Billboard Int'l Parley to Touch All Industry Bases

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

Politics to Turn Disk Fee Tide?

By MILDRED HALL

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

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

(Continued on page 8)

The comic genius of the great W. C. Fields has been immortalized on record by Decca with the release of “W. C. Fields, the Original Voice Tracks From His Greatest Movies,” (DL-7934). Included in the deluxe package is a free four-poster of Fields. A cocktail party was held at Universal Pictures Studio, celebrating the release of the new album, along with a single featuring excerpts from the album. (Advertisement)

By LEE ZHITO

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

It is no secret that Ampex, along with other tape duplicating - marketing companies, has been concerned about record firms handling their own tape production. (Continued on page 9)

RCA Rattle & Roll on Elvis

By MIKE CROSS

NEW YORK — There’s no letting up on Elvis Presley, the singer who has amassed an unprecedented sale of well over 200 million records for RCA domestically, nor being pranked by the companies’ biggest promotional effort tied into his first TV special this week. RCA’s campaign will be tied in with special copies formulated by Colonel Tom Parker, Presley’s mentor, and the Singer Company, sponsors of the TV special scheduled for airing on Tuesday (3) on NBC-TV. The multi-faceted promotion is centered on a new LP, “Elvis,” which features 20 songs, dialog, and much more so in regards to contemporary product. It’s a pity to reuse some of these records to monaural.”

Rothfeld: Stereo Single a Boon

By CLAUDE HALL

NEW YORK — The monaural single is obsolete, David Rothfeld, division merchandising manager of E. J. Korvette stores, stated last week. Rothfeld, through the Korvette chain, is the biggest buyer of records.

Leading experts in the creative merchandising of records feel the stereo single was one method of saving the singles business by stirring up some sales excitement among both young and old customers.

“Just as the monaural album is obsolete, the monaural single is obsolete,” said Rothfeld. “A stereo single is the only way you can capture the full sound of today’s songs, particularly with the extensive electronic effects the groups are using. But I think the stereo single would also greatly enhance sales not only of rock product, but in other musical areas. With the deeply instrumental effects today, it’s a shame that the people who buy singles can’t get this.”

A stereo single would also help sell singles by TV. “The stereo single would give potential album buyers a better idea of what the LP might have in it. This is very

(Continued on page 4)

N. Y. to Be (Teen) Fun City

By HANK FOX

NEW YORK—Plans are being mapped for this city’s first teen fair which will be held here May 29-June 1.

With an expected attendance of more than 100,000 teenagers, the fair, “ Teens to 21, ” will feature record labels, tape equipment and tape equipment manufacturers and musical instrument companies. In addition, many of the city’s leading retail shops and department stores will have exhibits space on the 100,000 square foot second floor of the New York Coliseum.

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

(Continued on page 100)

Besides seeking entertainment company booths at the show, Jacobson said that the sponsors will look at least one top name group for each day that the fair is open.

San Francisco in Studio Rampage

By GODFREY LEHMAN

SAN FRANCISCO—The San Francisco sound will be cutting an ever deeper impression into the musical consciousness of the record buying public during 1969, and it will not be restricted to the U. S. alone. The still youthful recording industry

(Continued on page 100)
SOULED

JOSE FELICIANO

HI HEEL SNEAKERS
HITCHCOCK RAILWAY
AND MORE

Available on RCA Stereo 8 Cartridge Tape
Wood & Crewe Team To Stake Silvermine

NEW YORK — Randy Wood and Dick Crewe have joined forces to form Silvermine Music Co., a publishing firm headed by Wood. The Coast-based Ranwood International, where Crewe was once general manager, was organized last year by Wood, who will be a joint owner of the new company.

Crewe has resigned as president of the rival intsers in the Crewe Group of Companies, which includes Saturday Records, Tomorrow's Tunes, and Bob Crewe Productions.

Taylor Chooses Cuts for Airplay

LOS ANGELES — Creed Taylor's production company has been lining suggested cuts radio play on A&M pro-

duction LPs. The idea for offering what the company believes are the most workable cuts for radio stations has been developed by Creed, a new promotion director for Taylor's firm which records jazz, rock, country, and rhythm.

The cuts are selected fol-

lowing interviews among Taylor's associates.

Hendler is 'Alison' Partner Producer

LOS ANGELES—Hal James has another Staxers' record in the contemporary rock musical, with Herb Hendler, and not Albert W. Segal. Staxers has signed a four-year contract with the rock-and-roll stars and country's current Broadway musical, "Man of La Mancha."

"Man of La Mancha," Capitol Records' BMI publishing firm of which Hendler is vice-presid-

ent, doesn't plan any other musical project.

Kids Gobbling Up Pocket Discs

By ELIOT TIERGEL

Seattle — Sales patterns are emerging seven weeks after Pocket Discs began a "controlled experiment" area for the four-inch 33⅓ Pocket Discs.

Youngsters are the prime purchasers. And stores which prom-

ounced sales of the handheld record on an off-the-shelf basis, downtown Seattle, agrees. He has two Pocket Disc machines outside his store and said he's selling an average of 150 singles a week.

The Pocket Disc's price is 45½-p. business at all. Schacher said his Pocket Disc business is "plum-

chromed, and is now building up. The jobber, he feels, is in no real danger in the distant merchandise. "You have to have the singles before they're a hit. You can't wait until the song's coming down the charts."

Hartman said that American's speaking to vend people we realized that you have to place your product in the right traffic areas. If you do, the rec-

ords will sell.

Golds 150 Weekly

Ed Schacher, owner of the Warehouse of Music, a 14-year-

old record store in downtown Seattle, agrees. He has two Pocket Disc machines outside his store and said he's selling an average of 150 singles a week.

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ords will sell.

2d Spot on Concert Tour for Hot Showcase for Discs

By PAUL ACKERMAN

NEW YORK—The second billing on the personal appearance tour is proving to be a dramatic moment for the untried artists to quickly attain stardom.

This device reverses the tra-

ditional showbusiness procedure, wherein an artist scores with a record and is thereby enounced as an act in nightclubs and other dates.

Recent examples of artists whose tour has included a LP and a record with top names are the Soft Machine on Probe, Terry Reid on United Artists (DIY) and the Buddy Miles Express on Mercury.

The Soft Machine, released about two weeks ago, racked up covers and performers in key mar-

ets immediately. Joe Carlston, president of Command and Probe, attributes the LP's success to the fact that the group toured 40 weeks with Jimi Hendrix, during the first half of the past year, and is maintaining a big enough act to keep the country. Carlston said the sales reaction was evident prior to airplay.

As a result, Carlton has negoti-

ated a deal with Mike Jeffries, Hendrix's manager, for a supply of record talent who have built-in reach and potential at Radio to produce some of the more popular tours.

Eric artist Terry Reid has a hit single, "Terry Reid," which he also sold well. Reid's success on airplay is a result of its 15-city tour with the Cream at that time. The promo-

tion preceded airplay.

A similar instance is the "Buddy Miles Express" LP and LP on Mercury.

The group appeared with the Cream, thereby establishing consumer acceptance prior to its East Coast duplicating facility must turn out product faster. "Recorded in West, fast aging pro-

cess," he said, "so we are trying to add a couple of new numbers to the machine holds 20 titles, a single sold-out performance at a show when sold through a plastic cas-

squeezing counter display.

Hartman estimates that in seven weeks 4,000 Pocket Discs have been sold, at an additional mailing office.

Three gifts service the ac-

counts on a weekly basis for Con-

solidated. A typical blank and the pric-

es and minutes of selling Pocket-

Discs is evident at The Facto-

try and Value Mart, two retail outlets.

Value Mart's Pocket Disc cus-

omers are youngster, buying-

singles via a vending ma-

chine at the rate of nearly 500 per week. Schacher, a hipper store in New York, also has the single moving slowly with the tiny singles, moving 50-60 a week through a vending machine in a couple counter and one counter display in the 45-p. section. The Factory's reputation as a strong 45 store may have an impact on the difficulty in selling the single.

Berg likes Pocket Disc be-

cause of its compactness and 50-cent price, which he says, he-reasons, kids are its chief supporters.

20th FOX, ABC RENEW DEAL

NEW YORK—Twentieth-Century Fox Records will continue its association with ABC Records, under its present long-term agreement. In addition, ABC revealed it was involved in a series of intensive promotional campaigns for the soundtrack al-


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

Spector Works On Checkmates' Single in N. Y.

LOS ANGELES—Phil Spec-

tor is working on a single in New York. He is not making any commit-

ments. Whether the product gets re-

leased through his own label or A&M & reach agree-

ment on an independent record producer.

Spector, the successful young producer, has not recorded in two years, keeping active by ap-

pearing in small acting parts on TV and in films. He has also been working on Pocket Discs have show.

Reports of Spector and A&M association have been circulating here for the past several months. "No deals have ever been firmly agreed upon," explained Spector's attorney Jay Cooper.

Spector's work on the second project involved cutting the Beatles and the Dave Turner for Philips. He had produced 4,000 Pocket Discs before they went to MGM.
NEW YORK — The market price for new groups continues to run high. Atlantic Records, once again, is digging into its coffers to acquire a new group from England in a deal that’s reported to be similar to the one the company made about two weeks ago for the Faces. The price for the new group, called Led Zeppelin, is said to be $200,000.

The agreement for the group’s services was made by Jerry Wexler, executive vice-president of Atlantic, and Peter Grant, Led Zeppelin’s manager. Led Zeppelin consists of Jimmy Page, 22, of the Plant, lead vocal and harmonica; John Paul Jones, bassist-pianist-organist — arranger, John Bonham, 22, of the Plant, drums, and led and oxid:.

Billboard Sat’l Parley To Touch All Industry Bases

- Continued from page 1

A complete rundown of the agenda together with registration forms for the top speakers to the Sem- inar to the Conference appears on Pages 32 and 33 for the registrants to attend.

The scheduling of the Conference provides for concurrent and repeated sessions on key subjects. All registrants can attend seminars in which they are especially interested.

Facilities set aside for the Conference include 500 rooms. A special convention rate is being offered by the hotel. Special rates are being offered for the several activities. The registration form for the Sears Seminar is due to arrive on May 15th. The sessions will begin on Saturday and Sunday, April 19-20, and continue Sunday and Monday, April 24-25, for conferences and associations wishing to hold special sessions for the individuals who wish to extend their Conference stay into several additional days.

A special program is being worked out for the ladies. This will include tours of showrooms and parties.

Future issues of Billboard will contain announcements of key Conference speakers and participants. The American Business Exhibitors, Incorporated, represents Atlantic’s Tampa Tape Conference and its Radio Programming Forum.

Rothfeld: Stereo Single ‘In’

- Continued from page 1

industry, just like business in general. People want things fast and they don’t want to wait. We can’t sit still.” He also felt that the rapidity with which things come along and come along fast, there was a possibility of the single becoming more important.

Sales of singles are far short in general, of what they used to be. The youth of today are extremely affluent. They have money, they have more expensive equipment or there is a stereo console unit in the living room. People buy singles and buy more records. And they buy singles. The difference is in stereo, buying another aspect of the business.

Capitol Releases 1st Single By Colossal, Indie Label

LOS ANGELES — Capitol has begun releasing singles produced from its newest independent label, Colossal of Philadelphia.

Last year Capitol began selling and distributing independent labels. Now it is going to involve Hot Biscuit Disk, We Make Rock ‘n Roll Records and 1-2-1 Records. Colossal label handles its own new company-owned label, Crazy Horse.

First artist on the label is a calist Larry Cartell, with “Lady Luck,” and Brentfield, with “Fren D’Dispo,” veteran talent manager.

Mark LeVoucher, Capitol’s A&R department marketing coordinator, and contact man for DC, claims he has a group for Capitol. He handles a monthly single release from the company.

Staff producer Wayne Shuler is also a contact man for outside production deals. He works with Bill Lowery of Atlanta, whose company records R.B. Hudelson, the Believers, the Movers and Wilber Wallon for 1-2-3.

Detroit producer Eddie Single reports Gino Parks for Crazy Horse, with J.R. Shankin cutting Aaron Collins and Gwinn Murphy for the label. Shuler’s other independent producer contracts for the Capitol logo include Ed Andrews of Detroit, who records Bob Seger, Mike Hunt in San Jose, Calif., who records People, Les De-Arvedo, who records the Outsiders, Human Beanz and Four King Cousins; John Rhys in Detroit who records SRC; Bob Richardson recording Atlantic in Atlanta who records the Swing- ing Medallions; Dan Pen of Miami who records many un-named groups; Don Davis recording Cropshred One and Bill Hall of Nashville who records Jeff’s Gen.

Shuler himself produces Betty Sing, Billy Preston (as organ- ism working with Ray Charles) and Brother Makes Two, a Houston vocal duo.

AGAC Royalty Collections To Top $3 Million in 1968

NEW YORK — Royalty col- lections of the American Guild of Authors, Composers and Publishers of Recorded Music (AGAC), for the fiscal year ended June 30, 1968, will exceed $3 million. The AGAC Royalty Collections was established in 1957 by a group of music publishers to provide a uniform royalty system for the music industry. The AGAC Royalty Collections is a not-for-profit corporation that provides a single system for the calculation, payment and distribution of royalties to American composers and publishers.

The AGAC Royalty Collections is a non-profit organization. Royalties paid to the AGAC Royalty Collections by music publishers are used to support the AGAC Royalty Collections and its activities. The AGAC Royalty Collections is a not-for-profit corporation and is not a part of the music industry.

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

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

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

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

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

"She Wears My Ring." A hit single.

Now a great album by Ray Price.

On Columbia Records®
Cowsills Into Pub, TV-Making

LOS ANGELES — Cowsill members have opened a music publishing company and are releasing new shows from their TV production arm as parts of a planned entertainment industry expansion. The group, which has its own recording label, is targeting a younger audience. The company, which member singer with the group, Bud Cowill, at the helm, moved from its original office in September to get closer to the Hollywood TV scene. He signed his first publishing contract recently. Twice Nicely, which has just been recorded, but has not yet been played in the marketplace, is one of the group's new songs.

The Cowsills' two oldest sons, Bill, and Bob, are expanding their activities in the world of music. Bill plans to go to school. The two, who have never made a cover version of all the songs in the group's MGM albums, will be available to produce sessions for any new acts signed by their father.

The two sons arranged and produced one of the upcoming MGM film, "Impos- sible Years," which they sang in the "Sing, Sing, Sing with the Sneak." Their dedication will be their family's first venture into a film work.

Hymn Included In RFK Album

LOS ANGELES — "Battle Hymn of the Republic," Andy Williams' present version, will be included in an LP Columbia Records will release for service for the late Sen. Robert F. Kennedy.

Williams singing the song at the nationally televised services in New York's recent sale counts has the song on his $189,000, market, with 53 cents of every dollar going to the Robert F. Kennedy Memorial Foundation.

Williams says he will never sing the song in public. He will have his debut appearance on the "Johnny Car- ray Show" shortly to help promote sales of the album. In addition, he has sold over 5,000 letters to disk jockeys requesting airtime for the song.

Only the Bill Drake stations have offered resistance to the record," said Shelly. "Williams aide, "Drake feels the single doesn't fit into his pro- gramming concept."

This is the third time that Williams has rejected requests from records to charity. Earlier he rejected more than $100,000 from his "I'm Gonna Get You" LP to the Children's Asthma Research Institute and the deeds from his "Born Free" LP to the Salk Institute.

1st LP's in Jazz Series Released By Prestige

NEW YORK — Prestige Rec- ords has released the first three albums in a new Historical Series ofdecessances of the '40s and '50s. Included is "Sax公司的 Original Moody's Mood" (7586) which contains the singer's "vo- calized masterpieces of "I'm in the Mood for Love," a lyric based on a tenor saxophone solo orig- inally written by Charlie Monroe. When first released in 1943, the record showed pub- lic obtained an injunction against it to prevent any more sales. However, the record sold 30,000 copies in the first six months of its release.

The two remaining albums are "The Walter Fowles Thomas Stills" (7584)—a set of small group recordings from 1944-1945—and "Stix's Bag," also by sax man Stix Sillers (7585). These recordings were originally released in 1950.

Silvercloud A&R Project

LOS ANGELES — Silver- cloud Music's national sales label, plans lining up artists who want to help produce their own recordings.

Freeman, who has a good track record of making hits, will work with those on their sessions.

Malony Enterprises is present- 21st establishment foreign affilia- tions for Freeman in both the recording and publishing fields states Guy Ward, Malony ex- ecutive vice-president.

Among the new product just released by Silvercloud are Leonard Madoff's "Waltz's Last" and "Hey, Judge," the Group working with Freeman and Ward's "No One," general man- ager of the label.

Executive Turntable

Milton Selkowitz appointed director of Masterwork Audio Products and Accessories at CBS Records. He replaces J. J. Harris, who has retired. Harris had been with CBS since 1958 when he joined the company's phonograph operations as district manager. The appointment of Selkowitz marks the first time a subsidiary has been associated with Columbia for several years in various sales and administrative positions. He has been with CBS for 20 years, most recently as director of Andy Warhol's "The Velvet Underground and Nico." For the Audio Dynamics Corp., a manufacturer of audio components, Jim Sparring, director of product development for Masterwork, recently joined his present assignment and report to Selkowitz, ... James H. Smith joined General Record Tape as senior mechanical engineer.

Cornelius F. Keating, president of CBS Direct Marketing Services, elected a director and made board chairman (Continued)
THE NEW RASCALS SINGLE IS HERE

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

ATLANTIC

#2584

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

* Continued from page 1

operations in light of the rapidly changing environment. When the cartridge market represented a minute fraction of a record company's sales, the labels licensed others to duplicate and market their product in the cartridge field. Now that this is exploding into a major revenue center for the record company's profits, some record firms are seeking to expand their control and handling of their own cartridge marketing.

With a view of this change, the tape firms have moved to protect their product supply, Gener. Recorded Tape recently purchased Chess and Checker Records.

Ampex Shifts 2 Tape Wings To New York

NEW YORK—Ampex Stereo Tapes is shifting its marketing and sales operations here to the division's central headquarters in New York.

The move, keyed to fortifying the distributor/marketer relationship, is the result of a plan whereby many of whom are based here, is also aimed at improving Ampex's distribution service. Four executive positions are still to be filled, one of them being the newly created post of distributor relations manager.

Another significant-byproduct of the relocation and reorganization, Ampex's Chicago plant in Grayslake Village will be partly reconstructed to accommodate greater manufacturing capacities. According to the division's president, Don Hall, it is hoped that its New York marketing and sales wings fully operational by February.

For a considerable time Ampex's national sales manager, has been named marketing manager, and a man who will have to date are the division's licensing, promotions, product manager, sales manager, and distribution manager. Another position that has been established, Hall said, is to achieve a closer rapport with the company's distributors and to deal with their individual problems.

Ampex premises in Chicago and other Ampex premises in Chicago and other

Political Shifts May Turn Record Fee Tide

* Continued from page 1

the argument that the recording artists deserve royalty on the thousands of radio plays for which they have no royalty payments. During the 1967 hearings, DiSanto sought to inform the specialists for the music record companies that the 1965 record royalties, he stressed, were a "neglected" problem, money, for example, from 1964--the 1965 record royalties were the 70 percent of $97.3 million. (1965 was a "dip year" of 25 percent over 1965.)

Another political aspect was that recording artists is the ill-fated congressmen and congressmen in the 1959 --1967 sessions. Some probes of net- work reporting have been made and the floor would have been. There were the other powerful groups in the media who have threatened to dictate the whole copyright bill if the record for airplay or included in the law.

Nebb Aiming for "Italian Sound"

NEW YORK—James Nebb, president of Regalia Records, is building an artist roster peppered with a wide range of talent. He's investing heavily in such closely related as DeLione, Nino Roppo, Dot Gebara, Zelzito, Inna Lamcent and art and title. Nebb intends to distribute their original album through mailed requests. Meanwhile, the group is preparing to film a color TV special in England co-starring Misa Farrow, featuring the music and the album. Title "The Rolling Stones Rock & Roll Circus," it will also be shown internationally with simultaneous release.

PROBE BLASTS OFF MOONSHOT

NEW YORK—By keeping pressing plants working over the weekend, "Probes" will rush the first "Moon shot," by the Solar Wind Orbiter, onto the market. The disk, which features sound effects of a space flight, plus musical passages, is produced by John Cucavas and Charles West, and produced by Goldsmith's Everett Dirksen's "Gallant Men" recording.

Nebb takes issue with the "italian sound" while being praised for "the Italian sound" of the "italian sound", with an orchestra of 101 musicians, the largest call at MGM in 30 years.

L A N G - "I want to establish new acts," said new label owner Bob Mersey. "I want to "come as a businessman as he begins recording here for his own label. He will cancel all his independent producer production commitments except for Jimmy Dean and the O'Jays of "L.A. Lumbia," which will be concentrated on the company, which is present in a distribution affiliation.

He expects to have distribution through a new record company, leaving the speculation open to whether he will go with independent producers or with a major company.

Mersey wants to hire "young and able" for the job. "I will be able to bring in talent and a half, recently cutting him with Burt Kaempfert in Germany.

Stones Distribs of Graffiti Cover

NEW YORK — The controversy over the cover of the Rolling Stones' new album, "Beggars Banquet," is not going away internationally by the group. The label has been treated as an agreement with the Stones, Tycoon, and as the label was released the album, here, a 24x30-inch poster, "too small a bathroom and all its features, including story of the artist and title. The Stones will distribute their original album cover through mailed requests. Meanwhile, the group is preparing to film a color TV special in England co-starring Misa Farrow, featuring the music and the album. Title "The Rolling Stones Rock & Roll Circus," it will also be shown internationally with simultaneous release.

Billboard

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LOS ANGELES — Com- monwealth-Transcontinental Corp., which claims it owns more than 80 per cent, or more than 2,100,000 shares, of Seeburg Corp. Commonwealth, a widely diversified company active in entertainment, real estate, oil, and gas and professional services, acquired 15 per cent interest in the Chicago-based concern last August from Delbert Coleman, former Seeburg chairman who resigned after selling his stock, and Louis J. Nicastro, president. Commonwealth then disclosed it hoped to buy the remaining shares of the vending machine producer. An offer by Commonwealth for the remaining shares was approved last Friday (15).

Viewlexx Purchase Completed of Kama Sutra and Buddah

NEW YORK — The acquisition of the Kama Sutra label with its associated recording, publishing and cataloging and Buddah Records and subsidiaries, completed as announced last week. The acquisition was consummated for the exchange of an undisclosed amount of Viewlexx stock for an equal amount of stock for stock transaction.

Terms of the purchase were disclosed as the agreement for the operation of Kama Sutra and Buddah, which will retain the present management staff and location. Kama Sutra publisher, Aratt Kipp and Phil Steinberg, appear under contract to continue in their positions, as are Buddah vice-president and general manager Neil Bogart and executive vice-president Art Kaas.

Viewlexx first entered the leisure-time field with its purchase of three record-pressing plants in various parts of the U. S., and the Globe album company, in a manner similar to the above example.

Sonny in Paradise

NASHVILLE—Sonny James, the Country Gentleman of the country music field, will appear in RCA’s Thanksgiving Day special in New York to be aired nationwide on NBC-TV Thursday (23). Sonny will be the only country music artist featured in the annual event, which is witnessed by nearly 70,000,000 viewers from coast to coast. James will perform his current release, “Born To Be With You.”

The National General Corp., a motion picture and television producer, has acquired Warner Bros. Seven Arts and TV product publisher with subsidiary record company and publishing. The purchase totals $10 million and is on an undiluted basis and on a fully diluted basis.

The agreement was negotiated by boards of directors to the approval of the board of directors of Caesars Hotel, Canada, “...it is expected that when National and Warner Bros. made a tender offer to the holders of possible Justice Department ac-

Sonobeat Disk Deal With Blue Horizon

AUSTIN—The Sonobeat Rec- ords has leased the title of the album "The Progressive Blue Experience" by Johnny Winter to Blue Horizon Records, England, for distribution in Canada, the United Kingdom, and Europe.

The deal was concluded between Sonobeat owners Bill Josey and Kim Leyton with Richard Vernon of Blue Hori- zon.

A ‘Particularly Fine’ Profit Year Registered by EMI

LONDON — EMI Record companies in Brazil, Chile, Holland, Argentina, Spain, Sweden and Turkey registered sales increases in the year ending June 30. This is revealed in the annual report by chairman Sir Joseph Lockwood. But he made no forecast for the present year, merely stating that EMI’s North American companies are determined to show improved results following this year’s heavy write down by Capitol.

The blockbusters built on Epic Records.
Blockbusters are being built on Epic.

Vivian Reed

Dino Valente

Chicken Shack

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

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

The comparison with "Fiddler" is inevitable and not just because principals Bernardi and Miss Karnilova were long associated with that long-run hit. The show, in its multi-ethnic, multi-ethnic, multi-ethnic musicals, expertly performed and with scores closely wedded to their book.

The story, familiar from the Nikos Kazantzakis film "Zorba, the Greek," gains a new dimension through the music, including the top-flight choreography of Ronald Field, Bernardi, every inch the self-assured Zorba singing, dancing and acting up a storm.

His battle against aging in "Grandpa's" and his rootlessness in "I Am Free" each portray key elements of his character. The "Men Celebrating" the company and Bernardi are striking.

Miss Karnilova is a complete delight and her "No Boon Dogs" is the most beautiful number of the evening. She also has more opportunity than the normally dancing talents in many of her scenes.

Incidentally, although no official announcement has been made, it has been reported that "Zorba" will move to Broadway in the near future.

Family Dog Prod. Loses Appeal on Regaining Permit

SAN FRANCISCO—Family Dog Productions, which operates the Avalon Ballroom, was turned down last week (18) in its appeal to overrule a police department revocation of its business permit.

Following a four-hour session attended by about 200 people most of whom were in support of the Family Dog, the board of police appeal voted 3-2 against reversing a decision that a police board revoked Oct. 29. This decision will also be appealed, according to Chet Helms, president of the production company. Helml and another, for the final and hearing second has been set. Prior to the hearing Mayor Joseph Alioto made a statement supporting Family Dog and asked the board to reverse the denial permit.

PASTOR DAY IN MIDDLETOWN

NEW YORK — A "Pastor Day" has been proclaimed by the city of Middletown, Conn., for Saturday (30). Pastor, who has been ill for the past eight months after a heart attack, is a wounded soldier of cheer from Count Dracula, Dr. John Doe, The Men of the Night, The Browns, Brother Carle, Rosemary Clooney, Eydie Gormle, Gene Nelson, Louis Armstrong, Margaret Whiting and Cab Calloway, among others.

There will also be a special display of the church at the Holiday Inn, Meriden, Conn. Telegrams are welcome.

Millard Limits Sights

SAN FRANCISCO—The Millard Agency, a new talent booking company here, is starting out small and intends to stay that way.

"We're not looking to expand," said William Morris or Ash Crowley, millard, who will serve as adviser to the corporation.

Millard handles the major booking duties, is a former manager of Cafe Au Go Go in New York and owned Genera
tion nightclub there. Keenan formerly managed the Critics ("Younger Girl"), and "Mr. Dingy Dog"). He is in charge of organization and administration of the agency.

Millard handles the Grateful Dead, Cold Red blood of USA, Beautiful Day, Marvin Gardens, San
tana and Dancing, Food and Entertainment. The British groups Traffic and Spooky Tooth will both be handled by Mill
dard during their spring tours. Millard operates only in New San Francisco, though a New York office is planned.

The agency has been operating since mid-September, so far has booked the Dead's current national tour, put Santana on Super Session at a recent Fillmore engagement and put Beautiful Day billed with Cream at the Oakland Coliseum.
SUPER HIT!

The Magic Lanterns

"SHAME, SHAME"

Atlantic #2560

A Double-R Production by Steve Rowland
Canned Heat's latest hits are now available on a 2-record set (LST-27200), on 8 and 4-track stereo-tape cartridges Part 1 (8891/4891) Part 2 (8892/4892) and on Compatible Cassettes Part 1 (C-0891) Part 2 (C-0892)

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

PREVIOUS BEST SELLER
LP catalog no. LST-7541
8 and 4-track catalog no. LTR-8817/4817
Cassette catalog no. C-0817
Talent

CAMPUS DATES


Paris Sisters Split

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

RECORD SHACK

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

AT NEW YORK'S LEADING ONE-STOP

45's All the hits, all the Gospel, all the Calypso and all the oldies.
Ask about our special 45rpm Box Prices.

AT NEW YORK PRICES

Contact us for our special discount schedule

Record Shack 2nd Avenue Corp., 2132 2nd Ave., N. Y. 10029

Merv Griffin to Dot Records

with his first single, "Have a Nice Trip" produced by Charlie Green.

Vann Morrison to Warner Bros-Seventeen Arts. He was formerly with Them, a British group.

Don and Rick Addis added to Warner Bros. label. They are songwriters with the WJP publishing firm.

Teffey Tull to International Management Combine. Warner Bros-Seven Arts will release their albums.

Marian McPartland to Dot. Her first LP is titled "My Old Flame."

24th Century Fox Zoo, the Floating Bridge, Pat Taylor and the Athens sign to Voutilas Records.


Josh White Jr. signed to Associated Booking Corp.

Dexter Mainland to United Artists Records.

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

Ampex Corporation 2201 Lunt Avenue, Elk Grove Village, Illinois 60007

See your Ampex distributor


November 30, 1968, Billboard
RICHARD PRYOR HAS HAPPENED TO THE RECORD BUSINESS!

Dexter Mayband - a grabber in the other world!
CAMPUS DATES


Paris Sisters Split

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

RECORD SHACK

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

AT NEW YORK’S LEADING ONE-STOP

45's All the hits, all the Gospel, all the Calypso and all the oldies.
Ask about our special 45rpm Box Prices.

AT NEW YORK PRICES

Contact us for our special discount schedule.

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

the Turtles are moving fast on white whale/ampex stereo tape
open reeler, 8-track cartridge, 4-track cartridge & cassette

Ampex Corporation • 2201 Lunt Avenue • Elk Grove Village, Illinois 60007

See your Ampex distributor


Say You Saw It In

Billboard

LITHOGRAPHED ON HEAVY KROMEROTE
ORDER NOW-Send an order form plus prices for other size prints.

SHIPPED WITHIN TEN DAYS
POSTAGE PAID

Say You Saw It In

Billboard
Rh Group is Winner

Dick to country. Davis, on guitar, and Fenwick vocal leads capably. On the last number, the four voices in refrains ("After Taking Out Time" or "Short Change") were fused together, the quartet's Artistry Records' single "I Wash My Muddy Water," a good version. But "I'm a Man," with Davis on vocal lead, closed the set. Davis opened the instrumental section, and Murray and Fenwick had a chance to shine. Then came the bluesy instrumental section, with vocal lead in Ill Jackson's "I Wash My Muddy Water," a good version.

The group's banter also contributed to the show. FRED KIRBY

ADVERTISING IN BUSINESSPAPERS MEANS BUSINESS

NOVEMBER 30, 1968, BILLBOARD
The Turtles, White Whale artists, play Colgate University, Hamilton, N. Y., Dec. 7. Jay and the Americans, United Artists Records group, will be at Brenau College, Gainesville, Ga.

SATISFY all your recording desires with the leading 45's:
- All the hits
- All the Gospel
- All the Calypso
- All the oldies

Ask about our special 45rpm Box Prices.

Get all their great releases including their newest—The Turtles Present The Battle of the Bands, featuring their smash single "Elenore"
Van Ronk Offers High-Ranking Varied Act

NEW YORK — Dave Van Ronk, alternatingly defiant and sly, sang and narrated his way through an effective program at Town Hall on Nov. 8. His baritone also went over well in Kurt Weill’s “Alabama Song” as an excellent example of Van Ronk’s Style. Not blessed with a good voice, he still delivered the meaningful lyrics with an overpowering impact. He enthusiastically prowled “The Vamp,” sang of “Cocaine” and even did the Burke-Van Heusen “Swinging on a Star.”

All of the above selections in his Verve Forecast album were “One of These Days,” “Jailhouse,” and the Joni Mitchell and Joni Mitchell’s “Clouds.” His interpretation of the last is one of the best versions of this remarkable song. He also sang Miss Mitchell’s “That Song About the Water.”

Even the old camping song “Swingin’ on a Star” appeared on the varied program. Accompanying himself on the guitar throughout his program, Van Ronk sang his encore a cappella. Although an “in” performer thereon, Van Ronk drew a comparatively small audience. But he was bucking three other strong concerts in town the same night.

Joan Baez Gives Inspiring Act; 20 Fans Go Forward

LOS ANGELES—Joan Baez, Vanguard artist, concluded a discourse on her beliefs for human dignity by singing “Walk That Lonesome Valley.” And 20 young men walked to the stage of the Forum Saturday (16) and presented her with their draft cards.

In the relatively short period that the Forum has been presenting pop music concerts, nothing has come near to this scene. It was Miss Baez, herself, her acoustic guitar, and her reflections on today’s society which captivated a young audience nearly filling the huge arena. “This is a song of beauty,” she admitted after presenting her feelings on the Vietnam war and her strong support for men who refuse induction.

Miss Baez said after she had been joined on stage by the young men that the idea to ask them to publicly make a statement, had been both “impromptu” and “evangelical.” The fact that she could stimulate so many men in turning in their draft cards was amazing.

Miss Baez’s voice is perfect for singing “protest” songs. During her 20-minute presentation, she sang only one traditional folk song, working with several Bob Dylan numbers, a few country songs and several antiwar songs as “Carry It On” and “Eye of Destruction.”

The world is waiting for the Solid State threat of Dexter Maitland

Bud Yorkin, Norman Lear and United Artists are going to do something about it.

Talent

Spencer Davis’ 7th Group Could Come Up as Winner

NEW YORK—Spencer Davis has formed his seventh group, and judging from the opening of the new Spencer Davis Group at Harlem’s on Tuesday (19), he has come up with a good unit. Ray Fenwick, continuing at lead guitar, was especially strong, while drummer Dave Hynes and bass guitarist Dee Murray supplied solid support. The group’s versatility was demonstrated during the first set as it ranged from hard rock to blues rock to country. Davis, on rhythm guitar, and Fenwick shared vocal leads capably. On some numbers, the four voices blended in refrains (“After Tea” and “Taking Out Time” or introductions “Short Change”).

“Short Change,” the quartet’s new United Artists’ single, started deceptively with the blended voices, but the number picked up drive as Fenwick took vocal lead. Then came the strong instrumental section, where Fenwick and Murray had ample opportunity to shine.

“Sitting and Talking” had Davis begin on harmonica then take vocal lead in bluesy style. This number also had a substantial instrumental section. Fenwick took vocal lead in Stonewall Jackson’s “I Wash My Hands in Muddy Water,” a good country version.

Their hit “I’m A Man,” with Fenwick on vocal lead, closed the fine set. Davis opened the second set as a solo on acoustic guitar with country-flavored material. He also played harmonica as he was joined, first by Fenwick and Murray, then Hynes. The group’s banter also went over commanding the fine program.

FRED KIRBY

FRED KIRBY
TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. 
SWITCHED-ON BACH 
VIRTUOSO ELECTRONIC PERFORMANCES OF 
BACH FAVORITES 
ON THE MOOG SYNTESIZER 

Beyond time. 

BACH. 
Walter Carlos has stripped Johann Sebastian Bach to the bare wires and has given new life to the composer's music with the Moog Synthesizer. An electronic journey beyond tradition. 
MS 7941181100924/MQ 10421 

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

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

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

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

Andy Williams Eases on Tours

LOS ANGELES — Andy Williams will curtail his personal appearances in the U.S. next year to spend time on other entertainment commitments. Except for a 20-concert tour of Australia and Japan in April-May, Williams has no plans to do any concert dates, personal appearances or fairs in 1969.

Before getting involved with several TV specials for NBC next season and recording sessions with Columbia Records, he will give a six-concert tour Dec. 2-14. Tour dates include Notre Dame University, Dec. 4; Colby Hall, Detroit, Dec. 5; Metropolitan Sports Center, Bloomington, Minn., Dec. 6; University of Missouri, Columbus, Dec. 7; Sioux Falls Arena, Sioux Falls, S.D., Dec. 8, and the Civic Coliseum, Knoxville, Tenn., Dec. 9.

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

"Spreading myself thin," but evenly over the media, Nilsson has been busy writing for Mary Hopkin and Glen Campbell, scoring for TV and commercials on his own Broadway musical and minding the store for his Nilsson House and Crossover Music publishers.

The witty and whimsical Californian is also manufacturing (by hand) a wooden box that when open snaps recorded watercracks. His play, a musical based on the Wright Brothers adventure in aviation, is titled typically Nilsson, "Here's Where You Are." In addition to "Skidoo," an Otto Preminger film starring Jackie Gleason, Carol Channing and Grousche Marx, Nilsson is represented also by the Marvelettes' movie, "Head," with Dudley's song. His own album on RCA Victor will be a computer-deleted anecdote sensitivity spin, will be followed in January with his third LP for the label. Next year, Nilsson will be heard in the new ABC-TV series "The Courtship of Eddie's Father," in which he reprises his monologue from the same musical with a stream of vocals, lyrically tuned to the action. He stars in the still-peeking TV pilot of "Swami," playing an inept musician, while a TV special on the multi-talented artist is tentatively scheduled for July. Nilsson will make his debut as a one-man show prior to his TV outing when he appears in concert with the Denver Symphony early next year.

Though his career at the bank was short-lived and successful, the job is still open to Nilsson, say the bank—anytime. Nilsson will not return, nor does he have time even if he wanted to. Following the screening of "Skidoo," Nilsson returns to the West Coast to preside over his publishing interests, his novelty box, songwriting chores and the making of a new album. Of his two-month tour of Europe, the singer-composer best remembers his month in England when he dropped off his "The Life of the Puppy" for Mary Hopkin.

Ian and Sylvia

Continued from page 14

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

Ian and Sylvia

and received from Beattle Paul McCartney unheard, unreleased tapes of new Beatles tunes. When a McCartney song is traded for a Nilsson song, one young song-writer—maybe even two—has been paid the highest compliment.

Devotees of Connie Smith will be pleased to see that she has a new album out for RCA Victor called "Barbarine and Rain" (LBP 4077). Always at her very best when she is in a somewhat nostalgic mood, here she becomes very sentimental and produces what will surely be one of her most popular albums ever. Tracks such as "New Munc Looner Can Lonely Be" and "The Hurt Goes On" are particularly poignant, "Sun Down on My Mind" and "To Chicago With Love" are also well worth remembering. All in all, this is a very beautiful album, made all the more so because of the superb backing. Like so many top entertainers in the music world, Connie Smith plays a Gibson guitar— the choice of professionals.
TIPS

The incoming WATS line at NAL that permits distributors to phone their orders by dialing 800-221-7270, toll free, is extremely busy these past few days with rush orders for the Holiday Season. This free incoming line is a service open to all present NAL distributors, as well as being available to distributors who would like to have a NAL salesman contact them.

PANASONIC'S MODEL CX-8885U automobile tape CARtridge player doubles as an 8-track home unit. The player, which is locked into its car mount, can be removed and inserted into the optional home cabinet. Retail list of the player is $114.99. The optional home cabinet sells for $49.99 and the speakers, $99.99.

AMPENCE TO PLAY DOWN OFF-THE-AIR TAPING

New York—Occasionally, diversified corporations find themselves in an embarrassing position as recording division inadvertently moves counter to another division. This is especially true when one division has long strived to establish a new concept or to allergy fear further possible side effects of a concept.

Amepac Corp.'s Stereo Tape division found itself in such a position when the company's consumer equipment division placed an advertisement in this month's Playtape, questioning the capability of its cassette recorder to record directly off the air.

Following much negative reaction from all levels of the recorded music industry, E. H. Larson, president and general manager of Amepac's consumer equipment division, issued the following statement to Billboard.

"Although we see the wisest use of cassette equipment in the playtape industry, we believe Playtape's cartridg9e and the ads for the tape recorder also has an inherent record capability. In our Micro 30 unit, the record capability is tied to an AM/FM radio, and the obvious answer to the query is "Will we have to buy another unit?"

QUALITY PLANS 31 RELEASES-GROWTH SEEN

By Ritchie Yorke

Toronto—At the same time as he announced the release of 31 new titles, Ross Ferris, co-ordinator of Quality Records Limited Tapes Sales Division, forecast heavy growth for the industry.

"1968 has been the breakthrough year for pre-recorded tape cartridges in Canada," he said, "yet the surface has barely been scratched. There are many areas of distribution yet untouched by the industry and continued growth seems assured."

Quality was the first company to enter tape cartridge duplication in Canada when it commenced tape duplicating its album catalog in February last year.

In March this year, pre-recorded cassette was also added to the catalog. Quality is also handling license duplicating, with Gerry Abrahams heading up the division.

The company's new releases for the Christmas season include cartridges by Billy Vaughn, Liber- tarre, Connie Francis, Lawrence Martin and Lisa Vaughn. (Continued on page 27)

By Larry Finley

Congratulations to Larry Sikora, Director of Special Sales at NAL. He's the proud father of a seven pound, ten ounce baby boy named Adam. Sikora wants to record an album with his new son called "SOUND'S EIGHTY-NINE" on a NAL SUPER STEREO 8 cartridge.

The incoming WATS line at NAL that permits distributors to phone their orders by dialing 800-221-7270, toll free, is extremely busy these past few days with rush orders for the Holiday Season. This free incoming line is a service open to all present NAL distributors, as well as being available to distributors who would like to have a NAL salesman contact them.

One of the exclusive labels with NAL is Larry Lewis's "LIP" line of albums. His current release, "Larry Will — A NEW KING OF SOUL" is breaking nationally and promises to be the Billboard "TOP LP" hit.

NAL scooped the cartridge industry by being first on the market with the new JAD release by Johnny Nash called "HOLD ME TIGHT." This album is moving rapidly to the top of the Billboard charts. NAL'S SUPER STEREO 8 cartridge, with the new Tatangrammutes release by the "Deep Purple" titled "THE BOOK OF TALESYN," and the original soundtrack on the same label of "ON THE BEACH," "THE GIRL ON A MOTOR CYCLE" are more reasons that NAL's manufacturing facilities are working overtime to maintain the excellent record of delivery.

If you are a distributor who is interested in getting more than your share of the stereo tape cartridge business, please don't forget North American License Corporation's free incoming WATS line, 800-221-7270 or distributors are invited to phone NAL collect at $212-265-3540.

By HANK FOX

NEW YORK—With discount and department store sales of recorded music sales, Playtape has set up a special by chain store sales co-ordinator Martin Levy and Playtape, 2,000 outlets.

The purpose of the department's said Playtape's music and promotion manager, Jack Levy, is to deal with each store's department manager on a personal basis. Playtape's chain sales department contacts up to 50 stores each day. In addition, Jack Levy said, the team sends mailings to each outlet advising them of new product and special promotions. "Every store is contacted by mail and by phone at least once a month." In many cases, Levy continued, "the store's department manager is not on top of the tape, or even the music business. He may not be aware of what recording artists or type of music is selling best in his location. Or he may not be promoting or displaying Playtape products effectively. Our chain store sales staff is geared to work with each individual store and guide them in improving their Playtape sales. In essence, each outlet has its own Playtape program.

Said Martin Levy, "At first store managers thought this program was just a gimmick, but now they realize that it's helping them." Levy and Loew also advise Playtape's Volkswagen automotive dealers.

A&M Revamps Disk Distribution for Tape

By Eliot Tiegel

LOS ANGELES—A&M Records is cementing its internal tape CARtridge operation and is reorienting its record distribution channels for cartridge product now that it handles its own marketing. The company is gearing its engineering and graphics thinking about a cartridge counterpart once the new disk新世纪 unfolds.

The emphasis is now on speed.

The company's campaign is to eventually develop a simultaneous tape-disk release which will be available to the market.

The label released the tape cartridge, the first for John Alpert and Sergio Mendes titles seven working days after the LP was out, says Ed Rosenberg, national sales director.

"We keep the tape's front cover art and the back liner material for the tape now features larger type and does not resemble the back of the album jacket.

A&M is releasing all its product in tape form. By [ELIOT TIEGEL]

Craig & Lear Step Up Spots on Radio, TV

By Bruce Weber

LOS ANGELES—Two tape player manufacturers, Craig and Lear Jet, are using expanded radio and TV promotions.

Craig will spend $26,000 in one week for a series of 60-second commercials at 60 stations in 24 markets to promote its home and auto players. In comparison, Craig spent only $90,000 last year on 30 stations.

Lear Jet will spend about $30,000 for a series of 60-second commercials on KRLA, a top 40 station here, and a series of spots on KRU-TV, a local TV station, "All American College Show," "Groovy," and "Cinema DX." The Lear Jet Spots show also features Lear Jet's Service 8 unit as a contest giveaway.

Craig, which uses its portable cassette player as a contest gimmick, spent $39.99.
The Audiopak "Triple- Threat" Cassette.

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

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

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

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

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

Audio Devices, Inc., 235 E. 42nd St., N.Y. 10017.
Family is new. They are recognized not so much as just another pop sound, but as a valid art form in much the same way as artists admired by Family–Traffic, Dylan and Joe Cocker.

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

"GOOD TIME GIRL"

produced, arranged & conducted by BILLY STRANGE

www.americanradiohistory.com
Broadway's Greatest Hit Has Arrived on records and tape ...on Capitol
An Event of Historic Significance for

the International Music Industry Conference

April 20-23, 1969

Paradise Island Hotel & Villas
Nassau in the Bahamas

Sponsored by Billboard and Record Retailer

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

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

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

SUNDAY AFTERNOON, APRIL 20—REGISTRATION

MONDAY MORNING, APRIL 21
All registrants will attend Sessions 1 and 2:
9:00 a.m. to 12:15 p.m.
Session 1
Challenges to the Music Industry
Talk A. How the Roles and Relationships Between Record Companies and Publishers are changing
Talk B. "The Universal Numering System"—A New Approach to Increasing Revenue and Income
Session 2
International Forces of Social and Economic Significance
Talk A. Music—a key to International communications
Talk B. Barriers to the free exchange of music
LUNCH
12:30 p.m. to 1:30 p.m.

MONDAY AFTERNOON
These four sessions are CONCURRENT. Each session will be held on a separate room and will be repeated. Registrants will select two of the four sessions to attend—one session at 2:00 and the other at 3:45.

Session 3
Changing Patterns in the Marketing of Recordings
Talk A. Within the United States and Canada
Talk B. In Central and South America
Talk C. New Approaches in Europe and the Far East
Session 4
Meeting the Challenge of New Music Uses
Talk A. Satellite Broadcasting—its Potential Effect on Industry Sales and Profits
Talk B. CATV—As a New Marketing Medium
Talk C. The MINI-DISC, A New Singles Market?
Talk D. Audio-Visual Curbides and their Ramifications
Session 5
Developments in Licensing and Marketing
Talk A. In Eastern Europe
Talk B. In the Underdeveloped Countries
Talk C. In the Far East
Session 6
Performance Rights—Logging, Monitoring, and Distributing Funds
Talk A. The United Kingdom and Europe
Talk B. In Japan and the Far East
Talk C. The Americas

TUESDAY MORNING, APRIL 22
All registrants will attend Sessions 7 and 8:
9:00 a.m. to 12:15 p.m.
Session 7
The Emergence of the Individual Artist/Composer/Producer as a Self-Contained Organization
Talk A. How these Groups are Organized and Operate and the Direction of their Growth
Talk B. Methods by which Record Companies and Publishers are dealing with this Trend
Session 8
The Recording Artist
Talk A. Launching the New Artist
Talk B. Merchandising the Established Artist: Record Sales, Personal Appearances, Licensing Products and Services
Session 9
Options for Establishing a Foreign Publishing Facility—Weighing their Advantages and Disadvantages
Talk A. Setting up your Own Office Abroad
Talk B. Selecting and Using a Subpublisher
Talk C. Developing Joint Venture Relationships
Session 10
The Source of Recorded Music Income—A Comparison of Six Countries: United States, England, Japan, France, Germany, Italy
Talk A. The Relative Sources of the Total Sales Dollar
Talk B. Comparative Expense and Profit Factors
Session 11
New Sounds in Music
Talk A. From the Producer
Talk B. From the Engineer
Talk C. Geographic/Ethnic and Cultural Influences
Session 12
Generating Income from Various Music Uses
Talk A. Exploiting Spot Music and the Jingle in Advertising
Talk B. Music Education—its Growth, Direction and Importance to Music Industry
Session 13
Mechanical Royalties—A Mounting Source of Copyright Income
Talk A. In the United States
Talk B. The Changing European Scene
Talk C. Improving Collection in Countries Where No System is Available
Session 14
Formulas for Buying and Selling of Copyrights
Talk A. Factors in Appraising Copyright Value
Talk B. Legal Aspects of Copyright Acquisition
Session 15
The International Tape Cartridge Market
Talk A. Its Impact on the Music Industry
Talk B. Achieving a Full Exploitation in World Markets
Session 16
Implications of Changing Laws
Talk A. Their Effect on the Worldwide Recording Music Industry
Talk B. Proposed Changes in the United States Copyright Law
Talk C. Implications of Pending Copyright Legislation in Other Principal Countries

WEDNESDAY MORNING, APRIL 23
There are four sessions, each session will be held in a separate room and will be repeated. Registrants will select two of the four sessions to attend—one session at 9:00 and the other at 10:45.

Session 17
The Music Festival
Talk A. Its Importance to the Artist
Talk B. Its Importance to the Song
Session 18
The Inter-Relationship of the Broadcast and Music Industries
Talk A. State-Owned Radio Stations and their Programming Concepts
Talk B. Privately-Owned Stations and their Changing Program Requirements
Talk C. Impact of Television Exposure: Live, Film, Tape
Session 19
Significance of the Popularity Charts
Talk A. How the Major Charts in the United States are Developed and Used
Talk B. The Development and Use of the New All Industry Chart in England
Session 20
Assessing the Potential Growth of Printed Music
Talk A. What is Happening in its Sales
Talk B. Growing Opportunities in the Concert Field
Session 21
Trends in Juke Box Programming
Talk A. In Japan and the Far East
Talk B. In Europe
Talk C. In the United States

WEDNESDAY AFTERNOON
All registrants will attend this session:
2:00 p.m. to 4:30 p.m.
Session 22
Mergers and Amalgamations—Their Effect on the Music Industry
Talk A. The Influence on Creativity
Talk B. The Influence on Sales
Talk C. The Influence on the Future of the Independent Publisher and Record Company

REGISTRATION FORM
International Music Industry Conference
Sponsored by BILLBOARD and RECORD RETAILER
Registration Fee: $150 (U.S.) per person or $62—105, in sterling
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If check is in dollars, send to: International Music Industry Conference Box 8980
300 Madison Avenue, New York, New York 10017
If check is in sterling, send to: International Music Industry Conference Record Retailer
7 W10th Street, London, W1 England

Please register people to attend the International Industry Conference. Check is included for all registrants.

PLEASE PRINT THE FOLLOWING INFORMATION:
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Name of Each Registrant
Mr/Mrs/ Ms.
Full Address

your name and title
full address

Acknowledgments and further information will be sent to each individual who registers. You can send additional names in a separate letter. Special hotel and flight information available on request.
ONLY AR AUTOMATIC RADIO GIVES YOU

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

NO OTHER MECHANICAL ADAPTER CAN MAKE

ALL AR AUTOMATIC RADIO STEREO PLAYS 8-TRACK AND 4-TRACK WITH gidget®
With AR Automatic Radio's exclusive RADIO PAK Tuner Cartridges... you can turn any stereo tape player into an AM or FM or FM Stereo Multiplex Radio... NO BATTERIES NEEDED
**Injunction Won by CBS**

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

Superior Court Judge Robert Feinerman issued the order against Art & Estelle's Records and Tapes, Cartridge Stereo West, Stereo Cartape Co. and Sound Tape Inc.

The injunction also prohibits the companies from using album titles and the names of CBS artists.

**Stereo Dimension Inks NAL, Ampex**

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

**Concord to Introduce 2 Cassette Units This Month**

LOS ANGELES—Concord Electronics is introducing two cassette units this month and an additional seven cassette and reel-to-reel players next year.

The new units are an automatic cassette changer (model F255) for $400 and a miniature cassette player (model F101) for $100.

The cassette changer records and can play 12 prerecorded cassettes in sequence. It comes with two speakers. The miniature cassette is packaged with a microphone and is designed for business application.

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

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

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

---

**Run ... While the Track is Hot!**

Don't lose sales because of slow duplicating delivery. Our high speed equipment will reproduce your master with brilliant fidelity. Greater tape sales are as close as your phone.
Ampex to Play Down Off-the-Air Taping

Continued from page 26

marriage of the two cannot be ignored. Some purchasers of this equipment will want off the air.

"We are in a very competitive market. Cassette equipment like the Micro 30 is now being sold by a dozen companies and more will soon enter the field. This will be an important product in the consumer market, and as one of the first major companies to sell it, we intend to claim our share of sales.

"In the future, however, we will change the emphasis of our advertisements to cover other features of the Micro 30, but will continue to make some mention of recording off the air as a technical capability of the product. We don't feel that the introduction of this type of equipment is going to hurt sales of pre-recorded music, in which our company also has an important stake."
MAIL THIS COUPON TODAY

HOW TO WIND 700 CASSETTES IN 8 HOURS

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

RD-7B, for loading blank cassettes, priced at $654.00.

RD-7R, for loading recorded cassettes, featuring electronics to stop tapes for cutting, splicing and to verify program ends—automatically! Priced at $717.50.

RD-7BR, for loading blank & recorded cassettes with all of the above features, priced at $935.00.

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

LIBERTY TAPE Duplicating
A Subsidiary of Liberty Records, Inc.

A&M Revamps Disk Distributing

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

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

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

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

The feeling is that when the "pipeline" once fed by Ampex...
SAMMY HAS A SMASH !!!

"I'VE GOTTA BE ME"

FROM HIS NEW HIT ALBUM

SAMMY DAVIS, JR.
I'VE GOTTA BE ME
**SOUL SLICES:** Aretha Franklin has been singing the blues on Atlantic since she broke her leg in a boating accident in Honolulu earlier this month. She will wear a cast for six weeks, but the bad break may not affect her live concerts. "Lady Soul" played her Honolulu show, Nov. 9-10, in a wheelchair. . . . The Apollo Theater may have competition in the near future—and on the same block in Harlem. Nelson Kennedy will open "Soul City" Dec. 24, a 4,000-seat soul club already chasing acts such as the Impressions, Dionne Warwick and Jackie Wilson. . . . The Delphonics trip to Germany March 26 to April 7. One of roc's most durable soul darlings from the European scene are the Shirelles, now on Blue Rock with "Call Me." Like the Dells and Vibrations, the Shirelles still boast the same group that ignited the pop-soul era 10 years ago. They are scheduled to appear soon on the "Merv Griffin Show." . . . Kapp Records is continuing its roc thrust with Sugar & Spice, a new sweetheart soul duo, produced and managed by Guy Draper, who penned their disc, "Dreams," as well as the Unific's winner, "Court of Love." . . . Imperial is making the same fire with the Classics' new LP featuring "Stormy," Dee Erwin and Janis Golde's "By the Time I Get to Phoenix"? "I Say a Little Prayer" medley and the Quotations' "Havin' a Good Time." . . . Marvin Gaye and Chuck Berry will both appear at the Miami Pop Festival, beginning Dec. 28 for three days. Six artist Johnny Taylor has lifted the press, Tuesday (19) in New York for his gold record performance on "Who's Making Love." . . . Peaches and Herb, Mary Wells and newcomer Shirley Shank appeared live on Channel 13's "Soul!" show Thursday (21). . . . Atlantic Records has signed the Riverview Spiritual Singers, featuring Jimmy Ellis, who shares the title of most popular heavyweight champ. The group's first single, "I Don't Mind," is ready for release. . . . Freddy King debuts for Cotillion with "Play It Cool." His first album for the label is now being prepared under the direction of King Curtis.

**FILETS OF SOUL: Soul Sauce is still taking inquiries on a young soul brother in the New York area interested in becoming editor of a new soul paper. . . . The Marbles' disk of "Only One Woman," on the Cotillion label is being reserved for play in the States after running up the charts in England. . . . Diana Ross and the Supremes headline "Taking Care of Business" Dec. 9 on NBC-TV with the Temptations. Two dozen songs will be featured in the all-music Motown special . . . Dave McAlister, our professor of soul in England writes that Atlantic's Clarence Carter started his career as half of the Calvin and Clarence soul duo with Calvin Scott, who was also blind. . . . Leon Huff, half of the famous Gamble-Huff writing and production team, cut records in the early 1960's under the name of Leon (Fingers) Huff, the most successful being "Soul City" on the Jamie label. . . . Marjorie Mace has signed with Invincible Records and has recorded "Another Girl" for the soul firm. . . . "Soul Christmas," Ato's holiday album, has been shipped to distributors. Three singles will be released from the LP, including "White Christmas," by Otis Redding, "The Christmas Song," by King Curtis and "Back Door Santa," by Clarence Carter. . . . Look out for the flip of both Aretha Franklin's "See Saw" — "My Song," and Otis Redding's "Papa's Got a Brand New Bag"—"Direct Me." The flips could become the hits. . . . The "World Series of Jazz" will be held in Philadelphia Sunday (1) featuring Count Basie, Nina Simone, Arthur Prysock, Gloria Lynn, O.C. Smith, Eddie Harris and others. . . . The Detroit songwriting team of Holland-Douglas-Holland has filed a $2 million damage suit against Motown. . . . Effie Smith, back on the recording end with her "Harper Valley P.T.A. Gossip," recorded in her pre-Shunt era, with husband John Cronin on the Doo-Lo label—"Dial That Telephone" and "Me and My Kids." The Hourys, the "Coo Coo" group, taped their name from the Honey Piano Smith, who features them on his reactivated Instant label. . . . Van McCoy and his two-month-old Share label are moving with his LP

### BEST NEW RECORD OF THE WEEK:

**"THIS IS MY COUNTRY" IMPRESSIONS (Custom)**

By ED OCHS

**SOUL R&B Singles**

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<th>No.</th>
<th>Artist, Label, No. &amp; Pk.</th>
<th>Title, Artist, Label, No. &amp; Pk.</th>
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<th>Best Selling R&amp;B Singles</th>
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<td>GOODMORNING MY LOVE</td>
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<td>Unifics, Kapp 925 (Amido, BM)</td>
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<td>Clarence Carter &amp; Barbara Black, Brunswick 55307 (PBC/Atlantic, BM)</td>
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<td>Young Syl, Stax 0285 (Motown, BM)</td>
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<td>Marvin Gaye, Tamla 54172 (Jababa, BM)</td>
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<td>22</td>
<td>I HEARD IT THROUGH THE GRAPEVINE</td>
<td>Marvin Gaye, Tamla 54172 (Jababa, BM)</td>
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<td>KEEP ON RHYTHM</td>
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<td>The Drifters, Capitol 1723 (BM)</td>
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**S & T 5-Star Performer—LP's registering greatest proportionate upward progress this week.**

- **See You Saw It in Billboard**

**Laboe into R&B With New Label**

LOS ANGELES—Art Laboe, specialist in "oldies but goodies" recordings, is branching into rhythm and blues through his new label. Two singles by new artists, the Showmen Inc. and Joe and George, comprise Laboe's newest single release. Both singles were produced by the groups themselves and leased to Laboe. Washington-based producer Doc Price is one of Laboe's independent artist contacts. The label presently has five unknown r&b acts.
BY DREW & THE HORMONIES, "What the Twins Don't Know," Columbia BCS 3890 (F). 8
10 4 THERE IS... 29
11 12 TEMPTATIONS: WISH IT WOULD RAIN 28
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19 20 ELECTRIFYING EDDIE HARRIS 38
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21 21 A DAY IN THE LIFE 55
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25 25 BEST OF LOU RAWLS Capital (No N. 1948 (S). 16

—— ARTHA IN PARIS Aretha Franklin, Atlantic 8027 (S). 1
35 37 JOHN W. ANDERSON PRESENTS KAGANDAR Capitol ET 2797 (S). 2
36 36 HISTORY OF OTIS REDDING Volt 318 (S). 5 458 (S). 48
37 42 BRUNO WARRICK'S GREATEST HITS, PART 1 Sappher Ski 569 (S). 458 (S). 55
38 32 IN A MELLOW MOOD Temptations, Gordy 904 (S). 5 924 (S). 56
39 29 STEVIE WONDER'S GREATEST HITS Tamla (No N. 27 535 (S). 31
40 41 LINE WIRE/BLUES POWER Albert King, Sta. 3073. 3055 (S). 1
46 46 LIVIN' IT UP Funky Smith, Vall 8710 (S). 5
47 47 BIGGER & BETTER David Newman, Homer, SD 1689 (F). 5
48 43 DOCK OF THE BAY O.V. Redding, Volt 419 (S). 5 419 (S). 37
44 47 FOUR TOPS GREATEST HITS Motown 45 405 (S). 5 458 (S). 33
45 44 SMOKY ROBINSON & THE MARVELES, GREATEST HITS, VOL. 2 Tamla 5 209 (S). 40
46 40 DOWN HERE ON THE GROUND Wiz Montgomery, A&M (No N). 5 2906 (S). 30
47 48 BAMA ROSS & THE SUPREMES SING AND PERFORM "FUNNY GIRL" 4
48 47 BEST OF NANCY WILSON Capitol (No N. 2001 2497 (S). 14
49 49 GIRL WATCHER Amos-Rex, Amos 644 (S). 2
50 45 ROAD SONG Wiz Montgomery, A&M 5 3019 (S). 3

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

**The SIGN of great reading**

**NOVEMBER 30, 1968, BILLBOARD**
SOUL SLICES: Aretha Franklin has announced that she will be on and off stage since she broke her leg in Honolulu earlier this month. She will wear a leg brace during the bad break may not affect her live concert and her Honolulu shows, Nov. 9-10, in a wheelchair. Theater may have competition in the near future block in Harlem. Nelson Kelder will reopen "Soul City" Dec. 24, a 1,000-seat soul club already chasing acts such as the Impressions, Dionne Warwick and Jackie Wilson. The Delphonics trip to Germany March 28 to April 7. One of the most durable soul darlings on the European scene are the Shirelles, now on Blue Rock with "Call Me." Like the Dells and Vibrations, the Shirelles still boast the same group that ignited the pop-soul era 10 years ago. They are scheduled to appear soon on the "Merry Griffim Show." Kapp Records is continuing its rift with Sugar & Spice, a new seaworthy soul duo, produced and managed by Guy Draper, who penned their first release, "Dreams," as well as the Unifics' winner, "Court of Love." The Impressions will be making the same fire with the Classics' new LP featuring "Stormy," Dee Irwin and Gamie Golbone's "By the Time I Get to Phoenix." I Say a Little Prayer" medley and the Quotations' "Ain't Working." Marvin Gaye and Chuck Berry will both appear on the Miami Pop Festival, beginning Dec 28 for three days. Six artist Johnny Two Shoes is featured on the press, Tuesday (19) in New York for his gold record performance on "Who's Making Love." Peaches and Herb, Mary Wells and newcomer Shirley Shaw appeared live on Channel 13's "Soul" show Thursday (21). Atlantic Records has for the press the Riverview Spiritual Singers, featuring Jimmy Ellis, who share the title of the pop-doo-wop chart. The group's first single, "I Don't Mind," is ready for release. Freddy King debuts with Cotillion with "Play It Cool." His first album for the label is now being prepared under the direction of King Curtis.

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MAKIN' SMOKE: Impressions, “This Is My Country” (Car-
son), Jerry Butler, “Are You Happy?” (Mercury). Rascals, “A
Say of Hope” (Atlantic). Otis Redding, “Papa's Got a Brand
new Bag” (Alco). Bobby Womack, “California Dreamin’”
Mitchell, “Unique Me” (Bell). B. B. King, “Please Send Me Some-
one to Love” (Bluesway). Moments, “Not on the Outside” (Stax).

MAKIN’ FIRE: Archie Bell and the Drells, “Love Will Rain on
You” (Atlantic). Five Stairsteps and Cokie, “Stay Close to Me”
Jimmie James, “Goodbye Love” (Atlantic). Alvin Cash, “Keep
On Smilin’” (Toddin’ Town). John Adams, “You’re Missing Me”
Bill Johnson, “Dresses Too Short” (Twinight). Della Humphrey,
“Don’t Make the Good Girls Go Bad” (Aretie). Intruders, “Slow
Drag” (Gamble). Solomon Burke, “Get Out of My Life”
(Atlantic). Gene Chandler and Barbara Acklin, “From the
Teacher to the Preacher” (Brunswick).

Marvin Gaye, “I Heard It Thru the Grapevine” (Tamla).
Weak to Fight” (Atlantic). Stevie Wonder, “For Once in My
Life” (Tamla). Eddie Floyd, “Bring It On Home” (Stax).

KAPP RECORDS recently feted the Unicorns at New York’s Playboy Club, attracting top local deejays as WWRV’s Jerry Beckel, second from the right. Gene Armand, left, Kapp’s promotion chief, presided at the party for the group’s “Court of Love” success, while Dick Draper, the group’s producer-manager, looks on at right. The Unicorns’ debut LP, “In the Court of Love,” has issued last week with their new single, “Beginning of My End.”

JOHNNIE TAYLOR, left, Stax soul star scoring with “Who’s Makin’ Love” in both R&B and pop stops, by the Hollywood studios of KGF, center, and John Fisher, right, local Stax Promotion man. Taylor’s disc, already over the million mark in sales, is due for gold record certification.

BRENTWOOD WOOD and Shirley Lee, Double-Shot soul artists, deliver Wood’s latest disc, “It’s Just a Game, Love,” to WOKR deejay Tony
Knox, who is also a member of Cincinnati’s postal department. Miss Lee, on hand for the delivery, is working on the White label as Shirley and Shep with "Snake in the Grass."
**Everest Bows 11st Recordings**

NEW YORK — The latest 11-episode Everest Records release contains interesting first recordings, according to Handel, Cage and fine recitals by tenor Luigi Alva, mezzo-soprano Fiorenza Cossotto, baritone Giancarlo Verga, bass-baritone Robert Merrill, and soprano Sondra Radvanovsky. The latter's versions of Verdi's "Requiem" with Joseph Kastner, and the Berlin Philharmonic under Herbert von Karajan, is one of the most remarkable of the new recordings. Miss Radvanovsky's "Die Walküre" with the Berlin Philharmonic under Herbert von Karajan, is another. Her rendition of Wagner's "Liebestod" from "Tristan und Isolde," with the Berlin Philharmonic under Herbert von Karajan, is also noteworthy.

**Nancy Shade Captures Metropolitan Auditions**

NEW YORK — Soprano Nancy Shade, 22, of Bloomington, Ind., joined the Metropolitan Opera at the Metropolitan National Council's 1967 auditions at the Metropolitan Opera House. Shade, one of nine finalists, received the $2,000 Fishier Foundation Award and also was invited to become a member of the Metropolitan Opera Guild. The Guild's award was given to Shade by the New York Philharmonic, conducted by Sir Malcolm Sargent, at a concert of the Guild's 50th anniversary.
TWO ALBUMS YOU NEED TO KNOW ABOUT

HANDEL: MESSIAH HIGHLIGHTS
Harper, Watts, Wakfield, Shirley-Quirk,
London Symphony Choir & Orchestra/Colin Davis.

Highlights from the newest and critically acclaimed "best" Messiah yet recorded.
PHS 900-214

HILDE SOMER PLAYS SCRIABIN
Piano Sonata No. 4, Nocturne for the Left Hand,
Poeme Tragique and other selected piano works.
Scriabin piano works superbly performed by Hilde Somer. No other complete album of Scriabin piano works available, and
Scriabin is turning young America on.
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Great Music That's Moving!
Barclay in New Compatible EP

PARIS—Barclay, which released its first compatible EP classical recording in France with因其去革 artist Michel Diniirich in the program "Concert of 100 Pieces," has followed up with another recording in the new format and another cassette featuring the "Adagio Cantabile" by the Spanish composer Manuel de Falla. This first recorded performance of the work, which was written for the Royal Philharmonic Orchestra in Paris, will be distributed by Barclay throughout Europe, and the cassette version contains an introduction to the work by Ivan Pastin, director of Barclay's classical label, and Diniirich. The cassette has one blank track upon which the listener can record their own version of the "Adagio Cantabile."
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VV-86006 Jonathan Knight  
"Lonely Harpsichord on a Rainy Night"
VV-86008 Midnight String Quartet  
"Rhapsodies for Young Lovers, Volume Two"
VV-86011 Jonathan Knight  
"Lonely Harpsichord, Rainy Night in Shangri-La"
VV-86013 Midnight String Quartet  
"Love Rhapsodies"
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KAPP

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KP-83585 Cal Smith—"Drinkin' Champagne"

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

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

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

Gilmore named Monument's Ray Stevens, Elf's Bobby Russell and Norris Wilson of Smash as three likely regulars on the program. He said there would be two or three others, as yet unnamed. "That's really about as country as it will get," Gilmore explained. "Actually, the music will be pretty much along the same lines as that presented by Glen Campbell." He did say, however, that the humor on the show would be strictly country, since country humor is "associated with a Southern accent."

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

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

Stevens, a writer-singer, has cut both country and pop material, but is generally considered a pop artist. He has hit the last five years have included the authorship of "Honey" and "Little Green Apples," and also was scored as well as a singer on his own label. Wilson, a publicist-writer and singer, has been successful in both the country and contemporary fields.

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

## Hudson and Moeller Have Growing Pains

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

Hudson, who has shown large growth in the advertising and public relations fields, has added three additional staff members and his force now numbers 11. Among his new clients is the Little Jimmy Dickens Fan Club. He said the move is a music oriented.

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

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

Managed by Gene Goforth, Tennessee TV, Ltd., now handles sales and distribution for three shows: The Stoneman, owned by Jet Star TV; The Kitty Wells Show, owned by Rubia Productions and The Honeysteders, owned by SueCats, Inc. Goforth, who long has been associated with the Stonemans, said the agency now will offer country music television stations a choice of complete packages, including a single 90-minute package. He said there were no plans for an expansion, which would be announced soon.

## Terrance, FAB To Nashville

WHEELING, W. Va. — A Charlie Louvin Day was held here last week to honor the Capitol artist.

Louvin began with a live appearance on WWVA, then appeared at a two-hour session at the Value City Record Shop for his loyal fans.

That night Louvin and his group, including manager Earl Owens, recorded a special package house on the "Big Country Jamboree" presented by the group of Louvin fans. The artist then was presented the first "WWVA BigCountry Jamboree Gold Cowbell Award" for his support of the show. Presentation was made by the show's co-ordinator, Gus Thomas.

## Songwriter of Year Voting Ends: Awards Fete Dec 4

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

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

The awards banquet, set for Wednesday (4) will be at the Bilmore Hotel. Any songwriter who has had at least one song licensed by any of the recognized societies is eligible for membership in the organization, although voting is not a requirement this year. Membership in the organization is not a requirement for winning the award.

The awards banquet climaxizes a membership drive which was launched immediately after the association received its charter as a non-profit organization from the State of Tennessee. NSA was formed last year, not in competition to the American Guild of Authors and Composers, as local organizations to give recognition to and seek benefits for the songwriter. The officers and board of directors, in addition to Mize, are Fred Rose, John Russel, Tom Hall, Boudleaux Bryant, Glen Suton, Maryjohn Wilkin, Glen Campbell, Faron Young, H...
LEAPY LEE.
“Little Arrows.”
The single is really flying, and the new album is right on target.
IS THIS YOUR BAG??

"SOCK IT TO ME SANTA"
A CHRISTMAS PROGRAMMING SPECIAL

Bud Logan

A POTENTIAL CHART SMASH
(OLD MISTER WINTER)
"HERE YOU COME AGAIN"

EXCLUSIVE MANAGEMENT:
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RCR
#47-9678
### Country Music Nashville Scene

**By BILL WILLIAMS**

Monument's Ed Bruce, in a new experiment, is having a record released which is half pop, half country. It's a different thing on each side. On one side is "Foot a schoolteacher Sandy Nesse, the first song she's written. On the other side is "Son for Glen." Monument is watching this close to test reaction. Eddy Jimmy Payne is preparing for another overseas tour in February. His latest release has been held up to correct a technicality, but is due out soon.

**NEW BILL JETE**

Just Want ALL Nashyllie. 't All the Tennessee kitty, 1518 Sales! Includes a talent.

**LEONA WILLIAMS**

Picked by all trades-stations: I Want Some More of This.

**BILLY CARLISLE**

Solid plays-sales: Do You Love Me, Honey?

---

### Billboard Special Survey

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*LITTLE JIMMY DICKENS signs the papers formalizing Little Jimmy Dickens Fast Foods, Inc. Looking on are G.T. Scott, chairman of the board of the new corporation, and Dickens' agent, Larry Moeller, of Moeller Talent, Inc.*

---

**Billboard**

*November 30, 1968, Billboard*
Where the new is now

"Happy birthday to me"
ABC 11161
DANA VALERY
THE FIRST BIG HIT FROM THE NEW BROADWAY SMASH "ZORBA"
Arranged and conducted by Peter Matz
WHEN THE BARE BREAKS LOOSE, LOOK OUT!!!

HE GOES ALL THE WAY AND THAT'S WHAT'S HAPPENED TO

'THE TOWN THAT BROKE MY HEART'

RCA #47-9643

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

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

ST. LOUIS—The first WIL "Shower of Stars Show," featuring the Johnny Cash and Bill Anderson groups, grossed $35,000 in two performances last week.

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

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

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

1st Int'l. Country Convention Set for London on April 5

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

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

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

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

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

When answering ads...

Say You Saw It in the Billboard

PROMOTER BILLY DEATON, second from left, and his wife bring together Janene C. Riley (center), Charley Pride and Mrs. Pride at a KBUR radio show in San Antonio.

Country Music

Paula Issuing Stereo Singles

SHEVELPORT, LA.—Paula Records has added country singles in stereo, with an eye toward stereo jukebox operators and FM stations.

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

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

Logan said the new numbering system would be beneficial to both Paula distributors and the one-stop, keeping the country product separate from the pop product. Previously released country product, however, will maintain its original numbers.
20 YEARS WITH TONY
The world listens when you sing, Tony. We're glad to be a part of that world. Columbia Records.
Congratulations, Tony

Sarah Vaughan

Vaughn and Welles Enterprises
14-20 Branford Place
Newark, New Jersey
TO PEOPLE WHO don't know New York City, "the East Side" may mean the lower East Side—the Dead End Kids of the old novel, the wine and parlor-
dayers, the miling pot where the Great Immigration boiled up bad-boy hoodlums and good-boy comedians and song-
writers, sometimes it gets confused with Brooklyn, where Roscoe Karns drives a taxi.

To New Yorkers, though, the East Side is the half of Manhattan that begins with Fifth Avenue. It's separated
from the West Side by snobbery, money, the roofless
labyrinth of Central Park, and the crosstown chokeslreel of
double-parked trucks and corner cabdrivers. You can fly
from Washington to New York, you can even find a cab
headed for the theater district, sooner than you can com-
plete the crosstown crawl, sometimes. It can take hours get-
ing 15 blocks from the West Side to the East Side. For
some people it takes
years.

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

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

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

THE DOOR OPENS. The tenant walks out.
He is about five foot nine, slender, with a tight crown of
wavy dark hair, intensely blue brooding eyes, aquiline nose,
a strong face. A thin body in midnight blue, well tailored.
He walks west at a moderate clip.
Halfway up the block, a van is being unloaded. One of
the men in the back of the truck says, "Hey, it's Tony!"

and all the man shout "Tony! Hey, how ya doin'?
"Hi, guys," he says, smiles, and walks on. At the corner,
three businessmen in their 40s wait for the light, talking.
One does a double take. "Tony! My favorite singer!"

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

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

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

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

Take One!

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

Thirty or forty musicians stand around talking, smoking,
or sipping cans of soft drink from the machines. Three or
four seated in place, reading Playboy, The New Yorker,
Harper's. Four or five warming up on their instruments.

Tony enters and the room turns warmer. Smiles and

"Tony!"

"Hey, Tony!"

"Hi, Tony!"

T-4

20 YEARS WITH TONY

By Willis Conover

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

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

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

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

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

"Yeah, Tony," Laico says.

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

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

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

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

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

Zito raises his arms and counts slowly.

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

TONY MEETS HIS FANS.

Columbia's 30th Street studio.

NOVEMBER 30, 1968, BILLBOARD
Through The Looking Glass

F TONY IS A FIGURE of controlled passion in the recording studio, onstage he is electrified. You can almost see the rays shooting from him, like a science-fiction movie.

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

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

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

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

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

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

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

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

In 1967, Tony played in a summer stock production of Cole Porter's "Silk Stockings" at the Twilight Theater in Kansas City. An opening night review: "Tony Bennett is a great talent. He has more than a fine singing voice. He has that all too rare quality that can be called sympathy: the ability to establish rapport with his audience. If some smart producer on Broadway doesn't cash in on Tony's box-office potential soon it will be nothing short of incredible."

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

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

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

Tony answers without hesitation. "I'd like to be very big box office in movies someday. But I'm being careful, making a movie only once every two years or so. Maybe by the fourth movie, it'll be right, and I'll hit."

(Continued on page T-6)
Rags to Riches?

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

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

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

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

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

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

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

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

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

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

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

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

The nestle Inn presents Al Monroe, formerly with Herbie Fields, and His Famous Trio, Plus Astoria's own Joe Barry. (Advertisement in a Long Island paper, November, 1943.)

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

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

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

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

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

(Continued on page 1-4)

T-6

Sister Mary, brother John, Tony (18 months old)

Brother John (on pony), sister Mary, Tony (age 5)

With older brother John, Tony at 15

Tony, age 14

Tony at 17 in Astoria

November 30, 1968, Billboard
To Tony

Straight Ahead

Cy Coleman
how to make some real dough?" but something close enough to that, and soon Tony was touring with the Bob Hope Show. Only, Hope said, "I think we'll lose that name Antonio Benedetto. From now on, your name is Tony Bennett."

Newspaper columns of the period named him Tony Bennett, Tony Bennet, Anthony Bennett, Tony Benedetto, and even twice in the same story, Tony Benedict. Their reports of Tony's discovery by Bob Hope were equally contradictory.

One story: Tony (as Joe Bari) appeared on Robert Q. Lewis's television show. The show was seen by Bob Hope on a set in his dressing room at the Paramount Theater. Hope phoned the TV studio and invited Tony to do a couple of songs on his 10 o'clock stage show that night. Completely unused, Tony went on stage, sang, and was a sensation. Hope changed his name to Tony Bennett when he introduced him to the audience.

That story, with variations, appeared over and over again. But in 1957 Tony was quoted in Marie Torre's column as saying, "One night Bob Hope came to the club (the Greenwich Village Inn). After the show he went for me and said he'd like to take me with him on a tour of six clubs. I almost fainted. I went on the tour, and after that things came easy. Records, Radio, Television. Stage shows, I'll always feel indebted to Hope."

While on the road with Hope, Tony was told that Columbia Records had offered him a contract in the strength of a demonstration record he had made with a friend. He wired home immediately and ended his mother's 17-year stint in the dress factory.

Two of the World's rarest records were made by Tony Bennett: his original 1950 acetate demo of "Boulevard of Broken Dreams," with piano accompaniment only, and a 1957 record of "Fascinatin' Rhythm" and "Viepri Qui" on the little-known Leslie label, when Tony was using the name "Joe Bari." Nola's cut only one disc of the "Boulevard of Broken Dreams," and his accompanist on the date still has it. Perhaps nobody has the earlier record. Tony's only session for any company but Columbia, Tony had a copy. The last time he picked it up is when it was crumpled in his hand. "Boulevard" got him his Columbia contract. Mitch Miller heard the demo and signed him. On April 17, 1950, Tony recorded "Sing You Sinners." "I Can't Give You Anything But Love," "Crazy Rhythm," and again—this time with full orchestra—"Boulevard of Broken Dreams." Marty Manning arranged and conducted. Ten days later "Boulevard" was released. The first Tony Bennett record was also his first hit. It sold 500,000 copies. While it was selling, an interviewer asked the new young star if he had "any advice for young singers."

"Use your own voice," Tony answered. "Depend on your own natural sound to carry yourself to popularity. It doesn't mean anything for a singer to make a splash with a record in which the real selling factor is not his voice but the tune or some gimmick." Only two or three times in his whole career has Tony given in to public pressure—but never if he knew the song was wrong for him. A Newstex story, October 1, 1951, said, "Although Bennett's record for Columbia, "Boulevard of Broken Dreams," went well enough, succeeding efforts failed to catch fire. I tried everything," Bennett says, from being a race singer to trying to do a Mario Lanza. Then we decided to get some strings and I would just sing honestly and sincerely. 'With because of you, ' " Newstex added, "the new formula worked."

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

Tony studied and practised. He learned, he grew, he achieved.

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

Mitch Miller Remembers first hearing Tony's "Boulevard" demo in 1950 and supervising the sessions that followed: "I noticed a unique quality in his voice. The kid didn't shout. You know, Tony has always 'believed in the city' to me; I've always thought of him as the voice of the city streets. Whereas, Mitch Kahr, 'Sinatra is the voice of the indoors.'"

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

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

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

"If I were advising him today? Well, I say this only with love for Tony. Every hit song was a fight with Tony. It's like he was ashamed to have success with a hit, it was too easy a way. So today I'd give him a variety of songs, but only songs that are to the heart. He's a heart singer. When he loves a song, that's it. Even the songs he didn't have hits on, he puts in his shows on the floor. "Tony's a man of unflagging ideals. Many times, I have to say, his ideals hurt him a little, professionally. He can get off a song enough to stay popular with the masses, but he never desert it. You notice every time Tony has a hit record, he goes back to jazz."

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

Congratulations on twenty years of unparalleled success.
The Sound of America

The old movies on late-hour TV are reminders, not of the way they were, but of the way we wanted to believe things were. Unshackled sharecroppers dripped the simple wisdom of eternal virtues. Gangsters (Cagney, Bogart) were tough-as-diamonds, even when the good brother was Patrolman Pat O'Brien. Society folk and chairmen of the board were chilly and chilly. Negroes were comical, childlike; the white actors underlined this with an exchange of tolerant smiles.

Musicals were ever further from reality. Not just the Busby Berkeley dance spectacles but the entire mythology of the "romance of the road." Hatchet girls flashed expensively epted teeth and magnificently, survived the days before silicone. Every bandleader was Glenn Gray's stand-in, though his baton was quite casual about the beat. If the music was interesting - and it was - the two people talking, "Ready, Mr. Shaw? Concerto for Clarinet? Okay, sail!"

Or, the kid won't practice his violin; the real stuff, the solid stuff, the right stuff, is at a joint across the tracks. The bus driver says: "You ever been up on 'em anymore? Jazz-a! De devil's-a musical!"

Finally, Carnegie Hall, Paul Whiteman conducting, or Joe Iturbide exchanging tolerant smiles. Now the chewers of gum are the big shots. It's the world premiere of "Jazz Symphony." A Liza fantaasia is reworked, minted up in the plays where the clarinetist peppers his score-cite to the overheard and by God here's ol' Satchmo! The boy searches the audience while he plays. They there are a Mr. and Mrs. roadway tearfully at each other; just as the piece reaches its climax, cut away from the music to bear the old couple saying, "It's a devil's-a musical!" as the audience cues and End title.

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

At last, change into unpressed uniforms, get on stage, do your stuff. Afterwards, look for food and drink and a place to lie down for a bed. No provisions. It's a dry run. It's one of the few periods of decent relief from boredom. Everyone decides to save the cost of a hotel room, so you pile back into the bus and ride all night and all the morning, checking into a hotel in the next town around noon, getting an afternoon's sleep, playing the engagement, and going back to the hotel for a second sleep session on the same day's bill. Next morning, the 10 o'clock bus call. The always-on-time ones are on the bus reciting their ritual, "I'm here on time; who can't everybody else be here on time?" The last to arrive is dragged out of bed and led onto the bus, horribly hung over and ready for a fight. Another 400 miles to do.

Tony knows the story, but he didn't live it, and he has mixed feelings about having missed this side of American musical life. He identifies that strongly with music and musicians. The route was often tough for Tony. The road, the literal road, was not. In the beginning, it was from club to club in Atlantic, at most a weekend jump across the river to New Jersey. The Army? Well, that was not only more than anyone got, but better than some. The Hope tour: 6,000 miles, but only six cities. In 1934, Tony toured with Percy Faith and his orchestra for 30 days or so, a different town almost every night. The orchestra was by bus, Tony, Percy, and Chuck Wayne by plane, to get to the next town early enough for radio and press interviews before the concert. Tony worried openly about the musicians in their bus; he felt like apologizing to them. In 1948 he still had to phone the hard road the musicians go for his concerts with Duke Ellington, Count Basie, Woody Herman, or Buddy Rich.

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

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

"Duke Ellington! William Blake said something like 'if you sit on the shoulders of a big man you can see a thousand sand miles.' That's one way of saying why I feel whenever I have an opportunity to work with Duke.

"And there's Harry James, Louis Armstrong, Thad Jones and Mel Lewis. Gerald Wilson.

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

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

"You never have to ask jazz musicians to play with more feeling. That's what they're most concerned with."
You can take Tony out of the country—but you can’t take the country out of Tony

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

Gratefully

[Signature]

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“HAPPY TWENTY”
OUR BEST TO TONY BENNETT

"HOW SWEET HE IS"

JACKIE GLEASON AND PEEKSKILL ENTERPRISES, INC.
TONY BENNETT'S ROAD has bumpy of its own. He always wants to be with people. He likes nothing better than to talk to the press, to his friends, and to the fans. He's a bit of a talker.

A former accompanist, Ralph Sharon, once told a clubowner, "You gotta fix that piano for Tony?" "Sure," the owner said, "I just painted it last week." Tony was pleased. But that's not all. The piano itself is a work of art. It was once owned by the great Arthur Rubinstein.

Tony has a good sense of humor. He once said, "I never think of myself as a musician. I'm just a good singer." His friends agree. They say he has a great voice, but it's not his only talent. He's also a great dancer.

Tony's life is filled with music. He's been a part of the music industry for over 30 years. He's recorded over 100 albums and has sold over 100 million records. He's been inducted into the Rock and Roll Hall of Fame.

Tony's music has influenced many other musicians. He's worked with some of the greatest musicians of all time. He's been a mentor to many young musicians. He's a true legend in the music world.

Tony's music is timeless. It's classic and it's universal. It's a music that everyone can relate to. It's a music that touches the heart.

TONY BENNETT has been a part of the music industry for over 30 years. He's a true legend and he's a true friend. He's a true master of his craft. He's a true icon. He's a true legend. He's a true Tony Bennett.
OUR VERY BEST
WITH LOVE

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ASST SECRETARY: GLORIA KEARNS

TONY BENNETT ENTERPRISES, INC.
Robert Kennedy, Cary Grant in rear

Charles Aznavour, Tony, Maurice Chevalier

Anna Benedetto, Tony's son Danny, Tony, son Dargel

Tony with Cary Grant

Jerry Vale, Eddy Garre, Tony, Steve Lawrence

New title was "Yesterday I Heard the Rain" Tony flipped. He began rehearsing it immediately. He gave it to Torrie Zato to arrange, and then he cut it at Columbia's 39th Street studio. Columbia's president was there, and Gene was there, and I was there, and a bunch of Tony's friends and family, and the only person who wasn't nervous was Tony. It looked like Torrie Zato had 45 musicians, and Tony knew 'em all by name. 'You don't do these things alone,' Tony says. He did four takes before he was satisfied, and at the end of the fourth take all the musicians stood up and applauded. Tony sent the song to Eddy Garre and Peggy Lee and others, because he liked it. That's the kind of guy he is.

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

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

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

We played the demo for Tony Tan. He liked it. He immediately went to the piano. He said, 'If we're going to bring it to Tony, we'll have to do it this way.' He slowed the tempo a little, gave it more of an easily building treatment.

The song appealed to Tony—Tony Bennett. He worked on it, sang it in his shows, then recorded it. 'Fool of Fools' was written by Joe Meyer and Max Call. It was two old-time songwriters. Meyer wrote 'Crazy Rhythm,' 'California, Here I Come,' Tony's Love Arms,' "If You Know Susie," 'Clap Hands, Here Comes Charlie.' Everyone's going for the kids these days," Allen says, but here's a guy 74 years old, and he's got a new Tony Bennett record.

Composer Johnny Mandel simply played his "Time for Love" for Bennett and Tamburello. Mandel had written the 'Shining Sea' for Peggy Lee, "Emily," and, of course, 'The Shadow of Your Smile.' Tony flipped immediately over "A Time for Love." Eventually he recorded all four with Mandel.

Tamburello heard "If I Ruled the World" on the original cast album, where it was done as a bolero march. Bennett said "Let's try it down, in our temps," and it sounded just right.

"A Beautiful Friendship" was written by Julie Styne's son (lyricist) and wife (composer) describing their father functions. The song was brought to Tony by publisher Jack Leonard, formerly an adviser to Nat (King) Cole and, originally famous for singing "Marie" on the Tommy Dorsey record.

Publisher Howard Richardson tells he decides on a song for Tony Bennett. "I think of Tony Bennett as a creative artist," Richardson says. "And I mean, I'm not just using the word as in done by Tony. He's someone unique. Yes, he's got Italian heart and other characteristics that can be found in other singers. Tony Bennett has a unique blend of tone, place, background, and musicianship. He himself has to determine what's right for him. Mitch Miller did see certain possibilities for Tony, and suggested them to him; it was a calculated risk, and it paid off. This was when Tony was beginning, he was still looking after that, Tony had to pick songs for himself. Some songs may be giants but they aren't giants for him. So, Ella and Elia are the same way. Tony can like a song, with it well, even bring help to its other singer's attention, but will pass it by for himself. If it becomes a hit with another singer Tony won't record it.

I'll give you an example. When I was in England to see 'Oliver!' and I heard 'What Kind of Fool Am I?' Tony was my very first choice for the song. (Sanny Davis found the song by himself.) Tony had had "San Francisco" out for six or eight weeks and he said, 'Howie, I'm going to stick with 'San Francisco' for a while, I like 'What Kind of Fool' but... I said to him, 'Tony, 'San Francisco' has been out a couple of months and nothing's happening with it, and nothing's going to happen with it' Tony said, 'I'm still going to stay with it a while.' Well, you know how that turned out..."

"So when Who Can I Turn To (When Nobody Needs Me) came out, Happy Goday, who was with us then, took it to Tony. He listened, then he called his friend Tony Abschult, and they worked on it together to try to find what to do with it, what was the right way for it to be done. Tony never says, 'Hey, this is a hit I'm gonna do!' Maybe once or twice in his whole career he may have thought that; he doesn't do his best work that way. So when I have a song, if I don't think Tony can do something unusual with it, something that somebody else can't do, I won't take it to him even if it's an obvious potential hit. Tony doesn't need things that badly; he needs Tony Bennett songs.

You know, the odds were against Tony's becoming a success in the business. He didn't fulfill the make-believe dream that people usually like to have about their romantic idols; he wasn't a Lothario type. What he had, however, was heart, creativity, and uniqueness. He overcame the absence of what other people would consider essential assets. While his singing has changed and developed over the years, as everyone's done, he still has these three qualities: Heart, creativity, and uniqueness.

Don't misunderstand me. The other artists who can be mentioned in the same breath with Tony, Frank, Ella, and others. But the things that make Tony Bennett great are uniquely his.

"I remember, before it happened for Tony, one time years ago walking down 48th Street with him. He wanted to do anything else in the world grow as a singer and performer. And he did. He worked on himself, and he's never stopped working.

Tony Bennett's contribution to music won't end with hit records. Whether a song becomes a hit or not, Tony is in a position to hear the best songs and to make them become standards, whether they top any one week's charts or not. He's like a great Shakespearean actor who plays a camee goom. Largeness of the part isn't the answer..."
Dear Tony,

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

Love and Kisses.

Duke Ellington
A HOLIDAY ARTICLE called "The Master Mr. Bennett," written for Modern Music, points out that in "the rough exterior with its inner core of sensitivity is part of a vintage Ameri- can tradition that endures. As does Billy Eckstine, Buddy Rich, Quincy Jones, Tony Bennett, Spencer Tracy at Black Rock, Lee Marvin anywhere, the mythology of Miles Davis."

"But renowned pop vocalists who . . . have greatly energized and democratized American music, but very few of them can sing ballads that are not taut," Bennett, he said, had been a singer of such sensitive singing began with Bob Dylan and makes them suddenly feel there must be something of special significance in 'I've Got My Eyes on San Francisco.'"

"It is true that he (Bennett) sells illusions, but like equally pernicious wine, some illusions are more satisfying than others. And since a certain amount of illusion is necessary to sustain 'real life,' Tony Bennett, like all superior entertainers, is a specialist."

After the article was published, Hentoff received a note from the singer, explaining that he told Bennett, that I'd given Bennett the credit he deserved.

Earlier, Sinatra had written: "For my money, Tony Bennett is the best singer in the business, the best exponent of a song. He excites me when I watch him—he moves me. He's the singer who gets across what the composer had in mind and what he was after."

Ironically, Tony was once booked by Milton Berle, who was "Mr. Television" in 1951, to oppose the challenge of a new TV show starring Sinatra. In 1965 (billboard, Nov. 29), Berle one-upped himself by having made Life change my whole career. When the master pointed his finger at me, the whole scene changed. Everybody got interested. I remember the London Palladium, he used his quote for a headline and right after that I was invited by the ABC to go do a Command Performance with Duke Ellington."

Simon continued: "It was during Sinatra's Capitol days that he first started developing his own career; he was introduced to Frank during Sinatra's engagement at Bill Miller's Riveria, the one that heralded Frank's comeback."

Tony said, "And I'll never forget the advice he gave me. I was doing a TV show. So, without Tony's authorization or knowledge, a review is quoted from the December 1965 issue of Hi-Fi Stereo Review. It was written by Gene Lees. Look on one of his reviews and see why. However, he has never written a word he didn't believe; with Lees, Tony believes a certainty, whether or not you agree with him.

In July 1965 Lees had written, "For the past year I have been enjoying the rainbow of vocal, melodic lyrics of mine. This ruled out . . . two Tony Bennett re- leases, although there were some observations on Bennett that I wanted to make."

Five months later, Lees broke his rule with finally:

RECORDING OF SPECIAL MERIT  
TONY BENNETT  
"Tony's Greatest Hits, Volume III."  
Performance: Intimate  
Recording: Excellent  
Remix Quality: Excellent

A few years ago, Frank Sinatra was the main force for good songs in the field of popular music. Sinatra's source of material was an excellent one; he plowed through all the Broadway show scores of the Twenties. Thirties and Forties and made new, fresh recordings of their best songs. But eventually, because of the fact that his authorization records are kept and played for years by the purchaser, that vein of ore petered out. In the meantime Sinatra had not been developing new sources of material. However, Bennett was. His voice was in trouble; except for occasional good Cahn-Styne numbers, he had little to sing. And that, in my opinion, is why his record sales are off.

Tony Bennett went through a different route. He became the patron saint of all the independent producers of new songs. No one in America has done more to keep the old watch fires lit than Tony Bennett. He has a profound personal style which is never changed, like the way they do their material. But there's another reason Bennett gets his pick of good songs. The business, as it is almost unnecessary to say, is frequently corrupt. A lot of big singing stars have a rather sly trick of telling songwriters that they'll do a song providing it can go into the singer's own pub- lication outlet. In other words, the singer wants a kick-back—not an illegal one, to be sure, but certainly an unethical one. Bennett doesn't do this; he owns no publishing company. This is considered naive by some cynics in the business, but Bennett once told a friend with a wink, "Yeah, but all the good songwriters listen for their stuff." He's correct. His high level of professional ethics gives him first pick of everyone's stuff."

This album is made up of material from Bennett's hit singles for the past couple of years. It is an im-pressive demension of his importance to this country's music. Most of these are great songs—Bobby Scott's "A Taste of Honey" and the Wells-Segal "When Joanna Loved Me" are my favorites—and Bennett's are, as far as I'm concerned, the definitive performances.

For the last word on the subject (for the moment), we turn again to Tony: "Today in the music business you can get awfully confused. It's not so easy to know always what the right thing to do is. But by my sticking to Sinatra's policy of doing good music with good musicians, I've been able to sustain."

ON 1958 TONY WAS QUOTED as saying, "You can't build a bond between yourself and your audi- ence on a little TV screen. The folks watching you in their living rooms may be in pajamas, stockinged feet or folding hands. You can't tell what kind of mood they're in or what they feel like seeing or hearing. I've always preferred to appear live to a live audience."

Nevertheless, Tony sang guest shots on many TV shows. His appearance on the Andy Williams show led to his headline concert in Phoenix. A young man named Dwight Hemion was camera di- rector, and he shot a short film of me as I got my first hit record, "The Shadow of Your Smile.""

Tony, who once wrote and made a movie made Life change my whole career. When the master pointed his finger at me, the whole scene changed. Everybody got interested. I remember the London Palladium, he used his quote for a headline and right after that I was invited by the ABC to go do a Command Performance with Duke Ellington."

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The show was "like putting together fragments of what I've been doing on TV, with the introduction of friends." I met Bennett, "I've been listening to him as far back as 'Because of You.'"

Emile Charlap, music copyist for the show, says, "There was no option. Everyone felt it was like going to a party, and Tony was the happiest of all. You know, some people can get that look, but they're so covered up. You can't be President yesterday.' Tony's claim to status would be that he went out and had a drink with Zoot Sims, or some other musician he likes." Plenty of the musicians Tony likes were in the studio.

TONY SAYS, "Before I recorded 'San Fran- cisco,' the trend in the music business was moving away from the 'home town' sound. singer-songwriter was being talked about. As I was invited to try all sorts of tricks and gimmicks. Songs were offered to me which were supposed to be"
TONY

THE WARMEST

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

Gene Lees  Jerry Teifer  Eddie Deane
SUNBURY-DUNBAR MUSIC COMPANIES
A Heart cried out — and the World responded.....

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

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

GENERAL MUSIC PUBLISHING COMPANY, INC.
53 EAST 54TH STREET
NEW YORK 22, N.Y.
played piano and Tony sang. A wonderful feeling, the whole evening. Tony had come back from Brazil the year before, and told me, "Hi, there, I just got in. This is a new trick. It's new way of life! It's going to happen! It's beautiful! Bona Nural Funsl, Bona what? And a year later bona nova house opened.

The song.

Tony had been in Las Vegas and he was coming into San Francisco to sing at the Fairmont. He called me in New York, and said he had a great, great song called "I Left My Heart in San Francisco," and sang the whole song. It's a great song. "I Love You, San Francisco." When he got back from San Francisco, he played with the best, such as a few of his own and a few from San Francisco alone.

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

SOME SINGERS SURVIVE for decades on a single hit, Tony isn't a one-hitter. After making a number of successful albums and singles, he has continued to release albums, and has become known as a legend. His first successful single was "A Whole New World," which he recorded with his orchestra in 1957. The song became a hit and has been covered by numerous artists since then.

He has also released several studio albums throughout his career, and his music has been featured in various television shows and films. Tony's unique style of singing has earned him critical acclaim, and he is regarded as one of the greatest vocalists of all time. His voice is often described as having a warm, velvety quality that is both expressive and soothing.

Tony has also contributed to the music industry through his work as a songwriter and record producer. He has written songs for other artists and has produced numerous albums, including his own. His dedication to the craft has helped shape the sound of popular music and has influenced generations of musicians.

In addition to his musical career, Tony has also been involved in various philanthropic endeavors. He has used his fame to support causes such as education, health, and community outreach programs. His charitable work has earned him numerous awards and accolades, and he is widely regarded as a humanitarian as well as a musician.

Tony's legacy continues to inspire and influence musicians and fans alike. His music and message of love, hope, and resilience resonate with people around the world, and his impact on the entertainment industry cannot be overstated.

In conclusion, Tony is a true icon of the music world. His talent, dedication, and love for his craft have made him a legend, and his contributions to the music industry will be remembered for generations to come.

(Continued on page T-29)
Dear Tony,

BEST WISHES

on your 20th year in show business

Sincere thanks,

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

CONGRATULATIONS to 
TONY BENNETT  
on 20 great years in Show Business  
Marge & Irv Cowan

TONY

BEST WISHES  
CHICAGO STYLE

PAUL GALLIS
To Tony

ALL THE BEST
AND LUV
"B"

BEST WISHES, TONY

LOU RAWLS

DEAR TONY,

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

JIMMY McHUGH

NOVEMBER 30, 1968, BILLBOARD
For 14 years, Willis Conover has broadcast jazz and popular music twice daily, six days a week, to the world's largest audience via the Voice of America. He is the producer and narrator of the New Orleans International Jazz Festival; chairman of the Jazz Foundation of America; a co-founder of the National Endowment for the Jazz Subcommittee of the U. S. State Department's Cultural Presentations program; critic, film narrator, and concert consultant; lyricist, composer, publisher and Columbia recording artist; and friend and fan of Tony Bennett.

ERNIE ALTSCHULER: The only reason I'm not with Tony now is that Tony is still making albums. But you know what? When we play with Tony, we're not here at all! Tony puts all us up front with him! Someday I'm going to try my best to go in the audience and watch Tony work with this band that I've had the pleasure of hearing him with, and coming out a winner. The reason — TALENT AND TASTE. Carry on!

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

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

COUNT BASIE: There are very, very few singers who can perform in the big band to play behind, and Tony is one of them. But you know what? When we play with Tony, we're not here at all! Tony puts all us up front with him! Someday I'm going to try my best to go in the audience and watch Tony work with this band that I've had the pleasure of hearing him with, and coming out a winner. The reason — TALENT AND TASTE. Carry on!

LONNIE HAMILTON: Tony Bennett has a new album due out this year, and I'm sure it will be another hit. He has a wonderful voice and a natural talent for music. I'm very much looking forward to hearing it.

CLIVE DAVIS: The unique aspect of Tony among all artists is the careful striving for quality perfection, so much so that he will not release a song until he is sure it is the best possible song that is obviously commercial unless he feels (and rightly so) that the song is important in its own right. Tony is the last singer to stick to his guns, and he sticks to his guns ruthlessly. He won't settle for the usual success formula. He'll only do it if Tony is working on his 25th Anniversary at the very top of his profession. And I am proud to say that for the last 19 or 20 years he has been in a wonderful association with Columbia Records.

DUKE ELLINGTON: He's a big beautiful man. With all of his greatness, his hat-size never had to be larger than his artistic stature. He's totally unknown, in a way completely unique in the theater. Two examples: When he bought bands to work with him and billed them names, Count Basie and Duke Ellington, over his own name. This is unheard of.

BILL EVANS: Like many instrumentalists, I never was a great vocal fan, but Tony's development has been fantastic, and for the past three years I've been knocked out of me more than anything. The reason is that he has developed through a long hard process of pure dedication to music and to his own talent. The end result of this type of development is comprehensively obvious; it has a depth and a quality and a purity that appeals to me.

GIL EVANS: He's a great ballad singer. He has what it takes: the mechanics, a great voice, good taste, an original sound. His phrasing is not that of a great singer, but of the great instrumentalists — the way a great instrumentalist is a great singer.

JUDY GARLAND: I'd like to see nothing but goodness for Tony all his life, because that deserves that I'd like to see him respected and honored and acclaimed for the great artist he is.

STAN GETZ: He's a natural. He's got what it takes to do the cheap vocals and is just a fine actor. His phrasing is not that of a great singer, but of the great instrumentalists — the way a great instrumentalist is a great singer.

DIZZY GILLESPIE: Talking about Tony Bennett is the same as being a finished musician playing a solo; you don't need 25 choruses to get the Business end just like a few. That's because Tony's spirituality is so profound in his performance that it cuts through everything superfluous, and what is left is pure originality. Because his philosophy of life is so basic that the moment he steps on the stage you know exactly what he is — a prince.

I really feel that way.

BOBBY HACKETT: I think he's the greatest guy I've ever run into. As an artist and as a gentleman, he's marvelous, a lovely man.

NAT HENTOFF: It is very rare in popular music for an artist over a long period of time to have remained true to himself and kept his integrity. Tony Bennett is such a rarity.

BOBBY HOLT: Tony is absolutely terrific.

MILT JACOBS: Tony's style of singing. I've been listening to his for as far back as I can remember.

FRANK LAICO: Tony is absolutely the greatest guy to work with; No one ever applauds. He makes work a pleasure.

GENE LEE: The growth of Tony Bennett in the past 10 years is amazing. I've known him for years and every year I am more and more impressed with the way he controls his own destiny and the way he's a master interpreter of lyrics.

TED LEWIS: Tony's one of the greatest fellows I've ever met. I admire all the fane he can get. And today he's making EV.
CONGRATULATIONS TONY
on your 20th Anniversary
from your many friends at
CHAPPELL & CO.
throughout the world.

Congratulations, Tony

In your 20 years of Show Business,
you have given so much of your
great Heart, not only to
San Francisco, but to all of us.

ROGERS, COWAN & BRENNER INC.
When the Feeling's Right
by Tony Bennett

I enjoy talking when the com-panionship is kept honest with each other. Talk of that sort is communication, and too many people have no trouble commu-nicate, or don’t know how, or don’t really want to. My whole life is conversation and singing.

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

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

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

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

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

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

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

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

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

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

That’s why I look over hundreds of songs, and Tony Tamburro comes in and plays them on the piano for me; and those I do select I sing over and over again, there and four hours a day—not till the song feels right, but till I fare. Know what I feel like doing? I’d like to hire a good big hall and pro-duce a concert by all my favorite singers, the well-known ones and the ones who haven’t made it yet, but only the good ones, and have them sing. I’d just enecee. Oh, maybe I could do a couple of songs too. Come by and see me.

TONY BENNETT

TEN COMMANDMENTS FOR THE SINGER

I. Thou shalt not sing with one ear to the cash regis-ter, for the clink of coin may deface thee to the rhythm of thine own song.

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

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

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

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

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

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

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

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

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

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

TONY BENNETT
Best Wishes

JULES PODELL
COPACABANA

Best Wishes
TONY
on your
20th
Anniversary

Corinne Toriello

Amalfi
RESTAURANT
16 East 48th St.
New York, N. Y. 10017

BEST WISHES
from
JULE STYNE, BETTY COMDEN & ADOLPH GREEN
STRATFORD MUSIC CORP.

BEST WISHES
TONY

PARAMOUNT
MUSIC PUBLISHING COMPANIES
Paramount Music Publishing Companies, a division of Paramount Pictures Corporation

FAMOUS MUSIC CORPORATION
BIRDEES MUSIC CORPORATION
PARABUT MUSIC CORPORATION
PARAMOUNT MUSIC CORPORATION

EAST/MEMPHIS MUSIC CORP.
ENSIGN MUSIC CORPORATION
BRUIN MUSIC CO.
Judy: The Finest Male Entertainer in the World Today!

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

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

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

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

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

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

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

"I think the world needs Tony Bennett as much as I need to hear him. I think he's the epitome of what entertainers were put on earth for. He was born to take people's troubles away, even for an hour. He loves doing it. He's a giver."

"Tony is a very kind man—he gives everything he has on stage. Each audience has different people in it, but he never gets bored. He'll give over and over again, no matter how many shows. I'd like to see nothing but goodness for Tony all his life, because he deserves that. I'd like to see him respected and honored and acclaimed for the great artist he is.

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

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

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

"He is a Tony Bennett, and there isn't any resemblance to anyone else. There's just one, and everybody had better appreciate him. Nobody knows what makes Tony Bennett tick. I don't. But, whatever it is, I like."

"He doesn't ask for anything more than to give. He really does give his heart to an audience, and of course they give him their hearts in return."

"Tony Bennett is the finest male entertainer in the world today!

Judy doesn't even dare you to deny it. That's it. And it's time to go. Exit music: a new medley, in which the strongest strain is "I Left My Heart In San Francisco."
Congratulations

TONY!

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

O. C. SMITH

Arturo and Roberto
LA SCALA RESTAURANT
NEW YORK, N.Y.

Direction:
Lee Magid, Inc.
5755 Melrose Ave., Hollywood, Calif.
(213) 463-2953

Albums Available On Columbia Records
T-32

Bk...

MUSIC

Let

THE

TONY

Ob

EARLY RELEASES

45 RPM & EP SETS

(Not Available)

POPULAR FAVORITES—VOLUME IV
Because Of You
Cold Gold Heart

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

POPULAR FAVORITES—VOLUME VIII
Strange In Paradise
Rags To Riches

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

MUSIC FOR THE ENGAGED
Congratulations To Someone

MUSIC FOR BABY-SITTERS
Rags To Riches

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

TORY—VOLUME II
These Foolish Things
I Can't Give You Anything But Love
Boulevard Of Broken Dreams
I'll Be Swinging You

TORY—VOLUME III
Always
Love Walked In
Lost In The Stars
Without A Song

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

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

IN PERSON
Fascination Rhythm
You'll Be Fine
Pennies From Heaven
There Will Never Be Another You

HOMETOWN, MY TOWN
Penthouse Serenade
I Cover The Waterfront

HALL OF FAME SERIES
Strange In Paradise
Rags To Riches

BLUE VELVET
Sing You Sinners
The Boulevard Of Broken Dreams
I Won't Cry Anymore

ONE FOR MY BABY
I Can't Give You Anything But Love
Solitude
Once There Lived A Fool

JUST SAY I LOVED HER
Just In Time
In The Middle Of An Island
Ca, C'est L'Amour

POPULAR HITS—VOLUME II
Congratulations To Someone

HITS FROM KISMET
Stranger In Paradise

TORY BENNETT SPOTLIGHT
Strange In Paradise
Why Does It Have To Be Me
Rags To Riches
Congratulations To Someone

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

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

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

BECAUSE OF YOU
Cold Gold Heart
ALL STAR POPS
Close Your Eyes

TORY BENNETT
A Treasured Collection
Something's Gotta Give

HITS FROM BELL'S ARE RINGING
Just In Time

HITS FROM OH CAPTAIN
You're So Right For Me

HITS FROM FLOWER DRUM SONG
Love Look Away

33 1/3 LP's

ALONE AT LAST WITH TORY BENNETT
CL2051
Sing You Sinners
Somewhere Along The Way
Since My Love Has Gone
Strange In Paradise
Here In My Heart
Please Drive Once Around
The Park Again

BECAUSE OF YOU
CL2560
Close Your Eyes
I Can't Give You Anything But Love
The Boulevard Of Broken Dreams
Gigolo And Gigolotta
Because Of You
May I Never Love Again
Cinnamon Sinner

HALL OF FAME
CL2000
Rags To Riches

POPULAR HITS—VOLUME V
Because Of You
Cold Gold Heart

BECAUSE OF YOU
CL2021
The Boulevard Of Broken Dreams
Gigolo And Gigolotta
While We're Young
I Wanna Be Loved
Once There Lived A Fool
The Valentino Tango
I Won't Cry Anymore
Cold Gold Heart

POPULAR FAVORITES—VOLUME III
Strange In Paradise
Rags To Riches

HALL OF FAME SERIES
CL200
Cold, Gold Heart
Because Of You

CLOUD 7
CL201
I Fall In Love Too Easily
My Baby Just Cares For Me
My Heart Tells Me
Old Devil Moon
Love Letters
My Revenge
Give Me The Simple Life
While The Music Plays On
I Can't Believe That You're In Love With Me
Darn That Dream

MUSIC FOR THE ENGAGED
CL207
Congratulations To Someone

MUSIC FOR BABY-SITTERS
CL208
Rags To Riches

ALL—STAR POPS
CL728
A Blossom Fell
Something's Gotta Give
Heart

Top 12
CL937
Happiness Street (Corner Sunshine Square)

TORY
CL382
It Had To Be You
You Can Depend On Me
I'm Just A Lucky So And So
Taking A Chance On Love
These Foolish Things
(There and Me Of You)
I Can't Give You Anything But Love
Boulevard Of Broken Dreams
It's Almost Four
You
Love Walked In
Lost In The Stars
Without A Song

TORY BENNETT
CL1227
Young And Warm And Wonderful

POP HIT PARTY
CL1258
Firefly

*TONY'S GREATEST HITS
CL1279
My Heart Told Me
Cold, Cold Heart

Boulevard Of Broken Dreams
Young And Warm And Wonderful
In The Middle Of An Island
Ca, C'est L'Amour
Just In Time
There'll Be No Teardrops Tonight
Anywhere I Wander
Sing Your Verses

Love For Sale
Army Air Corps Song
Crazy
The Beat Of My Heart
So Beautiful
My Heart Tells Me
Blues In The Night
Let's Afternoon
Let's Face The Music And Dance
Just One Of Those Things

HITS FROM "OH CAPTAIN"
CL1162
You're So Right For Me

LONG AGO AND FAR AWAY
CL1166
It Had To Happen To You
Everytime We Say Goodbye
Cold Gold Heart
(Not Far Away)
It Amazes Me
The Way You Look Tonight
Be Careful, It's My Heart
My Funny Heart
Time After Time
Fools Rush In
A Cottage For Sale
Blue Moon
So Far

*TONY'S GREATEST HITS
CL1279
My Heart Told Me
Cold, Cold Heart

Boulevard Of Broken Dreams
Young And Warm And Wonderful
In The Middle Of An Island
Ca, C'est L'Amour
Just In Time
There'll Be No Teardrops Tonight
Anywhere I Wander
Sing Your Verses

POP HIT PARTY
CL1258
Firefly

*BLUE VELVET
CL1297
Blue Velvet
I Won't Cry Anymore
Have A Good Time
Congratulations To Someone
Hang On To That Heartbeat Again
While We're Young
Serenade
My Heart Won't Say Good Bye
Until Yesterday
Funny Thing

(Continued on page T-34)
It's been worth waiting for. Tony Bennett's first Christmas album. The songs...beautiful. The arrangements...superb. And Tony...well, he's Tony. "Snowfall/The Tony Bennett Christmas Album!"

A very special Christmas album by a very special artist. On Columbia Records.

Including: Snowfall, Medley: We Wish You a Merry Christmas, O Come, All Ye Faithful, Silent Night, Holy Night, Where It Snows, Jingle Bells
(Continued from page T-32)
May I Never Love Again
It's So Peaceful In The Country
*IN PERSON*
CL1294
CS8104
With Count Basie And His Orchestra
Just In Time
When I Fall In Love
Takin' A Chance On Love
Without A Song
Facinating Rhythm
Solitude
Pennies From Heaven
Lost In The Stars
Firefly
There Will Never Be Another You
Lullaby Of Broadway
Of Man River

HOMETOWN: MY TOWN
CL1301
CS8107
The Skyscraper Blues
Penthouse Serenade
By Myself
I Give The Waterfront
Love Is Here To Stay
The Party's Over

POP HIT PARTY—VOLUME III
CL1306
Love Look Away

HALL OF FAME HITS
CL1308
CS8640
Rags To Riches

HITS FROM THE MOVIES
CL1421
CS8218
CS3002
Smiles (Based On The Theme From "Hollywood Times")

*TO MY WONDERFUL ONE*
CL1429
CS8226
Broadway One
Till
September Song
Suddenly
I'm A Fool To Want You
We Mustn't Say Goodbye
Autumn Leaves
Laura
April In Spring
Speak Low
Tenderly
Last Night When We Were Young

TONY SINGS FOR TWO
CL1446
CS8242
I Didn't Know What Time It Was
Nobody's Heart Belongs To Me
I'm Thru With Love
My Funny Valentine
The Man That Got Away
Where Or When
A Sleepin' Bee
Happiness Is A Thing Called Joe
Man BLUE
Street Of Dreams

THE GOLDEN DOZEN
CL1402
Just In Time

*ALONE TOGETHER*
CL1471
CS8262
Alone Together
This Is All I Ask
Out Of This World
Walk In The Country
I'm Always Chasing Rainbows
Poor Butterfly
After You've Gone
Gone With The Wind
It's Magic
How Long Has This Been Going On
Sensational Lady
For Heaven's Sake

THE HIT MAKERS
CL1485
CS8276
I'll Bring You A Rainbow

*MORE TONY'S GREATEST HITS*
CL1481
CS8335
Smile
You'll Never Get Away From Me
I Am
Put On A Happy Face
Love Look Away
I'll Bring You A Rainbow
Ask Anyone In Love
You Can't Love 'Em All
Baby Talk To Me
Firefly
The Night That Heaven Fell

ON THE GOLDEN ROAD
CL1813
CS8912
Sometimes I'm Happy
That Old Black Magic
Caravan
Soon It's Gonna Rain
I Love You
Speak Low
You've Changed
Riverboat Jones
The Lamp Is Low

CO396
When The Sun Comes Out
Over The Rainbow
House Of Flowers
Come Rain Or Come Shine
For Every Man There's A Woman
Let's Fall In Love
Right As The Rain
It Was Written In The Stars
What Good Does It Do
Far To Be Fooled
This Time The Dream's On Me
I've Got The World On A String

MY HEART SINGS
CL1658
CS8508
Don't Worry 'Bout Me
Dancing In The Dark
I'm Coming Virginia
My Heart Sings
It Never Was You
You Took Advantage Of Me
Close Your Eyes
Stella By Starlight
More Than You Know
My Ship
Lover Man
Till, Too, Too Goodbye

*A GOLDEN TREASURY OF THE GREATEST HITS*
CL1687
Because Of You

TONEY'S GREATEST BROADWAY HITS
CL1783
CS8966
Come On In A Lifetime
The Party's Over
Baby Talk To Me
Right The Bugle
Strange In Paradise
Lazy Afternoon
Just In Time
You'll Never Get Away From Me
Put On A Happy Face
Follow Me
Come Every Mountain
Love Look Away

ON THE GOLDEN Road
CL1813
CS8912
Sometimes I'm Happy
That Old Black Magic
Caravan
Soon It's Gonna Rain
I Love You
Speak Low
You've Changed
Riverboat Jones
The Lamp Is Low

A Foggy Day
Until I Marry You
The Glory Road

*LEFT MY HEART IN SAN FRANCISCO*
CL6666
CS6493
18 10210
I Left My Heart In San Francisco
Once Upon A Time
Tender Is The Night
Smile
Love For Sale
Taking A Chance On Love
Carly's Kisses
Have I Told You Lately
Rites Of The Road
Marry Young
I'm Always Chasing Rainbows
The Ban Is Yet To Come

*I WANNA BE AROUND*
CL1906
CS8800
CS8577
Once Upon A Summertime
If You Were Mine
I Will Love My Life For Someone
To Love
It Was Me
Quiet Nights
The Good Life
If I Love Again
I Wanna Be Around
I've Got Your Number
Until I Meet You
Let's Face The Music And Dance

*THIS IS ALL I ASK*
CL2096
CS8986
Keep Smiling At Trouble
Autumn In Rome
True Blues
The Way That I Feel
This Is All I Ask
The Moment Of Truth
Got Her Off My Hands
Sandy's Smile
Long About Now
Young Love
Tricks Of The Trade
On The Other Side Of The Tracks

*THE MANY Moods Of TONY*
CL2210
CS9841
(With Buddy Hackett)
CL2141
CS9841
The Little Boy
When Joanna Loved Me
A Taste Of Honey

(Taken From page T-36)

Happy Anniversary, Tony. My Metromedia Radio

T-24
NOVEMBER 30, 1968, BILLBOARD
our best wishes to one of the GREATEST

Thanks for bringing me from "RAGS TO RICHES"
My Heartiest wishes and Continued success for another 20 years in show business

Joey Petralia

Many More Years of Continued Success
CONGRATULATIONS

WILLARD ALEXANDER

PHILIP A. BRAUNSTEIN
HERBERT CHERNIN
ALFRED L. BRAUNSTEIN
S**T-36

FOR

Georgia

I

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059360

14

THE

1810

HITS-

TONY

(Troubles

KO

Devil

Shining

Trolley

Talk

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Moment

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Valentine

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Madonna

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Me

Away

The

Chapel

Sinner

Rainbow

Be

Driver

Another

Island

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DM

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That's

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Once

I

Love

It

Almost

Anytime

Blue

Rap To Rubes

Because Of You

What Good Does It Do

Lost In The Stars

One For My Baby

Let's Be Happy

Sing You Sinners

Love Away

Sometimes I'm Happy

My Heart Tells Me

The Glory Road

SINGLES

The Boulevard Of Broken Dreams
I Want to Be Loved
38262
3-33825
Let's Make Love
I Can't Give You Anything But Love
38365
3-38356
Just Say I Love Her
Our Lady Of Fatima
38365
3-38396
Sing You Sinners
Kiss You 39889
3-38389
Don't Cry Baby
One Life Leads To Another
39065
3-39060
Once There Was A Fight
I Can't Give You Anything But Love
3-39187
3-39187
Beautiful Madness
The Valentine Tango
3-39209
3-39209
I Won't Cry Anymore
Because Of You
3-39262
3-39262
Cold Gold Heart
While We're Young
3-39449
3-39449
Blue Velvet
Sings
39565
4-39565

MULTIPLE RECORD ALBUMS (33 /3/min)

COLUMBIA BASIC LIBRARY OF BROADCAST SHOW STOPPERS K-3. 2.14 (X 51386)
Strange In Paradise
T**ONY BENNETT AT CARNegie HALL CCL 23 C25 623 G8 560 18 20 0006 Lullaby Of Broadway Just In Time All The Things You Are Strange In Paradise Love Is Here To Stay Climb Ev'ry Mountain Of My Love It Amazes Me I'll Let My Heart In San Francisco About You April In Paris Softly I'm Just A Lucky So And So Always Anything Goes Blue Velvet Rag To Rubes Because Of You What Good Does It Do Lost In The Stars One For My Baby Let's Be Happy Sing You Sinners Love Away Sometimes I'm Happy My Heart Tells Me The Glory Road

S**NOWBALL*THE TONY BENNETT CHRISTMAS ALBUM C37085 Snowfall My Favorite Things The Christmas Song (chestnut RocHest Or An Open Fire) Santa Claus Comin' To Town Medley We Wish You A Merry Christmas Silent Night, Holy Night O Come, All Ye Faithful Single Sent Where Is Love From ("Oliver!") Christmastide I Love The Winter Weather I've Got My Love To Keep Me Warm While Christmas Winter Wonderland Have Yourself A Merry Little Christmas

M**E**T**H**O**D****S****N**A**M**E

(Sweet Lorainne
The Right To Love
Watch What Happens
All My Tomorrow
Two By Two

*TONY BENNETT'S GREATEST HITS-VOLUME III CL 22379 CI9173
C2140 I Left My Heart In San Francisco I Wanna Be Around Goodnight Of Our Stare (Gondolier) When Jeannie Loved Me The Moment Of Truth Who Can I Turn To (When Nobody Needs Me) The Golden Girl A Taste Of Honey This Is All I Ask Once Upon A Time The Best Is Yet To Come If I Ruled The World

*THE MOVIE SONG ALBUM C39277 CB015
1810 0845 14 KO 0043 Song From "The Oscar" (Maybe September)
Get Talk
The Gentle Rain
Emily
The Prowler
Seance De Orilos
The Shadow Of Your Smile
Smile
The Second Time Around Days Of Wine And Roses Never Too Late The Trolley Song

*A TIME FOR LOVE CL 2563 C5943 C10244 On The Sunny Side Of The Street A Beautiful Friendship Don't Around Much Anymore What Makes I Happen The Lady's In Love With You Can't Get Out Of This Mood I Don't Know Why I Just Do It Let A Song Go Out Of My Heart Country Girl Old Devil Moon She's Funny That Way

*FOR ONCE IN MY LIFE CL 2773 C3975 C2508 14 KO 0348 14 KO 0348 Days Of Love (Theme from "Hobos") Something In Your Smile (From "Dr. Dittmer") Keep Smiling At Trouble (Trouble's A Balloon) Bread, Money, Broadway, Crazy, Rhythm, Lullaby of Broadway How Do You Say A Wreath Of Love For David In My Life Sometimes I'm Happy They Can't Take That Away From Me Out Of This World Baby, Dream Your Dream

YESTERDAY I HEARD THE RAIN CS0618 Yesterday I Heard The Rain Foul Of Fools Hi Ho Love Is Here To Stay I Only Have Eyes For You There Will Never Be Another You Home Is The Place Seven geometric Frame Get Happy Hobohome Mountain Hawaii The Young

Just In Time Autumn Melody
40700
4-40700
Sold To The Man With The Broken Heart
One Kiss Away From Heaven
40849
4-40849
No Hard Feelings
One For My Baby
4-40907
4-40907

I Am
In The Middle Of An Island
40865
4-40865
I Never Met More Like Falling In Love
Ca. Cres' L'amus
41032
4-41032
Low Song From Beauty And The Beast Whim From Watin'
41086
4-41086
You're So Right For Me Alone At Last
4-41127
4-41127

The Best Of My Heart Crazy Rhythm
4-41157
Young And Warm And Wonderful Now I Lay Me Down To Sleep
4-41172

Firefly The Night That Heaven Fell
4-41237

Love Look Away
Blue Moon
4-41298

Bein' True To Another It's So Pewdul In The Country
4-41341
The Cool School You'll Never Get Away From Me
4-41381

Smile
You Can't Love Too Much
4-41424

Climb Ev'ry Mountain Ask Anyone In Love
4-41520

Ask Me
I'll Bring You A Rainbow
4-41555

Put On A Happy Face Baby Talk To Me
4-41601

Tell Me
4-41770
3-41770

Marriage Go Round
Everybody
4-41860
3-41860

Follow Me
Rambos
4-41874
3-41874

Mary Young
The Best Is Yet To Come
4-41965
3-41965

Too Soon To Know Close Your Eyes
4-40427
4-40427

What Will I Tell My Heart Ponch And Judy Love
4-40491

Can I Reduce You I Tell That You Love Me
4-40657

Come Next Spring Ahead Of The Dark
4-40598

Sing You Sinners Capri In May
4-40632

Can You Find It In Your Heart Forget Her
4-40667
4-40667

From The Candy Store On The Corner To The Chapel On The Hill Happiness Street (Corner Sunshine Square)
4-40726

4-40726

The Good Life
This Is All I Ask
4-40908

*The Shadow Of Your Smile
You Can't Turn To (When Nobody Needs Me)
4-33099

Came Once In A Lifetime Tender Is The Night
4-42175
3-42175

I Left My Heart In San Francisco Once Upon A Time
4-42172

Once Upon A Time Have I Told You Lately
4-33095
3-42175

I Will Live My Life For You
I Wanna Be Around
4-42634
3-42634

The Good Life
Once Upon A Sometime
4-42770
4-42770

This Is All I Ask Tread The Line
4-43280

Limehouse Blues Don't Walk Too Long
4-39860

The Little Boy The Moment Of Truth
4-42931

When Joanna Loved Me The Kid's A Dreamer
4-42996

It's A Sin To Tell A Lie A Taste Of Honey
4-40737

Who Can I Turn To (When Nobody Needs Me) With Some Deity
4-43141

The Best Thing To Be A Person The Brightest Smile In Town
4-42020

If I Ruled The World Take The Moment
4-42200

Fly Me To The Moon How Insensitive
4-43331

Love Theme From "The Sandpaper" (The Shadow Of Your Smile)
I'll Only Miss Her When I Think Of Her
4-43421

Baby Dream Your Dream Song From "The Oscar"
4-43508

Georgia Rose The Very Thought Of You
4-43215

A Time For Love Touch The Earth
4-43208

What Makes It Happen Country Girl
4-43264

Days Of Love (Theme from "Hobos") Keep Smiling At Trouble (Trouble's A Balloon)
4-43415

*Something In Your Smile
*For Once In My Life
*A Fool Of Fools
*The Glory Of Your Smile
*For Yesterday
*Heard The Rain
*Jeans and Gansse Fane
*Hobohome Mountain
*Hi Ho
*My Favorite Things

Where Is Love

NOVEMBER 30, 1968, BILLBOARD
Ron Miller & Orlando Murden
Join Us in Congratulating
"THE MAN WHO MAKES STANDARDS"

STEIN & VAN STOCK, INC.

*Stevie thanks you too.

TO TONY
ONE OF OUR GREATEST STARS

LATIN CASINO
CONGRATULATIONS

TOM & DIANE

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

MICKEY ADDY
THE BARON

THANK YOU

Carolyn Leigh

CONGRATULATIONS TONY
WISH YOU TWENTY MORE OF "THE GOOD LIFE"

DUKE NILES
RAYVEN-PARIS MUSIC COMPANIES, INC.
We're glad to be part of your world, Tony

...and all of the salesmen.

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www.americanradiohistory.com
Tony, you're the greatest!

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

By CLAUDE HALL

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

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

The key features of the programming will include blending of new talent to establish a meaning, a variety of personalities intertwined throughout with records (at least, only John Rydren, billed as Broom-carrier, will be used; but other personalities will be hired as things get underway), and surrounding features.

No Show

George Yahraes, promotion and sales director for the project, said there will be no show, that the entire gig will be a program. The curious programming will be produced in ABC studios in New York and armored to the owned stations for automation or manual broadcasts. The service will include a great many local features produced on a cost-basis for each station. In addition, several other stations are interested in the programming on a syndication basis.

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

"We'll pay more attention to consistency throughout the day and night, with an emphasis on the basic things we all agree on is that we're after a larger share of urban listeners than progressive rock stations. One of the ways we're going to get this audience is by playing progressive rock cuts that have the widest appeal, starting out into a Top 40 bag. Everything we play will be valid, not commercial cuts that we know the people who don't know what Mike Bloomfield is or Tom Rush. I believe that only a few people understand in-depth what artists and albums are really progressive rock.

"So, we're aiming at the people who find Top 40 radio too titillating and who feel rock radio too esoteric. And we're not going after the name groups alone there. There are some new groups as capable of breaking as the Cream. For example, the Colours on Dot. We will be considering product on the basis of label or every company that comes in will have an equal chance.

2 Sub-Categories

"Two sub-categories have progressive rock—roots music and root blues—may not have wide enough appeal for us. I don't think folk music is valid anymore. But progressive rock stations have created the illusion that folk is underplayed. I think folk is underplayed; I think there are people tuning in to hear the Beatles, the Moody Blues, the Rolling Stones, Bee Gees, Simon and Garfunkel, and the Flock today. The Traffic, the Blood, Sweat and Tears, and the Cream are blues groups that have wide appeal, but several of the other blues groups will

(Continued on page 56)

Call Letters, Format Changed by WHHY

ORLANDO, Fla.—After nine years as a country music station, WHHY here switched call letters and format last week. The new operation is now WHYI, an up-tempo easy listening station that bills itself as "A Family Station for the Whole Family.

General manager Thomas J. Doyle said the change was made as the result of a "tremendous barrage of promotion, television, newspaper, radio, etc." and was strategically placed marquee around the city.

Changes at the 5,000-watt daytime station were precipitated, of course, by the switch of giant-wattage WHOO, a top rock to country music. Program director Tom Fallin said that WORI is receiving very good response to the new format and "I think we did right in changing to easy listening music." He indicated that one of the main audiences available to a daytime operation and that easy listening music on the order of records by Sinatra, Jack Jones, Patrice Page and Dionne Warwick is the best way to go. The WHYI 206 sales participating in the survey said they offered a total of 2,728 radio-TV courses.

147 Schools Teach Radio

WASHINGTON—A total of 147 schools across the country now offer a major in broadcasting leading to one or more degrees according to a survey by the National Association of Broadcasters. The bachelor's degree is offered by 146 schools—an increase of 14 over 1967. One school offers a major in broadcasting in each of two departments, but no undergraduate degree. The number of students enrolled is 75 schools, 11 more than a year ago. Eighty schools offer a master's degree to a large segment of the broadcasting profession. The number of students enrolled is 175 schools, 87 more than a year ago. Eighty schools offer a master's degree to a large segment of the broadcasting profession. The number of students enrolled is 206 schools participating in the survey said they offered a total of 2,728 radio-TV courses.

KFRD-FM in Texas Debut

ROSENBERG, Tex.—A FM station, KFRD, that will specialize in pop and country music, has been heard in Rosenberg. Bruce Sloan said the 3,000-watt station will broadcast on 107.1 from 5:30 p.m. until 11 p.m. Plans call for simulcasting with sister station KFRD-FM 5:30 p.m. until 11 p.m. Each day. From 11 p.m. until 3:30 a.m., the program called "Town and Country Time" will be broadcast.

Buzz Lawrence, program director and air personality at easy listening station WLMR, is the voice of the first personalities in the nation to program the United Artists soundtrack of "The Good, the Bad and the Ugly." Charles Goldberg, UA Western regional sales manager, presents Lawrence, left, a plaque for his programming foresight.

WMCA Bows ‘Battle’ As More Music Tie

NEW YORK—Last week, WMCA kicked off a "battle of the records" tied in with its campaign to prove to listeners that it plays more music. Lee Gray, billed as Lee-Yor Leader, will play three new records in a row on a "Voice Your Choice" feature starting at 9:05 p.m., on his evening show Monday through Friday. These will be "presto before your eyes" records. Said WMCA program director Terrell Metheny Jr. that the records will be played, "at 9:05 p.m., WMCA will be the winner and will be played every hour for 24 hours.

On Saturday, when Murray (the K) Kaufman takes over the evening shift, the five winners during the week will be spun and Murray the K will ask listeners to vote on their favorite of the five. The winning tune will be played once an hour until the beginning of the next week and then will be played every hour for 24 hours.

All of this will be tied in with "code" words and phrases. When the operator answers the phone on any of the lines, "you can't win and the operator will say, "Much." On Tuesday, the operator will say, "More." The whole phrase, given a word at a day, would be, "Much more music on WMCA.

Gray, on his show, will occasionally hurl for listeners to define the secret phrase of the week and the first to call in with the correct answer will win a prize. All of this on-the-air promotion, of course, is designed to make listeners aware of the amount of music WMCA plays.

WABC, the competition, is also focusing on "more music" and Metheny is out to prove WMCA is beating them when it comes to the amount of music being played on the air. This may be true and the de- ciding factor now, that Metheny has cleaned up the sound of the station, will be the amount of commercials and the length of talk of deejays and the length of the jingles. Metheny is taking a trip to the West Coast to put together a set of new jingles. WMCA deejays have been getting tighter on production and cutting talk. In many cases, records are back-to-back. WABC has had a pretty straight tight sound since dropped baseball and the "Breakfast Club" show. So, in reality, both stations will

(Continued on page 60)

Proof Radio Is Far From Dead

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

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

WLS AIRS PREMIERE OF 'CRIMSON AND CLOVER'

CHICAGO—WLS last week aired the exclusive world premiere of "Crimson and Clover," the title tune from the ''Crimson and Clover" movie, on Roulette Records, and the reaction was so great that Morris Levy, president of Roulette Records, last week shipped 200 copies of a specially pressed 45 for this purpose. WLS program director John Rock also reportedly sent tapes of the record to ABC owned and operated stations.

The golden label reads: "Compliments of Radio Station WLS Chicago and Roulette Records." Levy admits that he decided to get the station the special release. But, last week, he was so pleased at the response from listeners he'd decided to give the station another 100 copies of this special taped, special for promotion with listeners. The new single is due for release this week.
ABC's Special Products to Launch 'Love' FM Program Pkg.

- Continued from page 55

not be play on 'Love.'" Shaw has been working a year on the programming. In order to get a new album on the radio, they ultimately be with the company of programming and send them out immediately, the new tapes will supercede the tapes previously received.

The 'Love' programming will be aired full time on ABC-owned FM stations in Los Angeles and San Francisco. This will mean that there will be four FM stations playing progressive rock in San Francisco — KOTT-FM, KSN-FM, KMXP-FM, and KGO-FM. Los Angeles will have three — KMET-FM, KPPC-FM, and KFRC-FM.

John Rydgren, the initial personal with the programming, is former national director of Radio- TV for the American Lutheran Church; he worked as a Top 40 deejay while attending College. He was then deejay at WAMC in Columbus, Ohio, and had previously worked in promotion for WCFL, Chicago. Pat Rabbach, production assist, formally held a similar position with KBIG, Los Angeles.

November 30, 1968, Billboard
In like Maggie!

A rollicking, walloping, whale of a musical!

Available on RCA Stereo 8 Cartridge Tape
United Artists Records has signed Dexter Maitland for a whole bunch of recordings.
NEW ALBUM

ELVIS
ON THE
NBC-TV
SINGER
SPECIAL

DEC. 3rd
9 PM E.S.T.
8 PM C.S.T.

ELVIS' GOLD STANDARD RECORDS

Available at Record Dealers Everywhere

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

Give Elvis’ records for Christmas.

*Available on RCA Stereo 8 Cartridge Tape
Radio-TV programming

Vox Jox

John A. Dark, program and music director at WYND, Sarasota, Fla., has moved to WSRF, 10,000-watt station in Fort Lauderdale, Fla., and needs Hot 100 and rock records. This is one of those Miami fringe stations and an influence on the Miami market. Johnny Bell has joined WSLR, Akron, Ohio, in the 1-3 p.m. slot, and will also be doing production. He'll be with KLAK, Denver, another country music operation. WSLR music director Bob Hayden wrote the liner notes for WMCA Bows 'Battle'

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

A few other stations use this battle-of-records type of feature, including WICE in Providence.

By CLAUDE HALL

Radio-TV Editor

Del Reeves' new LP, "Looking at the World Through a Windshield," "Wing Ding," bandstand type show on WDCA-TV, Washington, has been changed to become "The Jack Allen Show." Allen is host, of course.

Jim Hunter is the new production director of WLS, Chicago. He'd held the same position at WKVE, Cleveland, and before that had worked as program director of KOIL, Omaha.

Bob Braun, host of the "50-50 Chatt" on AVCO TV stations in Cincinnati, Columbus, Dayton, Ohio, and Indianapolis, has a new United Artists Records album out—his sixth. The LP features four Christmas songs by Bob Lyon, host of the "50-50 Club" show for nearly 21 years, and became T. McCready III has been named manager of WMFM, Trenton, Tenn. McCready, a former program director of both WMIT and WMIT-FM, has been life insurance salesman the past three years, but continued an "Old Records Show" Sunday afternoons on the station. Station plans to diversify its programing.

Whew! Talk about controlling the market—KLOU, Lakes Charles, La., has a 40 share 6 a.m.-10 a.m., then a 47 10 a.m.-3 p.m. That goes up to 52 from 3-7 p.m., and on up to a 59 from 7-midnight, according to a June-July Pulse report. Program director Johnny Janot credits the domination of the market for the past eight years to "a little talent and a lot of hard work."

Air personality Michael O'Shea has been named executive producer for WOWO, Fort Wayne, Ind. He replaces Tom Williams, who left to become a personality at Fort Wayne's WKJG. O'Shea has been with WOWO since 1963 as host of the all-night show. His new duties include selecting the music to be played. Larry Sprinkle, formerly with WOWO, Greenville, N.C., is now music director and personality at WPXK, Greenville. Mike Williams, who'd been with WMYA, Martinsville, Va., is program director of the new station, and George R. Francis Jr., former-</now>
A FORGOTTEN HEADLINE
...But Not Forgotten Now!

ARKANSAS PRISON INQUIRY CONTINUES

"LONG LINE RIDER"

Wet it down, boss
Wet it down
Wipe it off, boss
Sain a ton to twenty hard
Sense of broken things in the sand
Every day
Every day,
I came in with a group of twenty
There ain't half but half as many
In the day
In the day,
Long line rider, turn away,

There's a farm in Arkansas
Got some secrets in its floor
To destroy
To destroy
You can tell where they're at
Rosin' it down, the ground is flat
Where they lay
Where they left
Long line rider, turn away,

All the secrets shine so clear
Not a single man was here
Anyway
Anyway,
That's the tale the madder tells
As he moves his empty shanties
By the day
By the day,
Hey, long line rider, turn away,

Someone screams investigation
Trespass me sir it's a little late
Let us pray
Let us pray
This kind of thing can't happen here
Somebody not in an eighteen year
Outta my way
Outta my way
Hey, long line rider, turn away,

There's a funny taste in the air
Big bulldozers everywhere
Diggin' day
Before it
And the ground coughs up some roots
Wearin' denim shirts and boots
Wash 'em away
Wash 'em away
Hey, long line rider, turn away,

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

READ IT ON THE FIRST SINGLE RELEASED BY DIRECTION RECORDS

BOBBY DARIN

"LONG LINE RIDER"

DIRECTION Single #350

FROM THE CURRENT DIRECTION ALBUM #1936

"BOBBY DARIN born WALDEN ROBERT CASSOTTO"

"BOBBY DARIN...THE LABEL WITH SOMETHING TO SAY!"

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

© 1965 ARGENT MUSIC, INC.
C. H. GORDY

Education Demands Will Find Guitar Accepted in Schools

By RAY BRACK

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

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

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

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

Florida State Superintendent of Public Instruction, Floyd T. Christian, recently conceding the State's school music programs were involving only 5 per cent of the students, said "If

(Continued on page 66)

ADVERTISMENT

Musical Instruments

C. H. GORDY

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(Continued on page 66)

New Catalog On Microphones

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

Kraus Death

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

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

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

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

1. Your present speakers just blew out. There is no speaker more rugged than Electro-Voice SRO. Proven in rugged laboratory tests. Proven on the job. Guaranteed for life against failure in normal use.

2. Your present speakers sound fuzzy, even with the "fuzz box" twisted out. Electro-Voice SRO speakers meet the highest fidelity standards. Even at full volume they deliver clear, transparent sound.

3. Your present speakers aren't loud enough. At any volume setting, SRO speakers are louder than any other brand. It's like having up to double your present amplifier power! 

Electro-Voice, INC. 1548-60 N. Alston Avenue, Chicago 13, Illinois

Please send us your complete information on Electro-Voice SRO loudspeakers and microphones.

Name:

Address:

City:

State:

Zip:

Present Amp.

Return after use of Electro-Voice SRO loudspeakers.

ELECTRO-VOICE INC. 1548-60 N. ALSTON AVE. CHICAGO 13, ILLINOIS

Please send us your complete information on Electro-Voice SRO loudspeakers and microphones.

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Customers Share Pedestal At Supsic's Record Mart

BY RON SCHLACHTER

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

We began our business here last January 9," said Supsic, who runs the combination record-audio-musical instrument store with his wife, Jackie. "We opened at 1:30 p.m. and closed at 6 that night. Our gross for that first day was a whopping $11."

"When we took the store over, it was really in bad shape. The place measures only 44 by 14 by 12 and with black walls, it was a dreary sight to say the least. The inventory was another and altogether different story. A consignment order totaled one and one-half hundred.

"Now it's a different story. The store, in tones of blues and white, presents a happy atmosphere and we have been able to increase our record stock by two-thirds in the past year. Another special success was going to call it the Merchandise Mart, and it was the only specialty store we have ever had a customer who used the name."

While Supsic's sense of humor is quite noticeable, his desire to serve his customers is even more apparent:

"The feeling of intimacy is very important. People don't like to come into a store where people don't feel at home. They want to feel alone. I greet each customer and make him feel like we're here together. I treat the mailman like John D. Rockefeller—everyone's the same—nicely."

Singles

A big traffic stopper for the store is a sign in the window advertising 45's for 55 cents each. This applies to single on the WLS radio list, one of three charts carried by the store. The other lists are from stations WJJD and WYON. All other 45's sell for 94 cents each. Meanwhile, rock L.P.'s are priced at $3.78, as compared to $3.95 for other albums.

"The lower prices are primarily intended to attract the juke box and neighborhood customers," explained Supsic. "I believe in giving the kids a break. These are the customers with branches, pins and who sweat every penny, pull out their wallets. With the 55-cent singles, a kid who can't afford the regular price has a chance to taste music. I may even reduce the price more."

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

Although the store is quite small, Supsic is attempting to use every square inch of space. Personal service, together with an estimate of the soundscape, is something Supsic has been able to do. While Supsic's sense of humor is quite noticeable, his desire to serve his customers is even more apparent:

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Shure Catalog

EVANSTON, III.—The new high-trackability flat-mounted phonograph cartridges, as well as other high fidelity stereo cartridges, tone arms, stylus, and headphone amplifiers, are highlighted in a new, illustrated eight-page catalog now available from Shure Brothers, Inc. The catalog contains complete Shure cartridge line, including the V-15 Type II Super-Track cartridge.

Supsic's record shop is an open area, spacious, and with hanging curtains. Slightly different, Supsic uses this space to hold special events like concerts, radio shows, and record releases. This not only attracts customers but also provides a unique experience for those who visit the store.

In an effort to expand their customer base, Supsic's Record Mart started a loyalty program. Customers who spend a certain amount of money receive a punch card, and after filling in all the punches, they receive a free album or a discount on their next purchase. This program has helped increase their customer base and has become a popular feature at the store.

The IHF Program Receives Dealer Support in Philly

By MAURIE ORODENKER

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

Most of the dealers, present at a recent dinner meeting here, expressed a willingness to become affiliate members of the institute under a new program approved last spring by the IHF's board of directors. It is expected that the remaining dealers will soon follow suit.

The program was presented to the meeting by IHF executive director George Dube and president Adrian Price. The institute officials stressed that the new dealer program would provide promotional and management services which individual dealers could not provide for themselves.

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

New Laser TV Device

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

Fischbein Outlet

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

The 5,000-square-foot store will carry brand names in stereo tape players and TVs, and a complete line of appliances. Bass Parsons has been named store manager of the new Pacific Beach outlet.

GIANT AD CAMPAIGN LAUNCHED BY ZENITH

CHICAGO — Zenith Sales Corp., heading into the home-stretch of Jack Fischbein's 50th anniversary year, has launched a multimillion-dollar advertising campaign.

According to president Walter P. Hawley, the major ad program is the biggest in Zenith history for this period and was developed especially to give Zenith distribution and dealer support necessary to sustain the current high level of Zenith sales during the wind-up months of the year and to help them move into 1969 with the greatest momentum ever.

ONE LIST OF 45'S PRICED FOR TRAFFIC

CHICAGO—Singles are an important traffic stimulator for the Record Mart here but owner Adam Supsic insists that the majority of his inventory earns its profit. While his stock is built around several radio play lists, only the records on one list are priced at 55 cents. All others are sold at 94-cents. Supsic, who also relies on trade paper charts and one-stop lists for inventory advice, said, "I can't sell singles at 55 cents. He's a 'loser philosophy,' but I don't lose money, even at the losses." A sign in the window dramatizes the fact that Supsic's price is so low. "Other dealers buy from us." He said. "And from time to time, another chief aim is to give young kids a break on price so they will get into the habit of buying records.

Supsic's inventory is not large but he is able to replenish it daily if need be. He carries pop, R&B, folk and oldies.

Scanning The News

Robert E. Hunter, president and chairman, Phillips Electric Corp., recently accepted the "Company of the Year" award presented by the Delaware Valley Chapter of the Accounting Service Industry. The awards are given to the company making the greatest contribution to the field of accounting.

Mr. D. P. Attwell, president of the Electronic Industries Association's National Association of Accounting Services, presented the award to Mr. Hunter. The accounting field is one of the most rapidly growing in the United States, and Mr. Attwell lauded Mr. Hunter for his contribution to the field.

NEW ALLIED STORE

CHICAGO—Allied Radio Corp., has opened its 21st branch electronics and high fidelity store in south suburban Park Forest. The new outlet is located in the Park Forest Plaza shopping center.

MRS. JACKIE SUPSIC listens to the radio as sheEurope has seen many of the store's salesmen and songbird mix and small radio play theTop-selling items.

November 30, 1968, Bilyard.
...and here.
TRIAL PERIOD for beginning musical instrument students is advocated by C. H. Gordy, shown above with a collection of old instruments. Gordy and his pupil, Jerry, spent most of their time on the road. Mrs. Gordy and a younger son, Steve, manage the store. Facilities of the modern establishment include 14 terminals in a recital hall, large guitar and band instrument displays, record department and an area for handling concert ticket sales.

C. H. Gordy
* Continued from page 42

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

Valco's Robert Lynch observed, "The conservative element is less dominant today. I would say about 30 per cent of the music instructors in our area won't buy. But there's a long way to go." One of the most encouraging school guitar developments is in Nashville, Tenn. There's early this year, the Metropolitan School System instituted a class guitar lessons on a trial basis in the 4th, 5th, and 6th grades.

McKuen Folio

LOS ANGELES — Criterion Music is custom selling "Twenty Three Red McKuen Songs," a new folio from the composer's Stanyan Music Co. The 10" by 13 1/4" albums accompaniment for piano and guitar. With four exceptions, the music and lyrics were written by McKuen. Each song lists any recorded versions.

Gretsch Becomes Sole Distributor

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

More Sheet Music

PHILADELPHIA — At 2:01 AM, Al Franklin, owner of Franklin Music Co. here in the Neshaminy Mall, has started building a large sheet music display in the house music stock. The 6,500-square-foot store opened its doors Aug. 19.

Jordan Amplifier

LOS ANGELES — Jordan Electronics has introduced a new bass amplifier, model 3120 Trouper, with a list price of $199.95. The 20-watt solid-state amplifier has a 15-inch speaker and a built-in tremolo.
The NINANDY label is happening BIG!  
A Nina Simone Discovery
THE SWORDSMEN
"OH MY SOUL"
Breaking Nationally Ninidad 1014

WANTED
REWARD

TOP 40
Billboard 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.

<table>
<thead>
<tr>
<th>No.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th># WEEKS</th>
<th># OF WKS.</th>
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<td>THOSE WERE THE DAYS</td>
<td>Mary Hopkins, Apple 1901 (S.R.G., ASCAP)</td>
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<td>1</td>
<td>CYCLES</td>
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<td>3</td>
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<td>LES BICYCLES DE BELISSE</td>
<td>Engelbert Humperdinck, Reprise 40522 (Columbia, ASCAP)</td>
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<td>1</td>
<td>NOT ENOUGH INDIANS</td>
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<td>Don Campbell, Capitol 2302 (Canyon, ASCAP)</td>
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<td>Bobby Goldsboro, United Artists 50661 (Viva, BMI)</td>
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<td>Sonny &amp; Cher, Scepter 12231 (Blue Bay/Screen Gems, ASCAP)</td>
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<td>LITTLE GREEN APPLES</td>
<td>D. C. Smith, Columbia 44616 (Russell-Cason, ASCAP)</td>
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<td>10</td>
<td>18</td>
<td>SCARBOROUGH FAIR</td>
<td>Sergio Mendes &amp; Brasil '66, A&amp;M 106 (Charring Cross, BMI)</td>
<td>13</td>
<td>13</td>
</tr>
<tr>
<td>11</td>
<td>15</td>
<td>PUT YOUR HEAD ON MY SHOULDER</td>
<td>The Lettermen, Capitol 45452 (Columbia, ASCAP)</td>
<td>14</td>
<td>14</td>
</tr>
<tr>
<td>12</td>
<td>15</td>
<td>BOTH SIDES NOW</td>
<td>Judy Collins, Elektra 45629 (Liberty, BMI)</td>
<td>10</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>3</td>
<td>TILL</td>
<td>Rogers, Reprise 0789 (Chappell, ASCAP)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>14</td>
<td>10</td>
<td>OVER YOU</td>
<td>Gary Puckett &amp; The Union Gap, Columbia 44664 (Viva, BMI)</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>15</td>
<td>16</td>
<td>THE OL' RACE TRACK</td>
<td>Mills Brothers, Dell 71412 (Notable, ASCAP)</td>
<td>7</td>
<td>7</td>
</tr>
<tr>
<td>16</td>
<td>30</td>
<td>AMERICAN BOYS</td>
<td>Ponder Lane, Warner Bros.-Seven Arts 7244 (Dorothy, BMI)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>17</td>
<td>19</td>
<td>TODAY</td>
<td>Avery Rodgers, RPM 976 (Miller, ASCAP)</td>
<td>8</td>
<td>8</td>
</tr>
<tr>
<td>18</td>
<td>9</td>
<td>LO MUCHO QUE TE QUERO</td>
<td>The Mavs I Love You</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>12</td>
<td>THEY DON'T MAKE LOVE LIKE THEY USED TO</td>
<td>Eddie Arnold, RCA Victor 47-9667 (Tree, BMI)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>20</td>
<td>27</td>
<td>STAND BY YOUR MAN</td>
<td>Lulu, Library 1268 (Silk Cut, BMI)</td>
<td>6</td>
<td>6</td>
</tr>
<tr>
<td>21</td>
<td>29</td>
<td>ARABAH, MARTIN &amp; JOHN</td>
<td>Dean, Laura 3464 (Wesley/Saphir, BMI)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>22</td>
<td>22</td>
<td>VANCE</td>
<td>Roger Miller, Smash 2107 (Columbia, ASCAP)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>23</td>
<td>22</td>
<td>RUSS HER NOW</td>
<td>4</td>
<td>4</td>
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<tr>
<td>24</td>
<td>27</td>
<td>I CAN'T HELP IT IF I'M STILL IN LOVE WITH YOU</td>
<td>The Indigos, Capitol 2315 (Verve, BMI)</td>
<td>1</td>
<td>1</td>
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<tr>
<td>25</td>
<td>27</td>
<td>THE YARD WENT ON FOREVER</td>
<td>Allie Wrubel, Stashill 4170 (Columbia, ASCAP)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>26</td>
<td>30</td>
<td>ONLY YOU</td>
<td>Morris Wilson, Smash 2392 (Wildwood, BMI)</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>27</td>
<td>32</td>
<td>ONLY FOR LOVERS</td>
<td>Roger Williams, Epic 489 (Screen Gems, ASCAP)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>28</td>
<td>31</td>
<td>SOULFUL STRUT</td>
<td>Young-Mohn Unltd., Brunswick 50591 (Deluxe, BMI)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>29</td>
<td>32</td>
<td>DEAR WORLD</td>
<td>Marilyn Chambers &amp; Jimmy Dunette, Warner Bros.-Seven Arts 7241 (Morris, ASCAP)</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>30</td>
<td>36</td>
<td>MORNIN' GLORY</td>
<td>Bobby Gentry &amp; Glen Campbell, Capitol 2314 (Screen Gems, ASCAP)</td>
<td>36</td>
<td>36</td>
</tr>
<tr>
<td>31</td>
<td>36</td>
<td>POOR PAPA</td>
<td>Sugar Shoppe, Capitol 3220 (Screen Gems, ASCAP)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>32</td>
<td>36</td>
<td>I ONLY HAD TIME</td>
<td>Nick Drake, A&amp;M 1000 (Dorothy, BMI)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>33</td>
<td>39</td>
<td>LET GO!</td>
<td>Smash, A&amp;M 997 (Dorothy, BMI)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>34</td>
<td>39</td>
<td>THOSE WERE THE DAYS</td>
<td>Sandie Shaw, Page One 20101 (S.R.G., ASCAP)</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>35</td>
<td>39</td>
<td>I DON'T WANNA PLAY HOUSE</td>
<td>Connie Francis, HSA 14654 (Safilo, BMI)</td>
<td>3</td>
<td>3</td>
</tr>
</tbody>
</table>

NOVEMBER 30, 1968, BILLBOARD
ROWE'S JO BARTON
Lack of Stereo 45's Limits Jukeboxes' Use

MEXICO CITY — The estimated 490,000 U.S. jukeboxes most of which are capable of playing stereo—are being put to limited use because of the lack of stereo records. This is the view of D. J. (Loo) Barton, vice-president and sales director, Rowe International, Inc., here who this week (25) makes the distribu-
tion statement of Rowe's new jukebox.

Hiring broadly that Rowe, a division of Chippings & Industries, Inc., will introduce some revolutionary new features in its first next jukebox, Barton said: "The availability of stereo 45's for jukeboxes is limited because of the way stereo records are produced but there is no reason those units are being put to limited use.

Quick to counter the oft-repeated argument from operators that stereo sound is wasted in noisy taverns, Barton said: "Sure it's true that the distraction of clinking glasses and other loud conversation can detract from producing a really fine stereo sound. But there are countless people who appreciate good sound.

"This is attested to by the many thousands of hi-fi buyers who spend thousands of dollars for fine stereo products for their homes. These people patronize many locations where stereo can be heard. The problem today definitely has an appreciation for better quality sound. The arcades wherein stereo can be heard is not mentioned to continue turn vision was during the year.

"We also limit our location continually to allow patrons to keep to requests. We normally receive from 50 to 75 special requests per week. We do not let the bar-tenders and wasters lose our stock of new records. We try not to sterse we serve fewer who know what the patrons want.

Evans' customers watch the popularity meters carefully. "When a record isn't playing, we want it pulled off the jukebox in case the next record is being played. We try to keep the location from having changes in the jukebox. The record will last 

Betton Adds To Facilities

NORTH BERGEN, N.J. — Betton Enterprises, Inc., is in the midst of increasing its facilities here and is adding distribution territory in New England. Its sales force is also being augmented. A recent service call results in Auto-
matic Products attracted more than 50 people. Ordinary records are being disposed of. The sales force is also being reinforced, thus maintaining the strategic position of the company. We are planning a complete remodeling program for the new location.

Bettie now distributes Rock-Ola, Fisher, Automatic Products, United and other lines in Connecticut.

Stereo Sound Big Item in Cameron Unit

By PAUL PHILLIPS

CARDIFF, Wales—Automatic Coin Equipment, Ltd. (ACE), distributors in this area, are reporting that the Cameron Musical Industries, Ltd., component jukebox can be used to per- form any of the stereo records. The unit, manufactured here by ACE, is not viewed as a completely new type of jukebox but repres- ents a new concept in coin-oper-
at machines.
Ind. Operators Meet in Mishawaka

See the new
PSYCHEDELIC
MONEY-GRABBER
from
ROCK-OLA
MODEL 440
160 SELECTIONS

Yule Singles Feature Variety Of Big Artists

continued from page 69

CHICAGO Coin's APOLLO MOON SHOT
Coming Soon!

J.J. DISTRIBUTING's Joe Robbins, Jack Burns and Pat Patterson heads Empire's Indianapolis office.

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

FRED GRANGER chats with Al Evans and Frank Fabiano.

Singer one-stop owner Fred Sipera and wife chat with Frank Fabiano (left), long-time leader of the association.

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


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

Decca Records, which boasts a catalog that includes many Christmas heavyweights, is not releasing anything new this season. National sales manager Claude Brennan said the label is reserving all radio stations and will have its sales force contact all one-stops to call attention to five records. These are "Jingle Bells," "Silent Night" and "White Christmas," all featuring Bing Crosby; Earl Grant's "Silver Bells" and Brenda Lee's "Jingle Bell Rock."

Among the best-selling singles are "Frosty the Snowman," by Snowman and "I'll Be Home for Christmas," by Al Martino.

Coin Machine News

Jukebox Record Report

Best Picks
For Week Ending Nov. 30

ANCHORAGE, ALASKA
Programmer: Keith Copeland
Advertising Co., Inc.

Baton Rouge, La.
Programmer: Tony Savaggio
State Novelty Co., Inc.

Chicago
Wayne Hutch, A & H Entertainers, Inc.

Jackson, Miss.
Programmer: Windham Coughman
Capitol Music Co., Inc.

Haddonfield, N. J.
Programmer: Bill Cameron
Cannon Coin Machine Co.

Holyoke, Mass.
Programmer: Russell Mawdsley

Lee's Summit, Mo.
Programmer: John Masters Jr.

Madisonville, Kan.
Bird Music Co., Inc.

Martinsburg, W. Va.
Programmer: Ronnie DelHaven
DeHaven Vending

New Orleans
Programmer: Ken Kerr
Local Coin Machine Co., Inc.

Bilboord November 30, 1969
Christmas Singles

DEARBORN
Waltzers, Art - Christmas Tree Polka/Silver Bells (528)

DOLTON
Dana, Vic - Little Altar Boy/Hello Roommate (4)
Ventures - Sleigh Ride/Snowflakes (312)

DOT
Hallerman, Jack, Singers - Little Drummer Boy/My Little Boy Child (16410)

DUNWICH
Saturday's Children - Christmas Sounds/Deck Five (144)

DECCA
Aykroyd, Alfred - Mistletoe & Wine/Silent Night (33331)
Andrews, Leroy - Sleigh Ride/Santas Band (33429)
Andrews Sisters/G. Lombardo - Winter Wonderland/Christmas Island (23172)
Crosby, Bing/Andrus Sisters - Jingle Bells/Santa Claus Is Comin' to Town (23281)
Crosby, Bing - Silent Night/Adeste Fidelis (23777)

CARNIVAL
Manifestation - The Time of the Year/Aローン on New Year's Eve (52283)

CHARLES PARKER
Shiny Till & Oringo - What Are You Doing New Year's Eve/Don't Mess Around With (214)

CHESS
Berry, Chuck - Merry Christmas Baby/Run Rudolph Run (1714)

CLARKIA
Arwell, Windred - Snow Bells/Flea Circus (43472)
Bee Family - Three Little Drummers/The Peace Carol (43916)
Bickley, Carolyn - Mistletoe & Wine/I Want a Baby Brother for Christmas (43916)
Bryant, Anita - Do You Hear What I Hear/Away in a Manger Boyd, Jimmy - Thumbelina/I Saw Mommy Kissing Santa (93871)
Fotheringham, Tony - It's Christmas Again, Jesus! It's Morning, Jesus (43942)
Brothers Four - I'll Be Home for Christmas/Twas the Night Before Christmas (43910)
Connelly, Bryant - The Real Meaning of Christmas/Go Tell It on the Mountain (43448)
Dean, Jimmy - Yes, Patricio There Is a Santa Claus/Blue Christmas (43447)
Faith, Percy - Christmas Is/Silver Bells (43846)
Gomes, Eslyr Trio Los Panchos - Navidad Y Ano Nuevo/Alegre Nuevo Año (43506)
Holiday, George - Have a Gaye Christmas/Clarence the Bear Jackson, Stoewell - Mommy, Look! Sue: I Cry/Blue Christmas (43917)
Martin, Johnny - My King of Christmas/Christmas Eve (42238)
Merriweather, Roy, Trio - Jingle Bells, Part 1/Part 2 (43941)
Miller, Minnie - Sleigh Ride/The Christmas Song (42210)
Morris, Bob - Santa Mouse/It's Christmas (43780)
New Country Miracles - We Need a Little Christmas/O Holy Night (43778)
Nabors, Jim - White Christmas/in a Humble Place Page, Faith - Happy Birthday, Little Jesus/Christmas Bells (43447)
Regency Choir - Three Wise Men, We Three Kings/Then the Little Star (Christmas) (43937)
Steffan, Barbra - Silent Night/Gonzalo's Ave Maria (43890)
Williams, Andy - Some Children See Him/Do You Hear What I Hear (43436)
Williams, Andy - White Christmas/The Christmas Song (42894)

Coral
Fountain, Pete - Sun Claus Medley/The Christmas Song (56005)

DATE
Singers, Jimmy - That's What Christmas Is/Johnny Noel (1540)
Little Boy Monday - Have a Gaye Christmas/Clarence the Cross-Eyed Bear (1541)

Stereo Sound Big Item

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

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

ACE's answer to this is that the Cameron is not a competitor to existing machines either here or in the States. It is meant to attract operators on sites that would not previously have had a jukebox.

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

FISCHER MANUFACTURING COMPANY INC.
Tipton, Missouri 65081 Phone: 816-433-5631

MAURICE COLLINGS, chairman, Automatic Coin Equipment, Ltd. (ACE), Cardiff, Wales (right), shows distributors how the new Cameron component jukebox is put together.

WHERE THERE'S FISCHER... THERERE'S ACTION!
NEW ORLEANS — Further use of a smooth-operating distribution firm, the need to steadily expand and having the right kind of manager. These were the chief reasons why A.M.A. Distributors, Inc., here became one of the largest number of large coin-operated equipment wholesalers to add bulk vending.

This resulted, 10 years ago as American Music & Amusement Distributors, Inc., when George Nims took on the Rock-Ola phonograph line, has since become the outlet for Automatic Products, Fischer, Midway, U.S. Billiards, Brunswick Corp., Tade Trading Co., and subdistributors for Baby, Gottlieb and Williams.

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

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

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

However, this was not the reason Nims became a Northwestern distributor. In the first place, he had no plans to become a bulk vending operator—he will operate solely as a distributor. The word paradox helps to explain the situation—Nims is out-going and aggressive, yet extremely modest about it this way.

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

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

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

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

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

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

SCHOENBACH CO.
Manufacturers Representative
Across America Distributors

MACHINES
WE HAVE 25C TITANS, MACHINES AND MERCHANDISE IN STOCK

10c CAPSULE MIXES
Marble Zellis
$2.50 per box

Orange Crush
$1.00 per box

Apple Crush
$3.00 per box

Pop-Corn Flavor
$2.00 per box

Indian Craft Mixes
50¢ per box

SELECTORAMA
All Items
$2.50 per box

STIMULATOR
All Items
$2.50 per box

HOT 25c VEND ITEMS
Assorted Boxes
$1.00 per box

Brands
Kleenex Mix
$3.00 per box

Mints & Chews
$2.00 per box

Assorted Jelly Beans & Gumballs

1c CHANCE MIXES & ITEMS
Price per 25¢ per 5,25¢ per box, 10¢ per box
25¢ capsules in stock

Get and hold the best locations

For A.M.A. Distributors, Inc., New Orleans, poses with some of the bulk vending machines in his showroom.

ROBERT NIMS, A.M.A. Distributors, Inc., New Orleans, poses with some of the bulk vending machines in his showroom.

BULK VENDING NEWS

Bulk Vending Logical Expansion For A.M.A. Distributors, Inc.

By BOB BURNS

BARGAINS from
KING'S One Stop

One of the following machines at a slack-dollar sale. You can't go wrong with this selection of machines for the budget-minded operator. Includes a well-chosen variety of items to fit your needs.

- PENNY KING - Penny King is a new line of vending machines that offers a variety of items including jewelry, candy, and other small goods.

- SUPER 60 EARNS MORE - The Super 60 is a popular vending machine that earns more than other machines in its class. It is designed to fit small spaces and offers a wide variety of options.

- NEW PRODUCT - The new product is a vending machine that offers a new and innovative option for operators. It is designed to attract more customers and increase profits.

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.

VICTOR SELECTORAMA - 77-88 CONSOLE

With its different combinations of machines, this one provides variety and flexibility. Victor Selectorama console takes multiple coins, and offers a combination of 20¢, 30¢, $1.00, and $2.00. It is designed to attract more customers and increase profits. Each machine has a different design, allowing you to adapt to your specific needs.

VICTOR VENDING CORP.

7030-11 West Grant Ave.
Chicago, Illinois 60630

If you have any questions, please contact us. We look forward to hearing from you.
Chicago Location: Adult (over 30) Lounge

Crosby, Dec, Mountain

New Orleans Location: R&B-Lounge

Crosby, Dec, Mountain

Carol Humes, programer, Lucky Coin Machine Co.

Ken Kerr, programer, Lucky Coin Machine Co.

Haddon Township, N.J. Location: Kid-Disco

Carol Humes, programer, Lucky Coin Machine Co.

Constantine:

- "Hollywood PTA," Jonnie C.
- "Merry Christmas," Nancy W.
- "Holly, Ho-Ho-Ho," Lori Ann R.
- "Have a Little Christmas," Lori Ann R.
- "Ho, Ho, Ho," Tony Allen
- "Holler Me Tight," Johnny Nash
- "Little Green Apples," O. C. Smith
- "Christmas Is Here Again," David R.
- "Stars And Snowflakes," Sergio Mendes
- "Blue Christmas," David R.
- "Mary's Little Boy Baby," Johnny Mathis

Oddities:

- "Singing In The Rain," Ken W. and "A Great Day in the Morning," Ken W.

Constantine:

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Oddities:

- "Singing In The Rain," Ken W. and "A Great Day in the Morning," Ken W.

Black cord necklaces with monster heads are available as a separate mix. American 3-cent mix features a 22mm high-bounce ball and trick heads. Jewelry items, miniature clocks, a snake and gold-plated figures highlight another mix for monster lovers.

Psychedelic adjustable rings are featured in a new 10-cent mix. Another demix mix is built around high-bounce balls, dome rings, plated animals and Olympia medals. Another mix features items for all ages and includes drop key rings for women, Olympic key rings for men and children of all ages.

The Bell That Couldn't Jingle (31043)

Dunn, Jimmy—It's Christmas Time Once Again (27258)

Dunn, Jimmy—Take Me Back to Babyland/Forget Me Santa (32069)

Drew, Roy—From Our House to Your House/Theres a Room Here & Santa's Here (34269)

Foley, Red—From Snowy North to Snowy South (51987)

Foley, Red—Red-Nosed Reindeer/Black-Nosed Reindeer (4647)

Grant, Carl—Red-Nosed Reindeer/Santa Claus Is Coming to Town (25403)

Grant, Carl—Red-Nosed Reindeer/Santa Claus Is Coming to Town (25403)

Kempfert, Bert—Jingle All the Way (31835)

Kempfert, Bert—Jingle All the Way (31835)

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Kempfert, Bert—Jingle All the Way (31835)

Kempfert, Bert—Jingle All the Way (31835)
MUTUAL FUND FOR YOU AND YOUR LOCATIONS

The experts are switching to WURLITZER AMERICANA III. The quicker you up-grade your route the quicker you mutually benefit from increased earnings. Several reasons for it. Action-packed animation. Tone-stirring stereo sound. Jewel-like mechanism. Almost service-free operation. And, of course, it all adds up to money-in-the-pocket for everyone. If you haven't seen or heard it, do it on the double.

WURLITZER

Americana III

Investment for music operators

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

Continue

MOTOWN

PROGRESSIVE—Children's Christmas Song/Twinkle, Twinkle Little Star

PAULA


SWAN

Reynolds, Joey—Santa's Got a Brand New Bag/No Tears In My Room (4776)

TAMLA

Wonder, Stevie—The Miracles of Christmas/Some Day at Christmas (54142)

UNITED ARTISTS

Ferrante & Teicher—Silent Night/Rudolph, the Red-Nosed Reindeer (1660)

VANGUARD

Braz, Joan—The Little Drummer Boy/Can'tique De Noel (35046)

WARNER BROS.

Lamb, Becky—Little Becky's Christmas Wish/Go To Sleep Little Lamb (7154)

Pipsqueaks—Santa's Little Helpers/Santa's Magic flute (3875)

Now at your Distributor!

Biggest solo pinball Happening in years!

Get MaxiMoney with MINIZAG

See your distributor or write BALLY MANUFACTURING CORPORATION - 2640 BELMONT AVENUE, CHICAGO, ILLINOIS 60618, U.S.A.
Alex North has composed a score that's both tender and passionate, and at all times in perfect keeping with the mood of the film. It includes such themes as "Tender Love," "Gentle Love," "Tender Love," and other romantic and sentimental melodies that stand out on their own, as well as lush, orchestral numbers that capture the essence of love and longing.

LOVE

The Supremes, Motown 1017 (S)

"Loving You" and "Love Is Here and Now I've Found It" are both effective island themes. The Supremes have done them well, giving them their own distinctive spin.

THE FOUR SEASONS

ERHESON D'ORO (GOLD EDITION)

Phillips PHS 2-4051 (S)

An excellent double set, all in gold, that contains a total record set which includes the 4 number one 45s. It is performed with great skill and sensibility, and provides for a fine introduction to the group's work. It is a must for any Four Seasons fan.

DORIS

DORIS DAY & THE SUPREMES

JOIN THE TEMPTATIONS

RCA VS 1090 (S)

Here's a dynamic sales package containing songs by two of the hottest acts on the disk scene. Inspired by the group's recent participation in the TV special "One Night Only," the package includes a number of new recordings, including "A Heart That's Not Made of Stone," "That's Life," and "I'm in the Mood for Love." It is a must for any fan of these groups.

POLO ON THE HILL

Single Hilgrove

Reggie Beltan's single on RCA Victor is a hit, "Polo on the Hill," and "I Feel Good." He's been driving a powerful drive with this package, and it's going to be a strong seller.

THE TRUTH

MOM

Van Cliburn, RCA Victor 2007 (S)

The Toots are jumping with their fourth single, "Bop with Your Hair Down," which features an energetic feel and catchy rhythm. It's a sure hit for the dance crowd.

THE GREAT

Van Cliburn, RCA Victor 2008 (S)

Van Cliburn is off his peak form, but still can produce an efficiency. His renditions of Chopin's "Nocturne," "Prelude," and "Sonata" are particularly fine. The result is a stunning performance that should please fans of classical music.

Mozart, Piano Concertos No. 21 & 20

Academia Estudiantil de Salzburgo, Granada, Spain

Van Cliburn should match the effort, especially with some of the more difficult passages, which require a great deal of technical virtuosity. The result is a stunning performance that should please fans of classical music.

CLASSICAL

Van Cliburn, RCA Victor 2009 (S)

Van Cliburn is off his peak form, but still can produce an efficiency. His renditions of Chopin's "Nocturne," "Prelude," and "Sonata" are particularly fine. The result is a stunning performance that should please fans of classical music.

CHRISTMAS

Terry Bennett, Columbia CS 7004 (S)

Terry Bennett, warm and tender on "In the Bleak Midwinter," and convincing as old Saint Nick speaking and whistling, and carrying out familiar Christmas carols with a warm heart and a true spirit, is the right choice for the season. His version of "White Christmas" is a favorite among fans. "Santa Claus Is Coming to Town" is a great hit, and "I'll Be Home for Christmas" is a perennial favorite.
Here's new traveling, the Buddy Miles Express. It started drumming with Wilson Pickett. Then it rolled through the Electric Flag. Now it's on its own, with power to go on and on. Jimi Hendrix says "THE EXPRESS has made the bend, He is coming on down the tracks. Shaking steady... Shaking funk... Shaking feeling... Shaking life... "Buddy Miles Express is hero" cries them both... the cousins say... "Yes bro... I am with you... But where we going?" The conductor says as they climbed aboard, "small we are going to the Electric Church..." The Buddy Miles Express took them away... and they lived and heard happily and funkily ever after. And uh... excuse me... But I think I hear my train coming." Buddy Miles delivers this new face soul sound on his first LP from Mercury Records. When the Express arrives get ready to unload a top 10 album.

Buddy Miles Express Delivers!
**CLASSICAL**

Terry Riley's "In C" proves a gripping, astonishing, unusual experience. A "hit" in itself, this ten-minute piece. The "jink" supplied by pianist Margaret Metzger, is a key to the theatrical quality Riley's on as he and members of the Center of the Creative and Performing Arts of New York State University at Buffalo supply the rest.

**SPECIAL MERIT PICKS**

**PROMO**

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

**JAZZ**

"Train" has been made so many times that it seems like a "hit" in itself. But "Train" by The Béla Fleck & the Flecktones LP offered here with "The Shining Band" was featured with a band made up of a folk and jazz musician. The result was the song "Train of Love" which was also included in the LP.

**SPECIAL MERIT PICKS**

**ANNIE OAKLEY**

"Travelling on the Black Water" by the Count's Dream Band. This LP offers "Travelling on the Black Water" as the centerpiece of its 10 tracks. The group's style is a blend of R&B, soul, and country, and they do a fine job of keeping the focus on their unique musical identity.

**LOW PRICE CLASSICAL**

"The Great American Songbook" by the Count's Dream Band. This LP offers "Travelling on the Black Water" as the centerpiece of its 10 tracks. The group's style is a blend of R&B, soul, and country, and they do a fine job of keeping the focus on their unique musical identity.

**SINGLES**

"Papa's Got a Brand New Bag" by Count's Dream Band. This LP offers "Travelling on the Black Water" as the centerpiece of its 10 tracks. The group's style is a blend of R&B, soul, and country, and they do a fine job of keeping the focus on their unique musical identity.

"Josephine" by Count's Dream Band. This LP offers "Travelling on the Black Water" as the centerpiece of its 10 tracks. The group's style is a blend of R&B, soul, and country, and they do a fine job of keeping the focus on their unique musical identity.

"The Shining Band" by Count's Dream Band. This LP offers "Travelling on the Black Water" as the centerpiece of its 10 tracks. The group's style is a blend of R&B, soul, and country, and they do a fine job of keeping the focus on their unique musical identity.

"The Count's Dream Band" by Count's Dream Band. This LP offers "Travelling on the Black Water" as the centerpiece of its 10 tracks. The group's style is a blend of R&B, soul, and country, and they do a fine job of keeping the focus on their unique musical identity.

**REVIEWS**

**Record Source INTERNATIONAL**

If you consider your audience consider the source

**Soundtrack**

ICE STATION ZERO -- Soundtrack MGM

**Popular**

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**Country**

The Count's Dream Band. This LP offers "Travelling on the Black Water" as the centerpiece of its 10 tracks. The group's style is a blend of R&B, soul, and country, and they do a fine job of keeping the focus on their unique musical identity.

**Jazz**

"Train" by The Béla Fleck & the Flecktones LP. This LP offers "Train" as a highlight track. The Flecktones' unique sound and style have earned them a devoted fan base.

**Special Merit Picks**

**R&B**

Count's Dream Band. This LP offers "Travelling on the Black Water" as the centerpiece of its 10 tracks. The group's style is a blend of R&B, soul, and country, and they do a fine job of keeping the focus on their unique musical identity.

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**Low Price Classical**

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ROCKY MARCIANO
(TALENT SCOUT)
HAS FOUND AMERICA'S GREAT NEW
HEAVYWEIGHT
(SINGER)
RAY FRUSHAY
...AND DOT'S GOT HIM!
"I'LL MAKE IT UP TO YOU"
DOT 17188

SEE AND HEAR RAY FRUSHAY ON
"The Joey Bishop Show" ABC-TV...November 27
"The Donald O'Conner Show" Taping, January 10
"The Bob Hope Show" February
"The Steve Allen Show" February
"The Bob Hope Concert Tour" Tulsa, Oklahoma...Feb. 27
...and other major national appearances.

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Personal management by
Sam Cammarata
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Dot Records
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www.americanradiohistory.com
United Artists Records has signed Dexter Maitland for a whole bunch of recordings.

The announcement the whole music industry has been waiting for.

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THE NIGHT THEY RAIDED MUNSAYS

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The SOLID STATE threat of DEXTER MAITLAND singing "TEN TERRIFIC GIRLS" on United Artists Records. I enclose 15 cents to cover the cost of postage and handling.

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United Artists Records

NOVEMBER 30, 1968, BILLBOARD
Leetham Exits Canada
-Policy Cited
TORONTO — Ed Leetham has resigned as president of Capital Records (Canada) Ltd. following policy differences with the American parent company. His sudden departure came as a surprise.

William B. Talint Jr., vice-president and general manager, has been appointed by Capital Records, Inc., as Leetham's successor.

Although only 27 years old, Plumb has served in various executive capacities with Capital of Canada, and also as director of market and financial analysis on the Capitol direct-marketing corporation in Hollywood.

A statement distributed to the local press by Mr. Leetham's decision was based on policy differences with Capitol Records, Inc.

There has been no announcement of future plans for the company, but he is likely to consider executive positions in other industries.

Toshiba Pact With Dunhill

TORONTO — Toshiba Records of Canada Ltd. has agreed to distribute for Dunhill Records in this country effective in December.

The first Japan releases will be two albums and one single. The LPs include "The Best of the Mamas and the Papas," a collection of singles, and a number of M&M disks and a Steppenwolf record to be entitled "A Big Abdullah" and "King of Hard Rock." The single "Midnight Con- fession" from the recent Grey Dunhill Records were formerly handled by the former Canadian operation of Toshiba, Japanese officials report a great demand for much of the product in Canada and Canada.

The company plans a full-scale promotion to Toshiba Dunhill Records here via radio and magazine advertising.

Quality Rides High on Five Canadian Singles

TORONTO—Despite current battles between broadcasters and record manufacturers over the prospect of copyright law, Quality Records is scoring with five local singles.

The prospect of many stations are cutting back on already limited airplay on Canadian product. One station CKKL already refused to program any of the songs.

The second Atlantic single by the British 'You Only Live Twice' has taken off across the country, with picks in Toronto, Montreal, Montreal and Vancouver. The Stampeder's M.G.M release "Amelia" has been a strong song play in Toronto, Kingston, Kirkland Lake, Watertown, Simcoe and Ottawa. The flip, "I Don't Believe" is being charted also. Hamilton and Kingston stations have gone on "Dancin' with the Sing" on Quality. "Get That Want" is charted in Simcoe, Kingston and Kirkland Lake, with play on Toronto's two rock outlets, CHUM and CFK.

Another fast rising side is "Happy Feeling," by the Happy Feeling, a chart topper at CKKL, Calgary. It is also moving in Lethbridge, Wingham, Edmonton, Kimberley and Hamilton.

George Struth, assistant to the managing director of the company, reports the company is delighting with considerable exposure, no current local product, "particular at this time."

Copyright Tiff Grows in Canada

By Ritchie Yorke

TORONTO — The controversy copyright issue continues to create ill feeling between Canadian radio stations and record companies. The Canadian Record Manufacturers Association has requested that Canadian radio stations start to pay royalties on disks played.

This week, CKXL in Calgary canceled its annual ceremony at which four Canadian artists were to have been presented with the President Gold Awards. In addition, a station executive stated that the station would no longer play any Canadian records because of the threatened copyright royalty increases by stations.

In a letter to record companies, Mr. Yorke, operations manager of CKXL, said, "In our opinion, the position taken by the recording industry of Canada with regard to its future relationship with all Canadian broadcasters may be detrimental to the future of the Canadian music industry.

In Montreal this week Atlantic's 'Sweet Inspirations', making their debut in the city. Quality rushed out the group's new single and LP to coincide with the release of the group. "You're In My Heart" took over Very-Font Forecast distribution from Trans-World, noted Muir as previously stated.

Carla Thomas and M. B. Barlow opened at the Esquire Show Bar Nov. 16 and played to即re audiences. Calling confirmed for the Hotel Bonaventure Dec. 9-23. Elam Mulvan, Association manager, expects a new album in time for the Montreal scene. James Brown also released a disappointing 3,000 people to the back of famous Leaf Gardens Nov. 15. It was the singer's third appearance in the province. Joe Felmiano, meanwhile, marked Massey Hall Nov. 10. RCA Victor's M. B. Barlow reported tour dates in London and Ottawa for Joyce. The recent 12" album "sounded" getting air exposure.

Capitol issued a promotional drive on the Beatles album on Nov. 15, with immediate statistics available. Quality is starting a large promotional drive on new Atlantic and Kay album artists. Receiving extensive airplay are the new Marcia Layne, Mavis Staples, Curtis and Otis Redding.

Next week's major promotion will be between Apex and Columbia to get English-Canada hit on the French Canadian market. "Apex" has the Roger Williams version of "I've Got a Pair of" and has just released the original hit rendition with "Ain't No Good." Apex has just released a 45 rpm record of the song could well be another "Love Letters." Apex also just released the album's Irish Rovers, who make their home in Toronto, set to tour the country next year. In January, group is currently charted on "Soldiers of Fortune," an album also in another dual version battle with "For Once in My Life," a song to reaction to the Jackie Wilson version, Apex is very proud of the song. Quality had a hard on the Stevie Wonder cut. Polydor Records are also producing with "Someday I'll Miss Someone" which produces with writers with writers of songs that are good quality. The label is planning to serve Canada and the U.S. with "Womens" which is held a DJ-Wood, a song which has its value, Manitoba. Ron received cash for more "Tiffany" personality during the date. Apex has put its second French discothèque in the Wayne Faro category with "Pour Toi." In the London single, "There's Still Tomorrows" is reported to be one of the first newspapers to be reported to Dion in six years appeared in the Quebec and Mail Nov. "Abraham, Martin and John is a song that gives the viewers of Warner Bros. pushing hard on the Canadian "I Like It" in "World of Song." Bruce is a well known set for a frequent appearance on the top ratings show. It's Happening TV show host.

Robbie Lauer, to have his first EP on the charts, had a song included in "Beaning of My Lonely" the new LP. "Don't Wanna Go." "The More I See You," "Happy Days" and "Big Boys." Ritchie Yorke

BUENOS AIRES — Fania has been operating a new, but opened up operations in the Agri- fera. Its offices are located at Avenue 9 de Julio 1, Buenos Aires (tel.: 44-8255).

Heading the operation is John Magge, and the label will be distributed by Trova.

First release includes product from the Habana Orchestra, Ra- mon Mangual, Ray Barreto, and Willie Colon, announced Magge.
Sal Paulo Magazine Makes News—Puts Classical LPs on Stand

By HENRY JOHNSTON

RIO DE JANEIRO—Editora Abril, a Sal Paulo magazine publisher, has published what is described as the newstand sale of albums entitled "Mozart, Beethoven, Schubert, Brahms: Universal Music" with the aim of developing the public taste for classical music.

The albums issued fortnightly constitute parts of a book as a work by a classical composer as well as a 12-page color supplement no album for sale in the United States and other scenes and works. The records are made by RCA in its Sao Paulo plant.

The first album contains a completely new recording of Mozart's "Concerto No. 1," played by pianist Friedrich Wüthrich, accompanied by the Vienna Symphony Orchestra under the direction of Heinrich Hollreiser.

In addition to the record and the booklet, the first album also contains a 16-page color-illustrated, glossy paper, condensed encyclopedia on symphonic music and orchestras. The encyclopedia describes the renascence, baroque, classic, romantic and modern schools of music, which explains how a symphonic orchestra is made up and portrays the instruments used.

Recordings of Beethoven, Vivaldi, Mozart, Beethoven and Chopin compositions are included on the first album. A simple, clear language is scheduled to follow the first release.

Victor Civita, director of Editora Abril said: "The albums aim at bringing together the most expressive musical moments of all time in a collection that will give equal pleasure to beginners and connoisseurs."

A highly specialized team of researchers, artists and writers was involved in selecting the sole purpose of spreading classical music in Brazil.

Sales of the classical music recordings were poor in Brazil. Editora Abril has been releasing albums of paintings and cook books as a preparation for its latest venture. The firm publishes "Realidade" and "Claudia" magazines.

---

Hotel's E. Mocambo album

RIO DE JANEIRO—Henrique Gandelman, CBS producer, has released a recording of Brazil Now" by the G-9 Group, for release in five countries as well.

The words to the Brazilian songs are sung in English. The record is distributed in Brazil with Odem recordings of Sergio Mendes, U.S.-based Brazilian.

The CBS record will be released in Britain, Israel, Holland, Japan and Brazil.

Gandelman Cuts Brazilian Group

Mocambo Sets E. Pitman EP

RIO DE JANEIRO—Mocambo Recordings will make an EP of four songs by Eliana Pitman, the Brazilian daughter of Booker Pitman, American saxophonist. The recording is distributed in Brazil by Mocambo's artistic director, Joao Araujo after listening to Eliana in her one-night "musical hump space" at the Copacabana Palace Hotel's Theater. During the two-hour session, Araujo met Eliana for the first time.

Eliana goes to the Golden Theater in Buenos Aires, Argentina, Thursday (28), for a 10-day, one-girl show.

6-Album Set On Qualiton

BUENOS AIRES—Qualiton Records has launched a six-album set under the title, "Mozart, Beethoven, Schubert, Brahms: Universal Music." The albums are housed in a cardboard container with pictures on the cover and 36 sides, a book with photographs and biographies of famous Spanish, English and French.

The set also contains information on such Argentine instruments as the chajon, caja, bombo, cajon, bongo, ekle and the tucumán flute.

Qualiton is promoting the set as a "research unit.

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Israel Oscars To 15 Artists

JERUSALEM—Fifteen Israeli artists received Kino David's (David's Victim) awards in Israel's Oscar—for outstanding achievement during 1968 in the sixth annual presentations made by the daily newspaper Yedioth Ahronoth, based on a national referendum.

The artists honored were:


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German Pirate To Steam Dec.

AMSTERDAM—A new German pirate radio station, is ready to transmingle transmissions. Sunday (1).

The station, located on a Swiss-owned ship outside the three-mile limit between the island of Heligoland and Schleswig, in Holland, will transmit afternoon broadcasts to Western Europe across a radius of 350 miles.

The owners of the station have signed a number of disk records, all of which will be issued on three-weeks-on, one-week-off bases. The station will participate in the first pirate competition for the other North Sea pirate station, "Continental," scheduled to own operation which has been broadcasting for more than seven years.

A second pirate station, "Tuttle," operated by an American radio station in Canada, has announced it will compete against the "Continental." The station is the second to announce it will compete against the "Continental.

The first pirate station, "Tuttle," has been operating under the name of Continental from December 5-12. The singer, in the British chart with "Voyage To The Moon," will appear on Maitou TV. "Gum" Pinney returned to America toward a new appearance at "Continental" for this year's competition. ITV and BBC radio and television are expected to report early next year Piiney plans to make his first appearance in America during March. The dates are not set. The "Continental" operation will appear at next year's MIDEF in Cannes. The "Continental" operation is an outgrowth of the "Cassette," the first pirate station.

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From The Music Capitals of the World

VIENNA

To German Records Prize for 1968 in the instrument category. The award was presented to Indonesia's Oscar Pinot in the French competition for 1968, the Viennese composer and conductor was named the recipient of all the Brentano Foundation recording awards. The award was presented to Indonesia's Oscar Pinot in recognition of the "Brentano" Foundation's support of the "Brentano" Foundation in 1968.

Since the Pinot recording was poorly in Brazil. Following are some of the highlights released among albums of paintings and cook books as a preparation for its latest venture. The firm publishes "Realidade" and "Claudia" magazines.

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Continued from page 81

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From The
Music Capitals of
the World

BRUSSELS

Paul Jones, Cliff Bennett and Ann Christy, all Gramophone artists, started in the Flemish teen-age program, "He." The show was aired from a youth club in Vilvoorde... The Sweet Feeling (Gramophone) has recorded "Sherry Cherie" as its new single. Barclay released a new album by Eddy Mitchell who was in Brussels for a spot in the TV show "Parade." The Spain (Gramophone) was in Brussels to record a show, "Promozioni," for the Wallon TV and Gramophone held a special reception for the artist at the Martini Center. Belgian disk jockey Zaki has set up an agency, Raza, to help artists with musical arrangements, contracts, business information, contracts and legal problems. Zaki is also producing the new Belgian group, The New Blue Devil. Phillips is producing a new Belgian album by Dutch artist Dick Poens. They are held a vodkatime party to welcome back singer Marc Aryan from his Russian tour. Aryan started at the Ateneum Belge Music Hall, Brussels, Nov. 15-17. Dutch groups and the Beatles are in Brussels to record spots in the TV show "Gameshakers." Nov. 14. Also in the show were the new Belgian group, The Five from Dave Seal Section. Gramophone artist Julian Clerc was in Brussels Nov. 12 to record songs for the Wallon TV show "Visaète." Barclay is giving strong promotion to the Ohio Express, Artie Franklin, Johnny Nash and Ray Stevens. Polygram has launched a new Belgian group, Clec's Five, with a special promotion program. First single release is "No Other Man," b/w "Baby I Want You." Barclay released the new album by Jacques Breit, appearing in "Men of La Manche" at the Théâtre du Monnais. Lanny Van den hout, head of Primavera Music, visited London for repertoire talks with publishers. Barclay groups, the Petits, are having their latest single, "Get Around" in England and the U.S.A. and will shortly record a new single, "New Harres in the Sky." The group has been booked for a number of appearances in London clubs. Colecq, the group, is managed by St. Pierre (Fleche Biardot) in record "Qui se pose l'id" in English in London under the supervision of the Gramophone. Polydor has released the Agréable's Child's debut, sung in "Rain" by "Tons Blues," entitled "End of the World." Polydor released the Dave Dee, Dozy, Beaky, Blink and Teddy single, "The Wreck of the "Jan Waldoop"

(Continued on page 85)

particularly Fine Profit
Year Registered by EMI

• Continued from page 10

EMI is fighting bootleggers in Malaysia and Lebanon. The report said that most of the factors responsible for this year's decline in Capitol profits were non-recurring, including the costs of record stocks which became surplus at the time of the switch from monaural to stereo and the cost of moving the Record Club headquarters from Scranton, Pa., to California. Sir Joseph said, "Action is being taken over which a period will ensure our North American companies return to greater profitability."

Reorganization Helps

In addition to benefiting from revaluation, reorganization in certain overseas territories is helping the company—particularly in France. Here, Sir Joseph forecasts, "the results will be evident in the current year's trading." Other European companies contributed to the company's successful results, with EMI's Australian company achieved record profits in each division of its business. EMI Records in Britain improved profitability largely through revaluating its distribution and achieved highest ever exports. The chairman reports a noticeable increase in the UK sale of EMI's foreign recordings particularly from France, America and India, while English repertoire has sold particularly strongly in Australia and New Zealand. Sir Joseph criticized the British government's increase in purchase tax on records in March from 27.5 per cent to 30 per cent, pointing out that the tax limit imposed at London's Festival Hall is subsidized by the government out of taxes.

EMI in the UK achieved increased sales of singles and stereo albums during the year while the half-owned Music for Pleasure budget line increased sales by 49 per cent.

Extends Retail Stake

EMI is extending its direct stake in the British record retail trade and has scheduled further record shop openings for coming months while at the same time developing the Record Merchandisers rack-jobbing consortium to "tap" a new source of customer. Sir Joseph said that it is too early to foresee how EMI can integrate its Audio Devices acquisition with its existing UK tape business but he foresees the final shape of EMI's tape interests. He points out that EMI is already a partner with Philips in the manufacture of tapes in Britain and is building a further factory with Philips in Holland which will be in operation by year end.

He commented that the addition of Audio Devices manu-

facturing facilities "will add considerably to our strength and competitive ability in this profitable but very difficult market and puts us among the world's leaders in tape manufacture."

Sir Joseph reiterated his company's belief that it is in the public's interest that price fixed. He should remain on records but stressed the need to control problems that are formidable and the cost especially in terms of our senior executives' time is frightening." He reported improved growth by EMI's European music publishing companies, while the company also has started music publishing in South East Asia and has increased its publishing interests in Australia.

Sir Joseph, a declared opponent of many of the Labour government's economic policies, commented in the report that EMI is "fortunate that the majority of our overseas investments were set up or acquired in a period when the UK government did not discount overseas expansion by British companies. There are now several government disincentives to contend with." EMI's overseas subsidiaries are worth more than book value, and EMI's stake in Capitol Industries for example is shown on the balance sheet as being worth £21 million but on June 30 EMI's holding was valued on the London Stock Exchange at £24.9 million (Continued on page 29)

Przy stole wigilijnym
CHRISTMAS CAROLS
To the velvet song and dance ensemble, Stanislaw Hadyna

HALINA KUNICKA
Panienki z bardzo dobrych domów
GIRLS OF GOOD FAMILIES

HALINA

KUNICKA

Panienki z bardzo dobrych domów
GIRLS OF GOOD FAMILIES

KISIELIEWSKI & TOMASZEWSKI
play favourite melodies

"PRONIT" XL 0464

These two young parents will be remembered for their 6-week concert tour of the States a couple of years ago. Fm featuring phrasing record of theirs, made in Poland, only serves to strengthen their growing reputation. They demonstrate strong both classical and pop influence in their vocal sound. They achieve the obvious effect of playing classical pieces like hits, and this tendency must be understood in the light of the fact that they are brilliant virtuosos with a great understanding of tone and volume.

"SLASK" THE POLISH SONG & DANCE ENSEMBLE
VOLUME 3 Music arrangement, Stanislaw Hadyna

"PRONIT" XL 0464

The third album in the popular series of Polish song and dance music.

pick your new Polish L.P. here:

Przy stole wigilijnym
CHRISTMAS CAROLS
To the velvet song and dance ensemble, Stanislaw Hadyna

HALINA KUNICKA
Panienki z bardzo dobrych domów
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CZERWONE GITARY
THE RED GUITARS

"MUZA" XL 0479

This is just a small selection of recent L.P. issues from Poland. For further information and ordering direct, contact POLISH RECORD CENTER OF AMERICA, 3305 N. Mohawk Ave., Chicago, Illinois, 60618, U.S.A.

Tel: 312-571-7571 Queen Street West, Toronto 3, Ontario, Canada.

FOREIGN TRADE ENTERPRISE, Ar Polona, Warsaw, 7 Koskowskie Przedmieście, Poland.
through youthful dream's melodic screams,
life pumps into the dying mind,
the tunes of birth from mother earth,
are sounds to lead the blind.

...soul

The classic touch of soul on a new LP from Mercury Records.
Single from the album, DOWN SO LOW, 72878 produced by: Barry Goldberg.
**Quality Prize To DJ Pascal**

TORONTO — C.F.R.A. (Canada) radio personality Al Pascal has been awarded Quality's Canadian Talent Award.

Making the presentation to the national radio personality of the year was 20-year-old DJ and announcer, David Brodway, program manager of Quality's Quebec Sales Division. Pointed out that "Quality Records Ltd. speaks for the whole industry in recognizing Al Pascal's and C.F.R.A.'s unceasing efforts in an effort to make Al the most talented as a welcome part of Canadian radio.

The award reads: "Presented to Al Pascal for his many efforts in portraying the Canadian national talent, always keeping an open ear and open mind for sounds made in Canada."

**Musart Holds a Mike Todd-Type Promo at Acapulco Film Fest**

By KEVIN KELLEGHAN

MEXICO CITY — Musart Records held biggest promotion stunt in its history as an Acapulco Film Festival this month with daily entertainment shows, free food and at splashy party promotions. It was courtesy of Musart's Mexico's oldest record company.

It was also a first for daily entertainment at the 11th Annual Film Festival of Festivals in the Pacific Coast resort, Acapulco, and during the second half of November when the winners of 100,000 pesos were presented in an unprecedented lineup of world film talent and an estimated 100,000 MXN.

Chacho Acosta, director of promotion of Musart, said that cost in lodging and transportation alone for talent would exceed $4,000.

No Fee

All artists will work without fee during the two weeks in exchange for the Musart pool for-broke promotion of their respective releases and for network, a monopoly until this year, competed with new Channel 11 for top tape presentations in color.

Television coverage complicated the promotion, which was originally planned for live performances and with TV coverage on color tapes for later airing on Musart's two weekly national programs. Performances had to be synchronized to playback to maintain audio quality.

For the elegant star-studded opening ceremonies in the San Diego Fort, where a film was shown nightly in an open-air theater, Musart presented Mona Bell, Los Angeles'COMPLETE MUSIC CO. and Pedro Placencia's Trio. Closing ceremonies, held at the hotel Presidente in tax and gown during a lavish award presentation, will feature Alba Vasquez, Carmela Roman, Rafael Vazquez, Mike Laire and the Luis Acalar Orchestra.

Nightly entertainment at entourage parties throughout the port was offered by Conjunto Aragón, Alego Gonzalez and his orchestra, Chuja Correchano and a host of other recording artists.

Musart will also be promoting its new house trademark, Laconia, an economy line.

**Antibes Music Festival Is Slated June 28-30**

LONDON — The Antibes Music Festival—"La Rose De France"—will be held from June 28-30. The song contest, which will feature a British and French team, will be sponsored by a new company, Artists Musical Productions.

The British team consists of Roger James and Abbe King (NEMS), Sue and Sonny, who accompanied Joe Cocker's current U. K. hit (CBS). Alya (Polydor), John McNally (CBS), and Barbara Ruskin (President). Two other members have still to be announced.

The company is completing details for three top acts to appear during the festival.

Subido Into Production

MANILA—Danny Subido, a Filipino composer writing in English, has returned to the Philippines to produce music for artists, among them are Eddie Peregrina, Norma Balagtas, Jean Lopez, Linda Alcid, Gene Caneta, Nita Verasita, the Sunstrokes and the Imperials.

His latest composition, "Don't Ever Do," recorded by Eddie Peregrina on D'Swan, is a top-selling single. The song is a follow-up to "Mardy," another Subido composition, which was No. 1 in the Philippine chart recently.

Subido's other successful recorded compositions are "Memories Of Our Dreams," "We'll Meet Again," "Somebody You'll Know" and "Somewhere in the Sky." The last song was used as an album title by Leopoldo Sison in his LP released on Vital by Philippine Record Corporation.

**120,000 MFP LP's to Aussies**

LONDON—Music for Pleasure, the London-based budget line company, has exported over 120,000 albums to Australia. Over 30 tons of records were sent to the company's newly opened Sydney office. MFPl chief, Paul Hamly, recently returned from Australia, estimates that the demand for the company's product in Australia will be one million records.

(Continued on page 81)
MGM Ltd. Sets Program
In Major Bid for Market

LONDON—Ian Ralston, newly appointed managing director of MGM Records Ltd. in London, will use hand-picked young producers and more energetic promotion in a bid to achieve greater British chart penetration for the label.

Ralston outlined his plans in London, Nov. 14, at a press luncheon chaired by Arnold Maxim, president of MGM Records Inc. and Robbins Music Inc.

"We want to build our own producers, not necessarily staff men—who will immediately strongly with the label and be able to help in the promotion of the product through contacts with disk jockeys and TV producers."

We hope to have more British product released in the States and we are aiming at a much closer liaison between London and New York on a creative and artistic level."

Ralston, a director of Robbins Music Corp., Ltd., who has been with the company for four years, has spent 14 years in the music industry working in publishing and production with Joe Henderson, Anthony Newley and Pye Records, where he worked as assistant record manager, A&R director and international director.

Close Liaison

His appointment follows a decision in the States to align records and music publishing within the MGM group. A closer liaison among the publishing record company and the film studio at Boreham Wood, outside London, is planned on a three-year basis for Ralston's first assignments will be to work with "Captain Nemo" producer Steve Pilarski in commissioning the score for the picture.

Speaking about the appointment, Maxim said: "We regard the London office as the springboard for the continent. He also spoke of the continuing importance of M.G.M.'s British operation. Ralston, said Maxim, would have a free hand on production.

On the link with M.G.M.'s film production, Maxim said: "Ian will receive film scripts and will make suggestions on how to enhance the musical value of the pictures and how to aid the picture both promotionally and from a musical point of view."

"Temporary Loss"

Speaking of M.G.M.'s 34 million LP record sales, Maxim said, "We regard this as a temporary setback. Three factors were responsible—the conversion of cinema to stereo, the lack of hits, and, most importantly, a decision regarding talent signed to the label.

Maxim admitted he was unhappy about the label's lack of chart success in Britain, but emphasized that while the company needed hits, it was unique, as a national company, "(We don't pretend to be a major)" in having much staple material in its catalogues.

On the label's stillborn switch to Pye distribution from EMI, Maxim said there had never been any suggestion that EMI salesmen had discriminated against "outside" labels in favor of EMI's own product. "When you have 25 per cent of the market wherever it originated from, you can't have selling records.

First step in opening up links between the British and American market was the scheduling for American release of an album by the label by Grand Central and Caravan, recently signed by the London Promotion. Prevention will include an U.S. tour in January.

From the Music Capitals of the World

by MIKE HENNESSY

A GREAT ITALIAN BEST SELLER IN EUROPE

MARIANNE

by SERGIO ENDRIGO

IN ITALIAN: BY ENDRIGO—Ceda SP 1207

IN ENGLISH: BY CLIFF RICHARD—Columbia DB 8476

IN FRENCH: BY ENDRIGO—Fontana (Series Parade), 261149 FM

IN SERBIAN: BY Ivo Robic (in preparation).

IN GERMAN: BY CLIFF RICHARD (in preparation).

Publishers:
Edizioni Ussignolo
Via Meda, 45 MILANO (Italy)

GO AHEAD DISK FIRM BASED IN LONDON (U.K.) HAS SCOPE FOR RELEASE IN THE U.K. OF NEW AND OLD UNRELEASED QUALITY DISKS, BOTH POP AND SOUL

DISK FIRMS SEND DEMOS TO ERA RECORDS

45, CLARGES STREET,
LONDON, W.I. ENGLAND
INTRODUCING THE NOT-TOO-INSTANT REPLAY.

If we could show everyone who flies coast to coast with us a live action NFL football game, believe us, we would.

Unfortunately, the overwhelming majority of NFL games are played on Sunday afternoons. And the overwhelming majority of our passengers fly at other times.

So we do the next best thing. And show filmed highlights of the NFL's Game of the Week. In full color.

On every nonstop flight between the East and West Coasts. (We're the only airline that shows football games in the air.)

Every week, between now and the Super Bowl, a new game goes up on our Astro-Color screens.

And since the games are on Astro-Color, you never have to sit more than five rows from the action. Or from the full-length movie which follows the game either.

By the way, Astro-Color is also an American exclusive.

So call us or your Travel Agent, if you like the idea of spending a Sunday afternoon flying cross-country. No matter what day of the week it is.

This Week

1. "THE IDiot"-Richard-Columbia
2. "I CAN'T HELP MYSELF"-Marvin Gaye and Tammi Terrell (Motown)
3. "YESTERDAY'S DREAMS"-Johnny Mathis (Columbia)
4. "YESTERDAY'S DREAMS"-April (Columbia)
5. "I'M GONNA BE ME"-Mary J. Blige (MCA)

Last Week

1. "THE IDiot"-Richard-Columbia
2. "I CAN'T HELP MYSELF"-Marvin Gaye and Tammi Terrell (Motown)
3. "YESTERDAY'S DREAMS"-Johnny Mathis (Columbia)
4. "YESTERDAY'S DREAMS"-April (Columbia)
5. "I'M GONNA BE ME"-Mary J. Blige (MCA)

**ARGENTINA**

**Denotes local origin**

This Week

1. "FLUITE MIA EN VERANO"-Leonardo Faro (CBS)
2. "CUAL QUERERAS"-() (CBS)
3. "EL CELER"-Relato (CBS)
4. "EL MAÑANERO"-Victor (CBS)
5. "ALGO MAS"-Relato (CBS)

Last Week

1. "FLUITE MIA EN VERANO"-Leonardo Faro (CBS)
2. "CUAL QUERERAS"-() (CBS)
3. "EL CELER"-Relato (CBS)
4. "ALGO MAS"-Relato (CBS)

**ITALY**

**Denotes local origin**

This Week

1. "ALPACOLA"-Consolazio (Mercury)
2. "RAIN AND TEARS"-Macktron (Ferdent)
3. "WHICH ONE ARE YOU?"-Melba Moore (RCA)
4. "YOU ARE ALL I NEED TO GET BY"-Marvin Gaye and Tammi Terrell (Motown)
5. "LOVE AFFAIR-DEMICL"-Elvis (EMI)

Last Week

1. "ALPACOLA"-Consolazio (Mercury)
2. "RAIN AND TEARS"-Macktron (Ferdent)
3. "WHICH ONE ARE YOU?"-Melba Moore (RCA)
4. "YOU ARE ALL I NEED TO GET BY"-Marvin Gaye and Tammi Terrell (Motown)
5. "LOVE AFFAIR-DEMICL"-Elvis (EMI)

**PHILIPPINES**

**Denotes local origin**

This Week

1. "NIKI HOREY-Atessa Franklin (Atlantic)
2. "I SAY A LITTLE PRAYER-Atessa Franklin (Atlantic)
3. "YOU'RE NOT THE ONE-I'M HUNGRY"-Peter Go and The Latins (Charly)
4. "I WANT TO BE A STAR"-Vera (CBS)
5. "I KNOW"-Gary Pickert and The Latinas (CBS)

Last Week

1. "NIKI HOREY-Atessa Franklin (Atlantic)
2. "I SAY A LITTLE PRAYER-Atessa Franklin (Atlantic)
3. "YOU'RE NOT THE ONE-I'M HUNGRY"-Peter Go and The Latins (Charly)
4. "I WANT TO BE A STAR"-Vera (CBS)
5. "I KNOW"-Gary Pickert and The Latinas (CBS)

**AUSTRIA**

**Denotes local origin**

This Week

1. "HEIDISCH BURMEISCHEN"-Lois Hutscher (Columbia)
2. "WOHINE IST DER"-Elke Wuest (Polydor)
3. "TASCHENFRISCHEN"-Tina Hranilic (CBS)
4. "ALLE WIE HABEN"-Johanna (CBS)
5. "HEULSCHAU"-Kurt Wiesner (CBS)

Last Week

1. "HEIDISCH BURMEISCHEN"-Lois Hutscher (Columbia)
2. "WOHINE IST DER"-Elke Wuest (Polydor)
3. "TASCHENFRISCHEN"-Tina Hranilic (CBS)
4. "ALLE WIE HABEN"-Johanna (CBS)
5. "HEULSCHAU"-Kurt Wiesner (CBS)

**SWEDEN**

(Courtesy Radio Sweden)

This Week

1. "THOSE WERE THE DAYS"-Mary Hopkin (Apple)
2. "I Gotta Get A Message To You"-Ike and Tina Turner (CBS)
3. "FOOL ON THE MOUNTAIN"-Ronnie Prophet (CBS)
4. "LITTLE ARROWS"-Leavy Lee (MCA)
5. "EMI Has Fine Profit Year"-continued from page 82

Last Week

1. "THOSE WERE THE DAYS"-Mary Hopkin (Apple)
2. "I Gotta Get A Message To You"-Ike and Tina Turner (CBS)
3. "FOOL ON THE MOUNTAIN"-Ronnie Prophet (CBS)
4. "LITTLE ARROWS"-Leavy Lee (MCA)
5. "EMI Has Fine Profit Year"-continued from page 82

EMI Has Fine Profit Year

The report shows that EMI drew 79 per cent of its profits from records, entertainment and leisure and only 19 per cent from profits from electronics interests.

The leisure side contributed $23 million of the $27 million profit and represented 67 per cent of the total sales of $295 million.

Sir Joseph's annual salary is shown as being $90,000 and he and the other directors earned a total of $310,000 in the year. The director with the largest salary, earning in EMI is Bernard Delmont with 108,282 shares. His Third Directors (Sons) John and Philip have each of them have 38,400 shares. Sir Joseph held 4,000 and EMI's group's dividends.

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

Copyright: Continued from page 81 development of Canadian in.

Moffat Broadcasting Ltd therefore, finds it necessary can be said, results the North "Mario in the line Hotel at Ottawa. Presentation of the awards will be

Though no further announcements has been made, it is of the artists involved in this product.

The security showed the station was playing six, Canadian disks, including the North in the Feeling by the Happy Feeling.

**DANNY SUBIDO**

Continued from page 82 early this year. "Memories Out There" has been as album title for an Er D'etelena LP on DMP." Subido is now planning to express to publishing, artist promoting, book promoting, etc. He is his own distributor in a Kath venture.
pray more rosary anne your country's not what it can be

rosary anne

...an idea, a prayer
a contemporary anthem
...a fresh approach
by an exciting new group...

monument record corp.
NASHVILLE/HOLLYWOOD
There's two kinds:
the pride that an artist
puts in his work;
the pride that divides
a man and a woman.
You'll find both in

HUSBANDS AND WIVES K-14014
written by Roger Miller, sung by
WAYNE NEWTON
N.A.N. Production

MGM Records
Is a division of Metro-Goldwyn-Mayer Inc

www.americanradiohistory.com
THE EQUALS—SOFTLY, SOFTLY
(Prod. Preacher, Records/Company, Ltd. [Writer: Religious; BMI])
-Although the band has a very low key, the record has a very soft, beautiful quality.

BOBBY DARIN—LONG LINE RIDER
(Prod. Bobbie Davis) [Writer: Religious; BMI]
-This record shows Darin's growth in understanding his audience.

THE DELFONICS—READY OR NOT
(Prod. Joe Shuman (Jobeth, BMI)-Roca (Roca
delook, BMI))
-This record is currently among the hottest in the country, as evidenced by its high sales and strong chart performance.

HERB ALPERT & TIJANA BRASS—MY FAVORITE THINGS
(Prod. Herb Alpert; Writer: Religious; BMI)
-This record features Alpert's unique trumpet style and the band's ability to make music that appeals to a broad audience.

JIMMY RUFFIN—STRAIGHTEN UP AND FLIGHT
(Prod. Michael Jackson, BMI)—Hunt (Hunt
musical group, BMI)
-This record demonstrates Ruffin's ability to create soulful, danceable R&B tracks.

MASON WILLIAMS—SATURDAY NIGHT AT THE WORLD
(Prod. Dick Clarke, BMI)—That "Classical One" man operates on a strong voice here with a ballad beauty that he has shown in his past recordings.

BOBBY BROWN—SOFTLY, SOFTLY
(Writer: Religious; BMI)
-Although the band has a very low key, the record has a very soft, beautiful quality.

HERB ALPERT & TIJANA BRASS—MY FAVORITE THINGS
(Prod. Herb Alpert; Writer: Religious; BMI)
-This record features Alpert's unique trumpet style and the band's ability to make music that appeals to a broad audience.

JIMMY RUFFIN—STRAIGHTEN UP AND FLIGHT
(Prod. Michael Jackson, BMI)—Hunt (Hunt
musical group, BMI)
-This record demonstrates Ruffin's ability to create soulful, danceable R&B tracks.

BOBBY BROWN—SOFTLY, SOFTLY
(Writer: Religious; BMI)
-Although the band has a very low key, the record has a very soft, beautiful quality.
Jan Howard sings My Son and the whole world listens.

My Son, the country and western single that's moved right into the popular field.

#32407

A DIVISION OF MCA INC.
Mr. Dealer...Cash in now on the biggest profit-making 8-track cartridge deal of the year!

Now for a limited time. Get the hottest selling groups going today as part of a special profit-building deal. Superb artists like The Doors . . . Judy Collins . . . Paul Butterfield Blues Band . . . Incredible String Band.

and here's an extra bonus for you!

Build a traffic stopper window display! You can win an Ampex 985 Stereo Sound Center. Ampex will provide you with all the point-of-sale materials . . . you provide the imagination . . . and be a winner!

plus!!!

a special surprise treat for the best window display in the country.

Remember this is a limited time offer! Contact your Ampex distributor today. Right now! He's got all the exciting details!
SOUL STATION
No matter where you're goin' you'll find your ticket here.

“Tired of Being Nobody” The Valentinos
Produced by C & M Womack
JUB-5606

“The Hurt is Just Beginning” Mary Love
PROD. BY SKIP LAYNE & MATT HILL
JOS-999

“Sophisticated Cissy” The Meters
Produced by Marshall E. Salom & Allen Toussaint
JOS-1001

“Don’t Look Back” Mary Wells
PRODUCED BY D. L. WOMACK
From her Soul searchin’ album
JUB-5639

JAY-SEE RECORD CO., INC.
A SUBSIDIARY OF JUBILEE INDUSTRIES, 1790 BROADWAY, NEW YORK CITY.
Camden Records
America's Greatest Entertainment Value!

New for November

The Man with the Mandolin
(There'll Be Blue Birds Over)
The White Cliffs of Dover
Three Little Fishies, Sleep Song.
CAL/CAS-2267(e)

Take My Hand
Precious Lord
George Beverly Shea
CAL/CAS-2281(e)

Folsom Prison Blues, Autumn
Of My Life, Abilene, Blowin' in the Wind,
Gotta Travel On.
CAL/CAS-2283

Bobby Bare
Folsom Prison Blues
CAL/CAS-2295

By the Time I Get to Phoenix
and Other Country Favorites
By the Time I Get to Phoenix,
Gentle on My Mind, The Image of You,
Windsor Park, There's a Time,
No One Understands Like Jesus.
CAL/CAS-2285

The Jimmie Rodgers Blues
Honey
CAL/CAS-2290

Perry Como
Christmas Music
CAL/CAS-660(e)*

Christmas Hymns & Carols
Bob Ralston
CAL/CAS-951

I'll Be Home For Christmas
CAL/CAS-1008(e)

The Spirit of Christmas
CAL/CAS-753

Christmas with MARIO LANZA
CAL/CAS-1101

*Available on Stereo 8 Cartridge Tape

RCA

Camden Christmas Best Sellers

Christmas Hymns and Carols
CAL/CAS-777(e)

The Little Drummer Boy
CAL/CAS-011*
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>HERB ALPERT</td>
<td>THE TIJUANA BRASS</td>
<td>RCA</td>
<td>18</td>
</tr>
<tr>
<td>ROBERT GOLUET</td>
<td>Woman, Woman</td>
<td>Columbia (US)</td>
<td>16</td>
</tr>
<tr>
<td>NANNIE LEWIS</td>
<td>Maidon Voyage</td>
<td>Vee-Jay</td>
<td>20</td>
</tr>
<tr>
<td>MOTHER'S BROTHERS</td>
<td>Comedy Hour</td>
<td>Mercury</td>
<td>50</td>
</tr>
<tr>
<td>ORPHEUS</td>
<td>Ascending</td>
<td>Vee-Jay</td>
<td>10</td>
</tr>
<tr>
<td>ARCHIES</td>
<td>Mississippi</td>
<td>Vee-Jay</td>
<td>2</td>
</tr>
<tr>
<td>EDDY ARNOLD</td>
<td>The Best of RCA</td>
<td>Victor (US)</td>
<td>45</td>
</tr>
<tr>
<td>JIMMY SMITH</td>
<td>It's Your Time</td>
<td>Capitol (US)</td>
<td>6</td>
</tr>
<tr>
<td>HERB ALPERT &amp; THE TIJUANA BRASS</td>
<td>Ninth</td>
<td>A&amp;M</td>
<td>21</td>
</tr>
<tr>
<td>JOE FORD</td>
<td>It Cried Into My Hand, Honest</td>
<td>Columbia (US)</td>
<td>7</td>
</tr>
<tr>
<td>JIM NABORS</td>
<td>Sing Me Goodbye</td>
<td>Columbia (US)</td>
<td>3</td>
</tr>
<tr>
<td>ROD MCMURRY</td>
<td>Eternity Cities</td>
<td>WEA-Decca</td>
<td>3</td>
</tr>
<tr>
<td>HERB ALPERT &amp; THE TIJUANA BRASS</td>
<td>Whipped Charms &amp; Other Delights</td>
<td>A&amp;M</td>
<td>184</td>
</tr>
</tbody>
</table>

**Notes:**
- Top LP's is compiled from National Retail Stores by The Music Popularity Chart Department and the Record Market Research Department of Billboard.
- The chart includes sales data from Billboard charts and other sources.
- The chart includes information on artists, album titles, labels, and weeks on chart.
from the TV soundtrack and the song, "If I Had a Dream," which is already scoring as a single.

RCA is banking on this promotion to continue Presley's 13-year streak of No. 1 gold records. The label has prepared a box set in DJ format, and Presley's album product, which will be seen on "The Wonderful World of Color" by Sunday (1). A full-page ad in the Nov. 9 issue of TV Guide will highlight the new album as well as "Elvis' Christmas Album," which has been planned, as well as full-page ads in newspapers in key markets throughout the country. Teen-targeted national ads have also slated for "Elvis" ads.

Point of Sales
In addition, an extensive point-of-sale material has been provided for use on the local level including a special section, which will feature the new album, as well as two gold records, and two sacred albums, "How Great Thou Art" and "Hymns." In addition, this special one-sheet will also have a complete listing of Presley's gold and platinum singles. Ads will vary in size and content as well as number of every Presley single with a portion of the material being supplied in quantity for use on the local level. Also, a special number of singles have been shipped to distributors for in-store use and a shadow box with the Rolling Stones "banned" album in depth is being supplied as well as Stereo 8 mounted card suitable for window or counter use.

RCA held two previews of the TV program "Teenage Rollers," attended by more than 100 press representatives.

Colcord Associates, in association with RCA, through All Star Shows has bought AM and FM radio time and is preparing a 30-minute program featuring songs by Presley on Sunday (1), which will be run to 1,250 to 1,500 radio stations around the country. On that same date, Mountain Pacific will carry a national saturation spot schedule featuring Presley's recorded music, radio broadcast and TV specials.

Over two hundred copies of a 14-page booklet have been distributed which includes a list of all the radio stations carrying the 30-minute program. TV stations carrying the special will show the new album, the four gold record albums, his sacred and Christmas albums and his Gold Standard EP's. One and a quarter million wall-sized Presley calendars and 700,000 x 10 Presley color photos, as well as the brochure, are being made available for distribution to all retailers participating in the promotion.

Full-Page Ads
Colorful, two-page full-page ads for the music and film trade papers. The Singer Co. will support the campaign with a four-color spread in Life magazine, a one-and-a-half-page ad in TV Guide, a page ad in Redbook as well as ads scheduled in Inventors and one other trade publication.

Ad space have also been scheduled.

For three days prior to the show's Dec. 3 air date, continuous radio spots will be run in 30 top TV markets throughout the country. On the morning of December 3rd...

**Hey, Jude** is 3 Mil. Seller

LOS ANGELES—The Beatles' first Apple single, "Hey, Jude," has sold nearly 3 million copies in the last two months, reports Capitol Records. The single is the group's 16th record achieving Recording Industry Association of America gold disk status.

**Transcontinental Music Gets Loan**

NEW YORK — Transcontinental Music Corp., a wholly owned subsidiary of Transcontinental Investing Corp., has completed arrangements for a 15-year loan of $9.6 million with the Prudential Life Insurance Co. The proceeds of the loan, which was made solely on the credit of Transcontinental Music Corp., will provide additional funds for the continued expansion of the company.

Transcontinental Music Corp., which has 16 warehouses located around the country from which it distributes records and merchandise records.

"In order that we book the top groups which will be current when the fair opens," Jacobson said, "we will wait until March for booking."

The fair, however, is waiting no time. The new GEM MGR Contracts has contracted for display space, as have music retailers, on Grand and Fred's Guitars. Among the tape cartridge companies residing space are Teardrop, Nicholastone, Craig, Sony and Playtast.

Also included in the activities presented at the fair are comic books, comics and a teen-age film festival. Jacobson said that seven foreign films have been booked to run in separate rooms. Some 150 posters are expected to sign up.

According to Jacobson, "Teen to Teen" will spend over $50,000 in radio and TV spots and newspaper advertising. The Gilbert Youth Research Corp. has been signed as marketing consultant. Ron Maynard, a London film and television producer, now located here, will

Executive Turntable

Continued from page 6

of Associated Third Class Mail Users and was also re-elected the director of the Direct Mail Advertising Association. He is manager of consumer products of the Tape Division of Bell & Howell.

Edward Henry joined Craig Corp.'s product division as sales promotion manager last month. He had been a free-lance r&b arranger-producer in Chicago.

Jerry Fine promoted to executive vice-president of Tae Enterprises, Hollywood radio programming aids firm. . . . Jack Goodman, famous trial lawyer, who had been a vocalism with Tommy Dorsey and was a music coordinator for Nat King Cole. . . . Charles Goldberg left Liberty Records in Los Angeles to become regional sales manager.

Dana Oehlmeier appointed publicity and advertising manager for Buddhist Records and its subsidiary label, . . . Ron James, Jr. replaces Charles Elinsky, who became plant manager. . . . Smithfield's N. C. Robert E. Fisher is now plant superintendent at the new San Francisco promotion staff, not John Gaghas as cratimated last week.

AMONG THE 150 INDUSTRY representatives attending the Talent Showroom at the New York World's Fair (NARAS) last week, are, left to right: George Simon, John Hammont and . . .

AMONG THE 150 INDUSTRY representatives attending the Talent Showroom at the New York World's Fair (NARAS) last week, are, left to right: George Simon, John Hammont and . . .
Bobby Goldsboro
The Christmas Single of the Year
From the Album Word Pictures

Look Around You
(It's Christmas Time)

By Bobby Goldsboro

UA 50470

United Artists Records
How can anyone compete with GRT’s exclusive picture-on-the-end packages? If you’re the competition, isn’t it time you got the picture?

Contract duplicating and licensing on 8 track, 4 track, cassettes and reels from General Recorded Tape, Inc., Sunnyvale, California 94086