

# Billboard

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COIN MACHINE  
PAGES 39 TO 44

The  
International  
Music-Record  
Newsweekly

## Pickwick Acquires Distrib & Everest

By LEE ZHITO

NEW YORK—Pickwick International made two major acquisitions last week—National Merchandisers of St. Louis and

its affiliated companies, and Bernie Solomon's Everest Records.

The St. Louis-based complex of record distributing, rack-jobbing and one-stop firms consists of Record Merchandisers Corp., Commercial Music, Mid-State, Rak Sales and Original One-Stop. As of May 1968 National Merchandisers reported

*(Continued on page 4)*

## 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 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)*

## Am. Airlines to Make Holiday Fly With TJB

By ELIOT TIEGEL

LOS ANGELES — American Airlines will present its first musical entertainment film, starring Herb Alpert and the Tijuana Brass, to flying customers during the Dec. 18-31 holiday season. The seven-minute color film offers the artists performing two songs from their first A&M Christmas album.

The TJB film will be shown prior to the screening of American's regular full-length feature. The airline is reportedly the first domestic carrier to specifically obtain a film short of a leading musical group for in-flight audiences.

The \$20,000 16mm film, is not to be confused with promotional films record companies have been using for teen-age dance TV shows, said A&M's executive vice-president Gil Friesen. The film was shot as a substitute for a live performance and was aired on the Dec. 1 "Ed Sullivan Show" on CBS-TV.

The Alpert-TJB film was shot on the company's soundstage

*(Continued on page 8)*

## 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 the club's outside label 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.

The court will have to decide whether it agrees with the FTC that the record clubs constitute a distinct "economically significant market" to be judged on its own. Or whether, as Columbia Club's attorney Asa Sokolow argues, any anti-competitive findings should be determined against the background of the whole record industry, including racks, retail dealers and mail-order selling.

The Commission claims that

*(Continued on page 70)*

## 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 undertake 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; Greentree will continue handling reel-to-reel and the Play-

*(Continued on page 10)*

## 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 new title will be American Mechanical Rights Association (AMRA), and its membership will be made up of publishers, writers and owners of musical rights. Rosalie Miller will be executive director.

As a society, AMRA will be a non-profit operation, and royalty payments to publishers and writers will be divided at the Society level. This runs counter to general practice in this country, where it is customary for publishers to divide mechanicals with writers.

The organizers of the Association note that the division of royalties at the Society level will reduce the publisher gross income for purposes of computing the personal holding tax.

Under the Articles of Association, the purposes of the new group are as follows:

(a) To protect composers, authors and publishers of musical works against unauthorized mechanical, electrical or other methods of sound or sound ac-

*(Continued on page 70)*

## Fox Acts Vs. Case Mfrs.

By HANK FOX

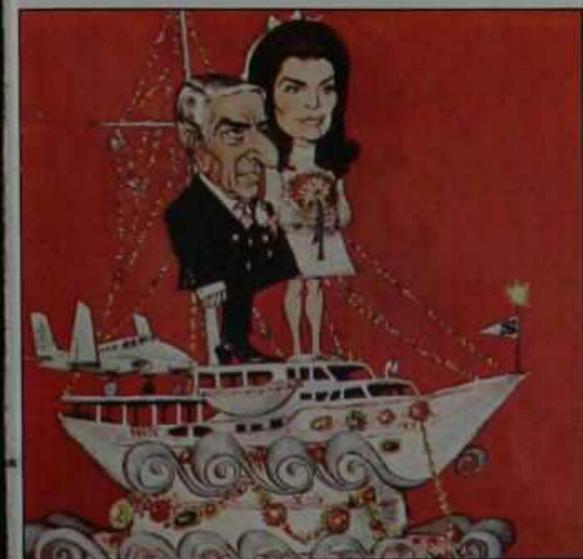
NEW YORK — The Harry Fox Office, in intensifying its legal battle against tape CARtridge pirates and bootleggers, is preparing legal action against plastic cartridge case manufacturers.

The Fox Office, publishers' agent and trustee, and its counsel, Abeles and Clark, have sought

unsuccessfully to enlist the case-makers' aid in zeroing in on several of the larger bootlegging operations. "We are receiving no co-operation from case manufacturers," said Robert Osterberg of Abeles and Clark, "even when we show them their own cases containing pirated mate-

*(Continued on page 10)*

(Advertisement)



"Beware of Greeks Bearing Gifts," from the comedy album of the year, Bob Booker and George Foster present a high-styled satire of the world's most famous newlywed couple. Twenty hysterical bands tell the satiric story of "The Newlyweds"—MXS-3173. Hear how the "About to Be Groom" tells "Momma" . . . on single MUX-1343. (Advertisement)



Dionne Warwick is never off the charts. Her latest entry is a fast-moving single called "Promises, Promises" (Scepter 12231), and it's featured in Dionne's new album "Promises, Promises" (SPS 571), containing many other hit sides from the smash Bacharach-David Broadway musical of the same name on Scepter Records. (Advertisement)



UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.



ANOTHER TIME... ANOTHER PLACE  
FEVER TREE • UNI 73040

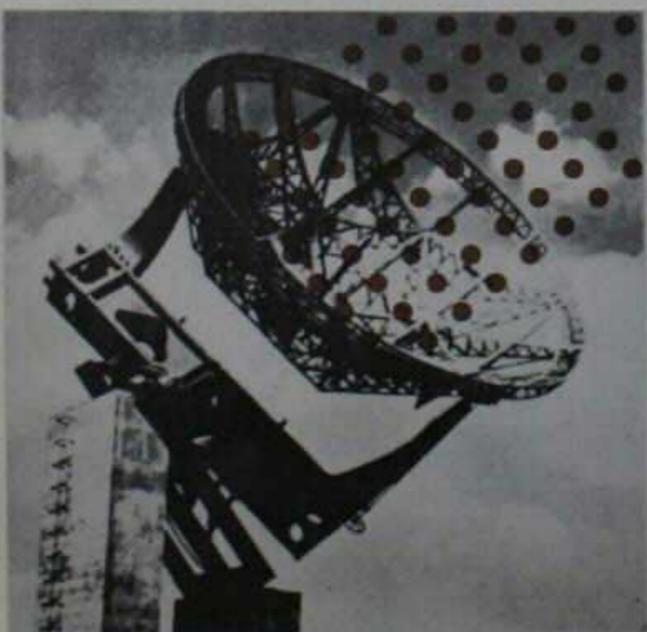
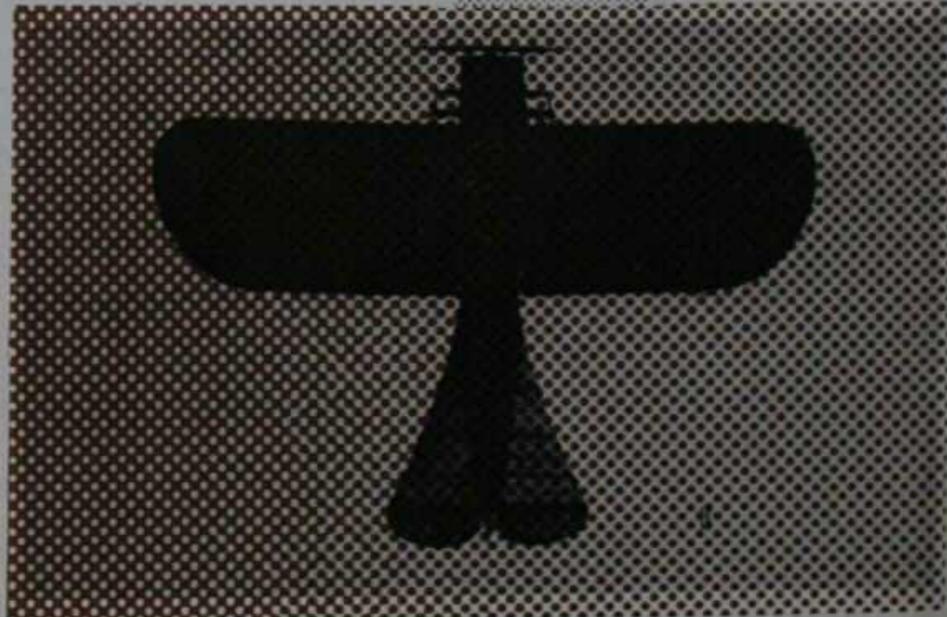
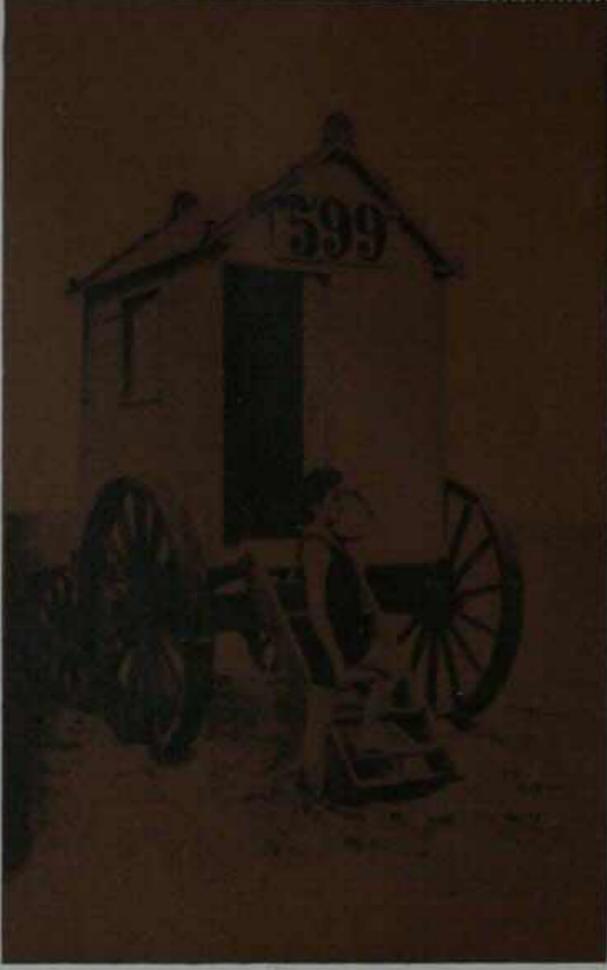
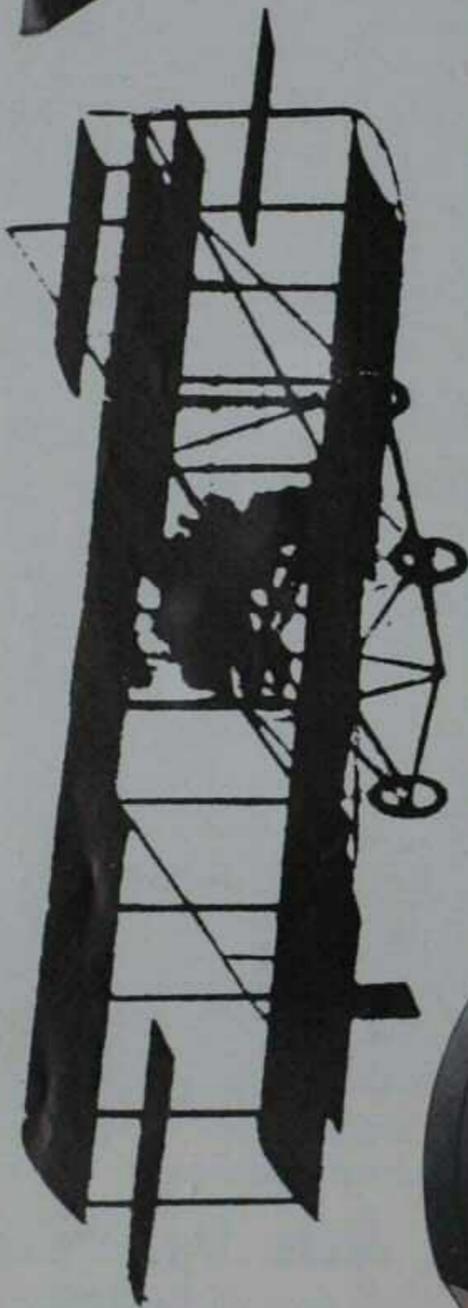


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ELEPHANT CANDY  
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# JEFFERSON AIRPLANE



**RCA**

## Peace on Earth?

In this holiday season of December, 1968, love lies bleeding. "Peace on earth . . . good will to men" is an illusion.

Our cities are wracked with civil disorder. Crimes of violence are at an all time high. In Washington, people are afraid to ride the buses. In Harlem, New York, the NAACP Friday (13) called for greater police protection for innocent residents.

Racial animosities are at a peak. They threaten the fabric of the nation. The spectre of disunity is a very real one. In fact, the incoming Nixon administration has already been tagged "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.

In view of these unassailable facts, some are questioning the traditional symbols of our society. Thus, a recent Cadet Records advertisement depicted Santa Claus as shattered and torn.

The Cadet ad was not drawn up in a moment of frivolity. It represents concern over the state of humanity. It tells it like it is. To regard Santa today as smiling and happy is at once a cruel and deceptive mockery.

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

## World Parley Plan Is Hailed in Europe

By MIKE HENNESSEY

MILAN — Music Industry leaders in Continental Europe have hailed the Billboard-Record Retailer International Music Industry Conference, set for April 20-23 in Nassau, as being potentially the most significant and valuable international assembly in the history of the music business.

In Milan last week, at the halfway stage of his two-week swing through Europe meeting top industry men in London, Paris, Milan, Zurich, Hamburg, Baarn and Amsterdam, Coleman Finkel, vice-president of James O. Rice Associates, the company which is staging the conference on behalf of Billboard and Record Retailer, said:

"I am delighted by the reaction there has been to the Nassau project. Every leader I have talked to has agreed on the vital necessity of such a conference and has been most enthusiastic about the scope and depth of the subjects on the agenda."

In Paris, Finkel met with Eddie Barclay of Barclay Records, Jean-Loup Tournier, general secretary of SACEM, the French Performing Right Society, Claude Pascal, general manager of Editions Essex and managing director of NFC, Jacques Masson-Forestier of the Centre d'Information et de Documentation du Disque, Jack Bornoff, executive secretary of the International Music Council (UNESCO), Lucien Morisse, program director of Europe No. 1 and head of Disc'AZ, and Francois Minchin, president of Pathe-Marconi and president of the French record manufacturers Association (SNICOP).

"In all cases," said Finkel, "the reaction was positive. Some executives will incorporate attendance at the Conference with their annual business trip to the States, and a number of companies are considering holding their annual international meetings in Nassau just after or just before the Conference."

Through the offices of the Lissone Lindeman travel agency in New York, Amsterdam, Paris, London, Milan and Mexico, Billboard and Record Retailer are negotiating to obtain group travel facilities for parties attending the Conference which will enable the round trip to be made at a reduced cost.

In Milan, Finkel reported enthusiastic responses from Ladislao Sugar and Giuseppe Gianini (CGD-CBS Italiana), Giuseppe Gramitto Ricci and Davide Matalon (Carosello-Curci), Giuseppe Velona (Rifi) and Lucio Salvini (Recordi).

From Milan, Finkel flew to Zurich for a talk with Musikvertrieb director M. A. Rosengarten, whose reaction to the Conference, Finkel said, was extremely enthusiastic. Later, Finkel left for Hamburg and Amsterdam.

In addition to enlisting support for the Conference during his European trip, Finkel was also negotiating for the participation as speakers of a number of distinguished music industry personalities from the major European countries.

## ESP Revamping; Artists Added, Steps Up Distrib

NEW YORK — ESP-DISK' has reorganized, including adding new personnel and recording artists, an accelerated release schedule and realignment of distributors.

## Howe to Record His 1st Act for World Pacific

LOS ANGELES — Bones Howe will record his first act for World Pacific, the Carnival, comprised of three former Brasil '66 vocalists.

Howe's initial ties with the corporate Liberty-Transamerica company have been for its Soul City line and the Fifth Dimension.

Carnival will have a rhythm and blues flavor, said World Pacific's national sales manager Macey Lipman. The label plans a three-month build-up campaign prior to the group's debut LP in March. There are four singers and four back-up musicians in the Carnival.

According to Lipman, WP's pop roster has been pruned of "unproductive" artists and is now ready for a build-up of new acts.

## Col. Heading for Banner Year

NEW YORK — Columbia Records is heading toward the most successful year in its history. A strong indication of the extent of that success is Columbia's domination of the top spots on Billboard's "Top LP's" chart for 50 weeks of 1968. During this period Columbia LP's held the No. 1 position on the chart 25 of the 50 weeks.

Top-rated albums were "Bookends," by Simon and Garfunkel, "The Graduate" soundtrack, and "Cheap Thrills," by Janis Joplin and Big Brother and the Holding Company. Another album, "John Wesley Harding," by Bob Dylan, held the No. 2 spot on the charts for several weeks.

Columbia LP's held positions in the top five for 36 out of the 50 weeks. These included "The Time Has Come," by the Chambers Brothers, and "Parsley, Sage, Rosemary and Thyme," by Simon and Garfunkel, and the previously mentioned albums.

Columbia had 47 different artists and 85 different albums on the Billboard charts in 1968. The label's roster of contemporary rock artists was strongly represented by Gary Puckett and the Union Gap; Blood, Sweat and Tears; O. C. Smith; Al Kooper, Mike Bloomfield and Steve Sills (Super Session), the Byrds; Moby Grape; Leonard Cohen; Laura Nyro; the Electric Flag; Paul Revere and the Raiders, and the Buckingham, in addition to Bob Dylan, Janis Joplin and Big Brother and the Holding Company, the Chambers Brothers, and Simon and Garfunkel.

### In Pop Field

In the pop field, Columbia showed up heavily, dominating good music representation, with at least two or more trade chart LP's by Andy Williams, Barbra Streisand, Ray Conniff, Johnny Mathis, Jerry Vale, Robert Goulet and Jim Nabors.

Columbia scored in the r&b charts with three LP's. It won a No. 1 position with the O. C. Smith album and a No. 6 slot

with Janis Joplin and Big Brother and the Holding Company and the Chambers Brothers.

In the country field, Columbia reached the No. 1 singles position with Johnny Cash and Marty Robbins, and they, along with Flatt and Scruggs and Ray Price, held high chart positions for many weeks.

To date, this year, Columbia has had 14 albums and five singles certified by the RIAA as gold records. Bob Dylan, Simon and Garfunkel, Andy Williams, O. C. Smith, the Union Gap, Janis Joplin, the Chambers Brothers, Johnny Cash, the Byrds, Jim Nabors, and Robert Goulet were all recipients of gold record awards.

## CBS RECORDS, CBS-TV TO SHARE IN PROGRAMMING

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 its 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.

Stanton would not comment on when CBS Records would actively begin EVR programming, saying that the decision rests with CBS Records President Clive Davis. However, observers believe that the date is still far in the future due to the unavailability of EVR players to the consumer.

## Color EVR Seen as Bowing in 3-5 Yrs.

By HANK FOX

NEW YORK — It may be between three and five years away from the consumer market, but when the color version of CBS's Electronic Video Recording system (EVR) makes its mass market bow it may retail for under \$400.

So said Elmer H. Wavering, president of Motorola, the first company to be licensed to manufacture EVR players. Wavering, in an interview following the first public demonstration of the EVR system, Tuesday (10), cited the dramatic reduction in selling prices and manufacturing costs of home entertainment devices once they have reached a mass production stage. "Only a few years ago," Wavering said, "we were selling integrated circuits for \$15. Now it's closer to 15

cents." Plans call for the first generation black-and-white units to retail for about \$800.

Developed by Dr. Peter Goldmark, president and director of research of CBS Laboratories division, EVR is basically an audio-visual playback system which operates through existing TV equipment. Heart of the device is a film cartridge employing a specially developed process. The film, slightly wider than 8mm, consists of two visual tracks and two corresponding magnetic soundtracks. Time capacity of an EVR cartridge is 52 minutes (26 for each track), with one minute for rewind. No home recording features are included in the system.

Although CBS's initial marketing thrust will be aimed at the industrial and educational markets, the company's projected goals encompass the mass home entertainment market. It is CBS' hope that consumers will purchase EVR player decks and cartridges for their TV sets in the similar manner in which they buy recorded music and players for their home audio entertainment systems today. The first generation of EVR black-and-white players will be available from Motorola by July, 1970, with the color version ready sometime during the last half of 1971.

Regarding software product for EVR cartridges, CBS is seeking to encourage producers of industrial and educational programs to utilize EVR. "While we've set our targets at producers in these two markets," said Robert Brockway, president of the newly formed CBS EVR division, "we are by no means limiting or impeding other producers from using our system. However, we feel that within the initial phases of EVR, the educational and industrial markets are best suited to our system." Timed with Motorola's player availability schedule will be the establishment of two EVR processing plants—one in the U. S., the other in England.

## OPRY RECORDS HAS LICENSE

NEW YORK — A check with the Music Performance Trust Fund refutes the statement of George Cooper, president of AFM musicians' local 257, Nashville, that Opry Records is operating without a license. MPTF said that the agreement was cleared in November. The Cooper statement was contained in a story in last week's Billboard detailing a legal hassle wherein station WSM has filed suit against the label over use of the Opry name.

player Gene Walker, folk singer Jon Paul, the Levitt Family, Cromagnam, and Alan Silva.

New distributors include Action Distributors of Denver, Empire State of New York, Sunland Supply of San Antonio, Tone of Daytona Beach, and Goodwin of Atlanta. ESP-DISK' also has begun rechanneling its former monaural-only product for stereo.

## 2 Studios of A&M Roll-3d Put in Gear

LOS ANGELES — Two of A&M's studios are in operation with the third, the main large room slated for operation after Jan. 1.

Among the artists using the smaller studios on the company's lot are Herb Alpert, the Sandpipers, Sergio Mendes and the Checkmates, with Phil Spector overdubbing their voices for a project he is working on.

Sergio Mendes and Brasil '66 have become the label's second best-selling act behind Alpert and the Tijuana Brass. The label has been signing its share of new, untested acts (and releasing product which is not hit-bound). Allen Stanton heads a small staff of a&r men, with a number of outside producers associating with the label.

Recently the label has been releasing unorthodox types of albums, such as Melvin Van Peebles narrative LP, "Brer Soul" and the "Wizard of Oz," featuring electronic music by Mort Garson and Jacques Wilson. "All companies are experimenting. You have to come up with the album from left field," said Stanton. "Another rock group is not what the world is waiting for."



DECCA RECORDS' 16-track console in its new Hollywood recording studio is examined at the studio's Dec. 4 opening by, from left: Teddy Wilburn, of Decca's Wilburn Brothers; Buck Owens, Capitol artist; Mario De Filippo; Sonny Burke, executive manager of the music department of Warner Bros.-Seven Arts; Charles (Bud) Dant, West Coast a&r for Decca; Dinah Shore; Owen Bradley, Decca vice-president, and Jimmy Wakely, Decca artist.

## Pickwick Buys 2 Firms

• *Continued from page 1*

a net worth of \$1,178,000. For a 10-month period ended May 31, 1968, National reported sales at \$8,372,000 and, after tax, net earnings of \$197,493.

During the same week, Billboard learned, the long negotiated purchase of Everest Records was consummated. The Everest catalog contains an estimated 1,100 LP titles, with particular emphasis in the classical and folk fields. Bernie Solomon, Everest president, acquired the firm in 1962 from Belock Instruments Corp. for a reported \$750,000. Solomon added other labels to Everest, including Con-

## Moman Buys Studio

MEMPHIS — Chips Moman, owner of American Studios and a leading independent record producer, had purchased Onyx Studios here and changed the name to American East.

## Study Session-to-Buyer Gap

NEW YORK — A panel discussion titled, "Who Calls the Shots?" sponsored by the New York Chapter of NARAS, probed the problem of spanning the gap between the recording session and the purchase of the product by the consumer. The meeting, chaired by N. Y. Chapter president Father Norman O'Connor, was held Tuesday (10) at Fine Recording Studio.

The panel consisted of Billy Taylor, composer-artist-radio personality; Tom Wilson, record producer; Dave Rothfeld, divisional merchandise manager

## 24 Mil. Sales for 'Drummer Boy'

NEW YORK — Record sales for "The Little Drummer Boy," written by Katherine Davis, Henry Onorati and Harry Simeone, should top 24 million this season with more than 150 versions since its first hit disk by 20th Century-Fox Records in 1958. Mills Music and International Korwin are the publishers.

"The Little Drummer Boy" will be spotlighted in an NBC-TV special starring Greer Garson, Jose Ferrer and the Vienna Choir Boys, to be shown Thursday (19). MacMillan Co. has published a children's book on the subject. New albums by Robert Goulet, Perry Como and David Rose feature the song.

of the Korvette chain, and Don Van Gorp, regional sales director for Columbia Records Sales Corp.

Billy Taylor outlined the frustration of the artist, and particularly the jazz artist, in securing exposure, and more importantly, the support of the distributor elements of the record business in bringing to the marketplace the creativity of the artist. Tom Wilson stressed that the non-listener is a threat to the recording industry of today. "He's too busy to listen. He is concerned about the fellow who organizes a convention and then plays 30 seconds of an LP and expects the sales people to become involved enough to go out and do a sales job on the product."

Rothfeld revealed some of his policy on latching on to new product. He and his buyers order by artist, concept and/or cover. Further, Korvette is anxious to tie in with marketing programs that feature radio and newspaper advertising. Rothfeld pointed out the need for in-store promotion of an audio-visual nature.

Van Gorp pointed out that the consumer calls the shots and although the product starts with the writer and goes down the line through the a&r man, the artist, arranger, conductor, musician, engineer, producer, etc., the product still has to go through the distribution channels to get on to the dealer's shelves.

Father O'Connor asked the audience, most of who are involved on the creative end of the industry, if the a&r departments are telling sales what is happening on the street. Nesuhi Ertegun, Atlantic Records vice-president, pointed out that promotion men are a vital link in the marketing function and it is their job to know the product and know the radio station where this product will be programmed and promoted. Dave Kapp said that there is too much new product. The new sales and distribution techniques require that more thought be given to the management process of producing recordings for the consumer market.

Orin Keepnews, a jazz pro-

## Winters/Rosen LP: Track on Ann-Margret

LOS ANGELES — Winters/Rosen Productions, TV packagers who recently expanded into the record business, will release the TV soundtrack from the "Ann-Margret Special" as the company's initial album.

The soundtrack LP from the CBS special will be released in February with the firm's first two singles, "Windmills of Your Mind," by Jean Paul Vignon, and "The Spring Thing," by the Siler Brothers. The show will be repeated on TV in June.

The two singles and LP will be released by Winters/Rosen Records, with distribution being set up in the U. S. and overseas by the parent company.

The company's next TV special will be "The Spring Thing," an hour show on NBC starring Rod McKuen, Noel Harrison, Bobbie Gentry, Shirley Bassey and the Harpers Bazaar. Lee Hazlewood is musical director of the show and will write two songs.

ducer, observed that if a form of music is to exist, jazz and classical, particularly, it must have believers—people who will see it through the complete creative and marketing process.

The panel discussion, which drew more than 100 NARAS members and friends, was part of a monthly series developed by the N. Y. Chapter.

## A New Label By Roulette

NEW YORK — Roulette Records is launching a new label, Tomorrows Productions, and will invest \$150,000 in promotion to establish artist Shadow Mann on the first release. The Mann single is "Come Live With Me," produced by Ron Haffkine for Kelli Ross and Art Wayne's Alouette Productions.

Roulette president Morris Levy said the promotional campaign behind Mann would include an extensive cross-country tour, and saturation advertising on radio-TV and in newspapers and magazines. It is the largest promotion ever given an artist by the firm.

## Executive Turntable



DICKSTEIN

Donald B. Dickstein appointed administrative co-ordinator in charge of 20th Century-Fox Records. Previously assistant exploitation manager at 20th-Fox, Dickstein's new duties include supervision of a&r as well as production and promotion. He will serve as official liaison between 20th-Fox and ABC Records, the company's record distributor. . . . Chesley Millikin named manager of Epic Records in England. He'll act as liaison for Epic artists, manager and independent producers in Great Britain and on the Continent, and will report to David Kapralik, Epic's vice-president in charge of a&r, in New York. He'll also negotiate for artists and masters available for the U. S. and Canada.

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Pete Garris joined Kapp Records as contemporary a&r director. Garris will work with Sydney N. Goldberg, vice-president of UNI, from his New York base. For 13 years, Garris had been vice-president and promotion manager for Scepter-Wand and recently was national promotion manager for Dot. . . . John B. Sias and Arthur Birsh appointed group vice-presidents of Metromedia, Inc. Also, John Van Buren Sullivan has been set as vice-president, corporate relations, and Merrill (Tad) Myers has been promoted to vice-president, public relations.

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Bob Kendall named regional publishing director of Billboard Publications, Inc., for Southwestern U. S. He's based in Nashville. . . . Harry Gittes, former creative supervisor with Wells, Rich & Green Advertising, appointed creative vice-president at Campbell, Silver, Cosby Corp. . . . Ron Fury joined the talent management division of Concert Associates.

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Roy Silver elected chairman of the board of Campbell, Silver, Cosby Corp. Other board members include Bill Cosby, Bruce Campbell, Sidney Kaiser and Joe Sutton. . . . John Apsitis named Capitol Records' distribution center manager, replacing Robert Campbell, who is leaving to join Liberty. . . . Richard K. Loan named director of banking and insurance for Capitol Industries, Inc. . . . Reece P. Clough set as director of financial systems for Capitol Records.

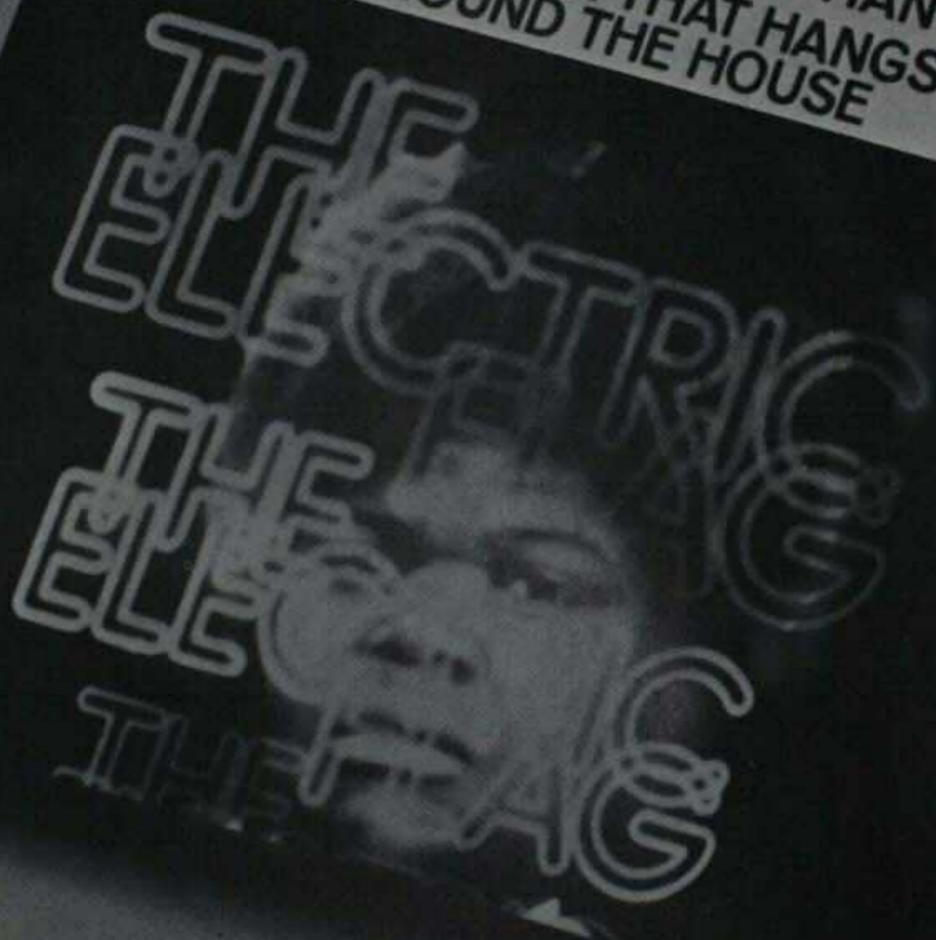
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Robert C. Hollingsworth appointed vice-president-general manager of Rocanco Industries, Ltd., a subsidiary distributing firm of Rowe International, Inc., with offices in Montreal and Toronto. He succeeds Ronald Murray, who left the Canadian firm because of ill health. . . . Bill Henderson joined Tetragrammaton Records as a West Coast regional promotion man. He had been a vocalist. . . . Michael Hahn has left as general manager of Memnon Talent, a subsidiary of Memnon Amusement Co., for the advertising business. Chris Matthews, president of MAC, a Glen Cove, N. Y., firm, will supervise the operation of Memnon Talent until a new general manager is appointed. . . . Jerry Armour named New York promotion manager for Mercury Record Corp.'s Smash, Philips and Fontana labels.

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SOUL SEARCHIN' / SUNNY / NOTHING TO DO  
WITH TIME THERE IS CHANGE  
MY WOMAN THAT HANGS  
AROUND THE HOUSE



## 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

\*TC4 †TC8 ‡Reel-to-reel tape

# CU Music Eyes New Horizon

LOS ANGELES — Commonwealth United's music subsidiary, Commonwealth United Music, is investigating new areas for expansion and exploitation.

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

Involvement in artist management and acquisition or formation of a Commonwealth United record label are also possibilities next year, said Charles Koppelman, who heads the mu-

sic division with partner Don Rubin.

Initial soundtrack album product will be "The Magic Christian," starring Peter Sellers and Ringo Starr, with music by John Sebastian, and the Commonwealth-CBS-TV produced "Viva Max," starring Peter Ustinov and Jonathan Winters, with music by Ralph Dino and John Sembella.

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 under joint ventures with other production companies.

On Broadway, 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 Century Sound Recording Studios. Commonwealth also has exclusive composer contracts with Darin, Tim Hardin and Arty Resnick.

The next 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 Impossible Years" movie. Local contests will be held in 36 cities, sponsored by local radio-TV stations and music stores.

Junior and senior high school bands will be eligible. Prizes range from MGM tape CARtridge players for local and regional winners to a grand prize of a recording contract for the national winner. The group 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, Ltd., has been approved by the directors of Crowell Collier & MacMillan, Inc. Crowell Collier, as the result of a \$30-a-share tender offer last October, now owns 345,000 Conn common shares, or nearly 42 per cent of the Elkhart, Inc., musical instrument maker'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 Jonna Gault's first LP, with intensive radio and spots on all forms of stations. The spots emphasized the broad scope of Miss Gault's material, she wrote 8 of the 11 tracks and arranged them all. The LP, "Watch Me," will get a national promotional effort after Jan. 1.

## Tetra to Release 'Belsize' Track

LOS ANGELES — Tetragrammaton Records will release the soundtrack from "Les Bicyclettes de Belsize," a British Lion Film.

The "Belsize" package is the second soundtrack album released by Tetragrammaton of a British Lion product as part of a two-year contract between the two companies. The initial LP was "Girl on a Motorcycle."

## VINTON TO SET BALL ROLLING

NEW YORK — Bobby Vinton, at present singing with the Les Brown orchestra, will entertain at President-elect Nixon's inaugural ball. Also appearing will be the Lionel Hampton, Lester Lanin and Meyer Davis bands.

Pete Bennett, who worked with President-elect Nixon since the start of the election campaign, is co-ordinating the entertainment. Bennett is promotion director for Allen Klein & Co.



HERBERT E. MARKS, left, president of Edward B. Marks Music, presents a collection of George M. Cohan manuscripts to the Museum of New York. With Marks are, seated left to right, Joel Grey, 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.

## SG-Col. Films & Kirshner In Out-of-Court Settlement

NEW YORK — The more than \$35 million legal action between Don Kirshner and Screen Gems-Columbia Pictures has been settled out of court. All of Kirshner's claims, instituted in May 1967, and SG-Col's counterclaims were dropped as a result of the settlement. The terms of the settlement were not disclosed.

Kirshner had charged in his suit that he was forced out as president of SG-Col's music division because of differences over the handling of the Monkees. It was Kirshner's claim that he had a continuing per-

centage 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 Entertainment Corp. and Calendar Records, which is manufactured and distributed by RCA.

## 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 originally was formed by Webb to record pop music groups for release through Dunhill Records, with the distribution tieup running for one more 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 ballets, tying the story with the music.

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 brought his father into the company to head Canopy Productions, the label which records Richard Harris, Thelma Houston, Going Things, and Joey Scarbury. The senior Webb will negotiate artist contracts and handle administrative functions.

## Barough in Paris After N. Y. Trip

NEW YORK — Jacques Barough, manager of Vogue International Publishing Co., Paris, returned to his home base after a business trip here. While in New York, Barough met with various publishers including Big Seven Music, MRC Music and Chesdale Music.

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Vol. 80 No. 51

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# 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 per cent 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 \$17,652,000 during this six-month period as compared with \$13,463,000 for the comparable period a year ago. This is equal to a 31 per cent sales increase.

During the six-month period ended Oct. 31, Pickwick's earnings after taxes and tax surcharge was reported as \$939,000 as opposed to earnings after taxes of \$656,000 during the same period in 1967. This is equivalent to 73.6 cents per share for this year as opposed to 51.5 cents per share earned during this period a year ago.

At the time of the report, Pickwick had 1,293,000 shares of common stock outstanding.

## LIST PICKWICK ON AMERICAN

NEW YORK—Pickwick International stock was admitted to trading on the American Stock Exchange on Thursday (12). It was assigned the symbol, PIK.

# Certron Goes Public —\$15 a Share Offer

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

A public stock offering of 379,867 shares of Certron common stock at \$15 per share has been offered. The company registered with the Security Exchange Commission in Washington Nov. 27.

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

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

Certron, formed in 1966, makes and sells blank tape in 4, 8-track, reel-to-reel and 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 Certron became heavily involved in cassettes by introducing an EP and LP line, and concentrating on mass merchandising blank cassettes through rackjobbers and blister-

packs, a three-cassette variety-type package.

Overseas commitments include a partnership firm—Olims-Certron—with Olims Consolidated, the largest music-electronic store chain in Australia, and Certron-Audio, S.A., Mexico, a cassette manufacturing plant.

Certron 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 Certron.

A&M Records recently signed MTD to handle all its tape configurations.

## Lew Davies Dies in Hospital; Was 57

NEW YORK — Lew Davies, composer-arranger - conductor, died of a heart attack Wednesday (11) at Harkness Pavilion. He was 57.

Davis wrote musical arrangements for such artists as Perry Como, Lena Horne, Lawrence Welk and Enoch Light. He was most famous for his pioneer arrangements for stereo recordings on Command's "Persuasive Percussion" and "Provocative Percussion."

He is survived by his widow and a daughter.

# Market Quotations

As of Closing Thursday, December 12, 1968

NAME	1968		Week's Vol. in 100's	Week's High Low		Week's Close	Net Change
	High	Low		High	Low		
Admiral	25 3/4	16 1/2	544	23 1/4	21 3/4	21 3/4	- 3/4
American Broadcasting	76 3/4	43 3/4	305	75 1/4	71 3/4	72	-2 1/4
Ampex	41 3/4	26 1/2	1371	41 3/4	38 1/2	41 1/4	+2 3/4
Automatic Radio	26 3/4	15 3/4	257	23 3/4	22 1/2	22 1/2	- 1/2
Automatic Retailer Assoc.	125	72 3/4	38	125	120	121 1/4	-3 3/4
Avnet	43 1/2	20 3/4	3130	35 3/4	32 3/4	35	+1 3/4
Canteen Corp.	34	20 1/2	426	33 3/4	32 3/4	33 1/2	Unchg.
Capitol Ind.	37 1/2	24	609	36 1/4	33 1/2	33 1/2	- 1/2
CBS	60 3/4	43 3/4	650	59 1/2	57	59 1/4	+ 3/4
Chic. Musical Inst.	38	24 1/4	126	33 3/4	32 3/4	32 3/4	- 3/4
Columbia Pic.	45 3/4	23 1/2	438	44 1/2	42 3/4	43 1/2	-1
Commonwealth—United	24 1/4	6 3/4	3568	23 1/4	21 3/4	22 1/2	- 3/4
Consolidated Elec.	47 3/4	34	778	47 3/4	45	45	-1 3/4
Disney, Walt	86 1/2	41 3/4	109	86 1/2	83	86 1/2	+3
EMI	8 1/4	4 1/4	3374	8 1/4	7 3/4	8	Unchg.
General Electric	100 3/4	80 1/4	1320	99	93 1/4	95 1/2	-3
Gulf & Western	66 1/4	38 3/4	1946	56 1/4	52 3/4	53	- 3/4
Handleman	43	21	259	43	41 1/4	42 3/4	+ 3/4
Harvey Radio	33 1/2	15 3/4	57	23 1/4	22	22 1/4	- 3/4
Kinney Services	89 3/4	53 3/4	150	80 3/4	79	80 3/4	+1 3/4
Macke Co.	29 3/4	16 3/4	98	29 3/4	28 3/4	29 3/4	- 1/4
MCA	53 1/4	43	547	46 3/4	45	45	- 1/4
Metromedia	57 1/4	34 1/4	223	56 1/4	53 3/4	53 3/4	-1 3/4
MGM	55	35 3/4	938	50 1/2	47	48 3/4	+1 1/2
3M	119 3/4	81	474	113 1/4	108 1/4	108 3/4	-2 3/4
Motorola	153 3/4	97	373	138 3/4	131	132	-5
RCA	55	44 1/4	2455	48 1/4	47 1/4	47 1/2	- 1/4
Seeburg	53 1/4	19 1/4	165	49 3/4	41	42 3/4	-7 3/4
Servmat	59 1/2	35	111	52 1/2	52	52 1/2	Unchg.
Trans Amar.	87 1/4	43 3/4	622	82 3/4	78 3/4	80 1/2	-1 1/2
Transcontinental Invest.	26 1/2	13 3/4	1565	26 1/4	24 1/4	25	Unchg.
Triangle	46	35	73	39 3/4	38 1/4	38 1/4	-1
20th Century-Fox	40 3/4	24 1/2	1036	39	36 3/4	37	Unchg.
Vendo	34	23 1/4	567	34	31 3/4	32 1/4	+ 3/4
Viewlex	33 3/4	14 1/2	156	32 1/2	30 3/4	30 3/4	-1 3/4
Warner Bros.-7 Arts	49 3/4	26 3/4	545	48	45 1/4	46	-2 3/4
Wurlitzer	25 1/2	18 3/4	94	22 3/4	21 3/4	22 1/4	- 3/4
Zenith	65 1/2	50 3/4	622	59 3/4	57 3/4	57 3/4	-1 3/4

As of Closing Thursday, December 12, 1968

## OVER THE COUNTER\*

	Week's High	Week's Low	Week's Close
Data Packaging Corp.	48	40	44 1/2
Fidelitone	6	5 1/2	15 1/2
GAC	16	14 1/4	5 1/2
General Recorded Tape	85	82	85
ITCC	9	8 1/2	9
Jubilee Ind.	33 1/2	31 1/2	32
Lear Jet	31	29 3/4	31
Merco Ent.	11 1/2	10 3/4	11 1/2
Mills Music	31 1/2	31	31 1/2
NMC	16	13 1/2	15
Omega Equity Corp.	33 1/2	27 3/4	27 3/4
Pickwick Int.	43	38 1/4	43
Telepro Ind.	3	2 3/4	2 3/4
Tenna Corp.	37	26	32 1/2

\*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

The above quotations compiled for Billboard by Merrill Lynch, Pierce, Fenner & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.

# Dealer's Distrib Clicks 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 to distribute 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.

The LP's carry a \$6.98 retail price and are obtained through a tie-in with a London-based exporter, Record - One Stop, owned by Mike Ashwell. Ashwell sends copies of all English LP releases to select American

customers. Ashwell also owns a large record retail shop in London where stock is kept.

Prager's importing activities of the last two months are an outgrowth of his successful Music Hall retail music from the U. S. and England. Prager also services 55 underground radio stations with promotional copies.

He has gone one step further in developing contacts with the pop music business by forming a radio commercial company, Spot House, which prepares 50-second music commercials for record companies. Prager uses local copywriters and recording studios in producing commercials.

# CUC Revenue, With Seeburg, 112.8 Million

LOS ANGELES — Combined revenues for Commonwealth United Corp., including the Seeburg Corp., for nine months ending Sept. 30 totaled \$112,815,000. Net income during this period amounted to \$6,593,000, equal to 69 cents per share.

Net income from Commonwealth's operations during the nine months ending July 31 before Seeburg was acquired amounted to \$6,748,000, equal to 71 cents per share, compared to \$1,614,000 or 27 cents per share for the same period in 1967.

The nine-month figures include all common shares issuable on conversion of Commonwealth United 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 Seven publishing companies to Omega Equities Corp. have been called off for "tax reasons," according to Roulette president Morris Levy. The deal, announced in August, would have made Roulette and its various labels and publishing activities a wholly owned subsidiary of the conglomerate, with Levy continuing to run the Roulette operation.

"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 development of an important independent record company. The major labels are all being gobbled up by corporations and they can't run with a record as fast as they used to because policies handicap them. An exciting part of this business is getting a good record and making it into a national hit. We're going to be extremely dynamic and will be expanding our artist roster."

## Triangle Increases Quarterly Dividend

WHIPPANY, N. J. — The board of directors of Triangle Industries, Inc., has voted to increase the quarterly dividend to 35 cents per share of capital stock. While the dividend is payable Jan. 10, 1969, to shareholders of record Dec. 26, 1968, the increase places Triangle Industries' current annual dividend rate at \$1.40, up from \$1.20.

## American Airlines

• Continued from page 1

with Jack Haley Jr. directing and Vilis Lapieniks as cameraman.

Friesen said the utilization of musical entertainment films by American is a "new experiment" for the carrier, and thus there are no established financial remuneration guidelines.



JOHN W. ANDERSON (KASANDRA), second from left, promotes his new Capitol album, "John W. Anderson Presents Kasandra," at Billboard's New York offices. He's flanked, left to right, by Joe Maimone, Capitol's New York promotion man; Don Owens, Billboard's director of charts and reviews, and Roy Battocchio, Capitol's artists relations man in New York. A few days after the picture was taken, Maimone suffered a back injury and is hospitalized at Holy Name in Teaneck, New Jersey.

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# LEISURE TIME TIPS

by: Bill Bishop

## NEW TENNESSEE SOUND BROCHURE—FREE

In response to many requests, we now have ready for your use a very attractive 10-page, pocket-size brochure which provides a complete listing, by artist and song title, of all the selections in our very successful series of twelve "Tennessee Sound" Twinpak albums. Your copy, or copies, are waiting for you; just ask your N.A.L. salesman, or call us on our free incoming WATS line, 800-221-7270, or write a note on your next order form.

Every one of these twelve albums is in our top 30 best-selling Super Stereo 8 cartridges. We are also shipping them in cassettes, and, as with the cartridges, you can purchase each of the Twinpak cassettes at the price of a single-play album (8-track list, \$6.95; cassette list, \$5.95).

## N.A.L. BEST-SELLERS THIS WEEK

We have just provided our sales personnel with a list of our current other best-selling cartridges in addition to the Tennessee Sound albums. Here are the Top Ten, all of which are in ample supply for immediate shipment:

1. Jeannie C. Riley—Harper Valley P.T.A.
2. Johnny Cash—Hold Me Tight
3. The Box Tops' Super Hits
4. The Intruders' Greatest Hits
5. Roger Williams—Only for Lovers
6. The Turtles Present the Battle of the Bands
7. Roger Williams—Somewhere, My Love
8. Shades of Deep Purple
9. The Turtles' Golden Hits
10. Deep Purple—The Book of Taliesyn

## INSTANT STOCK INFORMATION

Our sales personnel are now provided with a complete weekly analysis of the stock situation of every album in our catalog. This means that you can instantly find out if we have enough stock on hand for immediate shipment of any album you care to order, simply by asking your N.A.L. salesman, or by calling Billie Dobson, our Customer Relations manager, toll-free on our WATS line. We know of no other tape source that can provide this service to you so quickly, easily, and dependably. Want to know if we can ship 500 "Book of Taliesyn" cartridges to you today? Call Billie and give her your order (we can, and watch out—she may try to increase your order to 1,000—it's going to be a winner).

## PLEASE DOUBLE-CHECK YOUR ORDERS

Your orders can be processed much more smoothly and rapidly if you take an extra minute to be certain you are using the correct album numbers when you phone or write in an order. For example, we are getting orders for JD-82017 and GD-81207 when the correct code is JD-81207; also AP-58001 when it should be TG-85001, and DN-89136 when you must mean DN-81936. You can't imagine how badly this can make our IBM record system feel, not to mention how badly you might feel if your order isn't shipped. A second look before ordering should clear up these wrong numbers very quickly, and you will get your shipment faster.

# Tape CARtridge

## WB-7 on Own on 8-Track

• *Continued from page 1*

tape firm will continue duplicating W-7 product in that system.

The reason that W-7 has chosen to undertake the duplication (through Columbia Records Terre Haute plant), distribution (through its own selected independent outlets) and sales-promotion (through its existing organization) of 8-track cartridges and not the other systems, is the company's belief that 8-track is presently the dominant cartridge system in the U. S.

W-7 estimates it can sell from \$5 to \$8 million worth of 8-track cartridges in 1969 at the wholesale level.

Ted Ponseti, newly named tape cartridge product manager, is preparing a field study of distribution patterns. He has visited a number of major markets and talked with existing W-7 record distributors and major tape users. This information on what their demands are, what prices, conditions and terms should be, will all be reflected in the company's 8-track policy being formulated.

W-7 will assign its 8-track tapes to those distributorships which it deems strongly tape oriented. The hope is to sell the merchandise through exclusive W-7 distributors, but the company is also prepared

to assign its line to other distributing channels if so warranted. This might entail working with auto industry product suppliers or new record distributors who have shown an aggressiveness in handling tape product in past years.

W-7 will release 124 titles under its own 8-track logo in January, a number previously having been offered through Ampex'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."

Ponseti will be responsible for formulating information programs for distributors anent 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 markets for distributors and their staffs. W-7 plans developing new merchandising aids for its 8-track tapes.

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

## COURT REJECTS TELEPRO APPEAL

WICHITA — TelePro Industries has lost the second round in its battle with Lear Jet regarding tape CARtridge patent infringement. TelePro claims that the 8-track cartridge is a modification of its 4-track case and thus it should receive royalties from sales of 8-track cartridges.

The adverse ruling for TelePro was issued by the Court of Appeals of the U. S. District Court here last week. TelePro will take the case to the U. S. Supreme Court this week, according to company officials. The decision on whether or not the Court will accept TelePro's appeal will be made within 90 days.

## Muntz Offers A Pkg. Deal

LOS ANGELES — Muntz Stereo-Pak, in emphasizing its SK-5 player speaker system, is offering a fully installed player and speakers package for \$29. The company's own Van Huys retail store is selling the SK-5 plus a 4-track model M-30 as a holiday package.

Mounted below the dashboard, the speakers use the floor as a deflector. The two speakers are attached to the dash facing downward and are not visible from a seated position. This installation, explains Jim Muntz, the company's national sales manager, can reduce the incidence of player thefts by secluding equipment from sight.

The installation time in affixing the two SK-5's is about 12 minutes and the unit apparently appeals to persons who do not wish to cut into their car doors. The company's policy is still to promote speaker door installations, but Jim Muntz lauds the sound achieved from the 5 1/4-inch speakers. The dash acts as an acoustic baffle for the Japanese manufactured speakers.

Muntz said it would be difficult to sell a 4-track player with door mounted speakers at \$29 because of the labor costs in the more complicated door type of installation.

"People seem to be taking a cautious look at speaker installation," Muntz said, "because there have been so many thefts

(Continued on page 12)

## Fox Planning Action Against Casemakers

• *Continued from page 1*

rial of the record companies to whom they sell cartridges."

Both Osterberg and Al Ber- man of the Fox Office said that where no co-operation is forthcoming, they will initiate legal action against the casemakers. Said Osterberg, "anyone who contributes to a copyright infringement is liable. In our opinion, this includes the case manufacturers."

Osterberg also called on record labels to apply more pressure on their sources for tape cartridge cases and to boycott those manufacturers who shut their eyes to "backdoor selling." In soliciting industry support, the attorney issued a plea for labels to assert their legal rights in impeding pirating. Osterberg

hailed the few suits already entered by record companies in California, but he said that only with more suits and injunctions, could bootlegging be stopped.

Regarding a litigation filed on behalf of the publishers in the Los Angeles Central District Federal Court, Osterberg said that a settlement has been reached in which the defendants agreed to pay royalties owed to the publishers and to discontinue copyright infringement. The injunction obtained against Superba, B&N Manufacturing Co., Inc., Pi-Tronics Systems and Mobile Stereo Ltd. (doing business as Muntz-Mobile-Pak), remains in effect, Osterberg said. The continuance of the injunction means that if any of the above violate copyright statutes relating unauthorized duplication, they will be held in contempt of court.

## NTD Widens Sales Base

By EARL PAIGE

LINDEN, N. J.—Motor lodges and turnpike cases are among new additions to what appears to be a nearly unlimited list of retail outlets for pre-recorded tape and playback equipment. This was pointed out here last week by Claude Urevig, Eastern regional manager, National Tape

Distributors, a Milwaukee-based firm that has just opened a distribution facility here.

Charles Scherzer, formerly branch manager of National Tape's Reno, Nev., firm, is heading up a nine-man staff here. 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, Urevig said.

National Tapes, founded by James Tiedjens, is servicing a wide variety of outlets. The list includes department stores, tape specialty outlets, drug stores, music and record stores, truck stops, furniture stores, radio and appliance stores and at least four types of automotive stores retailing tires, seatcovers and mufflers, auto glass and parts.

"Nearly any retail outlet with traffic is a potential tape merchandiser, with the possible exception of clothing stores," said Urevig, who was formerly in the credit card field.

A chief factor in the proliferation of tape product outlets has been the sophistication of dis-

## Certron Into Tape Mart on Three Fronts

LOS ANGELES — Certron Corp., blank tape manufacturer and duplicator, has entered the pre-recorded cassette, 8-track and reel-to-reel market.

It also has opened a plastics factory in a 24,000-square-foot facility to mould cartridge and cassette casings for its own use 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, motion picture and Broadway musical areas.

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



NATIONAL TAPE DISTRIBUTORS, INC., Linden, N. J., comprising 16,000 square feet of space, is the second branch outlet of the Milwaukee firm headed by James Tiedjens. The other branch is in Reno, Nev.

tribution services, he said. This sophistication revolves around display merchandisers, electronic date processing (EDP) methods and follow-through of field sales personnel who check accounts on a two-week basis.

National Tape handles CARtridges, cassettes, reel-to-reel and playback units. Pre-recorded soft ware is broken into 10

categories. These are vocal groups, classical, religious and gospel, c&w, instrumental, jazz, single vocal artists, shows and comedy, pop rock and a category comprising r&b, blues and soul.

Warehouse inventory is broken into sections, with 70 bins in each. The Kimball EDP (Continued on page 12)

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Reprise — RS 6325

## Muntz Offers A Pkg. Deal

• *Continued from page 10*

in this area of players. This secluded 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 speakers 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 installations."

## 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.

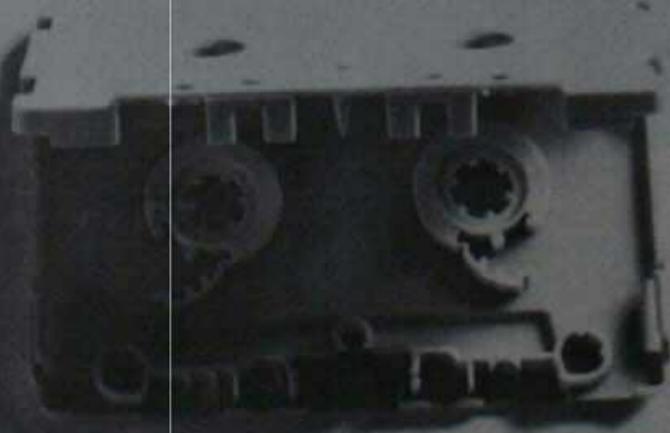
Twenty additional 8-track slaves will be installed within the next few weeks. Thirty people work in the duplication operation, mastering, duplicating, splicing and packaging tapes for the parent company's own Modern line and for custom clients.

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, Dootsie Williams' comedy label; Borinquin, a Puerto Rican label and Packard Bell. Custom creates a sampler series of six 8-track cartridges which are included with a new 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 Carsan 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 Devices.

## Toothless Wonder

The bottom half of our new EP cassette where you drop in the tape is all gums. The teeth are in the upper half, out of the way. No threading. We're also ahead in the "fewer parts" race: only 3 inside. The case snaps or welds together. Nothing could be simpler, easier to assemble, or more trouble-free. Quantity deliveries start now.



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Say You Saw It in Billboard



POLK BROS. record department manager Mike Mario is shown here explaining a point about 8-track CARtridges to a young customer at the Chain's Skokie, Ill., outlet. Mario said at least 70 per cent of the store's customers readily understand the difference between 4, 8-track and cassettes. The store also carries reel-to-reel tapes which are shown displayed directly behind Mario. Sales are running 70 per cent 8-track and 30 per cent reel-to-reel and 10 per cent cassette.

## NTD Sales Base

• *Continued from page 10*

tags on software carry seven inventory messages detailing category, manufacturer, manufacturer'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 personnel to put away stock that arrives between service calls. A brown strip, for example, keys vocal groups, and so on," Urevig said.

Accounts are encouraged to display soft ware according to category and alphabetically by artist within each category. "This makes for a neat stock and creates additional impulse purchases when customers are drawn to a category they might not have initially considered."

National Tape is utilizing security cases for merchandising cartridges, the Ampex BD120 for cassettes and an open display case for reel-to-reel.

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## A Gamut of Sight & Sounds

NEW YORK — Fleetwood Mac, British blues quintet featuring guitarist Peter Green, programmed the hip and happy heads 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 grotto into a recess yard with their fruity rock freakery on Vietnam, naughty verbs and "chicks." Kusama's Self-Obliteration, a non-record act, boasted an erotic revue of cavorting nudes, who painted

each other in day-glow, 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, short and sweet, and enhanced by almost no repetition in structure, rhythm and beat and by passing the vocal chores from mouth to mouth, mike to mike. Even Kirwan, the newcomer, dispelled any doubts that he was a lame-duck lead by chipping in with a solo and some slick guitar sprints, besides grinding out his living as a sturdy rhythm machine. Mick Fleetwood, a spidery figure crumpled over his drums, whacked out the beat with the dexterity of his eight-legged look-alike, while bass John McVie snapped at the low notes for the English blues 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 latest single disk—all featured in their new Epic album, "English Rose." Green, prime mover of the crack blues group, performed on "Albatross," a ho-hum instrumental, miscast in the group's repertoire, ringing like the lazy Hawaiian twanging of Santo and Johnny in "Sleepwalk." Redeeming himself with "Can't Do My Homework Anymore," a pubescent, high school rocker that set Fillmore patrons posting in their seats, Green

howled Elvis-like, picking and bawling ecstatically. The "Madison Blues" also starred as the group blended their tight, disciplined blues with the ticklish turmoil of rousing rock 'n' roll. Not as heavy as Canned Heat, who wield the blues like an ax, Fleetwood Mac can continue its two-month American tour assured that its brand of blues are like a good snack—filling, a little fattening, but not heavy enough to distract from the main meal—which, in this case, was Country Joe and the Fish (Vanguard group).

Country Joe McDonald and his Fish, rock's bad boys and the bullseye for the slings and arrows of an outraged Establishment—still possess their group identity as a private pocket of resistance against the "sell-out." Despite the lessening impact of their shock tactics the Fish now create cackles of nostalgia with their "I-Feel-Like-I'm-Fixin'-to-Die" rag. And regardless of their funky social satire, cracker barrel cynicism and spell-alongs limited to four-letter words—the Fish can groove a love ballad with the tender, soothing *lyricism of love groups*. Led by Country Joe, who sounds like he's singing through a megaphone, the Fish turned sensitive, treating the audience to "Crystal Blues," "It's So Nice to Have Your Love" and "Here I Go Again," precious gems of folk-rockery that softened the evening like a balm. Barry Melton, on lead guitar, was conspicuous in his search for attention, while Dave Cohen, Mark Ryan and Chicken Hirsch on drums took care of business.

ED OCHS

## Russo Offering Showcase For Chicago Area Dealers

By EARL PAIGE

CHICAGO — Kinetic Playground, light show nightclub, has an average talent expenditure of \$7,500 a week in having a direct influence on local sales of contemporary recorded music product, according to president Aaron Russo. The influence will grow, he said, because next year his firm will open a 12-track recording studio and develop a progressive rock show.

Commenting on the influence

of the club on record sales, Russo mentioned the Iron Butterfly, an Atco Records' group.

Russo encourages dealers to stock product from groups he books at the club. Kinetic Playground carries a stock of albums from each group, too. "We actually give them away at \$3.00 each. Our idea is to educate the patrons and promote contemporary music."

He said this can backfire at times. "Recently we booked a group for their second appear-

(Continued on page 46)

## Garner Skilled Professional in Quality Display

SAN FRANCISCO — Erroll Garner, MGM artist, opened a three-week stay at the Fairmont Hotel's Venetian Room (5), displaying a technical facility equaled by few pianists.

Garner and his backup men (Jimmie Smith, drums; Ike Issacs, bass; Jose Mangual, congo drum) went through 10 tunes—including "Shadow of Your Smile," "Misty," "Thanks for the Memory," "Girl From Ipanema" and "Autumn Leaves," in 45 minutes.

Ernie Heckscher's orchestra joined in for a couple of tunes near the end of the show.



JACK WIEDENMANN, center, a&r executive administrator of Decca Records, discusses the relationship between personal managers and recording companies at a luncheon of the Conference of Personal Managers, East. Flanking him are Ken Greengrass, left, and Robert Coe, C.P.M. executives.

## Man Puts Rock and Blues Thru Musical Paces

NEW YORK—Man, an East Coast group, demonstrated ability with rock and blues in its first set at Steve Paul's Scene Dec. 5. The quintet, whose first 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 bluesy "Try a Little Tenderness," which had Otis Redding-styled vocals by the lead guitarist, who goes by the name of Supa.

Rhythm guitarist Dennis Belline, the other lead vocalist, opened with "Sister Salvation," which began with hymnlike organ work by Gilbert Slavin before it switched into rock, and Slavin switched to piano. Bass guitarist Richie Cardenas, strong instrumentally throughout, and

Slavin also sang vocal harmony during the set.

Supa's first lead vocal was "Far Too Many Changes," a blues wailer. This extended selection also gave Supa ample opportunity to show his considerable 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 extended solo, Tony played exceptional drum all set. During this number, Belline played a second onstage, complementing Slavin, who again played organ and piano.

Belline had a good slow vocal with "Brother John," while "Riverhead Jail" was a good blues rock selection for Supa. The set ended as it began with a top rock number, "When Can I Call You Friend?"

FRED KIRBY

## Platters Spin Up Yesterday And Today in Easy Fashion

LAS VEGAS—The Platters, one of the trailblazing vocal groups of the big beat movement of the mid-1950's, are giving further evidence that nostalgia means business to hotels here. The Platters opened to a capacity audience in the Flamingo Hotel's 300-seat Ca-

sino Theatre, where old rocker Fats Domino clicked earlier this year.

The Platters' success is proof that the old groups are good ones. Little Richard, out of the same time era, has become a regular at the Aladdin and the Everly Brothers have been booked into the Sands.

The Musicor Records group earned applause with their classics like "The Great Pretender," "Only You," "You've Got the Magic Touch," "Twilight Time" and "My Prayer," and kept the applause rolling with a surprising modern Motown Medley. Highlight was a hard-rocking, hand-clapping version of "Blowin' in the Wind."

Lead tenor Sonny Turner fronts the group throughout, but occasionally gives way to solo turns by Sandra Dawn, John Rodgers and Ron Austin. Herb Reed, an original Platter, gives group a solid bass bottom. The group is backed solidly by a 10-piece band batoned by pianist-conductor Duke Hall.

DON DIGILI

Guthrie's rapport with the audience was phenomenal throughout and is a key part of his effectiveness as is his direct singing approach and his identification with the attitudes of today's youth. He accompanied himself well on guitar and piano during the evening backed by a double bass.

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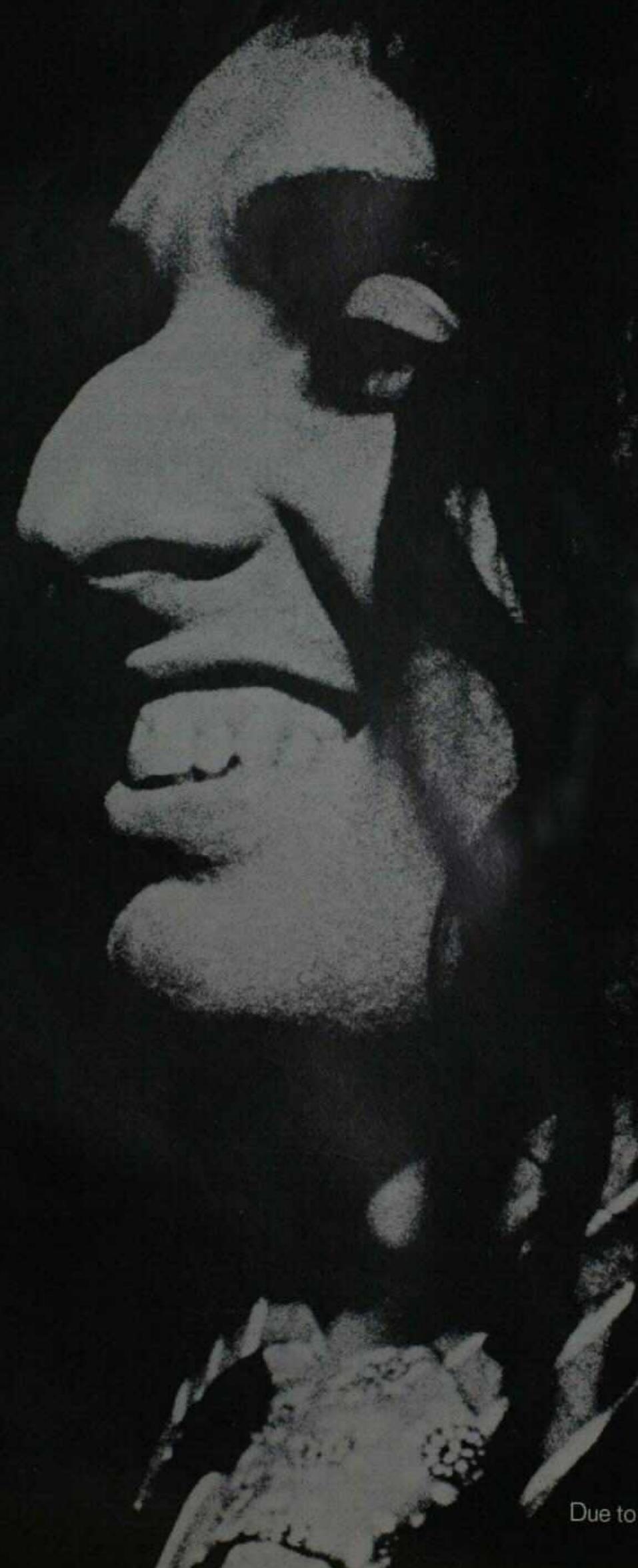
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RICHARD PRYOR

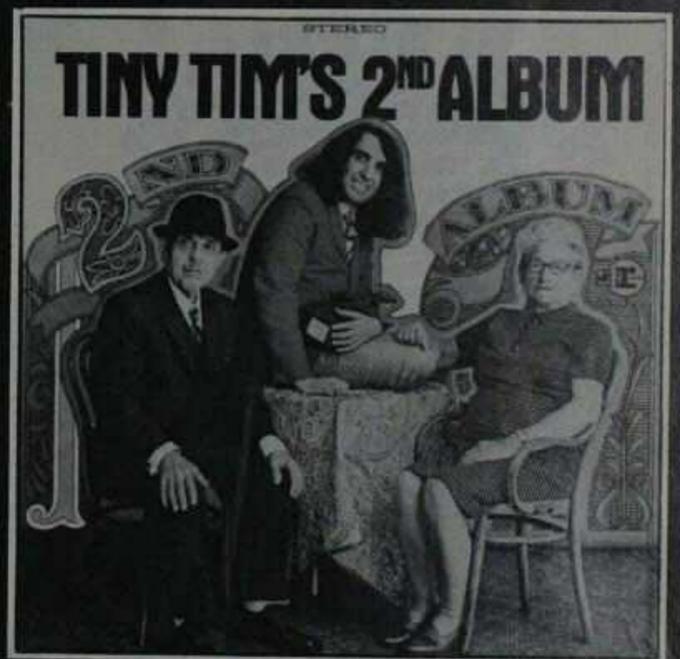
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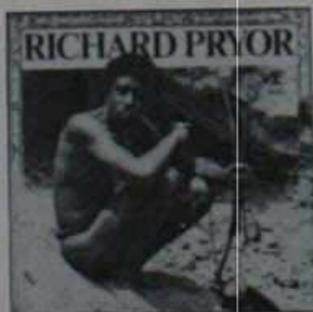
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Reprise — RS 6325

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## 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 also did well with a medley of "Those Were the Days" and "The Bilbao Song." **HANK FOX**

## Campus Dates

Atco's **Vanilla Fudge** play the University of Dayton on Sunday (15) and the University of Maryland 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; Kankakee (Ill.) Community College, Feb. 8; New York State University at Plattsburgh, Feb. 13; and East Tennessee State University, Feb. 15.

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

United Artists' **Gordon Lightfoot** plays the University of California 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. 9.

The Association, Warner Bros.-Seven Arts artists, and **Bill Skiles-Pete Henderson** of Liberty perform at the Air Force Academy on Jan. 19. **Skiles & Henderson** also play the University of Portland (Ore.) on Jan. 31.

## MOST GRATIFYING

### Hot Producer P. Gernhard Singles Out New Single

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

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-serviced and is that group's ninth chart entry. Gernhard also has produced three albums by the Florida group.

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

Gernhard was surprised when

## Sunshine Fest in Honolulu Jan. 1

By WAYNE HARADA

HONOLULU—Hawaii's first major contemporary music festival will be held Jan. 1 in the 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 instrumental soloists and groups are expected to take part in the free festival. Nationally known folk-rock artists have been invited to participate, but at press time, there was no word on acceptances.

"We're holding the festival to showcase Island musicians, particularly rock and folk artists," said Jesse Sartain, a member of a community committee now preparing the festival.

Sunshine Music Festival is the theme. It will be sponsored by a segment of businesses here

in co-operation with KPOI-FM.

The bulk of the operating costs will be paid by Honda of Hawaii. Local musicians—both semi-professional and amateur—will donate their services for the 12-hour attraction, which also features a number of activities, including:

Arts and crafts exhibition—Leather goods, wood carvings, beads and embroidery work on display. Sartain said, "about 25 craftsmen have signed up. We hope to have about 50."

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

A Mystic Arts booth—An astrologist, a palm reader, a phrenologist, a reader of tarot (fortune) cards to reintroduce these arts to Hawaii.

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," "Shenandoah," "The Drinking Gourd," and "Michael Row the Boat," the New Christy Minstrels, eight strong and replete with banjos and guitars, could be called a folk group, even if their brand of folk is bland, packaged and unanarchistic. 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 Coffee House Circuit include **Erica, Eros & Young** at Auburn (N. Y.) University, Jan. 27 through Feb. 1; **Andy Robinson**, Pennsylvania State University, Jan. 13; **Montreal**, University of Akron (Ohio), Jan. 7-13; and **David Pengelly**, Defiance (Ohio) College, Jan. 13-18.

side of this Columbia Records' group that may have been inserted to appease the expense account crowd—a couple of medleys from Broadway and the film world. The Christy versions of material from "Chitty Chitty Bang Bang" (their new album) and "Golden Rainbow" still manage to sound folksy, just as their folk songs sound pop slanted.

It is probably deliberate policy—Fats Johnson, a sardonic and humorous spokesman for the group, does announce that the reason they sing no protest songs is that they don't find much to protest about and they still have their draft cards. The Christy Minstrels are a good solid singing group with enough diversification in their ranks to make their act interesting. **IAN DOVE**

## Suit Pends as Ho Returns to Club

LOS ANGELES — Don Ho was scheduled to return to Duke Kahanamoku's in Honolulu Saturday (14) while a dispute over his salary is settled. Ho had not appeared at the nightclub since Nov. 26.

The club recently filed a \$2.8 million breach of contract suit against Ho following his refusal to work the room. He charged the club had reneged on a verbal agreement to increase his weekly \$10,000 salary to \$15,000.

Ho is reported returning to the club under his \$10,000 a week pact covering 26 weeks a year through 1980.

## FROM 'FRAVEY' TO GROOVY

NEW YORK — Bernard Strassberg has converted a Brooklyn brownstone that used to house a funeral chapel into an art gallery that will double for poetry readings, concerts, folk music recitals and film showings.

Strassberg, an artist himself, calls the place Gallery 55, and has already begun booking jazz attractions.

Does anybody  
know I'm here?



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/5631 

# 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 song-writing 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 studios which hire them, the Shermans control what the arrangements will sound like.

The Shermans are writing 12 songs for "Tom Sawyer." They will utilize a "modernization 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 soundtrack 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 heraldic in nature, utilizing the orchestral sounds of antiquity 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 30 projects, including industrial, TV and feature

films. They wrote 200 songs for Disney, including the Oscar-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 to care about what's being said in the story."

## Boston Globe's Jazz Fest to Star Masekela

BOSTON—The Fourth Annual Boston Globe Jazz Festival, set for Jan. 31 and Feb. 1, will feature trumpet player Hugh Masekela.

While the program is still not completed, Nina Simone 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 by the Globe to set up scholarships for deserving students. Profits previously have averaged about \$12,000 per year.

Otis Rush signed with Atlantic, where Mike Bloomfield and Nick Gravinities are producing his sides. . . . Eumir Dodato, Brazilian composer, conductor and arranger, to 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 initial presentation.

Columbia University now has slightly in excess of \$98,000, including interest through June 30, 1968. The monies have been accumulated through the efforts of the Friends of Bob Burton. The organization has some pledges for payments during the next year which will bring it towards 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 simplicity, directness and effectiveness, at the Bitter End Dec. 6. His pleasant banter and bad punning also went over well.

The Verve/Forecast artist opened with his deceptively titled "Silly Song," which describes an element of Sky's style: word play and innuendo. There also were "Enjoy, Enjoy," a cynical view of love; "The Loving Kind," a bitter commentary on the world; and "Jimmy Clay," on the loneliness of an infantryman.

All four selections are in his first Verve/Forecast album:

"Reality Is Bad Enough," as was the closing selection of a medley with banjo: Gilbert & Sullivan's "Modern Major General." The other two were "Molly Bare" and "Golden Slippers." His banjo playing was first rate.

In his other numbers, he played guitar. Also assisting on guitar was Peter Sorianos, whose lead was especially good in "Enjoy, Enjoy." Sky also sang a South African protest in Swahili and Southern dialect and insertions of the names of U. S. political leaders. Sky formerly recorded for Vanguard, Larry Santos, a pop singer, opened the program.

FRED KIRBY

## Szabo: Subtle on Strings

NEW YORK — Hungarian guitarist Gabor Szabo, was first noticed as a member of the Charles Lloyd group, very tricky and avant-garde. How-

ever, judging by his engagement at the Village Vanguard as leader of his own quintet, the Sky Records' artist has refined his technique. Now he comes on with telling simplicity in his guitar lines, his adornments more filigree than flesh.

Szabo is still fascinated by the more exotic rhythms. He gets into the Indian thing ("Jazz Raga" was a big LP for him) in a very interesting way, tuning his guitar sitar-fashion in mid-number. Also South America gets a look in via a quite theme from the film, "A Man and a Woman." All kinds of influences are apparent in Szabo's work, from classical to down home and even a little feedback (thankfully used sparingly).

Artistry and technique such as this manage to sustain audience interest, despite the apparent handicap of having a two-guitar front line.

IAN DOVE

## Gloria Loring to Cut First Album

NEW YORK — Gloria Loring will cut her first album for Stereo Dimension Records here before heading West for a series of nightclub dates. Loren Becker, head of Stereo Dimension, is now lining up a repertoire for the LP.

Miss Loring will begin a three-week stand at the Fairmount Hotel in San Francisco Dec. 26. She's also slated for a stand at the Century Plaza in Los Angeles at the end of January, and a date at the Sands in Las Vegas at the end of April. She winds up her stand at the Persian Room of the Hotel Plaza here Tuesday (17).

## Signings

the C.T.I. Organization. . . . Jeff Barry will produce the *Illusion*, who joined his Steed label. . . . Them, Tower artists, signed with Bert Richman (COPM) for personal management and Charlene Groman for publicity. . . . The Precisions, formerly on the Drew label, will debut on Atco Records with "Into My Life," a January release. . . . Joanie Sommers returns to Warner Bros.-Seven Arts, with Sonny Burke producing. . . . Tommy Leonetti switched from Columbia to Decca, where his first pressing is "Kum Bah Yah." . . . Browning Bryant, 11, joined Dot where "Games That Grown-Up Children Play" is his debut disk. . . . Steve Gillette, singer-songwriter-guitarist, signed with William E. McEuen Productions for personal management. Gillette records for Vanguard. . . . Mort Garsen joined A&M on a non-exclusive basis to produce albums through his Em Gee Productions. . . . Peter Marshall, host of NBC-TV's "The Hollywood Squares," signed with Dot. . . . David Axelrod, executive a&r producer at Capitol Records, signed with CMA for representation in the concert film and TV scoring fields. . . . The *Graduates* will be produced by Bill Meschel through L. F. Music Group, for singles and albums.

### RECORD REVIEW

## 6 LP's Start Epic's New Jazz Reissues Rolling

NEW YORK—Epic Records has started a new jazz reissue series, produced by Frank Driggs, with a set of six albums. Four albums are devoted to big band jazz of the 1930's and 1940's, one features Louis Armstrong with his group of the early 1930's, and the remaining LP is devoted to blues singer Big Bill Broonzy.

The big bands include "Hines Rhythm," featuring the Earl Hines Orchestra; "Free for All" with the Artie Shaw Orchestra; and "That Drummer's Band," Gene Krupa Orchestra. The Krupa album has several tracks featuring singer Anita O'Day.

The remaining band album is "Clarinet A La King," Benny Goodman Orchestra, which also features several tracks by the Goodman Sextet of 1951. Vocalist on this album had just been with the band a couple of months when they recorded—Peggy Lee. Also a rarity: "Buckle Down Winssocki" a previously unissued number featuring Goodman himself on the vocal.

The Louis Armstrong album is the first of a series, "Louis Armstrong VSOP, Vol. 1." Broonzy's album, "Big Bill Blues," is Chicago recording that the late blues singer made with accompanying musicians—his later recordings were usually solo efforts.

IAN DOVE

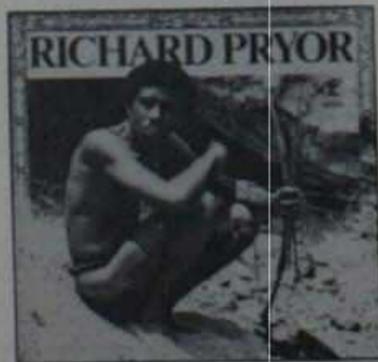
## the song: 'ROMEO and JULIET'



the album:

## CINEMA '69 LEROY HOLMES

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RICHARD PRYOR

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# TOUCH



# ME

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

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THE  
**doors**

# Radio-TV programming

## Records Accented in Lieberson, Steinberg Talks at Radio Meet

By CLAUDE HALL

LAS VEGAS—The accent was on records more than radio at the third annual Radio Program Conference here Dec. 6-8, with such speakers as Goddard Lieberson, president, CBS/Columbia Group, and Irwin Steinberg, chief of Mercury Records. Lieberson called upon a crowd estimated at more than 700 to "spend every minute you possibly can listening to the records that are not on the charts. See how quickly you have a stack of records on your desk that you think could be on the charts or should be or would be if you could get enough people to share your enthusiasm for them. Don't play it safe all the time with the records that are listed and numbered and charted.

"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 (or all other kinds) was bad has been broken down. "Now everybody knows that there is good and bad in every kind. And the different kinds of music now react on one another. The best musicians in each field are discovering what is best in the others, and absorbing it, and reflecting and transforming it," he said.

Steinberg, talking on the anatomy of a hit record, said that today's record market was primarily a rack market, with 55 per cent of all records going through rack outlets. A Mercury Records study showed that 75 per cent of LP customers heard the album they bought on the air and this was the reason for their purchase. With computer, Mercury is able to keep tabs on a given record and help it spread to other markets. But, to illustrate the dominance of the rack jobber today, Steinberg pointed out that four accounts in Boston provided 49.4 per cent of the total buy on a particular record recently. "A few years ago, you would have had to go to 50 or more dealers to achieve this many sales."

Seventy 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 nationwide. Then Johnny Sippel, product manager of Mercury, took the stand to relate the growing use of TV in exposing artists.

Among the other speakers, a&r man Tom Dowd of Atlantic Records related some of the details of producing a record, and John Barrett, general manager of KRLA of Los Angeles stated that it was "theoretically impossible not to make money with a radio station." He played tapes of the station's singing newscasts.

Songwriter Jim Webb, another highlight of the speakers, said the greatest pop music ever written was being written now . . . with less trivial lyrics. "Pop music can be a significant factor in making 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 a taped feature produced by Ken Draper and Chuck Blore.

Among the panel sessions, Betty Breneman, who helps pick the music for KHJ in Los Angeles, said that "just as important as any record is the existing records that would surround it on the air but the decision is mostly subjective" when it comes to picking records at the Drake-consulted station. Buzz Bennett, assistant music director of WMCA in New York, said he'd done extensive personal research on listener tastes when at WTIK in New Orleans. Woody Roberts, manager of KTSA in San Antonio, called on the record industry to produce a special high-quality single that would last longer for radio play. Jim Davenport, manager of WFOM in Marietta, Ga., said he has promotion men listen to their records with him, then if the records bomb out he can say, "Man, you put me on a stiff last time."

Douglas A. Anello, legal counsel for the National Association of Broadcasters, related a few guidelines on what constitutes legitimate contests and gave some warnings about payola.

The panel session on country music brought

(Continued on page 22)

## programming aids

Programming guidelines from key pacesetter radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings, and Biggest Leftfield Happenings.

### HOT 100



Altoona, Pa.—  
WFBG

John Anthony  
Program Director

BP: "For Once in My Life," Stevie Wonder, Tamla. BLFP & BLFH: "Ob-La-Di, Ob-La-Da," Beatles, Apple. BH: "I'm Gonna Make You Love Me," Diana Ross and Supremes and Temptations, Motown. Album cut by Beatles fantastic.



—WHUT

Bob Hogan  
Program Director

BP: "I'm Gonna Make You Love Me," Diana Ross and Supremes and Temptations. BLFP: "There's Gonna Be a Showdown," Archie Bell/Drells. BH: "Gloria '69," Shadows of Knight. BLFH: "I Can't Turn You Loose," Chambers Brothers.



Battle Creek  
—WKFR

Bob Nyles  
Music Director,  
Personality

BP: "Honey Do," Strangeloves, Sire. BLFP: "Gee, You're a Pretty Thing,"

Jacky Beavers, Jaber. BH: "Abraham, Martin and John," Dion, Laurin. BLFH: "Both Sides Now," Judy Collins, Elektra.

Blountstown, Fla.—WKNK

Bob Watson  
Program Director, Personality

BP(s): "Electric Stories," Four Seasons; "The Christmas Song," Herb Alpert and Tijuana Brass. BLFP: "I'm Gonna Love You Anyway," Bryllig and Nynbal Suedes. BH: "I'm Gonna Make You Love Me," Diana Ross and Supremes and Temptations, Motown. BLFH: "Vance," Roger Miller.

Buford, Ga.—WAYX

Jim Lewis  
Music Director & DJ

BP: "This Is My Country," Impressions, Custom. BLFP: "Bella Linda," Grass Roots, Dunhill. BH: "Son of a Preacher Man," Dusty Springfield, Atlantic. BLFH: "Things I'd Like to Say," New Colony Six, Mercury.

Charlotte, N. C.—WAYS

Jack Gale  
Program/Music Director, Personality

BP: "Electric Stories," Four Seasons. BLFP: "Kay," Jimmy Elledge. BH: "Grapevine," Marvin Gaye. BLFH: "Mendouano," Sir Douglas.

Detroit—WKNR

Paul Cannon  
Program/Music Director

BP & BLFP: "Feelin' So Good," Archies, Calender. BH & BLFH: "Battle Hymn of the Republic," Andy Williams, Columbia.

(Continued on page 22)

## ANDY WILLIAMS RETURNS TO WEEKLY NBC SERIES

LOS ANGELES—Veteran television performer Andy Williams will return to a weekly musical variety series for NBC. He had been appearing on NBC with specials, and has three more to complete. His next special is the annual family Christmas show, slated for Thursday (19). For his March 19 hour, Williams will perform with the Beatles and Donovan. According to Alan Bernard, Williams' manager, the vocalist will appear in the tapings with the Beatles and Donovan, although it is not clear at this point where the tapings will be done. The format for the final special, slated for May 4, has not yet been determined.

The weekly series is slated for the fall. In his discussions with NBC-TV, Bernard has been leaning toward an earlier than 10 p.m. starting time. The day of the week has not yet been firmed.

## WWOD Stages Blend Drive in Bid to Stop Dial-Twisting

LYNCHBURG, Va. — In a drive to eliminate dial switching in its five-station market,

### KBMS-FM Aim: 'Sex Appeal'

LOS ANGELES — A move is now under way to give KBMS-FM here "sex appeal," according to Jack Wagner, the new program director. "Our old sound was one of total familiarity, nothing but the proved standards like 'Tenderly' and 'Love for Sale.' We'll still play standards, but we'll also play soft, sophisticated things that many of our listeners may not have heard before." Basic aim is to lift the station sound out of the background and into the foreground.

WWOD is weaving country music, rock 'n' roll, and easy listening records in a blended format 19 hours a day. Music director David Glass said the station is billing its new sound as "Metro." There's one rock station, one country station, and two easy listening stations in the market of nearly 350,000.

Glass said that WWOD-FM will soon bow the same type of programming in stereo and that he was at present building a library of stereo albums for WWOD-FM. The blended type of format is not new; as far back as three years ago, several stations in the South were playing a one-to-one-to-one ratio of country, rock, and easy listening and a few other stations in the Midwest are now featuring this type of sound.

## PERSONALITY PROFILE

# To Magnus—Repeat's the Thing

LOS ANGELES — Against all modern concepts of programming, KMPC air personality Johnny Magnus often plays a record over again during his show and he may occasionally, if he likes a records, give it an "instant replay" by picking out a highlight of a given record and doing a reprise of it.

His reason is that West Coast people are constantly on the move and he has to consider the listeners in automobiles probably more than a station would elsewhere. "And people don't just tune to a station and stick like they used to before TV came along. So, I feel: Why should I cheat a just-tuner-in of a good hit record? A record like Sergio Mendes' 'Scarborough Fair,' for example, is so strong I would probably play it twice anyway."

As truth would have it, too, many of the records Magnus plays are exclusives, so he'll sometimes tell listeners that "if you just tuned in you missed some beautiful music, so I think I'll play one of them over again for you," and play a record again.

In addition, his last hour (he is on 9-midnight) is a repeat, artist-for-artist, of his first hour, with only an occasional substitute.

Truly, Magnus is a unique personality — he works in a dimly lit studio with only a tensor lamp shining on his turntables — at a unique radio station. KMPC allows the personal-

ities to pick their own music. "A station like KMPC gives personalities their freedom . . . but not so much that a guy becomes an island unto himself. The station expects us to be aware of station policy, but to know music."

Because he knows music — and artists — Magnus oftens winds up with exclusives such as "Never My Love," by the Association, "By the Time I Get to Phoenix," by Glen Campbell, "The Look of Love," by Dusty Springfield, and "MacArthur Park," by Richard Harris.

### Keep Hip

Personalities at KMPC have to keep hip with the music. "We're a good music station and there are good things in all areas that should be played. Like records by Aretha Franklin. Ray Charles got his first general market exposure on my show in 1959. I think I had an exclusive on that first big album of his for about half a year.

"I like to play new material and I think it gives a personality more pleasure and incentive to do better if he's allowed to pick his own music."

The KMPC approach — letting the personalities pick their own music — could work in other major markets if the personalities were musically oriented. But he was not in favor of the prima donna personality. "It's a myth, the attitude that people are listening to the personality . . . because the main

thing listeners want to hear is the music. At least three-fourths of a show's success is based on the music played."

Magnus, who plays about three LP cuts to every single, literally talked his way from a job as an obscure receptionist on WNEW in New York in 1948 during the days when "live" radio shows were not a rarity to become one of the greatest names in Hollywood radio.

### Announced Sports

When the station bowed a weekly half-hour show called "So You Wanna Be a Disk Jockey," Magnus talked the then program director Ted Cott into letting him take first crack at the show. Not long thereafter, WNEW let him do the announcing for high school sports broadcasts, while still holding down his receptionist job. "I was then only 16 years old," Magnus said, "and I also used to seat people attending Art Ford's live radio show. But I wanted to get into the business and I knew I could not crack WNEW's lineup, so I wrote a pile of letters to stations around the country. WKNB in New Britain, Conn., took a chance on him; he was there a year in the 6 a.m.-noon slot, playing all kinds of music and doing a little bit of everything. He then joined WWRL in New York, which was then an ethnic station carrying 15 different foreign language shows. Magnus did a lot of shows and

(Continued on page 24)

# THE Banana SPLITS

*...peel off a new single.*

## "THE TRA-LA-LA SONG"

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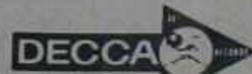
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# programming aids

• *Continued from page 20*



**Grand Rapids**  
—WGRD  
**Jay Walker**  
Personality

BP: "I'm Gonna Make You Love Me," Diana Ross and Supremes and Temptations. **BLFP:** "Eeny Meeny," Safe as Milk, Roulette. **BH:** "Grapevine," Marvin Gaye, Tamla. **BLFH:** "Ramblin' Gamblin' Man," Bob Seger, Capitol.



**Hanover, N. H.**—WDCR  
**Paul Gambaccini**  
Music Director

BP: "A Minute of Your Time," Tom Jones, Parrot. **BLFP:** "Hey Jude," Wilson Pickett, Atlantic. **BH:** "Worst That Could Happen," Brooklyn Bridge, Buddha. **BLFH:** "If I Only Had Time," Nick DeCaro, A&M.

**Houma, La.**—KJIN

**Bob Towns**  
Music Director

BP: "Isn't It Lonely Together?," O. C. Smith. **BLFP:** "Season of the Witch," Vanilla Fudge. **BH:** "Scarborough Fair," Sergio Mendes and Brasil '66. **BLFH:** "Cinnamon," Derek.

**Jackson—WRBC-AM**

**Don Allen**  
Music Director

BP: "Gloria '69," Shadows of Knight, Atco. **BLFP:** "Papa's Got a Brand New Bag," Otis Redding, Atco. **BH:** "Fly With Me," Avant Garde, Columbia. **BLFH:** "If You're Looking for a Fool," One Way Street, Smash.

**Jacksonville—WAPE**

**Ike Lee**

Program Director

BP: "Soul Sister, Brown Sugar," Sam and Dave, Atlantic. **BLFP:** "Fox on the Run," Manfred Mann, Mercury. **BH:** "Can't Turn You Loose," Chambers Brothers, Columbia. **BLFH:** "Save Me, Save Me," Jan and Incrowd, Abnak.

**Kingston—WBAZ**

**Gary Davis**

Music Director, Personality

BP: "Going Up the Country," Canned Heat, Liberty. **BLFP:** "Ooh, Baby,

Baby," Robert John, Columbia. **BH:** "California Dreamin'," Bobby Womack, Liberty.



**Lynchburg, Va.**—WLL  
**Jerry Rogers**

BP: "I Started a Joke," Bee Gees, Atco. **BLFP:** "Crimson and Clover," Tommy James, Roulette. **BH:** The Beatles ("Julia," "Revolution," "Birthday," "U.S.S.R."), Apple. **BLFH:** "Things I'd Like to Say," New Colony Six, Mercury.

**Marion, S. C.**—WATP

**Russ Cotton**

Program/Music Director

BP: "For Once in My Life," Stevie Wonder. **BLFP:** "Cinnamon," Derek. **BH:** "I'm Gonna Make You Love Me," Diana Ross and Supremes and Temptations. **BLFH:** "Swinging on the Love Vine," Invitations.

**Midland, Tex.**—KCRS

**Gary Allen**

BP: "I'm a Tiger," Lulu, Epic. **BLFP:** "How Lucky (Can One Man Be)?," Uniques, Paula. **BH:** "Shame, Shame," Magic Lanterns, Atlantic. **BLFH:** "Fly With Me," Avant Garde, Columbia. Best holiday pick: "There's No Place Like Home," Glen Campbell, Capitol. Also, lots of action from the new Beatles album, especially cuts "Back in the U.S.S.R.," "Ob-La-Di, Ob-La-Da" and "Glass Onion."



**Milwaukee—WOKY**

**Bob Barry**

Program/Music Director, Personality

BP: "Hooked on a Feelin'," B. J. Thomas, Scepter. **BLFP:** "Changin' Winds," Robbs, Atlantic. **BH:** "Grapevine," Marvin Gaye, Tamla. **BLFH:** "Crimson and Clover," Tommy James, Roulette.



**Phoenix—KRUX**

**Rhet Hamilton Walker**

BP: "Games People Play," Joe South, Capitol. **BLFP:** "Crimson and Clover,"

Tommy James, Roulette. **BH:** "I Heard It Through the Grapevine," Marvin Gaye, Tamla. **BLFH:** "Soul Strut," Young-Holt, Brunswick.

**Phoenix—KRTZ**

**Steve Martin**

BP: "Crimson and Clover," Tommy James and Shondells, Roulette. **BLFP:** "Sweets for My Sweet," Central Park West, Event. **BH:** "I Heard It Through the Grapevine," Marvin Gaye, Tamla. **BLFH:** "Soulful Strut," Young Holt Unlimited, Brunswick.

**Pierre, S. D.**—KCCR

**Bob Bloor**

BP: "Girl Most Likely," Jeannie C. Riley, Plantation. **BLFP:** "Games People Play," Joe South, Capitol. **BH:** "Edge of Reality," Elvis Presley, RCA. **BLFH:** "Only One Woman," Marbles, Cotillion.

**Pittston, Pa.**—WPTS

**Rick Shannon**

Personality

BP: "Someone to Love Me," Bobby Vee, Liberty. **BLFP:** "Come Live With Me," Shadow Mann, Tomorrow's Productions. **BH:** "I Started a Joke," Bee Gees, Atco. **BLFH:** "Malinda," Bobby Taylor and Vancouver, Gordy.



**San Antonio, Tex.**—KTSA

**Kahn Hamon**  
Program Director

BP: "I'm Gonna Make You Love Me," Diana Ross and Supremes and Temptations, Motown. **BLFP:** "If I Can Dream," Elvis Presley, RCA. **BH:** "For Once in My Life," Stevie Wonder, Tamla. **BLFH:** "Stand by Your Man," Tammy Wynette, Epic.

**Sarasota, Fla.**—WYND

**Ken Kold**

Program/Music Director, Personality

BP: "Sweet Cream Ladies," Box Tops, Mala. **BLFP:** "Zulu Lurchbag," African Echoes, Phil-L-A. of Soul. **BH:** "Ray of Hope," Rascals, Atlantic. **BLFH:** "He's Bad, Bad, Bad," Betty Wright, Alston.

**St. College, Pa.**—WRSC-FM

**Don Goldberg**

Program Director

BP: "Livin' the Blues (LP), Canned Heat, Liberty. **BLFP:** Bang, Bang (LP), Jerry Reid, Epic. **BH:** Beatles (LP), Apple. **BLFH:** Shine On Brightly (LP), Procol Harum, A&M.

**Ventura, Calif.**—KUDU

**Gary Rawn**

Music Director

BP: "Do Something to Me," Tommy James. **BLFP:** "Baby, Let's Wait,"

Royal Guardsmen. **BH:** "Going Up the Country," Canned Heat. **BLFH:** "Hi Ho Silver Lining," Giant Crab.

**Victoria, Tex.**—KUIC

**Bruce Angel**

Program Director

BP: "Look Around You," Bobby Goldsboro, United Artists. **BLFP:** "Showdown," Archie Bell/Drecks, Atlantic. **BH:** "Bring It Home to Me," Eddie Floyd, Stax. **BLFH:** "Ballad of Two Brothers, Aitry Inman, Epic.

**Wichita, Kan.**—KEYN

**J. Robert Dark**

Music Director

BP: "She's Not There," Road, Kama Sutra. **BLFP:** "I Heard It Through the Grapevine," Marvin Gaye, Tamla. **BH:** "Aladdin," Rotary Connection, Cadet Concept. **BLFH:** "Broken Wings," John Mayall, London.

**Willoughby, Ohio**—WELW

**Chris Quinn**

Personality

BP: "Crimson and Clover," Tommy James and Shondells, Roulette. **BLFP:** "Will You Be Staying After Sunday?," Peppermint Rainbow, Decca. **BH:** "Son of a Preacher Man," Dusty Springfield, Atlantic. **BLFH:** "Everyday," Gordon Waller, Capitol.



**WAMS**  
**Wilmington, Del.**

**Bob Hollands**  
Music Director

BP: "If I Can Dream," Elvis Presley, RCA. **BLFP:** "She's a Lady," John Sebastian, Kama Sutra. **BH:** "I'm Gonna Make You Love Me," Diana Ross and Supremes and Temptations, Motown. **BLFH:** "The Night the Angels Cried," Len Wade, United Artists.

**Wooster, Ohio**—WWST

**Judson Rosebush**

Music Director

BP: "What Ever Happened to Christmas?," Frank Sinatra, Reprise. **BLFP:** "No More Tears," Crystals, Ivanhoe Records. **BH:** "Chewy, Chewy," Ohio Express, Buddha. **BLFH:** "Worst That Could Happen," Brooklyn Bridge, Buddha.

# Vox Jox

By **CLAUDE HALL**  
Radio-TV Editor

So I go off and hide for two weeks in the wilds of New Mexico and a million things flip end-over-end on the job scene. Like Frank Costa, music director at WMCA, New York, departing and Buzz Bennett, who'd already stepped out of WTX in New Orleans, coming to WMCA as assistant program director and weekend deejay. Dean Anthony is out and part-timer Ed Baer takes over the all-night stint. . . . And Joe O'Brien, who started with WMCA back before Noah took his boat trip, shifted to WNBC, replacing the departing Jim Gearhart on the New York confused-format station; can't imagine why in this day of total commitment to a format and this day of specialization, Steve Labunski lets WNBC play around with block programming. Labunski is one of the sharpest radio men in this nation.

Bob Bloor is the new night rock deejay at KCCR in Pierre, S. D. . . . David L. Thatcher has transferred from WPBS' programming department to sales at the Philadelphia station. . . . John McShane has been named program manager of KGU, Hawaii; his experience includes 18 years with Gene Autry-owned enterprises. . . . Bob Hudson, formerly with WWOL in Buffalo, N. Y., has been appointed program director of country-formatted WBMD in Baltimore; Jack Hyden, formerly with WKCV in Warrington, Va., has just joined the station as air personality and sales-

# COUNTRY

**Akron, Ohio**—WSCR

**Ken Speck**

Program Director

BP: "Did She Mention My Name," Bill Anderson, Decca—from Happy State of Mind (LP). **BLFP:** "Custody," Luke the Drifter, MGM. **BH:** "Ballad of 40 Dollars," Tom T. Hall, Mercury. **BLFH:** "Wake Up Sun," Dick Miles, Capitol.

**Albany, N. Y.**

**Barry Frank**

Program Director

BP: "Wichita Lineman," Glen Campbell, Capitol. **BLFP:** "Age of Worry," Billy Walker, Monument. **BH:** "My Son," Jan Howard, Decca. **BLFH:** "Big Rig Rolling Man," Johnny Dollars, Chart.

**Ashland, Ky. & Huntington, W. Va.**—WTCR

**Mike Todd**

Program Director, Personality

BP: "Full House," Lucille Starr, Epic. **BLFP:** "Roses to Reno," Bob Bishop, ABC-Paramount. **BH:** "The Girl Most Likely," Jeannie C. Riley, Plantation. **BLFH:** "Who's Julie," Mel Tillis, Kapp.



**Burbank—KBBQ**

**Larry Scott**  
Music Director

BP: "To Make Love Sweeter for you," Jerry Lee Lewis, Smash. **BLFP:** "So Much to Do," Cal Smith, Kapp. **BH:** "Daddy Sang Bass," Johnny Cash, Columbia. **BLFH:** "Ballad of \$40," Tom T. Hall, Mercury.



**Charlotte—WWOK**

**Cloyd Bookout**  
Music Director, Personality

BP: "To Make Love Sweeter," Jerry Lee Lewis, Smash. **BLFP:** "Sugar Cane County," Maxine Brown, Chart. **BH:** "Who's Julie," Mel Tillis, Kapp. **BLFH:** "Did I Say Something Wrong," Tony Douglas, Paula.

(Continued on page 24)

# 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 of 25 country artists on the label, 22 were under 26 years old.

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

Shelby Singleton, head of SSS International Records, said he sent out more records to country stations than pop stations because "there are more country stations that will listen 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 Hilliard, manager of WIBC in Indianapolis, said he thought Top 40 radio was doomed and something new will soon replace it, primarily middle-of-the-road stations.

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 KGFJ, Los Angeles, and John Hardy, program director of KDIA 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 news.

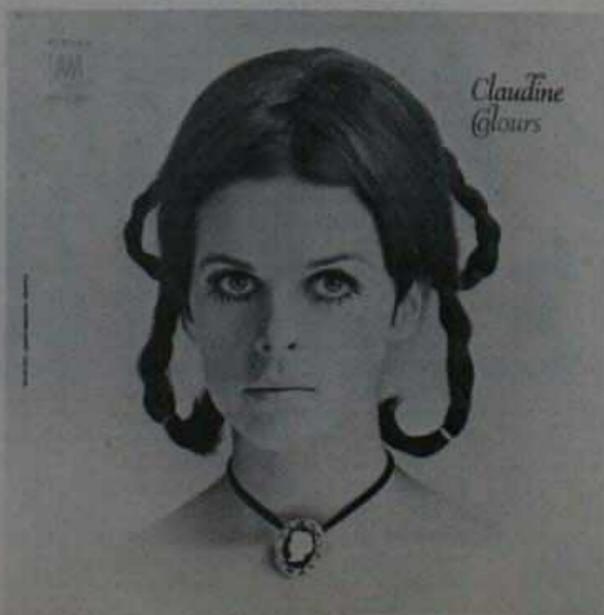
Promotion men cited at the Saturday night banquet included Ed Penney, Tom Kennedy, Universal, Philadelphia; Joe Cash, Schwartz Bros., Washington; Larry King, Southland Distributors, Atlanta; Bob Holiday, Nashville; Julie Godsey, Mainline; Carl Maduri, Warner Bros.-7 Arts; Howard Bednoe, Chicago; Glen Bruder, Roberts; Sandy Siler, Action; Steve Tyrell, Scepter Records; Tony Richland and Jerry Morris, Fidelity Electric.

Deejays cited were E. Rodney Jones, WYON, Chicago; Biff Collie, KFOX, Long Beach, Calif.; Tom Shannon, CKLW, Detroit; Gary Owens, KMPC, Los Angeles. Music directors named were Gertie Katzman, WNEW, New York; Joe Bogart, WMCA, New York; Lee Arnold, WJZZ, New York; and Ernie Durham, WJLB, Detroit. Program directors named were Chris Lane, WIL, St. Louis; Jack Gale, WAYS, Charlotte; Alan Hotlen, WIP, Philadelphia; John Hardy, KDIA, Oakland; Buzz Bennett, WMCA, New York. Station managers cited were Dan McKinnon, KSON, San Diego; Lucky Cordell, WYON, Chicago; Kent Burkhardt, WQXI, Atlanta; William Shaw, KSFO, San Francisco. WLS, Chicago, was singled out.

Record men cited included Chet Atkins, Tom Dowd, Burt Bacharach, Jerry Fuller, Wade Pepper, Henry Allen, Don Graham, and Jerry Wexler. Atlantic Records was cited.



# Claudine Colours



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



# programming aids

Continued from page 22



**Chester, Pa.—WEEZ**  
**Lowell Howard**  
Program Director  
Personality

BP: "My Special Prayer," Campbell & Mann, RCA. BLFP: "Darling You Know I Wouldn't Lie," Conway Twitty, Decca. BH: "Your Squaw Is On the Warpath," Loretta Lynn, Decca. BLFH: "When the Grass Grows Over Me," George Jones, Musicor.

**Cincinnati—WCLU**

**Dave Floyd**  
Program Director

BP: "Pa' Fols Christmas," Bill Anderson, Decca. BLFP: "You Ain't No Friend of Mine," Cheryl Poole, Paula. BH: "Wichita Lineman," Glen Campbell, Capitol. BLFH: "Don't Worry 'Bout the Mule," Glen Barber, Hickory.

**Dallas-Ft. Worth—KYAL**

**Johnny Dallas**  
Program Director

BP: "The Girl Most Likely," Jeannie C. Riley, Plantation. BH: "Keep Me From Crying," Merle Haggard, Capitol.



**Flint—WKMF**  
**Jim Harper**  
Program/Music Director, Personality

BP: "Darling, You Know I Wouldn't Lie," Conway Twitty, Decca. BLFP: "Too Hard to Say I'm Sorry," Mury Shiner, MGM. BH: "My Son," Jan Howard, Decca. BLFH: "Joggin'," Pete Drake, Stop.



**Fort Lauderdale—WIXX**  
**Lyle Reed**  
Personality

BP: "Table in the Corner," Conway Twitty, Decca. BLFP: "Too Many Daddies," Sue Richards, Epic. BH: "Yours Love," Waylon Jennings, RCA. BLFH: "Sizings," Wynn Stewart, Capitol.

**Garden City, L. I.—WTHE**

**Don Karnes**

BP: "The Name of the Game," Hank Snow, RCA. BLFP: "My Bluebird Flew

Away," Gezzenslau Brothers, Capitol. BH: "Wake Up Son," Dick Miller, Capitol. BLFH: "Bring Me Sunshine," Willie Nelson, RCA.

**Homestead, Fla.—WILL**

**Dave Elliott**  
Program Director & DJ

BP: "The Name of the Game Was Love," Hank Snow, RCA. BLFP: "Saturday's Fool," Dale Ward, Monument. BH: "Girl Most Likely," Jeannie C. Riley, Plantation. BLFH: "I Just Can't Help Belevin'"/"Husbands and Wives," Wayne Newton, MGM.



**Knoxville—WROL**  
**Phil Rainey**  
Program/Music Director, Personality

BP: "Who's Julie?," Mel Tillis, Kapp. BLFP: "Tonight We're Calling It a Day," Hugh X. Lewis, Kapp. BH: "Hold Me Tight," Johnny Carver, Imperial. BLFH: "Smellin' Like a Rose," Johnny Wright, Decca.

**Lynchburg, Va.—WBRG**

**Bob White**  
Program Director

BP: "The Girl Most Likely," Jeannie C. Riley, Plantation. BLFP: "What Are Those Things?," Charlie Louvin, Capitol. BH: "The Name of the Game Was Love," Hank Snow, RCA. BLFH: "Who's Julie?," Mel Tillis, Kapp.



**Peoria, Ill.—WXCL**  
**Dale Eichor**  
Asst. Music Director & Personality

BP: "Goodtime Charlies," Del Reeves, United Artists. BLFP: "Did I Say Something Wrong?," Tony Douglas, Paula. BH: "I Want One," Jack Reno, Dot. BLFH: "Ballad of Two Brothers," Autry Inman, Epic.



**Philadelphia—WRCP**  
**Don Paul**  
Program/Music Director, Personality

BP: "My Special Prayer," Archie Campbell and Lorene Mann, RCA Victor. BLFP: "Watching the Trains Go By," Tommy Overstreet, Dot. BH: "A Woman Without Love," Johnny Darrell, United Artists. BLFH: "Kay," John Wesley Ryles I, Columbia.

**Phoenix, Ariz.—KRDS**

**Bob Pond**  
Program/Music Director, Personality

BP: "Have You Ever Seen a Grown Man Cry?," John Wakley, Decca. BLFP: "Kay," John Wesley Ryles I, Columbia. BH: "Plastic Saddle," Nat Stuckey, Paula. BLFH: "Sing Me Something Sensible," Mayf Nutter, MGM.

**Puyallup, Wash.—KAYE**

**Chubby Howard**  
Personality

BP: "Ever Changing Mind," Don Gibson, RCA Victor. BLFP: "Forgive Me, Please Don't Cry," Joe Avants, White Cliffs. BH: "When I Turn 21," Buddy Allan, Capitol. BLFH: "Earl's Breakdown," Don Robertson, RCA Victor. Pick album: Jim Reeves on Stage, RCA Victor.

**Richmond, Ind.—WGLM**

**Roy Paul**  
DJ

BP: "Girl Most Likely," Jeannie C. Riley, Plantation. BLFP: "Faded Love and Winter Roses," Carl Smith, Columbia. BH: "What Are These Things (With Big Black Wings)," Charlie Louvin, Capitol. BLFH: "Since They Fired the Band Director (At Murphy High)," Linda Manning, Mercury.

**Xenia, Ohio—WBZI**

**Chad Chester**  
Music Director, DJ

BP: "Each Time," Johnny Bush, Stop. BLFP: "Did I Say Something Wrong?," Tony Douglas, Paula. BH: "Ballad of Two Brothers," Autry Inman, Epic. BLFH: "To Keep From Going Home," Herbie Smith, Chance.

## EASY LISTENING



**Atlanta—WSB**  
**Chris Fortson**  
Music Librarian

BP: "Dedicated to Love," Steve & Eydie, RCA Victor. BLFP: "The Bell That Wouldn't Jingle," Burt Bacharach, A&M. BH: "Happy Birthday to Me," Dana Valery, ABC. BLFH: "Didn't We?," Shani Wallis, Kapp.

**Austin, Tex.—KTBC-AM-FM**

**Arch Campbell**  
Music Director

BP: "I'm a Tiger," Lulu. BLFP: "Yesterday's Rain," Spanky and Our Gang.

BH: "Flyin' High," Baja Marimba Band. BLFH: "Bring Me Sunshine," Willie Nelson. Also hot is "My Favorite Things," Herb Alpert and Tijuana Brass.

**Cadillac, Mich.—WATT**

**Dick Condir**  
Program Director, Personality

BP: "Saturday Night at the World," Mason Williams, Warner Bros. BLFP: "Hurry Home for Christmas," Steve and Eydie, RCA. BH: "Abraham, Martin and John," Dion, Laurie. BLFH: "Vance," Roger Miller, Smash. "The Christmas Song" tip, "Favorite Things," Herb Alpert and Tijuana Brass, is getting heavy play.

**Indianapolis—WXLW**

**Jay Williams**

BP: "A Minute of Your Time," Tom Jones, Parrot. BH: "Abraham, Martin and John," Dion, Laurie. BLFH: "Both Sides Now," Judy Collins, Elektra.



**Miami—WIOD**  
**Yolanda Parapar**  
Music Director

BP: "A Minute of Your Time," Tom Jones, Parrot. BLFP: "L. A. Breakdown," Jack Jones, RCA. BH: "Put Your Head on My Shoulder," Lettermen, Capitol. BLFH: "Soulful Strut," Young Holt Unlimited, Brunswick. Best cut on new Reprise Frank Sinatra Cycles LP is "Rain in My Heart." That Christmas Feeling, new Glen Campbell Capitol LP—"Little Altar Boy" is very good.



**Norwich, Conn.—WICH**  
**Bob Craig**  
Program Director

BP: "A Minute of Your Time," Tom Jones, Parrot. BLFP: "Kim Ba Yah," Tommy Leonetti, Decca. BH: "Lo Mucho Que Te Quiero," Rene and Rene, White Whale.

**Richmond, Ind.—WGLM**

**Jay Howell**  
Program Director & DJ

BP: "Saturday Night at the World," Mason Williams, Warner Bros.-7 Arts. BLFP: "Stormy," Classics IV, Imperial. BH: "Wichita Lineman," Glen Campbell.

(Continued on page 60)

### NOTE FROM FLORENCE GREENBERG

to those of you who believed with me - I want to say - thank you - and be happy with me as you look at the charts this week - my sincerest appreciation to all who helped Florence

## To Magnus—Repeat's the Thing

Continued from page 20

was sort of the station's English-language deejay. It was about this time that Phil Gordon left to go to WOV in New York and among those who auditioned for his old job was Harry Belafonte. But Magnus picked a deejay from Georgia — Tommy Smalls. So, Smalls donned the house name of Dr. Jive, which was owned by the station, and Smalls and Magnus teamed up with a two-man remote broadcast three hours nightly from The Baby Grand nightclub in Harlem. Dr. (Smalls) Jive presented the r&b music and "I did the Sarah Vaughans' and Duke Ellingtons and Count Basies. A year later, the station moved the show back into the studio where one man could handle it and I was left to go into TV. I worked with the United Cerebral Palsy Association, producing and emceeding fund-raising telethons in different markets across the nation." He could remember telethons in Chicago, Albuquerque, San Francisco, and Springfield, Ill. These often covered two or three days. Two years later, after a telethon for a new station in Milwaukee, he stayed as an announcer until they could get

their staff lined up. Several months later, he decided to go to California and ended up at KGFJ, which was then a good music station, he said, that played music with a lot of strings.

"My coming to the station changed the whole concept of programming, because I was a personality. But the transmitter was located in a Negro area and eventually the station evolved into an r&b station. Seven years later, I was the only white personality."

He joined KMPC in 1963 as all-night personality.

Today, Magnus likes to play music aimed "for a very sophisticated 18-49 age group. I do not play old records. A typical show might start with a Wes Montgomery record and then go to an O. C. Smith. A good music station has to play Wes Montgomery. And I play so much Bert Bacharach I have a Bert Bacharach corner on my show. I was the first station to play Dionne Warwick and later Bert Bacharach."

On rare occasions Magnus has a "concert miniature," where he plays three versions of the same tune back-to-back like Glen Campbell's "By the Time I Get

to Phoenix," followed with George Shearing's version, then a chorus by Andy Williams.

**Maggie Award**

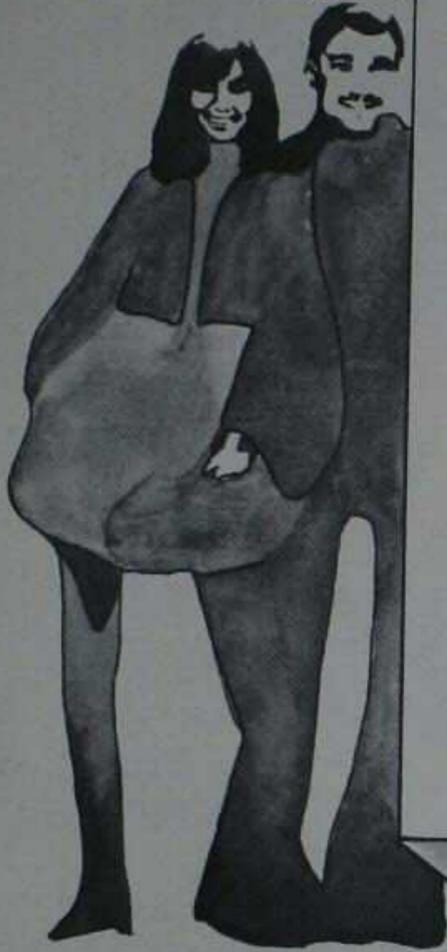
Once, when pushing to get the song "More" chosen for an Academy Award, Magnus played 20 minutes of different versions of the song without interruption. "And when I failed to get the song selected, I formed my own award — the Magnus Award, fondly called the Maggie, with a plastic replica for my version of the Oscar."

Now-a-days, the Maggie is tied in with the White Front, a chain of 25 stores in California. The chain displays Magnus' award-winning album for two weeks, tying in the winner with promotion on the air and in-store promotion. The chain is very pleased with the bi-weekly album promotion.

Magnus, to illustrate his prominence among personalities, was once honored by Quincy Jones with a personal composition called "Nasty Magnus." It rests in a Count Basie album called "Little Ol' Groove Maker — Basic."

"It was done five years ago, but it's still one of the best things Quincy ever wrote," Magnus said.

NUMBER



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"



"CALIFORNIA  
SOUL"

2 3

"SWEET  
BLINDNESS"

# "CALIFORNIA SOUL" THE 5TH DIMENSION

PRODUCTION AND SOUND BY BONES HOWE  
EXCLUSIVELY ON SOUL CITY RECORDS

# Rhythm & Blues

## SOUL SAUCE



**BEST NEW RECORD  
OF THE WEEK:  
"Foolish Fool"  
DEE DEE WARWICK  
(Mercury)**

By ED OCHS

**SOUL SLICES:** Motown will continue its assault on the chart tops, adding to single successes by **Marvin Gaye**, **Diana Ross & the Supremes** and **Stevie Wonder**, with powerful LP's by the top 10 trio. Besides Stevie Wonder's new "Alfie" album, Gaye is scoring with "In the Groove," while the Supremes are working with "Love Child," "With the Temptations" and their "T.C.B." soundtrack from the Dec. 9 TV special with the Temptations, also in the top 10 with "Cloud Nine." Their teamwork on "I'm Gonna Make You Love Me," written by **Jerry Ross**, is a sure bet to re-enter the winner's circle, passing the **Madelaine Bell** version. Albums due from Motown: **Jr. Walker and the All Stars**, **Tammi Terrell** and **Smokey Robinson** "Live." . . . The **Unifics**, Kapp's "Court of Love" lords, cleaned up raves at the Village Gate Monday (9) when they closed Purcell 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 slickest 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 the 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 sprain. . . . **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. Stints at the Village Gate and Fillmore East are among his dates for January and February. . . . Ex-columnist **Lee Ivory** has joined **Lou Rawls'** music firm to form the Lou Rawls International Fan Club, as the new director of public relations. Ivory also does press for **Mahalia Jackson**. Rawls is planning 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's 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**, "Hed Jude" (Atlantic). . . . **James Brown**, "Tit for Tat" (King). . . . **Peaches & Herb**, "So True" (Date). . . . **William Bell & Judy Clay**, "May Baby Specializes" (Stax). . . . **Mickey Murray**, "Flat Foot Sam" (SSS). . . . **Lee Dorsey**, "I'm Gonna Sit Right Down" (Amy). . . . **Ivory Joe Hunter**, "Ivory 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" (Cotillion).

★ ★ ★

**FILETS 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 **Unifics** played the University of Mass. with **Martha Reeves and the Vandellas**, to a sellout crowd Friday (6). The Unifics also performed for the Borough of Manhattan Community College Friday (13). . . . Cotillion is working hard on new disks by the **Fabulous Counts** ("Jan Jan"), **Tyrone Davis** ("Can I Change My Mind") and **Freddie King** ("Play It Cool"), while "Getting the Corners," by the **T.S.U. Tornadoes** 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 31)

Billboard SPECIAL SURVEY For Week Ending 12/21/68

## BEST SELLING Rhythm & Blues Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye, Tamla 54176 (Jobete, BMI)	4	26	—	ARE YOU HAPPY Jerry Butler, Mercury 72876 (World War III/Parabot, BMI)	1
2	2	WHO'S MAKING LOVE Johnny Taylor, Stax 0009 (East, BMI)	10	27	—	READY OR NOT HERE I COME Deffonics, Philly Groove 154 (Nickie Shoe, BMI)	1
3	3	FOR ONCE IN MY LIFE Stevie Wonder, Tamla 54174 (Stein & Van Stock, ASCAP)	6	28	33	THIS IS MY COUNTRY Impressions, Curtan 1934 (Camad, BMI)	3
4	4	BRING IT ON HOME TO ME Eddie Floyd, Stax 0012 (Kags, BMI)	6	29	31	YOU'VE GOT THE POWER Esquires, Wand 1193 (McLaughlin, BMI)	4
5	5	CLOUD NINE Temptations, Gordy 7081 (Jobete, BMI)	5	30	36	NOT ON THE OUTSIDE Moments, Stag 5000 (Gambel, BMI)	4
6	8	TOO WEAK TO FIGHT Clarence Carter, Atlantic 2569 (Fame, BMI)	6	31	29	FROM TEACHER TO PREACHER Gene Chandler & Barbara Acklin, Brunswick 55387 (BRC/Jalynne, BMI)	9
7	6	LOVE CHILD Diana Ross & the Supremes, Motown 1135 (Jobete, BMI)	9	32	30	LET ME DOWN EASY Little Milton, Checker 1208 (Arc, BMI)	11
8	9	PICKIN' WILD MOUNTAIN BERRIES Peggy Scott & Jo Jo Benson, SSS International 748 (Crazy Cajun, BMI)	10	33	—	I FORGOT TO BE YOUR LOVER William Bell, Stax 0015 (East/Memphis, BMI)	1
9	10	GOODBYE MY LOVE James Brown, King 6198 (Dynatone, BMI)	5	34	34	WORM Jimmy McGriff, Solid State 2524 (Jell, BMI)	3
10	12	SOULFUL STRUT Young-Holt Unlimited, Brunswick 55391 (Dakar/BRC, BMI)	4	35	35	PEOPLE Tymes, Columbia 44630 (Chappell, ASCAP)	5
11	11	SEE SAW Aretha Franklin, Atlantic 2574 (Cotillion/East, BMI)	4	36	37	DRESS TOO SHORT Syl Johnson, Twilight 110 (Midday/Michelle, BMI)	5
12	16	SLOW DRAG Intruders, Gamble 221 (Razor Sharp, BMI)	4	37	39	RELEASE ME Johnny Adams, SSS Int'l 750 (4 Star Sales, BMI)	3
13	14	KEEP ON DANCING Alvin Cash, Toddlin' Town III (Vapac, BMI)	6	38	41	HANG 'EM HIGH Booker T. & the M.G.'s, Stax 0013 (Unart, BMI)	5
14	17	ROCKIN' IN THE SAME OLD BOAT Bobby Bland, Duke 440 (Don, BMI)	5	39	42	JUST AIN'T NO LOVE Barbara Acklin, Brunswick 55388 (Dakar/BRC, BMI)	3
15	22	PAPA'S GOT A BRAND NEW BAG Otis Redding, Atco 6636 (Lois/Tocca, BMI)	3	40	47	CALIFORNIA DREAMIN' Bobby Womack, Mint 32055 (Honest John, ASCAP)	2
16	7	ALWAYS TOGETHER Dells, Cadet 5621 (Chevis, BMI)	10	41	49	I'M GONNA MAKE YOU LOVE ME Diana Ross & the Supremes & the Temptations, Motown 1137 (Act Three, BMI)	2
17	20	MY SONG Aretha Franklin, Atlantic 2574 (Lion of Houston, BMI)	3	42	46	BEGINNING OF THE END Unifics, Kapp 957	2
18	18	DON'T MAKE THE GOOD GIRLS GO BAD Della Humphrey, Arctic 144 (Dandelion, BMI)	6	43	45	FREEDOM TRAIN James Carr, Goldwax 338 (Lyn-Loo/Partner, BMI)	2
19	19	I'VE GOT LOVE FOR MY BABY Young Hearts, Minit 32049 (Metric/Lenoir, BMI)	10	44	44	DON'T CRY MY LOVE Impressions, ABC 11135 (Camad, BMI)	3
20	21	MALINDA Bobby Taylor & the Vancouvers, Gordy 7079 (Jobete, BMI)	6	45	—	LOOKING BACK Joe Simon, Sound Stage 7 2622 (Eden/Sweco, BMI)	1
21	15	HOW YOU GONNA GET THE RESPECT (When You Haven't Cut Your Process Yet) Hank Ballard, along with "The Dapps," King 6196 (Golo, BMI)	8	46	—	EVERYDAY PEOPLE Sly & the Family Stone, Epic 5-16407 (Dale City, BMI)	1
22	25	A MAN AND A HALF Wilson Pickett, Atlantic 2575 (Fame, BMI)	5	47	48	PROMISES PROMISES Dionne Warwick, Scepter 12231 (Blue Seas/Jac/Morris, ASCAP)	3
23	24	DON'T BE AFRAID (Do as I Say) Frankie Karl & the Dreams, D.C. 180 (Proud Tunes, BMI)	6	48	50	YOU'RE LEAVING ME Ollie & the Nightingales, Stax 0014 (East, BMI)	2
24	26	SOCK IT TO ME—PART 1 Deacons, Shama 100 (Colfam, BMI)	3	49	—	DON'T PAT ME ON THE BACK AND CALL ME BROTHER Kasandra, Capitol 2342 (Meaningful Music/Footboat, BMI)	1
25	13	TALKING ABOUT MY BABY Gloria Walker, Flaming Arrow 35 (Flaming Arrow, BMI)	7	50	—	CAN I CHANGE MY MIND Tyrone Davis, Dakar 602 (Dakar, BMI)	1

CATCHING ON . . .

**BUDDY LAMP**

★  
"WHERE HAVE YOU BEEN"  
DUKE 438

TOP 40 AND R & B . . .

**BOBBY BLAND**

★  
"ROCKING IN THE SAME OLD BOAT"  
DUKE 440

BREAKING OUT . . .

**JOE HINTON**

★  
"GOT YOU ON MY MIND"  
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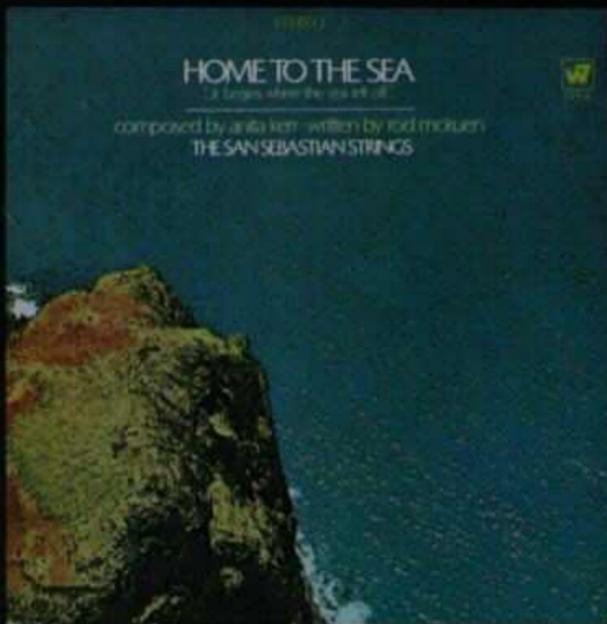
No matter what day of the week it is.

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



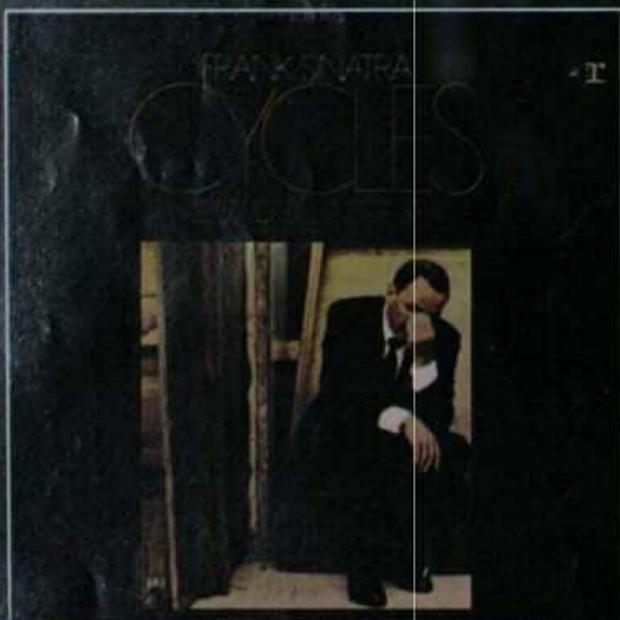
ROOTS  
THE EVERLY BROTHERS  
WS 1752



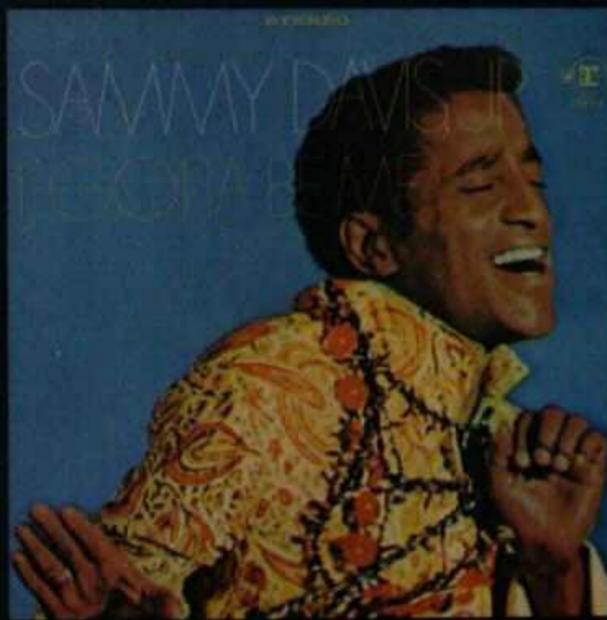
HOME TO THE SEA  
SAN SEBASTIAN STRINGS  
WS 1764



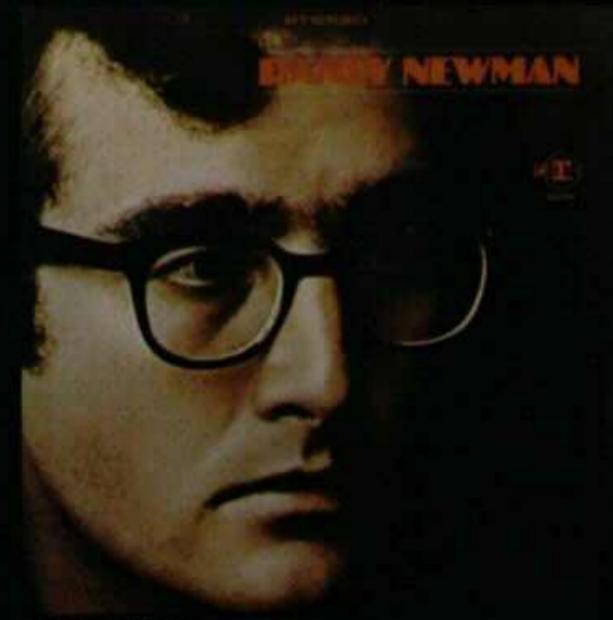
PETULA CLARK'S GREATEST HITS  
WS 1765



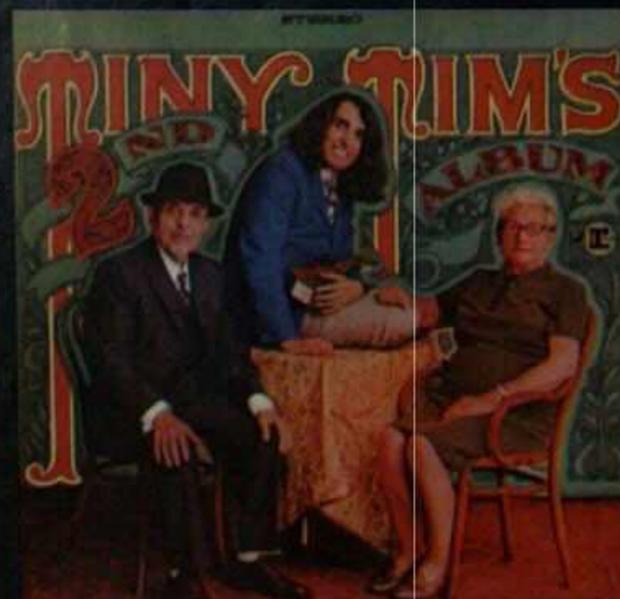
CYCLES  
FRANK SINATRA  
FS 1027



I'VE GOTTA BE ME  
SAMMY DAVIS, JR.  
RS 6324



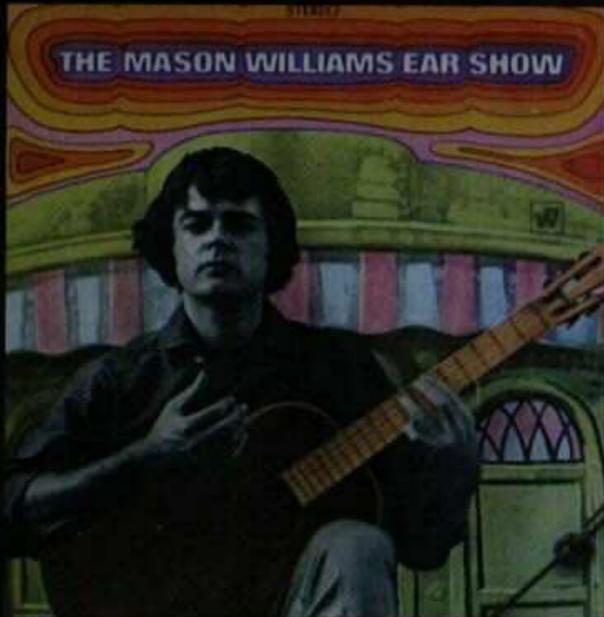
RANDY NEWMAN  
RS 6286



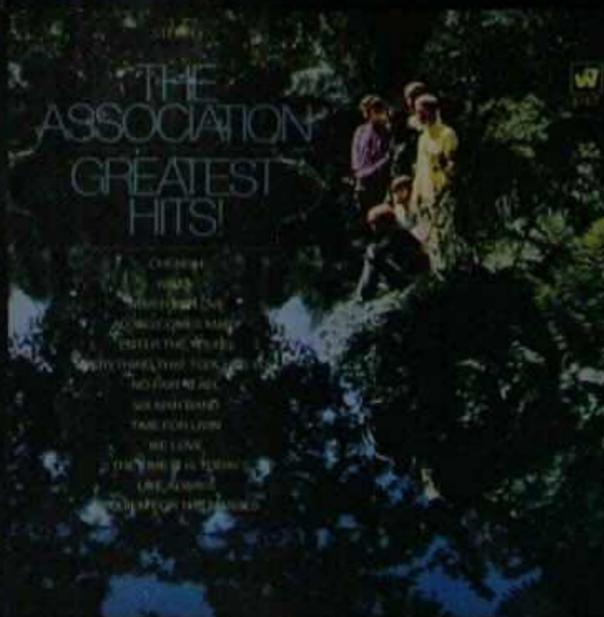
TINY TIM'S 2ND ALBUM  
RS 6323

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AND CONSUMER ADS; DJ, TV, RADIO,  
EXCITATION; WINDOW, AISLE, WALL &  
CEASELESS EFFORTS OF THE MOST  
STAFF IN THE INDUSTRY! -- WARNER

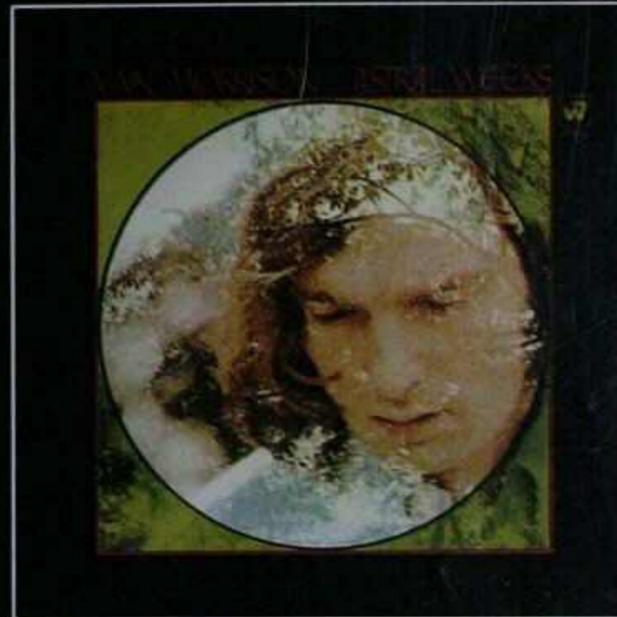
# WHY AND HOW - OF THE ... UPRISING!



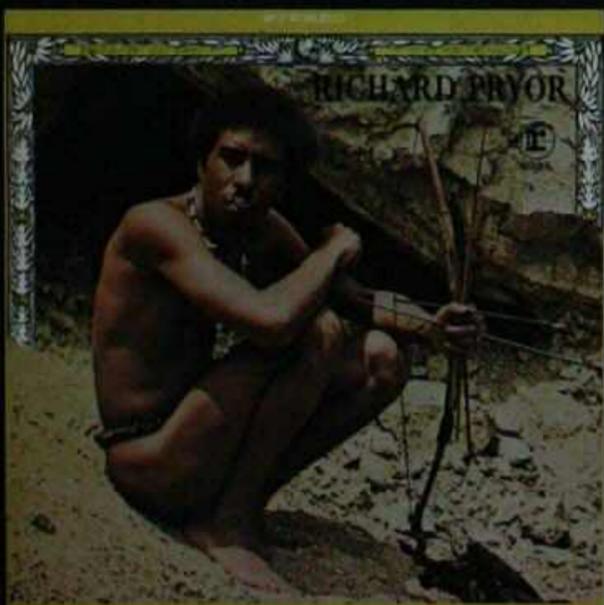
THE MASON WILLIAMS EAR SHOW  
WS 1766



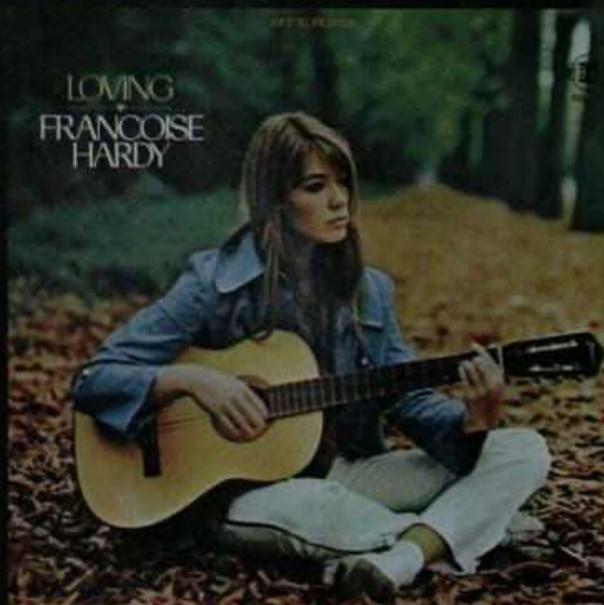
THE ASSOCIATION  
GREATEST HITS  
WS 1767



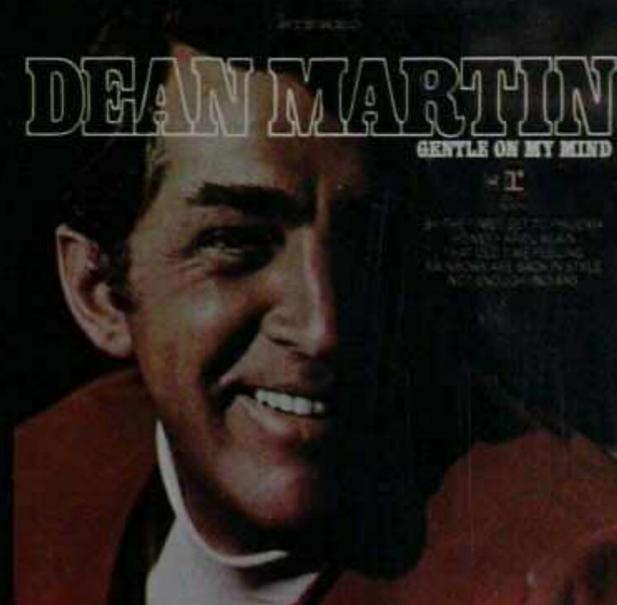
ASTRAL WEEKS  
VAN MORRISON  
WS 1768



RICHARD PRYOR  
RS 6325



LOVING  
FRANÇOISE HARDY  
RS 6318



GENTLE ON MY MIND  
DEAN MARTIN  
RS 6330

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# "CRIMSON AND CLOVER"

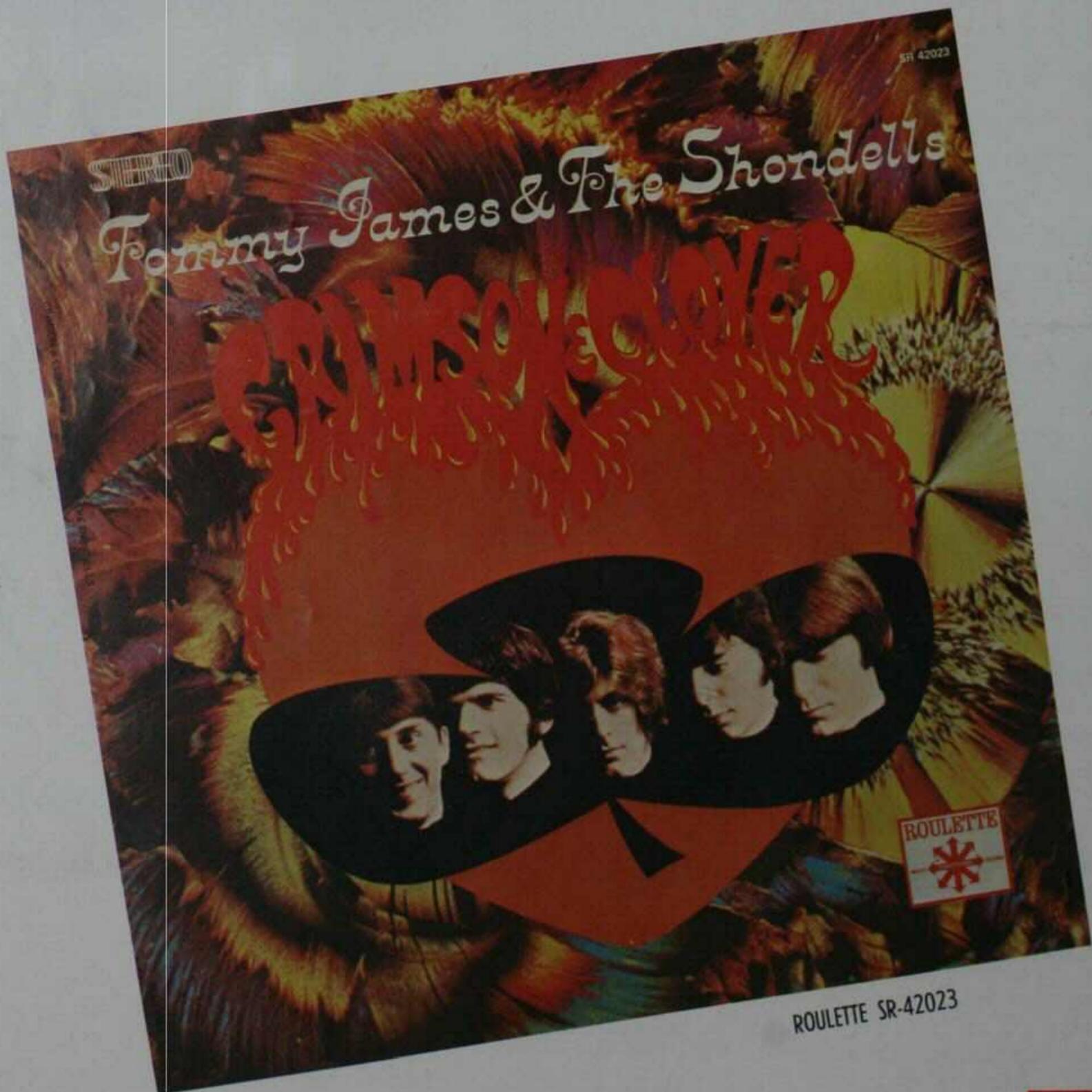
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Billboard SPECIAL SURVEY For Week Ending 12/21/68

## BEST SELLING Billboard Rhythm & Blues LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
14	14	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS Motown MS 679 (S)	3	26	26	JOHN W. ANDERSON PRESENTS KASANDRA Capitol ST 2957 (S)	5
2	2	MARVIN GAYE IN THE GROOVE Tamla TS 285 (S)	11	27	20	STONED SOUL PICNIC 5th Dimension, Soul City (No Mono); SCS 92002 (S)	18
3	9	ARETHA IN PARIS Aretha Franklin, Atlantic SD 8207 (S)	4	28	23	YESTERDAY'S DREAM Four Tops, Motown (No Mono); MS 669 (S)	12
4	3	FELICIANO! Jose Feliciano, RCA Victor LPM 3957 (M); LSP 3957 (S)	23	29	29	THE IMMORTAL OTIS REDDING Atco (No Mono); SD 33-252 (S)	24
5	5	JAMES BROWN LIVE AT THE APOLLO, VOL. 2 King (No Mono); 1022 (S)	16	30	33	TEMPTATIONS GREATEST HITS Gordy 919 (M); 5 919 (S)	106
6	6	HICKORY HOLLER REVISITED O. C. Smith, Columbia (No Mono); CS 9680 (S)	25	31	28	DIANA ROSS & THE SUPREMES "LIVE" AT LONDON'S TALK OF THE TOWN Motown (No Mono); MS 676 (S)	12
7	4	ARETHA NOW Aretha Franklin, Atlantic (No Mono); SD 8186 (S)	24	32	32	WHEELS OF FIRE Cream, Atco (No Mono); SD 33-244 (S)	19
8	1	SPECIAL OCCASION Smokey Robinson & the Miracles, Tamla TS 290 (S)	13	33	21	SOUL LIMBO Booker T & the MG's, Stax STS 2001 (S)	12
9	44	LOVE CHILD Diana Ross & the Supremes, Motown MS 670 (S)	3	34	30	LOOK AROUND Sergio Mendes & Brasil '66, A&M (No Mono); SP 4137 (S)	30
10	7	CHEAP THRILLS Big Brother & the Holding Co., Columbia KCS 9700 (S)	11	35	39	IN A MELLOW MOOD Temptations, Gordy 924 (M); 5 924 (S)	53
11	11	THIS IS MY COUNTRY Impressions, Curtom CR5 8001 (S)	6	36	31	ARE YOU EXPERIENCED Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	61
12	8	YOU'RE ALL I NEED Marvin Gaye & Tammi Terrell, Tamla TS 284 (S)	14	37	37	MAIDEN VOYAGE Ramsey Lewis, Cadet (No Mono); LPS 811 (S)	21
13	12	THERE IS Dells, Cadet (No Mono); LP 804 (S)	32	38	36	DIONNE WARWICK'S GOLDEN HITS, PART 1 Scepter SRM 565 (M); SPS 565 (S)	58
14	18	LADY SOUL Aretha Franklin, Atlantic 8176 (M); SD 8176 (S)	44	39	41	ROAD SONG Wes Montgomery, A&M SP 3012 (S)	2
15	15	A DAY IN THE LIFE Wes Montgomery, A&M (No Mono); SP 3001 (S)	61	40	47	HOLD ME TIGHT Johnny Nash, Jad JS 1207 (S)	3
16	16	TIME PEACE/GREATEST HITS Rascals, Atlantic (No Mono); SD 8190 (S)	24	41	38	I THANK YOU Sam & Dave, Atlantic SD 8205 (S)	3
17	17	TEMPTATIONS WISH IT WOULD RAIN Gordy (No Mono); 927 (S)	31	42	40	BEST OF KING CURTIS Atco SD 33-266 (S)	3
18	19	200 M.P.H. Bill Cosby, Warner Bros. Arts WS 1757 (S)	8	43	49	SMOKEY ROBINSON & THE MIRACLES, GREATEST HITS, VOL. 2 Tamla T 280 (M); TS 280 (S)	43
19	13	THE TIME HAS COME TODAY Chambers Brothers, Columbia CL 2722 (M); CS 9522 (S)	17	44	—	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); M2S-663 (S)	48
20	10	ELECTRIC LADYLAND Jimi Hendrix Experience, Reprise 2RS 6207 (S)	8	45	—	NO SAD SONGS Joe Simon, Sound Stage 7 SSS 15004 (S)	1
21	35	FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SPX 4160 (S)	3	46	—	VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)	1
22	22	ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	41	47	45	FOUR TOPS GREATEST HITS Motown M 662 (M); MS 662 (S)	36
23	25	SOULED Jose Feliciano, RCA Victor LST 4045 (S)	3	48	43	BIGGER & BETTER David Newman, Atlantic SD 1505 (S)	8
24	24	A NEW TIME—A NEW DAY Chambers Brothers, Columbia CS 9671 (S)	8	49	—	SUPER HITS, VOL. 2 Atlantic SD 8188 (S)	1
25	27	IN PERSON AT THE WHISKEY A GO GO Otis Redding, Atco SD 33-265 (S)	3	50	50	STEVIE WONDER'S GREATEST HITS Tamla (No Mono); TS 282 (S)	34

## Roberts Aims For a Broad Music Public

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 choral 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 music public, both black and white," added Roberts. "With certain types of educational backgrounds, economic gains and mature age levels, the black record-buying public likes middle-of-the-road music as well as the white record-buying public." Roberts debuted on Kapp after a stint at Columbia with a chorale-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), Diahann Carroll, Bobby Scott and Barbra Streisand. Roberts has also scored ballets, modern dance and composed single disk successes as well as running his new production-publishing - management complex. He is currently producing the African Explosion, an eclectic cultural sound featuring Jonas Gwangwa, 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 now 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 B. B. King, Bobby King and James Cole.

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

## SOUL SAUCE

• Continued from page 26

Dec. 13. . . Luc Tabare of Super-Soul magazine in Paris writes us that r&b arranger-producer-pianist Techo Wilshire died. . . The "Sophisticated Sissy" seems to be the new dance craze in the New Orleans area. Several versions are fighting for the disk rewards, including Curley Moore, the Meters and Bobby Williams. Williams' "Baby I Need Your Love" and Ernie K-Doe's "Dancing Man" are both on Britain's top 20 r&b chart, along with the Drells' original Vee Jay recordings of "It's Not Unusual" (The Tom Jones song), backed with "Stay in My Corner," their U. S. smash. Recent British r&b reissues, writes Dave McAleer, include "Hi-Heel Sneakers," by Tommy Tucker, "Stay With Me," by Lorraine Ellison, "Stop Her On Sight," by Edwin Starr and "I Spy for the F.B.I.," by Jamo Thomas. . . Sly & the Family Stone fans will have to wait till Feb. 21 to catch them in New York—at the Electric Circus. . . Sam & Dave invaded Fillmore East, the rock house, for four shows with two rock groups. . . Double-Shot soul artists, the Bagdads, are prepping for a stage show as a result of their "Bring Back Those Doo-Whoops" success, also being used as an oldies but goodies

theme. . . Brenton Wood will sing at the San Remo Song Festival in late January, marking his third trip to Italy in 18 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" (Gordy). . . Aretha Franklin, "My Song" b-w "See Saw" (Atlantic). . . Eddie Floyd, "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). . . Deacons, "Sock It to Me" (Shama). . . Esquires, "You Got the Power" (Wand). . . Impressions, "This Is My Country" (Curtom). . . Young-Holt Trio, "Soulful Strut" (Brunswick). . . Della Humphrey, "Don't Make the Good Girls Go Bad" (Artic). . . Supremes & Temptations, "I'm Gonna Make You Love Me" (Motown). . . Archie Bell & the Drells, "Showdown" (Atlantic). . . Delphonics, "Ready or Not" (Philly Groove). . . Jerry Butler, "Are You Happy" (Mercury). . . James Carr, "Freedom Train" (Goldwax).

↑  
chart  
bound!

JOE SIMON  
"Looking Back"  
(SS7-2622)



ELLA WASHINGTON  
"He Called Me Baby"  
(SS7-2621)



SAM BAKER  
"Sugarman"  
(SS7-2620)



IVORY JOE HUNTER  
"Ivory Tower"  
(SS7-2623)

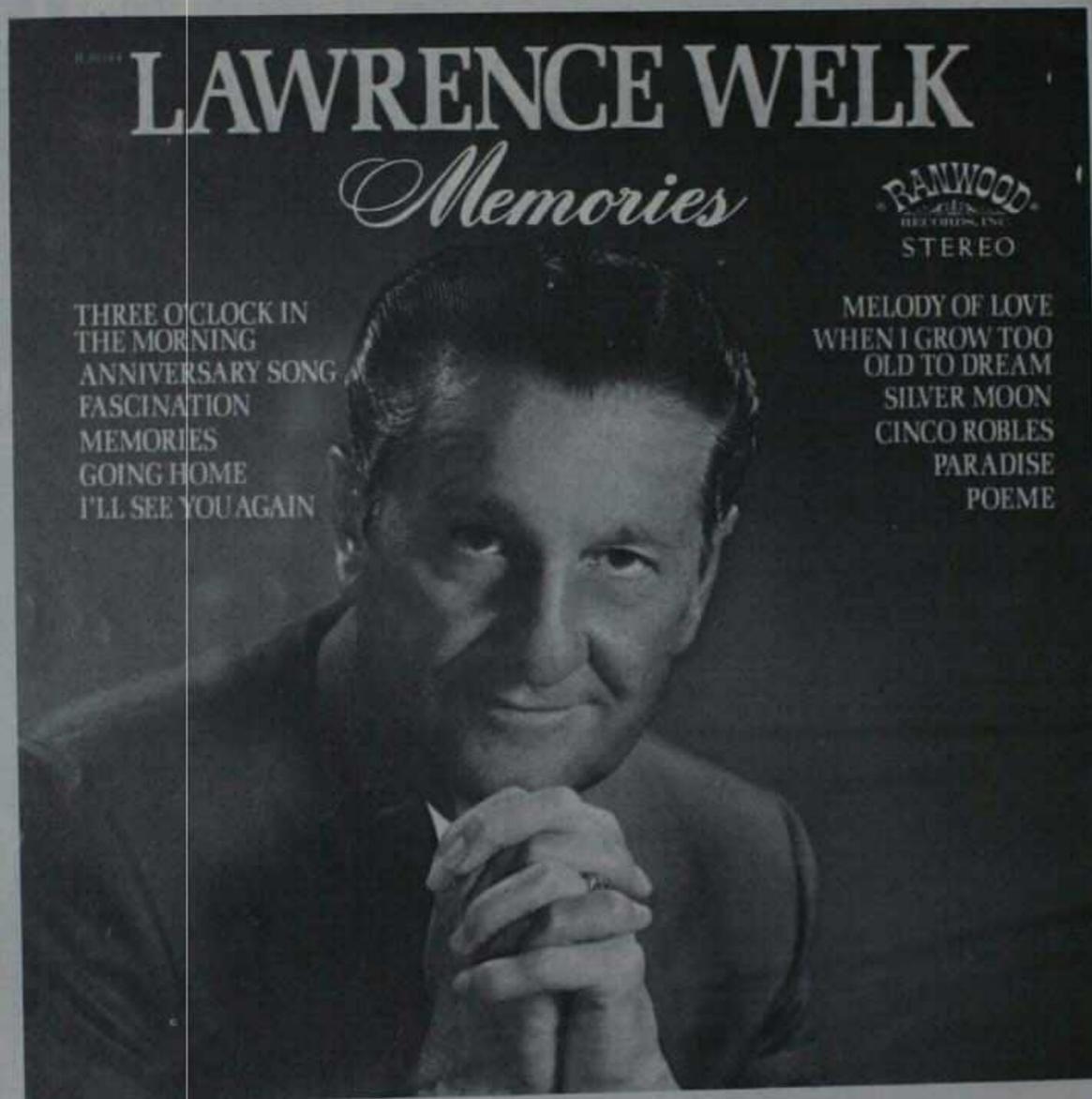


ROSCOE ROBINSON  
"Why Must It End"  
(SS7-2618)



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 FASCINATION  
 MEMORIES  
 GOING HOME  
 I'LL SEE YOU AGAIN

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

**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

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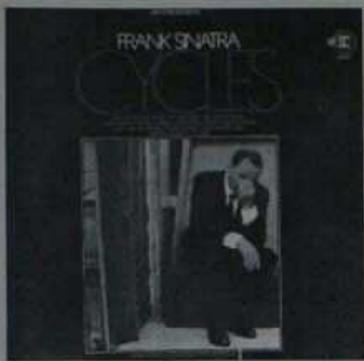
# Album Reviews Continued

DECEMBER 21, 1968



**POP**  
**DIANA ROSS & SUPREMES & THE TEMPTATIONS**—The Original Soundtrack from TCB. Motown MS 682 (S)

This soundtrack LP features the Supremes and Temptations, Motown's highly musical match-up combine, who add to their recent "debut" LP as a soul chorus with this tasty pop-soul treat. Supremes hits "You Keep Me Hangin' On" and "Stop! In the Name of Love" join with the Temps' "Get Ready" and "Ain't to Proud to Beg" plus hit medleys.



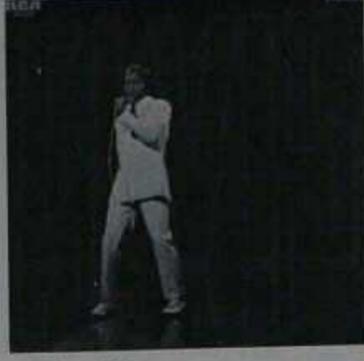
**POP**  
**FRANK SINATRA**—Cycles. Reprise FS 1027 (S)

The amazing Sinatra clicks again, in this exciting and breezy and gently carressing LP. He mixes tempos and tunes without the slightest ruffle, whether it's his opener, "Rain in My Heart" or "Gentle on My Mind," flung out with innocent fire. Don Costa's arranging and producing ranks with the best. The title tune, his hit, spells giant sales.



**POP**  
**PETULA CLARK'S GREATEST HITS, Vol. 1**—Warner Bros.—Seven Arts WS 1765 (S)

Three certainties about this album from its title and list of selections alone are: the music and performance of these true hits is excellent; it will draw follow-ups; and it will draw considerable consumer interest. Petula Clark has scored big with such hits as "Downtown," "My Love," "A Sign of the Times," "I Know a Place" and other selections in this bright enthusiastic album.



**POP**  
**ELVIS PRESLEY**—Elvis TV Special. RCA LPM 4088 (M)

Several million people recently tuned in on Elvis' television special, first network appearance in many years. This soundtrack LP of the show is like a musical memoir, demonstrating the appeal that has made him a phenomenon in the entertainment business. Including a medley of his smash hits from the past as well as his current chart climber, "If I Can Dream," this should be his biggest LP in some time.



**POP**  
**DEAN MARTIN**—Gentle On My Mind. Reprise RS 6330 (S)

Dean Martin takes some of the top pop hits of recent months and makes them his own. His easy, free-flowing style is aptly suited to the country-flavored ballad and he makes much of "Honey," "By the Time I Get to Phoenix," and "Gentle On My Mind." "Not Enough Indians" is his current sure-fire singles hit.



**POP**  
**SAMMY DAVIS JR.**—I Gotta Be Me. Reprise RS 6324 (S)

The Sammy Davis single, "I Gotta Be Me," taken from the Broadway musical "Golden Rainbow," is showing strong sales impetus and it provides the focal point of this album. Davis also takes three numbers from "Sweet Charity" (the standout is "I'm a Brass Band") and the title tune from the film "Sweet November." An album for show tune buffs.



**POP**  
**GLADYS KNIGHT & THE PIPS**—Silk N' Soul. Soul SS 711 (S)

The exceptional stylists have produced a beautiful package that should ride rapidly up the charts. Each song is done in a different yet sensitive performance, from a beautiful version of "The Look of Love" through an unusual treatment of "Yesterday" to a haunting treatment of "Valley of the Dolls" onto the driving rhythm of "Baby, I Need Your Loving." A hot LP for top sales.



**POP**  
**SAN SEBASTIAN STRINGS**—Home to the Sea. Warner Bros.—Seven Arts 1764 (S)

Rod McKuen's words, Anita Kerr's music and the San Sebastian Strings' mellow interpretation have produced three successful LP's, The Sea, the Earth and the Sky. Returning to the sea, they have produced a beautiful record which can be listened to over and over. While most of the cuts evoke the loneliness and sadness and change of the sea, one is recommended for its genuine humor, "Bathtub Surfing."



**POP**  
**BOBBY WOMACK**—Fly Me to the Moon. United Artists LP 24014 (S)

Soul songwriter Bobby Womack grooves his "Fly Me to the Moon" pop and soul rendition into an LP featuring his latest outing, "California Dreamin'" plus chart winners he penned for Wilson Pickett. Womack, ex-lead singer with the Valentinos, scores in both pop and r&b with "Moonlight in Vermont," "What Is This" and "Love, the Time is Now," all chart bound.



**POP**  
**FERRANTE & TEICHER**—Love in the Generation Gap. United Artists UAS 6677 (S)

One side of this LP is "now," the other side is "then" but Ferrante & Teicher give pianistic flair to both. Bacharach & David's material dominates the "now" side and F&T treat it with expert hands. The standards on the flip side are tasty and enchanting.



**POP**  
**LAWRENCE WELK**—Memories. Ranwood RLP 8044 (S)

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



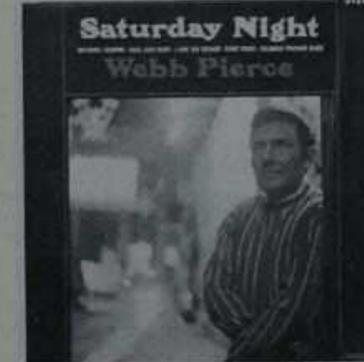
**POP**  
**TOUCH**—Coliseum DS 51004 (S)

Fascinating and unique sounds and ideas from a creative new group of five from the West Coast. Top sales will come from the underground programming of the original material, which all but takes on the form of a contemporary Broadway show score. Cuts such as "The Spiritual Death of Howard Greer" and "Down at Circus Place" must be heard throughout to be appreciated. A leftfield giant.



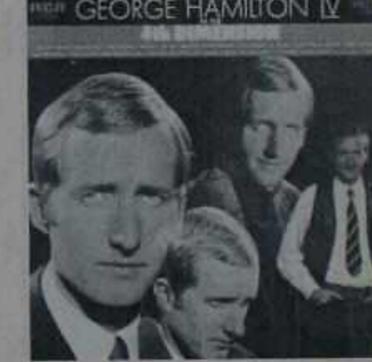
**COUNTRY**  
**WAYLON JENNINGS**—Jewels. RCA LSP 4085 (S)

The expert country balladeer serves up a healthy portion of sentimental ballads, among them his current chart hit, "Yours Love." His vocal style is unpretentious and smooth; no gimmicks, just strong baritone singing. Proof of this is his version of Johnny Cash's "Folsom Prison Blues." With this LP, Jennings should continue his long-lasting romance with record buyers.



**COUNTRY**  
**WEBB PIERCE**—Saturday Night. Decca DL 75071 (S)

Webb Pierce is a country staple, and his fans will welcome this latest package. Included is his recent performance of "Saturday Night," coupled with such classics as "Cold Cold Heart," "My Bucket's Got a Hole in It," "Columbus Stockade Blues" and "Great Speckled Bird." Powerful.



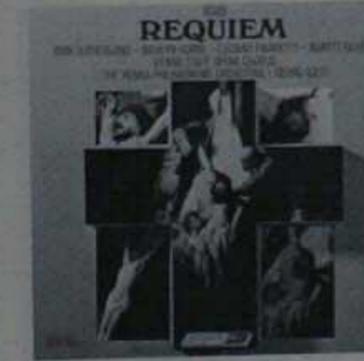
**COUNTRY**  
**GEORGE HAMILTON**—4th Dimension. RCA Victor LSP 4066 (S)

Built around his current country chart single, "Take My Hand for Awhile," Hamilton includes the pop "Suzanna" and the folk "Did She Mention My Name," to which he adds an exceptional country touch. Top performances, headed for a high spot on the best seller chart.



**COUNTRY**  
**ARCHIE AND LORENE**—Tell It Like It Is. RCA Victor LSP 4086 (S)

Archie Campbell and Lorene Mann score solidly as a duet. Album includes their first big hit, "The Dark End of the Street," plus "Tell It Like It Is" and some fascinating rhythm and blues pieces of the 1950's, such as "Pledging My Love" and "What Am I Living For." This is a new bag for these artists, and they are really hitting it off.



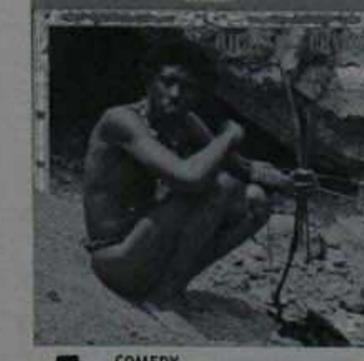
**CLASSICAL**  
**VERDI: REQUIEM**—Various Artists/Vienna Philharmonic (Solti). London OSA 1275 (S)

An all-star quartet of soloists, a great conductor, and a superior orchestra are required to do justice to Verdi's choral masterpiece and London has assembled these forces here. Joan Sutherland, Marilyn Horne, Luciano Pavarotti and Maritza Talvela rate favorably with other fine vocalists, while Georg Solti and the Vienna Philharmonic are excellent.



**CLASSICAL**  
**SCHOENBERG: PIANO CONCERTO/FIVE PIANO PIECES/FANTASY**—P. Serkin/Steinhardt/Chicago Symphony (Ozawa). RCA LSC 3050 (S)

Pianist Serkin again shows his mastery of the contemporary and unconventional as he keeps the Concerto sparkling and illuminating behind Ozawa's charged conducting. Steinhardt and Serkin knit the Fantasy with a texture of grace that makes the names compelling to hear.



**COMEDY**  
**RICHARD PRYOR**—Dove RS 6325 (S)

The humor of Richard Pryor, familiar through his many TV appearances, is captured hilariously in his debut disk here. As the cover indicates, the humor is wild, but it always hits its mark. "Smells," "Army Life," and "Girls" are some of the well-known routines appearing on this album. His unique style and material should make him as big on record as he is on TV.

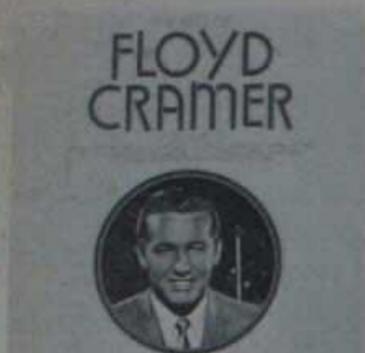


**FOLK**  
**RICHARD AND MIMI FARINA**—Memories. Vanguard VSD 79263 (S)

Richard Farina's premature death in a motorcycle accident aborted the growing audience and stature that he and his wife Mimi were steadily gaining with their persuasive singing and playing. Highlights here are the traditional-sounding rouser, "Joy Round My Brain" and the instrumental "Dopeco; Celebration for a Grey Day." An added bonus is the voice of Joan Baez, Mimi's sister, on two pretty cuts.

# Album Reviews Continued

DECEMBER 21, 1968



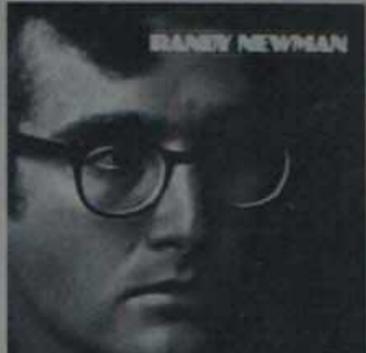
**POP**  
**FLOYD CRAMER**  
THE BEST OF FLOYD CRAMER  
Vol. 1—RCA LSP 4091 (5)

Floyd Cramer's distinctive piano stylings are full of charm. His material here includes some of his smash hits. Some great pop standards are represented, such as "Born Free," "Strangers in the Night," "I Wanna Be Free." Others are "Gentle on My Mind" and "Alfie."



**POP**  
**JIMMY ROSELLI**—United Artists  
UAS 6686 (5)

Roselli takes the standards and sings them straight to the heart without embellishment or gimmickry. He's purely a singer and let's you know it in no uncertain terms. Hear "You'll Never Know," "Autumn Leaves" or "There I've Said it Again." It's there.



**POP**  
**RANDY NEWMAN**—  
Reprise RS 6286 (5)

Randy Newman, a bright new writing talent, makes his album debut with this collection of topnotch original material including "Love Story," which has drawn disk and recording interest from other artists. "Bet No One Ever Hurt This Bad," "Linda," and "I Think It's Going to Rain Today" are among the other fine cuts.



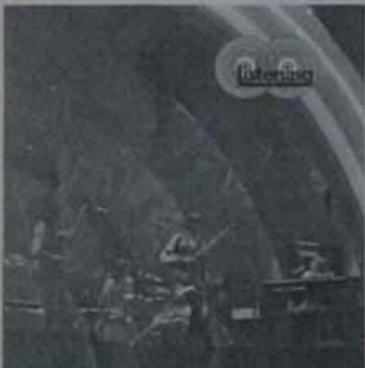
**POP**  
**BEST OF THE SOUNDTRACKS**—  
Tower ST 5148 (5)

Selections from six Tower soundtrack albums of American international films, including big successes such as "The Wild Angels" and "Wild in the Streets." From the former is the chart item "Blues Theme" by Davie Allen and the Arrows, while from the latter comes "Shape of Things to Come," a big single. Add selections from "Devil's Angels," "Born Losers," and "Psych-Out" and you have a hip album of today's motorcycle music.



**POP**  
**THIS IS BUDDY GUY**—  
Vanguard VSD 79290 (5)

One of the top young bluesmen to come around in some time, Buddy Guy here captures the excitement of one of his scores of live performances. A lengthy "You Give Me) Fever" and a vibrant "Knock on Wood" show how he can put his stamp on familiar repertoire. His "I Had a Dream Last Night" and Lightnin' Slim's "The Things I Used to Do" are among the other fine cuts. His backup men also are first rate.



**POP**  
**LISTENING**—Vanguard  
VSD 6504 (5)

Listening, a new group, merit just what their name implies, and a heavy dose. Featuring the vocals and compositions of Michael Tachudis and slick guitar work of Peter Malick. Listening bows impressively with that vital FM and pop play sound. Ernie Kaman stars on vocals, "You're Not There," "Laugh at the Stars" and "Quando," as this Boston group clicks in a debut sure to become a chart habit.



**POP**  
**VAN MORRISON**—  
Astral Weeks. Warner Bros.—  
Seven Arts WS 1768 (5)

Van Morrison spins eight extra-long trips into his own poetic land of folk-blues and country soul. "Besides You," "Cyrus Avenue" and "Madame George," all strung out for heavy FM play, are balanced by "Young Lovers Do" and "Slim Slow Rider," capable of bringing Morrison and his blues excursions back to the Top 40 and pushing the album into the winners' circle.



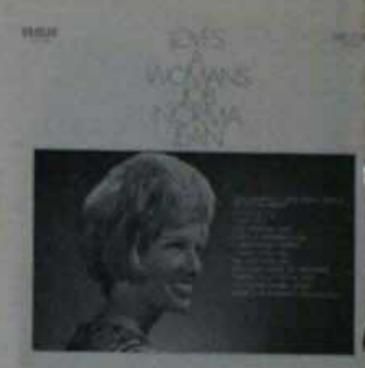
**POP**  
**JAMES COTTON**—  
Cut You Loose! Vanguard  
VSD 79283 (5)

James Cotton and his thumping, moving blues magic has mesmerized audiences and now debuts on Vanguard with his stormy, harmonica-flavored sound, situated somewhere between Satchmo and James Brown. With his blues band, the Melting Pot, led by pianist-organist Wayne Talbert, Cotton sets fire to the title tune, plus "Coast Blues," "Slippin'" and "Slidin'" and "Negative Ten-Four."



**POP**  
**SHIRLEY BASSEY**—This is My  
Life. United Artists UAS 6675 (5)

Miss Bassey pounds out a dozen tunes, including her nightclub hits, "Goin' Out of My Head," "Sunny," "This is My Life" and "Now You Want to Be Loved," with the force of a dynamo. Arrangement backs her to the fullest, strings, brass and all, thanks to Sid Feller.



**COUNTRY**  
**NORMA JEAN**—Love's a Woman's  
Job. RCA LSP 4060 (5)

"Love's a Woman's Job" is a collection of sad 'n' lonely songs, all performed from the woman's point of view—"Welcome Home to Nothing," "I Can't Leave Him," "You Changed Everything About Me, But My Name." The treatment is straightforward country with Norma's hard strong voice sounding excellent.



**CLASSICAL**  
**HAYDN: SYMPHONIES**  
Nos. 93 & 94—Cleveland  
Orch. (Szell). Columbia  
MS 7006 (5)

Szell's forceful, knowledgeable and unembellished conducting of both symphonies is superbly rendered. There aren't many surprises, just straightforward and exacting, that add up to enchantment. The Cleveland plays simply, very effectively.



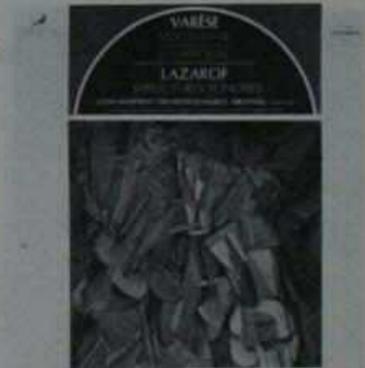
**CLASSICAL**  
**R. STRAUSS: DON QUIXOTE**—  
Brabec/Staar/Vienna Phil-  
harmonic (Maazel). London  
CS 6593 (5)

Lorin Maazel, who's establishing a reputation as a Richard Strauss expert, demonstrates his understanding of that modern composer in this outstanding interpretation of "Don Quixote" with the superb Vienna Philharmonic. Emanuel Brabec is admirable as solo cellist, while Josef Staar acquires himself well as solo violinist.



**CLASSICAL**  
**MAHLER: SYMPHONY No. 4**—  
Davrath/Utah Symphony  
(Abravanel). Cardinal  
VCS 10042 (5)

Mahler's Symphony No. 4, completed in 1900 and revised in the Critical Edition of 1963, is debuted here as the latest scoring of the work by Maurice Abravanel and the Utah Symphony. The lightest and most humorous of Mahler's works and winning new praise with time, the Fourth Symphony features soprano Netania Davrath in this sparkling recorded effort.



**CLASSICAL**  
**VARESE: NOCTURNAL/  
ECUATORIAL/LAZAROF  
STRUCTURES SONORES**—  
Various Artists/Utah Symphony  
(Abravanel). Cardinal  
VCS 10047 (5)

Three important contemporary pieces are added to the catalog in this excellent pressing featuring the Utah Symphony under the expert direction of Maurice Abravanel. Soprano Ariel Bybee and the basses of the University-Civic Chorale of Salt Lake City are powerful.



**CLASSICAL**  
**GRAUN/BONOCINI: FESTIVAL OF  
BAROQUE OPERAS**—  
Sutherland/Various Artists  
London Philharmonic (Bonyngel).  
London OSA 1270 (5)

Graun's "Montezuma" and Bononcini's "Griselda," two baroque rarities, are added to the catalog through this two-LP set of excerpts featuring brilliant performances by Joan Sutherland, the Ambrosian Singers and the London Philharmonic under Richard Bonyngel, plus Monica Sinclair, Laurie Elms and Joseph Ward.



**CLASSICAL**  
**HINDEMITH: SYMPHONIC  
METAMORPHOSIS/JANACEK:  
SINFONIETTA**—Cleveland Orch.  
(Szell). Columbia MS 7166 (5)

Szell's conducting is vigorous and marvelously effective in richness of detail in the "Metamorphosis." In the "Sinfonietta," he and the Cleveland unite in a brilliant display of color and pageantry, marked by romantic coatings and joy.



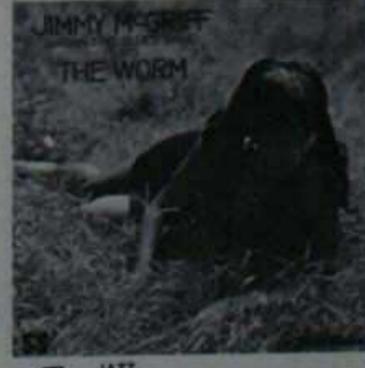
**CLASSICAL**  
**PROKOFIEV: SONATA No. 9/  
BARTOK: Sonata (1926)**—  
Joseph Kalichstein. Cardinal  
VCS 10048 (5)

A young pianist, Joseph Kalichstein performs outstandingly in the Prokofiev and Bartok compositions. He has a brilliant technique, coupled with dramatic impact and sensitivity. Connoisseurs of fine piano music will appreciate his talents.



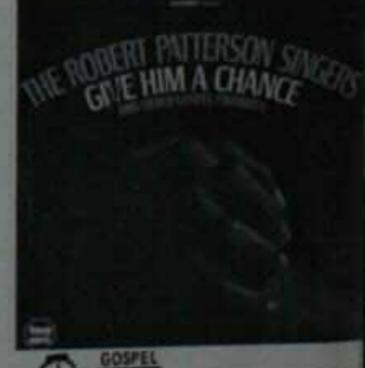
**R&B**  
**JAMES BROWN**—A Few Nice  
Things. King 1038 (5)

Grooved for a select soul audience, Brown's latest effort, a musical tribute to the late Little Willie John, moves sadly, sentimentally and soulfully through "Talk to Me," "What Kind of Man" and "A Note or Two (Parts 1 and 2)." A must for every soul scholar and blues buff, Brown's workout may get lost in the pop shuffle and his own numerous releases, but is still sure to score heavily in r&b.



**JAZZ**  
**JIMMY McGRIFF**—The Worm.  
Solid State SS 18045 (5)

Hard driving organ player, McGriff has a small group backing him on this album termed a "Blues Band" and the seven tracks on this LP are just that—uncompromising blues playing that also leans over into the jazz field, via musicians like Blue Mitchell, trumpet, title tune, "The Worm" should get most of the airplay action. It's right in today's bag.



**GOSPEL**  
**THE ROBERT PATTERSON SINGERS**—  
Give Him a Chance.  
Veep Gospel VPS 16532 (5)

The Robert Patterson Singers—one male, four female—sing a message of faith and prayer with their simple, yet searching and powerful gospel chants. Penned primarily by Patterson and produced by George Butler, the gospel group moves with magnificence and majesty through "Give Him a Chance," "Trouble Don't Last Always" and "Come to Jesus," an effort sure to be rewarded with fans and sales.

POPULAR ★★★★★

- THE LIMELITERS—Those Were the Days, RCA LSP 4100 (5)
- BOBBY PARIS—Let Me Show You the Way, Tetragrammaton T 105 (5)
- TANGERINE ZOO—Outside Looking In, Mainstream S 6116 (5)
- BROTHERHOOD—RCA LSP 4092 (5)
- THE YOUNG TRADITION—Galleries, Vanguard VSD 79295 (5)
- THE NEW MIX—United Artists UAS 6678 (5)
- THE TRAVEL AGENCY—Viva V 36017 (5)

LOW-PRICE POPULAR ★★★★★

- CHARLIE RICH—A Lonely Weekend, Mercury Wing SRW 16375 (5)
- 101 STRINGS—Million Seller Themes from The Heart of Tchaikovsky, Alshire S 5115 (5)
- 101 STRINGS—Hits of Today, Alshire S 5112 (5)
- 101 STRINGS—Latin Dance Hits, Alshire S 5114 (5)
- 101 STRINGS—Swing With the Hammond Organ, Alshire S 5116 (5)

LOW PRICE COUNTRY ★★★★★

- THE BEST OF JERRY WALLACE—Mercury Wing SRW 16374 (5)
- FLATT & SCRUGGS WITH THE FOGGY MOUNTAIN BOYS—Foggy Mountain Breakdown, Mercury Wing SRW 16376 (5)
- DAVE DUDLEY—Oh Lonesome Me, Mercury Wing SRW 16372 (5)
- VARIOUS ARTISTS—Country & Western Golden Hits, Mercury Wing SRW 16368 (5)
- COUNTRY GUITARS—Welcome to Guitar country, Mercury Wing SRW 16373 (5)

CLASSICAL ★★★★★

- THE GOLDEN AGE OF WIND MUSIC—Various Artists (Ehmann), Cardinal VCS 10046 (5)
- HAYDN: SYMPHONIES Nos. 90 & 91—Esterhazy Orch. (Blum), Cardinal VCS 10044 (5)

LOW PRICE CLASSICAL ★★★★★

- SUPPE OVERTURES—Detroit Symphony (Paray), Mercury Wing SRW 18094 (5)
- PROKOFIEV: PETER AND THE WOLF/SAINT-SAENS: CARNIVAL OF THE ANIMALS—M. Nohain/J. Nohain/Orch. des Concerts Lamoureux (Etcheverry), Mercury Wing SRW 18092 (5)
- CHOPIN: FOURTEEN WALTZES—Werner Haas, Mercury Wing SRW 18091 (5)

JAZZ ★★★★★

- LONNIE SMITH—Think, Blue Note BST 84290 (5)
- LEE MORGAN—Caramba, Blue Note BST 84289 (5)
- DONALD BYRD—Slow Drag, Blue Note BST 84292 (5)
- VARIOUS ARTISTS—The West Coast Scene, Solid State SS 18037 (5)
- CHICK COREA—Now He Sings, Now He Sobs, Solid State SS 18039 (5)

LOW PRICE JAZZ ★★★★★

- (VIDEO ALL STARS) SKIP MARTIN—Scheherazade, Alshire S 5118 (5)

LOW-PRICE FOLK ★★★★★

- SONGS OF FREE MEN/SPIRITUALS—Paul Robeson, Odyssey 32 16 0268 (5)

CHRISTMAS ★★★★★

- BAROQUE CHRISTMAS CANTATAS—Various Artists/Freiburg Student Choir (Knall), Cardinal VCS 10045

GOSPEL ★★★★★

- WENDY BAGWELL AND THE SUNLITERS—The Gospel Truth, RCA LSP 4056 (5)
- THE MENNONITE HOUR MEN—I Feel the Spirit Word WST 8452 (5)
- THE VERY REMARKABLE BILL BARRON—His Heart... His Soul, Impact HWS 1999 (5)
- JEAN AND CAROLE—He's Everything to Me, Zondervan ZLP 755 (5)
- WELCOME TO THE WORLD OF STEVE MUSTO—Impact HWS 1986 (5)
- "POP" AND THE WILLS FAMILY—Now I Have Everything, Skylite LPS 6074 (5)
- DAVE WILKERSON—Why Kids Go Wrong, Zondervan ZLP 745 (5)
- LEIGHTON FORD—Love, Courtship and Marriage, Zondervan ZLP 734 (5)

SPOKEN WORD ★★★★★

- THOREAU: WALDEN (Selections)—Archibald MacLeish, Caedmon TC 1261 (5)

ORIGINAL CAST

ORIGINAL CAST—The Megilla of Itzik Manger, Columbia OS 3270 (5)  
This delightful Israeli folk version of the Purim story, currently in a successful Broadway run, sparkles on disk. Although the songs are in Yiddish, English commentaries by Joe Darion read by Mike Burstein make the action easy to follow. Burstein, Pesach Burstein and Lillian Lux excel as does the rest of the cast. Dov Seltzer's music is another strong asset. This album should score especially well in Yiddish-language markets.

POPULAR

FOUR JACKS AND A JILL—Fables, RCA Victor LSP 4103 (5)  
Four Jacks and a Jill, the talented quintet from South Africa, made a good sales dent with their "Master Jack" single and follow-up LP, and now they enter with their second album. They have an unusually

smooth vocal blend and youthful verve as they offer "Butchers and Bakers," and their recent single, "Hey Mister." An unexpected surprise is Jill's exciting renditions of Miriam Makeba's "Click Song" and "Pata Pata" including the clicks.

WE'RE THE BANANA SPLITS—Decca DL 75075 (5)

The TV stars, with the winning bubble gum sound hit the disk scene with their first LP. The group is made up of a gorilla, a beagle, an elephant and a lion. Two highlights spark the album... the first, a catchy instrumental, "Toy Piano Melody" and the second, the TV show's theme song "Tra La La Song (One Banana, Two Banana)."

GORDON LIGHTFOOT—Back Here on Earth, United Artists UAS 6672 (5)

The original folk material is all Lightfoot's and he performs it brilliantly. From the opening cut "Long Way Back Home" to the last cut "If I Could," the lyric line of each number is meaningful and the music is infectious. His "Bitter Green" is a gem. A commercial package, it should prove a strong sales item.

TEEGARDEN & VAN WINKLE—An Evening at Home, Atco 33-272 (5)

Recorded "live" at Detroit's Red Carpet Club, this LP offers two highly talented young pop performers: organist Skip (Van Winkle) Knape and drummer David Teegarden. Both also handle vocals. They also wrote all of the selections here save for Paul Simon's "Scarborough Fair/Canticle," a fine extended instrumental. "Bring It on Home" draws good instrumental and vocal versions. The other cuts are also topnotch.

JEFF MONN—Reality, Vanguard VSD 79291 (5)

Jeff Monn features a subtle brand of blues, spiced with strong arrangements by Peter Schickele, who also conducts. Mick Jagger and Keith Richards' "Back Street Girl" and "I'm Free" take charge along with "Think I Care" and several of Monn's own compositions. The powerful, compelling vocals and orchestra work-out could bring Monn to the charts.

VARIOUS ARTISTS—The Night They Raided Minsky's, United Artists UAS 5191 (5)

Charles Strouse has written some excellently appropriate melodies for the score of the film, "The Night They Raided Minsky's" and Lee Adams has supplied them with nifty wordage. The songs are sung by Dexter Maitland, Lillian Heyman, Rudy Vallee, Norman Wisdom and even Jason Robards with a nostalgic feeling for burlesque days of the 1920's.

(Continued on page 59)

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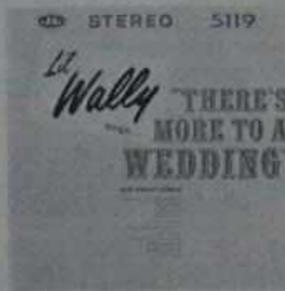
*Lil' Wally*  
(HIS VOICE, COMPOSITIONS, STYLE AND ORCHESTRA)

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ANOTHER GREAT INTERNATIONAL ALBUM  
"THERE'S MORE TO A WEDDING"  
By Lil' Wally  
Jay Jay Stereo 5119



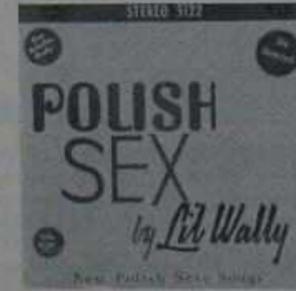
A WHOPPER IN POLISH . . .  
"SING-A-LONG #4"  
(Words Included)  
All New Wally Songs  
Jay Jay Stereo 5118



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  
"KOCHANA MAMA"  
Jay Jay Stereo 5114



ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

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

FOUR STARS

★★★★ Albums with sales potential within their category of music and possible chart items.

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WRITE FOR CHRISTMAS CATALOG, IT'S THE GREATEST!

# Country Music

## Singleton Forms Movie & TV-Producing Wing

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 KXOK and Storz Broadcasting in St. Louis, will head the video media for the corporation. Connell and his family have re-located 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. Jeannie 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 recorded version of "Harper Valley P.T.A.," Singleton has moved in all directions. Jerry Seabolt, former national promotion director for Smash Records, and Mel Couzart, a veteran in the music promoting field, have been added to the corporate roster. Seabolt becomes national field promotion director while Couzart, based in St. Louis, will assist vice-president Henry O'Neil in Midwest and Southeast r&b promotion.

Herb Schucher has been appointed director of international fan clubs for all SSS International and Plantation artists, and co-ordinator of trade and consumer media advertising for the Shelby Singleton Corp.

Noble Bell was recently named executive vice-president and chief administrator, coming to the firm from the Chemical Bank and New York Trust Co. Bob Alou has been appointed national country promotion director to co-ordinate the country product of Shelby Singleton Productions and Shelby Singleton Music. He will assist Buddy Blake, another recent appointee. John Singleton, brother of the firm's president, has been placed in charge of Shelby Singleton Music, Inc. In all, some 25 employees work for Singleton in the Nashville office alone.

### Forms Ballyhoo

Singleton, with publisher-  
*(Continued on page 38)*

## Nashville NARAS Names Emily Bradshaw Director

NASHVILLE — Emily Bradshaw, president of Promotions by Emily, has been named executive director of the Nashville chapter of the National Academy of Recording Arts and Sciences (NARAS). Mrs. Brad-

shaw, one-time promotion manager of WSM, takes over from Charlie Lamb.

In addition to her non-music affiliated clients, Mrs. Bradshaw has represented such artists as Jim Ed Brown, John D. Loudermilk, George Hamilton IV, Bobby Bare, Archie Campbell and Marion Worth.

All NARAS correspondence and files have been moved to the offices of Promotions by Emily in the Baker Building here.

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



A WEIGHTY PROBLEM was solved recently when WCLU, Cincinnati country station, conducted a contest to guess the weight of Kenny Price, country artist. WCLU's president and general manager Irv Schwartz is shown supervising the weigh-in. Of several hundred entries received, the 20 contestants guessing nearest Kenny's weight received copies of his new album, "Southern Bound," with the grand prize winner also receiving a transistor radio. Incidentally, Kenny topped the scales at 316 pounds. The promotion was part of a going-away party for Price, who is currently touring Armed Forces bases in Japan.

## Minnie 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 at 20th Century-Fox.

On two of the songs, "Long, Long Road Back Home" and "If I Had It to Do All Over Again," they also have recorded the vocals to which the actors will lip-synch. The third song, to be sung by another cast member, is "I Didn't Know I Loved You 'Til You Died."

20th Century-Fox purchased and published "Long, Long Road Back Home," and the other two, licensed by 20th, are published by Garcelle Music, a new BMI company here, owned by Garrett 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.

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

RINGGOLD, Ga.—Jimmy Davis, former Louisiana governor who has recorded for Decca for 34 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 wedding, a private ceremony, was witnessed by Buck and Dottie Rambo, who record for Heartwarming. Mrs. Gordon was married to the late Howard Gordon, accompanist and manager 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 no road appearances. Davis, similarly, does a minimum of 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 had 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 the establishment of a retirement fund for professional songwriters. This would take care of the future. The problems of the present would be alleviated through a credit union, he said. NSA plans to set up such a credit union, to "care for the songwriter at times other than when the royalties are due."

Mize said the next step would be to establish group rate insurance for the membership. The organization plans to retain an attorney who would, at the instigation of the group, represent a writer in lawsuits involving 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 a constitution.

Anyone may become an active member of NSA who has written a recorded song recognized by a performing rights organization or society. There also is an associate category for writers who have not yet achieved the recorded-song stage.

Richard Frank, noted attorney who was the keynoter for the awards banquet, referred to the songwriter as the "heart and soul of the industry," and said that Nashville writers had progressed into the full professional stage. He described in detail the created product of a writer from the legal point of view, alluding to the composer's "bundle of rights."

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

## Nashville Scene

By BILL WILLIAMS

John D. Loudermilk is deserting the scene here for about nine months, to enrich it further in the future. Loudermilk, one of the nation's most prolific songwriters, plans to spend three months in research study on the East Coast, then depart—with his family—for six months in Spain. Using it as a base, he will tour the European continent, studying country and folk music, and seeking new ideas and material. Then he'll return to his home. . . . Doyle Wilburn signed Bill Brock to Sure-Fire Music Co., Inc., as vice-president in charge of artists and writer relations. Brock is a long-time successful composer. . . .

Charlie Louvin was short-circuited on a trip to the West. In Oklahoma City, after servicing, the Louvin bus caught fire, destroying the vehicle. Louvin and his hand lost most of their clothing, but the instruments were not aboard. The group now is traveling in a station wagon, pulling a rental trailer. . . . The WWVA Jamboree, now calling its performers "stars," lists its first star as Wes Buchanan. . . . Stan Hitchcock has signed a booking contract with the Jimmy Key agency. Also signed by Key are Jerry Wallace, from the West Coast, and Johnny Pryor. . . . Mercury's Dave Dudley is doing sessions this week. . . . The next

Wayside release is an album, "Meet Darrell McCall."

Paul Tannen & Paul Evans back in town for publishing business. Their latest effort is "Yesterday's Rain," a non-country performance by Spanky and Our Gang. . . . Chet Atkins in New York for a "Mike Douglas Show" appearance, then to the West Coast for a guest shot on the "Joey" *(Continued on page 38)*



VIC WILLIS oversees a jingle session in a Nashville studio, in his growing firm concerned with cutting country commercials and non-country jingles with the Nashville sound.



Holding the Number 5 spot on the Hot Country Singles Chart this week is the talented Miss Loretta Lynn, with a recording entitled "Your Squaw Is on the Warpath" (Decca 32392). Loretta's talent encompasses all types of Country & Western music, from sensitive renditions of sentimental ballads to more boisterous numbers such as this one. "Your Squaw Is on the Warpath" is guaranteed to please Loretta's many admirers who prefer her in this rather rollicking mood. To provide a backing that will match her versatility, Loretta Lynn chooses a guitar that she knows she can depend upon—she always plays an Epiphone.

(Advertisement)

## "Fearless Fred"

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## ROCK SMILEY

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# Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 12/21/68

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

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
Billboard Award	8	WICHITA LINEMAN Glen Campbell, Capitol 2302 (Canopy, ASCAP)	8	39	40	I WAS WITH RED FOLEY (The Night He Passey Away) Luke the Drifter Jr., MGM 14002 (Audlee, BMI)	7
2	4	WHERE LOVE USED TO LIVE David Houston, Epic 10394 (Gallico, BMI)	10	40	— WHAT ARE THOSE THINGS (With Big Black Wings) Charlie Louvin, Capitol 2350 (Blue Crest/Hill & Range, BMI)	1	
3	3	YOUR SQUAW IS ON THE WARPATH Loretta Lynn, Decca 32392 (Sure-Fire, BMI)	9	41	— BRING THE SUNSHINE Willie Nelson, RCA Victor 47-9684 (Pamper, BMI)	1	
4	1	BORN TO BE WITH YOU Sonny James, Capitol 2271 (Mayfair, ASCAP)	11	42	50 HOLD ME TIGHT Johnny Carver, Imperial 66341 (Nash, ASCAP)	3	
5	5	I'VE GOT YOU ON MY MIND Buck Owens & His Buckaroos, Capitol 2300 (Blue Book, BMI)	9	43	43 DON'T WORRY ABOUT THE MULE (Just Load the Wagon) Glenn Barber, Hickory 1517 (Acuff-Rose, BMI)	7	
6	6	I TAKE A LOT OF PRIDE IN WHAT I AM Merle Haggard & the Strangers, Capitol 2289 (Blue Book, BMI)	7	44	47 VANCE Roger Miller, Smash 2197 (Russell-Cason, ASCAP)	2	
7	2	STAND BY YOUR MAN Tammy Wynette, Epic 10398 (Gallico, BMI)	10	45	46 LESS OF ME Bobbie Gentry & Glen Campbell, Capitol 2314 (Beechwood, BMI)	5	
8	10	SMOKEY THE BAR Hank Thompson, Dot 17163 (Brazos Valley, BMI)	9	46	58 YOU TOUCHED MY HEART David Rodgers, Columbia 44668 (Gallico, BMI)	6	
9	9	PLASTIC SADDLE Nat Stuckey, RCA Victor 47-9631 (Acclaim, BMI)	11	47	49 HAPPINESS HILL Kitty Wells, Decca 32389 (Wells, BMI)	6	
10	7	I WALK ALONE Marty Robbins, Columbia 44633 (Adams-Vee & Abbott, BMI)	12	48	48 BIG RIG ROLLING MAN Johnny Dollar, Chart 59-1057 (Yonah, BMI)	6	
11	13	THE CARROLL COUNTY ACCIDENT Porter Wagoner, RCA Victor 47-9651 (Warden, BMI)	7	49	61 LIVIN' ON LOVIN' Slim Whitman, Imperial 55337 (Four Star, BMI)	4	
12	12	LITTLE ARROWS Leapy Lee, Decca 32380 (Duchess, BMI)	10	50	65 UNTIL MY DREAMS COME TRUE Jack Greene, Decca 32423 (Blue Crest, BMI)	2	
13	14	THE BALLAD OF FORTY DOLLARS Tom T. Hall, Mercury 72863 (Newkeys, BMI)	6	51	52 LOVE IS ENDING Liz Anderson, RCA Victor 47-9650 (Greenback, BMI)	5	
14	15	WHEN THE GRASS GROWS OVER ME George Jones, Musicor 1333 (Glad, BMI)	5	52	54 THE GIRL MOST LIKELY Jeannie C. Riley, Plantation 7 (Singleton, BMI)	3	
15	17	BALLAD OF TWO BROTHERS Autry Inman, Epic 10389 (Tree, BMI)	8	53	53 FEED ME ONE MORE LIE Mary Taylor, Dot 17168 (Blue Crest, BMI)	5	
16	16	THE TOWN THAT BROKE MY HEART Bobby Bare, RCA Victor 47-9643 (Newkeys, BMI)	9	54	55 GOT LEAVIN' ON HER MIND Mac Wiseman, MGM 13986 (Jack, BMI)	7	
17	19	YOURS LOVE Waylon Jennings, RCA Victor 47-9642 (S)	6	55	56 WHEN I TURN 21 Buddy Alan, Capitol 2305 (Blue Book, BMI)	5	
18	16	ANGRY WORDS Stonewall Jackson, Columbia 44625 (Mass-Rose, BMI)	13	56	57 I WISH I WERE YOUR FRIEND Wanda Jackson & Party Times, Capitol 2315 (Wilderness, BMI)	6	
19	23	PLEASE LET ME PROVE (My Love for You) Dave Dudley, Mercury 72856 (Newkeys, BMI)	6	57	67 KAY John Wesley Ryles, Columbia 4-44682 (Mass Rose, BMI)	3	
20	21	AGE OF WORRY Billy Walker, Monument 1098 (Matamoros, BMI)	8	58	68 LONGEST BEER OF THE NIGHT Jim Ed Brown, RCA Victor 47-9677 (Greenwood, BMI)	2	
21	28	THEY DON'T MAKE LOVE LIKE THEY USED TO Eddy Arnold, RCA Victor 47-9667 (Tree, BMI)	5	59	60 HE'S GOT MORE LOVE IN HIS LITTLE FINGER Billie Jo Spears, Capitol 2331 (Allroads, BMI)	4	
22	24	HAMMER AND NAILS Jimmy Dean, RCA Victor 47-9652 (S)	7	60	69 STRINGS Wynne Stewart, Capitol 2341 (Blue Book, BMI)	2	
23	31	DADDY SANG BASS Johnny Cash, Columbia 4-44689 (House of Cash, BMI)	3	61	63 ONE MAN BAND Norma Jean, RCA Victor 47-9645 (Lynlou, BMI)	4	
24	30	MY SON Jan Howard, Decca 32407 (Stallion, BMI)	5	62	62 EVERYBODY NEEDS SOMEBODY Compton Brothers, Dot 17167 (Blue Book, BMI)	5	
25	26	IN THE GOOD OLD DAYS (When Times Were Bad) Dolly Parton, RCA Victor 47-9657 (Owepar, BMI)	6	63	51 THE AUCTIONEER Brenda Byers, MTA 160 (Randy Smith, ASCAP)	9	
26	11	LET THE CHIPS FALL Charley Pride, RCA Victor 47-9622 (Jack, BMI)	12	64	64 1432 FRANKLIN PIKE CIRCLE HERO Bobby Russell, Elf 90020 (Russell-Cason, ASCAP)	7	
27	27	SHE WEARS MY RING Ray Price, Columbia 44628 (Acuff-Rose, BMI)	12	65	70 IT DON'T MEAN A THING TO ME Kenny Price, Boone 1081 (Pamper, BMI)	3	
28	29	I WANT ONE Jack Reno, Dot 17169 (Tree, BMI)	6	66	59 HOLD WHAT YOU'VE GOT Diana Trask, Dot 17160 (Tree, BMI)	5	
29	22	SATURDAY NIGHT Webb Pierce, Decca 32388 (Tuesday, BMI)	9	67	— TRUE LOVE TRAVELS ON GRAVEL ROAD Duane Dee, Capitol 2332 (Blue Crest/Hill & Range, BMI)	1	
30	35	WOMAN WITHOUT LOVE Johnny Darrell, United Artists 50481 (Passkey, BMI)	4	68	66 SMELLIN' LIKE A ROSE Johnny Wright, Decca 32402 (Mayhew, BMI)	4	
31	36	FLATTERY WILL GET YOU EVERYWHERE Lynn Anderson, Chart 59-1059 (Greenback, BMI)	4	69	— WHO'S JULIE Mel Tillis, Kapp 959 (Barton, BMI)	1	
32	32	THREE SIX PACKS, TWO ARMS AND A JUKE BOX Johnny Seay, Columbia 44634 (Tree, BMI)	10	70	72 WHO LOVES WHO The Hardens, Arlene & Robbie, Columbia 44675 (Green Grass, BMI)	3	
33	20	WHEN YOU ARE GONE Jim Reeves, RCA Victor 47-9614 (Tuckahoe, BMI)	14	71	71 FRISCO LINE Guy Mitchell, Starday 846 (Starday, BMI)	2	
34	44	DON'T WAKE ME I'M DREAMIN' Warner Mack, Decca 32394 (Page Boy, SESAC)	5	72	73 WARM RED WINE Wes Buchanan, Columbia 4-44686 (Airborne, BMI)	3	
35	41	EVER CHANGIN' MIND Don Gibson, RCA Victor 47-9663 (Acuff-Rose, BMI)	5	73	75 SUGAR CANE COUNTY Maxine Brown, Chart 59-1061 (Yonah, BMI)	2	
36	34	WHITE FENCES AND EVERGREEN TREES Feelin' Husky & Hushpuppies, Capitol 2288 (Blue Crest, BMI)	10	74	74 IF I'M GONNA SINK Johnny Paycheck, Little Darlin' 0052 (Acuff-Rose, BMI)	2	
37	37	THE STRAIGHT LIFE Bobby Goldsboro, United Artists 50461 (Viva, BMI)	9	75	— BRING LOVE BACK INTO OUR WORLD Stu Phillips, RCA Victor 47-9673 (Acuff-Rose, BMI)	1	
38	38	TAKE MY HAND FOR A WHILE George Hamilton IV, RCA Victor 47-9637 (T.M./Gypsy Boy, BMI)	10				

# Hot Country LP's

Billboard SPECIAL SURVEY For Week Ending 12/21/68

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	1	WICHITA LINEMAN Glen Campbell, Capitol ST 103 (S)	6
2	7	I WALK ALONE Marty Robbins, Columbia CS 9725 (S)	6
3	4	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)	11
4	5	WALKIN' IN LOVELAND Eddy Arnold, RCA Victor LSP 4089 (S)	9
5	2	HARPER VALLEY P.T.A. Jeannie C. Riley, Plantation PLP 1 (S)	12
6	6	JOHNNY CASH AT FOLSOM PRISON Columbia (No Mono); CS 9639 (S)	28
7	3	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	64
8	8	JUST THE TWO OF US Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	12
9	9	MAMA TRIED Merle Haggard, Capitol ST 2972 (S)	13
10	10	SONGS OF PRIDE . . . CHARLEY THAT IS Charley Pride, RCA Victor LPM 4041 (M); LSP 4041 (S)	14
11	20	BORN TO BE WITH YOU Sonny James, Capitol ST 111 (S)	6
12	12	HONEY Bobby Goldsboro, United Artists UAL 3642 (M); UAS 6642 (S)	33
13	18	ALREADY IT'S HEAVEN David Houston, Epic (No Mono); BN 26391 (S)	4
14	15	JIM REEVES ON STAGE RCA Victor LSP 4062 (S)	7
15	14	A NEW PLACE IN THE SUN Glen Campbell, Capitol (No Mono); ST 2907 (S)	32
16	11	THE ROMANTIC WORLD OF EDDY ARNOLD RCA Victor LPM 4009 (M); LSP 4009 (S)	29
17	17	LORETTA LYNN'S GREATEST HITS Decca (No Mono); DL 75000 (S)	25
18	16	ANOTHER TIME, ANOTHER PLACE Jerry Lee Lewis, Smash (No Mono); SRS 67104 (S)	28
19	25	BEST OF MERLE HAGGARD Capitol (No Mono); SKAO 2951 (S)	17
20	19	D-I-V-O-R-C-E Tammy Wynette, Epic (No Mono); BN 26392 (S)	21
21	23	NEXT IN LINE Conway Twitty, Decca DL 75062 (S)	10
22	13	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	52
23	26	BLUE RIBBON COUNTRY Various Artists, Capitol STBB 2969 (S)	12
24	21	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	87
25	22	A TIME TO SING Hank Williams Jr., MGM (No Mono); SE 4540 (S)	15
26	24	HEY LITTLE ONE Glen Campbell, Capitol T 2878 (M); ST 2878 (S)	39
27	27	SOLID GOLD '68 Chet Atkins, RCA Victor LSP 4061 (S)	2
28	29	SOUTHERN BOUND Kenny Price, Boone BLPS 1214 (S)	2
29	28	THE GEORGE JONES STORY Musicor M25 3129 (S)	12
30	30	BEST OF COUNTRY DUETS Various Artists, RCA Victor LSP 4082 (S)	3
31	33	ALABAMA WILD MAN Jerry Reed, RCA Victor LSP 4069 (S)	8
32	32	UNDO THE RIGHT Johnny Bush, Stop LPS 0005 (S)	11
33	36	SUNSHINE AND RAIN Connie Smith, RCA Victor LSP 4077 (S)	4
34	—	LOOKING AT THE WORLD THROUGH A WINDSHIELD Del Reeves, United Artists UAS 6674 (S)	1
35	—	NASHVILLE AIRPLANE Flatt & Scruggs, Columbia CS 9741 (S)	1
36	—	LOVE TAKES CARE OF ME Jack Greene, Decca DL 75053 (S)	1
37	37	GOOD TIMES Willie Nelson, RCA Victor LSP 4057 (S)	7
38	38	PROMISES, PROMISES Lynn Anderson, Chart CHM 1004 (M); CHS 1004 (S)	48
39	40	THIS IS MY BEAT Jim Ed Brown, RCA Victor LSP 4067 (S)	4
40	41	HAPPY STREET Slim Whitman, Imperial LP 12411 (S)	4
41	39	NASHVILLE BRASS PLAY THE NASHVILLE SOUND RCA Victor LSP 4059 (S)	5
42	42	BORN TO LOVE YOU Jimmy Newman, Decca DL 75065 (S)	3
43	—	I LOVE FLATT & SCRUGGS Skeeter Davis, RCA Victor LSP 4055 (S)	1
44	44	MORE COUNTRY SOUL Don Gibson, RCA Victor LSP 4053 (S)	8
45	43	NAT STUCKEY SINGS RCA Victor LSP 4090 (S)	6

# Nashville Scene

• *Continued from page 36*

Bishop 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". . . KCAW, 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 Mullins and his station for first playing "Harper Valley P.T.A." and the Johnny Cash revival of "Folsom Prison Blues."

**Joeko Wards**, West Coast promotion man, has joined Brite Star Promotions. He will cover the firm's California activities. The **Cade Brothers** of Bristol, Pa., now are publishing a monthly, **Brite Star**, a newspaper, to be sent to radio stations in the U. S. and Canada. . . . The "Happy Birthday Bill Anderson" promotion was successful, with entries from virtually every State, and all sorts of prizes awarded. More than 100 stations participated. . . . Nuggett Enterprises has announced the ap-

pointment of **Bill Crawford** as vice-president and general manager. Crawford will oversee the operation, including Nugget Records, Lonzo & Oscar Music Publishing Co., Rainbow Talent Agency and Nugget Sound Studio. Prior to joining Nugget, Crawford was president of Banner Records, Silver Lake Publishing, and is manager of several artists with various labels. Crawford has moved his operation in with Nugget. . . . **Bill Martin** of Atlanta now represents the Trend Recording stable for publicity purposes.

The **Cumberlands**, 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.

**Bruce Stratton** is the new program director of WPLO, succeeding **Mac Curtis**, who moved to Florida. Stratton, who pioneered the switch-to-country for KUZN Radio in West Monroe, La., has used the air name of **Phil Harmonic.** . . . **Marve Hoerner**, president of Triple T Talent and Bomar Talent of Amboy, Ill., has appointed **Gene Bear**, of Sunland, Calif., as the agency's personal representative of that State.

**Dewey Groom's** Longhorn Ballroom in Dallas sports a huge new sign which can be seen for miles, a reminder that Dallas offers top country entertainment. . . . **Billy Earl (Bill Owens)** has a new Circle-B release, "Left Holding the Bag." He is the author of such songs as "Put It Off Till Tomorrow" and many others, several of which were co-written by his niece, **Dolly Parton.** . . .

## WPAG-FM in Michigan Bow

ANN ARBOR, Mich. — WPAG-FM bows Jan. 1 as a companion to Washtenaw Broadcasting'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.

## Cotillion Handles 'Jan' Distribution

DETROIT — Cotillion 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 Atco, Cotillion's sister label. McLaughlin produced "Jan Jan."

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

## Singleton Forms Producing Wing

• *Continued from page 36*

booker **Jimmy Key**, has formed **Baiyhoo, Inc.**, a publicity-promotion firm to handle the promotion of all of their joint and individual ventures. It is headed by **Bonnie Bucy**, veteran reporter of The Nashville Banner, who has established offices in the RCA Victor Building. Key, who handles the booking for **Jeannie C. Riley**, **Tom T. Hall** (writer of "Harper Valley") and many others, now is negotiating for **Miss Riley** to serve as a summer replacement for a network TV show. Key also signed r&b singer **Johnny Adams** to an exclusive contract. Adams also records for Singleton.

Key, whose firm also is show-

## Shure Booklet On Stereo Play

EVANSTON, Ill. — The sound of a stereo record broadcast over a monaural AM station "may actually be better than that obtained with a monaural record and cartridge," according to a new booklet just released by **Shure Brothers** here. 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 **Shure Brothers, Professional Products Division**, 222 Hartrey Avenue, Evanston, Ill. 60204.

ing growth, has named **Early Williams** to the post of national promotion director for **Newkeys Music, Inc.**, his publishing arm. Williams, a 16-year veteran of the broadcasting field, was associated with **Kansas City's KCKN** until last June when he moved here and joined the **WENO** staff. Prior to that he had been with **New York and Virginia** country music stations. He will continue as a disk jockey in **WENO's** evening slot in addition to his new duties for **Newkeys.**

Key also announced that his agency has signed the **Cut-Ups**—henceforth to be known as the **Harper Valley P.T.A.**—to an exclusive contract. The group consists of **Eddie Eals, Sammy White, Joe Grant and Don Mills.** **Tom T. Hall**, who wrote the "Harper Valley P.T.A." hit, has written special material for the set, and they have scheduled their first recording date. 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 Leitchi** for **Switzerland**, and **Maurice Bouchoux** of **Tutti Publications** for **France.**

Say You Saw It in  
Billboard

# Saturday Night

INCLUDING: LUZIANNA · COLD, COLD HEART · I LOVE YOU BECAUSE · CANDY KISSES · COLUMBUS STOCKADE BLUES

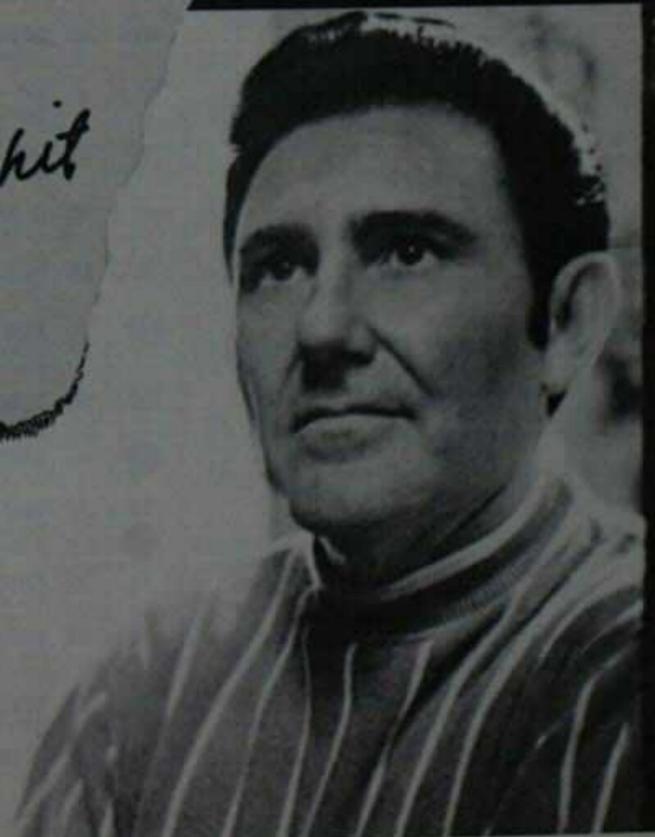
# Webb Pierce

DECCA

A Division of MCA, Inc.

DL 75071

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





**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



# Monument/Sound Stage 7

## Executive Staff



**FRED FOSTER**, President and Chief Executive Officer—From his desk at Monument Record Corporation, Fred Foster oversees the day-to-day operations of a growing music industry giant. Since 1958 and Monument's founding, Foster has been executive, a&r director, and producer for Monument and its related companies.

In March of 1958 Foster cut his first recording session on his own label. That particular recording was never released (Foster felt that it was not good enough). But the next session produced "Gotta Travel On" with Billy Grammar. A few months later and the record had sold over 900,000 copies. Fred Foster and Monument Record Corporation were on their way.

Foster had worked for Mercury handling promotion 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 & F company in Baltimore. He has also to his music industry credit a recording contract he landed for Jimmy Dean (his first) with Four Star during his early days; credit for producing the first written and completely arranged session of what has now come to be internationally known as "the Nashville sound"; the building of talent greats Roy Orbison and Boots Randolph; and the discovery of numerous new talents.

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



**JACK KIRBY**, vice-president and general manager—Jack Kirby worked with Fred Foster at J & F Distributing Company in Baltimore, Md., so his move to Monument in 1958 was a natural one. An original stockholder of the corporation, Kirby rides herd on the corporation's financial structure. Primarily, he is responsible for corporate finance. However, he is also involved with master purchasing, and he handles contracts with the record clubs.

He joined J & F following his position at ABC Paramount Records as promotion director for Paramount's 13-state southern region in the 1950's.

As general manager of the corporation, Kirby has responsibility for personnel and office procedures and activities.



**STEVE PONCIO**, vice-president and sales marketing director—At Monument Record Corp. Steve Poncio directs the sales and marketing activities. He also handles some production chores. Since joining Monument ranks in August of last year, Poncio has been largely responsible for Monument's diversification and artist building program.

He daily oversees the many details involved in placing new records with radio stations, distributors, and retail outlets.

Prior to his present position at Monument, Poncio headed up United Record Distributing Co. which he founded in 1949, and still owns. He has to his production credit a role as co-producer on the first record ever cut by the late Jim Reeves. He began his music industry career in 1945 as a record retailer in Houston, with his own shop. He worked as general manager for Mace's Distributing Co. in 1946, remaining there until he founded his own distributing firm.



**ROBERT B. WEISS**, vice-president & director of International Division—Under the guidance of Robert B. (Bobby) Weiss, the world image of Monument actually began taking shape when Weiss joined Fred Foster as vice-president and director of the newly formed International Division, in October of 1965—establishing headquarters in Hollywood, where Weiss also helms the West Coast office.

Weiss brings a wealth of international music business experience to Monument having been the first American to represent a major American record company overseas, when he pioneered in establishing the Capitol Record label as their European director in October, 1952, with headquarters in Paris.

He maintained his European residence, following the EMI purchase of Capitol in 1956, by becoming International Manager of the E. H. Morris Music Co., living in Paris but roaming the Continent in behalf of the music publishing operation. In 1958, Weiss was named director of the International Division of the newly-created Warner Bros. Records by the then-president James B. Conkling.

After 12 years overseas during which time he developed a knowledge of foreign record and music business activities, Weiss returned to the USA and the linkup with Foster followed soon afterwards.

In 1940 Weiss joined Horace Heidt as "the youngest advance man, press agent for a major orchestra," touring the U.S. for two-and-one-half-years and advancing to vice-president of Heidt's music publishing operations.

Then, came a stint with the U. S. Air Force and following his honorable discharge in 1945, Weiss joined Capitol Records only to leave in January, 1946, to become Executive Assistant to the President of Musicraft Records, Irving M. Felt. Weiss later opened the West Coast office for Musicraft and with the demise of the Musicraft label, established his own public relations firm in Hollywood representing such clients as Jackie Gleason, Frank DeVol, Patti Page, Dick Haymes, Helen Forest, Margaret Whiting, Joe E. Lewis, Woody Herman, Rhonda Fleming, Terry Moore, the "Club 15" and "Double or Nothing" radio shows, etc.

With the return to Capitol in 1952, as their European Director, Bob Weiss began a major career in the international field of records and music publishing.



**MIKE SHEPHERD**, vice-president and national promotion director—As Monument Record Corporation's national promotion director, Shepherd oversees Monument's promotional work for the Monument and Sound Stage 7 labels. He is directly responsible for artists' relations at Monument as well as record promotion.

Shepherd works closely with Steve Poncio, and, together, they overlook Monument's total promotion concept. Shepherd, in turn, co-ordinates personal appearances with label artists, and he promotes record releases with Tex Davis, Monument's national country and western director, and Allen Orange, Monument subsidiary Sound Stage 7 national promotion director.

Prior to his Monument position, Shepherd was the West Coast promotional representative for Warner Bros. Records. At Warner Bros., Shepherd worked closely with Dean Martin, Frank Sinatra, Nancy Sinatra, Dino, Desi and Billy, Peter, Paul, and Mary; and other entertainment standouts. Before his career at Warner Bros., Shepherd was with United Artists and MGM.



**BOB SHAW**, controller—Bob Shaw joined the Monument Record Corp. team one and one-half years ago. His primary corporation duties as controller include responsibilities for all of the corporation's accounting procedures.

Before his move to Monument, Shaw was associated with Twentieth Century-Fox in New York. There for over four years, he was in charge of bookkeeping for the recording division as well as general accounting duties.

Shaw moved to Nashville from New York. For four years prior to his Monument career, he was a budget and financial analyst for the Avco Corp.



**JIM MALLOY**, assistant to the president—At Monument, Malloy acts primarily as trouble-shooter for the corporation and Fred Foster. He assists Foster with corporation record production.

Malloy oversees recording session operations. He is in charge of acquiring musicians for sessions, he is responsible for a&r duties, and he also acts as engineer during both sessions and mastering.

Before joining the corporation, he was a leading engineer at RCA for five years. Prior to his relationship with RCA, he worked for Radio Recorders for more than seven years.

He is a three-time Grammy winner for outstanding engineering achievement and is recognized as one of the leading recording engineers in the United States today.



**TEX DAVIS**, Country & Western national promotion director—In his position at Monument, Davis acts as liaison between Monument Record Corp. and disc-jockey and music programmers in every country and western radio outlet in the country. Spending much of his time on the road, Davis focuses c&w deejay attention on all Monument Country & Western products.

At present, Davis is the voice of Armed Forces Radio headlining a country and western and pop interview radio show for members of the armed forces.

Before joining Monument, Davis was associated with radio station WCMS in Norfolk, Va. At WCMS Davis was music director, sports director, special events and promotional director. He did free-lance commercial work in Norfolk, was Norfolk's television voice of sports, and hosted his own country and western television show. He was also instrumental in promoting six "Grand Ole Opry" shows per year in the Norfolk area.

He is personally acquainted with scores of deejays across the country and is responsible for keeping them supplied with the label's latest product.

Tex also works closely with the company's c&w artists in promotional activities.

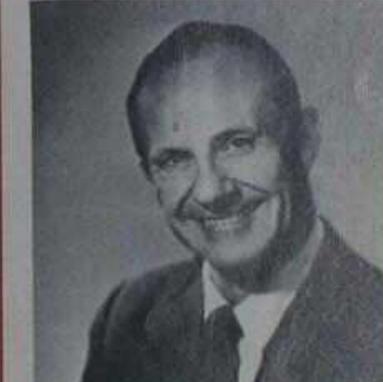


**ALLEN ORANGE**, Sound Stage 7 national promotion director—Orange is in charge of all national promotion work with the Sound Stage 7 label, a subsidiary of Monument Record Corp. At Sound Stage 7 Orange also produces the Soul Ambassadors etc.

Every act on the label has, at one time or another, recorded an Orange penned song.

Before joining Monument, Orange worked with Sims Records. He worked in production with Sims, but was primarily a writer. He produced Sound Stage 7 recording standout Roscoe Shelton, when both he and Shelton were at Sims.

Orange works closely with r&b deejays and spends many days on the road in promotional activities on behalf of such label standouts as Joe Simon, Ella Washington, Sam Baker and Arthur Alexander.



**JOHN RICHBOURG**, president, J. R. Enterprises, Inc.—Known as "John R.," John Richbourg is president of J. R. Enterprises, Inc., which is an exclusive production arm for the Monument subsidiary, Sound Stage 7.

Richbourg has been associated with the Sound Stage 7 label since 1965 and currently produces all Sound Stage 7 artists with the exception of Arthur Alexander and Ivory Joe Hunter.

Richbourg, long a leading figure in r&b music, is an outstanding producer having developed one of today's top acts in Joe Simon.

Under Richbourg's guidance Sound Stage 7 has grown until today it is recognized as one of the leading r&b labels in the U.S.



**KEN KIM**, contributing art director—A free-lance Hollywood art director and photographer, Ken Kim produces many Monument album jackets from his Hollywood offices. Most notable of Ken Kim productions are the album covers he did for Charles Aznavour: "Bravo, Bravo Aznavour," and Robert Mitchum: "Robert Mitchum Sings," for which he received Grammy nominations.

Starting in 1946, Kim was assistant art director with the John Frieburg advertising agency. He later moved to the David O. Selznick studio where he worked on "Mr. Blandings Builds His Dream House," and "Portrait of Jennie." After working for the Edwards Agency in 1949 as art director, he free-lanced and co-owned his own studio, working with many of the major recording companies and west coast ad agencies.

In 1959 he moved to Warner Bros. as art director; he then free-lanced with Depatie Freleng Enterprises, designing main film titles, including "How To Murder Your Wife" and "Love Has Many Faces," and television commercials. Through the years, he has won many Art Directors Club Awards.

# 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 off to serendipitous happenings, perhaps 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 Rinadout.

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 jokers 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. It got Foster all the drinks he could handle, and got Strickland a substantial amount of tips. The two then began writing together.

Strickland performed all of 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 in the Covered Wagon Bar with his Texas Wildcats, and got him a recording contract with Four Star. Foster was beginning to learn the inside of the music industry. He worked for George Freedman at Irving Music, and a year later moved 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 to spend more time with his two young children, 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 (overseen by Maguire from atop a stockroom stepladder), Foster told Maguire his product was lacking something and consequently the slow movement would continue.

Somewhat piqued, 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 Washington Monument 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 uncovered by Paul Clayton, and the melody was public domain. After a long search he found Clayton, who produced a copyright on the tune. Foster changed its title to "Gotta Travel On," and he wanted to cut it.

Calling Billy Grammer, then a guitar player 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 it be clearly labeled Monument. The label thus became the first of the London group.

Released in October of 1958, "Gotta Travel On" had sold 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.

Boudleaux 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, on 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 functions (with pay), and commute 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. Sound Stage 7 came into being, Foster admits, primarily to keep down the number of Monument releases. That was a name he just "pulled out of the air." But was to become an entity of its own. Bill Justis brought the label "Down at Papa Joe's" by the Dixie Belles, and the label was quickly established. Others followed. Then, when Foster felt the time had come to move into the r&b field in a complete way, Sound Stage 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 many have moved on to other pastures once they reach the developed stage.) These two were Bobby Russell and Buzz Casonk who had started a publishing company and wanted an outlet for their teen sound. 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 five best-selling LP's. Other of the early big ones include Bob Moore and "Mexico," the Velvets with "Spring Fever," Dick Flood with "Three Bells," Billy Graves 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, Jeannie 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, the r&b people—they all claim him. He is the musician's musician—everything to everybody. To say that Randolph and Foster have a mutual admiration society is something of an understatement. Boots is 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 is academic. It is a fact that Foster is responsible for the first written arrangement session using the Nashville sound. He recalls that, in April of 1959, 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 tips his hat and recalls modestly the help given in the early days. Others on the list include his old friend Paul Clayton, Chet Atkins, Boudleaux 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 Cramer, Harold Bradley, David Briggs, Charley McCoy and more. Many of these still play for most of his sessions, and McCoy is the leader on many.

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 (Billy Vaughn had cut it on 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 come to you 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.



Billy Grammer's "Gotta Travel On" launched Monument's hit parade.



Foster and "Grand Ole Opry's" Grandpa Jones



Roy Orbison and Fred Foster



Frank Goldstein and Gunther Borris

# 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 concedes 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 plusses going for him. In that he is one of the rare salesmen-producers, he feels he has an advantage. "Being involved in a&r naturally gives me a better feel for the product," the head salesman explains. "It's not just a piece of raw material I'm selling, but something very meaningful to me."

He does not believe in over-extending himself, and consequently limits his "stable" to four artists: Don Cherry, Arthur Alexander, Carl Vaughn and Ivory 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 retailer in 1945 with his own shop in his native Houston. A year later he struck out to learn the distribution business, working for Mace'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



Steve Poncio directs vast sales and marketing activities.

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 Harry 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 pains 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 wheels will be turning to get the songs 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 Rudolph, who covers the Midwest, and George Freedman who represents the East coast. And the third one is close to home. Mary Sis 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 jobs, 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 busies himself with the pop, Top 40, middle-of-the-road and good music product. 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 "soul" 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 Rosen in New York, Tony Richland 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 5,000 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 record, and how much play 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 hit the 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 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.



Mike Shepherd guides Monument's promotional efforts.

# 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 distribution in more than 88 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 very 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 ideal record licensees or music publisher, to represent our 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 licensees 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, Rusty 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 Teichiku, believes so completely in Boots 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 licensee, Disques Barclay, has standing orders for automatic tape shipments by Joe Simon, Tony Joe White, Ray Stevens, Sam Baker and Charlie McCoy—to name a few, as Bernard believes in these artists for France and Belgium in particular.

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, Rusty 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 France 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 Techiku, Japan, always brings high praise when visitors see their efforts in my office. The quality of the finished record as delivered by our licensee Teldec 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, Disques Barclay manages to present special art work for 45 rpm singles—just like our licensee in Italy, RiFi—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 Pathe-Marconi (EMI) in France as well as Disque Barclay, for leasing their masters to us of the internationally famous Charles Aznavour. In the case of Pathe-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 Pathe-Marconi had planned to re-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 reissue, so he made an agreement with Pathe 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 . . . he is that popular!

New and exciting music developments are happening daily around 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 Joop 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 . . . INTERNATIONALLY.**



Chris Noel, one of Monument's California-based artists, and Bobby Weiss, international division vice-president, outside the label's Los Angeles office.



Harry Sukman, award-winning conductor, brought "Around the World, Under the Sea" soundtrack LP to Monument.



Charles Aznavour, popular international favorite, is released on Monument in four languages.



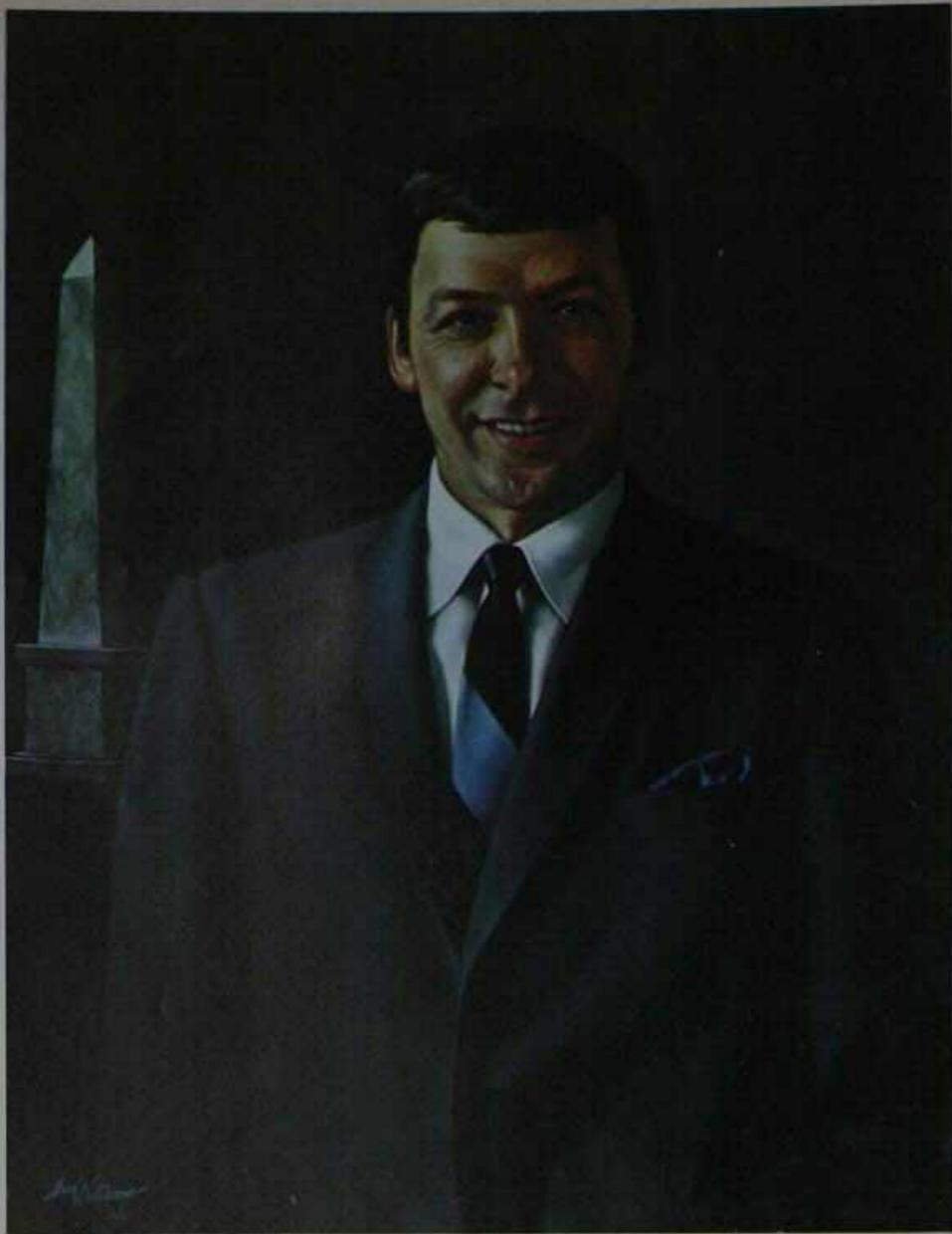
Boots Randolph and Ray Stevens are among the label's artists who perform frequently throughout the world.



Top industry figures attend West Coast reception honoring Boots Randolph. Standing, from left, are Johnny Mercer, Johnny Mandell, and Robert Mitchum, Randolph's fellow Monument artist.



British Decca executive Mimi Trepel frequently meets with Monument executives to plan United Kingdom distribution. From left are, Miss Trepel, Jack Kirby, Fred Foster and Bobby Weiss.



FRED FOSTER  
Oil Painting by Fred Williams

# The Personal Side of Fred Foster

By BOUDLEAUX BRYANT

As well as having Fred Foster as a friend and oft-times 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, a&r director, boss producer and sometimes photographer and engineering consultant.

Personal glimpses: Fred slapping his leg and exulting 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 con-

centration 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, incidently is a walking, talking, doll. Fred grating 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 key-



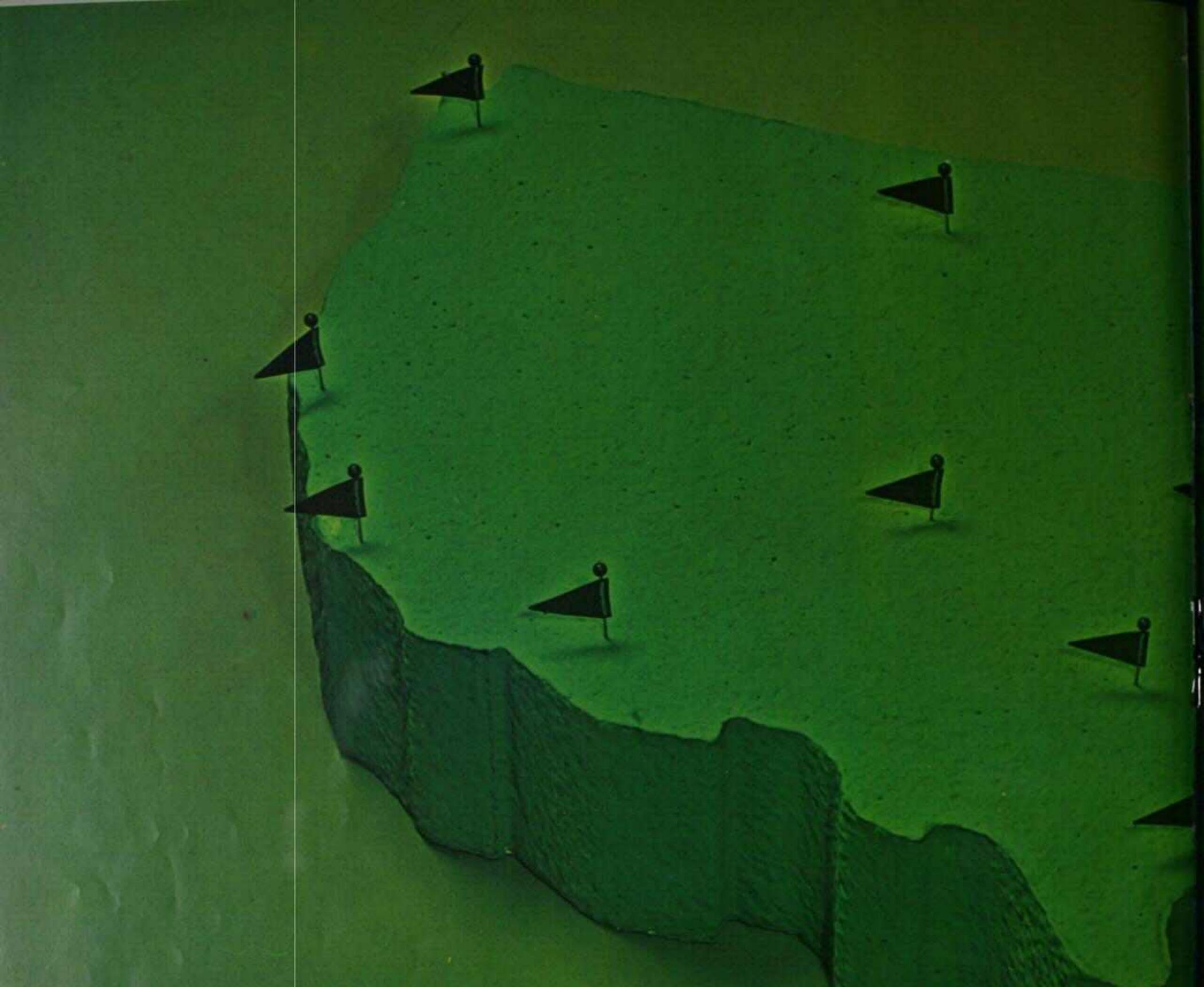
Boudleaux Bryant is one of America's most gifted songwriters, teaming with his wife, Felice. Their material has been recorded by dozens of leading artists throughout the world. They have had more than 700 songs recorded with sales in excess of 75 million sides. They own their publishing company, House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

note 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 faculty 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 well 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 over-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 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

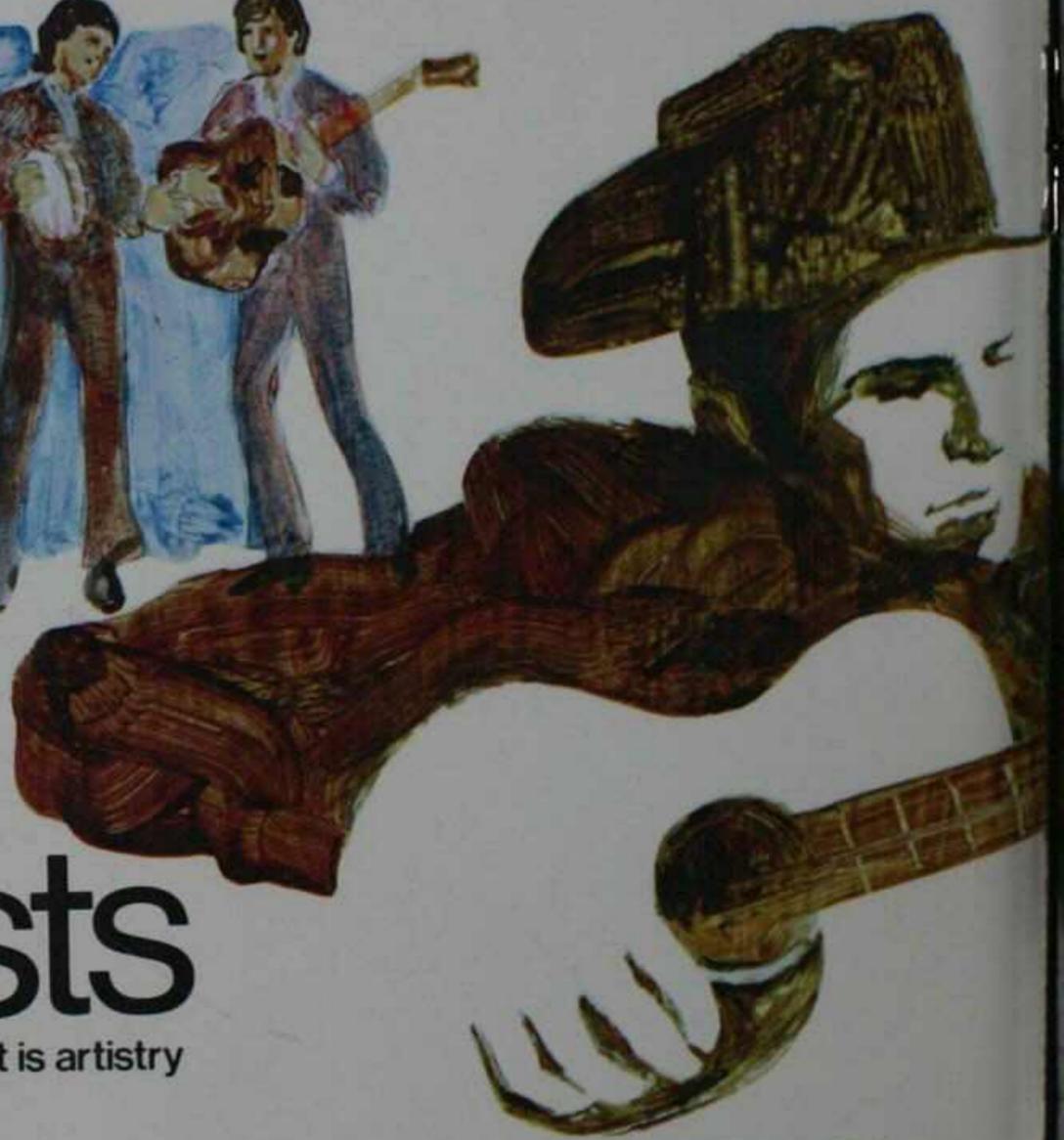


MERIT MUSIC DISTRIBUTORS, INC.  
Detroit, Michigan  
MICROPHONE MUSIC COMPANY  
Honolulu, Hawaii  
MUSIC CITY RECORD  
DISTRIBUTORS  
Nashville, Tennessee  
MUSIC SERVICE COMPANY  
Great Falls, Montana  
PRIVILEGE DISTRIBUTORS INC.  
Los Angeles, California

RECORD SALES  
CORPORATION  
Memphis, Tennessee  
ROBERT'S RECORD  
DISTRIBUTORS  
St. Louis, Missouri  
DAVID ROSEN INC.  
Philadelphia, Penna.  
SOUTHLAND DISTRIBUTORS  
Atlanta, Georgia  
SCHWARTZ BROS.  
Washington, D. C.

STAN'S RECORD DISTRIBUTORS  
Shreveport, Louisiana  
SUPREME DISTRIBUTORS CO.  
Cincinnati, Ohio  
UNITED DISTRIBUTORS  
(Sound Stage 7)  
Chicago, Illinois  
UNITED RECORD  
DISTRIBUTORS  
Houston, Texas  
MARSSALES CORPORATION  
Des Moines, Iowa





# 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 DRAPER  
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





MARION

# 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**  
PRODISA S.R.L.  
**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**  
SAHKOLIIKKEIDEN OY  
**FRANCE**  
DISQUES BARCLAY  
**GERMANY**  
TELDEC 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 RON, Ltd.  
**ITALY**  
RI FI 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. ELECTRA  
**SWITZERLAND**  
MUSIKVERTRIEB A.G.  
**THAILAND**  
BLACK & WHITE CO., Ltd.  
**TURKEY**  
GRAMOFON LIMITET STI.

**URUGUAY**  
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**MUSIC PUBLISHING  
ASSOCIATES**

**ARGENTINA**  
EDICIONES INTERNACIONALES  
FERMATA  
**AUSTRALIA**  
J. ALBERT & SON, Pty. Ltd.  
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ROLF BUDDER MUSIKVERLAGE  
**BELGIUM**  
EDITIONS EDDIE BARCLAY  
**BRAZIL**  
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**ENGLAND**  
COMBINE MUSIC CO., Ltd.  
KEITH PROWSE MUSIC PUB.  
CO., Ltd.

**FRANCE**  
EDITIONS EDDIE BARCLAY

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**JAPAN**  
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**SWITZERLAND**  
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**MILITARY SALES  
REPRESENTATIVES  
AROUND THE WORLD**  
CHARLES BRADY ASSOCIATES





Songstress 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."



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



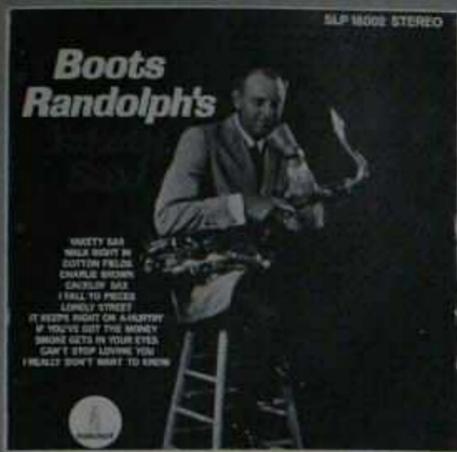
Fred Foster and two of his children, Micki and Vance, board a flight for the South Pacific, where Foster examined the island music scene.



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 Play-boy bunny Gwen at a Hollywood reception.



SLP 18002



MLP 8024

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

by way of the middle



SLP 18102

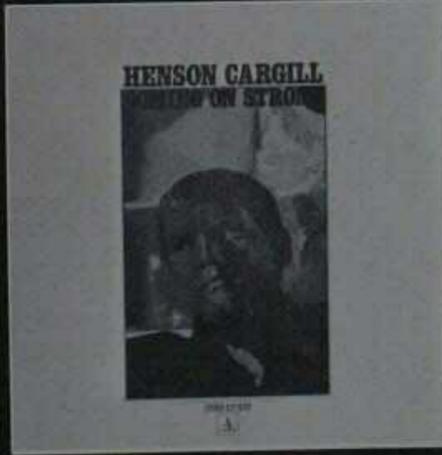


SLP 18099

to right now



SSS 15005



SLP 18103



SLP 18104



SLP 18109

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





HENSON CARROLL  
 SKIP A ROPE  
 MONUMENT 844-18043

BOOTS RANDOLPH  
 YAKETY SAX  
 MONUMENT 844-18042

JEANNE JEELY  
 I'LL LOVE YOU MORE  
 MONUMENT 844-18040

BOOTS RANDOLPH  
 BOOTS WITH STAINGS  
 MONUMENT 844-18066

ROY ORBISON  
 THE VERY BEST OF ROY ORBISON  
 MONUMENT 844-18045

JOE SIMON  
 SIMON SINGS  
 MONUMENT 844-18045

# OUR MONUMENT TO MONUMENT

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  
 \*6-track cartridges, cassettes and reels



# 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 manages 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 Chappel 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, who has been everything from a solo performer on personal appearances to a radio-TV personality. Now he shuns the limelight, and administers from his office adjacent to the RCA Studios on 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 connection ends.

Tubert was a New Englander who grew up knowing virtually nothing about country music, and went west on a college basketball scholarship to Flagstaff, Ariz. (Arizona State University), and from there to Southwest Missouri, where he finished his education. This move proved providential. In his Western habitat 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 short order he was writing, and the rest is legend. Tubert became such a hot writer four years ago that Monument, to utilize his services, formed a separate publishing company for his vintage writing. 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 recorded by Eddy Arnold.

Perhaps the most difficult job faced by Tubert is getting Monument to record his material. "Fred Foster



Lana Chappel, Bob Tubert's discovery.

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 Chappel came along. She didn't exactly "come along" but rather was discovered by Tubert, who also discovered her famous song-writing mother, Jean Chappel. Not only does this youngster 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 a&r men already are calling at the Vintage office for her material. Tubert also handles the affairs of Demitris 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.

To say he has managed well is a gross understatement. His writers have turned out such giants as "Distant Drums," "Dreams of an Everyday Housewife," "Dream Baby," "Everlasting Love," "Every Day I Have to Cry Some," "I Got You," "Help Me Love You," "If Loving You Means Anything," "The Joker Went Wild," "Just Because I'm a Woman," "Late and Great Love," "Memphis Morning," "Put It Off Until Tomorrow," "Right or Wrong," "Single Girl," "Sundown Mary," "Too Many Rivers," and on and on.

It's really no wonder when one considers the list of writers. They include Johnny Wilson, Chris Gantry, Kris Kristopherson (a Rhodes scholar), Jerry Tuttle, Billy Swan, Dennis Linde, Dale Ward, Arthur Alexander, Gene Sullivan, Durwood Haddock, Tony Joe



Chris Gantry adds new dimensions to the growing Combine writing team.

White, and Gene Dobbins. Combine also owns a good bit of the catalog of such writers as Cindy Walker, Jimmy Driftwood and Harlan Howard.

Music City writers include Ricky Marino, Gordon Galbraith, Sue Austin, Roland Pike and David Barnes.

Still in the possession of the complex is the Rising Sons publishing firm, which owns much of the original catalog of writers Bobby Russell and Buzz Cason. Further enhancing the over-all 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 Lowery Music, and had spent three years on the road as a featured single on the Brenda Lee Show. He did radio and TV in Oklahoma.

Johnny Wilson assists Beckham in the management, and all of the detail work, greeting, and other incidents 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 sort of author. Tubert, who for a while worked as a newsman for United Press International, takes the reporter's rewrite approach.

Each has an almost tenacious loyalty and respect for Fred Foster, and the Monument 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 stop of the bus was a parking lot 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 antiquated elevator, and then ushered upstairs to a homey, 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 all Monument records were cut, and where many custom recordings were made for other labels. It was one of the finest sounds in all of Nashville, fashioned as only good audio 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 while 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 make a move, Monument found temporary refuge in the Music City Recording Studio and Bradley's Barn.

But Monument, meanwhile, was shopping for something of its own. What it came up with would indicate that history had been served again. The structure purchased is 116 years old.

The old McNairy Map of West Nashville, located in the Tennessee Archives, shows that this building once was the old Cumberland Presbyterian Church, replete with its 24-inch-thick walls. It later was 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

"head" of Music Row, just a shade north of all the other buildings.

It's not what a building was, though, but what a building is now that matters. And Mort Thomasson, along with Tommy Strong and Charley Tallent, are turning it into something that matters.

Mort Thomasson has been performing minor sound miracles for more years than he cares to recall. Back in his many years at WSM, he was the first to build the echo microphone. He later did the same for another station, and advised on many more. When Owen Bradley built the first studio in Nashville, it was Thomasson who engineered the first recording. Coincidentally, he also did the last in Bradley's original structure. When Columbia built its multimillion-dol-



Mort Thomasson, Monument Recording studio chief engineer, helps Fred Foster celebrate the label's 10th anniversary.

lar structure in Nashville, again it was Thomasson who did the technical advising, and then once more engineered the first recording. Then he moved on to Monument, and has been not only overseeing the construction of this new studio in the old building, but has been there day and night physically working on the equipment.

First of all, the complete interior of the fortress-like building had to be renovated to accommodate a 19 by 27-foot control-room and re-mix room. Next to this is a studio, 33 by 39 feet, with a 23-foot-high ceiling. There is a large recreation room (a standard now in most modern recording studios), the acoustical and EMT Echo chambers, a large business office, a tape storage area, and a lacquer chamber.

Thomasson describes the studio as being 16-track, with an eight-track board. The studio console has 20 mike inputs and eight channel outputs with direct submix to four, two or one wet or dry. There are four echo feed and returns on any or all inputs, and all stereos have pan pots to give dimension or depth to the stereo records. "There are several other features which we don't care to disclose at this point," Thomasson says. He is hoping to get into the building before the first of the year to begin operations.

Putting all of the technical advances aside, Thomasson is a great believer in the psychology of a studio, and he's made a serious study of it over the years.

"Most recording studios have overlooked psychology," Thomasson explains. "It is our belief that the more comforts provided an artist, the more he feels at ease, the more heart and soul he will put into his work. The artist must become a salesman at the moment he records, and psychology is part of selling."

Thomasson is an innovator from way back, of course, and he right now merely wants to try out his ideas. "Once they have been proved," he says "we would like to share our goodies with everyone in the industry."



## 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

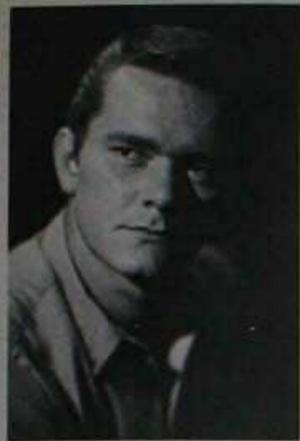
A custom service of Columbia Records  
A division of Columbia Broadcasting System, Inc.  
Santa Maria, Calif. Terre Haute, Ind. Pittman, N. J.

### Mid-South Record Pressing, Inc.

Los Angeles, Calif.

### Monarch Record Mfg.

Nashville, Tenn.



Ed Bruce



Arthur Alexander



Boots' Balloons



Jerry Byrd



Don Cherry



Henson Cargill



Roscoe Robinson



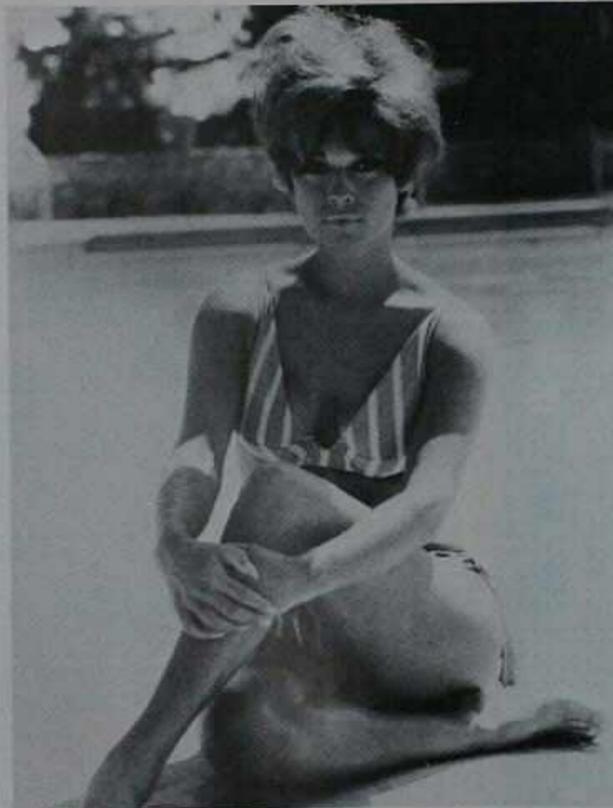
Ella Washington



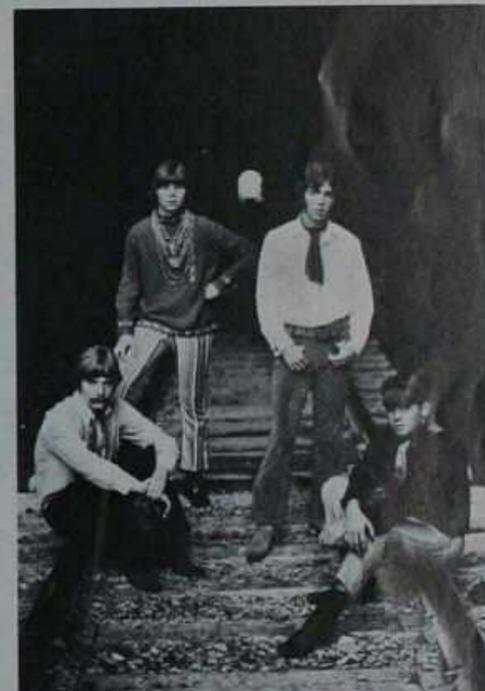
Sam Baker



Billy Walker



Fran Jeffries



The Company Front

## 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 r&b, 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 r&b artists. Chris Gantry 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.

Dian 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 Smubbs move to Top 40 or to underground. Johnny Janis is a good-music-Top 40 mixture.

And there are the specialists. Bobby Bridger, David Briggs, Marti 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 Hancock, the Leamon Sisters, Jimmy Nall, Clyde Pitts, Billy Reynolds, Vern 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 Justis. Cam Mullins, the talented musician-arranger, fits into the good music category. The Nashville Guitars, 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.

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

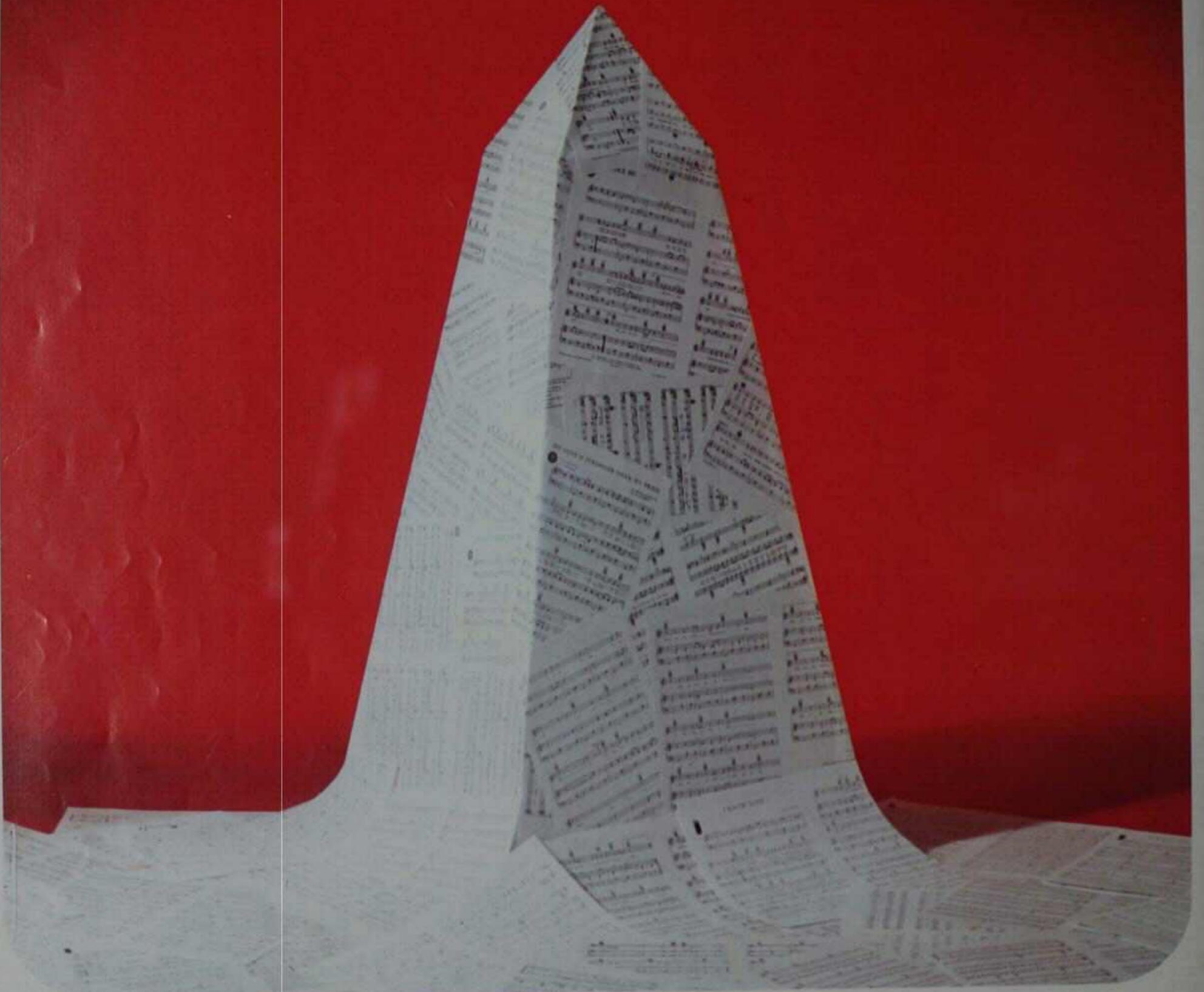
This gives some indication of what is going on at Monument. Many of the artists not only do many things, but they do them well. And the people behind all of them are the producers, the a&r men.

Chief among these is Fred Foster himself, and he works with the bulk of the artists. Steve Poncio, 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 batch of Grammy Awards.

There is no question, then, that Monument has the talent and the horses. Its 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.

# Coin Machine World



RECORDING STARS for next year's Music Operators of America (MOA) stage show was the subject being discussed when this picture of MOA executive vice-president Fred Granger and producer Hirsh de La Viez was taken recently in Washington. La Viez is launching an "all out campaign" to line up top name talent for the annual jukebox operator's convention show.

## BILOTTA FORMAT

### Jukebox Revenue Boosted By Programming Standards

NEWARK, N. Y.—Revenue increases from 10 to 20 per cent have been recorded by Bilotta Enterprises here since initiating an "Especially for You" programming theme on jukeboxes. In some cases, new locations have been acquired as a result of spotlighting 40 standard songs dedicated to what president John Bilotta terms the "timid soul" patron.

In conjunction with the "Especially for You" series, Bilotta promotes 10 of the 40 numbers 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 timid patrons "timid souls." He said, "They are usually connoisseurs of music and respond quickly to the older numbers which we spotlight in a certain section of the jukebox."

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

"Peg o' My Heart," "Stardust," "Sentimental Journey," "Fascination," "I Wish You  
(Continued on page 40)

## Bogart: Champion Of Stereo Singles

By RON SCHLACHTER

NEW YORK—The vice-president of Buddah Records, Neil Bogart, believes strongly in the merits of stereo singles but he remains disillusioned with the lack of support from jukebox operators.

"We were 95 per cent stereo from March of this year to the end of May or June when we stopped," said Bogart. "We had special mailings to operators and one-stops and pleaded for their support. For each stereo single, we would press an additional 5,000."

"After other record manufac-

turers dropped out, we were the only company left making stereo singles. Finally, faced with a continued lack of support, we also stopped. The operators were supposedly crying for the singles, but they did nothing to help us. Dick Steinberg, president of Sterling Title Strip Co., was the only one to show us any support. He ran special title strips saying we had stereo.

"There is some talk that the industry is going back into stereo singles. If a major label takes the initiative, we will follow.  
(Continued on page 42)

## 'COIN'CIDENTALLY

### Establishing Label Dialog At Distributorship Level

Genuine progress has been made by national jukebox representatives in opening dialog with major record label decision makers. This has happened as the jukebox industry became aware that no matter how sincere, well-motivated and knowledgeable, the middleman cannot speak precisely for the jukebox business to the record producer-marketer-manufacturer combine.

To a less extent, labels are finding it advantageous to speak directly to operators in certain marketing and promotional areas. Such is not to diminish the role of the one-stop as a sub-distributor. It is a sharper definition of the one-stop role.

Encouraging as this new high-level communication is, there is need for much improved local-market dialog between jukebox programming technicians and record distributor representatives. Requirement of this type of contact, it must again be stressed, does not stem from any failure of one-stops to do their job in channeling information back and forth between operators and record distributors. One-stops have more than carried their share of this load. It is operators who have been negligent in this task of communication. The one-stop function, complex as it is, just cannot embrace establishment and main-

tenance of personal rapport between operators and record distributors. And in today's blitz business, a dollar and cents value can be placed on such rapport.

Several broad industry developments encourage closer jukebox operator - distributor ties  
(Continued on page 40)



MEET THE STARS is a regular promotion theme at Sega Enterprises, Tokyo. Popular recording artists regularly visit the headquarters for purposes of taking photographs, which are then used on location to stimulate play. Above, Nariyuki Kubouchi and his Romanesque Seven, who record for Columbia, are shown with the new Rock-Ola Psychedelic Money Grabber.

## MOA to Aid New Georgia Group

By EARL PAIGE

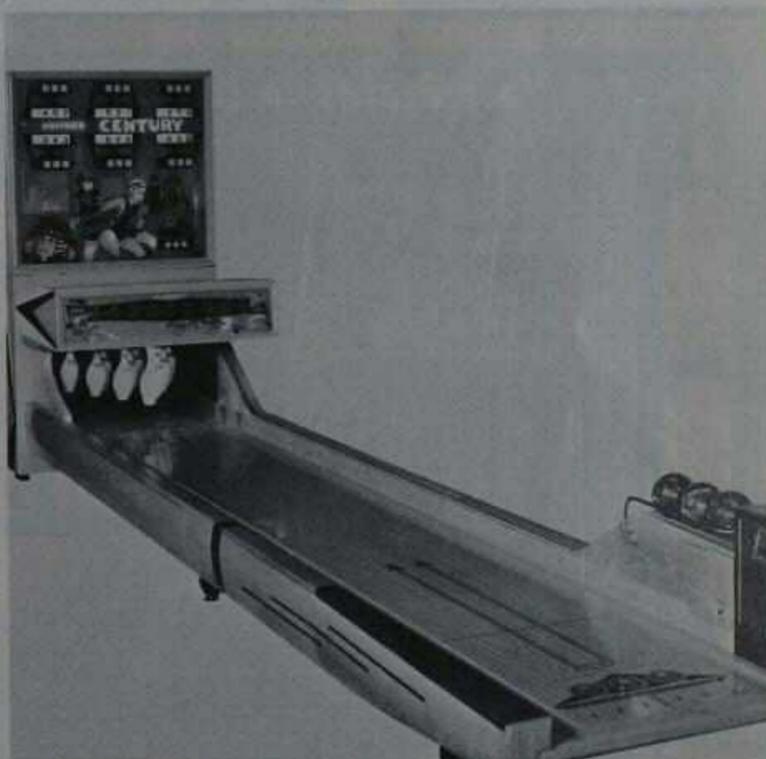
CHICAGO—Music Operators of America (MOA) has been requested to help establish a new operators association in Georgia. Individuals in the State have complained that old statutes covering the locating of pool tables in locations serving alcoholic beverages, tax and licensing laws are causing concern.

"We have 159 counties and each one acts as a separate State," said one spokesman last week. "In terms of taxes and licenses, they are charged what the traffic will bear."

MOA executive vice-presi-

dent Fred Granger said he will 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



United—Six-Player Bowling Alley

Two plays for a quarter is the pricing formula more and more amusement machine operators are advocating and Williams Electronics, Inc., suggests operators try it on this new United bowling alley called Century. Outstanding features include a triple-strike 100 bonus, five ways to play, two choices of bowling lane levels, heavy duty pin hangers, back box adjustment for easy or normal strikes, multiple coin mechanisms (optional) and standard 10-cent play. Four and eight foot sections are available. The 13-foot and 16-foot models are standard.

## Slots Banned In Maryland

By MILDRED HALL

WASHINGTON—The final word is in on the long-disputed Maryland slots—they are out. The Maryland Court of Appeals has ruled that even the machines converted to pay off in merchandise are just as illegal as the ones that paid off in cash.

The gambling devices were outlawed five years ago, but were phased out gradually because the shut-out represented a tax loss to a number of coun-

ties where the slots were a large source of revenue. A last-ditch attempt to get around total blackout was made in converting machines to "token" payoffs that could be exchanged for cigarettes and other items, but customers were uninterested.

The court has now ruled that the original law banning the cash payoff slots was broad enough to include all machines giving any winner awards.



CLINT SHOCKEY (right) has been added to the staff of regional managers, Rowe International Inc. He is seen here with D. J. (Joe) Barton, vice-president, domestic sales. Shockey, who resides near Cincinnati, has been involved in distributor management for nine years.

## 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 con-

tact program." Distributor fieldmen from here and St. Louis are being asked to urge operators to inform ICMOA as to whom they know in the Illinois General Assembly.

### FAMA-ers Alerted

TALLAHASSEE, Fla.—Florida Amusement & Music Association (FAMA) members are being urged to let the trade group know the names of any legislators they are acquainted with. More than 1,200 pre-filed bills, some of which could affect sales tax, use tax and admissions, are known to be ready for consideration.

ICMOA is also experiencing difficulty in obtaining enrollments for a mechanic training program under the auspices of the Manpower Development Training Act. The Trade group will send 10 students to the National Institute of Coin Mechanics, Denver.

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

**Senator Canale Profile Subject**

MEMPHIS — Drew Canale, owner, National Tobacco Co., a jukebox and cigaret 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*

Love," "Autumn Leaves," "Young at Heart," "Memories Are Made of This," "Misty," "I'm in the Mood for Love," "Ebb Tide," "I Left My Heart in San Francisco," "Blue Velvet," "Alley Cat," "Mack the Knife," "Smoke Gets in Your Eyes," "White Christmas," "The Very Thought of You," "You Are My Sunshine," "Cherry Pink and Apple Blossom White," "Don't Get Around

Much Anymore." "Melancholy Baby," "Harbor Lights," "Time On My Hands," "What a Difference a Day Makes," "Twilight Time," "Love Me With All Your Heart," "Tea for Two," "Shine On Harvest Moon," "It's a Sin to Tell a Lie," "Wedding Bells Are Breaking Up That Old Gang of Mine," "My Special Angel," "String of Pearls," "I've Got a Crush on You," "If I Give My Heart to You," "It Had to Be You," "Come Back to Sorrento," "Just Because," "One Has My Name, the Other Has My Heart," and "Tuxedo Junction."

**Pries, Rodstein Head AJA Drive**

PHILADELPHIA—Two industry leaders have been selected for major leadership roles for the forthcoming 1969 Allied Jewish Appeal (AJA) Israel Emergency Fund. Ralph W. Pries and Albert Rodstein were appointed associate chairmen for the Appeal's Trade Council. They will control campaign activities in a bloc of industries, primarily department stores, specialty shops, the coin machines and theatrical divisions and affiliated industries.

Pries, who was also elected to the Board of Directors of the Federation of Jewish Agencies, is president of Berlo Vending Company. Rodstein, a veteran campaigner in behalf of the AJA, is president of Macke Variety Vending.

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150 Film and 150 Records for AJA Photoviewer ... \$10 per roll (Like new)

Seeburg Electra ..... 795.  
AMI-MM1 with Stepper ..... 845.  
Photo Viewer ..... 395.  
AMI-WKA 200 selection wallbox 50¢ drop ..... 185.  
AMI-WQ 200 wallboxes ... 19.55 ea.  
Seeburg E-2 Cigaret machine ... 35.

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**What's Playing?**

A weekly programming profile of current and oldie selections from locations around the country.

**Haddonfield, N.J., Location: R&B-Tavern**

**CAROL HUMES**  
programmer,  
Cannon Coin  
Machine Co.



**Current releases:**  
"I Heard It Through the Grapevine," Marvin Gaye, Tamla-54176;  
"See Saw," Aretha Franklin, Atlantic-2574;  
"For Once in My Life," Stevie Wonder, Tamla-54174.

**Oldies:**  
"Bewitched," Earl Grant;  
"Yesterday's Dream," 4 Tops.

**Manhattan, Kan., Location: Kid-Drive-In**

**BILL RUSH**,  
programmer,  
Montooth  
Phono Service



**Current releases:**  
"Abraham, Martin and John," Dian, Laurie-3463;  
"Not Enough Indians," Dean Martin, Reprise-0780;  
"See Saw," Aretha Franklin, Atlantic-2574.

**Oldies:**  
"My Special Angel," The Vogues;  
"Scotch and Soda," Kingston Trio.

**Peoria, Ill., Location: Young Adult-Restaurant**

**FLOYD EVERS**,  
programmer,  
Bird Music Co.,  
Inc.



**Current releases:**  
"These Were the Days," Mary Hopkin, Apple-1801;  
"Love Child," Diana Ross and The Supremes, Motown-1135;  
"Hold Me Tight," Johnny Nash, JAD-207.

**Oldies:**  
"Who's Sorry Now," Brad Swanson;  
"Alley Cat," Ace Cannon.

**Establishing Label Dialog At Distributorship Level**

• *Continued from page 39*

today: arrival of a young, knowledgeable crop of jukebox programmers, resurgence of the jukebox industry generally; emergence of a new breed of coin machine operator; relegation of radio to a less predominant position in the label approach to marketing; and the arrival of a new genre of label representative, particularly in the area of promotion.

**New Type**

Fact is, there is a new type of promotion man working your market today. He has been described best by Tom Noonan, one of the industry's most-respected promotional authori-

ties, as "A well-rounded marketing expert. 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 as intent on shrugging off an unfortunate image as is the bright, young jukebox operator. Thus, the promotion man is learning his business, arming himself with facts, following trends, answering his mail and keeping his ear to his market ground. He wants to meet jukebox programmers, 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 represented! All local record people should be present. This includes one-stops, distributor salesmen and promotion men, even a key record retailer now and then. Plenty of time should be devoted to talking about record programming.

It is highly recommended that individual operators have lunch with record distributor representatives now and then. Some credence may be laid to the observation that most of the nation's business today is handled over lunch. Perhaps early in 1969 a take-a-record-man-to-lunch month can be designated.

In locating your local record men, don't try the Yellow Pages. Turn to page 94 in your 1968-69 Billboard International Buyer's Guide. There begins a list of all distributor promotion men and salesmen in the U. S.—with telephone numbers. Telephone your one-stop contact, too. That list starts on page 133. Then have a nice lunch.

**ASK CAPITOL TO CUT 'ANN' AS A SINGLE**

PEORIA, Ill.—Jukebox operators are beginning to make their views known to record manufacturers. Les Montooth, Montooth Phonograph Service here, recently wrote to Capitol Records asking that the label break "Ann" out of Glen Campbell's "Wichita Lineman" 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 MOA convention where Sy Warner, London Records, said he had never received a letter from a jukebox operator.

Put Your Profits in Orbit with **CHICAGO COIN'S** NEW **apollo** MOON SHOT RIFLE GALLERY

**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... Adjustable for Tone Pitch and Volume
- BURSTING FLASHES OF LIGHT WHEN TARGETS ARE HIT
- SPECTACULAR DUAL BLACK LIGHTS FOR BRILLIANT SPACE EFFECT
- 9 Targets... 4 Drop Targets, 4 Moving Targets, 1 Flashing Star Target
- Realistic Recoil in Rifle • 20 Shots per Game

**10c-25c PLAY**  
Adjustable Extended Play or Replay

NON-TIP CABINET

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# NEW ROCK-OLA 440

160 SELECTIONS

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., 800 North Kedzie Avenue, Chicago, Illinois 60651

## N. Y. MEETING TO DISCUSS SLUG WORRY

NEW YORK—Bulk vendors will again discuss the bingo-chip slug problem at a meeting Dec. 16 in the Sheraton-Tenney I. The gathering of the New York Bulk Vendors Association is sponsored by Eppy Charms, Inc. and begins at 6 p.m.

Roger Folz, newly appointed chairman of the National Vendors Association legislative committee, will discuss two approaches to the slug problem. One would be a legislative effort aimed at changing the physical shape of bingo chips; the other, continuing to work with the U.S. Secret Service in Washington.

## 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 begin shipment of its 1-cent Tootsie Square. The firm, which claims to have turned down \$3 million in orders because of inability to meet demands, 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 a plant supplying

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 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 penny gum.

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

Greenberg is handling orders from his headquarters in Ocean-side, N.Y. The firm is known as M.G. Brokerage Co. Tootsie Roll is located at 701 S. Cicero here.

Mentioned as one other possible new item is Tootsie Two, a wafer-type candy combining Tootsie Roll and hard candy. The firm also makes Regal Crown, a sour candy packaged in 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 a heavy advertising campaign is being planned.

## Threaten Ban Because of Grafitti Item

ELIZABETH, N. J.—City officials here are threatening to confiscate bulk vending machines because of complaints about a capsule grafitti item available from local machines. The controversial merchandise is a small cloth banner reading "Legalize Pot."

Mayor Thomas G. Dunn said he received a letter from a mother reporting that her three-year-old son had obtained a "Legalize Pot" capsule from a bulk vending machine. The mayor immediately warned merchants to have machines vending such items removed from their stores.

"I will take it upon myself to forcibly remove these machines," he said.

## 'St. Christopher' Medal Introduced

CHICAGO—Standard Harvard Metal Typer, Inc., has introduced a new "St. Christopher" identification medal disc. Henry Barnas, vice-president, pointed out that the piece, featuring a new shape and design, offers patrons both an identification token and a good luck charm.

The new item is available in aluminum finish and in color anodized finish. A top sign for promoting the new piece is also available for \$6.45.

## Empire Boost For MOA Members

CHICAGO—Joe Robbins, vice-president, Empire Distributing, Inc., here, called on operators to join the Music 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 today?" Robbins told his readers to contact MOA here or their distributor and also encouraged operators to join local associations or organize one.

## Bogart Champion

• Continued from page 39

However, we won't be going back into stereo for the benefit of the jukebox operator because no one helped us when we needed it. I think all their clamor for stereo singles is just a lot of talk."

Buddah used a variety of resources during its stereo single campaign. These included displays and slogans, such as "Singles sound better on stereo and stereo sounds best on Buddah."

"We really, really tried," said Bogart. "And the records sounded terrific. But the operators wouldn't touch the singles until they made the top 10. The expense was just too great for us."

"If I have a hit single, the operators are going to buy it whether it's stereo or not. If I have a stereo single, then it has to be a hit to produce jukebox sales. So why should we bother with the extra costs of stereo. Of course, if I knew the operator was going to buy a single before it moved up on the charts, then that would be a different story."

## BINGO MECHANIC WANTED

Must be experienced. Legal territory in Nevada. State age, past experience, and reference. Send photo if possible.

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## UNITED COIN MACHINE COMPANY

2621 South Highland  
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## GUARANTEED USED MACHINES

N.W. Model 49, 1¢ or 5¢ .....\$12.00  
N.W. Deluxe, 1¢ or 5¢ Comb. .... 12.00  
N.W. 10-Col. 1¢ Tab Gum Mach. 18.00  
Atlas 1¢ & 5¢ 100 Ct. Ball Gum 12.00  
Acorn 8 Lb. Globe ..... 10.50

## MERCHANDISE & SUPPLIES

### CAPSULES

250 PER BAG with MONEY MAKING DISPLAYS

5¢ All Ring Mix .....\$4.40  
5¢ Trick & Game Mix ..... 5.00  
5¢ Creepy Bugs ..... 5.00  
5¢ Northwestern Mix ..... 4.25  
5¢ Latest Assorted Mixes ..... 5.00  
10¢ Jewelry Mix ..... 8.00  
10¢ Big Dice Mix ..... 8.00  
10¢ Assortment Mix ..... 7.00  
10¢ Western Mix ..... 8.00  
25¢ V2 Jewels, 100 per box .....10.00  
25¢ V2 Oogies, 100 per box .....10.00  
Empty V-V1-V2 CAPSULES

Wrapped Gum—Fleets 4M pcs. \$14.40  
Wrapped Gum—Pal, 4M pcs. .. 14.00  
Tootsie Roll, 2M pcs. .... 7.20  
Rain-Bio Ball Gum, 2100 per ctn. 7.25  
Rain-Bio Ball Gum, 1800 printed per carton ..... 7.50  
Rain-Bio Ball Gum, 5500 per ctn. 8.75  
Rain-Bio Ball Gum, 4300 per ctn. 8.85  
Rain-Bio Ball Gum, 3550 per ctn. 8.85  
Malteses, 2400 per carton ..... 8.40  
15 Cartons minimum prepaid on all Leaf Brand Rain-Bio Ball Gum.  
Adams Gum, all flavors, 100 ct. .45  
Wrigley's Gum, all flavors, 100 ct. .45  
Beech-Nut, 100 ct. .... .45  
Minimum order, 25 Boxes, assorted.

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

## IMMEDIATE DELIVERY VICTOR'S NEW '88'

With Chrome Glass Frame  
Designed to get maximum sales with minimum servicing.

- Available in 1¢, 5¢ 10¢ or 25¢ coin mechanism.
- Interchangeable Display Panel.
- Large capacity holds 320 V Capsules, 140 V-1 Capsules, 1,100 balls of 100 count Gum. Takes in \$28.00 when filled with Ball Gum and Charms. Also holds 1,000 pieces of Wrapped Gum.

Write for Beautiful Illustrated Circular and Prices.

Stamp Folders, Lowest Prices, Write

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## NORTHWESTERN SALES & SERVICE CORP.

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If your competition is giving you location trouble . . .

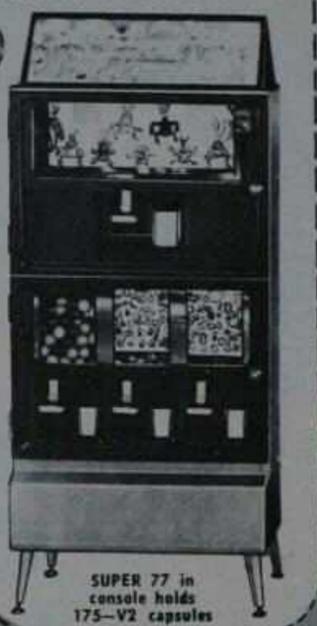
you may find the answer to this problem by operating the most advanced idea in bulk vending—the all new Victor—

## SELECTORAMA® 77-88 CONSOLE

With six different combinations to select from to fit any of your locations. Will vend a variety of merchandise and coin combinations—1c, 5c, 10c, 25c.

Front door operation saves 50% to 75% service time. Bigger display, more profits. See your distributor for information and delivery date.

**VICTOR VENDING CORP.**  
5701-13 West Grand Ave.  
Chicago, Ill. 60639



SUPER 77 in console holds 175-V2 capsules

## ONE STOP

service for all BULK VENDING MACHINE OPERATORS

**MERCHANDISE**—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1¢ tab, 5¢ package gum, 5¢ & 10¢ vending pack candy bars.

**SUPPLIES**—Empty capsules V-V1-V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut vendors & hot beverages.

**EQUIPMENT**—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

DEPENDABLE, FAST SERVICE, LOWEST PRICES FROM LARGEST INVENTORY IN THE U. S.

Send for prices and illustrated literature.

Mail this coupon for details and prices on the Northwestern SLIPPER MIXER (illustrated). Circle gum-chassis. Also ask for information on other Northwestern machines.

NAME \_\_\_\_\_  
TITLE \_\_\_\_\_  
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CITY \_\_\_\_\_  
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Fill in coupon, clip and mail to:

**T. J. KING & CO., INC.**  
2700 W. Lake St. Chicago, Ill. 60612  
Phone: (312) 533-2302



## CHARM THE KIDS with Northwestern's SUPER 60 CAPSULE VENDOR

Charms attract kids—and kids mean profits! Large-capacity globe and front-mounted plastic showcase displays charms. Up-to-date design gives you an attractive unit that's in swing with the younger generation. Proven mechanism, wide chute and foolproof coin unit makes this one A-O.K. No skipping or crushing of merchandise! Start moving to profit with the Model 60 Capsule Vendor. Wire, write or phone for complete details.

**Northwestern CORPORATION**  
28123 Armstrong St., Morris, Ill.  
Phone: Whitney 2-1200



Get and hold the best locations with Victor's Selectorama® Console & DIFFERENT STYLES



Save 50% to 75% servicing time. Unlock front door to fill & collect.

Write—Phone for information  
**LOGAN DISTRIBUTING, INC.**  
1852 W. Division St., Chicago, Ill. 60622  
Phone: (312) 486-4870



WURLITZER DISTRIBUTING CORP. is now located at 360 Tolland Street, East Hartford, Conn. Posing in the new 6,250-square-foot building are, from left: Gene Conklin, Wurlitzer phonograph department assistant credit manager; Ben Gordon, branch manager; Lorraine Tatiac, secretary; Nat Hockman, Eastern regional sales manager, and H. W. (Hank) Peteet, field service representative.

## 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 pertaining to 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 subpoenaed witnesses refused to answer questions at a hearing Nov. 13 in Dallas.

Martin also outlined procedures for prosecuting 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 often control taverns.

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

## Cigaret Smugglers Hit by Calif. Law

LOS ANGELES — Cigarette smugglers in California face stiffer penalties for possession of cigarette packs lacking tax stamps.

The tougher penalties recently went into effect to counter cigarette smuggling after the State tax rose 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 unstamped 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 papers) into the State face a possible five-year prison term and \$5,000 fine.

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



FILM ENTERTAINMENT from the above Rowe PhonoVue attachment is credited with helping Morris Barry compete with bars that provide live entertainment. Barry, owner, Barry's Bar, Lakewood, 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 Runyon Music, Springfield, N. J., which supplies the jukebox, cigaret machine and other pieces.

## Oregon Assn. Makes Debut

Continued from page 39

technically our attorney has to first approve the bylaws.

"The association was started by the group of operators that attended the MOA show. We met with Fred Granger and with a lot of help from him we got the organization off the ground.

"The reason we formed a group is that we are spread out through the State, and at the MOA we were made aware that we needed an association to unite us. We are not facing any crisis but we want to prevent

them before they arise. In a way, our association represents preventive maintenance."

The association has scheduled a meeting for next month in Portland and is awaiting word from MOA executive vice-president Fred Granger on whether he will attend.



## SPECIALS! COMPLETE, AS IS

ROWE 137 HOT FOOD COINMASTER.....	\$ 75
ROWE 121 PASTRY .....	75
ROWE 147 ALL-PURPOSE (1/4 H.P.) .....	100
ROWE 14 AMBASSADOR, COINMASTER, 40c-45c.....	40
ROWE 14 AMBASSADOR, ALL COIN.....	70
ROWE 77 CANDY, COINMASTER .....	90
ROWE 77 CANDY, 25c CHANGER.....	125
ROWE SK9 Single Cup COFFEE.....	475



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2122 N. WESTERN AVE., CHICAGO, ILL. 60647. ARmitage 6-5005

## VICTOR'S NEW 77 SPECIAL EXTRA CAPACITY TOP . . .



Holds 30 more V-2 Capsules. Can be installed on your present 77s, or purchased with your 77 machines.

Only \$4.50 each Includes new center rod.

See your distributor for information or write us direct.

VICTOR VENDING CORP. 5701-13 West Grand Ave. Chicago, Ill. 60639

## 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.

## Rosen Joins Henal Corp.

BROOKLYN, N.Y.—Henal Novelties & Premiums Corp. here is entering full line charm merchandise and will concentrate on capsule items. The firm has just added Ron Rosen, formally with Viking Charms, to its sales staff.

**NORTHWESTERN**  
model 60  
BULK-PAK

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped FLEET'S BUBBLE BUBBLE TAB GUM, the most popular in bubble gum. Wrappers include comics, fortunes and premium redemption. Bulk loading.

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The Mediterranean 120 the new money making sound of music

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## CLEVELAND COIN INTERNATIONAL

BEST LOCATION IN THE NATION. THE TIME TO BUY —YEAR-END VALUES—FOR QUALITY EQUIPMENT. Distributor for United • Williams • Gottlieb • Wurlitzer • Bally • Midway • Sega • Automatic Products.

<b>CLOSEOUT SPECIAL LIMITED QUANTITY</b> 22 Williams HOLLYWOOD DRIVING RANGE, new and slightly used, \$195. First-Come Basis.	<b>ARCAD AMUSEMENT</b> Helicopters, Late Models \$430 Nutting Knowledge Computer (Used) 875 Chicago Coin Criss Cross Target Bowler 325 Chicago Coin T.V. Baseball 275 Chicago Coin Big League 225 Bally World Cup 445 Midway Basketball 425 Midway Captain Kidd 350 Midway Flying Saucer 495 Midway 1 Million B.C. 545	<b>PIN GAMES</b> Gottlieb Bowling Queen \$195 Hi Score, 4 Pl. 450 Shipmates, 2 Pl. 250 Williams Central Park 275 Cross Town 325 Sing Along 350 Dancing Lady, 4 Pl. 445 Thorobred, 2 Pl. 275 Surf Side, 2 Pl. 275 Bally Ace High, 4 Pl. 225 Capersville, 4 Pl. 425 Dixiecotek, 2 Pl. 185 Dixieland '68 395 Rocket III '67 325 Surfer '68 345
<b>VENDING</b> National 322 \$295 National 113 325 Corsair 20" 125 Corsair 30" 175 (Restyled—Sharp) Converted for 100M Bally 662CH Coffee Single Cup \$325 Bally 664DS (Coffee, Chocolate, Soup) 550 Steelmate—Canned Pop (5 Selections) 495	<b>NEED:</b> Chester Pollard Golf Football; Seeburg Pick A Pace, late model; United Ball B o w l e r s, Williams Derby Days.	<b>FOREIGN BUYERS:</b> Write: 1969 Price Bulletin available upon request.

**CLEVELAND COIN INTERNATIONAL**  
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# HAPPY HOLIDAYS



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# 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-use of sounds, are being developed and handled by Parasound Inc., a new electronics firm here.

The string control synthesizer, or guitar synthesizer, which Parasound is designing for a major eastern instrument manufacturer, will be the first of its kind, according to Bernie Krause, Parasound 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.

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 monaural to stereo; by 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 synthesizer, Krause said. The Orban synthesizer sells for \$895.

Parasound is also producing a group, Morning of the World, for A&M Records; recording 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.

## Spanish Guitars

M A D R I D — Struggling against mass production to hold its share of the world guitar market, Spain produced 100,000 guitars in 1967. Twenty per cent of the output was exported, selling at from \$10 for cheap models to \$150 up for fine instruments.

## CMI Unveils Bugle

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



THE CURRENT POPULARITY OF ACOUSTIC GUITAR models has prompted Harmony to introduce this new moderately priced version of its higher priced Jumbo Country and Western models. Built of selected, seasoned hardwoods, model 158 measures 40 $\frac{3}{4}$  inches by 16 inches wide and an actual 4 $\frac{1}{4}$  inches deep. Its suggested list is \$44.95.

## Guitar Workshop Support Cited by Director Sidon

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

As of last summer, substantial support had been received from E. & O. Mari Co. (La Bella Strings), M. Hohner Co., Ovation Guitars and H. Wilson & Sons (Classical Guitars).

Additional contributions have since been received from Guild Guitars, Sam Ash Music Stores,

## Amos Productions To Expand Offices

LOS ANGELES — Amos Productions is planning to open offices in Nashville, London and Rome. The local production company, owned by Jimmy Bowen, is moving to larger quarters here later this month to meet the demands of increased activity. The Nashville office will be the first to be opened, with the European outlets planned for March.



THE AMPEG CO. has introduced its new line of tube and solid-state amplifiers to its international dealer structure. While the units range from a 40-watt tube amplifier to a 300-watt solid-state amplifier, electronic basses and bass guitars also are available in various models.

## FULL HOUSE EXPECTED FOR AMDIE

LAS VEGAS — Ed Phinney, president of the American Music Dealers Industry Exhibit (AMDIE), reports that 183 exhibitors and 2,006 dealers have already registered for the upcoming music show to be held here May 12-15 at the Convention Center.

"We expect 350 to 400 exhibitors because that's all the room we have," said Phinney. "We should be sold out in 60 days. As for dealers, we're anticipating 20,000."

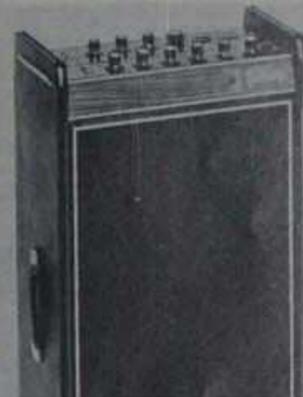
As for conflict with the N.A.M.M. show, Phinney said:

"The only area of dissension that we have discovered is in Chicago, where the fine old gentlemen want things to stay the same. However, the music business has changed a lot and we're getting a younger group. We're getting a lot of coast people who haven't shown in Chicago."

Phinney stressed that the convention will be a retailer's show and that the dealers "will have some fun which they haven't had in 20 years."



LOWREY TEMPEST ORGAN, a new, completely transistorized unit with two 44-note keyboards, 14 instrument tabs, 13-note pedal keyboard and earphone jack. Reverberating rhythm allows players to have choice of eight different accompaniments. List price is \$945, or \$1,145 with reverb feature.



GIBSON SUPER MEDALIST. This new amplifier features twin, heavy-duty, 12-inch Jensen speakers with two channels, one normal and one reverb. There are two input jacks in each channel, one high-gain and one low-gain.

## Mosrite Line

LOS ANGELES — The Thomas-Vox organization is now distributing the Mosrite line of guitars, amplifiers and accessories. Under study is the possibility of using Mosrite's Bakersfield, Calif., factory to manufacture certain products in the Vox line.

## 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.

## BEST SELLING Billboard Folios

PIANO, FRETTED INSTRUMENTS,  
INSTRUMENTAL BAND

- TITLE (Publisher)
- BIG BIG NUMBER ONE HITS—EASY PIANO (Hansen)
  - GENE CORNISH GUITAR BOOK (Big 3)
  - EASY HITS FOR GUITAR (Cimino)
  - GREAT, GREAT HITS FOR GUITAR (Big 3)
  - GREAT, GREAT HITS FOR PIANO (Big 3)
  - 101 FOLK SONGS FOR GUITARS (Hansen)
  - PETER, PAUL & MARY—HERE'S HOW (GUITAR) (Warner Bros.-Seven Arts)
  - 69 BLOCKBUSTERS FOR '69—EASY GUITAR (Hansen)
  - SOUND OF MUSIC—EASY TO PLAY (PIANO) (Chappell)
  - TEACHER'S PET—BOOK 4 FOR EASY PIANO (Hansen)
  - WONDERFUL WORLD OF RICHARD RODGERS (PIANO) (Chappell)

Personality Song Books  
**Sheet Music Info**  
All Instrument Books  
Chart Song Books  
Music of Today—Brimhall  
by: **Jude Porter**

With the "big day" just hours away, stores across America are resounding with the ringing of sales as myriads of merry music buyers purchase last minute treasures.

By utilizing Sheet Music Info's "buying guide" to fine music . . . your store's shelves and racks will be beehives of activity . . . in this—the most profitable season of the year!

**SHEET MUSIC BULLETIN:**  
This week's list of brand new sheets are power-packed "profit makers" . . .

KUM BA YAN (Come by Here)  
Tommy Leonetti  
FOX ON THE RUN  
Manfred Mann  
YOU GOT SOUL  
Johnny Nash  
HAYRIDE  
Buss Cason  
DIZZY  
Tommy Roe  
I STARTED A JOKE  
Gee Gees

and  
I'M GONNA MAKE YOU LOVE ME  
Diana Ross & The Supremes  
and The Temptations

**SPOTLIGHT SONG OF THE WEEK . . .**

CRIMSON & CLOVER  
Tommy James & The Shondells  
It's a tongue-in-cheek rock-rouser that gyrates with great sounds.

**BIG CHART MOVERS . . .** sure to sell-on-sight . . .

HOOKED ON A FEELING  
B. J. Thomas  
DO YOU WANNA' DANCE  
Mamas & Papas  
THIS IS MY COUNTRY  
The Impressions  
BALLAD OF TWO BROTHERS  
Autry Inman  
SON OF A PREACHER MAN  
Dusty Springfield  
LO MUCHO QUE TE QUIERO  
Rene & Rene

We contacted several dealers and jobbers in California and Washington for first-hand tips on top-selling sheets. June Nelson at Capitol Music in Seattle reported . . .

LOVE CHILD  
HEY JUDE  
THOSE WERE THE DAYS  
WICHITA LINEMAN  
BOTH SIDES NOW

Pacific Coast Music Jobber's (San Francisco) Ned Craig related to us the northern California "hot-tops" . . .

PROMISES, PROMISES  
HEY JUDE  
ABRAHAM, MARTIN & JOHN  
BOTH SIDES NOW

and tied for fifth place  
THOSE WERE THE DAYS  
and  
WICHITA LINEMAN

Pac Rac in Los Angeles checked in with . . .

THOSE WERE THE DAYS  
HEY JUDE  
BY THE TIME I GET TO PHOENIX  
GENTLE ON MY MIND  
WICHITA LINEMAN

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FOR A  
HAPPY, HEALTHY HOLIDAY  
MERRY CHRISTMAS

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New York—Beverly Hills—London

# Audio Retailing

## Russo Offering Showcase For Chicago Area Dealers

• Continued from page 14

ance here and they were terrible. We didn't sell a single one of their albums that night."

### Success

While Russo insists Chicago lags behind New York and San Francisco in contemporary music, he admits his success here has been better than imagined. "At \$5, we're still charging the highest admission anywhere. Filmore East and West scales admissions from \$3 to \$5."

"Our opening couldn't have been worse. We opened April 3 and the newspapers cut us to pieces."

"The next day Dr. Martin Luther King was murdered and we had to face a 7 p.m. curfew for two weeks."

The club has now done over \$750,000 in business and attracted over 150,000 admissions.

Russo expects to open similar clubs in St. Louis, Dallas, Houston and other cities.

### Quality Shows

Russo's philosophy is to book quality shows and not dilute the club's importance by scheduling what might be sparsely attended weekday entertainment.

Kinetic 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 club, which cost an estimated \$300,000 to build, features 25 carousel projectors, nine 16mm movie projectors, nine overhead projectors and seven strob 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



AARON RUSSO, president, Electric Theatre Co. and its subsidiary, Kinetic Playground (left), poses with Mort Hoffman, Epic Records, and Jeff Beck (right).

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 over 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 \$25 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 didn't think we'd get busted for putting that picture in the window. What are they going to do when the album is out. What is obscene and what isn't? What about the innocent small town dealer in Iowa who tries to sell the album?"

Albums at Head Imports are priced at \$3.25 each and sales total 50 to 60 albums per 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 'obscenitize' it or put it back in the window the way it is. By obscenitize, 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.



THE THREESOME responsible for running Head Imports on Chicago's Northside consists of the Rev. Jonathan Tuttle (left), Clarence, and owner George Sells (right). While police arrested Tuttle and Sells for displaying a photograph of the John Lennon and Yoko Ono album cover, Clarence was left untouched.

## Phonograph Sales

WASHINGTON—The Electric Industries Association's (EIA) Marketing Services Department reports that phonograph sales to dealers increased 6.3 per cent in September over sales during the same month a year ago. On a year-to-date basis, phono sales were up 6.8 per cent.

## Few Spaces Left for 10th Washington Show

By MILDRED HALL

WASHINGTON — The 10th annual High Fidelity Music Show, to be held here Feb. 14, 15 and 16 at the Sheraton Park Hotel, is almost sold out of its exhibit space. Teresa Rogers, president of the show, reports 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 decorative 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 host a suite.

Among the exhibitors are Acoustic Research, Jensen Manufacturer, Koss Electronics, Acousetech Inc., James B. Lansing Sound, Inc., Shure Brothers, Inc., Altec Lansing, British Industries Corp., Electrohome

Ltd., Elpa Marketing Industries, Inc., 3M Company, Matsushita Electric Corp. of America, Nashaminy Electronic Corp., Rectilinear Research Corp., H. H. Scott, Inc., Sherwood Electronic Labs, Inc., Bogen Communications Division of Lear Siegler, Inc., Fisher Radio Corp., Pioneer Electronics U.S.A. Corp. and Lafayette Radio Electronics Corp.

Others include United Audio Products, Inc., Harman-Kardon Inc., Superex Electronics Corp., Toujay Designs, BST: USA: Ltd., Craig Products, Grundig-Telefunken, Dynaco, Inc., Empire Scientific Corp., Kenwood Electronics, Inc., Sony Corp. of America, TEAC Corp. of America, Electronic Instruments Co., Farifax Industries, KLH Research & Development Corp., Pickering Co., Inc., Sansui Electronics Corp., Utah Electronics and Martel Electronics.

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# Classical Music

## Previn Getting 2 Baton Offers

By GLADYS CANDY

HOUSTON—Andre Previn, who completed the first half of the season as conductor of the Houston Symphony Orchestra without a new contract, said he had received offers from two other major orchestras.

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 home without signing for the 1968-1969 season.

One of his offers was 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 guest conductor of the Berlin 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 made to the board in a special meeting held with the group on Sept. 20 to upgrade the orches-

(Continued on page 49)



CHRISTOPHER PARKENING, right, confers with Robert Myers, left, Angel Records a&r director, and Dick Tower, Angel a&r producer, as the young guitarist prepares to cut his third album at the Capitol Tower recording studios in Hollywood. Parkening's first two Angel albums are out this fall.

## 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 learner with self-pacing audio and visual programmed instruction.

The Angel violinist and conductor explained that 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 program features Menuhin's narration and music in an introduction to music and sounds. Subsequent programs teach rhythm, pitch, melody, interval, counterpoint and harmony. Menuhin, who envisions eventual production of more than 100 music education disks synchronized with visual printed material, plans future programs to cover such advanced fields as figured base and orchestration.

Responsive Environments Corp. (REC) of Englewood Cliffs, N. J., introduced the "Talking Page" earlier this year. The system provides precise synchronization between the visual printed material and the audio. Menuhin hopes the program will enable young children to write down the notes of melodies they hear as easily as they spell words.

### Trained

He pointed out that the "Talking Page," by faithfully reproducing sounds, allows students to train their ears to distinguish pitch, length, rhythm and timbre of notes. While the audio reinforces the distinctive qualities of the note by defining it orally, the student can relate these sounds to written notations.

Menuhin is working on the program with RANK-REC Ltd. of London, REC's British partner, and a team of collaborators including Laszlo Heltay, conductor and recently appointed director of music at the University of Sussex; Margaret Hubicki, staff member of the Royal Academy of Music; and

John Hosier, British broadcaster of music programs for children.

Dr. John Henry Martin, senior vice-president of REC, explained, "In essence, Mr. Menuhin's 'Talking Page' music program creates a tutorial relationship between the young music student and Menuhin."

Martin emphasized that the machine was simple to operate, even for the youngest children. The 16-pound device can be battery operated or plugged into an AC outlet. Earphones can be used for audio instruction. The equipment is 14½ inches wide, 13½ inches deep, and 6½ inches high.

The unit uses a seven-inch 45-r.p.m. record, but a patented

(Continued on page 49)

### CONCERT REVIEW

## Triple Team Effort Makes Chopin Concerto Sparkle

NEW YORK — Conductor Stanislaw Skrowaczewski and pianist Alexis Weissenberg shone at a New York Philharmonic concert on Monday (9). The two artists teamed in Chopin's "Concerto No. 2" and the results were glowing.

Weissenberg's flawless technique and superb sensitivity were especially evident in the Larghetto, which, like most

Chopin slow movements, is deceptively difficult as tricky music must be played softly and with grace. He also was up to the demands of the last movement.

The program opened with Bach's "Tocatta and Fugue, BWV 565" as orchestrated by Skrowaczewski, who succeeded in maintaining the original organ effect with the full orchestra. And the orchestra was magnificent throughout.

The orchestra was also excellent in Shostakovich's "Symphony No. 5," 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 Skrowaczewski and his Minneapolis Symphony have the symphony on Philips World Series. On Monday, the Largo was moving, while the final Allegro non troppo was overpowering.

Weissenberg's Angel recordings include the Chopin concerto in a package of the complete Chopin works for piano and orchestra with the Paris Conservatoire Orchestra under Skrowaczewski. Weissenberg also has recorded for RCA, while Skrowaczewski also appears on

FRED KIRBY



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



REGINE CRESPIN with Francois Minchin, head of Pathe-Marconi, at Paris' Hotel de Ville, where the soprano received the Prix Jacques Rouche of the French Record Academy.

## RECORD CLUB NEW DISTRIB

YORK, Pa. — The Record Club of America has issued its first record for general retail distribution. The disk on the new Yorkshire label contains piano music of Nicholas Medtner performed by Ross Pratt, a Canadian pianist. Yorkshire albums will list for \$3.50. The material is from an unreleased Baroque Records tape and restores the composer to the catalog. The Record Club of America recently acquired rights to the Baroque catalog.

## Classical Notes

Pianist Rudolf Firkusny will be the soloist in Martinu's "Concerto No. 2" with Carlo Maria Giulini and the New York Philharmonic in four concerts beginning Thursday (19). . . . Violinist Itzhak Perlman was the soloist with Max Rudolf and the Cincinnati Symphony on Friday (13) and Saturday (14). . . . Richard Waller, principal clarinetist of the Cincinnati Symphony, and pianist William Doppmann give a concert at Carnegie Recital Hall Wednesday (18). . . . The Master Virtuosi

of New York gives the second in its series of Saturday holiday children's concerts on Dec. 28 at New York's Philharmonic Hall.

Violist Abraham Skernick will be the soloist with George Szell and the Cleveland Orchestra on Thursday (19) and Saturday (21).

Franz-Paul Decker and the Montreal Symphony presented Handel's "Messiah" on Tuesday (10), with soprano Pierrette Alarie, contralto Bernadette Greevy, tenor Leopold Simoneau, bass Donald Bell and the Elgar Choir. . . . Max Rudolf and the Cincinnati present "Messiah" on Friday (20), with alto Linda Matousek, tenor William Dembaugh, soprano Emilia Candari, bass Thomas Paul and the Lexington Singers. . . . Alexander Schneider will conduct low price Bach concerts at Carnegie Hall on Dec. 27 and 29.

Soprano Agnes Gibel, who has made more than 70 recordings, makes her New York debut at the concerts. Other soloists will include pianists Murray Perahia, Ruth Laredo and Richard Goode; flutist Paula Sylvester, oboeist Leonard Arner; cellist Robert Sylvester; and harpsichordist Albert Fuller.

Soprano Pilar Lorengar and baritone Ron Bottcher sing leads in Gounod's "Faust" for the first time at the Metropolitan Opera at the season's first performance of the opera on Dec. 30. Other leads will be tenor Nicolai Gedda, mezzo-soprano Marcia Baldwin and bass Cesare Siepi. Silvio Varviso will conduct the work for the first time at the Met. Justino Diaz replaces Siepi as Mephistopheles on Jan. 3. . . . The Cincinnati Symphony will present a one-hour "Christmas Concert" on Cincinnati's WLWT-TV on Sunday (22) under Max Rudolf and Erich Kunzel. Other participants will include the Cincinnati Ballet, Vivienne Della Chiesa, and the May Festival Chorus under Robert Knauf. FRED KIRBY

## Plan Widened By Audiences

SAN FRANCISCO — Young Audiences, Inc., a nationwide nonprofit organization which for 19 years has been sending classical concerts into elementary school classrooms, has announced an expanded pilot program for the Bay 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 Endowment 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 in Oakland, Berkeley, and Richmond. In 1966, 12 ensembles gave 566 school concerts in the Bay Area. Now, 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 like to experience music."

# N. Y. Symphony Debuts Dec. 19

NEW YORK — The Symphony of New York, this city's new symphony orchestra, will debut with a mixed-media concert at Carnegie Hall on Thursday (19) under Joseph Eger, music director. The program will include Berlioz's "Symphonie Fantastique" and "Lelio." Burgess Meredith will read Shakespearean selections instead of the traditional sentimental narration.

The program also will include the world premiere of "Dance for Burgess," composed by Varese for Meredith, and Beethoven's "Leonore Overture No. 2" and Riegger's "New Dance."

Meredith will stage the concert with choreography by Arthur Mitchell, sounds of the By George Singers, projections by Gardner Comton, and Fillmore East's Joshua Light Show.

# Frankl Plays With Finesse

NEW YORK—Peter Frankl gave a creditable performance of familiar piano repertoire of Schubert and Schumann at Philharmonic Hall on Dec. 8. Schumann's "Arabesque, Op. 18" was a special gem for the Hungarian artist, who has recorded extensively on Vox.

The familiarity 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. Posthumus," and Schumann's "Abegg" variations. Schubert's Sonata in C Minor" dragged, however. Frankl played three encores.

FRED KIRBY

# S.F. Symphony

SAN FRANCISCO — The San Francisco Symphony has shifted two programs—its second and fourth subscription concerts—because violinist Zino Francescatti cancelled because of illness.

Francescatti was scheduled to play Brahms' "Violin Concerto" on the Dec. 11-12-13 program. The symphony moved the Jan. 2-3-4 program into the early December spot, 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 Kautz's "Symphony No. II"; Stravinsky's "Violin Concerto" and Beethoven's "Symphony No. 7." The Jan. 2, 3, 4 programs will present the world premiere of Rin-Culmell's "El Burlador de Sevilla," Milhaud's "Symphony No. 10" and the Brahms' "Violin Concerto."

# Menuhin Bows

Continued from page 48

process permits the precise location of 33 audio sequences providing up to 19 minutes of audio instruction.

Menuhin is associated with REC's "Talking Page" music education program through permission of Angel Records. The "Talking Page," invented and developed by Richard Kobler, director of the Thomas A. Edison Laboratories and a vice-president of McGraw-Edison Co. is available through REC to schools and institutions for a

Billboard Award	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart	BEST SELLING		TITLE, Artist, Label & Number	Weeks on Chart
					This Week	Last Week		
Billboard Award	1	1	MOZART: CONCERTOS NOS. 17 & 21 (Elvira Madigan) Anda/Camerata Academica of the Salzburg Mozarteum (Anda), DGG (No Mono); 138/783 (S)	46	21	28	ART OF LAWRENCE TIBBETT RCA Victorola, VIC 1340 (M); VICS 1340 (S)	16
	2	2	SOUNDTRACK: 2001; A SPACE ODYSSEY MGM (No Mono); SIE 13 ST (S)	19	22	12	DONEZZETTI: LA FILLE DU REGIMEN (2 LP's) Sutherland/Pavarotti/Various Artists/Royal Opera House Orch. (Bonyng), London (No Mono); OSA 1273 (S)	15
	3	3	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia (No Mono); MS 7106 (S)	14	23	34	BRITTEN: BILLY BUDD (3 LP's) Various Artists/London Symphony Orch. (Britten), London OSA 1390 (S)	5
	4	4	ROYAL FAMILY OF OPERA (3 LP's) Various Artists, London (No Mono); RFO-S-1 (S)	13	24	24	ART OF ALEXANDER KIPNIS Seraphim 60076 (M); (No Stereo)	17
	5	6	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	142	25	20	J. STRAUSS: BLUE DANUBE Berlin Philharmonic (Karajan), DGG (No Mono); 139 014 (S)	28
	6	7	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Foikman, Columbia MS 7194 (S)	4	26	19	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	79
	7	5	UP, UP AND AWAY Boston Pops (Fiedler), RCA Victor (No Mono); LSC 3041 (S)	15	27	29	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Bohm); DGG 136/001 (S)	9
	8	8	BEETHOVEN: COMPLETE PIANO CONCERTOS (5 LP's) Giles/Cleveland Orch. (Szell), Angel SE 3731 (S)	7	28	23	BERLIOZ: REQUIEM (2 LP's) Schrier/Bavarian Radio Orch. & Chorus (Munch), DGG 139 264/265 (S)	12
	9	15	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	124	29	31	CHOPIN NOCTURNES (2 LP's) Artur Rubinstein, RCA Victor LM 7050 (M); LSC 7050 (S)	53
	10	11	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	21	30	27	MAHLER: SYMPHONY NO. 6 New Philharmonic Orch. (Barbirolli), Angel SB 3725 (S)	12
	11	37	CHOPIN: SONATAS NOS. 2 & 3 Van Cliburn, RCA Red Seal, LSC 3053 (S)	3	31	30	SHOSTAKOVITCH: SYMPHONIES NOS. 2 & 3 Royal Philharmonic (Gould), RCA Victor (No Mono); LSC 3044 (S)	16
	12	14	ELVIRA MADIGAN (ALL MUSICAL SELECTIONS) Angerer Vienna Orch. (Brendel), Turnabout TV 34080 (S)	8	32	18	ORFF: CARMINA BURANA Janowitz/Fischer-Dieskau/Stolze/Schoenberg Children's Chorus/Orch. & Chorus of German Opera Berlin (Jochum), DGG (No Mono); 139/362 (S)	11
	13	13	MOZART: CONCERTOS NOS. 21 & 24 Robert Casadesu/Cleveland Orch. (Szell), Columbia (No Mono); MS 6695 (S)	23	33	26	NONESUCH GUIDE TO ELECTRONIC MUSIC (2 LP's) Paul Beaver/Bernard Krause, Nonesuch (No Mono); HC 73018 (S)	21
	14	10	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Victor LM 2609 (M); LSC 2609 (S)	22	34	33	PORTRAIT OF AN ARTIST (3 LP's) Dietrich Fischer-Dieskau, Angel SCB 3729 (S)	3
	15	17	GLORY OF GABRIELLI E. Power Biggs/Various Artists/Columbia (No Mono); MS 7071 (S)	42	35	38	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), Victorola VICS 1265 (S)	2
	16	9	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7176 (S)	19	36	40	WEST MEETS EAST Yehudi Menuhin & Ravi Shankar, Angel 36148 (M); S 36148 (S)	76
	17	32	BELLINI AND DONIZETTI HEROINES Beverly Sills/Vienna Volksopera Orch. (Jalas), Westminster WST 17143	2	37	35	WAGNER: DES RHEINGOLD Various Artists/Berlin Philharmonic (Karajan), DGG 139 226/38 (S)	10
	18	25	MAHLER: DES KNABEN WONDERHORN Schwarzkopf/Fischer-Dieskau/London Symphony (Szell) Angel S 36547 (S)	3	38	36	CHERUBINI: MEDEA (3 LP's) Jones/Lorengar/Gossotto/Various Artists/Orch. of Academy of St. Cecilia, Rome (Gardelli), London OSA 1389 (S)	3
	19	16	BIZET-SCHEHEDRIN: CARMEN Bolshoi Theatre Orch. (Rozhdestvensky), Melodiya/Angel (No Mono); S-40067 (S)	7	39	22	SATIE: PIANO MUSIC, VOL. I Aldo Ciccolini, Angel (No Mono); S 36484 (S)	29
	20	21	INTERLUDE Soundtrack, Colgems COSO 5007 (S)	7	40	—	BRUCKNER: SYMPHONY NO. 9 Berlin Philharmonic (Karajan), DGG 139 011 (S)	1

# NEW ACTION LP's

Title, Artist, Label & No.  
**MOZART: MARRIAGE OF FIGARO (4 LP's)**  
 Fischer-Dieskau/Janowitz/Prey/Various Artists/Deutsche Opera, Berlin Philharmonic (Bohm), DGG 139 276/9

Title, Artist, Label & No.  
**BEETHOVEN: SONATAS FOR PIANO**  
 R. Serkin, Columbia ML 5881 (M); MS 6481 (S)  
**VAUGHN WILLIAMS: SYMPHONY NO. 4**  
 New York Philharmonic (Bernstein), Columbia MS 7177 (S)

# Previn Getting 2 Baton Offers

Continued from page 48

tra to one of the world's four or five largest.

Previn pointed out that the orchestra must go one way or the other and he was not interested (in staying) unless "we can move into the circles which major orchestras move."

Previn wants to become music director instead of conductor-in-chief, thereby gaining control over artistic matters for which he becomes responsible when he gets on the podium.

yearly rental of \$235, which includes full servicing by the company.

but the symphony society is concerned that subscription sales are off this season. Johnson refuses to give a midseason figure to compare with the estimated 3,800 reported Dec. 17, 1967. On Sept. 26, they were 3,405, 45 less than the same date last season. For the record, former conductor Sir John Barbirolli's 1965-1966 season in the Music Hall brought in 4,213 subscribers.

There has been a noteworthy improvement this season in the programs and soloists being presented by the Houston Symphony and this improvement was expected to continue into the future, next season under Previn.

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# International News Reports

## Argentine Drive Accents Own Writers and Tunes

By RUBEN MACHADO

**BUENOS AIRES** — Following suggestions made by a government commission, Argentine radio and television has been giving greater emphasis to music by Argentine writers.

The commission, which administers the government radio network (36 radio stations and one TV channel), has started 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 Raul Calvino, Enrique Alejandro Mancini and Raul Matas.

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 campaign 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 campaign.

A strong sales item, as a result of the campaign, is a zamba, "Zamba De Las Malvinas" (Zamba of the Falkland Islands), by Juan Pueblito. Changos De Anta (Microfon) and Cesar Isella (Phonogram) have both recorded the song.

Record companies releasing local product that will be helped by the campaign include Sicomercantile with an album by Los Cinco Del Norte, Phonogram's "La Segunda Coronacion Del Folklore" (The Second Folklore Coronation), and an LP on Odeon by Ramona Galarza.

Columbia released its second album by Grupo Vocal Argentina, and have announced a third based on the epic poem, "Martin Fierro," by Jose Hernandez. This is a well known piece and tells the history of the gaucho. The album will be titled "Los Hermanos Sean Unidos" (Brothers Be United).

Fermata is preparing a selection of compositions by the group, Quinteto Sante Fe, and Trova is promoting the second album by vocal quartet, Zupay.

Another part of the campaign consists of folk gatherings, which are being well received by the

public. Every Monday, recitals are given at the 30,000-capacity Luna Park Stadium here. The show is billed as "Lunes Argentinos" (Argentine Mondays), and artists taking part included Ariel Ramirez, Jaime Torres, Los Chalchaleros, Edmundo Rivero and Robert Goyeneche.

Backing up these concerts is an intense promotion campaign on the government radio network, directed by Hugo Guerrero Marthineiz.

However, the highspot of the live concert promotion will be the Ninth National Folklore Festival, Jan. 18-26, at Cosquin in the province of Cordoba. A total of 54 million Argentine pesos (\$154,000) is being invested in a program that will have the most important Argentine artists singing native songs.

## SACM Not Tied to Fest

**MEXICO CITY** — The Society of Authors and Composers of Mexico (SACM) this week denied any connection with an announced World Festival of Latin American Music to be held in Mexico City.

The Society also denied it had any information on any Song Festival to be celebrated in Mexico.

A spokesman said the society would be willing to join in any event that would dignify composers and increase promotion of their music, but the Society has, so far, not been approached.

The SACM is the legally authorized representative of most Mexican composers and is almost always consulted and represented in ceremonies, awards or in giving out information concerning Mexican music.

## EP's Roll in Face Of Singles Surge

• Continued from page 1

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

"But the French market," said Cabat, "is, like Spain and Portugal, still closely tied to the EP format, despite the figures produced recently by SNICOP (the French record industry federation) showing that EP's were down 7 per cent and singles up 137 per cent over the last year.

"In our opinion there is no competition between the two. We at Vogue think that the industry should evolve on the lines that foreign material will be released in single form and French product on EP disks. We feel that, with all foreign product now issued on singles, the sales of EP's, though slightly down, remain satisfactory.

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

try, but we cannot consider the EP format condemned or outdated, even in the long-term prospect."

Cabat said that Vogue was now pursuing a policy of international expansion (it was the first French company to set up an office in the U. K.) and had developed very close ties with other French-speaking countries and with Spain and Portugal.

"These wide contacts have enabled the company to continue registering profit rises despite the blow the whole industry suffered as a result of the May-June crisis. We are now responsible for 27 per cent of all French record exports."

Cabat said it was quite unrealistic to talk of a crisis in the French record industry at the present time. "Figures show the exact opposite. The slowdown during the summer has been largely offset, and 1968 can already be put down as a peak record year."



DELEGATES AT the Hong Kong meeting of the Asian Pacific area members of the International Federation of the Phonographic Industry include, left to right: C. Barlow, Australia; Mrs. J. Holdroyd, Hong Kong; R. Latif, Pakistan; Mr. Chong, Hong Kong, and Mr. Snyders, Australia.

## From The Music Capitals of the World

### CHICAGO

Vocalist **Connie Kaye** has recorded a Christmas song, "Daffy Deer," for Shana. Also featured are her four children, Julie, Harry, Alan and Lisa. . . . An advance screening of **Lionel Bart's** "Oliver!" was held Dec. 2 at the U.A. Cinema 150 Theater in suburban Oak Brook. The Midwestern premiere will be held at the theater Thursday (19). . . . Singer **Judy Branch** is appearing with comedian **Flip Wilson** at Mister Kelly's. Dinner music at the club in provided by the **Larry Novak Trio** Friday through Tuesday and the **Dick Reynolds Trio** on Wednesday and Thursday. . . . The **Robbs**, stars of ABC-TV's "Where the Action Is," have concluded a three-week engagement at the Rush Over. The group's first recording on Atlantic Records is "I Don't Want to Discuss It."

**Iron Butterfly** and **Group Image** appeared at **Aaron Russo's** Kinetic Playground Dec. 13 and 14. **Deep Purple** and **Lee Michael** were featured Dec. 6 and 7. . . . **Don Marion**, co-owner of the Rush Up, booked the **Dead End Kids** for a two-week engagement. . . . The **Vogues** performed Nov. 24 at St. Patrick High School. . . . The **B. G. Ramblers** are closing the current year in Toledo with two weeks at their home town's Carousel Club, then a vacation over the holidays. **RON SCHLACHTER**

### MILAN

**Orietta Berti** (Polydor) has been awarded a silver disk for 250,000 sales of her Record for the Summer entry, "Non Illuderti Mai," which has been a British chart entry in its British version, "My Little Lady," for the **Tremeloes**. . . . **Franck Pourcel** (EMI-Itali-ana) was in Rome to tape a 30-minute special on RAI-Radio and to promote his composition, "Chariot." . . . **Ariston Records** has acquired Italian distribution of the President label. . . . The **Motowns**, formerly with RCA-Itali-ana, have joined Durium, where they recorded the Italian version of the **Arthur Brown** hit, "Fire." . . . CGD artist **Gigliola Cinquetti** is making a TV and personal appearance tour of Brazil and Argentina, where she will also record a number of songs in Spanish. Meanwhile, CGD is releasing a new Cinquetti album, recorded with **Los Panchos Trio** in Mexico last spring. . . . **Al Bano** (EMI-Itali-ana) will appear in a Christmas night TV special on RAI-TV. . . . The **Casuals** (Joker) sang the Italian version of their British hit "Jesamine" (Chissa chi lo sa) on RAI-TV. . . . **Amalia Rodrigues** (EMI-Itali-ana) will be in Turin Saturday (2) to tape a TV special for RAI. . . . **Tony Del**

Monaco has left CGD to join Ricordi.

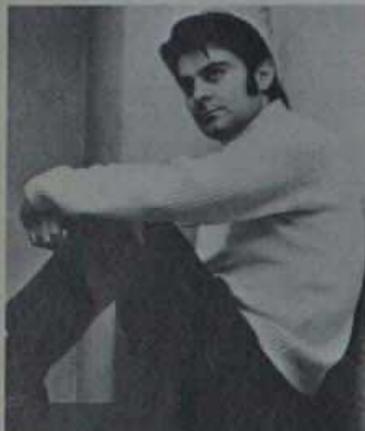
**Milva** (Ricordi) will star in a TV special, "Milva e il Tango." . . . EMI-Itali-ana has released the **Jackie Lomax** Apple single "Sour Milk Sea." . . . **Tony Dallara** (Sif) left Nov. 24 for a one-month tour of Japan, including TV appearances. . . . **Tom Jones** (Decca) had a one-man show called "Stars of Europe" on RAI-TV. . . . **Vince Edwards'** United Artists recording of the title song from "Hair" has been covered in Italian by **Elio Gandolfi** (Cemed-Carosello). . . . United Artists is strongly promoting **Shirley Bassey** in Italy. Following her successful appearance on RAI-TV's "Canzonissima," she was guest at the Cantastampa song contest on RAI-TV and was featured in the 45-minute "Stars of Europe" TV series Dec. 2. . . . Clan has acquired distribution rights to Escalation, Edizione Leone-Favole, FP 4—formerly with Folklore; to West Records, formerly with MPM; and to Sidet, Rotonde di Garlasco and American Records. Clan already distributes the Clan, Kansas, CGO, Melodia and Ole labels. **MARILYN TURNER**

### PARIS

Special Christmas releases by Pathe-Marconi include a single of **Edith Piaf** ("Noel de la Rue") backed with "Silent Night," by **Les Compagnons de la Chanson** and Yuletide albums by **Sacha Distel** and **Udo Jurgens**. Barclay is releasing a Christmas album by **Mireille Mathieu**, backed by **Paul Mauriat**. . . . Clarinetist **Jean-Christian Michel** (Riviera) drew 5,000 to a performance by his quartet in the St. Roch Church, Paris. . . . The **Equals** (Fontana) starred at the Olympia. . . . **Disc Young** has released two Joe singles by the **Mohawks** and the **Pentagon**, distributed by Discodis. . . . Erato is releasing a six-album series, "The French Organ," featuring the complete works of **Cesar Franck**.

Philips is promoting a new Russian-style dance, the **Casatschok**, by **Dimitri Dourakine** and His **Cossack Orchestra**. . . . Decca has released a new **Eric Charden** EP, "Sauve-moi," and singles by the **Moody Blues** ("Ride My Seesaw") and **Victoire Scott** ("De Londres a Paris"). . . . Philips artist **Raymond Devos** is booked for the Olympia through Jan. 5. . . . **Les Compagnons de la Chanson** (CBS) is recording the French version of "Jerusalem Shel Zahaw" with words by **Colette Riva**. The song is published by Chappell. . . . **Les Irresistibles** (CBS) are recording an English version of the theme from the film "Le Grand Ceremonial," published by Chappell. . . . RCA has released the

(Continued on page 52)



**DANIEL RIOLOBOS**, Argentine singer who works in Mexico, has just signed with Discos CBS, the Argentine subsidiary of CBS in Buenos Aires. Riobos recently won first prize in the Buenos Aires Song Festival, with "No Es un Juego el Amor." This single is being released in the U. S. and will be followed by a Columbia album early in 1969.

## Duke's Tour Is Recorded

**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 was filmed and recorded in Mexico City, Puebla, Guadalajara, Cuernavaca, Aca-pulco and Yucata. 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-hundredth the size of existing units and one-tenth the price.

The smallest microphone is barely seven millimeters wide and 15 millimeters long but has the same capacity as condenser microphones used in broadcasting studios.

The tiny microphone, dubbed the "Electric IC," will be utilized in Sony's new "Magazine Matic Pen" cassette tape-recorder, to be marketed in December.

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# From The Music Capitals of the World

• Continued from page 50

new Elvis Presley single, "Almost in Love." Charles Delaunay, publicity director of Vogue Records, has taken over the editorship of Jazz Hot, the monthly French jazz magazine he founded in 1935. **MICHAEL WAY**

## MONTEVIDEO

Rolf Sonnenburg, principal of Suncastle Records (Argentina), paid a short business trip to Uruguay. Suncastle, formed with an exclusive local artist catalog, moved to Buenos Aires some months ago. There the company widened its scope but still records in Uruguayan studios. Recording technician and ex-disk jockey Carlos Pirez visited Buenos Aires recording for Suncastle. Palacio De La Musica (R&R Gio-scia), an EMI licensee, released the Beatles album mid-December. Company also releases A & M product, and have albums and singles by Herb Alpert, Claudine Longet and Sergio Mendes on the market. They will also represent the ABC-Dunhill-Tangerine labels, who were formerly with Philips and Siweg SA.

Philips will start 1969 by releasing Atlantic catalog which was formerly released by Sondor SA. However, Sondor is releasing Aretha Franklin and Wilson Pickett before their Atlantic contract officially ends on Dec. 31. Odeon Pops Argentina released the first album by Uruguayan group, Sexteto Electronico Moderno on Nov. 28. The album, "Para Exigentes," and was the first LP to be recorded in stereo in local studios. Juan D'Arienzo (RCA Victor Argentina), one of the most important tango orchestra leaders, will play in Uruguay during the summer. In November, D'Arienzo made his first Japanese tour. **CARLOS ALBERTO MARTINS**

## LOS ANGELES

Capitol and Warner Bros. are going in opposite directions with Christmas product. W-7 is only releasing two holiday singles and re-releasing two Christmas LP's. Capitol, with its massive catalog, is offering 76 albums on all its labels. The label has also released a number of Christmas singles. W-7's product revolves around new singles by Frank Sinatra and Jimmy Durante. Durante's song is from a 2-year-old LP, "Songs For Sunday" which has been reissued. The local branch of Arthur has been notified by the parent company that it must give up its name for alleged infractions of operating procedures of the franchising company. Musicians Union Local 47 has re-elected its slate of officers: John Tranchitella, president; Max Herman, vice-president; Bob Manners, treasurer. Teen-age Fairs will hold its first singles fair at the Hollywood Paladium, Feb. 1-16. The event will be billed as "The Great Singles Affair" and feature music groups and concessions catering to the 21-35 age bracket.

**PERFORMING FACTS:** Trombonist Bob Brookmeyer, who recently moved here from New York, is leading a quintet at Donte's comprised of himself, Bill Perkins, Jimmy Rowles, Buddy Clark and Larry Bunker. Sam Most, the former New York flutist, is also working the club with his own quartet. Carmen McRae opened at the Century Plaza's Hong Kong Bar Dec. 11 for three weeks, with Mel Torme working the hotel's main room. Merryll Joy and the Curtain Calls open for three weeks Thursday (19) at Harveys, Lake Tahoe. The Establishment signed to work Caesars Palace.

**SCREEN HAPPENINGS:** Lyn Roman will record the love theme from "The Brotherhood" for Para-

mount. The arrangement will be by Artie Butler. Her Dot LP, "The Greatest Roman of Them All," recently came out. Randy Newman hired to compose, arrange and conduct the score and title theme of "The Picasso Summer." The project for Warner Bros.-Seven Arts release is his initial film job. Barbra Streisand will sing several songs in "The Owl and the Pussycat," which marks her dramatic debut. Maurice Jarre scoring "Isadora" for Universal. John Williams scoring "Daddy's Gone A Hunting" for National General. Ron Grainer will write the music and lyrics for a song "Catherine" for Universal's "In Search of Gregory." Universal will film the life story of Ethel Waters, with playwright Peter Feibleman writing the screenplay.

**TV DOINGS:** Jackie DeShannon will appear in "Love-In at Ground Zero," a 90-minute feature in the "Name of the Game" series seen on NBC. Kate Smith will star in a special produced by Screen Gems. The Doors on "The Smothers Brothers Comedy Hour" Dec. 15. The Fifth Dimension and Buck Owens and the Buckaroos on "Operation Entertainment" Friday (20). Mason Williams wrote and produced Andy Williams' Christmas Special, airing Thursday (19) on NBC. Jerry Fielding is the musical director for "The Queen and I," new half-hour comedy series for CBS-TV. Lesley Gore and the First Edition on "The Pied Piper of Astro-world," an ABC-TV musical romp through the new Houston amusement park, airing Saturday (28). Glen Campbell and Nancy Ames on the "Bob Hope Special" Thursday (19). Lena Horne on the "Art Linkletter Show" Monday (16).

Jerry Goldsmith to compose and conduct original music for "The Chairman" at 20th Century-Fox. The Mills Brothers open at the Coconut Grove Thursday (26). Vikki Carr canceled a Dec. 7 engagement at the San Diego Civic Theater because of illness. Julie Andrews, Ann-Margret, Richard Burton, Irving Berlin, Noel Coward, Dorothy Dandridge, Mahalia Jackson, Johnny Mathis, Ethel Waters and Barbra Streisand, among others, will have their names added to the "Walk of Fame" along Hollywood Boulevard.

## MANILA

Phil Rose, vice-president and director of the international department of Warner Bros.-Seven Arts, visited Manuel P. Villar, general manager of Mareco, and Luis P. Villar, general manager of Filipinas Record Corp. Alwin P. Schmid, president of Finebilt Manufacturing Co. in California, will be here in January to meet officials of new record companies interested in acquiring Finebilt products. All record manufacturers here use Finebilt Record presses and equipment. Mareco has started an early promotion campaign for the CBS International film, "Funny Girl," starring Barbra Streisand, which will be shown at Easter next year. Steve Gibson and His Red Caps Five will headline Manila Hilton's New Year's Eve attractions.

David Raphael, vice-president of 20th Century-Fox Film Corp., and his wife arrived Dec. 1 on business tour of company's Far East branches. While here, Raphael conferred with Ernesto D. Rufino, manager of Luzon Theaters, on merchandising plans for the Christmas roadshow presentation of "Star!" featuring Julie Andrews. Mareco has released the soundtrack album of the film. D'Swan Sound System Co. is releasing "Breaking Up Is Hard to Do," by the Happenings, and "Greatest Moments in a Girl's Life," by the Tokens, both on

B. T. Puppy. D'Swan manager Mike Lee is optimistic about the market potentiality of the new Happenings single. Mareco and Filipinas Record Corp. are releasing 25 singles this week. Officials of the sister companies feel that the new singles will meet stiff competition from Christmas records. **OSKAR SALAZAR**

## PRAGUE

Karel Gott, Waldemar Matuska, Pavel Novak, Helena Vondrackova, Eva Pilarova and Marta Kubisova were among singers who were presented with gold awards by Supraphon for top sales of EP and LP records. Brno singer Stepan Mat's single of "Only the Wind Knows" by Greek composer Mikis Theodorakis has sold more than 50,000 copies in Czech and Slovak versions. Czech r&b group the Matadors were booked for the Munich performance of the musical "Hair." Prague country group the Greenhorns will be represented on the album "Bluegrass Around the World," produced by the Bluegrass Music Association in the U. S. EMI and Supraphon have signed a contract by which Supraphon will have access to the EMI repertory for Czechoslovakia. The first album under the contract will be a Beatle sampler to be released in 1969. Sevcik, an executive of Artia, is in the U. S. negotiating a contract with Atlantic. British agent Vic Lewis was in Czechoslovakia in search of talent for TV shows in Britain and America. **LUBOMIR DORUZKA**

## AMSTERDAM

The Dutch Jazz Foundation will open a jazz library in the Musicology Institute of the University of Utrecht early next year. The Foundation will also receive a \$5,000 subsidy from the Dutch Government to enable it to stage five concerts by the Foundation Jazz Orchestra during the 1968/1969 season. A new music publishing company, Weekend Music, has been formed here with Johan C. Keijser as president and general manager. Address of the new company is Wittenkade 118, Amsterdam, Tel: (020) 187138. Weekend will concentrate on securing sub-publishing rights of American, British and Italian copyrights. The Paul Acket Agency is bringing the Elektra group, the Paul Butterfield Blues Band to Holland Jan. 17 for a 30-minute TV show. Udo Juergens was in Amsterdam Dec. 8 and 9 to promote his new album, "Udo." Negram-Delta will introduce the Ariola series, Baccharola International, to the Dutch market next year. **BAS HAGEMAN**

## NEW YORK

Composer-conductor Lalo Schifrin will score the 20th Century-Fox film of "Che!" starring Omar Sharif and Jack Palance. He recently completed scoring "Hell in the Pacific," starring Lee Marvin. Tom Paxton, Elektra singer-composer, is appearing at Fred Weintraub's Bitter End until Christmas. The Dickens, a rock group from Canada, will alternate with Paxton for the first week. Gary Puckett and the Union Gap will introduce their new Columbia release on the "Ed Sullivan Show" Jan. 19. Nina Simone, Young-Holt Unlimited and the Sweet Inspirations will appear in concert at Carnegie Hall Saturday (28). Bert Sommer, who wrote "And Suddenly" for the Cherry People and "Ivy, Ivy" for the Left Banke, will debut as a solo artist.

The Illusion, Jeff Barry's new group on his Steed label, is appearing at Ungano's here for December. Their first release, "Did You See Her Eyes," will be released in January. Columbia's new group, Man, returned to Steve Paul's Scene Thursday (12). Singer Brian Hyland, Dot artist, has severed management tie with Sam Gordon. Hyland can be contacted through Premier Talent. Julie Budd will make her first

appearance on the "Jonathan Winters Show" Wednesday (18). She also taped a "Girl Talk" show aired last Friday. Marlene Ver segment of "Girl Talk." Irving Spice is completing an album with the Side Three for his Mohawk label. UA's Bobby Goldsboro will write and sing the theme for a new David Janssen film, "Where It's At." A new firm, Mini-Hints, is offering radio stations a free editorial service designed for deejays looking for filler material. Write to Mini-Hints, 1650 Broadway.

Vanguard's P.D.Q. Bach will appear in concert at Philharmonic Hall Monday (23) and again (28, 31). Bach (Professor Peter Schickele) will also appear on the Skitch Henderson TV show Friday (20). Edie Adams will resume her supper club tour with a two-week engagement at the Caribe Hilton in San Juan, Puerto Rico, beginning Jan. 17. Crow-Chee, a husband and wife singing-songwriting team, has made a promotional film to be sent to the 122 schools in the College Coffee House Circuit. They are on a six-week tour of the circuit. Cashman, Pistilli & West will produce recordings by the duo for release early next year. Imperial Records' the Sunshine Company has added Dave Hodgkins to its roster. Doreen Goldstein, assistant to the president of Philip Leshin Associates, an entertainment p.r. firm, was wed to Daily News staff photographer Tom Monaster on Saturday (7). Charles Fox will score the Paramount film, "Good-bye Columbus." The Association will supply several new songs for the movie. Lou Herscher writes to remind that he collaborated with Dwight Butcher on the tune, "When Jimmie Rodgers Said Goodbye." The credit was inadvertently omitted on the liner of the recent Jimmie Rodgers album, "When the Evening Shadows Fall." **ED OCHS**

## DUBLIN

Mrs. Mary Reeves, widow of the late Jim Reeves, flew in from London for a 48-hour visit, during which she met Michael Geoghegan and Phyl Mitton of Irish Record Factors and did various press, radio and TV interviews. She was on the peak-rating "Late, Late Show," "Music on the Move" and "It's Country Style." Jack Walsh's Demesse Record Co. issued a specially recorded Hallmark LP, "Bill Quinn Sings Jim Reeves' Greatest Hits." Ravi Shankar played to a capacity crowd at Liberty Hall for promoter Jack Fitzgerald, also one of the country's leading record retailers. The Royal Showband and manager Connie Lynch gave a reception at the Old Shielding in Raheny to mark their 10 years in the business. Their current 45—their first for the independent

Dolphin label—revives the Four Tops' "It's the Same Old Song." The Royal will spend six months of 1969 away from Ireland, most of the time in Las Vegas.

Photographer Roy Ezmonde made a short film for manager Tom Costello to tie-in with the Times' debut disk, "What Made Milwaukee Famous." The Tremeloes, on their 15th Irish tour, taped a spot for Larry Gogan's "17 Club" on Radio Eireann which will be aired Dec. 29.

Louis Solomon, of Solomon and Peres, reports huge interest in Decca's new low-priced "The World of..." series, especially for albums by Val Doonican, the Bachelors and Mantovani. And he says there's similar interest in "The Dubliners," another budget-priced release on Major Minor's Golden Budget label. Irish Record Factors issued the elaborate 2-LP boxed set featuring all the dialog and songs from the original London cast of "Man of La Mancha" on MCA. The same label reissued Bing Crosby's "White Christmas." Sean Duohy's new Dolphin 45 is "Christmas Polka" and Dolphin manager Brian Barker launched the label's first low-priced sampler, "14 Hit Songs by Irish Artists," featuring the Dreams, Oscar Whifney Sound, Weaver Folk, Capitol, etc. Irish hit writer Johnny McCauley will publish his first songbook early next year. He's also the author of a best selling guitar book. **KEN STEWART**

## LONDON

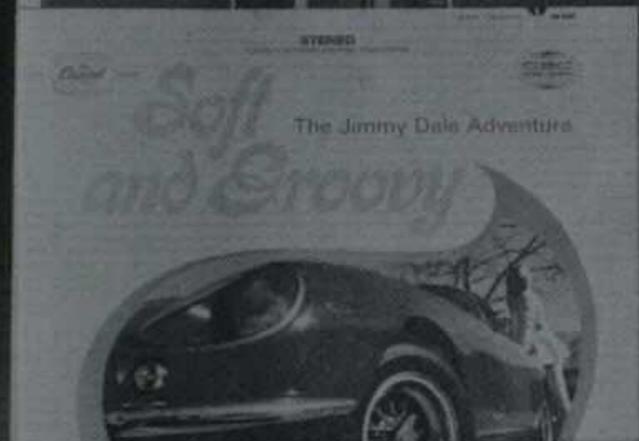
Martin Wyatt has joined MGM as a&r controller. Wyatt was previously British representative for Sacha Distel and Petula Clark. He will be responsible for all of MGM's domestic productions and independent masters acquired by MGM. He had previously been at Pye. Pye and the British national newspaper, the Daily Express, have issued an album, "The World of Beachcomber," by comedian Spike Milligan. The record is issued on Pye and will be available to readers. At present the album will not be available to the trade. The record was produced by Jack Fishman. Bernard Delfont has been elected president of the Variety Club of Great Britain. Delfont, who has been a member of the club's executive committee for a number of years, will take up office at the beginning of January.

Italian singer Caterina Valente has been in this country recording a new album with Edmundo Ros for Decca. She also presented an award to singer Tom Jones, who has been voted the most popular foreign artist in Italy. Larry Page of the independent Page One label is currently in America promoting his current U. S. album release, "The Larry Page Orchestral." **(Continued on page 54)**



PETER CONTINO, general manager for Discorama International Productions, goes over a song at a recent recording session with 10-year-old singer from Italy, Anna Maria Nati.

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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 co-

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

In addition, a number of observers 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.

## 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 Cassis, an old friend of Rossi's.

The reception also marked the release by Rossi of a Christmas disk, "Pour Noel"—a French version with words by Frank Gerald, of the Ray Charles number "Christmas Eve."

Presiding was Pathe-Marconi chief Francois Minchin. Also present were orchestra leader Franck Pource, Yvette Horner Singers, Anne Vanderlove, Giani Esposito, Les Haricots Rouges and classical pianists Samson Francois and Aldo Ciccolini.

## 2 New Stereo Sets in Japan

TOKYO — Two kinds of "bookshelf" stereo sets were introduced this month by the Hayakawa Electric Co.

The bookshelf units account for 64.1 per cent of all stereo sets in Japan as opposed to the table-top, 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 system.

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.

## WRITER CHAN STARTS LABEL

MANILA — Joe Mari Chan, Filipino songwriter and recording artist, has started his own label, Signature, and will produce disks.

Initial venture is his own composition, "San Francisco and You," by the Hush-a-Byes, six college girls from Quezon City.

Pioneer Record Sales will release and distribute Signature. Chan records for Pioneer on Top Tunes.

## 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 Capitals of the World

• Continued from page 52

tra Plays Pages of Hits." Page revealed that he has re-signed the Page One artists, Troggs, to a management contract. . . . Mascall Records, a London firm of importers, has brought in a number of albums by French singer Mireille Mathieu called "Le Merveilleux Petit Monde De Mireille Mathieu." The LP includes the French singer accompanied by members of her family.

The controversial "Two Virgins" album by Jhn Lennon and Yoko Ono is being distributed here by a mail-order system by Track. British retailers have been sent a special order form by Track advising them of the method of distribution. The Gramophone Records Retailer's Committee has warned dealers of the danger of stocking this album. . . . This month, the London West End musical "Charlie Girl," starring Gerry Marsden and Anna Neagle, celebrates its fourth anniversary at the Adelphi Theater. . . . London Weekend Television is giving singer John Hanson his own British TV series in the new year. Hanson, who has appeared in "The Song," will appear in the 19-show series.

The independent Morgan label is planning to launch a subsidiary label aimed at the pop market in February. Previously Morgan has issued material aimed at the middle of the road market. The label Blu-Town will be introduced by a new group, the Academy, and singer Jeff Gill.

PHILIP PALMER

## SAN JUAN

Blanca Rosa Gil (Velvet Records) is appearing at the Flamboyant Hotel. . . . Carnita Jimenez (Sonoradio) is playing at the El Miramar Hotel. . . . Chita Rivera (Seeco) is the main attraction at the Puerto Rico Sheraton, to be followed by Xavier Cugat Monday (23). . . . The Vanilla Fudge (Atco) appeared at the old Sixto Escobar Baseball Stadium near San Juan. The group ran into trouble. Their instruments and equipment failed to arrive on time. They were coming from a previous engagement in Tulsa, Okla. The group was scheduled to play an 8:30 set, but finally performed at 1:20 a.m. on borrowed instruments and amplifiers. Local booker Ruben Perez had trouble quietening the teen-age audience. The original police force of six was increased around midnight.

Yaco Monti, recording artist from Argentina (Parnasso Records), recently finished a short engagement on Channel 11 TV. He came from Bogota and Caracas and proceeded to New York. In

## Artist Svensson Dies at Age 49

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 at Tomtebodav, Stockholm, where he began studying the piano. He graduated in 1941 as an organist and made his debut on radio and records in the same year.

Svensson's international break came in 1949 after he had played for several years at Nalen 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.

France, Monti recorded an album for Pathe-France, but while in Puerto Rico his work was limited to TV work. . . . Recent albums receiving heavy promotion in Puerto Rico by New York-based labels include Eddie Bastian's "Hippies Boogaloo"; Chuitin's Christmas album: Ismael Santiago's "Asi Empezaron Papa y Mama" all on Hope. "Que Viva la Vida," by Raul Marrero on Professional label, and "Hard Hands," by Ray Barreto and "Hey Sister," by Monguito on Fania Records. . . . Hermanos Silva (RCA Victor) opened a four-week engagement at the Condado Beach Hotel on Monday (16).

ANTONIO CONTRERAS

## HONOLULU

Frank (Crazy Guggenheim) Fontaine appeared at the Ilikai Hotel's Pacific Ballroom Dec. 10-12. Local singer Joy Brulee opened the show. . . . When tenor Charles K. L. Davis opened a two-week engagement at the Royal Hawaiian Hotel's Monarch Room, his co-stars were the former Miss Hawaii Patricia Lei Anderson Murray and harpist Dwayne Fulton. Davis and Fulton earlier this year played a date at Carnegie Hall. . . . Tommy Boyce and Bobby Hart have a date Dec. 29 at the Honolulu Concert Hall. It will be the Island debut for the A&M song-writing-singing duo. . . . Tom Jones still being lured here for an Ilikai engagement. . . . Hi-Fi Records star Arthur Lyman has returned to the Ilikai's Canoe House after a Mainland trip. . . . Capitol stars the Four Amigos are due Thursday (26) at the Ilikai's Hong Kong Junk.

The Potted Palm, a young Island group specializing in Polynesian pop tunes, is the attraction at new club, Michel de Pavillion. . . . 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 Lanai restaurant and club. . . . Tommy Sands in his current Outrigger Hotel shows features Polynesia '68, as his back-up group plus singer Nani Lee, the widow of Kui Lee. . . . Sarah Vaughan will be the New Year's Eve attraction at the Ilikai's Pacific Ballroom.

WAYNE HARADA

## 5 U. S. Acts Are Listed For MIDEM

NEW YORK — Fifth Dimension, Sergio Mendes and Brasil '66, Joe Tex, and Bobby Goldsboro will head American artists booked for personal appearances at the MIDEM 3 convention, in Cannes, France, Jan. 18-24.

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

The European delegation of performers for MIDEM will be led by Maurice Chevalier.

## Hazlewood in Stockholm Date

STOCKHOLM — Lee Hazlewood (Reprise) arrived here Dec. 13 for one week to film his TV program. He also talked with Stig Andersson of Sweden Music.

# TOP LP'S

FOR WEEK  
ENDING  
DEC. 21

1. The World's Best Non-Stop Dancing—Burt Best Band— I. A. S. 3053
2. Both Sides Now—Catherine McKinnon—AS 777
3. What About Me—Anne Murray—AS 782
4. A Night Out at the Pig & Whistle—Cast—ACS 5020
5. Home From the Forest—Ronnie Hawkins—YVS 33002
6. Country Reflections—Marlene Beaudry—AS 790
7. At the Pig & Whistle—The Carlton Showband—ACS 5022
8. Release Me—The Golden Ring—AS 730
9. Oh! Oh! Canada—The Brothers-in-Law—AS 633
10. Truck Driving Man—Dick Nolan—AS 633

CONTACT YOUR NEAREST



BRANCH OR DISTRIBUTOR

Say You Saw It in Billboard

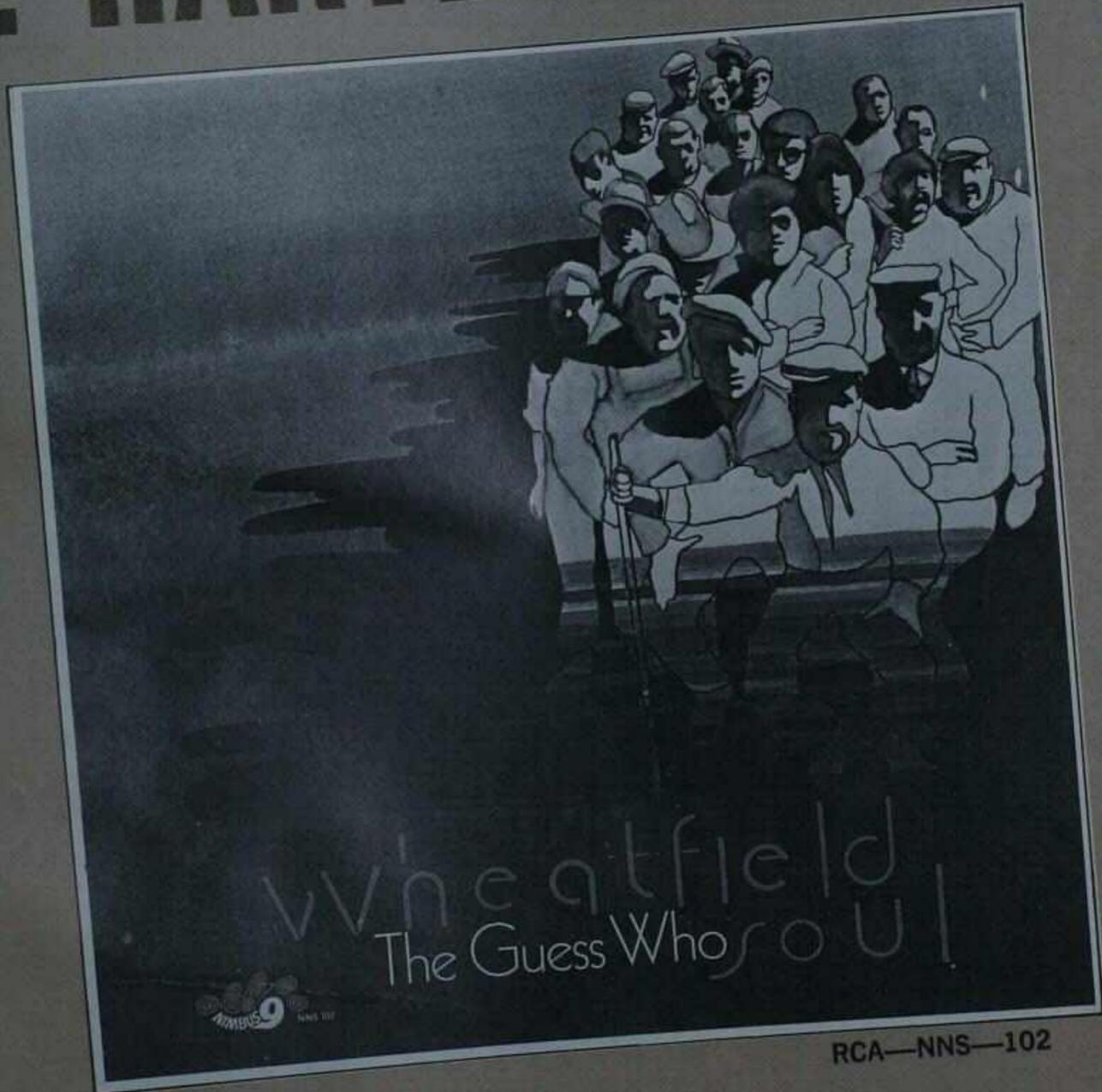
A GROUP WHO WORKS TOGETHER—  
FOR MANY YEARS MAYBE THEY WORK TOGETHER—  
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THEY HAVE THE MATERIAL—  
THE SOUND—  
THE STYLE—  
THEY HAVE MATURED.

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AND THE WHEAT GROWS EVERYWHERE.  
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GUESS WHO MUSIC AS WHEATFIELD SOUL

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**RCA**



## Rock, Presley Rocking Canada

TORONTO — Retailers and record promotion men report a surge of interest in rock 'n' roll in Canada, possibly as a result of the Elvis Presley television spectacular which was screened nationally by CBC on Dec. 3,

## Polydor Will Handle Island In Canada

TORONTO — Polydor Records of Canada will take over 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 Stone Records, and initial releases here include the new Traffic album, and sets by British groups, Free, Spooky Tooth, Wynder K. Frogg, Nirvana and Jethro Tull.

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

and a general disenchantment with psychedelic sounds.

RCA Victor promotion man Ed Preston reports: "There's been a landslide on Presley product. The stores are ordering his new single and album like early Monkees singles. You just can't keep ahead of it. The soundtrack from the TV spectacular is a real monster."

Special displays of Presley earlier albums, sent out by RCA to coincide with the TV showing, have added to the interest.

In addition, other older rock 'n' roll singles are enjoying a new lease on life. Quality Records reissued, owing to demand, the Beaumarks' "Clap Your Hands" and the Animals' hit, "House of the Rising Sun."

The same company reports two further singles to be added to the list of oldies becoming newbies. Robin Luke's Dot single, "Susie Darlin'," has been re-released following heavy airplay on CJYR, where it is No. 18 on the station's chart.

Another Dot single, "Deck of Cards," by Wink Martindale, was played by CKCC in Hamilton. Phone response was "tremendous" says the station and this led to the disk being brought out again.

## From The Music Capitals of the World

### TORONTO

Turnout was disappointing for the Wilson Pickett-Jeanie C. Riley package with a reported attendance of only 2,000. Critics reasoned that promoters cannot get both r&b and country crowds out for the same show. . . . CKNX in Wingham has broken the Ray Griff single, "Sweet Bird of Youth" while "The Worst That Could Happen," by the Brooklyn Bridge, is moving on Toronto's CHUM. . . . Atlantic has rushed a new Vanilla Fudge single, "Season of the Witch" but some stations seem to prefer the version by singer Julie Driscoll and organist Brian Auger. Meanwhile, the Driscoll-Auger single, "Road to Cairo" continues to attract heavy underground airtime.

Polydor's Deep Purple, now selling well with "Kentucky Woman," has been booked to appear at the Rock Pile, Sunday (22). On Dec. 8, the Buddy Guy Blues Band drew responsive crowds to that venue, his debut there. Guy was a big hit during Toronto's annual CNE Show in August. . . . RCA's Ed Preston reports much action on "Green Eyes," by Guess Who, "You've Got That Lovin' Look," a song written by Les Emmerson of the Staccatos from Ottawa group, Mythica Meadows, and the MRQ's, "Games." MRQ (the initials stand for Modern Rock Quartet) is ap-

pearing at the Cafe El Patio in Toronto Village.

Preston also arranged press and radio promotion for George Hamilton IV and Skeeter Davis dates in Guelph and Toronto. . . . RCA's Cal Bostic (Alabama singer who now lives in Port Arthur) appeared at Toronto's Town and Country Club. . . . Diana Ross and the Supremes have been booked to appear at Waterloo University during January. . . . Allied has rushed out the first album by Elektra group, the Rhinoceros, who recently did three nights of personal appearances here, with Elektra a&r man, Paul Rothchild in attendance.

Quality's John Driscoll disappointed about lack of airplay on Joe Cocker's A&M single, "With a Little Help From My Friends," a No. 1 hit in the U. K. Driscoll blames Canadian radio programmers who make up their playlists from the U. S. charts, rather than anywhere else. He points out the failure, so far, of Barry Ryan's MGM single, "Eloise," another No. 1 U. K. hit.

Arc's Catherine McKinnon is currently headlining at the Riverboat Coffee House — she also hosts a weekly national TV series, "River Inn." . . . Warner Bros. have decided to release the Jimi Hendrix Experience double album "Electric Ladyland" with the cover used in the U. S. release. The controversial U. K. cover, with a number of young nude ladies, will not be seen. . . . WB has also released a single by the Trials of Jayson Hoover, "Baby I Love You," a debut single by the combined U. S. and Canadian group, reports WB's Mike Reed. . . . Spanton is releasing material from the Vee Jay label, including titles by Jimmy Reed, Betty Everett and Jerry Butler.

Gordon Lightfoot's new album has received air exposure and Bob Johnston, music director of CFCF Radio, Montreal, reports strong reaction of the "Long Thin Dawn" and "The Gypsy" tracks. Album was a pick LP for a week at CFCF. **RITCHIE YORKE**



IRISH ROVERS, a Canadian group, receives a gold record award for Australian sales of "The Orange and the Green" 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 of Canada has taken over national Canadian distribution of the French-language 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 Finkelstein

will handle administrative functions, said Brodeur.

Martin is known in Canada as a producer, singer and writer, as well as running his music publishing firm, Allied Music. Under the name of Harty Hill, he has had singles released on Atco, MGM, and Columbia. He also had a Canadian chart hit with "I Am the Lonely Man" (Brunswick).

Trax Productions has already secured international releases on the Philips and Polydor labels for its artists, Rainy Day, Rings and Tings and Marty Hill.

First release by Trax, under the Quality deal, is "Imagine," by Valjean.

## Polydor Ups Lori Bruner

TORONTO — Lori Bruner has been appointed national promotion director 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, based here. She will move to Montreal to take her new position early in 1969.

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 leader James Last. Last received two gold records for world sales of his albums, "Trumpet a Go Go" and "Hammond a Go Go."

In Hamburg, Miss Bruner talked with key Polydor and Deutsche Grammophon executives and later flew to London to meet with Polydor U. K. managing director Roland Rennie and Chris Blackwell, president of Island Records, with whom Polydor, Canada, has signed a distribution deal.

## 5 New Acts Bid for Circuit

NEW YORK — Following a series of December auditions set up in Toronto, Marilyn Lipsius, director of Fred Weintraub's Campus Coffee House Circuit, reports that five new acts have been recommended for use on the circuit.

The auditions were set by Pamela Fernie of Toronto's Va-

## SEDAKA DISK CANADA STAR

MONTREAL—Neil Sedaka's single, "Star Crossed Lovers" (SGC), has become a hit here. Not only is it No. 1 on CFCX, the city's top English-speaking rock station, but it has made its first appearance, at No. 9, on the CJMS chart. CJMS is the French-language station here.

## 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 the early spring.

The statement was made when Harvey Kalef, general manager of Park Lane, returned

riety Artists Productions International and 20 acts were screened in the two-day auditions.

Marilyn Lipsius also reports that several established acts, whose fees would generally be scaled too high for Coffee House budgets, want to work the circuit. They want to use it to break in new material.

## Canada Govt. Acts on Mfr. Fee Collecting

TORONTO — The Canadian government has introduced action in the Senate this week to prevent record manufacturers from trying to collect fees for broadcasts or other public use of their records. The manufacturers allege that there is a hitherto dormant right allowing them to collect royalties.

A Nova Scotia liberal, Sen. Earl Urquhart, opened a second reading debate of a bill to amend the copyright act, with an appeal for urgent passage in order to head off the newly invoked claims of the record companies under a 47-year-old section of the law.

Unless the royalty collecting right is deleted quickly, the senator said, it would cost the government-backed CBC station \$840,000 in 1969. The total from private broadcasters, theaters and other public performances next year has been estimated at between \$3 million and \$5 million.

The debate was adjourned for a week after Urquhart explained that amending the bill was prompted by what he suggested was an untimely attempt by record manufacturers to invoke a long moribund statutory right.

## Carla Thomas Canada Stint

MONTREAL — Stax recording artist Carla Thomas performed for one week at the soul music nightclub the Esquire Show Bar.

Quality Records promotion manager David Brodeur set up visits to local radion stations to promote the singer's new single, "Where Did I Go," from the show, "Hair," and reports increased business.

Miss Thomas also appeared on the CFCF teen-age show, "Like Young." She has been re-booked, with her Volt Records' accompanying group, the Barkleys, for the Esquire for April.

## CHNS NAMES LIBRARIAN

TORONTO — CHNS Radio in Halifax, Nova Scotia, has appointed Bob Cooke as music librarian, replacing Pat Johnstone, who is retiring.

Cooke has been with the technical staff of CHNS for the past four years.



KEN EAST, managing director of EMI Records, seated right, and J. Sevcik, manager of the Artia Foreign Trade Corp., seated left, sign a licensing agreement covering manufacturer and distribution of EMI group repertoire in Czechoslovakia by the Supraphon company. Looking on are, left to right, J. Bernath, Artia-Supraphon trade delegate attached to the commercial section of the Czech Embassy in London; M. O. Hamilton, general manager of EMI Ltd.'s overseas division, and K. Butcher, also of EMI's overseas division.

### Prague Substitute Jazz Fest Features Illinois U. Band

PRAGUE—The Illinois University Jazz Band, led by Prof. John Garvey, the only band ever to win the Collegiate and Intercollegiate contests in the U. S. and the first university band to play at the Newport Festival, was featured at the jazz concerts held here Nov. 20 and 21, replacing the 5th International Jazz Festival.

The International event was canceled after the Russian invasion, but this more modest version was nevertheless an overwhelming success. Although originally planned to feature only native jazzmen, the event was given participation by the Illinois band, American clarinetist Tony Scott, British clarinetist Sandy Brown and Canadian trumpet player Maynard Ferguson only a few days before the opening.

Local artists featured were the SHQ, pianist Vladimir Klusak, the Revival Club, the Gustav Brom Orchestra and brilliant young clarinetist Felix Slovacek, who was invited by Tony Scott to join him for one number. During the concerts it was announced that the International Jazz Festival here will be resumed next year, Oct. 9-12.

While in Czechoslovakia, Maynard Ferguson cut an album with the Gustav Brom orchestra, Sany Brown recorded a number of titles, and Tony Scott made arrangements to return shortly for a recording date.

### Adamo Again For MIDEM

PARIS — For the third consecutive year, Pathe artist Adamo will represent France and Belgium at MIDEM, in Cannes in January. Adamo will break off a month's season at the Paris Olympia, to attend.

However, Pathe-Marconi announced they would not, under EMI London, policy, be attending MIDEM. But Alain de Ricou, head of the separate editions Pathe-Marconi publishing house, said he would be present.

De Ricou also revealed that Portugal's representative at MIDEM would be Columbia artist Amalia Rodrigues with "Vou dar de beber a dor," by Alberto Janes. Miss Rodrigues will shortly release a French version, "La Maison sur le Pont," by Pierre Cour, who wrote the words of Paul Mauriat's "Love Is Blue."

### Gold Ahead for Dion Single?

TORONTO — Dion's Laurie single, "Abraham, Martin and John," is on its way to give the singer his first Canadian gold disk award in seven years.

Rated at No. 1 in most major markets throughout Canada, the single should pass the 50,000 sales figure by next week, thus earning it a Canadian gold award.

Meanwhile, Laurie have rushed Dion's album, his first for several years, titled after the single. Distribution is by Quality.

## 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 Record Club release program in the hope of attracting specialized audiences.

In the first of this new campaign, the Record club will issue 16 foreign albums and only 12 of native origin.

The program for the first six-month period includes LP's by the Bee Gees, Simon and Garfunkel, Gilbert Beaud, 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 Record 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 facilities in the spring. Other Japanese electron makers, including Kawai Musical Instruments Manufacturing, Toshiba, Matsushita and RCA are re-

ported making advances in this field. The electron organ first appeared in Japan in 1958 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 organs. Organ exports went from 1,500 in 1966 to nearly 10,000 this year.



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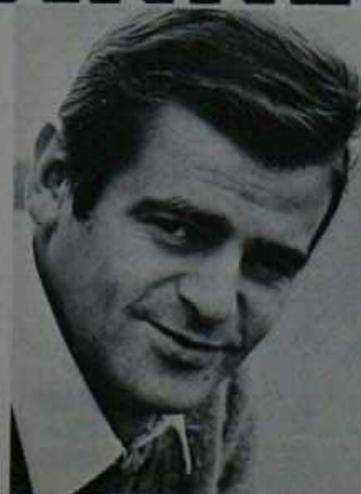
IN SERBIAN: BY IVO ROBIC (in preparation)

IN GERMAN: BY CLIFF RICHARD (in preparation)

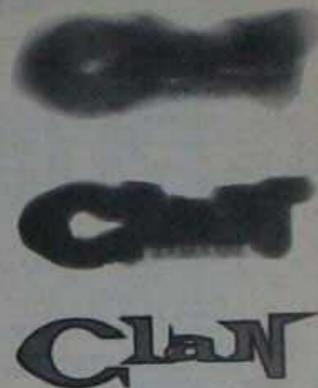
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**Edizioni Usignolo**

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NESUHI ERTEGUN, left, Atlantic Records' vice-president, in Istanbul, with Kayihan Caglayan, general manager of Melodi Records, Turkey. Melodi exclusively distributes Atlantic in Turkey.



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# HITS OF THE WORLD

Billboard

## ARGENTINA

(Courtesy Escalera a la Fama)  
\*Denotes local origin

- | This Week | Last Week | Song                                 | Artist   |
|-----------|-----------|--------------------------------------|--|
| 1         | 1         | FUISTE MIA EN VERANO                 | Leonardo Vavio (CBS)—Melograf                                      |
| 2         | 2         | LA CHEVECHA                          | Palito Ortega (RCA)—Cianort  |
| 3         | 3         | THOSE WERE THE DAYS                  | Mary Hopkin (EMI)—Sandie Shaw (RCA)—Gigliola Cinquetti (CBS)—Odeon |
| 4         | 4         | ASI                                  | Sandro (CBS)—Ama   |
| 5         | 5         | TU NOMBRE EN LA ARENA                | Carlos Barocela (CBS)—Melograf                                     |
| 6         | 7         | HEY JUDE                             | The Beatles (Odeon); Larry Page Orchestra (Fermata)—Fermata        |
| 7         | 6         | EL BARCO DEL AMOR (THE MIRACLE SHIP) | FAO (Freedom From Hunger Campaign)                                 |
| 8         | 10        | BABY, COME BACK                      | The Equals (RCA)—Conexión No. 5 (Vik)—Palito Ortega (RCA)—Cianort  |
| 10        | —         | SEREMOS AMIGOS/LA CHICA DEL PARAGUAS | Los Gates (RCA) Fermata  |

## BRITAIN

(Courtesy Record Retailer)  
\*Denotes local origin

- | This Week | Last Week | Song                                 | Artist  |
|-----------|-----------|--------------------------------------|---|
| 1         | 2         | LILY THE PINK                        | Scaffold (L) (Parlophone)—Noel Gay (Norrie Paramour)                    |
| 2         | 1         | THE GOOD, THE BAD AND THE UGLY       | Hugo Montenegro (RCA)—United Artists (Hugo Montenegro)                  |
| 3         | 7         | AIN'T GOT NO—I GOT LIFE/YOU GOTTA DO | Nina Simone (RCA)—U-A Music (Stroud)                                    |
| 4         | 6         | ONE, TWO, THREE O'LEARY              | Des O'Connor (L) (Columbia)—Morris (Norman Newell)                      |
| 5         | 14        | BUILD ME UP BUTTERCUP                | Foundations (L) (Pye)—Immediate/Welbeck/Schroeder (Tony McCauley)       |
| 6         | 13        | URBAN SPACEMAN                       | Bonzo Dog Doo Dah Band (L) (Liberty)—Bron (A.C. Vermouth)               |
| 7         | 4         | THIS OLD HEART OF MINE               | Isley Brothers (Tama-Motown)—Jobete, BMI (Holland Dozier)               |
| 8         | 3         | ELOISE                               | Barry Ryan (MGM)—Carlin (Bill Landis)                                   |
| 9         | 8         | MAY I HAVE THE NEXT DREAM WITH YOU   | Malcom Roberts (Major Minor)—Pedro (Tommy Scott)                        |
| 10        | 5         | BREAKING DOWN THE WALLS OF HEARTACHE | Bandwagon (Direction) (Screen Gems/Columbia)—Denny Randell/Sandy Linzer |
| 11        | 22        | SABRE DANCE                          | Love Sculpture (Parlophone)—Leeds                                       |
| 12        | 9         | I'M A TIGER                          | Lulu (L) (Columbia)—Valley (Mickie Most)                                |
| 13        | 15        | RACE WITH THE DEVIL                  | Gun (L) (CBS)—Keen/Pop-Gun (John Goodison)                              |
| 14        | 10        | ELENOR                               | Turtles—Carlin (Turtles)  |
| 15        | 12        | HARPER VALLEY P.T.A.                 | Jeanne C. Riley (Polydor)—Keith Prowse (Shelby Singleton)               |
| 16        | 26        | A MINUTE OF YOUR TIME                | Tom Jones (Decca)—Carlin (Peter Sullivan)                               |
| 17        | 19        | LOVE CHILD                           | Supremes (Tama-Motown)—Jobete Carlin (Cian)                             |
| 18        | 16        | THOSE WERE THE DAYS                  | Mary Hopkin (Apple)—Essex (Paul McCartney)                              |
| 19        | 23        | PRIVATE NUMBER                       | Judy Clay & William Bell (Stax)—East (Booker T. Jones)                  |
| 20        | 36        | ALBATROSS                            | Fleetwood Mac (Horizon)—Fleetwood/Immediate (Mike Vernon)               |
| 21        | 20        | IF I KNEW THEN WHAT I KNOW NOW       | Val Doonican (Pye)—Cinephonic (Bill Rodgers)                            |
| 22        | 45        | OB-LA-DI, OB-LA-DA                   | Marmalade (CBS)—Northern (Mike Smith)                                   |
| 23        | 11        | ALL ALONG THE WATCHTOWER             | Jimi Hendrix Experience (Track)—Feldmans (Jimi Hendrix)                 |
| 24        | 44        | SON OF A PREACHER MAN                | Dusty Springfield (Philips)—London Tree (Jerry Westler)                 |
| 25        | 18        | WITH A LITTLE HELP FROM MY FRIENDS   | Joe Cocker (Regal Zonophone)—Northern (Denny Cordell)                   |
| 26        | 25        | LES BICYCLETES DE BELSIZE            | Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)                    |
| 27        | 32        | QUICK JOEY SMALL                     | Kasenetz-Katz (Buddah)—Carlin (Katz-Kasenetz-Levine-Resnick)            |
| 28        | 27        | YOU'RE ALL I NEED TO GET BY          | Marvin Gaye (Tama-Motown)—Jobete (Motown)—Jobete, BMI (Ashford/Simpson) |
| 29        | 34        | DON'T FORGET TO CATCH ME             | Cliff Richard (Columbia)—Shadows Music (Norrie Parmor)                  |
| 30        | 17        | ONLY ONE WOMAN                       | Marbles (Polydor)—Abigail (B & M Gbb/Stigwood)                          |

- | This Week | Last Week | Song                     | Artist   |
|-----------|-----------|--------------------------|--|
| 31        | 21        | LIGHT MY FIRE            | Jose Feliciano (RCA)—MCPS (Rick Jarrard)                                   |
| 32        | 28        | I'M IN A DIFFERENT WORLD | Four Tops (Tama-Motown)—Jobete-Carlin (Taylor/Holland/Dozier)              |
| 33        | 24        | LITTLE ARROWS            | Leapy Lee (MCA)—Shaftesbury Music (Gordon Mills)                           |
| 34        | 37        | YOURS UNTIL TOMORROW     | Gene Pitney (Stateside)—Screen Gems/Columbia (Stanley Kahan and O. Pitney) |
| 35        | 29        | RAIN AND TEARS           | Aphrodite's Child (Mercury)—Flamingo (Pierre Sberro)                       |
| 36        | —         | SOS/HEADLINE NEWS        | Edwin Starr (Polydor)—Essex (Golden World Records, Inc.)                   |
| 37        | 50        | ATLANTIS                 | Donovan (Pye)—Mickie Most  |
| 38        | 35        | EENY MEENY               | Showstoppers (MGM)—Ardmore-Beechwood—Jerry Ross                            |
| 39        | 48        | HELP YOURSELF            | Tom Jones (Decca)—Valley (Peter Sullivan)                                  |
| 40        | 43        | I PRETEND                | Des O'Connor (Columbia)—Maurice Patricia (Norman Newell)                   |
| 41        | —         | I SHALL BE RELEASED      | Tremeloes (CBS)—Feldman (Mike Smith)                                       |
| 42        | 31        | MEXICO                   | Long John Baldry (Pye)—Welbeck Schroeder (Tony Macaulay)                   |
| 43        | 39        | LIVE IN THE SKY          | Dave Clark Five (Columbia)—Spurs Music (Dave Clark)                        |
| 44        | 40        | TOY                      | Casuals (Decca)—Carnaby (David Pardoe)                                     |
| 45        | 30        | HEY JUDE                 | Beatles (Apple)—Northern Music (George Martin)                             |
| 46        | 33        | LISTEN TO ME             | Hollies (Parlophone)—Bron (Ron Richards)                                   |
| 47        | 41        | IT'S IN HIS KISS         | Betty Everett (President)—TM Music (V.J.)                                  |
| 48        | 49        | SOFTLY, SOFTLY           | Equals (President)—Kassner (Edward Kassner)                                |
| 49        | —         | SOUL LIMBO               | Booker T. and the M.G.'s (Stax)—East (Booker T. Jones)                     |
| 50        | 46        | JESAMINE                 | Casuals (Decca)—Mills (David Pardo)  |

## BRAZIL

(Rio de Janeiro)  
(Courtesy Brazilian Institute of Public Opinion and Statistics)

- | This Week | Last Week | Song                 | Artist                      |
|-----------|-----------|----------------------|-----------------------------|
| 1         | 3         | O OME                | Norival Vilela (Copacabana) |
| 2         | 0         | MILIONARIO           | Os Incriveis (RCA)          |
| 3         | —         | HEY JUDE             | Beatles (Odeon)             |
| 4         | —         | TE AMO TE AMO TE AMO | Roberto Carlos (CBS)        |
| 5         | —         | ESTOU LOUCA POR VOCE | Elizabeth (Caravelle)       |
| 6         | —         | VEJA                 | Paulo Sergio (Caravelle)    |
| 7         | —         | SOM DAS ONDAS        | Romuald (RGE)               |
| 8         | —         | BARCO                | Rosemary (RCA)              |
| 9         | —         | FELICIDADE           | Sergio Murilo (Continental) |
| 10        | —         | ANDANCO              | Beth Carvalho (Odeon)       |

## FINLAND

(Courtesy of Intro)  
\*Denotes local origin

- | This Week | Last Week | Song                   | Artist   |
|-----------|-----------|------------------------|--|
| 1         | 1         | OI NIITA AIKOJA        | Those Where the Days—Paivi Paunu (Columbia)—Essex          |
| 2         | 2         | THOSE WERE THE DAYS    | Mary Hopkin (Apple)—Essex                                  |
| 3         | 3         | KAYMME YHDESSA AIN     | Vi ska go hand i hand—Tapani Kansu (Scandia)               |
| 4         | 10        | MUISTO VAIN JAA        | Only a Fool Breaks His Own Heart—Jouko ja Kosti (Polydor)  |
| 5         | —         | ANGELIKA               | Danny (Scandia)  |
| 6         | 5         | KAYMAAN VAIN           | Le Staggione Dell-Amore—Kai Hyytinen (Philips)—Music Fazer |
| 7         | 9         | EHKA SUUKON ANTAA SAAN | Happy Birthday Sweet-Sixteen—Kirka Babitzin (Scandia)      |
| 8         | 4         | HEY, JUDE              | Beatles (Parlophone)—Sonora                                |
| 9         | 7         | NAIN ON                | Kristian (RCA)—Discophon-Finnsound                         |
| 10        | —         | SE OLI SILLOIN         | Let It Be Me—Jarkko ja Laura (Philips)—Sonora              |

## GERMANY

- | This Week | Last Week | Song                          | Artist   |
|-----------|-----------|-------------------------------|--|
| 1         | 1         | THOSE WERE THE DAYS           | Mary Hopkin (Electrola-Apple)—Gerig              |
| 2         | 2         | HEY JUDE                      | The Beatles (Odeon)—Buddle                       |
| 3         | 3         | HEIDSCHI BUMBEIDSCHI          | Heintje (Ariola)—Maxim                           |
| 4         | 4         | MY LITTLE LADY                | The Tremeloes (CBS)—Solami Chappell              |
| 5         | 5         | LITTLE ARROWS                 | Leapy Lee (Ariola/Hansa)—Gerig                   |
| 6         | 6         | ICH DENK' AN DICH             | Roy Black (Polydor)—Rica Keith                   |
| 7         | 7         | DO IT AGAIN                   | The Beach Boys (Capitol)—Francis, Day and Hunter |
| 8         | 8         | DU SOLLST NICHT WEINEN        | Heintje (Ariola)—Maxim                           |
| 9         | 9         | JESAMINE                      | The Casuals (Deutsche Vogue)—Bidde               |
| 10        | 10        | ES GEHT EINE TRANE AUF REISEN | Adamo (Columbia)—Accord                          |

## HOLLAND

(Courtesy Plateneuws and Radio Veronica)

- | This Week | Last Week | Song                                   | Artist                            |
|-----------|-----------|--|-----------------------------------|
| 1         | 3         | ELOISE                                 | Berry Ryan (MGM)—Belinda          |
| 2         | 1         | LEA                                    | Cats (Imperial)—Veronica          |
| 3         | 2         | JUST A LITTLE BIT OF PEACE IN MY HEART | Golden Earrings (Polydor)—Dauglow |
| 4         | —         | BATTLE HYMN OF THE REPUBLIC            | Andy Williams (CBS)               |
| 5         | 5         | MY LITTLE LADY                         | Tremeloes (CBS)—Artone            |
| 6         | 8         | RED, RED WINE                          | Peter Tetteroo (Te-Set Records)   |
| 7         | 6         | HEIDSCHI BUMBEIDSCHI                   | Heintje (CNR)—Vivace/Basart       |
| 8         | 4         | WHITE ROOM                             | Cream (Polydor)—Basart            |
| 9         | —         | JESAMINE                               | Casuals (Decca)—Mills/Basart      |
| 10        | —         | JERUSHALA                              | Rika Zarai (Philips)              |

## ITALY

(Courtesy Musica e Dischi, Milan)  
\*Denotes local origin

- | This Week | Last Week | Song                                | Artist                               |
|-----------|-----------|-------------------------------------|--------------------------------------|
| 1         | 1         | APPLAUSI                            | Camaleonti (CBS)—April Music         |
| 2         | 2         | RAIN AND TEARS                      | Aphrodite's Child (Mercury)—Alfiere  |
| 3         | 4         | TU CHE M'HAI PRESO IL CUOR          | Gianni Morandi (RCA)—Suvini Zerbeni  |
| 4         | 5         | ZUM ZUM ZUM                         | Sylvie Vartan (RCA)—Curci            |
| 5         | 3         | SENTIMENTO                          | Patty Pravo (Arc)—RCA Italiana       |
| 6         | 6         | INSIEME A TE NON CI STO PIU         | Caterina Caselli (CGD)—Arion         |
| 7         | 9         | UNA CHITARRA, CENTO ILLUSIONI       | Mino Reitano (Ariston)—Colosseo      |
| 8         | 7         | IL GIOCATTOLO                       | Gianni Morandi (RCA)—Mino            |
| 9         | 8         | UN ANGELO BLU                       | Equipe 84 (Ricordi)—Senza Fine       |
| 10        | 14        | VORREI CHE FOSSE AMORE              | Mina (PDU)—Curci                     |
| 11        | 13        | MONJA                               | Communicatives (Durium)—Sidet        |
| 12        | 10        | HEY, JUDE                           | Beatles (Parlophone)—Ritmi e Canzoni |
| 13        | —         | THOSE WERE THE DAYS                 | Mary Hopkin (Apple)—Aromando         |
| 14        | 12        | LE MONDE EST GRIS LE MONDE EST BLEU | Eric Charden (Decca)—R. R. Ricordi   |
| 15        | 11        | IL BALLO DI SIMONE                  | Giuliano e i Notturmi (Ri Fi)—Esedra |

## JAPAN

(Courtesy Original Confidence Co., Ltd.)  
\*Denotes local origin

- | This Week | Last Week | Song                       | Artist   |
|-----------|-----------|----------------------------|--|
| 1         | 1         | KOI NO KISETSU             | Pinky and Killers (King)—All Staff             |
| 2         | 2         | IMA WA SHIAWASEKAI         | Wagawa Mitsuo (Columbia)—J & K                 |
| 3         | 3         | YUUZUKI                    | Mayuzumi Jun (Capitol)—Ishihara                |
| 4         | 4         | SHIRISUGITANONE            | Los Indios (Polydor)—Kaminari                  |
| 5         | 5         | SAYONARA NO ATO DE         | J. Yoshikawa and Blue Comets (Columbia)—Ohashi |
| 6         | 11        | ASA NO KUCHIZUKE           | Ito Yukari (King)—Watanabe                     |
| 7         | 6         | HAIKYO NO HATO             | Tigers (Polydor)—Watanabe                      |
| 8         | 10        | HEY JUDE                   | Beatles (Odeon)—Toshiba                        |
| 9         | 9         | THE SOUNDS OF SILENCE      | Simon & Garfunkel (CBS)—Shinko                 |
| 10        | 7         | KIRI NI MUSEBU YORU        | Kuroki Ken (Toshiba)—Aoe                       |
| 11        | 14        | NAGASAKI BLUES             | Mina (Victor)—Victor                           |
| 12        | 12        | KUSHIRO NO YORU            | Nikawa Ken-ichi (Crown)—Crown                  |
| 13        | 13        | HITORI SAKABA DE           | Mori Shin-ichi (Victor)—Victor                 |
| 14        | 8         | OKAASAN                    | Tempsters (Philips)—Tanabe                     |
| 15        | —         | TOSHIE NO ONNA             | Mori Shin-ichi (Victor)—Watanabe               |
| 16        | 18        | WATASHITTE DAME NA ONNA NE | Ohashi Kuniko/Mahina Stars (Toshiba)—Ishihara  |
| 17        | 15        | AISURUTTE KOWAI            | Jun & Nene (King)—Watanabe                     |
| 18        | —         | 13 JOURS EN FRANCE         | Francis Ray (Saravah)—Pacific                  |
| 19        | 20        | TABIJI NO HITO YO          | Tokyo Romantica (Teichiku)                     |
| 20        | —         | SIMON SAYS                 | 1910 Fruitgum Co. (Buddah)—Aberback Tokyo      |

## PHILIPPINES

- | This Week | Last Week | Song                  | Artist   |
|-----------|-----------|-----------------------|--|
| 1         | 1         | THE SOUNDS OF SILENCE | Simon & Garfunkel (CBS)—Mareco, Inc.                         |
| 2         | 2         | YOUNG GIRL            | Gary Puckett and the Union Gap (CBS)—Mareco, Inc.            |
| 3         | 4         | HEY JUDE              | Beatles (Parlophone)—Dyna Products, Inc.                     |
| 4         | 5         | TWO FOR THE ROAD      | Henry Mancini and Chorus (RCA Victor)—Filipinas Record Corp. |
| 5         | 9         | MRS. ROBINSON         | Simon & Garfunkel (CBS)—Mareco, Inc.                         |

- | This Week | Last Week | Song                      | Artist  |
|-----------|-----------|---------------------------|---|
| 6         | 3         | I SAY A LITTLE PRAYER     | Aretha Franklin (Atlantic)—Mareco, Inc.           |
| 7         | 10        | OVER YOU                  | Gary Puckett and the Union Gap (CBS)—Mareco, Inc. |
| 8         | —         | MY WAY OF LIFE            | Frank Sinatra (Reprise)—Mareco, Inc.              |
| 9         | 7         | NIKI HOEKY                | Aretha Franklin (Atlantic)—Mareco, Inc.           |
| 10        | 8         | ALL THE LOVE IN THE WORLD | Connie Francis (MGM)—Mareco, Inc.                 |

## SOUTH AFRICA

(Courtesy Springbok Radio)

- | This Week | Last Week | Song                            | Artist  |
|-----------|-----------|---------------------------------|---|
| 1         | 1         | I'VE GOTTA GET A MESSAGE TO YOU | Bee Gees (Polydor)—R. Stigwood—Gallo                    |
| 2         | 2         | MY SPECIAL PRAYER               | Percy Sledge (Atlantic)—Quin Ivy and Marlin Greene—Teal |
| 3         | 3         | LITTLE ARROWS                   | Leapy Lee (Stateside)—Gordon Mills—E.M.I.               |
| 4         | 4         | INDIAN LAKE                     | Cowbills (MGM)—W. Sarrell—Gallo                         |
| 5         | 5         | THOSE WERE THE DAYS             | Mary Hopkin (Apple)—Gallo                               |
| 6         | 6         | PICKING UP PEBBLES              | Cornelia (RCA)—Ray Walter—Teal                          |
| 7         | 7         | THE RED BALLOON                 | Dave Clark Five (Columbia)—D. Clark—E.M.I.              |
| 8         | 8         | MY LITTLE LADY                  | Tremeloes (CBS-SSC)—Mike Smith—Gallo                    |
| 9         | 9         | JESAMINE                        | Casuals (Decca)—David Prado—Gallo                       |
| 10        | 10        | YOUR TIME HASN'T COME YET, BABY | Elvis Presley (RCA)—Teal                                |

## SPAIN

(Courtesy of El Gran Musical)

- | This Week | Last Week | Song                    | Artist  |
|-----------|-----------|-------------------------|---|
| 1         | 2         | HEY JUDE                | Beatles (Odeon)—Ediciones Gramofono Odeon   |
| 2         | 1         | THOSE WERE THE DAYS     | Mary Hopkin (Hispavox)—Ediciones Essex Espanola   |
| 3         | 3         | OH LORD, WHY LORD       | Los Pop Tops (Barclay-Sonoplay)—Ediciones Sympathy  |
| 4         | 4         | HELP YOURSELF           | Tom Jones (Columbia Espanola)—Grupo Editorial Armonico Musicales Brincos/Ediciones Musicales Hispavox |
| 5         | 10        | TIEMPO DE AMOR          | Juan & Junior (Novola)—Ediciones Musicales Zafiro   |
| 6         | 5         | EL RIO/VUELVO A GRANADA | Miguel Rios (Hispanavox)—Ediciones Musicales Brincos/Ediciones Musicales Hispavox                     |
| 7         | 7         | MONY, MONY              | Tommy James and the Shondells (Columbia Espanola)—Canciones del Mundo                                 |
| 8         | —         | CUANDO LLEGA MI AMOR    | Raphael (Odeon)—Musica de Espana  |
| 9         | 6         | LA BAMBOLA              | Patty Pravo (RCA)—Ediciones Musicales RCA Espanola  |
| 10        | 8         | MANUEL                  | Juan Manuel Serrat (Novola)—Ediciones Musicales Zafiro  |

## SWEDEN

(Courtesy Radio Sweden)

- | This Week | Last Week | Song                               | Artist   |
|-----------|-----------|------------------------------------|--|
| 1         | 3         | LET'S DANCE                        | Ola & Janglers (Gazell)—E. H. Morris—Nordiska AB |
| 2         | 1         | ROMEO OCH JULIA                    | Inger-Lise Andersen (RCA Victor)—Sweden Music    |
| 3         | 2         | THOSE WERE THE DAYS                | Mary Hopkin (Apple)—Essex                        |
| 4         | 5         | LITTLE ARROWS                      | Leapy Lee (Stateside)—Sweden Music               |
| 5         | —         | ARRIVEDERCI FRANS                  | Ann Louise Hansson (Philips)—Sweden Music        |
| 6         | 6         | WITH A LITTLE HELP FROM MY FRIENDS | Joe Cocker (Polydor)—Sonora                      |
| 7         | 8         | FROKEN FREDRIKSSON                 | Bjorn Ulvass (Polar)—Sweden Music                |
| 8         | —         | AJ, AJ, AJ, AJ                     | Osten Warnerbring (Karussell)—Sonora             |
| 9         | 4         | NATTEN HAR TUSEN OGOR              | Jan Ollers (Anette)—Sonora                       |
| 10        | 9         | LEVA MITT LIV                      | Svante Thuesen (Metronome)—Reuter & Reuter       |

## SWITZERLAND

(Courtesy Radio Basel)

- | This Week | Last Week | Song                               | Artist                                  |
|-----------|-----------|------------------------------------|---|
| 1         | 3         | WITH A LITTLE HELP FROM MY FRIENDS | Joe Cocker (Polydor)—Northern Songs     |
| 2         | 4         | MY LITTLE LADY                     | Tremeloes (CBS)—Cyril Shyne             |
| 3         | 2         | LITTLE ARROWS                      | Leapy Lee (Hansa)—Shaftesbury           |
| 4         | 1         | THOSE WERE THE DAYS                | Mary Hopkin (Apple)—Essex               |
| 5         | 6         | ONLY ONE WOMAN                     | Marbles (Polydor)—Abigail Music         |
| 6         | 5         | HEY JUDE                           | Beatles (Parlophone)—Northern Songs—NCB |
| 7         | 8         | MET HER IN CHURCH                  | Rox Tons (Bell)—Press                   |
| 8         | 7         | HEIDSCHI BUMBEIDSCHI               | Heintje (Ariola)—Edition Maxim          |
| 9         | —         | ELOISE                             | Barry Ryan (MGM)—Carlin                 |
| 10        | 9         | ON THE ROAD AGAIN                  | Canned Heat (Liberty)—Southern          |

## YUGOSLAVIA

(Courtesy Dzuboks Magazin)

- | This Week | Last Week | Song               | Artist                   |
|-----------|-----------|--------------------|--------------------------|
| 1         | —         | HEY JUDE           | Beatles (Jugoton)        |
| 2         | 7         | HELP YOURSELF      | Tom Jones (Jugoton)      |
| 3         | —         | JUMPIN' JACK FLASH | Rolling Stones (Jugoton) |
| 4         | —         | SPLIT '68          |                          |

# Album Reviews

## SPECIAL MERIT PICKS

• *Continued from page 35*

### LOW PRICE POP

**THE BEST OF RAY STEVENS**—Mercury Wing SRW 16377 (5)  
One of the facets of Stevens' extraordinary talents is his ability to adapt with changing musical trends. Just as the writer-performer, now on Monument, has come to the fore with such gutsy songs as "Mr. Businessman" and "Isn't It Lonely Together," Mercury Wing has released this LP of his past hits which include the novel "Ahab the Arab," and "Harry the Hairy Ape," and the touching "Funny Man." The budget price makes this a real buy.

### CLASSICAL

**WEBER: CLARINET CONCERTOS Nos. 1 & 2**—Goodman/Chicago Symphony (Martinon). RCA Red Seal LSC 3052 (5)  
Benny Goodman is at home on the classical concert stage just as he had been on "swing street." His serious musicianship comes to the fore in this teaming with the Chicago Symphony on a pair of Weber concertos. The conducting of the orchestra is in the expert hands of Jean Martinon.

**SMETANA: MY FATHERLAND**—Leipzig Gewandhaus Orch. (Neumann). London CSA 2222 (5)  
London Records is marking the recent events in Czechoslovakia with this two-LP set of Smetana's famed "Ma Vlast," and a marvelous package it is with cover photos of the recent news and a sterling performance by the Leipzig Gewandhaus Orchestra under Prague-born Vaclav Neumann.

**LISZT: A FAUST SYMPHONY**—Krenn/L'Orchestre de la Suisse Romande (Ansermet). London CSA 2221 (5)

The Faust fable gets a powerful performance by Ansermet and the orchestra, and the chorus. And it is Werner Krenn's booming tenor that makes the works so vivid. He is properly sinister in a fine dramatic singing effort, other principals score, too.

**DANCES OF OLD VIENNA**—Boskovsky Ensemble. London CS 6570 (5)  
Every year, during the holiday season, Willi Boskovsky can be depended upon to come up with his present: a charming album of Viennese dances. This collection relies heavily on the music of Johann Strauss Sr., with the "Tivoli-Rutsch Waltz," two gallops and a polka. Two Lanner pieces also sparkle as do Josef Strauss' "The Good Old Days Waltz" and the

"Liebeslieder Waltz" of Johann Strauss Jr. Schubert waltzes and ecossaises complete the disk.

**MENDELSSOHN: SCOTCH & ITALIAN SYMPHONIES**—London Symphony (Abbado). London CS 6587 (5)

These two Mendelssohn standards receive vibrant performances by the London Symphony, one of the world's great orchestras, under the skilled leadership of Claudio Abbado, whose international conducting stature is steadily increasing. Although the "Symphony No. 4" (Italian) is one of the most recorded of symphonies, this new treatment can more than hold its own as can this reading of the "Symphony No. 3" (Scotch).

**PIANO WORKS OF NICOLAS MEDTNER**—Ross Pratt, Yorkshire 27001 (5)

This first pressing of Yorkshire Records, the new label of Record Club of America, to be available through regular retail outlets performs a valuable service by restoring Nicholas Medtner to the catalog. And Medtner, one of the last composers to write extensively for piano, is well served by these fine performances by Ross Pratt as the Canadian pianist plays "Six Fairy Tales," "Danza Graziosa," "Canzona Serenata," and "Three Hymns in Praise of Toil."

### LOW PRICE CLASSICAL

**VERDI: LA TRAVIATA (Highlights in German)**—Gueden / Wunderlich / Fischer-Dieskau / Various Artists / Bavarian Radio/Symphony (Bartoletti). Heliodor HS 25088 (5)

Three big stars make this disk of highlights from Verdi's "La Traviata." With the excerpts in German, ethnic buyers in the large German-language market will also find this desirable. And the performances of Hilde Gueden, Fritz Wunderlich and Dietrich Fischer-Dieskau live up to high expectations. Bruno Bartoletti conducts capably.

### SPOKEN WORD

**SHAKESPEARE: PERICLES**—Scofield/Variety Artists. Shakespeare Recording Society SR5 237 (5)

The Shakespeare Recording Society (and Caedmon) continues its complete Shakespeare recording project with this outstanding three-LP set of the seldom-performed "Pericles." Paul Scofield is superb as the troubled ruler, while Judi Danch is perfect as his daughter Marina. Their reunion scene comes across effectively. Felix Aylmer also is ideally cast as Ancient Gower, the Chorus.

*(Continued on page 60)*

# Action Records

## Singles

### ★ NATIONAL BREAKOUTS

**I STARTED A JOKE . . .**  
Bee Gees, Atco 6639 (Casserole, BMI)

### ★ REGIONAL BREAKOUTS

**I DON'T KNOW HOW (To Say I Love You) . . .**  
Superlatives, Dynamics 1016 (Rodney, BMI) (Detroit)

**AMERICA/2nd AMENDMENT . . .**  
Nice, Immediate 5008 (Schirmer, ASCAP/Nice, BMI) (Miami)

**I FORGOT TO BE YOUR LOVER . . .**  
William Bell, Stax 0015 (East/Memphis, BMI) (Memphis)

**CHITTY CHITTY BANG BANG . . .**  
Henry Jerome & Orch., United Artists 50441 (Unart, BMI) (Minneapolis/St. Paul)

**GAMES PEOPLE PLAY . . .**  
Joe South, Capitol 2248 (Lowery, BMI) (Houston)

## Albums

### ★ NATIONAL BREAKOUTS

**NO NATIONAL BREAKOUTS THIS WEEK**

### ★ NEW ACTION LP's

**JOE SIMON—No Sad Songs . . .**  
Sound Stage 7 555 15004 (5)

**DAVID PEEL & THE LOWER EAST SIDE—Have a Marijuana . . .**  
Elektra EKS 74032 (5)

**JERRY BUTLER—The Iceman Cometh . . .**  
Mercury ST 61198

**LEAPY LEE—Little Arrows . . .**  
Decca DL 75076 (5)

**LIBERACE—The Love Album . . .**  
Dot DLP 25858 (5)

**JAZZ CRUSADERS—Powerhouse . . .**  
Pacific Jazz ST 20136 (5)

**VARIOUS ARTISTS—An Anthology of British Blues . . .**  
Immediate Z12 52 014 (5)

**OHIO EXPRESS—Chewy Chewy . . .**  
Buddah BDS 5026 (5)

**EXOTIC GUITARS—Those Were the Days . . .**  
Ronwood R 8040 (5)

**AL HIRT—In Love With You . . .**  
RCA Victor LSP 4020 (5)

**Chambers Brothers—Shout! . . .**  
Vault 120 (5)

**JAMES BROWN—Thinking About . . .**  
King KS 1038 (5)

**3 DOG NIGHT . . .**  
Dunhill DS 50048 (5)

**PETULA CLARK—Greatest Hits, Vol. 1 . . .**  
Warner Bros.-Seven Arts WS 1765 (5)

**FOUR SEASONS—Edizione D'Oro (Gold Edition) . . .**  
Philips PES 2-6501 (5)

**ASSOCIATION—Greatest Hits . . .**  
Warner Bros.-Seven Arts WS 1767 (5)

**JIMMY McGRUFF—Worm . . .**  
Solid State 18045 (5)

**ROGER WILLIAMS—Only for Lovers . . .**  
Kapp KS 3665 (5)

**SOUNDTRACK—Oliver . . .**  
Colgems COSD 5501 (5)

More Album  
Reviews on  
Pages 33, 34, 35 & 60

# Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK	Wks. Ago			TITLE, Artist, Label & Number	Weeks On Chart
	1	2	3		
1	3	5		<b>WICHITA LINEMAN</b> Glen Campbell, Capitol 2302 (Canape, ASCAP)	8
2	2	7		<b>I LOVE HOW YOU LOVE ME</b> Bobby Vinton, Epic 10397 (Screen Gems-Columbia, BMI)	8
3	4	11	15	<b>BOTH SIDES NOW</b> Judy Collins, Elektra 45639 (Siquomb, BMI)	6
4	6	7	10	<b>SCARBOROUGH FAIR</b> Sergio Mendes & Brasil '66, A&M 986 (Charing Cross, BMI)	6
5	5	5	2	<b>CYCLES</b> Frank Sinatra, Reprise 0764 (Irving, BMI)	10
6	7	15	16	<b>TILL</b> Vogues, Reprise 0788 (Chappell, ASCAP)	5
7	8	8	8	<b>PROMISES, PROMISES</b> Dianne Warwick, Scepter 12231 (Blue Seas/Jac/Morris, ASCAP)	7
8	10	10	11	<b>PUT YOUR HEAD ON MY SHOULDER</b> Lettermen, Capitol 2324 (Sparka, BMI)	7
9	9	9	4	<b>NOT ENOUGH INDIANS</b> Dean Martin, Reprise 0780 (Pomona, BMI)	8
10	13	14	24	<b>ABRAHAM, MARTIN &amp; JOHN</b> Dion, Laurie 3464 (Roznique/Sanphil, BMI)	5
11	12	12	14	<b>BATTLE HYMN OF THE REPUBLIC</b> Andy Williams, Columbia 44650 (Public Domain)	9
12	3	1	1	<b>THOSE WERE THE DAYS</b> Mary Hopkin, Apple 1801 (T.R.O., ASCAP)	12
13	14	20	21	<b>LO MUCHO QUE TE QUIERO</b> (The More I Love You) Rena & Rene, White Whale 287 (Pecos, BMI)	5
14	29	31	32	<b>SOULFUL STRUT</b> Young-Holt Unlimited, Brunswick 55391 (Dakar/BRC, BMI)	5
15	23	28	—	<b>MY FAVORITE THINGS</b> Herb Alpert & Tijuana Brass, A&M 1001 (Williamson, ASCAP)	3
16	19	24	25	<b>VANCE</b> Roger Miller, Smash 2197 (Russell-Cason, ASCAP)	4
17	17	18	27	<b>I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU</b> Al Martino, Capitol 2355 (Rose, BMI)	4
18	18	19	19	<b>AMERICAN BOYS</b> Petula Clark, Warner Bros.-Seven Arts 7244 (Duchess, BMI)	6
19	24	39	—	<b>I'VE GOTTA BE ME</b> Sammy Davis Jr., Reprise 0779 (Damilia, ASCAP)	3
20	20	22	22	<b>THEY DON'T MAKE LOVE LIKE THEY USED TO</b> Eddy Arnold, RCA Victor 47-9667 (Tree, BMI)	5
21	11	6	6	<b>THE STRAIGHT LIFE</b> Bobby Goldsboro, United Artists 50461 (Viva, BMI)	9
22	15	4	3	<b>LES BICYCLETTES DE BELSIZÉ</b> Engelbert Humperdinck, Parrot 40032 (W-7, ASCAP)	10
23	16	13	9	<b>LITTLE GREEN APPLES</b> O. C. Smith, Columbia 44616 (Russell-Cason, ASCAP)	12
24	34	—	—	<b>A MINUTE OF YOUR TIME</b> Tom Jones, Parrot 40035 (Anne Rachel Music, ASCAP)	2
25	25	25	34	<b>CHITTY CHITTY BANG BANG</b> Paul Mauriat, Philips 40574 (Unart, BMI)	5
26	21	16	18	<b>LOOK HOMEWARD ANGEL</b> Ray Conniff Singers, Columbia 44645 (Vibar, ASCAP)	13
27	27	30	30	<b>ONLY YOU</b> Norro Wilson, Smash 2192 (Wildwood, BMI)	4
28	28	—	—	<b>HUSBANDS AND WIVES</b> Wayne Newton, MGM 14014 (Tree, BMI)	2
29	26	29	29	<b>A WOMAN</b> Four Lads, United Artists 50339 (Tree, BMI)	4
30	31	—	—	<b>SATURDAY NIGHT AT THE WORLD</b> Mason Williams, Warner Bros.-Seven Arts 7248 (Irving, BMI)	2
31	36	37	37	<b>IF I ONLY HAD TIME</b> Nick DeCaro, A&M 1000 (Duchess, BMI)	4
32	—	—	—	<b>L. A. BREAKDOWN (And Take Me In)</b> Jack Jones, RCA 47-9687 (Labra, ASCAP)	1
33	—	—	—	<b>STORMY</b> Classics IV, Imperial 66328 (Low-Sal, BMI)	1
34	35	35	36	<b>POOR PAPA</b> Sugar Shoppe, Capitol 2326 (Bourne, ASCAP)	4
35	39	—	—	<b>KNOWING WHEN TO LEAVE</b> Michele Lee (Blue Seas/Jac/Morris, ASCAP) Columbia 44698	2
36	—	—	—	<b>FLYIN' HIGH</b> Julius Wechter & the Baja Marimba Band, A&M 1005 (Par-Ed, BMI)	1
37	—	—	—	<b>IN A LONG WHITE ROOM</b> Nancy Wilson, Capitol 2361 (Morris, ASCAP)	1
38	—	—	—	<b>FEELIN'</b> Marilyn Maye, RCA 47-9689 (September, ASCAP)	1
39	—	—	—	<b>HANG 'EM HIGH</b> Booker T. & the M.G.'s, Stax 0013 (Unart, BMI)	1
40	40	—	—	<b>STAND BY YOUR MAN</b> Tammy Wynette, Epic 10398 (Gellico, BMI)	2

# BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		<b>ROAD SONG</b> Wes Montgomery, A&M 5P 3012 (5)	6
2	2	<b>THE ELECTRIFYING EDDIE HARRIS</b> Atlantic 1495 (M); SD 1495 (5)	42
3	3	<b>ACCENT ON AFRICA</b> Cannonball Adderley Quintet, Capitol ST 2987 (5)	7
4	5	<b>MERCY, MERCY</b> Buddy Rich Big Band, World Pacific ST 20133 (5)	6
5	4	<b>DOWN HERE ON THE GROUND</b> Wes Montgomery, A&M (No Mono); SP 3006 (5)	33
6	6	<b>LOOK AROUND</b> Sergio Mendes & Brasil '66, A&M LP 137 (M); SP 4137 (5)	40
7	8	<b>LIVIN' IT UP</b> Jimmy Smith, Verve (No Mono); V6-8750 (5)	16
8	11	<b>FOOL ON THE HILL</b> Sergio Mendes & Brasil '66, A&M SPX 4160 (5)	2
9	9	<b>MAIDEN VOYAGE</b> Ramsey Lewis, Cadet (No Mono); LPS-B11 (5)	22
10	10	<b>PROMISE OF THE FUTURE</b> Hugh Masekela, Uni (No Mono); 73028 (5)	26
11	7	<b>A DAY IN THE LIFE</b> Wes Montgomery, A&M LP 2001 (M); SP 3001 (5)	64
12	13	<b>BIGGER &amp; BETTER</b> David Newman, Atlantic SD 1505 (5)	14
13	15	<b>MILES IN THE SKY</b> Miles Davis, Columbia (No Mono); CS 9628 (5)	15
14	14	<b>24 KARAT HITS</b> Jimmy Smith, Verve 6-652-25 (5)	2
15	—	<b>CALIFORNIA SOUL</b> Gerald Wilson, World Pacific ST 20135 (5)	1
16	16	<b>HICKORY HOLLER REVISITED</b> O. C. Smith, Columbia (No Mono); CS 9680 (5)	16
17	—	<b>SOUND OF SILENCE</b> Carmen McRae, Atlantic SD 8200 (5)	1
18	17	<b>FELICIANO!</b> Jose Feliciano, RCA Victor LPM 3957 (M); LSP 3957 (5)	19
19	—	<b>WILLOW WEEP FOR ME</b> Wes Montgomery, Verve V6-8765 (5)	1
20	18	<b>SERENADE TO A SOUL SISTER</b> Horace Silver Quintet, Blue Note 84279 (5)	5

Billboard SPECIAL SURVEY For Week Ending 12/21/68

# programming aids

• Continued from page 24

bell, Capitol. **BLFH:** "I Love How You Love Me," Bobby Vinton, Epic. Best new album of the week: Wake Up to Me Gentle, Al Martino, Capitol.

Rochester, N. Y.—  
WNYR AM & FM

Dean Murdock  
Program Director

**BP:** "Darling, You Know I Wouldn't Lie," Conway Twitty, Decca. **BLFP:** "Sock It to Me, Santa," Bud Logan, RCA. **BH:** "Woman Without Love," Johnny Darrell, United Artists. **BLFH:** "Ballad of Two Brothers," Autry Inman, Epic.

Spokane, Wash.—KXLY

Gary Giorgi  
Program Manager

**BP:** "Life Is," Sandler and Young, Capitol. **BLFP:** "Autumn Lament," Brother Makes Two, Capitol. **BH:** "I Don't Wanna Play House," Connie Francis. **BLFH:** "Son of a Preacher Man," Dusty Springfield, Atlantic.



Waynesboro,  
Va.—WAYB  
**Carolyn Bleam**  
Music Director

**BP:** "Saturday Night at the World," Mason Williams, Warner Bros.-7 Arts. **BLFP:** "So Long, Happy Heart," Connection, Blue River. **BH:** "In a Long White Room," Nancy Wilson, Capitol.

Wichita, Kan.—KFH-AM

Barry Gaston  
Operations Director

**BP:** "A Minute of Your Time," Tom Jones, Parrot. **BLFP:** "Life Is," Sandler and Young, Capitol. **BH:** "Saturday Night at the World," Mason Williams, Warner Bros.-7 Arts. **BLFH:** "Little Green Apples," Ray Bryant, Cadet. Featured album: Dreams of the Everyday Housewife, Wayne Newton, MGM.

Washington, D. C.—WWDC

Terry Green  
Music Librarian

**BP:** "Long Line Rider," Bobby Darin, Direction. **BLFP:** "In a Long White Room," Nancy Wilson, Capitol. **BH:** "Lo Mucho Que Te Quiero," Rene and Rene, White Whale. **BLFH:** "I've Gotta Be Me," Sammy Davis Jr., Reprise.

## RHYTHM AND BLUES



Beaumont,  
Tex.—K-JET  
**William (Boy) Brown**  
Program Director

**BP:** "Can I Change My Mind?," Tyrone Davis, Dakar. **BLFP:** "Are You Happy?," Jerry Butler, Mercury. **BH:** "My Song," Aretha Franklin, Atlantic. **BLFH:** "Please Give Me Another," Jeb Stuart, G.M. P.S.: "Please Give Me Another Chance," by Jeb Stuart, a Miami, Fla., nightclub entertainer, has the soul to become a national hit... if exposed.

Columbia, S. C.—WOIC

Charles Derrick  
Program Director

**BP:** "Too Weak to Fight," Clarence Carter. **BLFP:** "Grapevine," Marvin Gaye. **BH:** "Talk About My Baby," Gloria Walker. **BLFH:** "We Don't Need No Music," Biggie Ratt.



Columbus, Ga.—WOKS  
**Ernestine Mathis**  
Music Director,  
Personality

**BP:** "I Can Remember," Brenda Jo Harris, Roulette. **BLFP:** "Captivated," Louis Curry, M-S. **BH:** "Forgot to Be Your Lover," William Bell, Stax. **BLFH:** "Just for You," Oscar Toney Jr., Bell.



Denver—KDKO  
**Greg J. Crawford**  
Music Director,  
Personality

**BP:** "I Heard It Through the Grapevine," Marvin Gaye, Tamla. **BLFP:**

"The Worm," Jimmy McGriff, Solid State. **BH & BLFH:** "Papa's Got a Brand New Bag," Otis Redding, Atco.



Memphis—  
WDIA  
**Bill Thomas**  
Program Director

**BP:** "There's Gonna Be a Showdown," Archie Bell/Drells, Atco. **BLFP:** "He Called Me Baby," Ella Washington, SS7. **BH:** "Cloud Nine," Temptations, Gordy. **BLFH:** "Too Weak to Fight," Clarence Carter, Atlantic. Cookers: "Soulful Strut," Young Holt Unlimited, Brunswick; "Papa's Got a Brand New Bag," Otis Redding, Atco; "I Found a Goodie," Chics Bartley, Vando; "Grapevine," Marvin Gaye, Tamla; "Pickin' Berries," Peggy Scott/Jo Jo Benson, SSS.

Detroit—WKNR-FM

Paul Cannon  
Program/Music Director

**BP:** "Wonderwall Music," George Martin, Apple. **BH & BLFH:** "Wizard of Oz," Electronic Odyssey, A&M.

## PROGRESSIVE ROCK



Worcester,  
Mass.—WORC  
**Jeff Starr**  
Program/Music  
Director

**BP:** The Hook Will Grab You (LP), Hook, Universal City. **BLFP:** Tip On In (LP), Slim Harpo, Excello. **BH:** High on Mount Rushmore (LP), Mount Rushmore, Dot. **BLFH:** "Black Magic Woman," Fleetwood Mac, Epic.

## OTHER PICKS

COLLEGE—Neil Kempfer, Bethlehem, Pa., WRMC. **BP:** "Just a Little Piece in My Heart," Golden Earrings, Polydor, and **BH:** "Mr. Wonderful," LP by Fleetwood Mac, Blue Horizon. . . . Lanny Lambert, New York, WNYU. **BP:** "I Started a Joke," The Bee Gees, Atco, and **BH:** "I Heard It Through the Grapevine," Marvin Gaye, Tamla. . . . Ron Shawn, Boston, WTBU. **BP:** "Nightmare," Crazy World of Arthur Brown, and **BH:** "Soul Sister, Brown Sugar," Sam & Dave. . . . Ken Williamson, Houston, KUHF. **BP:** "Papa's Got a Brand New Bag," Otis Redding, Volt, and **BH:** "Wichita Lineman," Glen Campbell, Capitol. . . . Chuck Angel, Dubuque, Iowa, WGUV. **BP:** "Tinkerbells Mind," by the Glitterhouse, and **BH:** "Toshi Sumasu," The Unifics, this comes from their album "Sitting at the Court of Love." . . . George Hiller, Ithaca, N. Y., WVBR. **BP:** "Showdown," Archie Bell & the Drells, Atlantic, and **BH:** "I Heard It Through the Grapevine," Marvin Gaye, Tamla.

## Hitparade '69 Distrib Wing

LOS ANGELES — American Independent Radio has been set up here as the distribution wing of "Hitparade '69," the new syndicated radio package developed by the Drake-Chenault programming consultant firm. Alvin S. Milder, an attorney, has been named president.

The program package is already scheduled for broadcast at KHJ-FM, Los Angeles; KFMS - FM, San Francisco; WROR-FM, Boston; WSPD-FM, Toledo; KBKB-FM, San Diego; KYNO-FM, Fresno; WHBQ-FM, Memphis, and KERN-FM, Bakersfield, Calif.



AL KOOPER, left, and MIKE BLOOMFIELD.

## Hot 100 Stars

Al Kooper and Mike Bloomfield are the duo-geniuses behind "Super Session" on Columbia Records, an album that may eventually be classed as a landmark in today's music. Kooper, a former organist with the Blues Project, had formed the Blood, Sweat and Tears group. Bloomfield, former guitarist with the Paul Butterfield Blues Band, had left to form the Electric Flag. They then abandoned the security of the group, both of which are highly musical units, to do an album together. In effect, combining the highlight elements of both groups—a tremendous organ and a sensational guitar.

## Crosby-Avery Banks On 'Loose' Hip Rock

By ELIOT TIEGEL

LOS ANGELES — Crosby-Avery Broadcasting is banking on free form progressive rock programming at its KPPC-FM outlet to combat the influx of major broadcasting chains into progressive rock.

With Metromedia already into an automated progressive rock format and ABC set to switch its KABC-FM station from easy listening to a new syndicated underground format in January, independent KPPC-FM will find itself competing for the first time with two other progressive rock stations. The Pasadena-based station had been this market's original underground station.

KPPC-FM's general manager, Allen Herion, says his salvation is the true free form concept which allows each of the disk jockeys to program their own shows—live. The chain operations usually limit the freedom that their air voices have, enough though they are programming in the progressive rock area. Herion also feels ABC's format will be a bit more Top 40ish whereas KPPC-FM plays album cuts not normally aired on AM radio.

The station's audience is the 18 to 40-year-old crowd, Herion said. An increase in power and a shift to 24-hour stereo broadcasting are two other factors KPPC-FM hopes will lure listeners. Part of its problem has been its limiting signal, one reason why Metromedia, with a stronger signal, was able to pick up listeners when it switched KMET-FM to progressive rock several months ago.

KPPC-FM's signal is now 25,000 watts and it plans to have 100,000 watts by next year. The transmitter is also being moved to a higher elevation on the mountains overlooking Pasadena.

There are six staff disk jockeys programming their own shows, with Don Bridges the

music director. The station welcomes drop-in interviews with artists, which are aired live and on tape. Beatle George Harrison was taped at Capitol Records recently; live interviews have been conducted with Jimi Hendrix, the Chambers Brothers and Cream for example. The taped interviews are generally aired during the evening hours.

Working air tricks are Bob Sala 6-10 a.m., Al Dinero 10-noon, David Pierce noon-4 p.m., Les Carter 4-8 p.m., Don Hall 8-midnight and Charles Laquidara midnight-6 a.m.

## SPECIAL MERIT PICKS

• Continued from page 39

### GOSPEL

THE SWANEE RIVER BOYS—I'm Building a Bridge, Skylife SLP 6077 (5)  
This is an exciting album. The group's vocal performances are great, and the instrumental accompaniment is outstanding. Some of the tunes are "Leave It Alone," "Satisfied Mind" and "I'm Building a Bridge."

THE MIGHTY GOSPEL GIANTS — It's a Needed Time, Veep VP3 16534 (5)  
The Mighty Gospel Giants, a soulful quintet of healers—both with their message and music—strike a religious chord of belief and conviction in their album debut. Applauded at the Apollo in Harlem and awarded in Europe, the Giants fan the times with "God Is Wonderful," "Going to Heaven" and a sustained and powerful "Jesus Never Falls."

### JAZZ

JACKIE McLEAN—"Soul Soul, Blue Note BST B4284 (5)  
Alto saxist McLean came into jazz as a man much influenced by the late and very great Charlie Parker. On his new album he still retains the essential Bird-based sound but has also got himself involved with the avant-garde new thing. "Soul" has Barbara Simmons reading her long poem on the essence of soul, not great poetry perhaps but at least it gets away from the funky Broadway idea of soul.

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# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED  
THIS WEEK  
230  
LAST WEEK  
184

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

## TOP 20 POP SPOTLIGHT

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

### DOORS—TOUCH ME

(Prod. Paul A. Rothchild) (Writer: Doors) (Nipper, ASCAP)—With all the drive and rhythm of their No. 1 winner, "Hello, I Love You," the Doors have a smash follow-up here. This top Paul Harris arrangement will hit hard and fast. Flip: "Wild Child" (Nipper, ASCAP). Elektra 45646

### TURTLES—YOU SHOWED ME

(Writers: McGuinn-Clark) (Ticken, BMI)—From their top 10 outing, "Elenore," the group changes pace with a smooth, easy-beat rhythm ballad that has all the sales power of their last smash, "One of Their Best to Date." Flip: "Buzz Saw" (Ishmael/Blimo, BMI). White Whale 292

### DELLS—DOES ANYBODY KNOW I'M HERE

(Prod. Bobby Miller) (Writer: Miller) (Chevis, BMI)—Group went right up there with "Always Together" and "Stay in My Corner," and this soulful ballad beauty will send them back to the Top 20 once again in short order. Top vocal workout and arrangement by Charles Stepney. Flip: "Make Sure" (Chevis, BMI). Cadet 5631

## TOP 60 POP SPOTLIGHT

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

### ARTHUR CONLEY—OB-LA-DI, OB-LA-DA

(Prod. Tom Dowd) (Writers: Lennon-McCartney) (Maclean, BMI)—The Beatles' infectious rhythm item gets a powerhouse vocal workout by Conley that should spiral him up the Hot 100 with no trouble. One of his strongest offerings since "Funky Street." Flip: "Otis Sleep On" (Redwal/Time, BMI). Atco 6640

### \*FRANK SINATRA—RAIN IN MY HEART

(Prod. Don Costa) (Writers: Pike-Randazzo) (Razzle Dazzle, BMI)—His recent "Cycles" hit took him close to the Top 20 and this top Teddy Randazzo ballad has equal play and sales strength. Culled from his new "Cycles" LP, the Don Costa arrangement is a gem, as is the vocal work. Flip: "Star" (20th Century Music, ASCAP). Reprise 0798

### TAMMI TERRELL—THIS OLD HEART OF MINE

(Prod. Holland & Dozier) (Writers: Holland-Dozier-Holland-Moy) (Jobete, BMI)—The Isley Brothers' rhythm-smash in England gets a strong working over by Miss Terrell as she comes on strong for a solo outing. This one should put her on top and fast. Disk moves from start to finish with a driving beat. Flip: "Just Too Much to Hope For" (Jobete, BMI). Motown 1138

### TROGGS—HIP HIP HOORAY

(Prod. Page One Prod.) (Writers: Stephens-Carter) (Southern, ASCAP)—The hot British group jumps right into the Bubble Gum market with a strong and infectious rhythm item. Has all the sales power to put them high on the hot 100. Flip: "Say Darlin'" (James, BMI). Fontana 1634

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

(Prod. Calvin Carter) (Writer: Turner) (Lois, BMI)—Here's a blockbuster driving rhythm number that has to put Milton high on the Hot 100 as well as the r&b chart. He's at his best with his clever lyric and solid dance item. Flip: "I Can't Quit You Baby" (Conrad, BMI). Checker 1212

### FIRST EDITION—BUT YOU KNOW I LOVE YOU

(Prod. Jimmy Bowen) (Writer: Settle) (First Edition, BMI)—The "Just Dropped In" group has a hot item in this folksy easy-beat rhythm item penned by Mike Settle. One of their strongest entries since the initial hit and it should move them right up the chart. Flip: "Homemade Lies" (First Edition, BMI). Reprise 0799

### LLOYD PRICE—THE TRUTH

(Prod. Johnny Nash & Arthur Jenkins) (Writers: Norman-Pyfrom) (Cissi, BMI)—The label is hot now with Johnny Nash's "Hold Me Tight" and this catchy rhythm item much in the salable bag of that hit should bring Price back to the charts with sales impact. Flip: "Don't Stop Now" (Cissi, BMI). Jed 212

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

\*RICHARD HARRIS—The Hive (Prod. Jimmy Webb) (Writer: Webb) (Canopy, ASCAP)—The combination of Harris and Webb team up once again for more interesting, creative rhythm ballad material. Dumbill 4175

ETTA JAMES—Almost Persuaded (Prod. Rick Hall & Staff) (Writers: Sulton-Sherrill) (Gallico, BMI)—The past country hit of David Houston comes off strong as a potent blues item by the top stylist and could easily bust open both pop and r&b. Cadet 5630

CRITTERS—Lisa, But Not the Same (Prod. Wes Farrell) (Writer: Ryan) (Jeiva/Pocket Full of Tunes, BMI)—The smooth group could easily have a sales winner with this easy-beat rocker, well written and performed. Project 3 1349

MAJIC SHIP—Night Time Music (Prod. Tokens) (Writers: Vetere-Santaripia) (Lionel, ASCAP)—New group loaded with teen sales appeal with this solid and smooth rock entry. Produced by the Tokens, this could prove a left field chart winner. B. T. Puppy 548

\*JOHNNY MATHIS—The End of the World (Prod. Robert Mersey) (Writers: Dee-Kent) (Summit, ASCAP)—The Skeeter Davis hit of the past gets an effective and beautiful revival here. Mathis is in top vocal form and the Robert Mersey arrangement is in strong support. Columbia 4-44728

HUGH MASEKELA—Riet (Prod. Chisa Prod.) (Writer: Masekela) (Cherio, BMI)—That "Grazing in the Grass" man strikes again with more powerful, rhythmic instrumental material that should prove a discotheque winner. Uni 55102

JULIE BUDD—I Wanna See Morn'g With Him (Prod. Herb Bernstein) (Writers: Wine-Lexine) (Jillbern/MRC, BMI)—A commercial outing for the young stylist is this driving and dynamic performance. Should catch on and garner much in sales. MGM 14016

\*JOHNNY MANN SINGERS—If I Only Had Time (Prod. Jack Tracy) (Writers: Fugain-Delanoe-Fishman) (Duchess, BMI)—The infectious ballad beauty, currently making noise by Nick DeCaro, gets a strong and smooth going over here. A top programmer with sales to follow. Liberty 56083

KENNY KAREN—M'Lady (Prod. Len Maxwell) (Writer: Karliski) (Painted Desert/Mad Hat, BMI)—Strong debut for Karen with powerful rhythm ballad penned by Steve Karliski and produced by Len Maxwell. This one will come from left field and catch on for play and sales. ABC 11171

\*ALAN COPELAND SINGERS—Classical Gas/Scarborough Fair (Prod. Adam Ross) (Writers: Williams/Simon-Garfunkel) (Irving/Charing Cross, BMI)—Smooth group moves over to the A&M label with an exceptional arrangement combining the two hit numbers. Can't miss proving a top programmer as well as a sales item. A&M 988

FRANKIE AVALON—It's Over (Prod. Jimmy Bowen) (Writer: Rodgers) (Honeycomb, ASCAP)—The Jimmy Rodgers ballad winner serves as strong material for a commercial entry for Avalon. Well-arranged and performed. Reprise 0796

BETTY EVERETT—There'll Come a Time (Prod. Archie Lee Hill) (Writers: Smith-Record) (Jalyne, BMI)—The stylist's move to the UNI label proves a potent commercial one via this strong blues ballad that should do much to bring her back to the charts. UNI 55100

JOANIE SOMMERS—Talk Until Daylight (Prod. Sonny Burke) (Writers: Casler-Knight) (Warner-Sevarts, BMI)—Miss Sommers returns to her home base, Warner Bros., with a strong commercial rhythm ballad right in today's selling bag. Top vocal workout that should pay off in a chart item for her. Warner Bros.-Seven Arts 7251

## TOP 20 COUNTRY

### COUNTRY

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

### LUKE THE DRIFTER, JR.—CUSTODY

(Prod. Jim Vienneau) (Writers: Karliski-Kolber) (Screen Gems-Columbia, BMI)—Currently riding the chart with "I Was With Red Foley the Night He Passed Away," the Drifter has another winner in this exceptional Steve Karliski-Larry Kolber ballad with meaningful lyric. Flip: "My Home Town Circle 'R'" (Audlee, BMI). MGM 14020

### KITTY WELLS & RED FOLEY—WE NEED ONE MORE CHANCE

(Writer: Phillips) (Wells, BMI)—Here's a powerhouse duet by Miss Wells and the late Red Foley. Bill Phillips penned this ballad beauty and the duo performs it to perfection. Will prove a big one. Flip: "Have I Told You Lately That I Love You?" (Duchess, BMI). Decca 32427

### STONEMANS—GOD IS ALIVE AND WELL

(Prod. Jack Clement) (Writers: Matthews-Rabbit) (Noma SPR/Jack, BMI)—Here's a potent rouser that will hit with sales impact and spill over into the pop chart as well. Infectious rhythm and compelling lyric line with a top vocal performance. Flip: "Travelin' Man" (Jack, BMI). MGM 14018

### CHART Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JIMMY DICKENS—When You're Seventeen (Acclaim, BMI). DECCA 32426

BOBBY BRADDOCK—Put Me Back Together Again (Tree Pub. Co., BMI). MGM 14017

RUSTY DRAPER—Something Old, Something New (Combine Music, BMI). MONUMENT 1116

BUDDY WAYNE—I'd Give A Whole Lot of Me for a Little Bit of You—Central Songs, Inc., BMI). CAPITOL 3367

## TOP 20 R&B

### R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

### CAPITOLS—SOUL BROTHERS, SOUL SISTER

(Prod. Don Norman & Ollie McLaughlin) (Writers: Storbell) (McLaughlin/Tairi, BMI)—That "Cool Jerk" group comes up with a pile-driving blues rocker with equal sales potential for both r&b and pop. A discotheque winner loaded with play and sales potential. Flip: "Ain't That Terrible" (Gaucho, BMI). Karen 1543

### Z. Z. HILL—DON'T MAKE PROMISES (You Can't Keep)

(Prod. Freddy DeMann) (Writer: Hardin) (Faithful Virtue, BMI)—The folk material penned by Tim Hardin comes on strong here as a solid rock blues item that will prove a sales blockbuster for the r&b chart and move right over to the Hot 100 as well. Flip: "Set Your Sights Higher" (Modern, BMI). Ken 502

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

MAURICE WILLIAMS & IODIACS—The Four Corners (Cotillion/Ragtime, BMI). VEEP 1294

JOHNNY MOORE—That's What You Sold (Jedon/MRC, BMI). BLUE ROCK 4070

THE T.S.U. TORONADOES—Getting the Corners. (Cotillion/Broken Soul, BMI). ATLANTIC 3579

All records submitted for review 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!

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## 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

# Billboard TOP LP'S

FOR WEEK ENDING  
DECEMBER 21,  
1968

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
★	6	4	1	★	<b>GLEN CAMPBELL—Wichita Lineman</b> Capitol ST 103 (S)				
★	2	11	2	★	<b>BEATLES</b> Apple SWBO 101 (S)				
	17	1	3		<b>BIG BROTHER &amp; THE HOLDING COMPANY—</b> <b>Cheap Thrills</b> Columbia (No Mono); KCS 9700 (S)			NA	
	23	2	4		<b>JOSE FELICIANO—Feliciano!</b> RCA Victor LPM 3957 (M); LSP 3957 (S)		NA	NA	
	12	5	5		<b>STEPPENWOLF—The Second</b> Dunhill DS 50037 (S)				
	51	31	6		<b>JUDY COLLINS—Wild Flowers</b> Elektra (No Mono); EK5 74012 (S)				
	10	3	7		<b>JIMI HENDRIX EXPERIENCE—Electric Ladyland</b> Reprise 2RS 6307 (S)				
	42	9	8		<b>GLEN CAMPBELL—Gentle on My Mind</b> Capitol (No Mono); ST 2809 (S)				
	23	6	9		<b>IRON BUTTERFLY—In-A-Gadda-Da-Vida</b> Atco (No Mono); SD 33-250 (S)				
	24	7	10		<b>RASCALS—Time Peace/Greatest Hits</b> Atlantic (No Mono); SD 8190 (S)				
	70	12	11		<b>JIMI HENDRIX EXPERIENCE—Are You Experienced?</b> Reprise (No Mono); RS 6261 (S)				
	11	13	12		<b>BOBBIE GENTRY &amp; GLEN CAMPBELL</b> Capitol ST 2928 (S)			NA	NA
	24	8	13		<b>CREAM—Wheels of Fire</b> Atco (No Mono); SD 2-700 (S)				
★	5	18	14	★	<b>ARETHA FRANKLIN—Aretha in Paris</b> Atlantic SD B207 (S)				
	13	15	15		<b>SOUNDTRACK—Funny Girl</b> Columbia BOS 3220 (S)			NA	
	11	17	16		<b>CHAMBERS BROTHERS—A New Time—A New Day</b> Columbia CS 9671 (S)			NA	
★	9	20	17	★	<b>BILL COSBY—200 M.P.H.</b> Warner Bros.-Seven Arts WS 1757 (S)				
★	3	58	18	★	<b>FOOL ON THE HILL—Sergio Mendes &amp; Brasil 66</b> A&M SP 4160 (S)				
	44	10	19		<b>CHAMBERS BROTHERS—The Time Has Come</b> Columbia CL 2722 (M); CS 9522 (S)			NA	
	10	21	20		<b>DONOVAN—Hurdy Gurdy Man</b> Epic BN 26420 (S)	NA	NA	NA	NA
	28	26	21		<b>O. C. SMITH—Hickory Holler Revisited</b> Columbia (No Mono); CS 9680 (S)			NA	NA
	8	22	22		<b>GARY PUCKETT &amp; THE UNION GAP—Incredible</b> Columbia CS 9715 (S)			NA	
★	4	47	23	★	<b>DIANA ROSS &amp; THE SUPREMES JOIN THE</b> <b>TEMPTATIONS</b> Motown MS 679 (S)				
★	11	29	24	★	<b>PROCOL HARUM—Shine On Brightly</b> A&M SP 4151 (S)				
	35	25	25		<b>SIMON &amp; GARFUNKEL—Bookends</b> Columbia (No Mono); KCS 9529 (S)			NA	
	8	24	26		<b>STEVE MILLER BAND—Sailor</b> Capitol ST 2984 (S)			NA	NA
	15	14	27		<b>PETER, PAUL &amp; MARY—Late Again</b> Warner Bros.-Seven Arts WST 1751 (S)				
	18	16	28		<b>ENGELBERT HUMPERDINCK—Man Without Love</b> Parrot (No Mono); PAS 71022 (S)				
	16	32	29		<b>VOGUES—Turn Around, Look at Me</b> Reprise RS 6314 (S)				
	11	30	30		<b>BARBRA STREISAND—A Happening in Central Park</b> Columbia CS 9710 (S)			NA	
	11	27	31		<b>JEANNIE C. RILEY—Harper Valley P.T.A.</b> Plantation PLP 1 (S)				
	15	28	32		<b>MOODY BLUES—In Search of the Lost Chord</b> Deram DE5 18107 (S)				
★	2	159	33	★	<b>ROLLING STONES—Beggar's Banquet</b> London PS 537 (S)				
	6	34	34		<b>RICHARD HARRIS—The Yard Went On Forever</b> Dunhill DS 50342 (S)				
	28	38	35		<b>JOHNNY CASH—At Folsom Prison</b> Columbia (No Mono); CS 9639 (S)			NA	
	16	36	36		<b>JAMES BROWN LIVE AT THE APOLLO, VOL. 2</b> King 1022 (S)			NA	NA
	52	41	37		<b>GLEN CAMPBELL—By the Time I Get to Phoenix</b> Capitol T 2851 (M); ST 2851 (S)				
★	4	48	38	★	<b>TRAFFIC</b> United Artists UAS 6676 (S)				NA
	41	23	39		<b>SOUNDTRACK—The Graduate</b> Columbia (No Mono); OS 3180 (S)			NA	
	41	33	40		<b>STEPPENWOLF</b> Dunhill (No Mono); DS 50029 (S)				
	111	39	41		<b>SIMON &amp; GARFUNKEL—Parsley, Sage, Rosemary</b> <b>&amp; Thyme</b> Columbia CL 2563 (M); CS 9363 (S)			NA	
	29	43	42		<b>ANDY WILLIAMS—Honey</b> Columbia (No Mono); CS 9662 (S)			NA	
	12	45	43		<b>SMOKEY ROBINSON &amp; THE MIRACLES—</b> <b>Special Occasion</b> Tamla TS 250 (S)				
	20	42	44		<b>DOORS—Waiting for the Sun</b> Elektra (No Mono); EK5 74024 (S)				

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE			
						8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
★	3	61	45	★	<b>CANNED HEAT—Livin' the Blues</b> Liberty LST 27200 (S)				
	18	19	45		<b>JEFF BECK—Truth</b> Epic (No Mono); BN 26413 (S)				NA NA
	42	44	47		<b>SERGIO MENDES &amp; BRASIL '66—Look Around</b> A&M (No Mono); SP 4137 (S)				
	30	51	48		<b>DEAN MARTIN—Greatest Hits, Vol. 1</b> Reprise (No Mono); RS 6301 (S)				
	24	50	49		<b>ARETHA FRANKLIN—Aretha Now</b> Atlantic (No Mono); SD 8186 (S)				
	55	49	50		<b>CREAM—Disraeli Gears</b> Atco 33-232 (M); SD 33-232 (S)				
★	3	89	51	★	<b>JOSE FELICIANO—Souled</b> RCA Victor LSP 4045 (S)				
	33	52	52		<b>HERB ALPERT &amp; THE TIJUANA BRASS—</b> <b>Beat of the Brass</b> A&M (No Mono); SP 4146 (S)				
★	2	158	53	★	<b>DIANA ROSS &amp; THE SUPREMES—Love Child</b> Motown MS 670 (S)				
	16	35	54		<b>CRAZY WORLD OF ARTHUR BROWN</b> Track SD 8198 (S)				
	24	40	55		<b>SOUNDTRACK—2001 Space Odyssey</b> MGM (No Mono); S1E 13-ST (S)			NA	
	16	37	56		<b>DEEP PURPLE—Shades of</b> <b>Tetragrammaton T 102 (S)</b>				
	17	55	57		<b>MIKE BLOOMFIELD, AL KOOPER, STEVE STILLS—</b> <b>Super Session</b> Columbia (No Mono); CS 9701 (S)				NA NA
	26	57	58		<b>JOHNNY RIVERS—Realization</b> Imperial (No Mono); LP 12372 (S)				
	12	59	59		<b>DIANA ROSS &amp; THE SUPREMES—"Live" at</b> <b>London's Talk of the Town</b> Motown MS 676 (S)				
	92	65	60		<b>DOORS</b> Elektra (No Mono); EK5 74007 (S)				
	67	64	61		<b>VANILLA FUDGE</b> Atco 33-224 (M); SD 33-224 (S)				
	79	71	62		<b>BEATLES—Sgt. Pepper's Lonely Hearts Club Band</b> Capitol MAS 2653 (M); SMAS 2653 (S)				
	65	66	63		<b>DIANA ROSS &amp; THE SUPREMES—Greatest Hits</b> Motown (No Mono); MS 2-663 (S)				
	9	46	64		<b>WHO—Magic Bus</b> Decca DL 75064 (S)				
	95	67	65		<b>SIMON &amp; GARFUNKEL—Sounds of Silence</b> Columbia CL 2469 (M); CS 9269 (S)				NA
	30	69	66		<b>RAY CONNIFF &amp; THE SINGERS—Honey</b> Columbia (No Mono); CS 9661 (S)				NA
	15	63	67		<b>JOHN MAYALL'S BLUES BREAKERS—Bare Wires</b> London PS 537 (S)			NA	NA
	85	72	68		<b>CREAM—Fresh</b> Atco 33-206 (M); SD 33-206 (S)				
	16	68	69		<b>JEFFERSON AIRPLANE—Crown of Creation</b> RCA Victor LSP 4058 (S)				NA
	21	53	70		<b>ORIGINAL CAST—Hair</b> RCA Victor LOC 1150 (M); LSO 1150 (S)			NA	NA
★	2	198	71	★	<b>BOX TOPS—Super Hits</b> Bell 6025 (S)				
	145	82	72		<b>SOUNDTRACK—Dr. Zhivago</b> MGM 15E-65T (S)				
	14	60	73		<b>MARVIN GAYE &amp; TAMMI TERRELL—</b> <b>You're All I Need</b> Tamla TS 284 (S)				
	92	80	74		<b>ANITA KERR, ROD MCKUEN/SAN SEBASTIAN</b> <b>STRINGS—The Sea</b> Warner Bros.-Seven Arts (No Mono); WS 1670 (S)				
	46	77	75		<b>SOUNDTRACK—The Good, the Bad &amp; the Ugly</b> United Artists UAL 4172 (M); UAS 5172 (S)				
	58	76	76		<b>DIONNE WARWICK—Golden Hits, Part 1</b> Scepter SRM 565 (M); SP5 565 (S)				
	106	75	77		<b>TEMPTATIONS—Greatest Hits</b> Gordy (No Mono); 919 (S)				
	25	62	78		<b>SOUNDTRACK—Wild in the Streets</b> Tower (No Mono); 5099 (S)				
	16	79	79		<b>FRANK SINATRA—Greatest Hits</b> Reprise FS 1025 (S)				
	197	86	80		<b>SOUNDTRACK—The Sound of Music</b> RCA Victor LOC 2005 (M); LSO 2005 (S)				NA NA
	17	74	81		<b>BEE GEES—Idea</b> Atco (No Mono); SD 33-253 (S)				
	44	84	82		<b>ARETHA FRANKLIN—Lady Soul</b> Atlantic 8176 (M); SD 8176 (S)				
	24	73	83		<b>VANILLA FUDGE—Renaissance</b> Atco (No Mono); SD 33-244 (S)				
	26	78	84		<b>MASON WILLIAMS—Phonograph Record</b> Warner Bros.-Seven Arts (No Mono); WS 1729 (S)				
	53	91	85		<b>BEATLES—Magical Mystery Tour</b> Capitol MAL 2835 (M); SMAL 2835 (S)				
	27	81	86		<b>GLEN CAMPBELL—A New Place in the Sun</b> Capitol (No Mono); ST 2907 (S)				
	31	94	87		<b>TEMPTATIONS—Wish It Would Rain</b> Gordy (No Mono); 927 (S)				
	9	87	88		<b>RAY CONNIFF &amp; THE SINGERS—Turn Around,</b> <b>Look at Me</b> Columbia CS 9712 (S)				NA

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

DECEMBER 21, 1968, BILLBOARD

# TOP LP'S

RIAA Million Dollar LP

Star Performer

Weeks on Chart

Last Week

THIS WEEK

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.  
NA Not Available

TAPE PACKAGES AVAILABLE

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST—Title—Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
		21	54	89	<b>CREEDENCE CLEARWATER REVIVAL</b> Fantasy (No Mono); 8382 (S)				
★		5	104	90	<b>GRASSROOTS—Golden Grass</b> Dunhill DS 50047 (S)				
		16	112	91	<b>DEAN MARTIN—Greatest Hits, Vol. 2</b> Reprise RS 6320 (S)				
		32	83	92	<b>GARY PUCKETT &amp; THE UNION GAP—Young Girl</b> Columbia (No Mono); CS 9664 (S)			NA	
		38	92	93	<b>GLEN CAMPBELL—Hey Little One</b> Capitol (No Mono); ST 2878 (S)			NA	
		6	98	94	<b>WES MONTGOMERY—Road Song</b> A&M SP 3012 (S)				
		59	97	95	<b>MAMAS &amp; PAPAS—Farewell to the First Golden Era</b> Dunhill (No Mono); DS 50025 (S)				
		65	96	96	<b>FOUR TOPS—Greatest Hits</b> Motown (No Mono); MS 662 (S)				
		38	100	97	<b>BILL COSBY—To Russell, My Brother, Whom I Slept With</b> Warner Bros.-Seven Arts (No Mono); WS 1734 (S)				
★		8	125	98	<b>MARVIN GAYE—In the Groove</b> Tamla TS 285 (S)	NA			
		23	95	99	<b>VARIOUS ARTISTS—Super Hits, Vol. 2</b> Atlantic (No Mono); SD 8188 (S)				
★		4	111	100	<b>OTIS REDDING—In Person at the Whiskey a Go Go</b> Atco SD 33-265 (S)				
		46	85	101	<b>JIMI HENDRIX EXPERIENCE—Axis: Bold as Love</b> Reprise (No Mono); RS 6281 (S)				
		37	101	102	<b>EDDIE HARRIS—Electrifying</b> Atlantic 1495 (M); SD 1495 (S)				
		22	105	103	<b>DONOVAN—In Concert</b> Epic (No Mono); BN 26386 (S)				
		59	110	104	<b>SOUNDTRACK—Camelot</b> Warner Bros.-Seven Arts (No Mono); BS 1712 (S)				
		32	99	105	<b>RICHARD HARRIS—A Tramp Shining</b> Dunhill (No Mono); DS 50032 (S)				
		20	90	106	<b>BAND—Music From Big Pink</b> Capitol (No Mono); SKAO 2955 (S)				NA
		44	56	107	<b>CANNED HEAT—Boogie With the Liberty</b> Liberty (No Mono); LST 7541 (S)				
		7	70	108	<b>EDDY ARNOLD—Walkin' in Love Land</b> RCA Victor LSP 4089 (S)		NA	NA	NA
		17	93	109	<b>BOOTS RANDOLPH—Sound of Boots</b> Monument (No Mono); SLP 18099 (S)				
		13	108	110	<b>MAMAS &amp; PAPAS—Golden Era, Vol. 2</b> Dunhill DS 50038 (S)				
		18	102	111	<b>5th DIMENSION—Stoned Soul Picnic</b> Soul City (No Mono); SCS 92002 (S)				NA
		37	119	112	<b>JOHNNY MATHIS—Love Is Blue</b> Columbia (No Mono); CS 9637 (S)				NA
		16	113	113	<b>PETULA CLARK—Petula</b> Warner Bros.-Seven Arts WS 1743 (S)				
		58	114	114	<b>ARLO GUTHRIE—Alice's Restaurant</b> Reprise (No Mono); RS 6267 (S)				
		10	116	115	<b>VARIOUS ARTISTS—Rowan &amp; Martin Laugh-In</b> Epic FXS 15118 (S)				NA NA
		34	109	116	<b>MOODY BLUES—Days of Future Past</b> Deram DE 16012 (M); DES 16012 (S)				
		20	124	117	<b>JOAN BAEZ—Baptism</b> Vanguard (No Mono); VSD 79275 (S)				
		153	107	118	<b>ORIGINAL CAST—Man of La Mancha</b> Kapp KL 4505 (M); KS 5505 (S)				
		7	121	119	<b>IRISH ROVERS—All Hung Up</b> Decca DL 75037 (S)				
		19	122	120	<b>BUFFALO SPRINGFIELD—Last Time Around</b> Atco (No Mono); SD 33-256 (S)				
		38	126	121	<b>IRISH ROVERS—Unicorn</b> Decca DL 4951 (M); DL 74951 (S)				
		29	130	122	<b>JUDY COLLINS—In My Life</b> Elektra EK5 74027 (S)				

RIAA Million Dollar LP

Star Performer

Weeks on Chart

Last Week

THIS WEEK

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST—Title—Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL
★		5	150	123	<b>VARIOUS ARTISTS—Super Hits, Vol. 3</b> Atlantic SD 8203 (S)				
★		5	139	124	<b>JOHNNY NASH—Hold Me Tight</b> JAD JS 1207 (S)			NA	NA
		9	118	125	<b>SOUNDTRACK—Star</b> 20th Century-Fox DTCS 5102 (S)			NA	NA
		36	117	126	<b>BOBBY GOLDSBORO—Honey</b> United Artists UAL 3642 (M); UAS 6642 (S)				NA
		37	133	127	<b>LETTERMEN—Goin' Out of My Head</b> Capitol (No Mono); ST 2865 (S)				
		3	131	128	<b>BEE GEES—Rare, Precious &amp; Beautiful</b> Atco SD 33-264 (S)				
		10	88	129	<b>PAT PAULSEN—For President</b> Mercury SR 61179 (S)				NA
		31	115	130	<b>MAMAS &amp; PAPAS—Papap &amp; Mamas</b> Dunhill (No Mono); DS 50031 (S)				NA
		7	127	131	<b>MUDDY WATERS—Electric Mud</b> Cadet LPS 314 (S)				
		33	120	132	<b>MONKEES—The Birds, the Bees &amp; the Monkees</b> Colgems COM 109 (M); COS 109 (S)			NA	NA
		6	128	133	<b>TURTLES—Battle of the Bands</b> White Whale WW5 7118 (S)				
		120	132	134	<b>SERGIO MENDES &amp; BRASIL '66</b> A&M (No Mono); SP 4116 (S)				
		40	134	135	<b>IRON BUTTERFLY—Heavy</b> Atco LP 33-227 (M); SD 33-227 (S)				
		3	136	136	<b>IMPRESSIONS—This Is My Country</b> Curtam CRS 8001 (S)				
		60	142	137	<b>DOORS—Strange Days</b> Elektra (No Mono); EKS 74014 (S)				
		13	135	138	<b>BLUE CHEER—Outsideinside</b> Philips PHS 600-278 (S)				
		13	129	139	<b>FOUR TOPS—Yesterday's Dreams</b> Motown M5 669 (S)			NA	
		8	165	140	<b>ARCHIES</b> Calendar KES 101 (S)			NA	NA
		37	141	141	<b>NANCY SINATRA &amp; LEE HAZLEWOOD—Nancy &amp; Lee</b> Reprise (No Mono); RS 6273 (S)				
		5	153	142	<b>JOHN W. ANDERSON—Presents Kasandra</b> Capitol ST 2957 (S)				
		12	103	143	<b>SOUNDTRACK—Finian's Rainbow</b> Warner Bros.-Seven Arts BS 2550 (S)				
		10	138	144	<b>NAZZ</b> SGC SD 5001 (S)				
		16	123	145	<b>ANDA/CAMERATA ACADEMICA OF THE SALZBURG MOZARTEUM (ANDA)—Mozart Concertos Nos. 17 &amp; 21 (Elvira Madigan)</b> DGG 139 783 (S)				
		82	151	146	<b>BOB DYLAN—Greatest Hits</b> Columbia KOL 2663 (M); KOS 9463 (S)				NA
		42	137	147	<b>DIONNE WARWICK—Valley of the Dolls</b> Scepter SPS 568 (S)				
		80	148	148	<b>ENGELBERT HUMPERDINCK—Release Me</b> Parrot PA 61012 (M); PAS 71012 (S)				
		64	147	149	<b>WES MONTGOMERY—A Day in the Life</b> A&M (No Mono); SP 3001 (S)				
		9	106	150	<b>ARLO GUTHRIE—Arlo</b> Reprise RS 6299 (S)				
		20	149	151	<b>JERRY VALE—This Guy's in Love With You</b> Columbia (No Mono); CS 9694 (S)			NA	NA
		28	156	152	<b>BIG BROTHER &amp; THE HOLDING COMPANY</b> Mainstream 56099 (M); S/6099 (S)				
		10	146	153	<b>MAMA CASS—Dream a Little Dream of Me</b> Dunhill DS 50040 (S)				
		6	152	154	<b>ALBERT KING—Live Wire/Blues Power</b> Stax 2003 (S)			NA	NA
★		1	—	155	<b>MOTHERS OF INVENTION—Cruising With Ruben &amp; the Jets</b> Verve V6-5055X (S)				
★		1	—	156	<b>DION</b> Laurie SLP 2047 (S)				
		53	157	157	<b>ENGELBERT HUMPERDINCK—The Last Waltz</b> Parrot PA 61015 (M); PAS 71015 (S)				
★		2	179	158	<b>JOHNNY MATHIS—Those Were the Days</b> Columbia CS 9705 (S)				
		80	163	159	<b>5th DIMENSION—Up, Up &amp; Away</b> Soul City (No Mono); SCS 92000 (S)				
★		2	183	160	<b>MARTY ROBBINS—I Walk Alone</b> Columbia CS 9725 (S)				
		28	155	161	<b>EDDY ARNOLD—The Romantic World of</b> RCA Victor LPM 4009 (M); LSP 4009 (S)				NA NA

## TOP LP'S A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass 52, 162, 175, 178	Box Tops 71	Deep Purple 56
Ed Ames 191, 196	James Brown & His Famous Flames 36	Dells 177
Anda/Camerata Academica of the Salzburg Mozarteum 145	Buffalo Springfield 120	Dion 156
John W. Anderson 142	Glen Campbell 1, 8, 12, 37, 86, 93	Donovan 20, 103
Archies 140	Canned Heat 107, 45	Doors 44, 60, 137
Eddy Arnold 108, 161, 164	Johnny Cash 35	Bob Dylan 146, 176
Joan Baez 117	Mama Cass 153	Electric Flag 193
Band 106	Chambers Brothers 16, 19	Jose Feliciano 4, 51
Beatles 2, 62, 85	Cher 197	5th Dimension 111, 159
Jeff Beck 46	Petula Clark 113	Four Tops 96, 139
Bee Gees 81, 128	Judy Collins 6, 122, 198	Ferrante & Teicher 200
Big Brother & the Holding Co. 3, 152	Ray Conniff Singers 66, 88	Aretha Franklin 14, 49, 82
Mike Bloomfield/Al Kooper/Steve Stills 57	Bill Cosby 17, 97	Fugs 183
Blue Cheer 138	Crazy World of Arthur Brown 54	Marvin Gaye & Tammi Terrell 73, 98
Booker T. & the M.G.'s 167	Cream 13, 50, 68	Bobby Goldsboro 126
	Creedence Clearwater Revival 89	Robert Goulet 169
	King Curtis 192	Grassroots 90
		Grateful Dead 181
		Arlo Guthrie 150, 114

Eddie Harris 102	Wes Montgomery 94, 149	Johnny Rivers 58	Head 168
Richard Harris 34, 105	Moody Blues 32, 116	Marty Robbins 160	Sound of Music 80
Jimi Hendrix Experience 7, 11, 101	Mothers of Invention 155	Smokey Robinson & the Miracles 43, 184	Star 125
Engelbert Humperdinck 28, 140, 157	Muddy Waters 131	Rolling Stones 33	2001 Space Odyssey 55
Impressions 136	Jim Nabors 173, 182	Diana Ross & the Supremes 23, 59, 63, 53, 199	Wild in the Streets 78
Irish Rovers 119, 121	Johnny Nash 124	Simon & Garfunkel 25, 41, 65	West Side Story 171
Iron Butterfly 9, 135	Nazz 141	Frank Sinatra 79	Steppenwolf 5, 40
Jefferson Airplane 69	1910 Fruitgum Co. 163	Nancy Sinatra/Lee Hazlewood 141	Barbra Streisand 30
Anita Kerr/Rod McKuen/San Sebastian Strings 74	Original Cast 70	Sly & the Family Stone 195	Temptations 77, 67
Albert King 154	Hair 70	O. C. Smith 21	Traffic 38, 172
Lettermen 127, 165	Man of La Mancha 118	Soft Machine 197	Turtles 133
Mamas & the Papas 96, 110, 130	Pat Paulsen 129	Soundtracks 185	Jerry Vale 151
Dean Martin 48, 91, 194	Peter, Paul & Mary 27	Barbarella 185	Vanilla Fudge 61, 83
Johnny Mathis 112, 158	Elvis Presley 166	Camelot 104	Various Artists Collection of 16 Original Big Hits, Vol. 9 179
John Mayall's Blues Breakers 67	Procol Harum 24	Chitty Chitty Bang 189	Laugh-In 115
Bill Medley 188	Gary Puckett & Union Gap 22, 92, 180	Dr. Zhivago 72	Super Hits, Vol. 2 99
Sergio Mendes & Brasil '66 18, 47, 134	Boots Randolph 109	Finian's Rainbow 143	Super Hits, Vol. 3 133
Steve Miller Band 26	Rascals 10	Funny Girl 15	Vogues 29
Monkees 132	Otis Redding 100, 174	Good, Bad & the Ugly 75	Mason Williams 84
	Terry Reid 190	Graduate 39	
	Righteous Brothers 187		
	Buddy Rich Big Band 186		
	Jeannie C. Riley 31		

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

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# TOP LP'S

CONTINUED FROM PAGE 67

RIAA Million Dollar LP Star Performer	Weeks on Chart Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
	49	162	162	HERB ALPERT & THE TIJUANA BRASS—Ninth A&M SP 4134 (S)				
	12	166	163	1910 FRUITGUM COMPANY—1, 2, 3 Red Light Buddah BDS 5022 (S)			NA	NA
	51	161	164	EDDY ARNOLD—The Best of RCA Victor LSP 3565 (S)		NA	NA	NA
★	2	190	165	LETTERMEN—Put Your Head on My Shoulder Capitol ST 147 (S)				
★	1	—	166	ELVIS PRESLEY—Elvis RCA Victor LPA1 4088 (M); (No Stereo)				
	5	167	167	BOOKER T. & THE M.G.'S—Best of Atlantic SD 8202 (S)				
★	1	—	168	MONKEES—Soundtrack: Head Colgems COSO 2008 (S)				
	15	169	169	ROBERT GOULET—Woman, Woman Columbia CS 9695 (S)		NA	NA	NA
	2	176	170	DIONNE WARWICK—Promises, Promises Scepter SPS 571 (S)				
	191	177	171	SOUNDTRACK—West Side Story Columbia OL 5570 (M); OS 2070 (S)				
	22	171	172	TRAFFIC—Mr. Fantasy United Artists UAL 3651 (M); UAS 6651 (S)	NA	NA	NA	
	6	173	173	JIM NABORS—Sings the Lord's Prayer & Other Sacred Songs Songs—Columbia CS 9716 (S)			NA	
	40	172	174	OTIS REDDING—The Dock of the Bay Volt 419 (M); S 419 (S)				
	158	175	175	HERB ALPERT & THE TIJUANA BRASS—Going Places A&M SP 4112 (S)				
	48	170	176	BOB DYLAN—John Wesley Harding Columbia CL 2804 (M); CS 9604 (S)			NA	
	26	—	177	DELLS—There Is Cadet LP 804 (S)				
	158	184	178	HERB ALPERT & THE TIJUANA BRASS—South of the Border A&M ST 108 (S)				

★ STAR PERFORMER—LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.  
NA Not Available

RIAA Million Dollar LP Star Performer	Weeks on Chart Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
	6	180	179	VARIOUS ARTISTS—A Collection of 16 Original Big Hits, Vol. 9 Motown MS 668 (S)	NA			
	45	186	180	UNION GAP FEATURING GARY PUCKETT—Woman, Woman Columbia CL 2812 (M); CS 9612 (S)			NA	
	17	164	181	GRATEFUL DEAD—Anthem of the Sun Warner Bros.-Seven Arts (No Mono); WS 1749 (S)				
	24	182	182	JIM NABORS—Kiss Me Goodbye Columbia (No Mono); CS 9725 (S)			NA	NA
	10	181	183	FUGS—It Crawled Into My Hand, Honest Reprise RS 6205 (S)				NA
	43	191	184	SMOKEY ROBINSON & THE MIRACLES—Greatest Hits, Vol. II Tamla T 280 (M); TS 280 (S)				
	3	185	185	SOUNDTRACK—Barbarella DynaVoice DY 31908 (S)				
	4	194	186	BUDDY RICH BIG BAND—Mercy, Mercy World Pacific ST 20133 (S)			NA	NA
	2	188	187	RIGHTEOUS BROTHERS—One for the Road Verve V6-5058 (S)				
	1	—	188	BILL MEDLEY—100% MGM SE 2583 (S)			NA	NA
	7	189	189	SOUNDTRACK—Chitty Chitty Bang, Bang United Artists UAS 5188 (S)			NA	NA
	1	—	190	TERRY REID—Bang, Bang You're Terry Reid Epic BN 26427 (S)				
	44	140	191	ED AMES—Sings "Who Will Answer" and Other Songs of Our Times RCA Victor LPM 3961 (M); LSP 3961 (S)			NA	NA
	1	—	192	KING CURTIS—Best of Atco SD 33-266 (S)				
	34	193	193	ELECTRIC FLAG—A Long Time Comin' Columbia CS 9597 (S)				NA
	1	—	194	PENTANGLE Reprise RS 6315 (S)				NA
	3	195	195	SLY & THE FAMILY STONE—Life Epic BN 26397 (S)				
	1	—	196	ED AMES—Sings the Hits of Broadway & Hollywood RCA Victor LSP 4079 (S)			NA	NA
	1	—	197	SOFT MACHINE Probe CPLP 4500 (S)				
	1	—	198	JUDY COLLINS—Who Knows Where the Time Goes Elektra EK5 740033 (S)				
	12	199	199	DIANA ROSS & THE SUPREMES—Sing & Perform "Funny Girl" Motown MS 672 (S)				
	1	—	200	FERRANTE & TEICHER—Bouquet of Hits United Artists UAS 6659 (S)			NA	NA

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

## Livingston & Evans Leave Coast Clear for 'Mods'; B'way Bound

By BRUCE WEBER

LOS ANGELES — Songwriters Jay Livingston and Ray Evans will return to Broadway and its traditional music.

Because of the new trends in music, and because they feel more comfortable writing for an adult market, the "elder statesmen" of the music business will leave the contemporary-oriented record area for New York and Broadway.

Their songs in 22 years have achieved record sales of more than 160 million, and a tune they wrote for Nat King Cole 13 years ago, "Never Let Me Go," has been revived this year by Ahmad Jamal on Cadet, Damita Jo on Ranwood, and Eydie Gorme on RCA.

Their first Broadway project since "Let It Ride" in 1961 will be "King of Paris," scheduled to open in 1970. Previous Broadway credits included "Oh, Captain" in 1958, and special material for the Olsen and Johnson shows, "Hellzapoppin'" and "Son o' Fun," in 1939-1941.

### Resistance Felt

Both Livingston and Evans feel there is resistance from the record industry (particularly a&r men) when a traditional writer offers material to a label. Film studios also are closing their doors on the "old guard," they feel.

However, the Livingston-Evans team account for 177 songs in 91 films, with seven Academy Award nominations and three Academy Awards—"Buttons and Bows," 1949;

"Mona Lisa," 1951; "Que Sera, Sera," 1957.

Eighteen Livingston - Evans songs have passed the million-seller mark, including "Silver Bells," more than 20 million; "Tammy," about 18.5 million; "To Each His Own," 12.5 million; "Que Sera, Sera," 13.5 million, and "Mona Lisa," almost 17 million. Their songs have reached 41,091,398 in record sales in foreign countries, with almost 5.5 million copies of sheet music sold in the U. S.

Livingston and Evans also write lyrics for other composers. In 1965, they received an Academy Award nomination for "Dear Heart," which they wrote with Henry Mancini. They've done other lyrics for Mancini, including "Mister Lucky," "Dreamsville" and "Peter Gunn." They also wrote the theme from "Harlow," "The Oscar," "Never Too Late" and "Tom Curtain," with Neal Hefti, Percy Faith, David Rose and John Addison respectively, and the lyrics for Jerry Fielding's theme from the TV show "The Good Guys."

### 'No Rules'

"There are no rules in writing songs today," they said. "All

## Emarcy Now Three Bridges

NEW YORK — Emarcy Music, one of the ASCAP-affiliated publishing wings of MRC Music, has changed its name to Three Bridges Music Corp.

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 today's writers," states Evans. "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 & Statesmen Jam Auditorium

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

A special effects performance by the Golden Stairs Choir of Atlanta paid tribute to the Statesmen, and the group responded with its biggest hit songs over these 20 years. They also presented a lobby booth display with a copy of each of the Statesmen's 40 LP covers. The Skylite Record Co. provided background music for the performance.

Members of the group are Hovie Lister, Jim Wetherington, Doy Ott, Rosie Rozelle and Don Butler.

## ALBUM OUT ON EVILS OF DRUGS; PROFITS TO FUND

LOS ANGELES—An album of songs about drugs and containing anti-drug usage comments, is being prepared by the Do It Now Foundation, a year-old anti-drug organization.

Artists reported donating their songs free include Donovan, Sonny and Cher, Canned Heat, Buffalo Springfield, the Animals, Ravi Shankar, Hoyt Axton, Byrds, Chad and Jeremy.

Lester Sill of Colgem Records is helping the organization set up national distribution for the LP, which will sell for \$2.50 with all proceeds going toward the Foundation's educational programs to combat teen-age usage of amphetamine or speed drugs.

There will be a number of tracks in which former speed users discuss effects of the dangerous drugs. Many of the song titles have drug usage references, said Foundation spokesman, Vic Pawlak, citing "Flying on the Ground Is Wrong," by the Buffalo Springfield, "Rest in Peace," by Chad and Jeremy, and "Artificial Energy," by the Byrds.

## Blue Thumb Taps U.K.'s Successful Rock Bands

LOS ANGELES — Blue Thumb has begun signing British rock bands represented in London by the Bryan Harrison Agency.

Blue Thumb owner Bob Krasnow only signs British acts which have scored in England. He signs each group to a three-year contract, in which he guarantees to release two LP's per year by the group. He also signs each individual member of the group to a contract.

The groups are paid per album, plus a royalty on records sold (not to exceed 8 per cent), and the artists share in publishing royalties. Krasnow's Roco Music is a sub-publisher

for songs in Morrison's Lupus company.

Krasnow also writes into his contracts that he will bring the group over to the U.S. for promotional purposes.

Blue Thumb's British acts include Aynsley Dunbar Retaliation, Transar Rex, the Pretty Things and Indo Jazz Fusion. Morrison sends Krasnow the master tapes and album art, and Krasnow sets up his own pressing and LP production deals. Morrison's Bam Bam production company is given equal logo credit on all albums.

Krasnow's first major British release, four LP's, is scheduled for late January or early February.

Below is a list of the best-selling LP's and singles to date. As the sales of Christmas product increase, so too will the number of best-selling Christmas LP's 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. NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

**CHRISTMAS LP'S**

Pos. TITLE—Artist, Label & Number

1. **THAT CHRISTMAS FEELING**, Glen Campbell, Capitol ST 2978 (S)
2. **HERB ALPERT AND THE TIJUANA BRASS CHRISTMAS ALBUM**, A&M SP 4166 (S)
3. **A CHRISTMAS ALBUM**, Barbra Streisand, Columbia CL 2757 (S); CS 9557 (S)
4. **ELVIS' CHRISTMAS ALBUM**, Elvis Presley, RCA Victor LPM 1951 (M); LSP 1951 (S)
5. **THE CHRISTMAS SONG**, Nat King Cole, Capitol SW 1967 (S)
6. **MERRY CHRISTMAS**, Bing Crosby, Decca DL 8128 (M); DL 78128 (S)
7. **MERRY CHRISTMAS**, Andy Williams, Columbia CL 2420 (M); CS 9220 (S)
8. **THE DEAN MARTIN CHRISTMAS ALBUM**, Reprise R 6222 (M); RS 6222 (S)
9. **LITTLE DRUMMER BOY**, Harry Simeone Chorale, 20th Century-Fox TFM 3100 (M); TFS 4100 (S)
10. **MERRY CHRISTMAS**, Johnny Mathis, Columbia CL 1195 (M); CS 8021 (S)
11. **HANDEL: MESSIAH (3 LP's)**, Robert Shaw Orch. & Chorus, RCA Victor LSC 6175 (S)
12. **JIM NABORS CHRISTMAS ALBUM**, Columbia CL 2731 (M); CS 9531 (S)
13. **SNOWFALL**, Tony Bennett, Columbia CS 9739 (S)
14. **SOUL CHRISTMAS**, Various Artists, Atco SD 33-269
15. **JAMES BROWN SINGS CHRISTMAS SONGS**, King 1010
16. **CHRISTMAS WITH ED AMES**, RCA Victor LPM 3838 (M); LSP 3838 (S)
17. **SEASON'S GREETINGS FROM PERRY COMO**, RCA Victor LPM 2066 (M); LSP 2066 (S)
18. **SONGS OF CHRISTMAS**, Mahalia Jackson, Columbia CS 9727
19. **CHRISTMAS WITH RAY CONNIFF**, Columbia CL 1390 (M); CS 8185 (S)
20. **SOUND OF CHRISTMAS**, Johnny Mathis, Columbia SR 60837 (S)
21. **HOLIDAY CHEER**, Dean Martin, Capitol ST 2343 (S)
22. **MERRY CHRISTMAS HO HO HO**, Lou Rawls, Capitol ST 2790 (S)
23. **PERRY COMO SINGS MERRY CHRISTMAS MUSIC**, Camden CAL 660 (M); CAS 660 (S)
24. **ANDY WILLIAMS CHRISTMAS**, Columbia CS 8692 (S)
25. **JOHN GARY CHRISTMAS ALBUM**, RCA Victor LPM 2940 (M); LSP 2940 (S)
26. **WE WISH YOU A MERRY CHRISTMAS**, Ray Conniff Singers, Columbia CS 8692 (S)
27. **THE SOUND OF CHRISTMAS**, Ramsey Lewis Trio, Cadet LPS 687 (S)
28. **THE STORY OF CHRISTMAS**, Tennessee Ernie Ford & the Roger Wagner Chorale, Capitol ST 1964 (S)
29. **WINTER WONDERLAND**, Earl Grant, Decca DL 74677 (S)
30. **THIS CHRISTMAS I SPEND WITH YOU**, Robert Goulet, Columbia CS 8876 (S)

31. **CHRISTMAS WITH THE CHIPMUNKS, VOL. 2**, Liberty LST 7334 (S)
32. **CHRISTMAS WITH CHET ATKINS**, RCA Victor LSP 2423 (S)
33. **MERRY CHRISTMAS**, Brenda Lee, Decca DL 74583 (S)
34. **SNOOPY AND HIS FRIENDS**, Royal Guardsmen, Laurie LLP 2042 (M); SLLP 2042 (S)
35. **FOR THE WHOLE FAMILY**, Robert Rheims, Rheims ST 7710 (S)
36. **MERRY CHRISTMAS**, Mills Brothers, Dot DLP 25232 (S)
37. **SPIRIT OF CHRISTMAS**, Living Strings, RCA Camden CAS 783 (S)
38. **CHRISTMAS WONDERLAND**, Bert Kaempfert & His Ork., Decca DL 74441 (S)
39. **CHRISTMAS WITH EDDY ARNOLD**, RCA Victor LSP 2554 (S)
40. **SONGS FOR A MERRY CHRISTMAS**, Wayne Newton, Capitol ST 2586 (S)
41. **HOLIDAY SING ALONG WITH MITCH**, Mitch Miller & the Gang, Columbia CS 8501 (S)
42. **HAVE YOURSELF A MERRY LITTLE CHRISTMAS**, Frank Sinatra, Harmony HL 11200 (S)
43. **MORE SOUNDS OF CHRISTMAS**, Ramsey Lewis Trio, Cadet LPS 745 (S)
44. **THE KATE SMITH CHRISTMAS ALBUM**, RCA Victor LSP 3607 (S)
45. **A MUSIC BOX CHRISTMAS**, Rita Pord, Columbia CS 8498 (S)
46. **PAUL MAURIAT CHRISTMAS ALBUM**, Philips PHS 600-255 (S)
47. **FOR CHRISTMAS THIS YEAR**, Lettermen, Capitol ST 2587 (S)
48. **CHRISTMAS SHOPPING**, Buck Owens, Capitol ST 2977 (S)

**CHRISTMAS SINGLES**

Pos. TITLE—Artist, Label & Number

1. **THE CHRISTMAS SONG**, Herb Alpert, A&M 001
2. **LITTLE DRUMMER BOY**, Harry Simeone Chorale, 20th Century-Fox 429
3. **THE CHRISTMAS SONG**, Nat King Cole, Capitol 3561
4. **SANTA CLAUS GOES STRAIGHT TO THE GHETTO**, James Brown, King 6203
5. **WHITE CHRISTMAS**, Bing Crosby, Decca 23778
6. **PLEASE COME HOME FOR CHRISTMAS**, Charles Brown, King 5405
7. **CHRISTMAS IS FOR CHILDREN**, Glen Campbell, Capitol 2336
8. **BACK DOOR SANTA**, Clarence Carter, Atlantic 2576
9. **LONESOME CHRISTMAS**, Lowell Fulson, Hollywood 1022
10. **SILVER BELLS**, Earl Grant, Decca 25703
11. **A CHRISTMAS WISH**, Bobby Goldsboro, United Artists 50470
12. **WHITE CHRISTMAS**, Otis Redding, Atco 6631
13. **SILENT NIGHT**, Mahalia Jackson, Kenwood 750
14. **WHATEVER HAPPENED TO CHRISTMAS**, Frank Sinatra, Reprise 0790
15. **BAREFOOT SANTA**, Sonny James, Capitol 5733
16. **MERRY CHRISTMAS BABY**, Charles Brown, Hollywood 1021
17. **CHRISTMAS SHOPPING**, Buck Owens & Buckaroos, Capitol 2328
18. **CHRISTMAS BLUES**, Chipmunks & Canned Heat, Liberty 56079
19. **HURRY HOME FOR CHRISTMAS**, Robert Goulet, Columbia 4-44710
20. **CHRISTMAS SONG**, James Brown, King 6064
21. **BLUE CHRISTMAS**, Elvis Presley, RCA Victor 0647

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

# Col. Club Case in 'Replay'

• Continued from page 1

record club distribution is a special "submarket," not in direct competition with any other type. The FTC holds that the exclusive features of club contracts with outside labels can foreclose successful competition from new entries into the club field. The concentration in the club distribution can, in turn, have an "adverse effect" on the entire industry, the Commission says.

## 1960 Statistics

On the basis of 1960 statistics, in the FTC's 1963 hearing record, the Commission's 1967 order would permit distribution by the Columbia Club of outside labels, but enjoined the club from contract exclusivity that could prevent outside labels from starting clubs of their own, or prevent them from selling to any other record club or mail-order buyer at the same (manufacturer's) price available to Columbia. The Columbia Club was also ordered not to fix or depress royalty payments to artists of contracting labels whose records were distributed through the club.

The current Commission brief for the upcoming oral argument puts heavy emphasis on the price discrimination effect, which permits the Columbia Club the advantage of a low base cost for its records, while an outsider would have to pay the higher wholesale-distributor price on the open market, for the same best-selling records, for club distribution. In 1960, FTC said the Columbia price base in acquiring records was 87½ cents as against \$1.60 to \$2.47 for the outsider on a list-priced \$3.98 LP.

Columbia argues that club selling is merely a part of the whole distribution picture, and quotes at length from the Hearing Examiner's 1964 initial decision that would have dismissed the FTC complaint. Looking at club sales as part of the whole record market, the examiner found "proper business purposes for the short-term exclusivity" contracts, and said they were legal. The examiner said that in his view the exclusivity did not give Columbia a monopoly

or unreasonably restrain trade.

## 'Procedural Flaws'

The Columbia Club brief accuses the FTC of procedural flaws. Sokolow says it was unfair to shift emphasis from comparisons of club sales with other retailing and mail-order operations featured during the hearings, to the narrower club market in the FTC's final order, and in its current brief, filed by FTC attorney in charge, Gerald Harwood. Columbia challenges the record as "stale" and calls the quoted prices "purely speculative."

Columbia Club argues that the industry has proliferated richly in spite of the allegedly restraining effects of the club's contracts with outside labels. He points to the Record Club of America, its \$8 million sales in one year, during its growth in 1960-1966, and the fact that in one period it outstripped Capitol Club sales. He says this negates the Commission's argument that new entry is "impossible" in the club field.

To this, the FTC brief says the RCOA is not a part of the hearing record on which the Commission based its order. In 1967, RCOA petitioned to intervene in the Columbia Club case, claiming that "Columbia and Capitol had foreclosed substantial shares of the supply of independent labels for record club sales from RCOA and other potential competitors." FTC points out that both the Commission and the Columbia Club agreed to refuse the plea to intervene. FTC did not find that the late-entry RCOA substantially affected the market, and Columbia said a new entry would only delay the case. FTC challenges Columbia's right to bring up the RCOA subject at this late date.

Currently, Record Club of America is so dissatisfied with its competitive position that it filed a treble damage suit in May 1968 against the Columbia Club and a number of co-defendants for alleged violation of the antitrust laws. Case will be heard in the Federal District Court in Philadelphia.

## FTC's Brief

As to the health of the proliferating record industry, FTC's brief says that no matter how many new record companies arise, "the availability of their records to competitors of the three major clubs is always in doubt as long as the practice of exclusive licensing is followed." These contracts "tend to perpetuate a concentrated market structure and enable the leading company in the market to maintain its dominant position," FTC holds.

## UA Music Int'l MM Pub Link

NEW YORK — United Artists Music International will represent the publishing firms of Music Makers Group in foreign sub-publishing. The catalogs include Andrew Scott Music, Renleigh Music, as well as the recently acquired catalogs of Johnny Mathis and Flomar Music.

Music Makers Group, which just went public, has also agreed in principle to acquire the Ed-U-Cards Corp., a firm specializing in in-home teaching aids and learning devices. Music Makers produces music and audio productions and promotions for radio and TV.

The Columbia brief takes the FTC to task for ignoring the expertise of its hearing examiner, and quotes heavily from his reasons for a dismissal of the case. In answer, FTC tells the court that decision must be based on the Commission's order, and not on the examiner's findings which are only a "recommendation" to the full Commission.

Columbia is also indignant over the inclusion in the FTC order of a ban on the "fixing" of artist royalty in contracts with outside labels. The Columbia attorney says the practice of setting artist royalty (the record showed 50 per cent of usual rate, when distributed through the Columbia Club) was "abandoned as a result of pre-trial discussions with the FTC staff," during the 1963 hearings.

The Commission brief, lining up with the Commission's order, apparently ignores the verbal assurances as not legally binding on Columbia. In fact, the Columbia Club can continue any and all of the practices banned in the FTC order until court challenges reach the end of the line—which could be at the Supreme Court.

## Separate Market

On that all-important issue of what constitutes a separate market, the Columbia brief argues that if the clubs are so different, then rack selling (with 40 per cent of retail sales in the industry) should be considered as a different entity from dealer retailing. Columbia can see no validity in the FTC argument that club selling is distinct even from other mail-order selling.

But the FTC brief urges the court to notice that the club subscriber has price inducements not open to mail-order retailing, and is offered top hits, current best-selling artists, with emphasis on artist and title. Mail-order selling, on the other hands, offer cheaper recordings, in packages of standard-type, generally instrumental music, such as waltzes, classics, Great Standards, etc. There is no emphasis on artist or title, no competition with the club's best-selling, top-artist hits.

The industry will be watching this case. It could be a landmark in the vital area of antitrust aspects in record distribution. A final decision in the Appeals or in the Supreme Court in the Commission's favor could change the basis for monopoly charges to a single distinct channel of distribution. The FTC contends that equal access and distribution, rather than the number of labels coming into existence, is the lifeblood of the record industry.



LIBERTY RECORDS institutes a series of press conferences at the Los Angeles Press Club for school entertainment editors with, left to right: Jackie DeShannon, producer Dallas Smith, and members of the Wichita Falls.

# AMRA to Change Concept — Divides \$ at Society Level

• Continued from page 1

comparing visual permanent fixations and reproductions of any kind; (b) To promote reforms in the law respecting literary property; (c) To procure uniformity and certainty in the law respecting literary property in all countries; (d) To facilitate the administration of the copyright laws for the protection of composers, authors and publishers of literary and musical works; (e) To abolish abuses and unfair practices and methods in connection with the reproduction of literary and musical works; (f) To promote and foster by all lawful means the interest of composers, authors and publishers of literary and musical works; (g) To grant licenses and collect royalties with respect to the works of the members of the Society, for mechanical, electrical or other permanent sound fixations or re-

productions by users, and to distribute such royalties; (h) To adjust and arbitrate differences between the members of the Society and between its members and others, and to represent its members in controversies, actions and proceedings, involving the right of mechanical reproduction of any work of any member, or the question of authorship in any work of any members; (i) To promote united action among composers, authors, publishers, and producers of literary and musical works; (j) To acquire, own and sell real and personal property, and to accumulate and maintain a reserve fund to be used in carrying out any of the objects of the Society; (k) To enter into agreements with other similar associations in foreign countries, providing for the reciprocal protection of the rights of the members of each Society; (l) To do any and all other acts or things which may be found necessary or convenient in carrying out any of the objects of the Society or in protecting or furthering its interests or the interests of its members.

The principal office of the Society will be located at 250 W. 57th St., New York.

AMRA has applied for membership in BIEM; and if accepted the organization will be able to make bilateral agreements with all BIEM societies.

GEMA underwrote the original AMRA for its first two years of existence. The German Society's American mechanicals have risen during the eight years of AMRA's existence. In addition to GEMA, AMRA has also represented the Argentine Society, several Italian publishers who had resigned from BIEM and wanted independent representation, and a number of American publishers.

## 'Promises' Out For Holidays

NEW YORK — Mike Lipton, United Artists Records vice-president and general manager, is gearing the original Broadway cast album of "Promises, Promises" for the holiday trade. UA put the album into the groove Sunday (8) and, through co-ordination of the a&r, art, production and other departments, had it ready for the market by the end of last week.

Lipton is backing the album's release with a full-scale promotional effort. The score for the musical was written by Burt Bacharach and Hal David.

## Fitzpatrick Sets Up Companies for Acts

LOS ANGELES — Robert Fitzpatrick's management conglomerate is establishing music publishing and production companies for artists.

Under a corporate management umbrella — Robert Fitzpatrick Corp.—Fitzpatrick has formed companies for the Buddy Miles Express, Miles Ahead Music (ASCAP); Mitch Ryder, Puff Music (BMI) and Puff Productions; C. K. Strong, Strong-Fitz Music (BMI), and the Dove, FarFitz Music (BMI).

The companies formed for the artists by Fitzpatrick will have the benefit of legal counsel, tax advice, business technique and management guidance from the Fitzpatrick Corp., the parent company.

With offices in New York, London and Hollywood, Fitzpatrick represents the Buckingham (Columbia), Max Frost and the Troopers (Tower), the McCoy's (Mercury), Taj Majal (Columbia), the Train (Apple), West (Epic), C. M. Strong (Atlantic), Mitch Ryder (Dyna-Voice), Buddy Miles Express (Mercury) and the Dove (Decca).

The company also services the Cream and the Bee Cees while they tour the U. S. and Canada.

Already spread into publishing, Fitzpatrick Music (ASCAP); music production, Fitzpatrick Productions and Farber Fitzpatrick Productions; real estate, Robert Fitzpatrick, Inc., and book publishing, Robert Fitz-

patrick, Inc., the company will soon establish a record company with overseas distribution.

The organization also plans film and TV production, with artists under the Fitzpatrick banner being utilized in scoring the properties. For the record company, Fitzpatrick is looking for artists in the contemporary rock, country, jazz and rhythm and blues spectrums. When Fitzpatrick's company sets up recording companies for artists under the management concept, the individual companies will be administered by the Fitzpatrick corporation.

## Soundtrack Ascher Canadian Agency

TORONTO — Emil Ascher Inc., background music firm, has signed Soundtrack Ltd. here as its Canadian agent. The deal was completed by Morton Ascher, president of Emil Ascher Inc., with David Applebaum, head of Soundtrack. Ascher is now represented in Canada, Latin America and South America, Europe and Japan.

## Slade Forms Pub.

LOS ANGELES — Mark Slade, Tetragrammaton artist, has formed a music publishing firm, Edals Music (BMI). Slade appears on NBC-TV's "High Chaparral" series.

## WKYC Returns To 'Good' Music

CLEVELAND — WKYC, 50,000-watt rock outlet of NBC, is changing back to 'good' music, leaving WIXY as the only Hot 100 station in the market. Bruce Lee, the WKYC program director, has departed the station and there will be some personality changes. Bob Belz, assistant program director and production director of WKYC, said that the station would shift from a "more music" concept to emphasize personality. Though the station will not bend as far as Frank Sinatra or Eydie Gorme, it will avoid progressive rock and hard rock and hard r&b records.

## Crosby's 'Today' Master Completed

LOS ANGELES — Bing Crosby's first venture into recording an album of contemporary chart songs is up for grabs. The master was produced by Amos Productions, but the company has not decided which label will distribute the product. Crosby is still a free agent, explained Tom Thacker, Amos executive, but his recordings are being produced by Amos President Jimmy Bowen.

To Whom It May Concern:

Take the SONGS FROM THE  
"Mason Williams Ear Show"  
AND STICK 'EM IN YOUR EAR.

Yours Truly,

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\*IRVING MUSIC, INC. SOLE AND EXCLUSIVE PUBLISHER OF SONGS BY MASON WILLIAMS

