Arch Bell & the Drells, "Showdown" (Atco). ... Ethel井ians, "Right or Not" (Philly Groove). ... Jerry Butler, "Are You Happy" (Mercury). ... James Brown, "Freedom Train" (Goldwax).
FROM RANWOOD RECORDS
ANOTHER NEW HIT L.P.

LAWRENCE WELK
Memories

THREE O'CLOCK IN THE MORNING
ANNIVERSARY SONG
FASCINATION
MEMORIES
GOING HOME
I'LL SEE YOU AGAIN

MELODY OF LOVE
WHEN I GROW TOO OLD TO DREAM
SILVER MOON
CINCO ROBLES
PARADISE
POEME

AND THE TOTAL CATALOG
OF LAWRENCE WELK ON

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LAWRENCE WELK
8003 Love Is Blue
8012 Moon River
8017 Winchester Cathedral
8020 Silent Night
8021 Yellow Bird
8022 Songs Of The Island
8023 Champagne Music
8024 Calcutta
8025 Waltz Time
8026 Television Show
8027 Country Music Great Hits
8028 Golden Hits
8042 Hymns We Love

LAWRENCE WELK SINGERS
8030 To America With Love
8034 The Lawrence Singers
8036 Jo Ann Castle
8011 Ragtime Piano Gal
8012 12 Great Hits
8013 Great Million Sellers
8041 Hawaiian Ragtime
LENNON SISTERS
8004 On The Groovy Side
8006 Best Loved Catholic Hymns
8007 12 Great Hits
8008 Something Stupid
8019 Christmas

MYRON FLOREN
8005 New Sounds
8014 Polkas
8015 Accordion Concert
8029 Myron Floren Polkas
JERRY BURKE
8009 Great Organ Hits
8010 Golden Organ Hits
8031 Bob Ralston
8035 Frank Scott Indian Lake
8038 Curt Ramsey Champagne Quintet
8039 George Cates Hawaii
8045 Natalie Nevins

RANWOOD RECORDS, INC., A SUBSIDIARY OF RANWOOD INTERNATIONAL, INC., 9034 SUNSET BLVD., LOS ANGELES, CALIF. 90069
**Album Reviews Continued**

**DECEMBER 21, 1968**

**DEAN MARTIN—Cradle on My Mind (RCA Victor VCX 3020)**

Dean Martin takes some of the top hits from recent months and makes them his own. His easy, free-flowing style is applied notably to the country-flavored ballad and he makes much of "Heartbeats," "By the Time I Get to Phoenix," and "Seven on My Heart." "Her Breath in Atlantis" is his current comeback single hit.

**SAMMY DAVIS JR.—I Gotta Be Me (RCA Victor 4234)**

The Sammy Davis single, "I Gotta Be Me," taken from the Broadway musical "Golden Rainbow," is showing strong sales response and it provides the focal point of this album. Davis also takes three numbers from his hit recording of "Night and Day (I'm a Brass Band)") and the title tune from the film "Can't Stop the Music." An album for show tune buffs.

**LAWRENCE WELK—Memories (RCA Victor LSP 4044)**

Lawrence Welk knows his audience and he gives the fans of the 50's they like to hear with an unfailing touch. He's pegged this package of a duet of symphonies that are melodic, nostalgic and extremely easy to take. There is still a big market around for this kind of material.

**VERDI AND CHOIR—REQUIEM (Various Artists/Virgin Philharmonic Orchestra/John Eliot Gardiner, Conductor, Virgin Asia VLA 1375)**

An all-star cast of soloists, a grand orchestra, and a superior conductor, should capture the interest and enjoyment of serious lovers of Verdi's choral work. The recording is grand, masterful, and they are really hitting it off.

**SCHNEIDERS: PIANO CONCERTOS FOR FIVE PIANOS (Berlin Philharmonic Orchestra/Kurt Masur, Conductor, Deutsche Grammophon LSC 5002)**

Pianist Schindler again shows his mastery of the composition and an unconventional one at that. The composer, a German, places the five pianists in the orchestra with a texture of grace that makes the music compete.

**COUNTRY—NAYLAND JENNINGS—Jewels, RCA Victor LSP 4646 (1)**

The expert country balladist serves up a healthy portion of sweet-sounding tunes. Jungles, with his usual style of largesse and enthusiastic style, makes this LP considerably stronger. Proof of this is the version on Johnny Cash's "When the Levee Broke." The title tune, "Sleeping in Circus Place" must be heard throughout to be appreciated. A revered guest.

**COUNTRY—WEBB PIERCE—Saturday Night (Decca DL 75097)**

Wide Pierce is a country shape and he has some others that welcome this latest package. Included is his recent performance of "Saturday Night," a turn that will make him a hit. "Cumbia Cha-Cha-Cha" and "Great Speckled Bird." Powerful.

**COUNTRY—GEORGE HAMILTON IV&MIKI RING—RCA Victor LSP 4956 (1)**

Built around his current country chart single, "Take My Hand for awhile," Hamilton includes the pop "Sister" and the folk "I Don't Know Where I stand." He does an exceptional country touch. The performance, headed for a high spot on the best seller chart.

**REVUE**

**RICHARD PRYOR—Dove (RCA Victor 4235)**

The humor of Richard Pryor, familiar through his "hot" TV appearances, is captured brilliantly in his debut album here. He is the hippest, hottest, funniest comic around and he makes "Amy Lillie" and "Golly" some of the funniest lines of all time. His unique style and material should make him as big in his record as he is in TV.
FLOYD CRAMER
THE BEST OF FLOYD CRAMER
Vol 1-A CA Lp Arp (5)
Cramer's piano stylings are full of charm. His material here includes some of his own hits. Some good pop standards are represented, such as 'Born Free', 'Strangers in the Night', 'I Want to Be Free' Others are 'Goose on My Heart' and 'Alfie'.

FIELD FLOYD
LISTENING—Vanguard VSD 15654 (5)
Listening is a new young, pretty lady's last who has men in a single glance, and a heavy date. For a follow-up to her previous stints, her commitment to Michael Tuch and stalk guitar work of Peter Mack. Listening here is an easy-going relationship with that vital FM and pop sound. From his major hits in words, 'She's Not There', 'I'm In Love With You', and the Stax-Stones hit 'Goin' To Town'.

HATCH: SYMPHONIES
Nos. 1, 2, 4, 5 & 6-Cleveland Orch (Stru, Cel, Sull), Columbia 71006 (5)
Hatch's forceful, knowledgeable and unequaled conducting of both symphonies is superbly rendered. There aren't many surprises, just straightforward and exciting, that add up to enchantment. The Cleveland plays simply, very effectively.

HINDEMITH: SYMPHONIC METAMORPHOSES/CARANOS
Metropolitan Opera (Stru, Cel, Sull), CBS 1706 (5)
Serr's conducting is vigorous and marvelously effective in Richard Strauss work in the "Metamorphosen." In his "Sinfonietta," he and the Cleveland unite in a brilliant display of color and gaiety, marked by romantic couplings and joy.

JIMMY ROSELLI—United Artists S1A 6066 (5)
Roselli takes the standards and sings them straight to the heart without embellishment or ornament. He's purely a singer and let's you know it in its unusual format. Here you'll Never Know," Autumn Leaves" or "There I've Said It Again." It's there.

JAMES COTTON—1977—Jody Music/ Vanguard VSD 10033 (5)
Cotton is very strong, emotion and intelligence. His blues are balanced by his drums, the keying with his style, harmonica-sung, scored, and included elsewhere by his blues band, the Mahogany Brass. With a top rhythm section, Cotton's style and the "Slight," "Flex," "Slight," "Jitterbug" and "Negative Ten-Four.

JAMES BROWN—A Few Nice Things, King 1028 (5)
Grown for a select soul audience, Brown's latest efforts a musical innovation, captures the essence of the work by Maurice Abrahams and the Irish Symphony. The lighter and more humorous of Mahler's works and winning the place with tone, his unique version, proves. But it's still to some extent a dramatic work.

JIMMY MCGRAW—The Warm, Solid State SS 18004 (5)
Hard driving organ player, McGraw has a brilliant technique. He's known for his "Rats Band" and the seven tracks here are the "Rats Band." The "Two sides," "Rats Band," "Two Tall," "Jitterbug," and "Shuffle" are all well known. McGraw's work may get lost in the shuffle, but his own version, proves. But it's still a great collection and a must for his fans.

JOHN SUTHERLAND
RICHARD BOYNE
HANDBOOK TO THE OPERAS
Richard, sold.

IS BUDY GUY?
Vanguard VSD 79290 (5)
One of the six Tower soundtrack albums of American International films, including big tunes such as "The Great Gatsby" and "The Great Gatsby," etc. One of the tunes is "The Things to Come," a big song. See below for a cast.

NEWMAN—SNN/IN A FMad/1Fr
Checkout on this album. Newman, a bright new writing talent after his winner hit with his collection of richpatch original material. In "Love Story," which has a theme and recording interest from other artists. "Tell Me No One Ever Hurt This Bad," "Linda," and "I Think It's Going to Rain Today" are among the other fine cuts.

NEWMAN/1ST MORMON
No. 1 No. 1/1/1FR
CHECKOUT on this album. Newman, a bright new writing talent after his winner hit with his collection of richpatch original material. In "Love Story," which has a theme and recording interest from other artists. "Tell Me No One Ever Hurt This Bad," "Linda," and "I Think It's Going to Rain Today" are among the other fine cuts.

NEWMAN—FIONI
Sounds/United Artists 2816 (5)
"Love a Woman's Job," RCA 1SP 4660 (5)
"Love a Woman's Job" is a collection of hits to make the woman's guide. "I Can't Leave a Woman Like That," "I Love You," and "Cherished" are here. Check. Changed. Changed. About Me. At Home. But these hits are the biggest. The treatment is the same country with Norma's hard strong voice sounding excellent.

NORMA JEAN
RICHARD BOYNE
HANDBOOK TO THE OPERAS
Richard, sold.
ORDER NOW!

MILLIONS OF POLKA FANS ARE WAITING FOR THE LATEST, THE GREATEST BY THE WORLD'S POLKA KING...

Lil' Wally
(HIS VOICE, COMPOSITIONS, STYLE AND ORCHESTRA)

INTERNATIONAL

"SALUTE TO LAWRENCE WELK"
By Lil' Wally
Jay Jay Stereo 5117

ANOTHER GREAT INTERNATIONAL

"THERE'S MORE TO A WEDDING"
By Lil' Wally
Jay Jay Stereo 5119

A WHOPPER IN POLISH

"SING-A-LONG #4"
(Word Copyrighted)
All New Wally Songs
Jay Jay Stereo 5118

IN POLISH

"WELCOME MR. PRESIDENT"
By Lil' Wally
Jay Jay Stereo 5121

JUST RELEASED...

POLISH ADULTS ONLY

"POLISH SEX"
By Lil' Wally
Jay Jay Stereo 5122

POLISH IN THE HEARTS OF ALL POLISH PEOPLE

"KOCZANA MAMA"
Jay Jay Stereo 5114

ALBUM REVIEWS

No spotlight

Port of the album releases.

In regard to the songs that were on the chart.

SPECIAL MERIT

Album with sales potential that are deserving of special consideration at both the retailer and radio level.

FOUR STARS

Albums with sales potential within their category at both the retailer and radio level.
Country Music

Singleton Forms Movie & TV-Producing

NASHVILLE — Shelby Singleton has announced the formation of SSS Cinema International, Inc., the movie and television producing arm of his recording corporation.

Singleton said Bud Connell, former operations manager for KOKO and Storz Broadcasting in St. Louis, will head the video media for the corporation. Connell and his family have relocated here.

The firm plans to film two to three movies a year for the next five years. The first of these already is in the scripting stage.

with shooting scheduled to start in April. The first movie will be "Harper Valley P.T.A.," shot on location here and in Atlanta. Readings reportedly already have started for the second film of SSS Cinema International, scheduled for shooting in September. Jeanne C. Riley will sing the background music for the initial film, but will not appear in the picture.

Branching Out

Since his success with the re-issues of both "Harper Valley P.T.A." and "The Cat of the Town," Singleton has moved in all directions. Jerry Scheib, former national promotion director for Smash Records, and Mel Couzart, a veteran in the rock promotion field, have been added to the corporate roster. Scheib becomes national field promotion director while Couzart, based in St. Louis and vice-president Henry O'Neil in Midwest and Southeast rock promotion.

Nashville NARAS Names Emily Bradshaw Director

NASHVILLE — Emily Bradshaw, president of Promotions by Emily, has been named the first chairperson of the National Academy of Recording Artists and Sciences (NARAS). Mrs. Bradshaw, one-time promotion manager of WSM, takes over from Franklin Street.

In addition to her non-music affiliated clients, Mrs. Bradshaw will work with this division's important clients as Jim Ed Brown, John D. Loudermilk, George Hamilton IV, Bob Bare, Archie Campbell and Marion Worth.

"There is a great deal of good fortune and files have been moved to the offices of Promotions by Emily, and some attend," she says.

Mrs. Bradshaw is, among other things, an accomplishments musician, and was graduated from the Conservatory of Music. Her work at WSM, in addition to promotion, cov. ers production and the music library.

Mapping Pearl Show Writers

HOLLYWOOD — The new young writing team of Chad Garrett and Judy Russell has written three songs for the pilot of the new "Minnie Pearl Show," being produced by 20th Century-Fox.

On two of the songs, "Long, Long, Back Home" and "If I Had It To Do All Over Again," they also have recorded the vocals for which the actors will lip-synch. The third song, to be called "Minnie's Theme," is "I Didn't Know I Loved You Till You Died."

Both songs were purchased and published "Long, Long Back Home," and the other two, licensed to Barrie Russell by Carrelle Music, a new BMI company by Garret and Miss Russell.

The "Minnie Pearl Show" is a situation comedy with a boarding house background. Although it will be shot here, the program will be interspersed with shots of familiar Nashville landmarks.

ROCK SMILEY

is hitting charts with his Malinda Record of "TOUR "b/w "BIG BROTHER SOLDIER." Dee jays, copies are ready for you. DISTRIBUTORS, SOME AREAS still want Contact Malinda Records, P.O. Box 30, Lake Charles, La. Promotion directed by Brite Star. See Brite Star's ad in today's Class. Man for that Real promotion covers.

EX-GOV. DAVIS IS WED TO MRS. ANNA GORDON

RINGGOLD, Ga. — Jimmy Davis, former Louisiana governor who has recorded for Decca for 24 years, was married here Monday (9) to Mrs. Anna Gordon, an original member of the Chuck Wagon Gang. She has recorded for Columbia for 32 years.

The ceremony was witnessed by Buck and Dottie Rambo, who record for Heartawm, Mrs. Gordon is a music industry acquaintance and companion of the Chuck Wagon Gang, who died more than a year ago. Davis' wife died at about the same time.

Davis had recorded only a week ago in Nashville, Mrs. Gordon recorded with her family two weeks ago. The Chuck Wagon Gang now functions only as a recording unit, and does not road appearances. Davis, similarly, makes occasional personal appearances, devoting much of his time to his recording.

Both acts are represented by the Don Light agency.

Nashville Writers' Objectives Drafted

NASHVILLE — The newly chartered Nashville Songwriters' Association (NSA), which has a large turnout of some 300 at its awards banquet, has outlined its list of objectives for the near future.

Buddy Mize, president, said the first goal would be to establish a retirement fund for professional songwriters. This would be done by creating a trust fund based on NSA plans to set up such a credit union, to "charge the songwriters with maintaining the trust fund whenever it is reasonable."

Mize said the next step would be to establish a group rate insurance for the membership. The organization plans to retain an attorney who would, at the instigation of the group, represent a writer who may be in legal trouble with the music industry. A committee is to be appointed to investigate the copyright laws, and to seek "some changes in the royalty structure."

The NSA now is recognized by Tennessee as a nonprofit organization, and has a charter and by-laws. Anyone may become an active member of NSA who has written a recorded song recognized by a performing rights organization.

Richard Frank, noted attorney who was the keynoter for the award banquet, referred to the songwriter as the "heart and soul of the industry," and said that after his presentation, songwriters would be able to take legal action against those who have not been paid what is due.

He stressed the need for organization of the songwriter to seek copyright revision in the months ahead.

Nashville Scene

BY BILL WILLIAMS

Wayside release is an album, "Meet Darrell Wills," by Paul Tannen & Paul Evans, back in town for publishing business. Their latest effort in "Yesterday's Rain," a non-country release with Busby and Our Gang, Chet Atkins in New York for a "Mister Douglas" appearance, then to the West Coast for a visit with the "Fox." (Continued on page 38)

VILLIS OVERSEAS a jingle session this week for his growing firm concerned with country music and non-country jingles with the Nashville sound.
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<thead>
<tr>
<th>Week</th>
<th>Chart</th>
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<th>Artist</th>
<th>Label</th>
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<tr>
<td>12/12</td>
<td>1</td>
<td>WICHITA LINEMAN</td>
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<td>RCA Victor</td>
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<td>Columbia</td>
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<td>COUNTRY SQUIRE</td>
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**Billboard Special Survey**

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Country Music

Nashville Scene

Continued from page 16

Penguin Show."... KBBQ and KFOX, in the Los Angeles area, have announced plans for their next country music show. It will be on Jan. 24 at the Shrine Auditorium. The show will feature Waylon Jennings, Buck Owens, Loretta Lynn and Charley Pride... Wayne Kemp, a leading Tree writer, has cut his first session with Decca. Kemp, who has done most of his previous writing for Conway Twitty, recorded "Won't You Come Home" and "Talk to a Stranger."... KCAA, Port Arthur, Tex., goes on the air soon and will be 100 per cent country. The station plans an extensive research program by which it will be able to keep those who supply it with records accurately informed as to the exposure their products will receive. The station is seeking help from all country companies and distributors. Awards for introducing in the U.S. two of the top five country music records this year have been presented to Moon Mullins, music director of KCKN, Kansas City. The RIAA awards went to Mail- ling and his station for their playing of "Harper Valley P.T.A." and the Johnny Cash revival of "Folsom Prison Blues."... Jockey Ward, West Coast promotion man, has joined Brie Star Promotions. He will cover the firm's West Coast activities. The Cafe Brothers of Bristol, Pa., now are publishing through Brie Star. A newspaper, to be sent to radio stations in the U.S. and Canada, has been added. The "Happy Birthday Bill Anderson" promotion was successful, with entries from virtually every State, and all sorts of awards presented to stations participating. ... Nugget Enterprises has announced the appointment of Bill Crawford as vice-president and general manager. Crawford will oversee the operation, including Nugget Records, Lomax & Queen Music, Publishing Co., Rainbow Talent Agency and Nugget Sound Studios. Prior to joining Nugget, Crawford was president of Banner Records, Silver Lake, Calif., and is manager of several artists with various labels. Crawford has moved his operation in with Nuget... Bill Martin of Atlanta, a top country-folk group, played a successful engagement at the Bistro Club in Atlanta, and the Fort Polk Blue Grass Festival. They've just cut for Musictown (a subsidiary of Chart) an old Irish song, "The Butcher Boy" and "Monday Morning." The group, from Louisiana, off on a tour of colleges.

Brooke Stratton is the new program director of WPLQ, succeeding Marc Curtis, who moved to Florida. Stratton, who pioneered the switch-to-country for KUZN Radio in West Monroe, La., has used the air personality name "Foremost."... Marve Hoerner, president of Triple T Talent and Ho- Mars Talent of Ambosy, Ill., has appointed Gene Bear, of Sunland, Calif., the new representative of that State. Dewey Green's Longhorn Ballroom in Dallas sports a huge new sign which can be seen for miles, a reminder that Dallas is in the entertainment business. Billy Carl (Bud) Owen, has a new Circle-B release, "Left Holding the Bag," his 18th release. Songs, such as "Put It Off Till Tomorrow" and many others, several of which were co-written by his niece, Dolly Parton.

Saturday Night

INCLUDES: LUZIANNA • COLD, COLD HEART • I LOVE YOU BECAUSE • CANDY KISSES • COLUMBUS STOCKADE BLUES

Webb Pierce

DECCA A Division of MCA, Inc.

DECCA DL 75071

Webb's single "Saturday Night" is a hit every night of the week. Watch this album go.

Country Music

WPAG-FM in Michigan Bow

ANN ARBOR, Mich. — WPAG-FM bows Jan. 1 as a companion to WUWM Broad- casting's AM operation of WPAG. Program director Tom Wight said the new FM station will duplicate the programming of WPAG, a Hot 100 station, until 6:30 p.m., then switch to progressive rock with an emphasis on folk and blues rather than psychedelic tunes, though psychedelic music will be included in the format.

The station serves, besides the population of Ann Arbor, both the University of Michigan with some 35,000 students and Eastern Michigan University with another 15,000 students.

Cottilion Handles 'Jan' Distribution

DETROIT — Cottilion Records will handle distribution of "Jan Jan," by the Fabulous Counts, on the Moira label. Moira is owned by Ollie McLaughlin, who also has the Karen and Carla labels, which are distributed by Atlantic. Cottilion's sister label, McLaughlin produced "Jan Jan."

Danny Harrison has reaffiliated with Poppy Dailey. His first LP will be released after the first of the year.

Singleton Forms Producing Wing

The sound of a stereo record broadcast over a monaural AM station "may actually be better than that obtained with a monaural record and equipment," according to a new booklet just released by Shure Brothers. The booklet, "The Cost of Setting up Equipment to Handle Stereo Records," is nominal, Shure said.

The free booklet gives details on engineering and equipment, from cartridge to preamplifier. The booklet may be obtained by writing Share Brothers, Professional Products Division, 222 Hartrey Avenue, Evanston, Ill. 60204.

Shure Booklet On Stereo Play

Evanston, Ill. — The act was signed at Lake Tahoe, with Chad Lassiter and Annie Maloney on hand. Arrangements were negotiated through Chuck Wells.

Singleton, who returned from a trip abroad, said he had negotiated with Peter Maurice Music in London to handle the SSS publishing catalogs in the United Kingdom; Stig Anderson of Sweden Music; for the Scandinavian countries; Heinz Leit- chi for Switzerland; and Mau- rice Boulet for Jutte Publications for France.

Say You Saw It in Billboard
COMMEMORATING THE TENTH ANNIVERSARY OF MONUMENT RECORD CORPORATION

monument is artistry
Monument keeps its music in the very best surroundings

It's really not a matter of snob appeal. We just think beautiful music should have beautiful surroundings ... Like award-winning LP jackets which match creative talents to the artistry of the music within.

Angel Photo Color Service
Hollywood, California

Ken Kim/Contributing Art Director
Hollywood, California

Williams Printing Company
Nashville, Tennessee
FRED FOSTER, President and Chief Execu-
tive Officer—From his desk at Monument Record Corporation, Fred Foster oversees the daily operations of a growing music industry giant. Since 1958 and Monument's formation, Foster has been executive, ad-
director, and producer for Monument and its related companies.

In March of 1958 Foster cut his first record under his own label, that particular recording was never released (but that is not good enough!). But the next session produced "Gotta Travel on" with Bobby Darin. In a few months later and the record had sold over 100,000 copies. Fred Foster and Monument Record Corporation were on their way.

Foster has worked the memory handling promotions for the Virginia-Maryland area. He was ABC Paramount's Washington, D.C. promotion director and, just prior to the formation of the Monument label, he distributed pop singles for the J & P company in Baltimore. He has also been a key music industry leader in record promotion, and under his direction, Jimmy Dean sold his "Fiddle Dee Dee" for Star during his early discs, crucial for producing the first written and carefully arranged verses of what has now come to be internationally known as "The Nashville Sound," the building of talent growth his Glenday and Harry Rambo, and the discovery of numerous new talents.

As the label has grown, Foster has added top-flight executives to the company to direct the label's vast activities. A multi-talented man, Foster is considered one of the brightest producer-executives on the contemporary music scene.

ROBERT B. WELLS, vice-president & direc-
tor of record promotion. Born in 1933, Robert Wel-
s and member of the Monument Records Corporation. His specialty is the promotion of Monument's many stars and sounds to the nation. Wells and his associates are responsible for building the Monument Sound that is filling the airwaves with hit records in every corner of the country. Wells' job has grown from one in which he first promoted the records of one Monument artist to one in which he promotes the records of many.

Robert Wells is a native of Baltimore, Maryland. After serving as a staff writer and copy editor at the Baltimore Sun, he joined Monument in 1958. During the first year of his association with Monument, Wells became a key figure in the promotion of the Monument Sound, and his influence is evident in the success of many of Monument's artists.

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Wells' first assignment was to promote Monument's record of the year, "Gotta Travel On," with Bobby Darin. In a few months later, the record had sold over 100,000 copies. Wells has since developed a reputation as one of the foremost record promoters in the music industry, and his work has been instrumental in the success of many Monument artists.

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ROBERT B. WELLS, vice-president & direc-
tor of record promotion. Born in 1933, Robert Wells is the son of a prominent Baltimore family. He was educated at the University of Maryland, where he studied music and economics. After graduation, Wells joined Monument Records as a staff writer and copy editor. In 1961, he was named director of record promotion for Monument Records.

Wells' first assignment was to promote Monument's record of the year, "Gotta Travel On," with Bobby Darin. In a few months later, the record had sold over 100,000 copies. Wells has since developed a reputation as one of the foremost record promoters in the music industry, and his work has been instrumental in the success of many Monument artists.
Foster Creates A Monument

By BILL WILLIAMS

It would be less than accurate to state that Monument records had its beginning 10 years ago, because so many events of the years preceding played such a strong part in the formulation. Some of them can be chalked up to sheer luck, some of it to fate, and even a little of it to a famous songwriter who wasn't there.

Through it all is woven the biographical movement of Fred Foster, a North Carolina farm boy who made it big—monumentally big.

Until the age of 17 life was relatively rural-normal for Foster, but that was the year he went to Washington, D. C., to visit his sister. A return trip the following year got him a job as a curb boy, and he began the glorious ascent which would move him up the ladder to curb manager, kitchen manager, and then into the commissary, where he worked under the famous Chef Rainbouw.

It was in this capacity that he met Billy Strickland, an entertainer of some long standing who, after much coaxing, convinced Fred he should come see a performance. Entertainers being the journals that they are, Strickland introduced Foster to the crowd as one of the great songwriters of the day (who shall remain nameless here), one who was to become a legend. Squarely on the spot, Foster was forced into writing a song. Actually it was a poem which Strickland gave a melody, and the tune was performed some 25 times in the course of the night. Itognito its inception, and Foster received a substantial amount of tips. The two then began writing together.

Strickland penciled in the songs he and Foster wrote, and inevitably a publisher heard a few of them. A deal was arranged. Since the publisher felt the lyrics surpassed the melodies, he would write the tunes for Foster's lyrics if it could be arranged to get Strickland a recording contract. He promptly was signed with King Records. Shortly after this Foster found Jimmy Dean singing on the Country Club Wildcats, and got him a recording contract with Four Star.

Foster was beginning to learn the inside of the music business; Strickland had been there a while. When Foster decided to move to Mercury Records, there he worked in the promotion department for the Virginia-Maryland area. He headquartered in the nation's capital at Schwartz Brothers Distributing Company—the first full-time promotion man in the area. Foster recalls that it was not unusual to have five of the top 10 records in the area during that time.

From Mercury, Foster moved to ABC-Paramount in 1956, still in the Washington area. Realizing that he needed a second income, Foster moved to Baltimore and took over the distribution of pop singles for the J & F Company. And here he met Walt Maguire.

Maguire was a representative for London Records, which as Foster recalls, were not setting the world on fire in those days. In a fateful discussion one day (over seen by Maguire from atop a stockroom stepladder), Foster told Maguire his product was lacking something and consequently the slow movement would continue. Somewhat puzzled, Maguire suggested to Foster that if he could produce a better product, he might well do it Foster did. He started Monument.

It was March of 1958 when Fred Foster, with virtually no money, produced his first session for his own label. The name Monument was simple. Every time Foster had flown into Washington, D. C., he had seen the Monument with majestically dominating the skyline. He vowed, long before it ever happened, that if he ever had a label it would be called Monument.

Foster considered his first session a bomb. It was never released. At his home in Adelphi, Md., Foster had an apartment neighbor whose forte was folk music. A radio station program director, John Dildine loved the ethnic folk, and played it for hours. It was during one of those lengthy sessions that Fred Foster heard one song which particularly appealed to him. He knew only that it had been discovered by Paul Clayton, and the melody was public domain. After a long search he found Clayton, who introduced a copyright on the tune. Foster changed its title to "Gotta Travel On," and he wanted to cut it.

Calling Billy Grammer, then a guitarist with the Jimmy Dean band, he worked out an arrangement. Then, coming to Nashville, fate and Chet Atkins intervened. Foster by this time had only 80 left of his original $1,200 with which he went into business. Atkins trusted him for the studio rental, helped him hire musicians, and even played at the session.

Foster was still in trouble. Having no money, he also had no distribution. But he called an old friend from the London Record days—Maguire—and said he had accepted the challenge to "do better." Maguire flew to Washington, heard the song, and offered to take over the distribution. Foster agreed, but only on the stipulation that Maguire would own 10% of the label.

The label thus became the first of the London group.

Released in October of 1958, "Gotta Travel On" had 900,000 by the following February, and Monument was off and running.

Since he had found initial success in Nashville, Foster kept returning there to record. He discovered that he was spending 26 weeks a year in the city, plus many weekends, and it became apparent that he had to move.

Boulevard Bryant came into the picture here. Taking Foster in hand, he found the young record company executive a place to live (in Bryant's neighborhood, old Hickory Lake), and in July of 1960 Foster moved himself and his entire company to Nashville.

One of the first things Foster discovered in the music business was that he needed good advice on two fronts —legal and financial. He found a Baltimore attorney, Franklin Goldstein, and an accountant, Gunther Borris, who were willing to work on the basis of Foster having little or no capital. They knew he needed guidance, and neither man submitted a bill for the first year. It is significant that, 10 years later, these same two men still perform the same function (with pay), and continue to Nashville from Baltimore.

Foster has always been a believer in quality rather than quantity, so it was natural that other labels would be formed as the company grew. Stage Sound 7 came into being, Foster admits, primarily to keep down the number of Monument releases. That was a name he had "pulled out of the air." But was to become an entity of its own. BillJustin brought the label "Down at Papa Joe's" by the Dixie Belles, and the label was quick to pick up. Foster had a character he felt had come to move into the R&B field in a complete way, Stage Sound 7 was reactivated as a solely R&B label. Utilizing "John R" as his producer, Foster found the move profitable. Every piece of product released the first year made money.

The Rising Sons label was formed solely to accommodate two young writers who were just budding into top form. (Developing artists has always been a strong point of Foster. He continues to do it even though he may not have the time to other pastures once they reach this developed stage.) These two were Bobby Russell and Buzz Casouk who had started a publishing company and wanted an outlet. For their first six months Foster provided it. The first hit by this pair was "Everlasting Love," recorded by Robert Knight. Later these two went on their own, and have been phenomenally successful.

Foster's first sustaining "giant" was Roy Orbison, whose early Monument records are still selling. Orbison, who remains a good and close friend of Foster, turned out 18 hit singles in a row, plus some best-selling LPs. Others of the early big ones include Bob Moore and "Mexico," the Velvets with "Spring Fever," Dick Flood with "Three Bells," Billy Groves with "The Shag" and "Rusty Draper with "Night Life."

Although Monument began, technically, as a folk label, virtually every record until two years ago was aimed directly at the pop market. It was at this point that Foster began building a strong country roster, and has been equally successful in this field. That roster includes Henson Cargill, brought to Monument by Don Law, who started with a number one song. Others developed by Monument include Billy Walker, Jeanne Seely, Dolly Parton, Dale Ward, and—-a long-time favorite of Foster—Grandpa Jones.

And then there is Boots Randolph. The pop people claim him, the country people claim him, the jazz people, have made him their own. To cite but one, let-monument anything to everybody. To say that Randolph and Foster have a mutual admiration society is something of an understatement. For Randolph considered the biggest thing that ever happened to Monument, and every LP he has recorded, according to Foster, has sold between a half million and a million copies. Randolph will tell you that Fred Foster hung the moon.

Whether he did academically. It is a fact that Foster is responsible for the first written arrangement session using the Nashville sound. He recalls that, in April of 1965, he persuaded Anita Kerr to arrange a complete session for Dick Flood. It came off strong. He's been an advocate of the written arrangement since that time.

Anita Kerr was one of those to whom Foster tipped his hat and recalls modestly the help given in the early days. Others on the list include his old friend Paul Clayton, Chet Atkins, Bouleaux Bryant, Cindy Walker, Bill Justis, Wesley Rose, Bucky Deane and "many others who opened doors." He recalls, too, the musicians who stuck with him during those trying early days—Buddy Harmon, Ray Edenton, Hank Garland, Floyd Cranmer, Harold Bradley, David Briggs, Charley McCoy and more. Many of these still play for most of his sessions, and are in his band.

Perhaps the story is best summarized by a story relating to the days when Foster was with Mercury. Back then he got to record "Shifting, Whispering Sands" with Rusty Draper, (Bill Justis wrote the words and Dick Dot), and Draper's version sold over a million. They became close friends, and Draper once said to Foster: "If you have a company of your own, I'm going to record." Years later, when Foster did have his own record company, Draper came, and he signed a lifetime contract. They still are the warmest of friends.
Poncio: ‘Selling an Intangible’

“A record may be a piece of material, but we’re still selling an intangible,” says Steve Poncio. “Really what we have to sell is a concept and a sound. It’s not even merchandised the way a tangible product must be handled.”

Poncio is one of the rare breed who combines talent capabilities with those of executive stature, and as such he fits right into the Monument picture. Fred Foster, of course, produces records and runs the firm, Poncio produces records and is vice-president and sales marketing director.

“A record first of all must be played on a radio station to be heard.” Poncio will tell you. “Then the next big step is to get the merchandise into the field to give people the opportunity to buy that sound.” He conceded that the biggest problem of all is getting the product into retail outlets, particularly if it’s country product.

“It really doesn’t make a lot of sense,” Poncio explains. “Country radio stations are making money, and some of them big money. Yet getting the records in a spot available to the public presents difficulties.” He said a “lot of good, powerful country music radio stations are concerned about the consumer not being able to buy the product.”

Poncio, however, concerns himself with all product, and he has some phrases for him. In that he is one of the rare salesmen-producers, he feels he has an advantage. “Being involved in the record label naturally gives me a better feel for the product,” he said. “It helps sales.”

He does not believe in over-extending himself, and consequently limits his “stable” to four artists: Don Cherry, Arthur Alexander, Carl Vaughn, and Ivey Joe Hunter.

Producing is nothing new for Poncio, although he has been mainly involved in sales in one form or another for 23 years. In fact, he began in the record business as a retail jobber in 1943 with his own shop in his native Houston. A year later he struck out to learn the distribution business, working for Mac’s Distribution company as general manager. By 1949 he was ready to make another move on his own, and he started the United Record Distributing Company, which he still owns. Meanwhile, even before this, he had begun producing. In fact, he was the co-producer of the first record ever cut by the late Jim Reeves, on a small label in Houston. He later produced such artists as Percy Mayfield on Imperial and Hurty Choates.

Poncio was coaxed from Texas in August of 1967 when he joined the Foster complex in his double-job. One of his primary goals in this past 16 months has been diversification. “We have a more diversified product now,” Poncio claims. “We also are building new artists, signing young singers with the hope of making stars out of them. As a result of this we have growing pains.”

The sort of pain Poncio feels are good ones. By his own admission business is excellent, the product is steadily improving, and “we have some great product just waiting to go before the public.”

That’s when Poncio again will be selling sound. The wheel is to be turned to get the sounds played on radio stations, and into the hands of distributor and then, hopefully, into the retail store where it can be bought.

Three people, primarily, are charged with the follow-through in this regard. They are Bob Randolph, who covers the Midwest, and George Freedman who represents the East Coast. And the third one is close to home. Mary Sue Brewer is Poncio’s assistant both in production and sales, and she is the “get things done” right arm of the vice-president.

Once they’ve done their job, it’s up to the racks, the one stops, the distributors, and the retailers.

TOTAL PROMOTION CONCEPT

Promotion, in the view of Mike Shepherd, should be a total concept. As it turns out, this is just what he provides Monument.

Shepherd is vice-president in charge of promotion for the label, and buses himself with the pop, Top 40, middle-of-the-road and good music products. He leaves the country and western to Tex Davis, who is national promotion director of that operation, and R&B to Allen Orange, whose job is promoting Sound Stage 7, the “sold” facet of Monument’s artistry.

In the major markets of the United States there are three independent promotion men, spreading the word of Monument. They are Herb Reen in New York, Tony Richmond in Los Angeles, and Howard Bedno in Chicago.

“We utilize all of our distributors for promotional purposes,” Shepherd explains. “Each of the 30 distributors has a promotion man working for him. This man becomes involved with such things as contests, incentives, parties, etc.”

And that is only the beginning. Each time a record is cut, there are 3,000 of the “white label” disks for disk jockey mailing. The first mailing goes to the 200 primary stations, and then the secondary market stations follow quickly. Every promotion man also gets on a WATS line instantly, and begins to test reaction to the product.

“There is no kidding around any more,” Shepherd says. “We have ways of knowing if a station is on a roll or a road, and why it’s getting. We know the truth, and we thus know where to concentrate hardest.”

As a follow-up to these practices, the promotion men have a road with the artists. “There is nothing quite like personal contact,” Shepherd will tell you. “We like to get the artist involved in in-store promotion as much as possible. We also call on the radio station people as much as we can. This is all part of the concept.”

Shepherd gave an example of how it works. Boots Randolph, for instance, is playing a concert. Normally an autograph party is slated at one of the larger retail stores (or more, if possible). There may be private parties involved for the disk jockeys, interviews on the air, and general availability.

The structural difference between a major record company and a major independent record company, the promotion vice-president pointed out, “is the amount of creative freedom allocated to the various departments. My department is an integral part of the success of Monument.”

Shepherd feels that promotion today is more important than it has ever been because of the huge amount of product released daily. Thus the need for promotion through a specialist in a city area.

“The only fallacy in distributor promotion men,” Shepherd says, “is that in most cases they have at least three record companies to represent. The answer to this problem is communication, and that’s what the record company’s responsibility. Monument communicates and does it well.”

He feels the joint efforts of the promotional staff have been directly responsible for such hits as “Skip a Rope” by Henson Cargill, “Everlasting Love” by Robert Knight, “You Keep Me Hangin’ On” by Joe Simon, “Unwind” by Ray Stevens, and scores of the Boots Randolph successes.

DECEMBER 21, 1968, BILLBOARD

Mike Shepherd guides Monument’s promotional efforts.

M-5
Monument Records—The International Story

By ROBERT B. WEISS
Vice-President & Director of International Division

With contracts signed for representation of the Monument label and our catalogues of Monument, Sound Stage 7 and Rising Sons, by more than 40 licensees and distributors in more than 85 countries, we have a world-wide network of independent companies guaranteeing our artists and product outlets second to none.

“We have to be very flexible in this unique world of music—as often the record company reported to be “the biggest, the oldest in a particular country” may not be the best—as far as we are concerned at Monument. A personal on-the-spot survey of the respective markets is necessary so as to ascertain the interests. Therefore, those companies working with Monument have been personally selected on the basis of their performances in each country, assuring Monument of having the outstanding licensee or music publisher working in our behalf at all times.

Fred Foster certainly made the Monument name known to the world record market with the development during the days of his London Record contract, of Roy Orbison, Billy Grammer, the Velvets, Bob Moore, Dusty Draper and Boots Randolph in particular. Now, with Monument completely on its own internationally as a result of direct licensing of our product for release on our Monument label, the foreign record market now recognizes such names as Ray Stevens, Joe Simon, Henson Cargill, Robert Mitchum, Don Cherry, Billy Walker, Roscoe Robinson, Ella Washington, Charlie McCoy—and even a greater acceptance for Boots Randolph, than ever before.

In Japan, our licensee Techikhu, believes so completely in Techikhu that they order tapes of his releases without even waiting for samples. In France, the hustling Bernard de Bosson, International A&R Manager for our Monument label, the foreign record market now recognizes such names as Ray Stevens, Joe Simon, Henson Cargill, Robert Mitchum, Don Cherry, Billy Walker, Roscoe Robinson, Ella Washington, Charlie McCoy—and even a greater acceptance for Boots Randolph, than ever before.

Whereas many foreign record companies are reluctant to pioneer or promote new artists or recording ideas, I find that our companies are willing to make that extra effort in the majority of cases—and therein lies the success of our Monument International Division. We are always trying to help our licensees increase their business by offering suggestions, ideas on promotions and working on world-wide tours so that their selling job can become that much easier. In the past, we have had Boots Randolph, Ray Stevens, Sam Baker, Joe Simon, Dusty Draper, etc., in key markets internationally, promoting Monument via local TV and concerts. I am a very firm believer in the local exploitation angle whenever possible and we encourage our artists and their management to make these tours. Some of these tours may not bring booking money comparable to their U.S.A. earnings, but eventually, their records will mean and earn more overseas and this is our ultimate aim.

Our policy is to work with our licensees in every facet of their operation insofar as representing Monument is concerned—to alert them to new releases and the impact we feel these recordings/artists can have in their areas; to encourage early release of product so that our licensees match our own promotional efforts in the U.S.; to co-ordinate special programs in behalf of specific product plus tours of artists, to be available, personally, in each country at least once in a year, so as to observe first-hand the ever-changing marketing conditions so that we can adjust our own plans accordingly. There are those who adhere to a rigid “This is the way it is” policy—which really cannot be tolerated overseas, for I learned a long time ago that having a hit in one country does not mean that you can duplicate this same success in Germany, South Africa, or Japan, for example. So, you have to be quite flexible—and adjust with the changing times and moods of each country. For many years, it was the American who created and originated many innovations in recording techniques, packaging, merchandising—but today—this has all changed. There is a tremendous flow of product, ideas, etc., from the world-markets—to the U.S.

For example, the outstanding album cover art work and reproduction by Techikhu, Japan, always brings high praise when visitors see their efforts in my office. The quality of the finished record as delivered by our licensee Telede of Germany, makes you realize that in Germany the record is a highly prized item, worthy of the attention the public gives to record collecting. In France, Draper's International Division made a strong effort to promote special art work for 45 rpm singles—just like our licensee in Italy, RFl—making the package that much more attractive to the public.

Besides the foreign concepts in merchandising, pack-

aging, etc., we at Monument are also aware of foreign talent and we are especially grateful to our good friends at Pathé-Marconi (EMI) in France as well as Disque Barclay, for letting their masters to us of the internationally famous Charles Aznavour. In the case of Pathé-Marconi, where we obtained all of our French masters by Charles (the fourth to be issued early in 1969) there is quite a story which we believe you will be interested in knowing. Charles one of the most dynamic performers and songwriters of the last years, had found out that Pathé-Marconi had planned to issue some of his old Ducretet-Thomson masters, now that he was enjoying an even wider success with his Barclay recordings. Charles was not happy about the idea of a release, so he made an agreement with Pathé that they should destroy all of the old masters in exchange for his re-recording the same songs with new arrangements and in today's best technical manner. Pathe agreed and as a result, Monument benefited with the acquisition of these newly recorded masters of the songs of the last years of Charles. From Barclay-France, we have also obtained the right to Charles Aznavour in Spanish and Italian masters and we are very pleased with the excellent acceptance of Charles by his fans and newly found Spanish and Italian record audiences. In fact, in Puerto Rico, as a result of the promotion of Charles in this market by Tony Contreras and our licensee, DND, Charles can play this country any time he chooses—so that popular!

New and exciting music developments are happening daily all over the world—and we are pleased to see that Michel Berson, the managing director of EMI-Turkey, is launching a special campaign to promote our r&b artists such as Joe Simon, Roscoe Robinson, Ella Washington, Roscoe Shelton, Sam Baker, etc. Also, in Japan in Holland, Scandinavia, South Africa, that's right! Australia, etc., they are making special efforts to launch the Monument (Sound Stage 7) sound of r&b.

Holland's Joep Visser of Bovema licensee—and Bernard de Bosson of Barclay (France) believe that Monument's fine c&w artists should be exploited and they are pushing our Billy Walker, Henson Cargill, etc. to make their countrymen aware of the "pop" style of c&w which they believe can be sold.

Thus—from pop through r&b, c&w, folk, rock, etc., Monument licensees are giving added meaning to the concept that there is—one world of music—and that

-MONUMENT... IS ARTISTRY... INTER-NATIONALLY...
As well as having Fred Foster as a friend and oftentimes business associate, my wife, Felice, our two sons and I are fortunate in having the Foster clan as neighbors (good neighbors I must hasten to add). From this vantage point (of friendly neighbors) we have the opportunity of seeing Fred in some of his more intimate moments. It is because of this aspect of our relationship that I have been asked by Billboard to make a few comments and observations on the personal side of Monument's guiding light, Fred Foster—presidential executive, ad director, boss producer and sometimes photographer and engineering consultant.

Personal glimpses: Fred slipping his leg and exiting over a fish he caught which happened to be about 1/16 of a pound larger than one I had just pulled in. A few more crappie like that and he could have had a Prince Albert tobacco can nearly full. Fred bringing home from North Carolina two cases of a certain brand of mayonnaise unavailable in our area; a brand he considers the only kind worth eating—then giving most of it away to his friends because he couldn't stand the idea that they didn't have the best. Fred picking a bushel of homegrown tomatoes from his garden with which he proceeded to fill the back end of my car to go with the five quarts of mayonnaise that he had given us the day before. Now there is no way for two people (our boys being away at school) to eat that many tomatoes before they go bad. But Fred wanted to make sure we had enough. They were great while they (and we) lasted. Fred trying not to blow his cool after a seven point earthquake which he, Jerry Byrd, Felice and I experienced while recording in Mexico City last summer (1968). I'm not sure his calm was total cool or total shock—I was too cool myself and I guarantee you that my cool was total numb shock. His intensity of concentration while doing a record session, mastering a tape, playing with his kids (a fine young boy and two lovely girls) or picking a present for his wife, Billie, who, incidentally is a walking, talking, doll. Fred grilling onions and orange juice together in our kitchen when preparing an utterly fabulous gourmet meal for us; all the while waving a razor-honed butcher knife like a medieval knight at a jousting match. His comment, "I've never cut myself yet," was not exactly 100 per cent reassuring to the rest of us who were in the figurative line of fire.

A little more on concentration: Although it is embarrassing to admit ... I must confess that he seems to know the lyrics to more of Felice's and my songs than I do. To my shame I have seen this demonstrated quite a few times when showing some of our older recorded songs to Monument artists for their consideration. Often, Fred has had to prompt me on the lyrics when my own memory went on vacation. This intensity of concentration plus an inborn talent seems to be the keynote of his ability to function so efficiently on so many levels.

A word about talent: Generally speaking, studio musicians have a disdainful attitude toward the record producer who is not a performing or academically prepared musician. Sound engineers also often exhibit this attitude and doubtless with good reason. Strangely though, I have not seen this feeling expressed toward Fred. They have confidence in his "ear." Many times I have observed him on sessions and in some intuitive way he seems able to cut through the morass of sound that fills the studio control room, and to hear with some extraordinary facility just exactly what is wrong—or right—with the performance of a huge room full of musicians. How he accomplishes this I don't know, but he does. Moreover this talent extends to the balancing and mastering of a record, and friends, as you will know, that's where a lot of it's at! So, although Fred doesn't play any musical instrument well enough to scare anybody half to death, he is, nevertheless, a musician, and a sensitive one at that.

Character trait: The ability to shrug off problems that are not ready for solving while solving the ready ones, and the astuteness to recognize the difference.

If asked to describe briefly my ever-all impressions of Fred I should simply answer integrity and honesty applied, razor-sharp awareness of what's happening; a sense of drama; a love of the drama of life; tremendous creativity and vitality; an artistic responsibility; an abiding interest in the betterment of the human estate; a fairness of attitude toward his friends and also those who have not yet become his friends. All in all, the kind of fellow who is an asset on a fishing trip, at a social gathering, in a philosophical discussion, on a business deal, and—obviously—to a record company.

The Personal Side of Fred Foster

By BOUDLEAX BRYANT

Boudleaux Bryant is one of America's most gifted songwriters, teaming with his wife, Felice. Their material has been recorded by dozens of leading artists throughout the world. They have had more than 700 songs recorded with sales in excess of 75 million sides. They own their publishing company, House of Bryant.

DECEMBER 21, 1968, BILLBOARD
the monument
united states distributors

ALL SOUTH DISTRIBUTORS
New Orleans, Louisiana
ALL STATE NEW JERSEY, INC.
Newark, New Jersey
ALLIED RECORD DISTRIBUTORS
East Hartford, Connecticut
ALPHA DISTRIBUTORS
New York, N.Y.
ARC INC.
Phoenix, Arizona
BAY STATE DISTRIBUTORS
Woburn, Massachusetts

H. R. BASFORD COMPANY
San Francisco, California
BIG STATE DISTRIBUTORS
Dallas, Texas
CAMPUS RECORDS
Miami, Florida
CONSOLIDATED RECORDS
Seattle, Washington
DAVIS SALES COMPANY
Denver, Colorado

HAMBURG BROS., INC.
Pittsburgh, Penna.
H. N. LIEBERMAN COMPANY
Minneapolis, Minnesota
MAIN LINE
Cleveland, Ohio
MANGOLD DISTRIBUTORS
Charlotte, North Carolina
LONDON RECORDS/
MID-WEST DISTRIBUTORS
Chicago, Illinois
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the artists

47 excellent reasons why...monument is artistry

THE ALPHABETICAL ORDER
THE COMPANY FRONT
ARTHUR ALEXANDER
SUE AUSTIN
CHARLES AZNAVOUR
BOBBY BRIDGER
JERRY BYRD
HENSON CARGILL
DON CHERRY
RAY CORBIN
RAL DONNER
RUSTY DRAFER
CRIS GANTRY
GRANDPÁ JONES
DURWOOD HADDOCK
ARTHUR B. HANCOCK, III
HOOVER
IVORY JOE HUNTER
JOHNNY JANIS
KENNY JONES
DIANE JORDAN
BILL JUSTIS
KNIGHTSBridge STRINGS
KEITH PHILLIPS VI
LEAMON SISTERS
CHARLIE McCoy
CAM MULLINS
JIMMY NALL
NASHVILLE GUITARS
CHRIS NOEL
RAY PENNINGTON
MARTI BROWN
CLYDE PITTS
BOOTS RANDOLPH
BILLY REYNOLDS
SUSAN SANDS
RAY STEVENS
VERN STOVALL
CARL VAUGHN
BILLY WALKER
DALE WARD
TONY JOE WHITE
SMUBBS
BOB MORRISON/THE CONTRASTS
EDIE WALKER
THE GRADUATES
ROYAL GROOVE
there's a world of music on monument
in more than 88 countries globally!

we are proud to be a member of the monument family and we salute them on their 10th birthday!

RECORD LICENSEES
ARGENTINA
PROVISA, S.R.I.
AUSTRALIA
FESTIVAL RECORDS Pty., Ltd.
AUSTRIA
MUSICA
BELGIUM
DISQUES BARCLAY
BERMUDA
BERMUDA RECORD CO., Ltd.
CANADA
LONDON RECORDS OF CANADA

DENMARK
HEDE NIELSENS FABRIKER A/S
ENGLAND
DECCA RECORD CO., Ltd.
FINLAND
SAHKOLIKKEIDEN OY
FRANCE
DISQUES BARCLAY
GERMANY
TELDES SCHALLPLATTEN G.m.b.H.
GREECE
COLUMBIA, GRAPHOPHONE

HOLLAND
BOVEMA
HONG KONG
JARDINE, MATHESON & CO., Ltd.
INDIA
THE GRAMOPHONE CO., Of INDIA, Ltd.
ISRAEL
GAL, LTD.
ITALY
RI F RECORD CO.
JAMAICA
FEDERAL RECORD CO.

JAPAN
TEICHiku RECORD CO., Ltd.
LEBANON
E.M.I. LEBANON, S.A.L.
MALAYSIA
COSDEL/MALAYSIA
NEW ZEALAND
FESTIVAL RECORDS N.Z. Ltd.
NORWAY
A/S DISCO
PHILIPPINES
MARECO, INC.

*(As of Dec. 14, 1968!!!)
PORTUGAL
DISCOS SONOPLAY
PUERTO RICO
DISTRIBUIDORA NACIONAL DE DISCOS
SINGAPORE
COSDEL/SINGAPORE
SOUTH AFRICA
TEAL RECORD CO., Ltd.
SPAIN
DISCOS SONOPLAY
SWEDEN
GRAMMOFON A.B.
SWITZERLAND
MUSIKVERTRIEB A.G.
THAILAND
BLACK & WHITE CO., Ltd.
TURKEY
GRAMOPON LIMITET STI.
URUGUAY
TONODISC URUGUAYA
MUSIC PUBLISHING ASSOCIATES
ARGENTINA
EDICIONES INTERNACIONALES FERMATA
AUSTRALIA
J. ALBERT & SON, Pty. Ltd.
AUSTRIA
ROLF BUDDE MUSIKVERLAG
BELGIUM
EDITIONS EDDIE BARCLAY
BRAZIL
FERMATA DO BRASIL, Ltda.
ENGLAND
COMBINE MUSIC CO., Ltd.
FRANCE
EDITIONS EDDIE BARCLAY
GERMANY
ROLF BUDDE MUSIKVERLAG
HOLLAND
ROLF BUDDE MUSIKVERLAG/BASART
ITALY
GRUPPO RICORDI MUSICA LEGGERA
JAPAN
Nichion, Inc.
NEW ZEALAND
J. ALBERT & SON, Pty. Ltd.
SCANDINAVIA
MONUMENT MUSIC SCANDINAVIA
OKTAY MUSIK
SOUTH AFRICA
SO. AFRICAN MUSIC RIGHTS ORGN., Ltd.
SO. AFRICAN RECORDING RIGHTS ASSOC., Ltd.
SWITZERLAND
ROLF BUDDE MUSIKVERLAG
MILITARY SALES REPRESENTATIVES AROUND THE WORLD
CHARLES BRADY ASSOCIATES
Dolly Parton found success on Monument, a label which has a habit of developing new talent to star status.

Monument's total music concept provides room for the experimental... and Chris Gantry, a talented artist and writer. His compositions include "Dreams of an Everyday Housewife."

Tony Joe White, left, Monument artist and Combine Music writer, and Bob Beckham, Combine general manager, study material during a recording session. White is one of the brightest new talents in the company's fold.

Sound Stage 7's Joe Simon, whose powerhouse career is in high gear as his record sales soar, relaxes with a friend.

Chris Noel, who brings beauty and brains to Monument, is another good reason why "Monument is artistry."

Jeanne Seely, one of Monument's discoveries, receives a Grammy from Chet Atkins for her first Monument single "Don't Touch Me."

Country music star Billy Walker, who has had eight Top 10 single releases since joining Monument, pets his dog.

Boots Randolph signs an autograph for Playboy bunny Gwen at a Hollywood reception.

Fred Foster and two of his children, Micki and Vance, board a flight for the South Pacific, where Foster examined the island music scene.
MORE OF BOB ORBISON'S GREATEST HITS

It's been a long way from the beginning...

by way of the middle

to right now

...and lots of fun all the way!*

MUNTZ STEREO-PAK - NOT AFFILIATED WITH MUNTZ TV
A mountain of best sellers, recorded by Monument, and put on tape by GRT. Nice monument? It’s just the beginning. GRT has been chosen as the exclusive duplicator and distributor of all Monument, Rising Sun and Sound Stage 7 albums. And to us that’s Monument’s monument to GRT.

THE GREAT TAPES
8-track cartridge, catalogues, and more

GRT

OUR MONUMENT TO MONUMENT
Successful Vintage Music

“The word vintage has many meanings, and many of them are implied in the name of our company.”

These are the words of Bob Tubert, who runs Vintage Music, one of three music publishing firms in the Monument complex. Until a few weeks ago Tubert was the company's only writer, turning out vintage music. Seventeen-year-old Lana Chappell changed all that.

Before touching upon this teen-aged discovery, it might be well to note that the other two companies of Monument are Combine and Music City Music, both of which are overseen and directed by Bob Beckham. It was he who introduced the idea of a revival tour for the late and lamented Grand Ole Opry star, Roy Acuff, former on personal appearances to a radio-TV personality. Now he shuns the limelight, and administers from his office in a 24-RCM studio in Nashville's Music Row. The Combine-Music City offices, adjoin those of Vintage, and Beckham and Tubert are as compatible as any human can be. But there the comparison ends.

Tubert was a New Englander who grew up knowing virtually nothing about country music, and went west on a baseball scholarship to Pepperdine, Ariz. (Arizona State University), and from there to Southwest Missouri, where he finished his education. This east, and where many custom recordings were engineered, he was exposed to country music, and discovered that it had as much a part in his life as other forms of music.

Of even greater consequence was the fact that he got a job with the now-defunct but once famous “Jubilee” in Springfield, Mo., and eventually wrote and directed the show. Still he did not write songs, except as a hobby.

When the “Jubilee” went the way of so many shows Tubert struck out for Nashville, with the intent of activating a publishing company. At Springfield he had learned the business and its people. In these days folk and country are written in the same essay, Tubert became such a hot writer four years ago that Monument, to utilize his services, formed a separate publishing company called Vintage City. Writing sometimes by himself, sometimes with others (Sonny James, for example), he has turned out top-notch material. Four in the past year, for example, have been sung by Eddie Fritts.

Perhaps the most difficult job faced by Tubert is getting Monument to record his material. "Fred Foster has always made it abundantly clear,” he said, "that his company will not get the reputation for recording only the material in his own publishing companies.”

The result, Tubert claims, is that it’s harder to get Foster to record than it is another record company.

Tubert stood alone in Vintage until Lana Chappell came along. She didn’t exactly “come along” but rather was discovered by Tubert, who also discovered her famous song-writing mother, Jean Chappell. Does this younger write well? but is an accomplished singer. Tubert recorded her, and sold the master almost immediately—not to Monument, of course, to another company. The word is around, though, on the young lady, and ask men already are calling at the Vintage office for her material. Tubert also handles the affairs of Denimious Tapp, ABC artist, who is considered a leading r&b singer. Miss Tapp in real life is Mrs. Tubert.

The picture is entirely different across the hall at Combine, the BMI firm, and Music City Music, the ASCAP company. Bob Beckham has a large staff of writers, and he takes no part in the writing facet of the business himself, he’s content to manage.


Music City writers include Ricky Marin, Gordon Gambrill, Sue Austin, Roland Pike and David Barnes. Still young, but already the Rising Sons publishing firm, which owns much of the original catalog of writers Bobby Russell and Buzz Casen.

Further enhancing the overall situation is the fact that Monument has purchased the catalogs of Longhorn and Tiki Music. All of this is managed by Beckham.

This able administrator, who has been with the company two and a half years, formerly managed Raleigh Music Company for Shelby Singleton and the Nashville Mercury office, the Nashville branch of Lomax’s Southern Music. He spent three years on the road as a featured singer on the Brenda Lee Show. He did radio and TV in Oklahoma.

When he returned to management, and all of the detail work, greeting, and other incidentals are handled by Carolyn Sells, who adds her own charm to the establishment.

Both Beckham and Tubert have been successful through opposite approaches. Each has one thing in common, at least, both have helped young writers along the path. Each is meticulous in his work, but Beckham is an impulsive reactor while Tubert is a painstaking, rewriting multi-talented author. Tubert, who for a time was a Newman for United Press International, takes the reporter’s rewrite approach.

Each has an almost tenacious loyalty and respect for Fred Foster, and the way of doing things. Tubert, naturally wishes Monument would record more of his songs, yet he completely understands Foster’s reasons for bending the other direction.

With affiliations overseas, each of the publishing catalogs is extremely important to Monument, and the importance grows with each addition.

Set For Sound

When the original Music City Tours of Nashville were organized some years ago, the first scheduled step of the bus was a tour behind a historic old building in the downtown section, virtually within the shadow of the State Capitol building. The tourists were taken inside where they awaited an anticipated call to ascend two flights upstairs to a honey, modern-decorated sound studio, where the guide explained (in layman’s language) the inner workings of such an operation.

This cozy little spot on the second floor of the old Masonic building was, for many years, the Fred Foster Studios. It was where many of Monument’s recordings were done in the early days. It was one of the finest studios in all of Nashville, fashioned as only good men could do it out of the instruments at hand.

And then progress got in the way. The building was sold to the National Life and Accident Insurance Company, which needed all of its interior for office space. It built a huge 33-story structure just behind, across an alley which once had been the driveway for the mansion of President James Polk.

Forced to move a more, Monument found temporary refuge in the Music City Recording Studio and Bradley’s Barn.

But Monument, meanwhile, was shopping for something bigger. When it came up with what would indicate that history had been served again. The structure purchased was 116 years old.

From the cloistered roof of West Nashville, located in the Tennessee Archives, shows that this building once was the old Cumberland Presbyterian Church. It is equipped with its 24-inch-tall walls. It was once taken over by the Loyal Order of Moose, and finally the VFW, from which Monument purchased it. Located at 17th and McGavock, it literally stands at the

DECEMBER 21, 1958, BILLBOARD

Chuck Gantrey adds new dimensions to the growing Combine writing team.
Quality means everything at Monument

When it's Monument, it's quality.

And with good reason. Quality songs, quality artists, quality musicians... is it any wonder Monument gives the same careful attention to the actual production of their product? Not if you know Monument, where quality means everything.

Columbia Record Productions
A custom service of Columbia Records
A division of Columbia Broadcasting System, Inc.
Santa Maria, Calif. Terre Haute, Ind. Pittman, N. J.

Mid-South Record Pressing, Inc.
Los Angeles, Calif.

Monarch Record Mfg.
Nashville, Tenn.
Diversified Artist Roster

Take the names of 53 separate artists or acts and put them together. It spells diversity. It also adds up to the roster of Monument Records.

There is some Top 40, some rb, some country, some good music sound, a little bit of everything. Each of these categories can be broken down into classifications for type or style.

Classifying an artist, particularly a Monument artist, becomes a task in itself. What, for example, is Boots Randolph? "Everything" is the answer Monument provides.

Jerry Byrd, one of the top instrumentalists in anybody's book, can be listed as country, as pop, as good music middle-of-the-road, or just about anything one wishes.

Some of the specific Top 40 individuals or groups would include the Alphabetical Order, Sue Austin, Company Front, Ral Donner, Royal Groove, the Graduates, Bill Hoover, Keith Phillips VI, Bob Morrison and the Contrasts, Susan Sands, Tony Joe White, and Edie Walker.

Now, to give some idea of versatility, consider the fact that Joe Simon and Arthur Alexander are both Top 40 and rb artists. Chris Contey certainly fills the contemporary pop bill, but he is among the company's underground artists. So is Kenny Jones, who fits both positions. Ed Bruce, in contrast, is basically a country artist who works into the underground mold.

Dion Jordan is a good music singer, who also can go Top 40 at any time. Charlie McCoy fills an even more unusual double role; that of country and Top 40. Chris Noel can go the good music route, or go Top 40. Ray Stevens is one of the multi-talented artists who can go several directions, and usually does. He can sell in almost any field of music endeavor. Dale Ward is both country and pop, while The Smitts move to Top 40 or to underground. Johnny Janis is a good-music-Top 40 mixture.

And there are the specialists. Bobby Bridge, David Briggs, Marty Brown and Henson Cargill are country, although Cargill's first big hit, "Skip a Rope" moved up to the top of the pop charts. Ray Corbin is a country artist, while Rusty Draper, long known for his country style, has a new album which is strictly pop.

No one would question the fact that Grandpa Jones is pure country. Other country artists include Durwood Haddock, Arthur Huttock, the Leavon Sisters, Jimmy Nall, Clyde Pitts, Billy Reynolds, Vera Stovall, Carl Vaughn and Linda Webb.

Billy Walker is a leading country singer, but his records often move into the pop charts as well. With a new television syndication ahead of him, sales along these lines should increase even more.

Don Cherry is a pop singer, while Bill Hoover is strictly Top 40. Captain Ty Herrington is a combination of good music and country. Johnny Janis is good music only, as is Bill Justice, Cam Mullins, the talented musician-arranger, fits into the good music category. The Nashville Gunners, though, are both good music and country. Ray Pennington is exactly the same. Edie Walker is a Top 40 singer, and so are Bob Morrison and the Contrasts.

Irvy Joe Hunter sings strictly rhythm and blues, while Kris Kristofferson is a folk singer from the new school.

This gives some indication of what is going on at Monument. Many of the artists not only do many things, but they do them well. And the people behind all of them are the producers, the ad men.

Chief among these is Fred Foster himself, and he works with the bulk of the artists, Steve Porcio, as noted elsewhere, has four artists in his production corner. Independent Don Law produces Henson Cargill. Ray Pennington, a talent in his own right, produces many of the country artists. And a valuable recent addition to the Monument staff has been Jim Mulloy who made the switch from another label after many years of successes elsewhere. That includes a bunch of Grammy Awards.

There is no question, then, that Monument has the talent and the horses. His success with songs speaks for itself, and the Foster policy of building unknowns has been a potent one. The total product is obvious.
music for everyone
in a growing combine
of outstanding catalogues.

The Monument music publishing group

Domestic
Combine Music Corporation
Vintage Music, Inc.
Music City Music, Inc.
Rising Sons Music, Inc.

International
Wide World of Music, Inc.
Songs of the World, Inc.

monument
is artistry

www.americanradiohistory.com
NEWARK, N. J.—Revenue increases from 10 to 20 per cent have been recorded by Bilotta Enterprises since initiating an "Especially for You" programming theme on jukeboxes. In some cases, new locations have been acquired as a result of spotlighting 40 standards dedicated to what president John Bilotta terms the "wise word" policy.

In conjunction with the "Especially for You" series, Bilotta promotes 10 of the 40 members on local WACK Radio. The station informs listeners the selections are to be found on the jukeboxes in the area.

It is Bilotta's contention that many patrons of public locations are timid about their lack of knowledge concerning contemporary music. He calls these limited patrons "timid souls." He says they are usually connoisseurs of music and respond quickly to the older members which we spotlight in a certain section of the jukebox.

Following, according to James Bilotta, are typical of the firm's "Especially for You" selections:

" Peg o' My Heart, "Star Dust, "Mémento, "Journey, "Fascination, "I Wish You

(Coined on page 49)

MOA to Aid New Georgia Group

BY EARL PAIGE

CHICAGO—Music Operators of America (MOA) has been asked to help establish a new operators association in Georgia. Individuals in the State have gone on record stating that statute covering the location of pool tables in locations serving alcoholic beverages, tax and licensing laws are causing concern.

"We have 159 counties and each one acts as a separate State," one spokesman last week. "In terms of taxes and licenses, they are charged what the traffic will bear." MOA executive vice-president Fred Granger said he would work with the operators in every way. MOA suggested some time ago that it is time for Georgia to organize. We have the machinery to help them set up and get rolling."

New Equipment

Oregon Assn. Makes Debut

COOS BAY, Ore.—A new executive director, the Oregon Amusement Machine Operators Association (OAM&MOA), has come into existence following a 12-year lapse of any organizational activity in the State.

The group met in Portland Nov. 23 and elected as its officers: Neil Cheney, president; Sunset Automatic Music Co., Coos Bay; Happy Ross, vice-president; Moog Music Co., Coos Bay; and Donald Anderson, secretary-treasurer, Portland, A&A Amusement.

"Our bylaws were accepted at the meeting here," said Cheney. "We feel we are a fully fledged association, but"

(Continued on page 45)

ICMOA Legislative Program Under Way

CHICAGO—Illinois Coin Machine Operators Association (ICMOA) executive director Frederick Gain was here last week seeking distributor support for an "all-out legislative campaign.

FAMA-ers Alerted

TALLAHASSEE, Fla.—Florida Amusement Association (FAMA) members are being urged to get the group to know the names of any legislators they are acquainted with so the lawmaker may be ready for legislation this session.

ICMOA is also experiencing difficulty in obtaining enrollment for a mechanic training program under the auspices of the Manpower Development Training Act. The Trade group will send representatives to the National Institute of Coin Mechanics, Denver.

A special legislative committee meeting will be held at 5 p.m. Dec. 17 in the Howard John Motor Inn, Bloomington, Ill.

 Slots Banned In Maryland

By MILDRED HALL

WASHINGTON—The final word is in on the long-disputed Maryland stereo single. The Maryland Court of Appeals has ruled that the machines converted to pay off in merchandise are just as illegal as the ones that pay off in coins.

The gambling devices were outlawed five years ago, but were back in the courtroom as a cause for the shut-out represented a tax loss to a number of communities where the slots were a large source of revenue. A last-ditch attempt to get a new tax on the slot machines was made in converting machines to "token" payoffs that could be exchanged for cigarettes and other items, but it failed.

The court has now ruled that the original law banning the coin payers had been broad enough to include all machines giving any winner awards.

(Coined on page 43)
Coin Machine News

Senator Canale Profile Subject

MEMPHIS — Drew Canale, owner, National Tobacco Co., a jukebox and cigarette machine operating firm here, and a Tennessee State senator, was the subject of a recent profile in The Memphis Press Scimitar.

Jukebox Revenue Boosted By Programming Standards

- Continued from page 39


All Machines Ready for Location

Seeburg A-1100 $345. 1970 Film and CD Record for AMI Phonolauren, $10 per roll - $99.95 each

Seeburg Elelta $795. AMI-471 with Stepper $845.

Photo Viewer $395

AMI-2000 selection wall box $95

AMI-3000 wall box $19.99 ea.

Seeburg E-2 Cigarette machine $35.

Cabinet: LEWID Call, Write or Call

New MOVING SPACE SHIP TARGETS

ENEMY SPACE MEN TARGETS

MOVING IN SPACE

- FLASHING SPACE STAR FOR EXTRA SCORE OR SPECIAL

WEIRD SOUNDS FROM OUTER SPACE, Adjust for Tone Pitch and Volume

BURSTING FLASHERS OF LIGHT WHEN TARGETS ARE HIT

SPECTACULAR DUAL BLACK LIGHTS FOR BRILLIANT SPACE EFFECT

9 Targets, 4 Drop Targets, 4 Moving Targets, 2 Pentostar Targets

Realistic Recoil in All

20 Shots per Game

10c-25c PLAY

Adjustable Extended Play or Replay

New MACHINE

Put Your Profits in Orbit with CHICAGO COIN'S

NEW

APOLLO MOON SHOT

RIFLE GALLERY

ASK CAPITAL TO CUT ‘ANN’ AS A SINGLE

PEORIA, Ill. — Jukebox operators are beginning to make those views known to record manufacturers. Lee Montooth, Montooth Phonograph Service here, recently wrote to Capitol Records asking that the label break "Ann" out of its label "Buddy Holly's "Cherry Lane" album and release it as a single.

Our recordmen have heard the album and we've started getting requests for "Ann." The record companies say they never hear from jukebox operators, said Montooth, "so now they have.

Montooth, treasurer of Music Operators of America (MOA), was referring to a comment made at the recent MCA convention where Sony Warner, London Records, said he had never received a letter from a jukebox operator.

What’s Playing?

A weekly programming profile of current and olde releases from the LARGEST machine in a LARGEST industry.

Haddensfield, N.J. Location: R&B-Tavern

CAROL HUMES programmer, Memphis Coin Machine Co.

Current releases:

“I Heard It Through the Grapevine," Marvin Gaye, Tamla-SR-4716;

"See Saw," Amen Doah, Motown-7216;

"Can't Help Myself," Four Tops, Motown-SR-4174;

"Yesterday's Dream," 4 Tops.

Bill Rush, programmer, Montooth Phonograph Service.

Establishing Label Dialog At Distributorship Level

The image of, the past—a fast-talking con man—has no relevance to the needs of today’s record industry.

Today’s local promotion man is at intent on shrugging off an unfortunate image as is the bright, young jukebox operator. Thus, the promotion man is learning his business, aiming himself with facts, following trends, answering his mail and keeping his ear to his market ground. He wants it his jukebox better, for he has heard they have unique market and popularity data that he can take advantage of. But he frequently has difficulty finding operators.

The industry must make it easy for this new breed of local promotion men to meet operators by inviting more distributor representatives to trade association meetings. Too often a meeting is held without even the one-stop representative! All local record people should be present.

This includes one-stop, distributor, retailer and promotion men, even a key record retailer. Perhaps every year in 1969 a take-a-record-man-to-lunch meeting should be held.

If neglecting your local record men, don’t try the Yellow Pages. Turn to page 94 in your 1968-69 Billboard International Buyer’s Guide. The list of all distributor representatives and salesmen in the U.S. is there. Telephone your one-stop contact, too. That list starts on page 113.

DECEMBER 21, 1968, BILLBOARD
Our psychedelic money grabber

IS TOO MUCH!

Stylish. Irresistible. With hypnotic accents of color that makes slow-playing locations swing, swinging locations go wild!

This wild new thing from Rock-Ola is built for action. Your kind of action with famous Rock-Ola quality plus dazzling new beauty PLUS new feature attractions that make selling music for money simpler and more rewarding than ever before. Things like a new receiver, transistorized for dependability...exclusive powerized remote volume control with convenient on/off switch for phonograph power as well as for volume and cancel...new speaker positioning for better sound separation..."2 plays-2 bits" kit. And, you get album play, dollar bill acceptor (optional) and loads more of psychedelic money-making ideas!

All-Out Accessibility

Everything's up-top, at eye level, in this exciting new Rock-Ola 440 phonograph. No stooping, squinting, reaching! You get "Easy View" Programming for faster loading...Flip-Top Servicing with all components at arm's reach; Interchangeable parts that cut downtime to a minimum...the world-famous Rock-Ola mechanism...lighted animation (optional)...the whole bag of exciting Rock-Ola happenings that startled the music world in 1967-68!

Go with

ROCK-OLA

all the way for profits

Rock-Ola Manufacturing Corp., 600 North Kedzie Avenue, Chicago, Illinois 60651
Tootsie Square May Pave Way For More 1-Cent Candy Items

CHICAGO—A break-through in packaging and relocation of its plant has allowed Tootsie Roll to bring shipment to date its 1-cent Tootsie Square. The firm, which claims that it has turned down $3 million in orders because of inability to meet demand, will soon launch an advertising campaign for Tootsie Squares and will introduce other vending items.

The candy firm, located at Hoboken, N. J., for more than 32 years has had to supply its famous confection at the wholesale price of pennies. West Coast accounts and is currently increasing the size of its facility here by another 250,000 square feet. Sales manager Ted Peck said: "Production on Tootsie Square is about 50 per cent beyond what it should be. We have never seen an item with as much promise."

Manny Greenburg is national broker for the new item and believes it will help offset the profit squeeze from recent hikes in the wholesale price of pennies.

"Vendors will increase the revenue from machines because this will allow them to set up another box. Tootsie Square will also open up new locations that have frowned on handling gum, for example, locations such as theaters and bowling alleys."

Greenburg is handling orders from his headquarters in Ocean- side, N. Y. The firm also makes Regal Crown, a sour candy packaged at 10-cent rolls, and other items. Peck said the firm had overcome a problem with packaging Tootsie Square that had delayed its introduction for over a year. "We solved the problem by coming up with a wax wrapper that properly seals the candy without adding a wax flavor," he said. The firm is supplying a promotion card to be inserted in machine and may consider other promotion posters. Peck said an immediate order-inventory is being planned.

Empire Boost For MOA Members

CHICAGO—Joe Robbins, vice-president, Empire Distributing, Inc., here, called on operators to keep the Movie Operators of America (MOA) and their State trade associations. The invitation was included in Empire's regular newsletter, which this time, gave a capsule account of the recent MOA trade show.

"An industry without a national organization is rarely of importance," Robbins said. "Even if only from a legislative standpoint, MOA helps every operator. If you don't belong, why not join."

The invitation Robbins told his readers to contact MOA here or their distributor and also encouraged them to contact local associations or organize one.

Get and hold the best locations with Victor's Selectorama®

BINGO MECHANIC WANTED

Must be experienced. Legal Territory. Age state, past experience, and references. Send photo if possible.

UNITED COIN MACHINE COMPANY

2621 South Highland
Los Angeles, Nevada 89109
Phone 702/733-5300
Seek Testimony in Dallas Probe of Tavern Loans

AUSTIN, Tex.—Texas Attorney General Crawford Martin ruled Nov. 27 that reluctant Dallas witnesses could be compelled to testify in a legislative probe of connections between taverns and operators.

Martin said the House interim investigating committee, created by the special legislative session in June, is legally constituted.

This gives it the power to issue subpoenas, compel attendance of witnesses, demand records and documents, to swear witnesses and hear testimony under oath in the operation of the coin machine industry and its control or influence, if any, on taverns or other liquor licensees, he said.

State Rep. R. H. Cory of Victoria, committee chairman, asked for the ruling after several subpoenas to witnesses refused to answer questions at a hearing Nov. 13 in Dallas.

Martin also outlined procedures for processing such persons for contempt of the Legislature.

The issue was raised when Dallas attorney Whitley Sessions told the committee he advised one witness that the committee didn’t have the power to compel testimony and grant immunity against prosecution for those who gave self-incriminating answers to questions.

Sessions contended the committee was not legally constituted, and the witness refused to answer certain questions. Others refused also.

Dallas Rep. James Clark Jr. sponsored the resolution, creating the committee after contending that operators finance and own control taverns.

The committee, seeking information for passage of corrective legislation, has heard numerous witnesses describe financial control of taverns by operators.

Zorinsky Captures Omaha Directorship

OMAHA.—Edward Zorinsky, president of H.Z. Vending & Sales Co., here, has been elected to the Omaha Public Power District (OPPD) board of directors.

A winner in last month’s election, Zorinsky based his successful campaign on a pledge to cut costs for reduced rates.

Oregon Assn. Makes Debut

OREGON ASSN., Portland, Ore.—The Oregon Assn. of Coin and Vending Operators, formed recently by Oregon operators, started Sessions last month.

The association will be a key in promoting legislation favorable to coin machines and vending operators.

Cigarette Smugglers Hit by Calif. Law

LOS ANGELES — Cigarette smugglers in California face stricter penalties for possession of cigarette packs lacking tax stamps. The tougher penalties recently went into effect to counter cigarette smuggling after the State tax was increased to 10 cents per pack in 1967.

The law, enacted by the 1968 Legislature, requires that a person with more than 20 untaxed packs pay 10 cents per pack to the State Board of Equalization. More than two cartons of untaxed packs can be confiscated, with the possessor subject to a jail term up to one year and a $500 fine.

Truckers who bring more than 200 cartons of contraband cigarettes (packs which are not covered by a permit or delivery paper) into the State face a possible five-year prison term and $3,000 fine.

Countering the tax stamp is a felony punishable by a 10-year prison term and a fine of $10,000.

Cigar TAXES in California are on the increase. New regulations require the payment of $10,000 in advance for each shipment of smokeable, cigarette-type tobacco. Failure to pay is subject to a $50,000 fine.

Cigars are shipped to the state, not to individual dealers, underreative tagging system. A new inspector, Philip Silver, has been appointed to the task.

FILM ENTERTAINMENT from the above, Rowe Photo Value attachment is credited with helping Morris Barry compete with bars that provide live entertainment. Barry’s, owner of Barry’s Bay, Lake Wood, N.J., has been in business 22 years. His bar seats 45 and requires three bartenders on typically busy weekends. The location is serviced by Ronlyn Music, Springfield, N.J., which supplies the interior, coin machine and other pieces.

BUY Bally FOR TOP Earnings in EVERY TYPE of LOCATION EVERYWHERE

VICTOR’S NEW 77 SPECIAL EXTRA CAPACITY TOP...

NORTHWESTERN model 60: BULK-PACK...

VICTOR VENDING CORP.
3703-13 West Grand Ave.
Chicago, Ill. 60629

December 21, 1968, Billboard
HAPPY HOLIDAYS

THE WURLITZER COMPANY • 113 Years of Musical Experience • North Tonawanda, N.Y.
Musical Instruments

Firm Sets Production Of Two Synthesizers
By GEOFFREY LINK

SAN FRANCISCO — Two new synthesizers, one designed to up-grade stereo recordings, the other to add to the growing store-ae of sounds, are being developed and handled by Parsonsound Inc., a new electronics firm here.

The string control synthesizer, or guitar synthesizer, which Parsonsound is designing for a major electronic instrument manufacturer, will be the first of its kind, according to Bertie Krause, Parsonsound president. It is similar to a moog synthesizer, except it will be played by strings instead of a keyboard.

"Its function is to instantaneously process not only the output of the guitar, but also other signal sources both from within the instrument and outside signals such as voices, basses or electric organs," Krause said.

It will be available in mid-1969, Krause said, and will cost $2,500 to $3,000.

Spanish Guitars

MADRID — Struggling against mass production to hold its share of the world guitar market, Spain produced 105,000 guitars in 1967. Twenty per cent of the output was exported, selling at from $10 for cheap models to $150 up for fine instruments.

DMI Unveils Bugle

CHICAGO — Chicago Musical Instrument Co. (DMI) has entered the bugle field with the introduction of the Ultra tone bugle. The instrument is available in soprano, baritone and French horn models, soon to be followed by base-baritone and contra bass models.

Parasound is also handling the Orban Stereo Synthesizer, named for its inventor Robert Orban, which can make a single channel produce a stereo effect. It can be used by recording companies, Krause said, to record orchestras, groups, to give their instruments a "true stereo effect," for mixing down multi-track recording sessions to create "great special effects" and for FM multiplex radio to make the stations "100 per cent stereo." WOR-FM in New York is using the Orban synthesizer, Krause said. The Orban synthesizer sells for $895.

Parasound is also producing a group, Morning of the World, for A&K Records, and producing an LP of Moog synthesizer music for Mercury Records, which will be released in February; and publishing a national system for electronic music.

Parasound, operated by Krause and Paul Beaver, who are both representatives for B.A. Moog Co., was started about three months ago and also has an office in Los Angeles.

Guitar Workshop Support Cited by Director Sidon

ROSLYN HEIGHTS, N. Y. — The music industry has begun to provide the support of the Guitar Workshop, according to director Kent Sidon.

As of last summer, substantial support had been received from local dealers, the American Guitar Workshop, and Moog Synthesizer dealers; also the support of the Utica tone bugle. The instrument is available in soprano, baritone and French horn models, soon to be followed by base-baritone and contra bass models.

Additional contributions have been received from Guild Guitars, San Amish Music Stores, and Amos Productions To Expand Offices

LOS ANGELES—Amos Productions is planning to open offices here and in London and Rome. The local production company, owned by Jimmy Rothery, is in the process of expanding its workforce of the growing need to support such model programs.

The Guitar Workshop, now in its sixth operational year, is the only non-profit educational organization specializing in the guitar which operates under a Regents Charter. Its most recent innovative program was the training of public school teachers in both playing the guitar and in the uses and applications of folk song in elementary education.

Endorsement

The Upson Downs has endorsed the new Shure Unidyne IV Microphone. The group uses four of the microphones in its singing, dancing and comedy routines.

LOWREY TEMPEST ORGAN, a new, completely transistorized unit with 24 note keyboards, 14 instrument tacks, 12 note pedal keyboard and earphone jack semiconductor rhythm allows players to have choice of different accompaniments. List price is $945, or $1,145 with rever feature.

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Russo Offering Showcase For Chicago Area Dealers

Kinetik Playground, originally called "Electric Theatre," has a capacity of 2,500. "I wish it were larger," Russo said. "We still can't bring in acts like the Cream, Jimi Hendrix or Bob Dylan. We could attract the audience these acts demand but we just couldn't fit them in."

Only once did Russo "turn over the house," as he terms holding two shows in one night. "We had 6,000 for Jefferson Airplane July 24 and we turned away another 2,000," Russo vows he will never again hold two shows in one night. An attempt to accommodate a larger audience at the Aragon recently disappointed Russo. "We only drew 4,700 and ended up confusing people."

Projects
Russo's clubs, which cost an estimated $3 to $5 million to construct, feature 25 carousel projectors, nine 16mm movie projectors, one 35mm projector and seven strobe mechanisms.

He said that in June the club's patrons stopped dancing and began regarding acts as a concert. "Now they sit around in the huge circular area. He enlarged the club last week to accommodate about 300 more people. Russo is not satisfied with terms such as "underground," "progressive rock" and others. To him, the contemporary music represents a "new wave."

He said his recording studio, to be located upstairs in the club, will help develop the new wave. "Chicago still isn't exposed to Richie Havens, Tim Buckley, Incredible String Band and many other tremendously talented groups," said Russo, who wants to sponsor a progressive rock show that would be on from 8 p.m. to 8 a.m. seven nights a week.

CHICAGO Dealer Arrested For Showing Lennon, Ono

By RON SCHLACHTER

CHICAGO — George Sells, owner of Head Imports on the northside, and his partner, the Rev. Jonathan Tuttle, are the defendants in the first obscenity case here involving the John Lennon and Yoko Ono album, "Two Virgins."
The men were arrested Dec. 3 and charged with displaying obscene material after a woman reported to police that a record jacket, showing Lennon and Miss Ono in the altogether, was on display in the store window. In reality, it was just a photograph of the album cover and was part of a record display featuring the Beatles, Rolling Stones and others.

Sells and Tuttle were released on $30 bail each and were scheduled to have their day in court, Dec. 13. Under city law, the pair faced a maximum $200 fine.

"Fortunately, there is no jail sentence involved," said Sells. "The point is that the police have been out to do us in since we opened last June 1."

"This whole obscenity thing is really absurd, I don't think. We'd get busted for putting that picture in the window. What are the homosexuals going to do when the album is out. What is obscene and what isn't? What about the innumerable small town dealer in Iowa who tries to sell the album?"

Albums at Head Imports are priced at $3.25 each and sales total about 30 a week. The shop carries all rock and some Indian music and blues. As for the future of the Lennon album, Sells said: "After talking to a lawyer, I'll do one of two things. I'll either "obscenize" it or put it back in the window the way it is. By obscenizing, I mean I'll cover it up or simply put a card in the window saying we have the album in stock."

"At the same time, I'm having 500 posters printed showing the front and back views of John and Yoko. We will display the posters in the shop and give them away with purchases. I'm disgusted with being busted."

Sells and Tuttle did receive one heartening note concerning their brush with the law. This came in the form of a telegram, dated Dec. 5, London. It read: "Congratulations" and was signed John and Yoko.

Few Spaces Left for 10th Washington Show

By MIDRED HALL

WASHINGTON — The 10th annual High Fidelity Music Show, to be held here Feb. 15 and 16 at the Sheraton Park Hotel, is almost sold out of its exhibit space. Teresa Rogers, president of the show, said that only seven rooms are still available. A total of 80 rooms on two floors of the hotel have been reserved for the show.

The displays will feature do-it-yourself stereo components and the best in decorating, furniture units to be presented by manufacturers from all over the world and distributors and metropolitan area retailers. Billboard Publishing's own High Fidelity magazine will be there.


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

DECEMBER 21, 1968, BILLBOARD
DISPLAY, Selection and Radio Spots Sell Classical Product

By GRIER LOWRY

JACKSON, Miss. — Wright Music Co., here, has teamed up a strategic display position with a top inventory and well-programmed radio promotion to become the classical record buying headquarters for a State-wide area.

The entire State is our market for classical records," said Mrs. Pat Osborn, record sales manager. The store is owned by Dan Wright, who established it 20 years ago around a basic inventory of records, band instruments, band music and band instrument repair.

Records occupy 25 per cent of the 4,400 square feet on the main floor. According to Mrs. Osborn, the key factor to the store's classical record volume is selection.

"No one in town has a bigger offering of guitar music, piano concertos, symphonies, operettas and choral records. The selection is the factor that keeps repeat customers streaming in. Also, our easy-to-shop, accessible display near the service counter, where I can answer questions and help with selections, is important. We file classical records alphabetically by composer, since there may be several labels under one composer.

Window displays featuring new releases are a good means of direct advertising. We like to tie in with special occasions. For example, on Winstan Churchill's birthday, we'll feature records of his speeches in the window."

The ground work for the Craig Recorder

LOS ANGELES — Craig Corp. is introducing a solid-state microtape recorder (Model 2408). Its suggested list is $199.95.

The unit records and plays back at three speeds, 71/2, 31/4 and 31/2 i.p.s., offering maximum of 12 hours performance in stereo or 24 hours in monaural on a 1,200 feet tape cassette. Although complete with power amplifiers, the unit also can be used with existing stereo amplifiers and speakers. Recordings can be made from stereo turntables, microphones and other tape recorders or phonograph with preamplifiers.

formidable classical music business was done with radio programs sponsored by the store for six years. Although the show is still on the air, it is no longer sponsored by Wright. But that six-year sponsorship made the firm name almost synonymous with classical records in the minds of people in a wide outlying area. The two-hour program was programmed by Mrs. Osborn with all records coming out of the store's inventory.

We tried to please everyone in the programming," Mrs. Osborn said. "My method was simple. Mix some contemporary music with a lot of the familiar things — Chopin, Beethoven, Mozart, Schumann."

"That one seven-day-a-week radio program did more to make us known as the classical music record business in this State than anything possible."

The store still uses radio advertising effectively, especially around the holidays. The $5.79 symphonies and piano concertos are given a strong play. Some of the recently priced $17.97 releases by London Records for $9.58 have created a lot of business. The firm may use from 10 to 15 spot announcements on a single night to push classical records.

In fact, the trend to issuing more budget priced classical music from a number of labels — RCA, Columbia, Varese, and Elektra — has Mrs. Osborn's enthusiastic approval. She devotes a large measure of window displays, in-store spot displays and radio advertising to promoting them.

"These are exciting things which we haven't been able to get for buying and having them doesn't hurt sales of other, regularly priced, records," said Mrs. Osborn.

Another trend also viewed with approval by Mrs. Osborn is the increasing interest of young moderns in classical music. Many of them start buying rock 'n' roll singles at the store while still in high school and finally wind up buying her classical counter. She gives bands a special emphasis in the schools a big share of credit for the constantly improving musical tastes of young people.


**Classical Music**

**Previn Getting 2 Baton Offers**

By GLADYS CANDY

YEHUDI MENUHIN demonstrates his new music education program developed for the "Talking Page," a program of Responsive Education, also is being programmed for literacy skills, mathematics, foreign languages and other programs.

Previn said negotiations were underway for a second season, the Houston Symphony signs its conductors to a one-year-contract. The conductor left for his Los Angeles by May 1, looking forward to the 1968-1969 season.

One of his offers is from Cincinnati, whose symphony officials have watched Previn conduct twice in the last three weeks. Previn declined to say who made the second offer. Max Rudolf is retiring as conductor of the Cincinnati Symphony.

Previn plans to guest conduct in Cincinnati and Philadelphia next month. Then he will conduct the London Symphony in 10 programs and three recording sessions for RCA and will be inducted as an honorary fellow of the Royal and Stockholm Philharmonic Orchestras before returning to Houston for the second half of the season.

Tom M. Johnson, manager of the Houston orchestra, said he was not worried about Previn's other offers as this sort of thing happens all the time around the country.

Tom M. Johnson, manager of the Houston orchestra, said the Houston Symphony board also had not taken any positive action on proposals Previn mentioned at a meeting held with the group on Sept. 20 to upgrade the orchestra.

(Continued on page 49)

**Education Menuhin Bows Music Program for 'Talking Page'**

NEW YORK—Yehudi Menuhin has introduced a new program of music education for the "Talking Page," a desk-top responsive learning system that provides the listener with self-paced audio and visual programmed instruction.

The Angel violinist and conductor discussed plans for the "Talking Page" contained several qualities which enabled him to start such a program, including faithful sound reproduction, precise random access to both audio and visual material, ease of operation, and portability.

The first feature programs Menuhin's narration and music in an introduction to music and sounds. Subsequent programs teach rhythm, pitch, melody, interval, counterpoint and harmony. Menuhin, who assumes eventual production of more than 100 music education disk synchromated with visual printed material, plans future programs to cover such a broad field as figured base and orchestra.

Responsive Environments Corp. (REC) of Englewood Cliffs, N.J., has contracted with Angel to produce the "Talking Page" earlier this year. The system provides precise synchromatic text, along with the visual printed material and the audio. Menuhin hopes the program will enable listeners to write down the notes of melodies they hear as easily as they spell words.

**CONCERT REVIEW**

**Triple Team Effort Makes Chopin Concerto Sparkle**

NEW YORK—Conductor Szczawowski, Skowrzewski and Patrice Alexandre Weinshenker shone at a New York Philharmonic concert on Monday (9), where two artists teamed in Chopin's "Concerto No. 2" and the results were glowing.

Chopin's slow movements, in the key of B-flat major, must be played softly and with grace. He also was up to the demands of rapid passages.

The program opened with Brahms's "Symphony No. 2," one of that composer's most popular works. The Philharmonic has recorded the work with Leonard Bernstein, music director, under its exclusive Columbia contract, while Skowrzewski and his Minneapolis Symphony have the symphony on Philips World Series. On Monday, the Largo was moving, while the final Allegro was overpowering.

Weinshenker's Angel recordings include the Chopin concerto in a package of the complete Chopin works for piano and orchestra with the Conservative Orchestra under Skowrzewski. Weinshenker also records with Istvan Kertesz, and Skowrzewski also appears on RCA and Mercury.

**Classical Notes**

Plan Widened By Audiences

SAN FRANCISCO—Young Audiences, Inc., a worldwide organization which for 19 years has been sending classical music and arts programs to elementary school classrooms, has announced an expanded pilot program for the Bay Area area.

In years past, Young Audiences has offered concerts to fourth through sixth grade classes, but with the help of a grant from the National Education Association for the Arts, the program is being expanded to include kindergarten through third grade.

Fifty free concerts will be given here by San Francisco ensembles. Other concerts will be given by the National Audiences, Inc., and Richmond. In 1966, 126 assemblies gave 15,566 school concerts in the Bay Area New, 14 groups are being employed.

The Young Audiences' object, said Richard Eastwood, San Francisco chapter chairman, is to inspire future audiences, not performers and "to teach them what it is to experience music."
N.Y. Symphony
Debuts Dec. 19

NEW YORK — The Symphony of New York, this company's new symphony orchestra, will debut with a mixed-media concert at Carnegie Hall on Thursday, Dec. 3, with music director. The program will include Berlioz's "Symphonie fantastique," for which the record, "Phantasy," Burgess Meredith will read Shakespeare's "A Midsummer Night's Dream" instead of the original orchestral narration. The program will also include the world premiere of "Dance for Burgos," composed by Van Beinum and Ric Muellen's "L'oracal de la Reine," for the Hungarian artist, who has recorded extensively on Vox.

The family resemblance of the material proved a challenge easily met as Frankl played Schumann's "Carnival," which has received several New York performances this season, Schubert's "Impromptu, Op. 90," and "Impromptu in B-Flat, Op. Posthumous," both of which are "After" variations, Schubert's "Sonata in C Minor" dragged, however Frankl, sounds of the by A. G. Singers, projections by Gardner Cantlon, and Fillmore East's Josh Light Show.

FRED KIRBY

S.F. Symphony

SAN FRANCISCO — The San Francisco Symphony has shifted two programs - its second and fourth subscription concerts - because of illness of Nicola Fineschi canceled because of illness.

Fineschi was scheduled to play Brahms' "Violin Concerto" at the Dec. 11-12-13 concert program. The symphony moved the Jan. 2-3-4 program into the early December slot, thus giving enough time to contract another major soloist for the Brahms concerto.

The Dec. 11-12-13 concerts offered the world premiere of Joseph Kantor's "Symphony No. II;" Stravinsky's "Violin Concerto" and Beethoven's "Symphony No. 7." The Jan. 2, 3, 4, program will present the world premiere of Rini-Catulles' "El Burlador de Sevilla," Milhaud's "Symphony No. 6" and "Brahms' Violin Concerto."

Menuhin Bows

The new symphony orchestra, which is associated with the San Francisco Symphony, is scheduled to make its debut in January with two concerts, including one on Jan. 25-26, 27, the other on Feb. 1-2, 3. The program will feature works by Schumann, Brahms, and Bartók.

Previn Getting 2 Baton Offers

Previn pointed out that the orchestra might have been better off if he had kept the other and he was not interested in (staying under) unless he can move into the symphony as a major orchestra move. Previn wants to become music director of a major orchestra, thereby gaining control over artistic matters for which he is responsible whenever he gets on the podium, for a yearly rental of $253, which includes full salary and benefits.

But the symphony is concerned that subscription sales are off this season. Johnson refused to give a mileage figure to compare with the estimated $30,000 saved on the two days last year for the larger programs which major orchestras move.

Previn was chosen as music director of the National Symphony Orchestra by conductor Sir John Barbirolli's 1965-66 season. In the music world, the Hall brought in 4,213 subscribers.

There has been a noteworthy improvement in this season's programs and sales that were being presented by the Houston Symphony and this improvement was expected to continue into the future, next season under Previn.
BUENOS AIRES — Following suggestions made by a government commission, Argentine radio and television has been giving greater emphasis to music by Argentine composers.

The commission, which administers the government radio network (the last one to go on the air in Argentina, two years ago), has established a daily program of one and a half hours, devoted to Argentine music. Handling it are some of the country's best-known disk jockeys, including Alejandro Mancini and Raúl Rivero.

Meetings with record industry executives have also been organized by the commission in an attempt to co-ordinate and to find better ways of promoting the best in Argentine music.

All Music

The commission includes not only writers of music with the tango or South American folk rhythms, but any sort of music produced by local talent. So far it is the folk music that has derived greatest benefit from the government's new emphasis.

A strong sales item, as a result of the campaign, is a zamba, "Zamba de la Virgen" (Zamba of the Falkland Islands), by Wilson, Luis. The song has been popularized by Argentina's La Segunda Coracion Del Folklore (The Second Folklore Corporation), a group of artists led by I.P. on Odeon by Ramon Garza Alarcon.

Columbia released its second album by Grupo Vocal Argen- tiniano a third based on the epic poem, "Martin Fierro," by Jose Hernandez. This is a theatrical reading which tells the history of the gaucho. The album will be titled "Los Her- mendguez del Uruguay" (The Brothers Be United).

Feratina is preparing the selection of compositions by the group, Quinteto Sante Fe, and from them they will record the second album by vocal quartet, Zupay.

Another part of the campaign consists of some disks which are being released by the public. Every Monday, recitals are given at the 30,000-capacity Luna Park Stadium here. The show is titled "Lunes Argentinos" (Argentine Mondays), and artists taking part include Ariel Ramirez, Jaime Torres, Los Chalchaleros, Edmundo Rivero and Roberto Goyeneche.

Back up these concerts is an intense promotion campaign on radio and television, work directed by Hugo Guer- rero Martinez.

Despite the highopt of the live concert promotion will be the Ninth National Folklore Festival, Jan. 18-26, at Coquim in the province of Cordoba. A total of 35 million pesos ($154,000) is being invested in a program that will have the most influential Argentine artists singing native songs.

SACM Not Tied to Fest

MEXICO CITY — The Society of Authors and Composers of Mexico (SACM) this week demanded an end to the annual announcement World Festival of Film Music to be held in Mexico City.

The society also denied it had anything to do with the Festival to be celebrated in Mexico.

However, the society said it would be willing to join in any event that would dignify composers and the production of their music, but the Society has no ties with the SACM.

The SACM is the legally au- thorized representative of most Mexican composers and is mostly consulted and represented in ceremonies, awards and other musical recognition con- cerning Mexican music.

EP's Roll in Face of Singles Surge

*Continued from page 4*

Jacques Souplet, president of CBS France, to abandon the EP format completely.

"But the French market," said Cabaret, "is, like Spain and Portugal, still closely tied to the EP format, despite the figures proving that the CD format (the French record industry federal Edison Show in New York — a group of the foreign material will be released in both EP and single format on EP disks. We feel that, with all foreign product now being sold in this country, the EP, sales, though slightly down, re- main satisfactory."

"Undoubtedly, the huge rise in sales of American and British material in France has provided certain adaptations in the indus-

try, but we cannot consider the EP, of 1969, to be outdated, even in the long-term program."

Cabaret said that Vogue was now pursuing a policy of inter- national expansion (it was the first French company to set up an office in the U.K., and has developed very close ties with other French-speaking countries and had a few success stories.

"These wide changes have en- abled the company to continue developing its business in France, to blow the whole industry suffered as a result of the strike. We are now responsible for 27 per cent of all French music sales."

Cabaret said it was quite un- realistic to talk of a crisis in the French record industry at the present time. "Figures show the opposite. The slowdown during the summer has been largely offset, and 1969 can already be regarded as a peak record year."

By RUBEN MACHADO

Daniel Riolobos, Argentine singer who works in Mexico, has completed his first LP, an Italian-language LP, "La Via de los Rincones" (The Corner of the Hill), which has been released in the U.S. and should be released in Colombia album early in 1969.

Duke's Tour IsRecorded

MEXICO CITY — New York film producer Gary Keys has filmed and recorded Duke Ellington's recent Mexican tour. The film will be released early next year.

Keys is developing a series of full-length films of major recording artists at work. He has already completed "Don't Make Me Over," which features singer Dionne Warwick.

Ellington has performed and re- corded in Mexico City, Puebla, Guadalajara, Cuernavaca, Acapulco and Oaxaca. In Mexico City he performed "Single Petal of a Rose" for inclusion in the film. This composition, inspired by and performed for Queen Elizabeth of Great Britain, exists only in the form of a single copy of an album. Also included is Ellington's "Mexico Suite," especially written for the tour.

SONY OFFERS A TINY MIKE

TOKYO — Sony Corp. has placed on the market an IC microphone that is one-hun- dredth the size of existing units and one-tenth the price.

The smallest microphone is based on an IC containing about 40,000 transistors and 15 millimeters long but has the same capacity as consumer microphones used in broadcast- ing studios.

In the microphone, dubbed the "Electric IC," will be utilized in Sony's new "Magazine Mate Pen" cassette tape-recorder, to be marketed in De-

December 21, 1968, Billboard
PHONODISC Limited, Canada's Largest independent source of recorded entertainment, proudly represents the great independent record companies of England and America.

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LOVE CHILD
Diana Ross and The Supremes
THE #1 SINGLE growing—Growing—GROWING into THE #1 ALBUM
from the music capitals of the world.

Continued from page 50

New Ellis Freytag single, "Almost in Love," is in the hands of the publicity director of Vogue Records and is being sent out by Vogue for the Christmas season. The single, according to Freytag, is one of the biggest hits he has ever had. It has been recorded by many artists, including Frank Sinatra and Tony Bennett.

**Montevideo**

Rolf Sonnenberg, principal ofognito, has recently purchased a new factory for the production of jutes and cotton fabrics. The company has been in operation for ten years and is one of the largest producers in the country.

**London**

Marlin Wyatt has joined MGM as ad controller. Wyatt was previously British representative for research and development and will be responsible for all MGM of domestic research and development.

**New York**

Composer-conductor Lalo Schifrin will score the 20th Century-Fox film of "Charlie's Angels," starring Farrah Fawcett and Jaclyn Smith. The film, which is a sequel to the popular TV series of the same name, will be released in the fall.

**Prague**

Karel Gott, Waldemar Matuska, Paule Vanek, Jindra Vondracekova, Eva Filarova and Marta Kostylova will perform at the 1968 Christmas concert. They will be accompanied by the famous Czech Philharmonic Orchestra under the direction of conductor Antonin Dvorak.

**Amsterdam**

The Dutch Jazz Foundation will be celebrating its 50th anniversary on December 20th. The event will feature a concert by the famous Dutch jazz orchestra, the New Amsterdam Jazz Orchestra, and a performance by the renowned Dutch saxophonist, Jan Garbarek.

**Budapest**

László Szabó, the Hungarian film composer, will be performing at the Budapest Film Festival. He has composed music for many of the country's most popular films, including "The Red and the Black."
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IFPI Seeks Closer Ties

HONG KONG—Asian Pacific area members of the International Federation of the Phonographic Industry held a conference to discuss closer cooperation.

Royalty Greets Tino Rossi

PARIS—Veteran Columbia artist Tino Rossi received telegram greetings from Prince and Princess Louis Napoleon, descendants of the Emperor, at a Paris reception for the singer's album marking the 200th anniversary of the birth of Napoleon.

The album contains military songs and marches dating back to the Napoleonic era. Among those present at the reception, at Maxim's restaurant, was the mayor of Cannes, an old friend of Rossi's.

The reception also marked the release of a Christmas disc, "Papa Noel!"—a French version with words by Frank Giral of the Ray Charles number "Christmas Eve."

Presiding was Paul-MarcIch, president of French Columbia. Also present were orchestra leader Frank Ponce, Yvette Horner Singers, Anne Vanderloef, Glani Esposito, Les Haricots Rouges and classical pianists Samson Francois and Aldo Ciccolini.

operation between individual countries. The conference, with J. M. Burnett, Australia, as president and Bhashak Memon, India, as chairman, attracted members from Pakistan, India, Malaysia, Singapore, Hong Kong, Australia, New Zealand and Japan.

In addition, a number of obervers from other countries also attended, including J. A. L. Sterling, deputy director general of IFPI, and Ian Thomas, who both flew from IFPI headquarters in London.

The conference was held at the Repulse Bay Hotel.

2 New Stereo Sets in Tokyo

TOKYO—Two kinds of "bookshelf" stereo sets were introduced this month by the Hayakawa Electric Co. The bookshelf units sell for $2.41 per cent of all stereo sets in Japan as opposed to the top-table, portable and ensemble type sets. The two sets sell in Japan for $166 (U. S.) and $103, respectively. Both feature 8-track tape cartridge systems, all silicon transistor amplifier and high-efficiency circuit systems.

The sets have not been made available for the overseas market as yet, but this is planned for next year. The Stateside price has not been set.

RCA to Cut Lyra Concerts

ACAPULCO, Mexico—Carlos Lyra, bossa nova composer, will sign with RCA Victor here to record a series of January concerts in Mexico City. During the series he will also talk about the history of bossa nova.

Lyra, who wrote "One Note Samba," was in Mexico in November for the World Review of Film Festivals. He has written the soundtrack music for "Poor Little Rich Girl," which will premiere in Mexico City in March.

Apart from his songwriting, Lyra has written scores for six Hollywood films and several New York TV shows.

FROM THE Music Capital of the World

France, Monti recorded an album for Columbia Records while in Puerto Rico his work was televised to TV. Recent albums recorded and distributed by Monti in Puerto Rico by Neco include Eddie Bastian's "Hippos Roqueros," Antonio Colón's Christmas album: Ismael Moscoso's "Los Emperadores Papa Y Mama," and "Higo, Que Vida," by Ray Marrero on Professional labels; also by Ray Barretto and "Hoy Sefar," Mangione on Fantasy: "Hermeto," "Hermanos Silva (RCA Victor) opened a four-week engagement at the Condado Beach Hotel on Monday (16).

ANTONIO CONTRERAS

HONOLULU

Frank (Crazy Gaggenshohn) Fontaine appeared at the Ilikai Hotel's Pacific Ballroom Dec. 10-12. Local singer Joy Bruley opened the show. When singer Charles K. L. Davis opened a two-week engagement at the Royal Hawaiian Hotel's Monarch Room, his co-star was Patricia Lee Anderson Murray, and the two appeared with Ray and Fulton earlier this year playing a dramatic Carnegie Hall. Tommy Boyce opened a European tour Dec. 29 at the Honolulu Concert Hall. Italian Raquel Pitti opened a series for the AdM song-singing-dancing show, in which Tom Jones also was featured here for an Ilikai engagement. Hula Records manager Arthur Lyman has returned to the Ilikai's Canoe House after a Mainland trip. Capital stars the Four Amigos are due Thursday (24) at the Ilikai's Royal King Junk.

For the Potted Palm, a young Island group specializing in Polynesian pop tunes, the group is opening at the new club, Michel de Pavillon. The Surfers, Decca foursome, have checked back into the Canton Puka for the holidays. A new group, Kimo and the Royals, opened Dec. 16 at the newly renovated Royal Lani restaurant and club. Tommy Sanders and his O'Guinna Hotel shows features Polynesian '68, as his back-up group plus singer Melissa; and "Asleep at the Wheel," and "Good One." One star vitamins. "Sera" will be heard here for a concert at the Ilikai's Pacific Ballroom.

WILLIAM HARRA

Say You Saw It in Billboard

December 21, 1958, BILLBOARD

CONTACT YOUR NEAREST
BRANCH OR DISTRIBUTOR

Say You Saw It in Billboard

5 U.S. Acts Are Listed for MIDEM

NEW YORK—Fifth Dimension, Sergio Mendes and Brasil '66, Joe Pass and Bobby Goldsboro will head American artists booked for appearances at the convention in Cannes, France, Jan. 18-24.

The Dimensions will appear in the opening international gala, and Mendes, Goldsboro and Pass will be part of the closing night show.

The European delegation of performers touring France will be led by Maurice Chevalier.

Hazzledown in Stockholm Date

STOCKHOLM — The celebrated pianist and composer Reinhold Svensson died here Nov. 23 following a heart attack while on a concert tour.

Born in 1919, Svensson became blind early in his childhood and attended a school for the blind in Stockholm, where he began studying the piano. He graduated in 1941 as an organist and pianist and made his debut on radio and records in the same year.

Svensson's international break came in 1949 after he had played his debut label and "Hej Malmo" in Stockholm. In recent years he had devoted much of his time to giving recitals in schools and to giving musical education to blind children.
A group who works together—
For many years maybe they work together—
And suddenly they are ready—
They have the material—
The sound—
The style—
They have matured.

Most groups never make it to this point.
But, when they do, watch out—
That's where it begins to happen.
And that is what this album is all about.

The Guess Who are the sum and product of the Canadian West—
That flat beautiful country
Where miles and acres stretch out to the horizon—
And the wheat grows everywhere.
A laughing face, once mockingly referred to—

Guess Who music as Wheatfield Soul

The Harvest is Ready

Soon to be released in the U.S.
Manufactured and distributed by RCA, Canada.
CHNS NAMES LIBRARIAN

TORONTO — CHNS Radio in Halifax, Nova Scotia, has appointed Bob Cooke as music librarian, succeeding Johnstone, who is retiring. Cooke has been with the technical staff of CHNS for the past four years.

IRISH ROVERS, a Canadian group, receives a gold record award for Australian distribution of "The Green Grass ofHome." Left to right: Joe Millar, Wilcil McDowell, Charles Dant, Jim Ferguson, Will Millar and George Millar.

Polydor Will Handle Island In Canada

TORONTO — Polydor Records will have the over-all distribution of Island Records, the independent U.K. firm, for Canada, starting Jan. 1.

A joint announcement was made by Island Records president, Chris Blackwell, and Polydor's Canadian managing director, Fred Exon, following a London meeting.

Island is at present distributed in Canada by Harvest and Polydor's initial releases here include the new single by British groups, Free, Spooky Tooth, Wynder K. Frog, Nirvana, and Traffic.

Polydor is planning an extensive cross-Canada promotion campaign to launch the label next year.

IRISH ROVERS, a Canadian group, receives a gold record award for Australian distribution of "The Green Grass of Home," on Festival. Left to right: Joe Millar, Wilcil McDowell, Charles Dant, Jim Ferguson, Will Millar and George Millar.

Quality & Trax in Distribution Link

QUEBEC—Quality Records and Chris Blackwell, owner of the national Canadian distribution of the Polydor-Island productions on Trax Records.

Announcing this, David Brodeur, who heads Quality's promotion in Quebec, said that product from Trax would be directed at the contemporary French-Canadian market.

Trax will be headed by Martin Martin, who is also director of a&r and Harold Finkels

Polydor Ups Lori Bruner

TORONTO — Lori Bruner has been appointed national promotion manager for Polydor Records in Canada, announced Polydor managing director, Fred Exon this week.

Miss Bruner joined Polydor in April and was previously the Ontario promotion director, but has now been transferred to Montreal to take her new position.

Miss Bruner returned from a short business trip to Europe on Dec. 1. She represented Canadian Polydor at a reception given in Hamburg for band and singles for next year. Last received two gold records "The French-language Radio, Montreal, produces strong record of the "Lips" album. "Lips," a debut album by the, on the U.S. Discs, rather than anywhere else. He notes in the future, so far, of Barry Ryan's "MGM single, "Elaine," another No. 1 hit.

The Miss McKinnon is currently headlining at the Riverboat in Toronto, according to the "Lips" album. "Lips," a debut album by the band's Canadian radio program, which has made up their play lists from the U.S. charts, rather than anywhere else. He notes in the future, so far, of Barry Ryan's "MGM single, "Elaine," another No. 1 hit.

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Spring Launch in Canada Of Pocket Disc Product

TORONTO—Park Lane Recordings, which produces the Pocket Disc in the Canadian market, announced that they will have product on sale in early spring.

The statement was made when Harvey Kalb, general manager of Park Lane, returned from New York after meeting with Fred Hyman and Larry Kasen, who are partners in the business, and part of the American organization.

Kael said: "I am extremely excited about the prospects of this product for this country. We are already starting to install machines at Park Lane, and we are going to produce 6,000 Pocket Discs as a kind of test of whether people will buy them.

Kael plans to have a different package to try to store 300 Pocket Discs available for people to try during the early spring. As in the U.S., Pocket Discs are expected to be sold at a low price.

Kael also hopes to cooperate with local radio and record stores, and to show the product. He also hopes to have a different package to try to store 300 Pocket Discs available for people to try during the early spring. As in the U.S., Pocket Discs are expected to be sold at a low price.

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SUPRAPHON DISK CLUB PLUGS FOREIGN TALENT

PRAGUE—Although the sales of records by foreign artists are still heavily overshadowed by sales of records by native talent, Supraphon is injecting a wide selection of foreign material into its Recueil Club release program in the hope of attracting specialized audiences.

In the first of this new campaign, the Recueil club will issue 16 foreign albums and only 12 of native origin. The program for the first six-month period includes LPs by the Bee Gees, Simon and Garfunkel, Gilbert Becaud, Mahalia Jackson, the Beatles, Julie Driscoll and the Brian Auger Trinity, Esther and Abi Ofarim and Aretha Franklin.

At the same time Supraphon is launching a program of jazz releases in its Rock Club and will issue eight foreign and four Czech jazz albums in the first year. Foreign artists featured will include Jimmy Smith, Duke Ellington (a two-LP set taken from Columbia's 1927-1940 six-record set), Charles Lloyd and Miles Davis.

For its club program, Supraphon will be drawing on the catalogs of American Columbia, British Polydor, Deutsche Grammophon, Philips, Pathe-Marconi and Atlantic. In cases of special interest, Supraphon will seek deals with foreign companies on a one-record-only basis.

NIPPON GAKKI AIMS FOR OUTPUT TITLE

TOKYO—Nippon Gakki Co. is aiming to become the world's top electric organ manufacturer this year with a total production expected to exceed 38,000.

The company plans to boost production capacity by 80 per cent through construction of new factories in the spring. Other Japanese electron makers, including Kawai Musical Instruments Manufacturing, Toshiba, Matsushita and RCA are reported making advances in this field. The electron organ first appeared in Japan in 1951 when Nippon Gakki produced the world's first electronic musical instrument.

By 1966, this firm's production of organs had reached approximately 12,000 units. In the following year, the figure had reached 19,000. Organ exports went from 1,500 in 1966 to nearly 10,000 this year.
last week
29,411* copies of Billboard were sold to people who were filled in on what’s happening in the music-record industry world wide

fill this out, and we'll fill you in, too!

Billboard has gained an average of 2,954 paid circulation compared to this same period last year.

Here's why:
We fill them in, first thing, every Monday on
- The latest scoops in the music industry
- Colorful record charts on the Top 40, Top LP's, Best Selling Classics, Hot Country Singles, Best Selling R&B, Best Selling Jazz LP's, Breakout Albums and Singles...
- Talent—who's who, what, and why
- International scene—film festivals, stars, news from music capitals of the world
- Tape Cartridges, Audio Retailing, Radio-TV Programming, Musical Instruments, Coin Machines
- Record reviews on both singles and albums
- AND MORE

We’ll keep you on top of the music-record industry, too. Just fill out the above coupon—and join your 29,411 associates who know, because they have Billboard by their side, each Monday (and throughout the week). You have nothing to lose, and a lot of music-industry information to gain!

*Publisher's estimate of average paid circulation for the first five months of 1968.
<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Artist/Producer/Label &amp; No.</th>
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<tbody>
<tr>
<td>1</td>
<td>I HEARD IT THROUGH THE GUMDOOPS</td>
<td>Don Costa, producer, Reprise 401</td>
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<td>2</td>
<td>LOVE STORY</td>
<td>Andy Williams, producer, A&amp;M 7301</td>
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<td>3</td>
<td>FOR ONCE IN MY LIFE</td>
<td>Jimmy Webb, producer, Reprise 409</td>
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<td>4</td>
<td>ABRAHAM MARTIN AND JOHN</td>
<td>Ray Barret, producer, Reprise 602</td>
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<td>5</td>
<td>WICHITA LINeman</td>
<td>Johnnie Wright, producer, Reprise 406</td>
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<td>6</td>
<td>STORMY</td>
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<td>WHO'S MAKING LOVE BAG</td>
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<td>9</td>
<td>I LOVE HOW YOU MAKE ME FEEL</td>
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<td>17</td>
<td>I'M GONNA MAKE YOU LOVE ME</td>
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<td>BRING IT HOME TO ME</td>
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<td>21</td>
<td>LITTLE ARROWS</td>
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<td>22</td>
<td>HOOKED ON A FEELING</td>
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<td>PROMISES, PROMISES</td>
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<td>HOLD ME TIGHT</td>
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<td>26</td>
<td>GOING UP THE COUNTRY</td>
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<td>TILL</td>
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<td>28</td>
<td>TOO WEAK TO FIGHT</td>
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<td>29</td>
<td>SHAME, SHAME</td>
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<td>30</td>
<td>LO MUCHO QUE TE QUIERO</td>
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<td>31</td>
<td>PAPA'S GOT A BRAND NEW RECORD</td>
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<td>32</td>
<td>BANG-SHANG-A-LANC</td>
<td>Ray Barret, producer, Reprise 602</td>
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</table>

Compiled from national retail sales and radio station airplay by the Music Popularity Dept. of Record Market Research, Billboard.
Overwhelming smash in 2 weeks!

Tom Jones

A MINUTE OF YOUR TIME

plus R&B action on

LOOKING OUT MY WINDOW

Watch for
the first big TV
special of 1969
"THIS IS TOM JONES"
(ABC Network Jan. 9)

Producer: Peter Sullivan for Gordon Mills Productions
Arranger: Mike Vickers
DOORS—TOUCH ME

(Prod. Paul A. Rothchild. Writers: Douglas, D. (Kreuger), ASCAP.—With all the drive and action of their No. 1 winner, "Wild," I Like You," The Doors give us another winner. The group's rhythm section is as tight as ever and the lead vocals are as strong as before. The group is in fine form and should be a big hit. Flip: "Wild Child" (Reprise, RCA). Maxx Music 219

TURLAYS—DOES ANYBODY KNOW I'M HERE

(Prod. Bobby Miller. Miller: Miller) (Cherie, BMI) — Group went right up with "Catch a Falling Star" and "Still in Your Heart," and this could be a big hit. Again, the group's rhythm section is tight and the lead vocals are strong. The group is in fine form and should be a big hit. Flip: "Lick My Love" (Cherie, BMI). Maxis 4566

DELLS—ANYBODY KNOW I'M HERE

(Prod. Pamela Miller. Miller: Miller) (Cherie, BMI) - The group is in fine form and should be a big hit. Flip: "Lick My Love" (Cherie, BMI). Maxis 4566

SPOTLIGHTS Predicted to reach the top 20 of the HOT 100 Chart

ARTHUR CONLEY—OB-LA-DI, OB-LA-DA

(Prod. Tom Davis. Writers: Lennon-McCartney) (Medeco, BMI) - The Beatle's infectious rhythm item gets a powerful vocal workout by Conley that should spiral him up the Hot 100 with no trouble. One of his cheapest sellers over the "Funky Street." Flip: "Confess My Love" (Medeco-Time, BMI). Atco 6640

TAMAI TERRELL—THIS OLD HEART OF MINE

(Prod. Hollis & Dozier. Writers: Holland-Douglas-Edgard-Gray) (Jadoke, BMI) —The Isley Brothers' rhythm section in England gets a strong working over by Miss Terrell as she comes on strong for a side outing. This one should put her on the top and fast. Disc moves from start to finish with a driving beat. Flip: "Just Too Much to Hope For" (Jadoke, BMI). Motown 1128

LITTLE MILTON—GRITS AIN'T GROCERIES (All Around the World)

(Prod. Calvin Carter. Writer, Turner) (Ske, BMI) — Here's a buckaroos dance item that has a rhythm section taken from the 100 as well as the R&B chart. Here's at his best with his clever lyrics and solid dance item. Flip: "I Can't Quit You Baby" (Contim, BMI). Checker 1213

FINKY SINATRA—RAIN IN MY HEART

(Prod. Don Costa. (Writers: Mike Ramadon). (RCA, BMI) — His recent "Circles" hit took him close to the Top 20 and this top Teddy Randazzo production will push him through the next selling period. His smooth vocal and ballad beauty will send them back to the Top 20 once again. His vocal power and arrangement by Charles Spenier. Flip: "Sort" (20th Century Music, ASCAP). Reprise 0798

TROGGS—HIP HOP HOORAY

(Prod. Page One Prod.) (Writers: Lederer, Seraphim, ASCAP) - The first British group to break in on the big boys. The group has been working on the Hit parade to build momentum and they should be strong on the Hot 100. Flip: "Say Darlin'" (Lederer, BMI). Fortuna 1634

FIRST EDITION—BUT I LOVE YOU

(Prod. Jimmy Bowen) (Writers: Burton) (First Edition, BMI) — The "Just Dropped In" group has a hit item in this folksy easy-ballad rhythm item. There's a lot of pop in this one and it should move right up into the charts. "Homemade Love" (First Edition, BMI). Epic 0799

LOYD PRICE—THE TRUTH

(Prod. Johnny Nash & Arthur Jenkins) (Writers: Norman-Penniman) (Nesi, BMI) - The label is hot now with Johnny Nash, "Hold Me Tight," and this one could follow. Here's at his best with his clever lyrics and solid dance item. "Just Don't Drop Now" (Crest, BMI). Jay 113

SPECIAL MENTIONS

SPOTLIGHTS Predicted to reach the top 20 of the HOT 100 Chart

R&B

SPOTLIGHTS Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

LUKE THE DRIFTER, JR. — CUSTODY

(Prod. Jim Yamasita) (Writers: Karlsson-Kalder) (Screen Gems-Columbia, BMI) — Currently riding the chart with "I Was Right the Night the Fire Passed Away," The Drifter has another winner in this one! Strong rhythm item with equal vocal potential for both roots, FLIP: "My Home Town Circle" (BMG, BMI). BMG 15053

KITTY WELLS & RED POLEY—WE NEED ONE MORE CHANCE

(Writer: Phillips) (Wells, BMI) - Here's a powerhouse duet by Miss Wells and the late Red Poely. Bill-Wells' teamed this ballad and the duo performed it to perfection. Will prove a big one. FLIP: "Have I Told You Lately That I Love You" (Dux, BMI). Sony 25457

STONEMANS—GOD IS ALIVE AND WELL

(Prod. Jack Clement) (Writers: Matthews-Robert) (Sonny SM/Jack, BMI) - There's a potent material here that should hit and stay over for the next chart as well. Infectious rhythm and compelling vocal line with a top vocal performance. FLIP: "Travelin' Man" (Jack, BMI). BMG 15054

CHART

Predicted to reach the top 20 of the HOT POP SINGLES Chart

JOHNNY DEACON—Why You're Seventeen

(Writer: Nelson, BMI) — RCA 45454

ROBERT SEADACKE—Put Me Back Together Again (Your Pub., BMI) — RCA 16417

KEVIN DRAFF—Something Old, Something New (Capitol Music, BMI) — MONUMENT 1116

BUDY WILSON—Give A Whole Lot Of Me for a Little Bit of You—Capitol, BMI. CAPITOL 2506

CAPITOL—SOUL BROTHERS, SOUL SISTER

(Writer: Moore-Johnson & Miss McDonald) (Writer: Stolberg) (McLaughlin, BMI) - RCA. The "Cool, cool" group comes up with a pop-dripping slow ballad with class. Here's a onetime winner loaded with pop and sales potential. FLIP: "Don't Tell That To the Girls" (Meade, BMI). Karm 1542

Z. J. Hill—DON'T MAKE PROMISES (You Can't Keep)

(Prod. Freddy Delbon) (Writer: Nelson, BMI) (M.G.M, BMI) - RCA. The Hill is back in top form with a top ballad to rival "Your Pub." Here's a winner loaded with pop and sales potential. FLIP: "Let's Say Goodbye" (Sarabara, BMI). Karm 1542

CHART

Predicted to reach the top 20 of the R&B SINGLES Chart

MAURICE WILLIAMS & JACOB'S—The Four C器es (Columbia, BMI) KEP 1294

JOHNNY MOORE—That's What You Said (United/MCA, BMI) BLUE ROK 4012

THE T.S.O.P—Tornadoes—Gettin' The Current (Columbia/Southern, BMI) ATLANTIC 7237

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

DECEMBER 21, 1968, BILLBOARD
“Lily The Pink”

now England’s number 1 cure-all hit!

RECORDED BY
THE SCAFFOLD

BELL SINGLE No. 747
ARRANGED AND CONDUCTED BY MIKE VICKERS
PRODUCED BY NORRIE PARAMOR

TODAY...FROM BELL RECORDS!

BELL RECORDS, INC., 1776 BROADWAY, NEW YORK, N. Y. 10019
<table>
<thead>
<tr>
<th>RIAA Million Seller LP</th>
<th>Weeks on Chart</th>
<th>Last Week</th>
<th>Tape Packages Available</th>
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<td>1</td>
<td>GLEN CAMPBELL - Wichita Lineman</td>
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<td>2</td>
<td>BEASTS - Peace In Eden</td>
<td>11</td>
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<td>3</td>
<td>JIMI HENDRIX EXPERIENCE - Electric Ladyland</td>
<td>17</td>
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<td>4</td>
<td>GLEN CAMPBELL - Gentle On My Mind</td>
<td>23</td>
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<td>5</td>
<td>IRON BUTTERFLY - In-A-Gadda-DA-Vida</td>
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<td>12</td>
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<td>6</td>
<td>GLEN CAMPBELL - Gentle On My Mind</td>
<td>24</td>
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<td>7</td>
<td>JIMI HENDRIX EXPERIENCE - Are You Experienced?</td>
<td>70</td>
<td>10</td>
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<td>8</td>
<td>BOBBIE GENTRY &amp; GLEN CAMPBELL - Capital</td>
<td>13</td>
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<td>9</td>
<td>CREAM - Wheels of Fire</td>
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<td>10</td>
<td>ARTIST - Are You Experienced?</td>
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<td>GLEN CAMPBELL - Gentle On My Mind</td>
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Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.
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<th>Catalog No.</th>
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<th>Top LPS 1000</th>
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</tr>
<tr>
<td>16</td>
<td>112</td>
<td>DEAN MARTIN - Greatest Hits Vol. 2</td>
<td>GOSPEL RECOR</td>
<td>GRLP 20</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td>59</td>
<td>9</td>
<td>MAMAS &amp; PAPAS - Farewell to the First Golden Era</td>
<td>U.S.</td>
<td>20-0521</td>
<td>12</td>
<td>1</td>
<td>1</td>
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<tr>
<td>22</td>
<td>105</td>
<td>DONOVAN (in Concert)</td>
<td>S &amp; S</td>
<td>2423</td>
<td>12</td>
<td>1</td>
<td>1</td>
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<td>1</td>
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<tr>
<td>58</td>
<td>114</td>
<td>ARLO GUTHRIE (in Concert)</td>
<td>S &amp; S</td>
<td>2423</td>
<td>12</td>
<td>1</td>
<td>1</td>
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<tr>
<td>116</td>
<td>15</td>
<td>VARIOUS ARTISTS - Rowan &amp; Martin Laugh-In</td>
<td>S &amp; S</td>
<td>2423</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td>129</td>
<td>13</td>
<td>ROBBIE ROBINSON - Days of Future Past</td>
<td>S &amp; S</td>
<td>2423</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td>158</td>
<td>17</td>
<td>ORIGINAL CAST - Man of La Mancha</td>
<td>S &amp; S</td>
<td>2423</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>121</td>
<td>19</td>
<td>IRISH ROVERS - All Hail Upro</td>
<td>S &amp; S</td>
<td>2423</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td>157</td>
<td>19</td>
<td>BUFFALO SPRINGFIELD - Last Time Around</td>
<td>S &amp; S</td>
<td>2423</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td>126</td>
<td>19</td>
<td>IRISH ROVERS - Unaccompanied</td>
<td>S &amp; S</td>
<td>2423</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td>1</td>
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<tr>
<td>130</td>
<td>19</td>
<td>JUDY COLLINS - In My Life</td>
<td>S &amp; S</td>
<td>2423</td>
<td>12</td>
<td>1</td>
<td>1</td>
<td>1</td>
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</tr>
</tbody>
</table>

**Notes:**
- The table lists artists, titles, labels, and chart positions for the week of December 21, 1968.
- The chart categories include Top LPS 40, Top LPS 100, and Top LPS 1000.

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**Additional Information:**
- The chart is published by Billboard magazine, a weekly American music trade publication.
- The chart is categorized under Top LPS A-Z (Listed by Artist).

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**Sources:**
- Billboard magazine.
- National Retail Store Data by the Music Popularity Chart Service and the Record Market Research Department of Billboard.
Livingston & Evans Leave Coast Clear for 'Mobs'; B'way Bound

By BRUCE WEBER

The rules used by traditional songwriters are being broken by today's contemporary writers. Lyrics today are more pointed, with no rules to hold back the day's writers' statements. Songwriters today can say things we only dreamed of saying several years ago.

Between assignments and their Broadway work, Livingston and Evans write songs for their publishing company, Livingston & Evans.

LISTER & STATEMEN Jam Auditorium

ATLANTA — More than 6,000 jammed the Municipal Auditorium here last month on the 20th anniversary performance of Hovie Lister and the Statemen Quartet. The Atlanta fire marshal's office had to turn away the overflow crowd because of the fire hazard.

A special effects performance by the Golden Stars Chorus of the State of Atlanta paid tribute to the Statemen, and the group appended its biggest hit songs over these 20 years. They also presented a lobby hi-fi display with a copy of each of the Statemen's 40 LP covers.

The Skyline Record Co. produced background music for the performance.

Members of the group are Hovie Lister, Jim Wetherington, Don Odell and Rosalene and Butler.
### CHRISTMAS LP'S

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THAT CHRISTMAS FEELING</td>
<td>Glen Campbell</td>
<td>Capitol ST 2978 (S)</td>
</tr>
<tr>
<td>2</td>
<td>HERB ALPERT AND THE TIJUANA BRASS CHRISTMAS ALBUM</td>
<td>A&amp;M SP 4166 (S)</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>A CHRISTMAS ALBUM</td>
<td>Barbra Streisand</td>
<td>Columbia CL 2757 (S); CS 9957 (S)</td>
</tr>
<tr>
<td>4</td>
<td>ELVIS' CHRISTMAS ALBUM</td>
<td>Elvis Presley</td>
<td>RCA Victor LPM 1951 (M); LSP 1951 (S)</td>
</tr>
<tr>
<td>5</td>
<td>THE CHRISTMAS SONG</td>
<td>Nat King Cole</td>
<td>Capitol SW 1967 (S)</td>
</tr>
<tr>
<td>6</td>
<td>MERRY CHRISTMAS</td>
<td>Bing Crosby</td>
<td>Decca DL 8128 (M); DL 78128 (S)</td>
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<tr>
<td>7</td>
<td>MERRY CHRISTMAS</td>
<td>Andy Williams</td>
<td>Columbia CL 2420 (M); CS 9220 (S)</td>
</tr>
<tr>
<td>8</td>
<td>THE DEAN MARTIN CHRISTMAS ALBUM</td>
<td>Reprise R 6222 (M); RS 6222 (S)</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>LITTLE DRUMMER BOY</td>
<td>Harry Simeone Chorale</td>
<td>20th Century-Fox TFM 3100 (M); TFS 4100 (S)</td>
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<tr>
<td>10</td>
<td>MERRY CHRISTMAS</td>
<td>Johnny Mathis</td>
<td>Columbia CL 1195 (M); CS 8021 (S)</td>
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<tr>
<td>11</td>
<td>HANDEL'S MESSIAH (3 LP's)</td>
<td>Robert Shaw Orch. &amp; Chorus</td>
<td>RCA Victor LSC 6175 (S)</td>
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<tr>
<td>12</td>
<td>JIM NABORS CHRISTMAS ALBUM</td>
<td>Columbia CL 2731 (M); CS 9531 (S)</td>
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<tr>
<td>13</td>
<td>SNOWFALL</td>
<td>Tony Bennett</td>
<td>Columbia CS 9739 (S)</td>
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<tr>
<td>14</td>
<td>SOUL CHRISTMAS</td>
<td>Various Artists</td>
<td>Atco SD 33-269</td>
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<tr>
<td>15</td>
<td>JAMES BROWN SINGS CHRISTMAS SONGS</td>
<td>King 1010</td>
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<tr>
<td>16</td>
<td>CHRISTMAS WITH ED AMES</td>
<td>RCA Victor LPM 3838 (M); LSP 3838 (S)</td>
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<tr>
<td>17</td>
<td>SEASON'S GREETINGS FROM PERRY COMO</td>
<td>RCA Victor LPM 2066 (M); LSP 2066 (S)</td>
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<tr>
<td>18</td>
<td>SONGS OF CHRISTMAS</td>
<td>Mahalia Jackson</td>
<td>Columbia CS 9727</td>
</tr>
<tr>
<td>19</td>
<td>CHRISTMAS WITH RAY CONNIFF</td>
<td>Columbia CL 1390 (M); CS 8185 (S)</td>
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<tr>
<td>20</td>
<td>SOUND OF CHRISTMAS</td>
<td>Johnny Mathis</td>
<td>Columbia SR 60837 (S)</td>
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<tr>
<td>21</td>
<td>HOLIDAY CHEER</td>
<td>Dean Martin</td>
<td>Capitol ST 2343 (S)</td>
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<tr>
<td>22</td>
<td>MERRY CHRISTMAS HO HO HO</td>
<td>Lou Rawls</td>
<td>Capitol ST 2790 (S)</td>
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<tr>
<td>23</td>
<td>PERRY COMO SINGS MERRY CHRISTMAS MUSIC</td>
<td>Camden CAL 660 (M); CAS 660 (S)</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>ANDY WILLIAMS CHRISTMAS</td>
<td>Columbia CS 8692 (S)</td>
<td></td>
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<tr>
<td>25</td>
<td>JOHN GARY CHRISTMAS ALBUM</td>
<td>RCA Victor LPM 2940 (M); LSP 2940 (S)</td>
<td></td>
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<tr>
<td>26</td>
<td>WE WISH YOU A MERRY CHRISTMAS</td>
<td>Ray Conniff Singers</td>
<td>Columbia CS 8692 (S)</td>
</tr>
<tr>
<td>27</td>
<td>THE SOUND OF CHRISTMAS</td>
<td>Ramsey Lewis Trio</td>
<td>Cadet LPS 687 (S)</td>
</tr>
<tr>
<td>28</td>
<td>THE STORY OF CHRISTMAS</td>
<td>Tennessee Ernie Ford &amp; the Roger Wagner Chorale</td>
<td>Capitol ST 1964 (S)</td>
</tr>
<tr>
<td>29</td>
<td>WINTER WONDERLAND</td>
<td>Earl Grant</td>
<td>Decca DL 74677 (S)</td>
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<tr>
<td>30</td>
<td>THIS CHRISTMAS I SPEND WITH YOU</td>
<td>Robert Goulet</td>
<td>Columbia CS 8876 (S)</td>
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</table>

Compiled by the Billboard Music Popularity Chart Department for Issue Dated 12/21/68

### CHRISTMAS SINGLES

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist</th>
<th>Label &amp; Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>CHRISTMAS WITH THE CHIPMUNKS, VOL. 2</td>
<td>Liberty LST 7354 (S)</td>
<td></td>
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<tr>
<td>32</td>
<td>CHRISTMAS WITH CHEF ATKINS</td>
<td>RCA Victor LSP 2423 (S)</td>
<td></td>
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<tr>
<td>33</td>
<td>MERRY CHRISTMAS</td>
<td>Brenda Lee</td>
<td>Decca DL 74583 (S)</td>
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<tr>
<td>34</td>
<td>SNOOPY AND HIS FRIENDS</td>
<td>Royal Guardsmen</td>
<td>Laurie LLP 2042 (M); SLPP 2042 (S)</td>
</tr>
<tr>
<td>35</td>
<td>FOR THE WHOLE FAMILY</td>
<td>Robert Rehims</td>
<td>Rheims ST 7710 (S)</td>
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<td>36</td>
<td>MERRY CHRISTMAS</td>
<td>Mills Brothers</td>
<td>Dot DLP 25222 (S)</td>
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<td>37</td>
<td>SPIRIT OF CHRISTMAS</td>
<td>Living Strings</td>
<td>RCA Camden CAS 763 (S)</td>
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<td>38</td>
<td>CHRISTMAS WONDERLAND</td>
<td>Bert Kaempfert &amp; His Ork.</td>
<td>Decca DL 74444 (S)</td>
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<td>39</td>
<td>CHRISTMAS WITH EDDY ARNOLD</td>
<td>RCA Victor LSP 2554 (S)</td>
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<td>40</td>
<td>SONGS FOR A MERRY CHRISTMAS</td>
<td>Wayne Newton</td>
<td>Capitol ST 2586 (S)</td>
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<tr>
<td>41</td>
<td>HOLIDAY SING ALONG WITH MITCH</td>
<td>Mitch Miller &amp; the Gang</td>
<td>Columbia CS 8501 (S)</td>
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<td>42</td>
<td>HAVE YOURSELF A MERRY LITTLE CHRISTMAS</td>
<td>Frank Sinatra, Harmony HL 11200 (S)</td>
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<tr>
<td>43</td>
<td>MORE SOUNDS OF CHRISTMAS</td>
<td>Ramsey Lewis Trio</td>
<td>Cadet LPS 745 (S)</td>
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<td>44</td>
<td>THE KATE SMITH CHRISTMAS ALBUM</td>
<td>RCA Victor LSP 3607 (S)</td>
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<td>45</td>
<td>A MUSIC BOX CHRISTMAS</td>
<td>Rita Ford</td>
<td>Columbia CS 8498 (S)</td>
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<td>46</td>
<td>PAUL MAURIAT CHRISTMAS ALBUM</td>
<td>Philips PHS 600-255 (S)</td>
<td></td>
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<tr>
<td>47</td>
<td>FOR CHRISTMAS THIS YEAR</td>
<td>Lettermen</td>
<td>Capitol ST 2587 (S)</td>
</tr>
<tr>
<td>48</td>
<td>CHRISTMAS SHOPPING</td>
<td>Buck Owens</td>
<td>Capitol ST 2977 (S)</td>
</tr>
</tbody>
</table>

NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

Below is a list of the best-selling LPs and singles to date. As the sales of Christmas product increase, so too will the number of best-selling Christmas LPs and singles reported in these special charts—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These special charts will run for the next four issues as a special buying and stocking guide.
record club distribution is a spe-
cial kind of competition. A record
has no chance to compete against
any other type. The FTC holds that
for club contracts with outside labels can forestall
successes of club sales with other retailing and mail-order types of
records. The FTC told the examiner
that the Federal Trade Commission
has an "adverse effect" on the entire
industry. 

1960 Statistics

On the basis of 1960 statistics,
the FTC's 1963 hearing record,
the Commission's 1967 order
recorded the following, by club
label, that had enjoined
outside labels that could not
import labels from outside clubs of
certified club records. The
other label buyer that would
record clubs were sold for
other record club or mail-
order buyers that were
furnished at prices that were
available to Columbia. The Columbia Club was
also ordered not to sell
royalty payments to artists
of club contracts whose
receivers were competed through
the club.

The different Commission brief
for the current appeal on the
allowed parts of the
practices of record labels,
which permits the Columbia
Club the advantage of a low
record label. Unfortunately, an outsider would have to pay
the higher price on the
open market. The same physical
records, for the same best-selling records, for
cold, the Columbia Club 
and outside labels. The Columbia
price list was $7.98 as compared to $10.90 for
the outsider on a list-priced

WKYK Returns
To 'Good' Music
CLEVELAND
WKYK, 50,000-watt outlet of NBC, is
returning to "good" music, leaving WXYL as the only
hot 100 outlet in the market. In
returning, the station's new
director, has departed the station
and there is no one to manage it.

Bob Belz, assistant program director and producer of the popular "Top 100"
节目, said that the station would shift from a "more music" concept to
a "top 100" concept. The station will not bend as far as the other
Gorme, it will avoid progres-
vite rock and hard rock and
hard rock and jive music.

Crosby's 'Today
Master Completed
LOS ANGELES— Bing Crosby's
first entry into the world of
royalty chart songs is going
to be released by Ayn Productions,
the company that has decided
which label will distribute the
product. Crosby is now a free
agent, explained Tom Thacker.
Ayn executives, but his record-
ings are being produced by Ayn
President Jimmy Bowen.

AMRA to Change Concept
'Promises Out' For Holidays
NEW YORK— Mike Lip-
ton, United Artists Records vice-
president and general manager,

is releasing the first Christmas
way cast album of "Promises, Promises." The album, in
the groove Sunday (6) and, through
companies, will be released to
all outlets, had it for the mar-
time market. The industry
knows that the club subscriber has price inducements not
in the record store, and is
offered top hits, current
best-selling artists, with
opportunity to sell the
"Mail-order" kind, on the other hand, offer
cheaper recordings, in part,
artists are generally
instrumental music, such as
waltzes, classics, Gospel Standards.
There is no emphasis on
artist or title, no competition
with club's best-selling, top-
artist hits.

The industry will be watching this
album, as it will be in the lively area of antitrust as-
pects in record distribution. The
Appeals or in the Supreme Court in the
Commission's order, the
change in the FTC order would be an
contends that equal access and
distribution, rather than
the number of labels entering into exist-
ence is the livelihood of the
record industry.

The FTC brief takes the
FTC to task for ignoring the
expertise of its hearing exam-
er, and quotes heavily from
his record. In answer, FTC tells
the court that decision must be
based on the Commission's order,
and not on the examiner's find-
ings which are only a "recom-
mandation" to the full Commis-

Columbia Club argues that
the FTC's success depends
largely on the allegedly
restraining effects of the
club record labels. He points to the
Record Club of America,
which had been operating
for one year, during its growth in
1960-1966, and the fact that
in one period it surpassed Cap-
trol Club sales. He says this
dason the Commission's argument
that new entry is "impossible" in
the club field. 

To this, the FTC brief says the
ROCA is not a part of the
hearing record on which
the Commission based its order.
In 1967, ROCA petitioned to
intervene in the Columbia
Club hearing. Columbia and
Capitol had foreclosed sub-
stantial sale of any independent
cable for record sales from ROCA and
other mail order labels. FTC
evaluated the record shows that both the Commis-
ion and the Columbia Club
should have intervened. FTC
did not find that the late entry
affected the market, and
Columbia said a new entry
would do the same thing. The FTC
challenges Columbia's right to
bring up the ROCA subject at
the time.

Currently, Record Club of
America is so diversified that
it has been subjected to
trebble damage suit in May
1969 by the Columbia Club
and a number of co-de-

Lipton is backing the album's
release with a full-scale radio,
TV and other promotions for
the musical was written by
Burt Bachrach and Hal David.

Fitzpatrick Sets Up
Companies to Art
LOUIS ANGELES— Robert
Fitzpatrick's management
concept is expanding the
music publishing and record
companies for artists.

Under a corporate manage-
ment agreement, Robert Fitz-
patrick Corp. has formed
all-Billy Miles Express, Miles
Alfred Music (ASCAP),
Ryder, Music Company (BMI)
and Puff Productions; C. K. Strong
Music,子公司 of Fitzpatrick
Dove, Fart Music (BMI).

The companies formed for
the management will have the
benefit of legal counsel,
tax advice, and overall
management guidance
from the Fitzpatrick Corporation.

With offices in New York,
London and Hollywood,

Fitzpatrick Corp. has
announced that its
markets in the United States,
improving the record
company, Fitzpatrick is looking
for artists in the contest of
time and rhythm and blues
spectra. When Fitzpatrick
companies for artists under
the management concept will be
administered by the Fitzpatrick
corporation.

Soundtrack Ascher
Canadian Agency
TORONTO— Emil Ascher
Inc., background music firm,
has signed Scotty Rasmussen as
agent for the firm. The deal
was completed by Morton
Ascher, president of Ascher
Inc. and David Applebaum,
head of Soundtrack Ascher
in Canada, Latin America
and South America.

Slade Forms Pub
LOS ANGELES—Mark Slade
Tetragrammaton artist, has
formed a music publishing
company (BMI), Slade Music
Records, which will
appear on NBC-TV's Holiday
Chaparral.
To Whom It May Concern:

Take the Songs from the "Mason Williams Ear Show" and Stick 'Em in Your Ear.

Yours Truly,

Irving

*Irving Music, Inc. Sole and Exclusive Publisher of Songs by Mason Williams*
The Stereo 8 Story (December)

RCA Stereo 8 Cartridge Tapes

* Manufactured and Distributed by RCA