

Billboard

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The
International
Music-Record
Newsweekly

Angels Take Beating By B'way 'Dropouts'

By MIKE GROSS

NEW YORK — The Broadway musical field gave the record industry very little to sing about during the first half of the 1967-68 season. Two shows, "Mata Hari" and "Henry, Sweet Henry," have already gone down the drain, and two others, "Golden Rainbow" and "The Happy Time," have postponed their Broadway openings as they go through preview labor pains.

The only new cast album to emerge so far this season is RCA Victor's "Hello, Dolly!" which stars Pearl Bailey and Cab Calloway. RCA Victor also cut the Carolyn Leigh - Elmer Bernstein musical, "How Now, Dow Jones," but it has yet to be released. "How Now, Dow Jones" opened on Broadway Dec. 7 to mixed notices.

On tap for January now are "The Happy Time," with a score by Fred Ebb and John Kander, set for a Broadway opening Jan. 15; "Married Alive," with a score

by Jule Styne and E. Y. Harburg, set to open Jan. 20; and "Golden Rainbow," the Walter Marks musical starring Steve Lawrence and Eydie Gorme, set for a Jan. 25 opening. RCA Victor is involved in the three shows, having original cast album rights to "The Happy Time" and "Married Alive" and manufacturing and distribution rights to "Golden Rainbow," which will be issued on the newly formed Calendar label.

Upcoming for later in the spring are the Mitch Miller production of "East of Eden," which will be recorded by United Artists, and the Joel Grey starrer, "George M.," which will be recorded by Columbia.

Victor and ABC Records took the financial beating on the two musical folds. Victor had a substantial investment in "Mata Hari," which producer David Merrick closed out of town, and

(Continued on page 10)

Lifton Sees Record Industry A Challenge for the Pioneer

By LEE ZHITO

NEW YORK — The record business is among the few remaining industries today which challenge the pioneer, according to Bob Lifton, president of Transcontinental Investing Corp., the firm which recently acquired Monroe Goodman's Tip Top Record Service, Inc. and Cecil Steen's Recordwagon Inc. Both transactions totaled more than \$10 million.

The fact that the merchandising-distribution facets of the record industry comprise so fertile a field, "relatively untouched by the more sophisticated methods of business operation," is among the primary factors which prompted Trans-

continental to launch its current drive into this business, Lifton said. As an example, Lifton pointed to this industry's little use of the computer as compared with other industries of comparable volume.

Transcontinental expects to invest approximately \$20 million in building a merchandising distribution subsidiary firm to be known as Transcontinental Music Corp. It is currently negotiating with other rack and distributor firms to be added to Tip Top and Bandwagon. According to industry reports, unconfirmed by Lifton, others

(Continued on page 8)

Stereo Rattles Stations— Mfrs. Strangle Monaural

Phasing Out to Choke Supply

By HANK FOX

NEW YORK—"Yes, Virginia, there is no monaural record," will be the tale told to consumers around the nation as many record companies phase out virtually all monaural pressing. While few companies would comment officially, it is known that several labels, including some of the majors, are readying plans to discontinue all future monaural releases (with selected exceptions) and all future pressing of monaural catalog material.

Companies such as ABC Records and its subsidiary labels, Capitol's classical label, Angel Records, DDG (an MGM-distributed classical line) and Monument have all announced stoppage of monaural production. And others such as the CBS group (Columbia, Epic, Odyssey, Crossroads), Capitol, Warner Bros.-Reprise, Liberty, Mercury-Smash - Fontana and the MGM/Verve family are moving in this direction.

For Stations Only

ABC's president Larry Newton had announced that it would scratch all monaural pressing on both new and catalog product (Billboard, Oct. 7). However, the company will continue short run pressing of monaural disks for radio station servicing. Angel Records also shut the door on monaural records, with the exception of disks which only can be mastered in monaural. Angel's parent company, Capitol Records, in reaching its ultimate goal of stereo only, will continue to release select LP's in both monaural

(Continued on page 8)

SOUND PULLS A 'HOUDINI'

NEW YORK — There is a definite "sound disappearance" when a stereo album is broadcast on an AM station, according to Val Valentin, chief engineer for MGM Records. "Not every information can be broadcast from a stereo album on a monaural radio station," he said, but added that engineers were working on the problem.

East Germany Bans U. S. Acts

By OMER ANDERSON

EAST BERLIN—The state Ministry of Culture of East Germany, which approves the booking of all foreign musical artists, has decided to ban American artists. It will book only Communist bloc artists for its current season, it said.

Although such artists as Louis Armstrong and Ella Fitzgerald have been highly praised by Communist cultural offi-

(Continued on page 8)

Sparks Cry of 'Not Equipped'

By CLAUDE HALL

NEW YORK — Smaller market radio stations—as well as many powerhouse stations in major markets—are being faced with a stereo problem as more and more record companies phase out monaural albums. Easy listening format stations, as a rule, are being hampered most, since they program more from albums. However, Hot 100 format stations have felt the whiplash of stereo from albums by the Beatles, the Monkees, and the Rolling Stones.

The problem is that many AM stations are not yet equipped to play stereo albums; it's costly to go out and buy a stereo cartridge or head for a turntable. And, in many cases, even where the station is equipped with a turntable capable of playing a stereo record there have been complaints about the sound.

Sherman Stickhouse, program director of easy listening WJAR

(Continued on page 16)

Computer, Cable Cue Marketing Revolution

By MILDRED HALL

WASHINGTON — The key factor in the marketing of music and home entertainment in 1968 and beyond will be the communications and distribution revolution already underway. Industry and government communications planners predict that everyone from the manufacturer to the retailer to the householder will be affected. The new tools of that revolution will be cables and computers.

When the planners speak of cable, it is the new multi-channel cable that will revolutionize American entertainment and shopping services by two-way telecommunication in the home. When they speak of computers, it is in the new sense of computer networking that will revolutionize the ordering, inventory and sales patterns for all product. It will be particularly vital in such volatile and perishable product as records and tape.

The FCC's young Commissioner Nicholas Johnson chose a Rotary Club platform recently to urge businessmen to get with the new developments. He warned that the communications revolution is no longer a remote concept, but will be "part of the daily life and profit" of the American businessman.

The revolution is already act-

ing on the manufacturer, the distributor and dealer, affecting decisions "perhaps more than you realize," said Johnson. "Better, more accurate inventory control systems using computers and communications mean less warehousing and transit time, more efficient moving of men and materials."

One of the imminent prospects he mentioned would be of acute interest to the record business: the interconnection of massive computer centers with "lightning processing capabilities."

(Continued on page 8)

WB's Lee in Talent Hunt

NEW YORK — George Lee, vice-president of eastern operations for the Warner Bros.-Reprise-Loma record combine, is on the prowl for producers, artists and/or artist-producers. After taking a back seat to the sounds and the groups coming out of the West, Lee now believes the East is coming back into its own and feels that there is enough young talent based here to keep the East growing.

To further establish the War-

(Continued on page 6)



The Lovin' Spoonfuls' next million record-seller for Kama Sutra, "Money" (KA-241), is just out and already justifying its title. Their new album, "Everything Playing" (KLP/KLPS-5061), is being played by D.J.'s, critics and fans all over the country.

(Advertisement)



Robert Knight's new single, "Blessed Are the Lonely" (Rising Sons 707), is a potent follow-up to "Everlasting Love," his Top 10 touchdown! It's on Rising Sons, a subsidiary of Monument Records. His first LP, "Everlasting Love" (Rising Sons 17000), is already kicking up action in the album charts.

(Advertisement)



→ 3 → 3A → 4 → 4A → 5 → 5A → 6 KODAK

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Epic Take Hits New Peak 6th Yr. in Row

NEW YORK — Epic-Okeh Records clicked off another banner sales year in 1967. According to Leonard S. Levy, the label's vice-president for sales and distribution, this is the sixth consecutive year Epic-Okeh has topped the previous year's take.

The end of the year highlight to this successful sales pattern has been the new Donovan LP releases, "A Gift From a Flower to a Garden" (the two-record set), "Wear Your Love Like Heaven" and "For Little Ones." Levy reports heavy sales response across the country with special emphasis going to the de luxe two-album package.

Other artists figuring in the company's sales spurge have been Lulu, Bobby Vinton, the Hollies, the Dave Clark Five, the Staple Singers, the Kaleidoscope and the Prague National Theatre's recording of Janacek's opera "The Makropulos Case."

Lulu clicked with the million-plus-seller "To Sir, With Love" and is currently riding high with the single, "Best of Both Worlds." As the film, "To Sir, With Love," in which Lulu appears and sings, continues in popularity around the country, Epic is now banking on a two-million sales mark for the disk.

Levy also reports that Vinton's new album, "Please Love

Me Forever," which includes his hit single of the same name and his current single, "Just As Much As Ever," is picking up top sales reaction, which indicates a resurgence of popularity for Vinton which has been building through 1967.

Hollies Ride High

The Hollies are riding high with their current LP, "Dear Eloise/King Midas in Reverse," featuring their two hit singles of the same titles. The Dave Clark Five is scoring once again with their latest single, "Everybody Knows," a Top 10 hit in England, and the Staple Singers are riding both the pop and rhythm & blues charts with the single, "For What It's Worth." Other important Epic albums in 1967 include "Side Trips" and "Beacon From Mars" by the Kaleidoscope.

The singing duet of producer Larry Williams and Johnny Watson had one of the big r&b singles of the year with their vocal version of "Mercy, Mercy, Mercy" on the Okeh label. Currently their recording of "Nobody," done with the Kaleidoscope, is picking up top sales. Walter Jackson, another mainstay of the Epic-Okeh labels, was a consistent high-seller and his current single, "Everything" *(Continued on page 6)*

Pate Sees Migration To Chicago Mounting

CHICAGO — "More of the larger companies are going to do what ABC, Brunswick, Decca and other companies have been doing," said Chicago's top arranger-a&r man Johnny Pate. "They're going to set up permanent recording operations in Chicago.

In a Billboard interview last week during which he disclosed he's resigning as ABC Midwest a&r director which he's held for three years, Pate explained: "The exodus from Chicago by recording people we saw in the 50's is reversing. Chicago has become the mid-way recording point for the industry. It's a great concert and transportation town, which means a lot of talent is constantly coming through. Today you've got to record artists where you find them. And frequently you find them on the road.

"Add to the artists passing through is the increasing number of local artists, writers and producers and you see why there is renewed interest by the labels in Chicago.

"To go with all this talent, of course, we must have the studios. I've seen a lot of studios throughout the country, and we have the finest located anywhere in Universal, Columbia, RCA and the new Chess facilities."

Pate will be utilizing all these facilities now as a free-lance arranger-producer. His amicable parting with ABC was official Dec. 15. He said his primary reason for leaving ABC was to have freedom to work out some of his own ideas. One he'll start on immediately is an instrumental LP.

With Curtis Mayfield and *(Continued on page 6)*



JOHAN DALGAS FRISCH presents a copy of his MGM Records album, "Symphony of the Birds," to Nelson Rockefeller, center, governor of New York, while Eric Steinmetz, director of international sales for MGM, looks on at left. Frisch, Brazilian author, produced the LP.

Atl. Sales Doubled in 1967—8 Singles Hit Gold; Albums Spurt

NEW YORK—Atlantic-Atco Records wound up its sales take for 1967 100 per cent over the previous year. It marked the third year in a row that the company doubled its sales over the previous year.

Stax-Volt Records, Jim Stewart's Memphis-based labels distributed by Atlantic, also had a sales increase of over 100 per cent. The Memphis sound of Stax-Volt scored overseas as well as in the U. S. market and the company consolidated its position among the leaders in the rhythm & blues field.

The Atlantic-Atco combine was especially effective in the singles area during the past year, scoring with more than 100 singles on the best-selling charts. During one week in the summer of 1967, Atlantic set an all-time high for the record industry with 18 singles on the Billboard charts. The company also moved to the forefront of the album business with 40 chart-making albums. Eight single records issued by Atlantic-Atco were awarded gold records for sales of 1 million during the year and two gold records were awarded for albums with sales of over \$1 million.

The eight singles that earned gold record certification from the RIAA (Record Industry Association of America) were: "I Never Love a Man (The Way I Love You)," "Respect" and "Baby I Love You," all with Aretha Franklin; "Groovin'" with the Young Rascals; "Stranger on the Shore" with Mr. Acker Bilk; "Sweet Soul Music" with Arthur Conley; "Green Onions" with the Mar-Keys on Stax; and "Soul Man" with Sam & Dave on Stax. The two albums that received gold

awards were Aretha Franklin's "I Never Loved a Man the Way I Love You" and Bilk's "Stranger on the Shore."

In addition to the Stax and Volt labels, Atlantic also took on other lines for distribution in 1967. Among the outside labels are Dade, South Camp, Magic Touch and Tip-Top. Arrangements were also made for Clarence Carter and Jimmy Hughes, formerly on Fame to be released on Atlantic. A deal also was concluded with Huey Meaux whereby he would produce records with Barbara Lynn and other artists to be issued

on Atlantic.

In the fall, Atlantic concluded an agreement with Ampex Corp. to issue tapes of Atlantic product on reel-to-reel tapes and 4 and 8-track stereo cartridges and cassettes.

And to top off Atlantic's record-breaking year, the company was sold to Warner Bros.-Seven Arts for a price expected to approximate \$17 million. Under the terms of the deal, Atlantic became a subsidiary of the motion picture firm, but continued under the same management, personnel, distributors, international licensees and artists.

Command Adds Rock in 1st Major Expansion Since '61

NEW YORK — Command Records, the label which made its mark on the industry through its easy listening, quality recordings, is broadening its scope to include rock. The ABC-owned operation first gained national attention in 1959 with Persuasive Percussion stereo series.

In moving into the Top 40 singles market, the company has signed the Crome Syrcus, a Seattle-based rock group. All rock singles will be issued under the Command logo. "We will not form a subsidiary label," said Command president Loren Becker, "because we want to

develop the label as a complete music-record entity." Command, also under its own logo, began issuing classical product in 1961. This marks the label's first major expansion since that time. The Crome Syrcus' first single, "Take It Like a Man" b/w "Crystals," is set for immediate release. Their first album, "The Love Cycle," will be shipped by Jan. 25.

The group's five-man team performs all of its own material. The group has composed and performed, before signing with Command, the score for "Astarte," a Robert Joffrey ballet.

Decca Distrib in Milwaukee

NEW YORK — Decca Distributing Corp. has opened a branch in Milwaukee. It's the company's 22d company-owned branch. The Milwaukee branch, according to Sydney N. Goldberg, Decca's vice-president and general sales manager, will be under the direction of Bob Plie, a long-time Decca sales manager.

The Milwaukee branch will carry a complete inventory of the entire Decca, Coral, Brunswick and Vocalion catalogs, as do all company-owned branches. In addition, the branch will also carry the full line of Decca phonographs, musical instruments and accessories. As in the case of a number of Decca branches throughout the country, the new Milwaukee branch will also carry non-Decca lines, in this case Colonial and Berlitz. The further stocking of additional outside labels to be carried by the Milwaukee branch is expected to be announced in the near future.

The Milwaukee branch will service most of Wisconsin, along with Michigan's Upper Peninsula. Blie began his career in 1946 on the sales and office staff of the company's Chicago branch. In 1955, he was shifted to Milwaukee and has served as that city's sales manager until now.

Paul Whiteman Dies at Age 77

NEW YORK — Paul Whiteman, the legendary "King of Jazz," died Friday (29) of a heart attack in Doylestown, Pa. Whiteman, who was 77 years old, had been in retirement for some time at his home in Bucks County, Pennsylvania.

Whiteman was best known for introducing jazz to orchestral music and was the first to perform George Gershwin's "Rhapsody in Blue." His orchestra was also the starting off point for such top names in music as Bing Crosby, Tommy and Jimmy Dorsey and Bix Beiderbecke.

Godfrey to MGM In 2-Deal Pact

NEW YORK — MGM Records last week signed a production deal with Arthur Godfrey under which the radio-TV personality will not only perform as an artist, but will develop product and talent through his Arthur Godfrey Productions firm. First release by Godfrey will be the Arthur Godfrey Band, a dance orchestra, performing Hank Williams material.

The label is whipping up a campaign to launch the band dates. The label reported that new talent featured on Godfrey's network radio show will be considered for an MGM recording contract; in addition MGM artists will be showcased occasionally on the Godfrey radio show.

Merc. Pitch on New Product

CHICAGO — Mercury Records New Year's product release this week will reach the consumer by means of such special merchandising aids as colored browser box divider cards and other point-of-sale materials.

All the Mercury family chiefs — Philips' Lou Simon, Mercury's Allan Mink and Smash-Fontana's Rory Burke—have announced special exploitation and merchandising plans for the 22-album package.

Philips' release includes product by the Mystic Moods orchestra, Ken Nordine, Single Singes, Siegfried Schwab, Earl Bostic and Sergio Mendes.

Mercury is releasing "greatest hits" LP's by Moms Mabley, Jerry Butler, Dave Dudley, Faron Young and Roy Drusky plus first albums by Bunky and Jake, Earl Wilson Jr. and Derek and Ray.

Smash-Fontana's New Year's release features Gloria Lynne, the Collage, Scott Walker and a collection of Israeli war songs by various artists.

Diamond Buys 'Boy'

NEW YORK—Diamond Records has bought a master record, "War Boy," by the Razor's Edge, from Kinston Records. The group's name has been changed to Pat Farrell & the Believers, since there was another group known as the Razor's Edge.

A&M CONTEST TO MERIT MAN

LOS ANGELES — Gene Silverman of Merit Music Distributors, Detroit, won the Baja Marimba Band Moustache Contest open to distributors, rack jobbers, one-stops, retailers and radio personnel. The contest was sponsored by A&M Records.

Following Silverman in the judging were Traff Hubert, Consolidated Distributing, Seattle; Ken Carter, KOMO-San Antonio, and Johnny Lam and Morris Bloomberg, both of Schwartz Bros., Washington, D. C. Silverman will receive a week's vacation for two to Spain.



Prunes 'Mass' LP Beats AM Void With Frequency (Higher), 'Press'

LOS ANGELES — Reprise has sold 15,000 copies of the Electric Prunes' unusual rock 'n' roll album, "Mass in F Minor" is the last month—despite an almost total lack of AM airplay exposure.

While this sales statistic may not seem impressive, it relates a basic truth to the marketing team at the Burbank company: extraordinary album merchandise may be exposed and broken by going a circuitous route with FM radio.

Five months ago the company had a meeting to brainstorm means of selling an album which does not receive

AM airplay. The Electric Prunes, a young hirsute group classified as an underground group, provided a product with which to experiment.

The 15,000 copies is an indicator that with the right product, mass market sales are within reach. "There has been heavy ordering in San Francisco, Los Angeles and Chicago and a reorder pattern is starting to be established," explains Joel Friedman, the Warner Bros.-Seven Arts marketing director, who oversees marketing for Reprise.

More Meaning

While taking nothing away

from AM radio, the company feels FM and college stations will have more meaning in the new year. The mass LP is being played on these outlets as well as being written about in the "underground press."

The label's major campaign involved four steps. Unmarked, unidentified test pressings of the LP were sent to "underground" hippie newspapers plus the top 15 Catholic newspapers. An album slick was next sent to these publications. The third week a letter from the home office was mailed, explaining the project. The fourth week, a local promotion man contacted the publication, desirous of knowing about reactions and whether there was any plan to write about the project.

While a number of the "underground" papers reacted to the album in feature story and review fashion, none of the Catholic papers were motivated to comment.

Ad Campaign

Reprise tied FM and "underground press" together in its advertising campaign. The stations wrote their own one-minute spots from information provided by local promotion men.

Like other manufacturers seeking safe ways of exploiting non-airable albums, Reprise has come to believe that the FM medium is finding a share of

(Continued on page 6)

Pincus to Go Overseas; Adds Placing Masters to Schedule

NEW YORK — Publisher George Pincus will shortly travel to London and to the key European music centers on business matters. Acquisition of copyrights will occupy his chief attention; but Pincus has also broadened his activities to include the placing of masters. He will place masters for foreign distribution and also acquire masters for the American market.



GEORGE PINCUS

by the Imaginations on Fraternity; "Cry On My Shoulder," by Phil Flowers on Dot; "First Christmas" by Danny Thomas on RCA Victor; "Don't Give Your Love Away," by Jack Jones on Kapp; the "Crickets on the Hearth" soundtrack on RCA Victor from the NBC-TV spectacular; and soon to be released "When I'm With You," by Jerry Vale on Columbia and "My Angel," by the Jay Five on RCA Victor.

E. Simon to MGM

NEW YORK—Eddie Simon, brother of Paul Simon of Simon & Garfunkel, has signed an MGM recording contract. He makes his TV debut Wednesday (3) on the "Kraft Music Hall" over NBC. He will do a guitar duet with his brother. Sam Gordon Artists represents Simon. Arty Kornfeld will produce him at MGM.

From Jan. 15-19, Pincus will be at the London Hilton for talks with Terry Noon and John Beecher, respectively general manager and business manager of Ambassador Music Ltd. The publisher will then proceed to Cannes for the MIDEM gathering, and to San Remo for the Festival of Italian Song. He will also spend time in Paris and Milan, working out promotional plans for his catalog.

Pincus' trips abroad are becoming more frequent. He explained that the international nature of the music business today, and the proper exploitation of copyrights such as "Calcutta," the various Beatles songs, "My Love Forgive Me" and others in his catalog demands global activity. Here in the United States, he added, he has set up an "open door policy" to give full attention to all copyrights and masters. His sons, Lee and Irvin, are implementing such a policy.

Pincus will take off for foreign markets on the heels of considerable domestic record activity. His present records include "Strange Neighborhood,"



ELVIS PRESLEY'S custom built gold Cadillac is being shipped to Australia where it will be put on display in key cities with all viewers' donations going to Australian charities through the National Benevolent Society. The car is filled with hundreds of toys which are Presley's personal gift to various children's orphanages in Australia.

ABC Slates 3 Distrib Meets

NEW YORK — ABC Records distributors will be shown the largest release program in the history of the label this week. Showings are set for the Century Hotel, Beverly Hills, Tuesday (2); the Continental Hotel, Chicago, Thursday (4), and the Plaza Hotel, New York, Saturday (6).

The presentations will be made starting at 9:45 a.m., and will be over by noon. It will also mark the showing of debut albums by Senate and LHI records. Both labels are distributed by ABC.

Music of '30's Marks Epic's Encore Debut

NEW YORK — Epic Records is introducing an Encore Series with six albums of jazz and swing music from the 1930's.

The first release includes material by Johnny Hodges and his orchestra featuring Cootie Williams, Lawrence Brown and Duke Ellington; Bobby Hackett and his orchestra; the Duke's Men with Barney Bigard and his Jazzopaters, Rex Stewart and his 52nd Street Stompers, Johnny Hodges, and Cootie Williams and his Rug Cutters; Chu Berry and his Stomp Stevedores; Red Norvo and his All Stars; and Big Maybelle featuring Sam (the Man) Taylor, Brownie McGhee, Mickey (Guitar) Baker, Ernie Hayes and Budd Johnson.

The six albums, available in monaural and rechanneled stereo, were produced by Frank Driggs. Each is in a de luxe open-fold package with photographs of the featured artists.

HIGHLIGHTS OF THE WEEK IN

Billboard

CLASSICAL	30
LONDON PROGRAM. London Records slates early '68 releases for their top artists. Columbia sets specially priced flute package with Jean-Pierre Rampal.	
TALENT	14
THE FOUR TOPS bring Motown sound to New York's Copacabana.	
RADIO-TV PROGRAMMING	16
AN OPEN LETTER from a broadcaster to the broadcasting trade that everyone should read.	
COUNTRY MUSIC	25
BONNIE & CLYDE MOVIE spurs "answer" record.	
GOSPEL MUSIC	34
NEW 52-WEEK TV gospel music series slated by Gospel Music, Inc.	
INTERNATIONAL	36
A DOZEN RECORD COMPANIES and singers from 25 countries will appear at the first annual Pan-Latin Song Festival in Buenos Aires April 3-7.	
TAPE CARtridge	40
MUNTZ overseas sales seen topping million dollars in 1967.	
MUSICAL INSTRUMENTS	12
GRINNELL'S IS GOING GREAT. A special report lists the season's reasons.	
AUDIO RETAILING	43
CONGRESS GETS TOUGH on warranties and service. Why? A report from Mildred Hall in Washington.	

FEATURES

Musical Instruments.....	12
Stock Market Quotations.....	6
Vox Jox.....	18

CHARTS

Best-Selling Classical LP's.....	31
Best-Selling Jazz Records.....	10
Best-Selling R&B Records.....	19
Breakout Albums.....	42

Breakout Singles.....	53
Hits of the World.....	39
Hot Country Albums.....	26
Hot Country Singles.....	26
Hot 100.....	51
New Album Releases.....	45
Top 40 Easy Listening.....	45
Top LP's.....	46

RECORD REVIEWS

Album Reviews.....	53
Singer Reviews.....	52

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No. 1

JANUARY 6, 1968, BILLBOARD

A January First!

Here it is. The strongest album list that Columbia's ever started off any year—or any month—with. Great stars. Great sounds. Great sales. And there's a lot more coming next week.

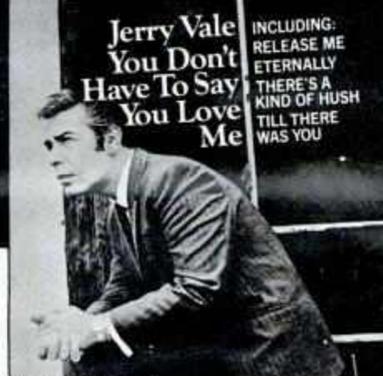
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CL 2795/CS 9595

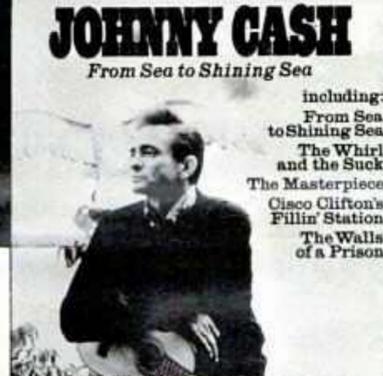
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WAS YOU

CL 2774/CS 9574

JOHNNY CASH
From Sea to Shining Sea



including:
From Sea
to Shining Sea
The Whirl
and the Suck
The Masterpiece
Cisco Clifton's
Fillin' Station
The Walls
of a Prison

CL 2647/CS 9447

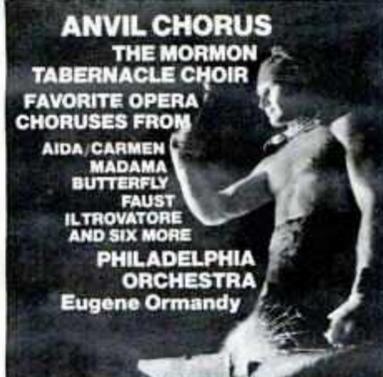
**Steve & Eydie
Bonfá & Brazil**



INCLUDING:
SUMMER,
SUMMER WIND
OBA-OBA
EMPTY GLASS
THE FACE OF MY LOVE
A DAY IN THE LIFE OF A FOOL

CL 2730/CS 9530

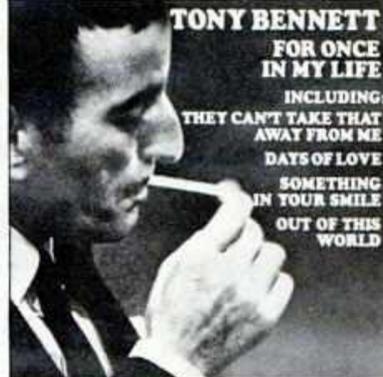
ANVIL CHORUS
THE MORMON
TABERNACLE CHOIR
FAVORITE OPERA
CHORUSES FROM



AIDA / CARMEN
BUTTERFLY
MADAMA
FAUST
IL TROVATORE
AND SIX MORE
PHILADELPHIA
ORCHESTRA
Eugene Ormandy

MS 7061

TONY BENNETT
FOR ONCE
IN MY LIFE



INCLUDING:
THEY CAN'T TAKE THAT
AWAY FROM ME
DAYS OF LOVE
SOMETHING
IN YOUR SMILE
OUT OF THIS
WORLD

CL 2773/CS 9573

**LES AND
LARRY ELGART**
THE WONDERFUL
WORLD OF
TODAY'S HITS



including:
Ode To Billie Joe
Torino
Spanish Eyes
Live For Life
To Sir With Love

CL 2780/CS 9580

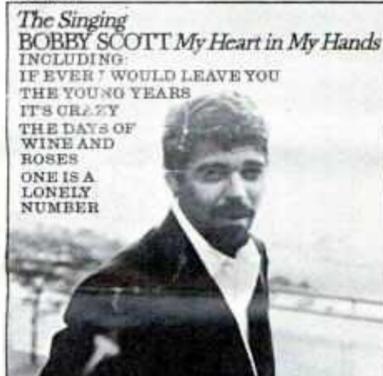
TODAY'S GREATEST MOVIE HITS
AND HIS
ANDRE KOSTELANETZ
ORCHESTRA



including:
This Is My Song/Doctor Dolittle/Barefoot In The Park
Thoroughly Modern Millie/The Eyes Of Love

CL 2756/CS 9556

The Singing
BOBBY SCOTT *My Heart in My Hands*



INCLUDING:
IF EVER I WOULD LEAVE YOU
THE YOUNG YEARS
IT'S CRAZY
THE DAYS OF
WINE AND
ROSES
ONE IS A
LONELY
NUMBER

CL 2763/CS 9563

VIVALDI
THE COMPLETE
FLUTE
CONCERTOS



JEAN-PIERRE
RAMPAL
I SOLISTI-VENETI
CLAUDIO SCIMONE
Conductor

D3S 770 (A 3-Record Set)

Canta...
Luisito Rey
A Dramatic
New Artist
and His
World



including:
Frente a una
Copa de Vino
El Exito
El Juego
de la Verdad
La Gran Ciudad
El Loco

EX 5200/ES 1900

**LA INTERNACIONAL
SONORA SANTANBRA
LATIN PARTY**



including:
Estoy
Pensando En Ti
La Criada
Cuando
Quieres Tu
Guaguanco
Mexicano
Pecadora

EX 5201/ES 1901

**THE MUSIC OF
ARNOLD
SCHOENBERG** VOL VII



THEME AND VARIATIONS OP. 43B
THE PHILADELPHIA ORCHESTRA / EUGENE ORMANDY
ODE TO NAPOLEON BUONAPARTE OP. 41
THE JULLIARD QUARTET / GLENN GOULD, PIANO
JOHN HORTON, SPEAKER
VARIATIONS ON A RECITATIVE OF. 40
MARILYN MASON, ORGAN
TRIO FOR VIOLIN, VIOLA AND CELLO OP. 45
MEMBERS OF THE JULLIARD QUARTET
FANTASY FOR VIOLIN AND PIANO OP. 47
ISRAEL BAKER VIOLIN / GLENN GOULD, PIANO

M2S 767 (A 2-Record Set)

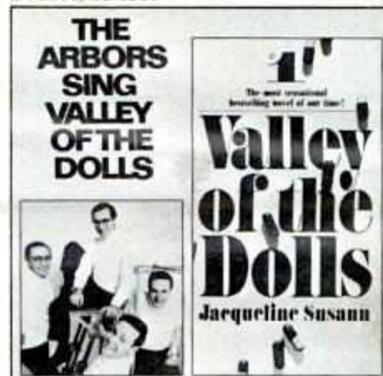
**ISAAC STERN
PLAYS MOZART**
CONCERTO NO. 3



GEORGE SZELL,
CONDUCTOR
SINFONIA
CONCERTANTE
WALTER
TRAMPLER, VIOLA
THE LONDON
SYMPHONY
ORCHESTRA

MS 7062

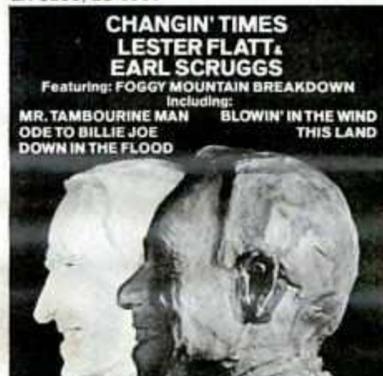
**THE
ARBORS
SING
VALLEY
OF THE
DOLLS**



**Valley
of the
Dolls**
Jacqueline Susann

TEM 3011/TES 4011

**CHANGIN' TIMES
LESTER FLATT,
EARL SCRUGGS**



Featuring: FOGGY MOUNTAIN BREAKDOWN
including:
MR. TAMBOURINE MAN BLOWIN' IN THE WIND
ODE TO BILLIE JOE DOWN IN THE FLOOD THIS LAND

CL 2796/CS 9596

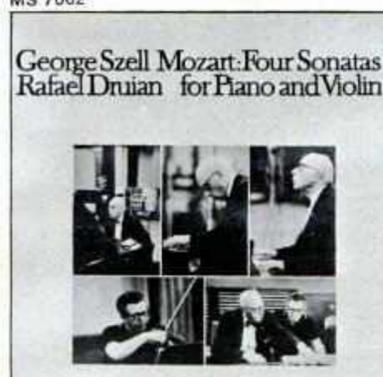
AT TWO RECORD
SET
**BRUCKNER
SYMPHONY
NO. 5**
(ORIGINAL VERSION)
TE DEUM
MARIA STADER,
SOPRANO
HELEN VANNI,
MEZZO-SOPRANO
STANLEY KOLK,
TENOR
DONALD GRAHAM,
BASS



THE PHILADELPHIA
ORCHESTRA
EUGENE
ORMANDY
TEMPLE
UNIVERSITY
CHOIRS
ROBERT E. PAGE,
DIRECTOR

M2S 768 (A 2-Record Set)

George Szell Mozart: Four Sonatas
Rafael Druian for Piano and Violin



MS 7064

HARMONY RECORDS
Frankie Yankovic and His Yanks—Hoop-Dee-Doo HL 7455/HS 11255
Carl Smith—A Gentleman in Love HL 7451/HS 11251
Dave Brubeck—Instant Brubeck HL 7453/HS 11253
Eileen Farrell/Percy Faith—Where or When HL 7435/HS 11235
Hank Turner—Country and Western Hits HL 7450/HS 11250
Buddy Greco—You're Something Else HL 7448/HS 11248
Carmen McRae—Yesterdays HL 7452/HS 11252
Art Van Damme—Music for Lovers HL 7439/HS 11239
Various Artists—Golden Sounds of Country Music HL 7449/HS 11249
Rosemary Clooney—Mixed Emotions HL 7454/HS 11254

ODYSSEY RECORDS
Lipatti—Schumann and Grieg Piano Concertos 32 16 0141 (Mono only)
Curzon/Budapest String Quartet—Brahms Piano Quintet 32 16 0173 (Mono only)
Levant/Mitropoulos/New York Philharmonic—Rubinstein Piano Concerto No. 4 32 16 0169 (Mono only)
New York Pro Musica Antiqua—Elizabethan Verse and Its Music 32 16 0171 (Mono only)
Goberman/Vienna State Opera Orchestra—Haydn Symphonies, Volume VI 32 16 0166 (Stereo only)
Engel/Koppenburg/Frankfurt Chamber Orchestra—The Odyssey of The Young Mozart, Volume I 32 16 0164 (Stereo only)

On COLUMBIA RECORDS 

Executive Turntable

Lou Levy exited MCA Monday (1) to set up his own publishing interest, as yet unnamed. He was the founder of Leeds Music, which he sold several years ago to MCA for \$3 million. He then became head of MCA-Leeds Music, the publishing division.

John Billinis and Lou Klayman have been named vice-presidents of the realigned Consolidated Distributors, Inc. Stan Jaffe, Stan Sulman, Herb Rosen and Al Feurerberg continue as vice-presidents under the new set-up. Named to the board of directors of the ABC Records subsidiary were Samuel H. Clark, Larry Newton, Lou Lavinthal, Howard Stark and Klayman.

Gene Block has joined Muntz Stereo-Pak as national sales director. He previously was national sales director for Uni Records.

Red Schwartz has been named national sales director of Roulette Records. His new duties are in addition to his work as national promotion director of the label. He takes over after the resignation of Jerry Cousin, effective this week. Schwartz has been promotion director of Roulette the past one and a half years. This is his second stint with Roulette. He worked there for a year and a half before entering personal management in Philadelphia. He was a deejay on WDAS, Philadelphia, in 1956-1957 and worked as a national promotion director of VeeJay Records 1957-1964 before Roulette.

Vince Jefferds has been promoted to marketing director for Walt Disney Productions, where he also will work on record division projects. Jefferds has been with the company since 1951.

Nicholas Gerzynski has been appointed purchasing agent at Liberty Records. He will report to Sy Zamos, manager of the internal audit division.

Howard Alperin, formerly with Custom Record Manufacturing Co., has joined the Sunset division of Liberty Records as national sales manager.

Marie Gombert has been appointed production supervisor of both Billboard and Merchandising Week.

Lee Lebowitz has been named creative director of Billboard, working in conjunction with the Billboard sales department on a new creative sales concept. Lebowitz joined Billboard in 1951 and was appointed art director in 1960.

Bryna Millman is the new teen press representative for Elektra Records. She reports directly to Danny Fields, Elektra's director of public relations.

Ted Fuller, formerly with Western One-Stop, has been

(Continued on page 10)

Lee's WB in Talent Hunt

• Continued from page 1

ner Bros., Reprise and Loma labels' foothold in the East, Lee is banking especially on new artists. Among the two most recent acquisitions of importance were Arlo Guthrie and Jimi Hendrix. Latter was signed in conjunction with Mo Ostin, vice-president of the Reprise label. Arlo Guthrie, the son of the late Woody Guthrie, is currently picking up big sales with the Reprise LP, "Alice's Restaurant." The album was re-

Nat'l Mercantile's Net Up; Sales Dip

NEW YORK—National Mercantile Corp., a record distributor that recently expanded into the recording area, wound up its fiscal year which ended July 31, 1967, with sales totaling \$2,791,094. This compares with \$2,833,103 in the previous year.

Net income amounted to \$173,273, equal to 62 cents per share, compared with \$163,693 or 58 cents per share in fiscal 1966 not including an extraordinary adjusted gain in fiscal 1966 of \$138,791 or 50 cents per share. The fiscal 1966 extraordinary gain resulted from the tax benefit of loss carry forwards available in that year and not available in fiscal 1967.

Prunes 'Mass'

• Continued from page 4

audience which is less happy with the AM band. Consequently, better service to FM is being planned for these select albums, while the AM stations continue to receive the lion's share of the attention.

corded by Fred Hellerman under Lee's supervision. Another producer brought in by Lee was Jerry Ragovoy, who is now general manager of the Loma label.

Lee, meantime, is not ignoring the so-called better music areas. In this area, he's doing his own producing and supervising dates with such artists as Antonio Carlos Jobim and Morganna King. He also acts as coordinator on the recording sessions with Peter, Paul & Mary.

In addition to his talent scouting and production work, Lee is in constant touch with the label's president, Mike Maitland, Joe Smith, vice-president and general manager of the Warner Bros. label, and Mo Ostin, vice-president and general manager of Reprise. The close relationship between the East and West is maintained.

Lee also maintains a liaison with the labels' parent company, Warner Bros. - Seven Arts, on music and record tie-ins on film product. He's also immersed in administrative details such as foreign licenses, music publishing, artists contracts as well as sales and promotion.

The Broadway musical scene, too, has come under Lee's jurisdiction during the five years he's been with the company. In this respect, he admits that he's on a constant lookout for shows in which to invest and/or to nab original cast album rights, but that the pickings for the past several seasons have been quite slim.

Universal City Hits

NEW YORK — Universal City Records has received its first gold record from RIAA. Uni's certification for sales of more than 1 million singles was for "Incense and Peppermints" by the Strawberry Alarm Clock.

Tom Wilson to Indie Produce ABC Records

NEW YORK — Tom Wilson will produce records on an independent basis for ABC Records. Wilson's firm is Rasputin Productions, and the Rasputin legend will appear on all product he produces for ABC.

First releases under this arrangement are by the Bagatelle, a new group, and by the Fraternity of Man. Both groups will have albums in March.

Wilson, who resigned his a&r post at MGM Records this week to form his own company, has produced Bob Dylan, Simon & Garfunkel, the Mothers of Invention, the Velvet Underground and the Animals.

He entered the music industry after his graduation from Harvard by founding Transition Records, the label that discovered Odetta and recorded Donald Byrd, Yusef Lateef, Cannonball Adderley and John Coltrane.

He also was on the a&r staff of United Artists Records and Savoy Records and was recording director for Audio Fidelity.

In addition to independent production, Rasputin will also be involved in publishing and management.

Another Peak Yr. for Epic

• Continued from page 3

Under the Sun," has established a strong re-order pattern.

During 1967, Epic also became firmly established in the country music market. Top country artists such as Tammy Wynette, David Houston, Jim & Jesse, Charlie Walker, Stan Hickock, Lois Johnson, Lucille Starr and Mac Curtis, combined with the producing and writing talents of Billy Sherrill and Glen Sutton have given Epic a top standing in the country field.

Epic is also banking on new acquisitions to maintain its hot sales streak. Among them are the October Country, the Band Wagon, and Sly and the Family Stone. According to Dave Kapralik, Epic's vice-president of artists & repertoire, "Our interest is in communication. We are rapidly broadening the spectrum of Epic's a&r representation to include artists who will communicate to every segment of the many publics who make up the over-all public of the music industry. The new year will see more of this expansion for Epic, with the signing of some very distinctive and extraordinary artists."

'Power' & 'Susan' Rights to Big 7

NEW YORK — World rights to "Love Power," a Sandpebbles hit, and "Susan," a record by the Buckingham, were acquired last week by Big 7 Music. The deal for "Love Power" was handled through Teddy Vann's Unbelievable Music; agreement for "Susan" was negotiated with attorney Richard Shelton.

Cap.'s Lawyers Know Industry From A (Artist) to Z (Zither)

LOS ANGELES — Robert E. Carp, a Capitol vice-president and legal counsel, expects his staff of six to keep Capitol executives legally informed and be industry-informed themselves.

After explaining that Capitol practices "corporate preventive law," to "snuff out small fires before they erupt into major blazes," Carp's vocabulary can change from jurisprudence jargon heard in courtrooms to language most used in recording studios.

Carp likes his legal staff to be "industry-informed" by reading trade publications, being hip to the "charts" and to be familiar with Top 40 radio stations and Capitol material "bubbling under" the Hot 100.

"Lawyers just can't negotiate contracts with artists or give advice to management unless they are aware of trends, merchandising techniques, retail outlets and news of the industry."

Responsible for all legal affairs, including Capitol's holdings in the non-entertainment

market, Carp's legal crew involves itself in artist-composer-songwriter contracts, copyright laws, suits and financial agreements.

Reports from Carp's executive offices range from legal technicalities concerning the firm's land investment holdings in Bakersfield, to financial contracts in support of new motion pictures and Broadway shows.

"Our function is not only corporate law," he says, "but law of specializations, including law knowledge in non-entertainment fields. Our legal staff is versed in all phases of corporate structure, tax laws, contracts and even general practice law."

Migration to Chi

• Continued from page 3

Carl Davis, Pate is regarded here as one of the creators of what became known as the "Chicago sound."

"Basically," he said, "this was the sound of brass. We used it first with Major Lance, the Impressions, Gene Chandler and Betty Everett. On Chandler's 'Just Be True' we used violins and french horns with rhythm."

Market Quotations

As of Noon Thursday, Dec. 28, 1967

NAME	High	Low	Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
Admiral	38	18 1/8	890	19 1/4	18 1/4	19 1/4	+ 3/4
American Broadcasting	102	64 3/8	430	68 3/8	64 3/8	65 1/4	-2 7/8
Ampex	40 3/4	22 3/4	1082	36 7/8	34 1/8	36 7/8	+2 1/8
Audio Devices	30 3/8	20	207	27 3/8	26 3/8	27 3/8	+ 1/8
Automatic Radio	25 3/8	3 1/4	177	19 3/8	18	19	Unchg.
Automatic Retailer Assoc.	86 1/4	51 3/4	151	86	83 1/4	84 3/8	+1 1/4
Avnet	71 1/4	16 7/8	393	65 3/4	63	64 3/8	Unchg.
Cameo Parkway	62	2 1/8	301	62	54 1/2	61 3/8	+4 3/8
Canteen Corp.	28 3/8	19 3/8	366	24 3/8	23 3/8	24	+ 3/4
CBS	76 3/8	47	802	55	53 1/4	54 1/8	+ 1/8
Columbia Pic.	59	33 1/2	202	59	55 3/8	58 7/8	+1 1/8
Consolidated Elec.	57 3/4	35 1/2	333	41 3/8	40	40 1/2	+ 3/8
Disney, Walt	63	37 1/2	205	58	55 1/2	56 3/4	- 1/2
EMI	5 3/8	3 1/2	357	4 3/4	4 1/2	4 1/2	- 1/8
General Electric	115 3/8	82 1/2	1186	96	92 1/4	92 3/4	-3
Gulf + Western	64 3/8	30 3/8	1921	57	53 3/4	56 3/4	+3 3/8
Handleman	54 1/2	17 1/8	93	53 1/2	52	52 1/4	-1 1/4
Harvard Ind.	34	4	66	25 3/4	22 3/4	22 3/4	-2 1/4
Kinney Services	55 1/4	26 1/4	177	55 1/4	54	55 1/4	+1 1/4
MCA	71 3/8	34 3/4	164	71 3/8	65 3/4	71 1/2	+6 1/2
Metromedia	66 1/4	40 3/8	79	57 3/8	56 3/4	57 3/8	+ 3/4
MGM	64 3/4	32 3/4	662	51 3/4	47	48	-2 1/2
3M	96	75	321	94	92 1/2	93 3/8	+ 3/4
Motorola	146 1/2	90	223	126	119 1/2	119 3/8	-4 1/8
RCA	65 1/2	42 3/8	2931	54	52 1/2	52 7/8	- 3/8
Seeburg	25 3/4	15	1661	25 3/4	21 3/4	25 1/4	+2 1/8
Trans Amer.	51 3/8	28 1/2	577	51 3/4	50 1/4	51 3/8	+1 1/2
Transcontinental Invest.	17 3/4	1 3/8	2485	17 3/4	14 3/8	17 3/8	+2 7/8
20th Century	32 1/2	11	978	30 3/8	28 3/8	28 3/8	-1
WB-7 Arts	42 3/8	19 1/2	454	37 3/4	36 1/4	36 1/4	- 1/4
Wurlitzer	36	18 1/8	181	25	23 3/8	24 3/8	+ 3/8
Zenith	72 1/4	47 3/4	709	59 1/4	56 3/4	57 1/8	+ 3/8

OVER THE COUNTER*

As of Noon Thursday, Dec. 28, 1967

	Week's High	Week's Low	Week's Close
GAC	9 3/4	8	9 1/4
ITCC	9	8	9
Jubilee Ind.	22 3/4	11 3/4	20
Lear Jet	23 3/4	21 1/2	21 1/2
Merco Ent.	19	16 3/4	19
Mills Music	35	32	34
National Mercantile	13 1/2	11	13
Orrtronics	6	5	6
Pickwick Int.	17 1/4	15 1/2	17
Telepro Ind.	2 3/8	1 3/4	2 1/8
Tenna Corp.	8 1/2	7 3/4	8 1/2

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

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

START THE NEW YEAR BRIGHT!



Stone
Smash!

KING
CURTIS

I WAS MADE
TO LOVE HER

Atco 6547

Produced by TOM DOWD & TOMMY COGBILL

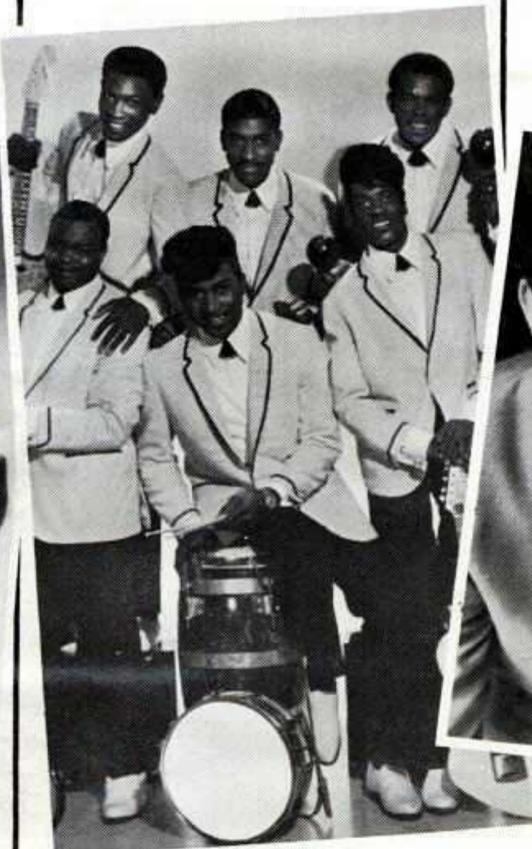
Break
Out!

SOUL
BROTHERS SIX

WHAT CAN YOU
DO WHEN YOU
AIN'T GOT
NOBODY

Atlantic 2456

Produced by WAYNE PRODUCTIONS



Solid
Hit!

BILLY VERA
&
JUDY CLAY

STORYBOOK
CHILDREN

Atlantic 2445

Produced by CHIP TAYLOR & TED DARYLL
for BLACKWOOD MUSIC, Inc.



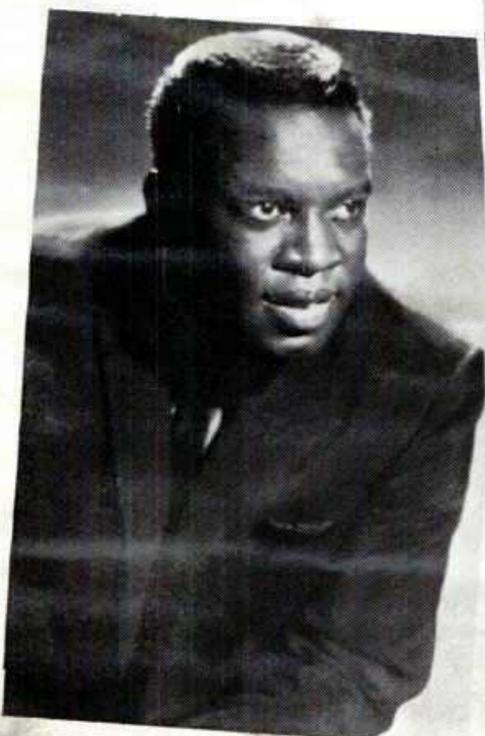
Blazing!

THE
FIREBALLS

BOTTLE
OF WINE

Atco 6491

Produced by NORMAN PETTY



Computers and Cables Are Seen Spurring a Marketing Revolution

• Continued from page 1

On the near horizon are individual industry computer banks, with two-way service, constantly updated with up to the minute marketing and sales and other data needed in decision making.

A nation-wide central computerized sales system for sound recordings has already been envisioned by Irwin H. Steinberg, executive vice-president of Mercury Records, during a 1965 air freight rate hearing. This type of networking would be directly in line with the increasingly centralized distribution that has already relieved record manufacturers of hundreds of individual location shipments.

Some see a not too distant time when record sales in any city or area would tie in with the central information system. The number of radio plays would be similarly recorded. The sales of coded product and the air plays could be continuously and instantly flashed to the central depot. At the manufacturers' end, computerized data could provide immediate spotting of what was selling, or needed. Orders could be tailored to the needs of distributors or dealers and be on their way without a letter, phone call or telegram.

Business magazines are warning executives of the changes breathing down the necks of consumers and sellers alike. A Forbes magazine article has pointed out that many old buy-sell concepts are breaking down. Goods can go to the consumer, via cable-TV viewing, instead of the customer having to come to the store to look.

They call it Telepurchasing, and predict that it will not seem formidably new and scary to retail dealers as masses of new communications channels link stores, homes, banks by closed-circuit color TV.

Macy's senior vice-president John A. Blum is quoted as saying he is sure cable-TV on CATV or some other device "will make catalog selling possible into the home through color TV. Somewhere it will be accompanied by an electronic method of ordering."

Woolworth's chairman Robert C. Kirkwood says he is sure the two-way telecommunications will be part of the shopping habits of the American public, and not too far down the path from now.

Buying by Video

So it is not hard to picture record clubs of the future not only showing their wares directly to the home buyer by telepurchasing—but possibly even being able to give him a sample of the sound. Orders would be given and received electronically by catalog number or code, into the central or regional distribution plants. Billings could be made through the same electronic impulse recording—and payment via bank credit.

The communications revolution has thrown the copyright laws into a turmoil. The crisis and a partial solution by way of the revision of the copyright law should come in 1968.

The Senate now has the job of hammering out a suitable law covering the controversial CATV issue, and the new technological uses in computer networking, and some fantastic new multi-copying devices. The computer and copying problems are so new and complex that a separate study is being

made of them. Music publishers and other copyright interests demand that government find some way of protecting their material in the communications explosion.

The copyright terms for CATV, which picks up network and station TV programs and wires them into homes for a monthly fee, will probably set graded liability along the lines recommended by the House Copyrights Subcommittee and lost in floor action. But the big fight will be over the right of CATV to originate programming.

Typical of the unprecedented goings on is the very recent request of the Justice Department to the Supreme Court, no less, that it hold up decision on CATV liability under the present law. Justice wanted to give Congress a chance to put into the new revision the compromises worked out between CATV systems and copyright owners. The Supreme Court denied Justice's plea.

The Justice Department's request came only a week after the Supreme Court had jolted legal circles by deciding to review the Herlands decision in the United Artists vs. Fortnightly suit, holding CATV totally liable for copyright performance fees under the present law.

The question of pay-TV keeps inserting itself into the CATV issue. The big argument in the past has been that the pay service would take some hours out of the free, in the kind of over-the-air pay-TV considered by the FCC for the past 15 years. Wired service on multi-channel cable would not intrude on the free.

Privately, movie producers are known to be intensely interested in a cable-to-home service that would mean millions of viewers seeing new films simultaneously.

Composers and publishers and talent believe they would benefit when a musical hit or score in a movie could take

off overnight, in home viewing across the country. Performance rights lawyers are already prepared to present new pay-TV services with licenses, or film producers with raised synchronization fees to cover showings beyond traditional theater use.

The odds are about even as to whether the Senate Committee will put performance royalty for records in the revision bill, or only in its report, with a recommendation for later action. Broadcasters would put up a violent battle against a performance fee for records. Under the 1908 law, only the composer and publisher can collect any performance fees on copyrighted music played for profit.

Two major industry and government concerns for the coming years, already seething in this one, are consumer protection and the full-scale integration of the American Negro population into American business and employment. The importance of this segment to the national economy is highlighted by Census figures: by 1985, the Negro population may reach 32 million or more, up to 14 per cent of the population, compared with the 1965 estimates of about 23 million or 11 per cent.

Home entertainment countries will be involved in consumer credit, safety design and warranty bills on the 1968 legislative agenda.

The government has been wooing the businessman's help to the curing of the cancerous, costly slum and ghetto debacles in our major cities. There will be more in 1968. In the works are bills offering tax incentives and depreciation benefits to manufacturers who will set up branches in inner cities and employ ghetto residents. There are bills to subsidize insurance at moderate cost for the ghetto retailer who can't make it with steep private insurance rates and cancellations.

E. German Bans U. S. Acts

• Continued from page 1

cials, East Germany said that the ban would apply to all Americans.

The culture ministry also decreed that all Western pop lyrics must be translated into German, and that no more than 40 per cent of any program may consist of music composed by American or "other imperialist" composers. In line with this, the East German Radio is now playing "Sankt Leonhardts Gesang," which is nothing more than the "St. Louis Blues."

East Germany's crackdown on American artists and music is a complete reversal of current Communist bloc policy, a reversal so far confined to the East Berlin regime. American diplomats in West Germany connect the crackdown with the ferment in the Soviet bloc over closer ties to Western countries. Czechoslovakia and the countries of Southeastern Europe are dropping the barriers to cultural contacts with the West, but East Germany and Poland seem to be afraid that the camaraderie with the capitalists may be getting out of hand.

East Germany, in particular, has suddenly reverted to a hard line against West Germany and Bonn's friends. The East Ger-

man culture ministry indicated that French artists probably would be exempt from the ban, but that the lid would be kept firmly on British beat groups. The East Germans regard beat musicians as a "corrupting influence."

The East Berlin regime announced that it was disbanding all East German beat aggregations. This is being done by the simple device of putting recalcitrants into the army, as has happened to the Sputniks of Leipzig. East Germany adopted a further simple device for controlling beat musicians—and their hair: they are asked to produce their identity documents, and are then fined because they have "altered" their appearance from their close-cropped identity pass photos. East German cultural officials charged that "beat music is a capitalistic device to corrupt young people and distract their attention from the serious social problems of our times."

Heinz Bornhardt, the pop music official in the ministry, said, "We favor recreation and wholesome social contacts. But we are against the exploitation of young people through corrupt music. We intend to develop and produce our own socialist dance music."

Lifton Sees Record Industry A Challenge for the Pioneer

• Continued from page 1

which are expected to join the Transcontinental fold include the Hartstone companies and Charles Schlang's Mershaw of New York.

Full Swing April 1

Lifton said the Transcontinental national rack-jobbing firm will be in full swing by April 1. He estimates total annual volume of this company will be between \$80 million to \$100 million.

Lifton intends to apply Cecil Steen's electronic data processing concepts to Transcontinental Music's nationwide operation. He favors the use of strategically located warehouses or depots from which product will be shipped as sold by the company's sales branches.

One of the underlying factors in the acquisition of the various companies being merged into Transcontinental Music, Lifton said, is the unique business attributes each adds to the combine. For example, Lifton said Steen brings with him a highly developed grasp of sophisticated business procedures such as his electronic data processing operation. With the acquisition of Tip Top, Lifton said, Transcontinental will enjoy the advantage of the buying know-how of Monroe Goodman and Larry Nunes. He said that in each case when Transcontinental goes after a firm it does so with an eye to rounding out the company's management team.

The head of each firm joining into the Transcontinental complex will serve on the subsidiary's executive committee which will be responsible for running the company.

Lifton, a 40-year-old lawyer, founded Transcontinental in



BOB LIFTON

1961. The company's assets are in excess of \$300 million, and is a diversified investing firm engaged in real estate, banking, finance, and franchising, among other activities. Under its subsidiary, Spectrum, Ltd., the company launched the franchising of the Little King Restaurants, based on the cartoon character. Transcontinental also franchises the Arthur discotheques, Hullabaloo discotheques and Teen Clubs International.

The company recently acquired the Barberton State Bank and is merging it with its Evans Savings & Loan of Akron, Ohio, to build Evans into a full service banking operation.

Lifton said Transcontinental Music Corp. intends to broaden its holdings in the record-music industry. He said he has no intention of acquiring a disk firm, but that his company is interested in purchasing music publishing firms.

Monaural to Be Choked Off

• Continued from page 1

and stereo, with the number of new monaural titles dwindling.

Catalog product in monaural will continue to be offered as long as the company sees a demand for the records. Beginning Feb. 1, Capitol's radio programming subscriber service will supply only stereo albums.

Because of the high stereo-to-monaural ratio at DDG, the classical music company has discontinued its releases in monaural. Monument Records has pressed no monaural LP's since the beginning of December. According to Monument's president, Fred Foster, the company will continue servicing its foreign affiliates with monaural masters. No new pressings of catalog product has been scheduled as Monument phases out its monaural inventory.

No new statements of policy have been issued by the CBS group, but it is known that the company's labels will shortly cease monaural production of most of their lines. While no one at Warner Bros.-Reprise's main offices could be reached for comment, the company is expected to announce the cessation of monaural pressings for all Warner Bros., Reprise and Loma albums.

Playing by Ear

"We're playing it by ear," said Liberty vice-president Lee Mendell. Liberty will continue to make its catalog available in monaural, but some of its new product is stereo-only. While Mendell would not dis-

close the company's January release, two of its December albums (Victor Lundberg and the Fifth Dimension) were issued as stereo-only.

Said Mercury vice-president Irwin Steinberg, "We will not press any classical or jazz recordings in monaural. As for pop product," he continued, "we are now doing only token monaural pressing."

At RCA Victor, a spokesman said there is no change in policy. With few exceptions in its classical and Vintage lines, RCA is currently releasing all product in both forms. Decca, Atlantic and United Artists will also continue pressing both monaural and stereo.

Bell to Distribute Tooth 'Sunshine'

NEW YORK — Amy-Mala-Bell Records has a deal with Spooky Tooth's "Sunshine, Help Me" single will be distributed here on Mala Records label. Blackwell released the single simultaneously in England on Island Records. Larry Uttal, president of Amy-Mala-Bell, has also slated an album for January release in the U. S. by the British group.

Uttal also acquired U. S. distribution of "Thank U Very Much," by the Scaffold, a Parlophone Records single that is already in England's Top 10 charts. It was released in the U. S. last week on the Bell Records label.



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BEST SELLING JAZZ LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	1	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	14
	2	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	13
	3	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	5
	4	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	6
	5	74 MILES AWAY Cannonball Adderley, Capitol T 2822 (M); ST 2822 (S)	6
	6	ALLIGATOR BOOGALOO Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	14
	7	CRY YOUNG Ahmad Jamal with Voices, Cadet LP 792 (M); LPS 792 (S)	6
	8	BEST OF JIMMY SMITH Verve V 8721 (M); V6-8721 (S)	4
	9	SORCERER Gabor Szabo, Impulse A 9146 (M); AS 9146 (S)	4
	10	WAVE Antonio Carlos Jobim, A&M LP 3002 (M); SP 3002 (S)	12
	11	DANCING IN THE STREET Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	11
	12	DYNAMIC DUO Jimmy Smith & Wes Montgomery, Verve V 8678 (M); V6-8678 (S)	34
	13	CALIFORNIA DREAMING Wes Montgomery, Verve V 8672 (M); V6-8672 (S)	44
	14	JOURNEY WITHIN THE CHARLES LLOYD QUARTET Stax 1493 (M); SD 1493 (S)	1
	15	EXPRESSION John Coltrane, Impulse A 9120 (M); AS 9120 (S)	12
	16	SORCERER Miles Davis, Columbia CL 2732 (M); CS 9532 (S)	3
	17	KANSAS CITY PIANO (1936-1941) Various Artists, Decca Jazz Heritage Series DL 9226 (M); DL 79226 (S)	1
	18	SWING LOW, SWEET CADILLAC Dizzy Gillespie, Impulse A 9149 (M); AS 9149 (S)	7
	19	BIG SWING FACE Buddy Rich, Pacific Jazz PJ 10117 (M); ST 20117 (S)	27
	20	SERGIO MENDES & BRASIL '66 A&M LP 116 (M); SP 4116 (S)	29

MONUMENT... '68!

"NO SAD SONGS"
(SOUND STAGE 7 2602)



JOE SIMON



A DIVISION OF MONUMENT RECORD CORP. NASHVILLE/HOLLYWOOD

'Dropouts' Drub Angels

• Continued from page 1

ABC is reported to have had a \$207,000 stake in "Henry, Sweet Henry," which closed Sunday (31) after a Broadway run of 80 performances. Victor never got around to an original cast album of "Mata Hari" but ABC is out on the market with its "Henry, Sweet Henry."

An indication of the financial drubbing hitting the record manufacturers investing in Broadway musicals was recently revealed by Larry Newton, president of ABC Records. He said, "We have so far invested about \$1 million in musicals, which include 'Fade Out, Fade In,' 'Something More!' and 'High Spirits.' We lost money on all

except 'High Spirits,' which broke even."

Newton is now moving off-Broadway with an investment in the musical, "Have I Got One for You." Off-Broadway, in fact, has been attracting record company money. RCA Victor has a stake in "Hair"; United Artists, parent firm of United Artists Records, has an investment in the revival of the Truman Capote - Harold Arlen musical "House of Flowers," and MGM is already showing a profit with its investment in "You're a Good Man Charlie Brown." Another off-Broadway musical to make the original cast album grade was "Now Is the Time for All Good Men," which was recorded by Columbia.

Executive Turntable

• Continued from page 6

appointed manager of the tape department at Calctron. Other Calctron appointments are Art Kay as sales manager of the record division and Guy Haines as promotion manager.

Arnold Cornine has been appointed treasurer of Dubbing Electronics, Inc., of Copiague, N. Y. He also will serve as Dubbing's controller. Cornine formerly was a member of the controller's staff at Consolidated Electronics Industries Corp. and is a certified public accountant.

Raymond L. Kelly has been named to the executive staff of Shure Brothers, Inc., Evanston, Ill., manufacturer of high fidelity components, microphones and related products.

David J. Keklikian has joined Bible Voice, Inc., as vice-president in charge of marketing. He will head the firm's international marketing program and its new sacred music division, and will be responsible for marketing product on record, tape, tape CARtridges and cassettes.

Ronald Willman has been promoted to advertising manager of Billboard. A Billboard ad salesman for four years, Willman previously was employed by Variety and Downbeat in space sales posts. He also has been client service manager and office manager.

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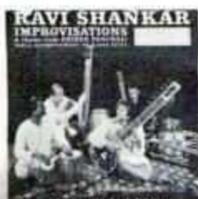
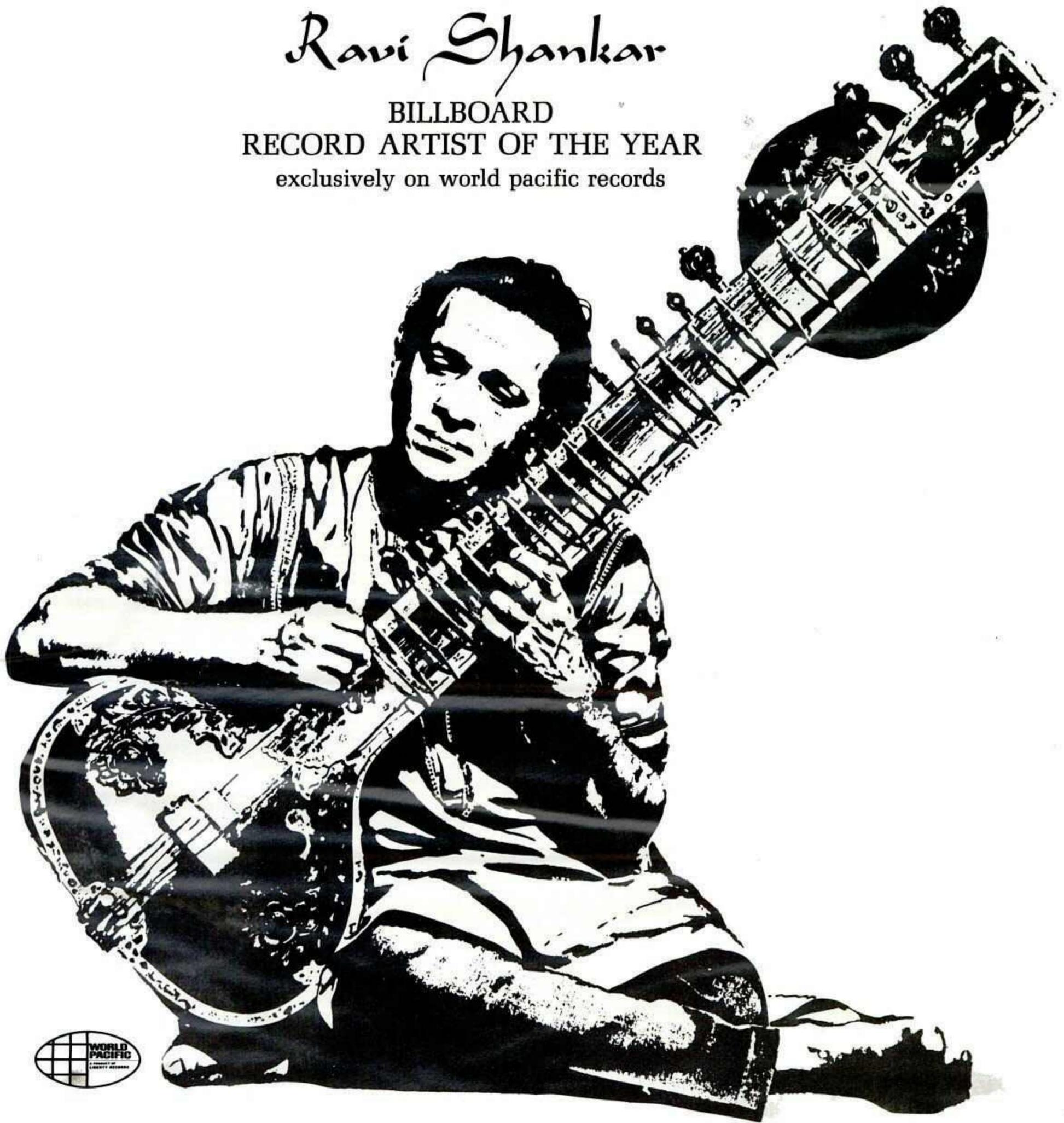
JANUARY 6, 1968, BILLBOARD

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Billboard. December 30, 1967.

Ravi Shankar

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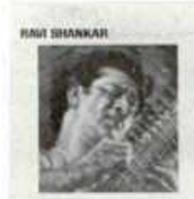
WP-1422/ST-1422



WP-1430/ST-1430



WP-1431/ST-1431



WP-1432/ST-1432



WP-1434/ST-1434



WP-1441/ST-1441



WP-1442/ST-1442

Musical Instruments

Why Business Is Great at Grinnell's: A '67 Report

By H. F. REVES

DETROIT — "Sales are booming—and I think business is going to get even better," was the optimistic report from Dick Forbes, buyer in the musical instrument department at Grinnell Brothers, major Detroit-based music house. Grinnell's is operated as a full-line music firm with a chain of branches in the metropolitan area and other Michigan cities as well as affiliates in other States.

The downtown headquarters store, occupying some 10 floors, has the instrument department on the third floor, accessible by three elevators. Here abundant display of merchandise draws the music-minded, and here they can find a large assortment to choose from. Grinnell's is the recognized music center in the Detroit market dating back to the turn of the century. This leadership lends credence to Forbes' optimism about market conditions.

"One of the biggest reasons for business going up is the introduction of music to young people in the schools," Forbes said. "As the population grows, shopping centers and new schools, too, spread out. The purchases of instruments for youngsters in grade schools is fantastic. Where a school would have a 50-piece band only a few years ago, it will now be 100 pieces. This means a new instrument explosion."

The market is wide ranging today, and more solid—the unit of sales tends to be larger, Forbes says. The leader by a wide margin in sales is the higher priced electronic guitar. There may be less sales made than formerly, but the sales registered today are for a different quality of instruments intended for group members.

"There is a new breed of musician today," he said. "Individually they do not meet the older standards, but when they get together in a balanced group, they do all right and sound great. This means that they must have better instruments."

The natural result is that customers today are investing more money in their instruments. A public address system alone may cost \$1,000 while other amplified equipment

"even to amplified saxophones" runs the total up.

Forbes explains the relation between musicianship and the better market. "I feel that even in cases where a musician may have a lot of studying back of him but may not be able to make it financially—he may be able to join one of these four-man combos and be a lot better off by playing beneath his ability—that is, playing four-chord. "The call is for a new breed of instruments—something old that is now new. When a group arrives, they have to get higher-priced and strange instruments that will provide a new sound."

Good examples of this new variety are sitars, tablas, and even balalaikas. While the writer was on the floor, a pair of young men came in to search for "something new, something strange" in instruments for their group.

Varieties

New types of guitars are eagerly sought. Typical is the demand for the double-faced guitar, having six strings on one side and four string (bass) on the other. However, Forbes said, a player may buy a versatile novelty like this and yet use only one side for an entire evening's playing.

The call for instruments like this is creating problems for the manufacturers, Forbes notes. Such specialties would normally be processed through the custom department by the maker. There is currently an extremely long wait—12 to 18 months—for delivery "But these youngsters want the instrument yesterday of course."

A solid new trend is the use of the conventional types of instruments—trumpets, cornets, and trombones by rock and roll groups or their equivalent. Forbes calls it "Dixieland dolled up with a Latin beat." It is creating a definite demand for these partially forgotten instruments

which can be worked into a brass ensemble—and he predicts that it may come to displace some rock 'n' roll.

Electrified or amplified instruments—especially trumpets, trombones and clarinets—will become important in the very near future, Forbes believes. While demand has not really become important yet, it has been sparked by fall television advertising.

Melodicas are selling well, and there is an actual backlog of orders for harmonicas—even the lower-priced varieties.

A recently added instrument at Grinnell's is the small troubadour harp for the more serious musician. This is being sold already extensively to "the more erudite areas," such as university towns, to meet the growing demand for instruments. It has not yet found its way among the rock and rollers.

But autoharps have. They are selling well among school musicians for ballad singing. Forbes says that it is not necessary to spend years learning to play this instrument. Unlike the older zither, it tends to create the instant musician. The newly introduced electrified autoharp is also denting the market.

There is a strong feeling for recorders among the rock 'n' roll clientele, who use them largely for entries and fill-ins. This has a natural derivation, Forbes says, as most rock groups appear to have some recorder background—probably through the college students who used to play the recorder, the taste for them has spread to these new groups.

Banjos in both four and five-string variety are moving well in some areas. Combo organs are still hot, he said.

"An important part of the appeal for both the player and the audience with these rock groups is the calisthenics," Forbes says.

Massive Accordion Meet in Philadelphia

PHILADELPHIA—A three-day program recently to climax

National Accordion Week attracted 1,000 musicians to the Hotel Bellevue-Stratford.

The convention, sponsored by the American Accordionists' Association, presented many of the world's leading soloists and groups, exhibits from accordion makers around the world and included championship competition.

Among the top artists on hand were Art Van Damme, Charles Magnante, Joe Soprani, Wayne Barrie, Tony Ippolito, Mario Tacca, Vic De Angelis, Joe Biviano, Carmen Carozza (1965 U. S. champ), Beverly Roberts (1967 U. S. champ), Julie Ann Kasprzyk and former world champ Stephen Dominko.

Making his first U. S. appearance was Czech accordion virtuoso Jaroslav Vlach, who had just arrived for a three-week teaching stint at the Acme Accordion School of Westmont, N. J.

Exhibitors were Accorgan Corp., Bell Accordion Corp., Ernest Deffner Affiliates, Pietro



CUSTOMER SERVICE bulletin boards are popping up all over the musical instrument retailing scene. This one is at Des Moines Music House, Des Moines, Ia. It's situated in a lounge area with vending machines handy. Salesman-instructor Bob Stinson, with glasses, talks sound with a customer.

Sunn Challenging Vox In Endorsement Derby

LOS ANGELES—Four-year old Sunn Musical Equipment Co. is on a nationwide drive to expose its amplifiers and p.-a. systems to consumers via endorsement-of-product contracts with rock 'n' roll acts.

Jay B. Munger, promotional and artist relations director, said his firm is trying to put a sales dent in established musical equipment companies by "pushing superior equipment."

Sunn, which manufactures a complete amp line (\$435 to \$1,095) and two p.-a. systems, recently opened an office in Hollywood to be closer to the music scene. "In order to woo artists to our company," says Munger, "we have to be in Hollywood."

The drive to corral talent has put Sunn in a head-to-head tussle with Vox for endorse-

ment agreements, according to Munger. Under contract to Sunn are the Who, Don and the Good Times, the Kingsmen and the Buckingham, with additional contracts under negotiation.

"We've always sold the professional musician on our equipment," explains Munger, "and now we want to reach the amateur musician and the teenage market."

In the race to acquire endorsement contracts, Sunn plans to promote rock concerts on a national basis to achieve exposure for their artists and to reach teen-age rock followers.

"The importance of endorsement pacts is seen in equipment sales and product exposure on television and in concerts," said Munger. He announced that Sunn will introduce new amp models in 1968.

Mexico City Store Using Music Appreciation Promo

MEXICO CITY — Local instrument retailer Sala Chopin carries on music appreciation program involving international artists as a continuous promotion.

Pianist Jorg Demus will offer advanced courses to finalists in last year's Sala Chopin piano competition under the store sponsorship this year.

Demus will also give four concerts with Mexican pianist Jorge Osorio. His visit here is sponsored by the government's Ministry of Education, the office of Cultural Affairs, Coca-Cola, Lufthansa Airlines and Sala Chopin.

The German Embassy will sponsor a vocalists' competition in early spring with the co-operation of Sala Chopin.

Advanced courses, sponsored by Sala Chopin and Air France, will be given to advanced pianists during the summer.

And in the fall, the store will stage its annual piano competition.

Weekly music appreciation lectures are given and the store sponsors regular concerts with guest artists during the year. On Saturdays, the store presents cultural films.



THE XL'S, a rock group from Iowa City, Ia., has won first place in the national Win a Movie Contest sponsored by Vox. The group will appear in Sam Katzman's MGM production of "A Time to Sing, a Time to Cry." The group registered for the Contest at West Music Co. in Iowa City.





WE CAN FLY

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What comes after "The Rain, The Park & Other Things?" Their second fantastic flight—and next number one hit—introduced Christmas Eve on The Ed Sullivan Show.



THE COWSILLS

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Four Tops Spin Soul With a Smooth Beat

NEW YORK — Motown's Four Tops, with their popular soul sound, stirred up an opening night gathering at the Copacabana Thursday (21) like guest speakers at a revival meeting. Staked to a thumping beat, the Tops spun through their slick act with military precision, spacing their disk successes with versions of "Still of the Night," "Impossible Dream," "Mack the Knife" and a medley of 1967's top movie themes.

Song after song, their machine gun delivery kept the audience in constant motion, clapping, stamping, exercising and

mouthed to the music. "Baby, I Need Your Lovin'" rambled on through several choruses, repeated again and again like a half-learned lesson by the crowd. The Tops' hits, including "Same Old Song," "Reach Out" and "I Can't Help Myself," were given the same soul treatment as "Look of Love" and "Turn to Stone."

The group, well-schooled in Motown dance drills matched flawlessly to the songs, dropped the flashy routines and finished with "The Christmas Song," a musical toast to the holidays.

ED OCHS

Pro Musica, Maximus OK—Electronics a Short Circuit

NEW YORK — The merging of medieval music, pop rock, electronic music and psychedelic lighting fell short of the mark on Tuesday (26) at Carnegie Hall despite good efforts by the New York Pro Musica and the Circus Maximus.

The uninterrupted 80-minute program was at its best when the two disparate groups were performing individually or blending into each other. Projections of patterns, color and photographs on the stage, ceiling and walls of the staid old hall were only mildly effective.

The main drawback was the electronic music of Morton Subotnick, whose music has appeared on Nonesuch. While his sounds worked in sections bridging the medieval music of the Pro Musica, who record for Decca, and the Circus Maximus,

Vanguard artists, other sections were too long for the full house.

One of the best yet most irritating effects occurred late in the program entitled "An Electric Christmas." Subotnick's music intensified relentlessly as rapid light fluctuations permeated the hall. When the wave upon wave of sound reached its climax, the electronic apparatus gave way to the equally relentless, but far more palatable sounds of Circus Maximus. One of the segments for that group, "Hello, Baby," was accompanied by pictures of a doctor attempting to cut a baby's umbilical cord.

The Pro Musica's efforts ranged from vocal in madrigals and chants to instrumental with instruments of the earlier period. While the program was not a complete success, it did point

Sensiers Delight Britishers With Latin Delights

LONDON—Dorita and Pepe Sensier, Britain's specialists in Latin American folk music, starred in two concerts at the Purcell Room of the Royal Festival Hall Dec. 8 and 14.

Dorita's rich, commanding contralto and Pepe's consummate ability on the guitar and its South American relatives such as the cuatro, jarana, charango and tiple, scored in programs of folk song from Venezuela, Chile, Mexico, Columbia, Paraguay, Peru and Argentina.

The duo's understanding and obvious affection for their material plus their unique sound and approach which emulates no one inside or outside Latin America has put them on a pinnacle of achievement. Their awards from the Mexican Government and their annual invitation to the Argentine folk festivals at Salta and Cosquin testify to their current status.

The Sensier pair introduced their programs in a manner both informal and informative, establishing a swift and easy rapport with their audiences. Apart from her vocal prowess, Dorita played powerful rhythm guitar, and used a Paraguayan harp effectively in "El Aqualulco" from Mexico and the Paraguayan "Pajaro Campana."

NIGEL HUNTER

up a similarity, at least rhythmically, among the three musical styles. This doubtless will not be the last of such programs.

FRED KIRBY



EDDY ARNOLD, at podium, salutes Steve Sholes, seated, at a recent luncheon sponsored by NARAS. Sholes, vice-president of pop artists and repertoire at RCA Victor, was an important force in establishing Nashville as a record center.

Seeger Singer for All Ages In Concert at Carnegie Hall

NEW YORK — Pete Seeger is not simply the world's foremost folk singer; he is also the leading musical spokesman of all the generations which courageously speak out against the Establishment.

His stage manner is so gentle, so unaffected that it seems paradoxical to believe he's so deeply concerned. However, there was no incongruity in his Carnegie Hall concert Saturday (23). It was straightforward, informal and always relaxed. His warmth transformed the massive auditorium, with its overflow audience of children with parents, and hippies, students and older adults, into a living room where seemingly a friend was entertaining. Very few performers achieve such an understanding and a closeness of identification within such a wide age scale.

Enthusiastically and spontaneously, he lifted the audience's spirit in song, made them stomp their feet, hum, whistle and participate in many sing-alongs. His repertoire was so vast as to encompass Beethoven, spirituals, blues and lullabies. In shirt sleeves and held high from the beginning of the program, he also drew upon African folk songs, a Japanese poem which

he set to music, and sung in Yiddish and in Spanish. His 12-string guitar and his banjo hummed with skill throughout the two-hour performance. He even took several apt turns on the recorder.

Tunes included "Rock Island Line," "Red River Valley," "Guantanamo," "Bye, Bye, My Rosieann," "Abiyoyo," "Snow, Snow, Falling Down" and "12 Gates to the City." In addition, he sang several antiwar tunes such as the controversial "Waist Deep in the Big Muddy," "Bring 'Em Home," "You Got to Walk it by Yourself" and "For the Rifle (Is No Trifle)."

He is under exclusive contract with Columbia. His latest album is "Waist Deep in the Muddy." ROBERT SOBEL

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Campus Dates

The **Serendipity Singers**, United Artists group, will appear in concert at Knox College, Galesburg, Ill., Jan. 24.

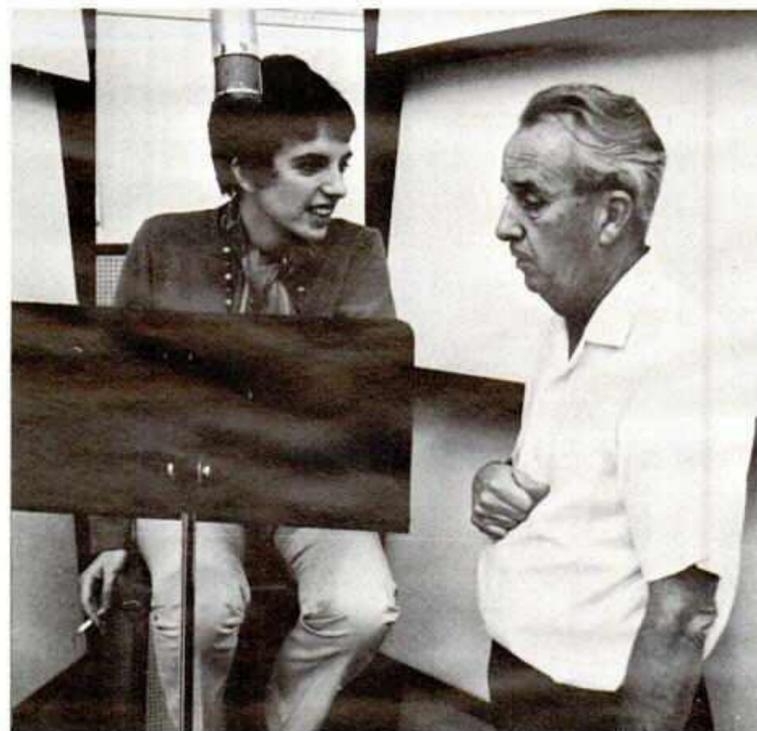
Sergio Mendes and Brasil '66 and the **Back Porch Majority** were on campus at Indiana University Dec. 8.

Plans for the Seventh Annual Folk Music Festival are under way at San Francisco State College. The campus event will be held during the last weekend of April (26-28). The affair will feature the first West Coast appearance of Canadian singer-composer **Gordon Lightfoot**. Additional artists to appear on the program will be signed in about a month.

At the University of San Francisco, the Associated Students organization is sponsoring a concert by **Glenn Yarbrough** April 3. Arrangements for the date were han-

dled by **Rod Blonein**, student body president.

On Feb. 21, the Special Events Committee of the University of San Francisco is sponsoring a campus appearance by **Tony Bennett** in the gymnasium. **Curt Kreml** is chairman of the Special Events Committee for the 1967-1968 term.



LIZA MINELLI AND ARRANGER GORDON JENKINS analyze a take during the recording of "Snow," one of the tunes in her debut A&M album, set for release this month.

Signings

Lorne Greene switched from Columbia to RCA Victor, where he will be produced by **Jack Gold**. . . . The **Nu-Dimensions** to Jerden, where "Another Side" will be their debut disk. The **Spindle** also inked by Jerden. . . . **Samuel Waymen** signed with Ninandy Records.

Rascals Gross 65G at Garden

NEW YORK — The Young Rascals grossed \$65,000 for an afternoon concert Saturday (23) at Madison Square Garden, according to the group's manager Sid Bernstein who also promoted the show. The concert drew 16,000 fans, topping a draw of 14,000 in September for the group at Singer Bowl in Queens.

The concert marked the first appearance of the Atlantic Records quartet supported by a full orchestra. Conducting was Arif Mardin, Atlantic Records producer who worked on the group's next album—"Once Upon a Dream." The LP will be released in two weeks. David Brigati, brother of Eddie Brigati of the group, introduced the title tune during the concert. He also sings as a guest in the album. Other artists appearing on the show included Peaches & Herb, the Royal Guardsmen, Erma Franklin, and Jay & the Techniques. WMCA deejays served as emcees for the concert.

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Stereo LP Service Runs Into Static From Stations

• Continued from page 1

in Providence, R. I., said it was not a matter of a stereo head for the turntable. "It's a problem of distortion. If you're not broadcasting in FM stereo, a stereo record deadends, losing a track or something. You're getting a thinner sound. Plus the fact that, for broadcasting, a stereo head on a turntable is a fragile thing. You know how deejays handle a turntable."

The problem can't be worse, he said, adding that he had talked to record men from Capitol Records and George Ryan with Columbia Records in Boston. "Ryan said he'd heard this complaint from other stations and he wanted me to drop him a letter about it."

Stereo Heads

WJAR has stereo heads on its turntables. It will play cuts from stereo albums if it can't get the monaural versions. Stickhouse pointed out that he was receiving more and more stereo (rather than monaural) versions. Phasing out monaural records makes sense, but there must be some way record companies could help us out with our technical problems or come up with a compatible record. He hoped that record companies would continue to supply monaural albums for radio stations. At any rate, "the industry has a way of solving problems like this. If forced, I'll play the stereo versions, but it offends my ears. I'm not a technical expert, but I've been in the radio business long enough to know what sounds right and what doesn't."

Some record companies have indicated they'll continue to press monaural versions of albums strictly for deejays. Len Levy, head of Epic Records, said he would do this. Others have said they'd do it if the demand was strong enough.

Can't Play Stereo

Jim Hilliard, program director of Hot 100 format WFIL in Philadelphia, said that although his station had stereo heads on its turntables, "I can't play stereo albums. They just don't come across the air right." He said that the station had

received a stereo version of the Beatles' "Magical Mystery Tour" album and after playing it on the air decided it didn't sound right. Hilliard got in touch with the local Capitol Records distributor and they sent over a monaural copy. WFIL had the same problem with "Pisces, Aquarius, Capricorn, and Jones Ltd." by the Monkees and a recent Rolling Stones album. In the case of the Rolling Stones stereo album, the station transferred it over to cartridge in monaural form.

"I hope it never comes down to the question of not playing a stereo album because we can't get a monaural version. Record companies do pressings of deejay copies of singles . . . why can't they do deejay copies of albums?" He said he felt it wasn't uncommon for deejay copies of singles to be a much better quality than the singles turned out for the public.

Engineers Disagree

At WIXY, in Cleveland, program director George Brewer said that even his engineers disagreed about whether there was a loss of quality in the monaural broadcast of a stereo album. But, WIXY had to put the latest Beatles album on cartridge. With a Doors album, the question was whether to play it right away so as to keep up with the competition or wait until the distributor could get a monaural copy over. Like many program directors, Brewer felt the situation could snowball into a big problem, especially with smaller stations not equipped to play stereo versions of albums. He also brought up the problem that if radio engineers arbitrarily attempted to change a stereo album to a mono version via cartridge there would conceivably be a large loss or change in sound, that the public might raise a hue and cry because the record played on the radio sounded nothing like they one they purchased in the store.

WCFL: No Problem

Ken Draper, program director of WCFL in Chicago, reported no problem. His Hot 100 format station changes all records to cartridges. Brent Hill, program director of easy listen-

ing WSB in Atlanta, said his engineers had solved the problem . . . that stations losing sound on monaural broadcasts of stereo album tracks might not have their equipment hooked up right. WSB has stereo heads on its turntables, as does WSB-FM.

At WLEE in Richmond, Va., program director Randy Scott said that he does not have stereo heads. Not only did he have trouble with a stereo version of the latest Beatles' album, but Philips Records even sent him a stereo single of the new Frankie Valli release.

Bill Vermillion, music director of WLOF in Orlando, Fla., said he was not equipped to use a stereo album at the moment, but "we aren't playing as many album cuts as most people." The Hot 100 format station has a pick album of the week and, in the past weeks, these have ranged from albums (the best cuts only) by the Cream, the Who, and Big Brother and the Holding Company.

Bob Belz, program director of WREO in Ashtabula, Ohio, said his 5,000-watt rock 'n' roll station had little problem about albums . . . "we're not really getting many, period." He especially complained of total service from Atlantic Records.

Allan Hotlan, program director of WIP, the easy listening powerhouse in Philadelphia, said he was still getting monaural copies of everything he needed. The station does not have stereo heads on its turntables, but could meet the stereo problem quickly if it developed there. He didn't see stereo albums as any great problem to the AM setup. He was also confident that if broadcasting engineers didn't solve the problem — should it develop nationwide — record company engineers could and would.



AL COLLINS, of KSFO, San Francisco, is willing to take a flier on "Kites Are Fun," by the Free Design on Project 3 Records, he tells the label's local promotion man, Marty Dahl, right.

Compass W. Jingles

MIAMI — Compass West Productions has bowed a new radio jingle package designed and priced for small and medium market easy listening format stations. Firm president Stephen Floethe said this first effort will be followed by jingles packages for country, r&b, rock 'n' roll format stations.

OPEN LETTER

Closer Broadcast, Trade Tie: Prichard

EDITOR'S NOTE: This is such a special letter we think it deserves special treatment. The comments of Mark Prichard, assistant vice-president, programming, WLAC, Nashville, should be noted by everyone in the record-radio industries.

Your special Billboard survey on record company service to radio stations in top and secondary markets was quite interesting, but unfair to record manufacturer's and promotion people, generally speaking, and I would appreciate equal time to speak in the record company behalf!

I have been broadcasting since 1951 and have never found any difficulty in obtaining any record released that I felt was necessary to the programming of the organization for which I worked.

If there is one thing in radio that rubs me the wrong way it's lazy, I'm-doing-you-a-favor-by-playing-your-record broadcasters who sit around and complain that they didn't receive this or that new release!

If you live close enough to the distributor, get on the phone and call the promotion man and ask for a copy of release. Or, if you're in a secondary market, write for what you want and you'll get it! . . . I might add that the contact you have with the record company or local promotion man should not stop with him sending you the record, but in you taking time to drop him a line and let him know how the release is doing.

Record company officials and promotion men are the most important people in the lives of radio stations who make their living playing music, and program directors and music directors act like they are doing the record company and/or promotion man a favor by even seeing them, let alone playing their product!

My experience has ranged from Big Stone Gap, Va., to Miami, Fla., and the past four years as vice-president of programming for WLAC-AM and WLAC-FM, Nashville, Tenn.

I mention this only to show that no matter what position held or how large or small the market, the record company official will respond to your request if you will be his friend, as well as send you free records when, and I might add, as soon as you snap your fingers!

In these 16 years in radio I have a long list of record company people that I consider among my best friends—names like Paul Brown, Gene Armond, Sol Handwerker, Irv Trencher, Buddy Baush, Joe Smith, Jack Milman, Eddie Lambert, Morty Weiner, D'Kilpatrick, Mike King, and Harold Komisar, along with relative newcomers like Don Graham, and the list goes on and on! These men have helped me to whatever success I have today by supplying me with the music material necessary for the format design of my stations.

I didn't play everything they sent me and to this day they do not send me everything they release as they release it. But

rather it is my job to review everything released by each company as listed in Billboard or other trade publications and decide if I think the release would fit within my format. If it does, then I write or call for a release to be sent to me for screening. After all, every record manufacturer cannot send every radio station every record they release.

But I can promise you this: If you take the time to show an interest in the record company, their product, and the people who bring it around to you, you'll find that your general service will improve as your relations with the record company and/or distributor improves!

Many of the above-mentioned record company officials are now top men in their organizations. They got there by making their respective companies successful, not by seeing to it that no one gets the new releases. On the other hand, they don't know everything you might play unless you let them know and establish close contact with them regarding your format, method of screening material, and general type material you play.

The only thing a record company individual wants from you is the promise that you'll listen to his product and if possible, play it on the air. Too many radio people take home more than they play on the air and in some cases take home things that should be played on the air! Record company sales can never result from "home play."

Be honest with them, sincere about your requests, and express a little thanks once in a while when you do get what you ask for and I'll just bet

(Continued on page 18)

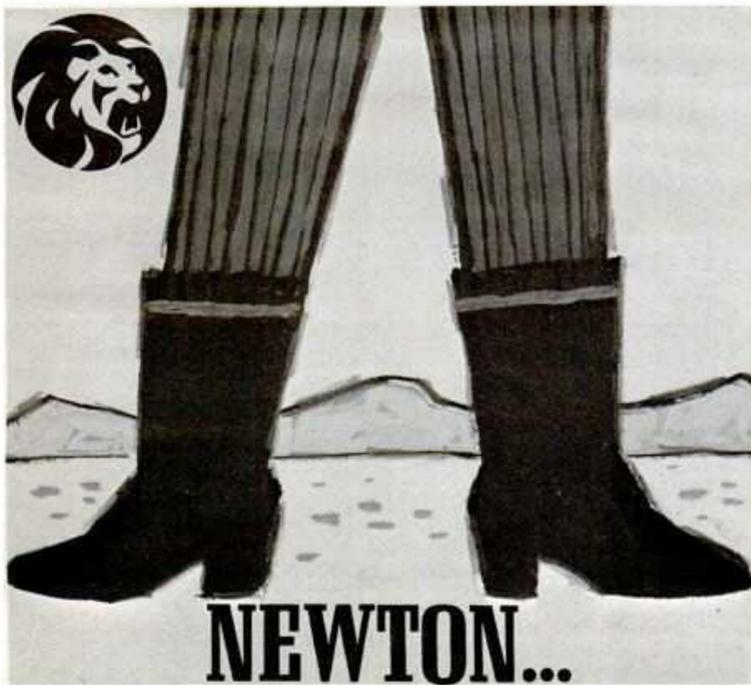
KBMS-FM Goes To Foreground

LOS ANGELES — KBMS-FM, Pasadena, has switched from background to foreground music. The Century Broadcasting outlet is being programmed by Dave Shayer. Station is planning to go stereo in 1968.

Changeover to easy listening follows appointment of Gordon Potter as general manager. Potter was previously with WDV-FM and WQAL-FM, both Philadelphia. Station operates from new facilities in the Mutual Savings and Loan building.

KRGV Moves to Country Format

WESLACO, Tex. — Five-thousand-watt KRGV, which serves the South Texas cities of Brownsville, Harlingen, and McAllen, has switched to a country music format, announced program director George Kane. The personality roster of the station, which operates 5:30 a.m. through midnight, includes Kane, Hal Jefcoat, Charles Garrett II, Dee Fletcher, Johnny Roark and Ed Tree.



Porter Wagoner and
Dolly Parton are teamed
in a new album
that features their
current chart single,
"The Last Thing on My Mind."
LPM/LSP-3926

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Vox Jox

By CLAUDE HALL Radio-TV Editor

A note from **George Brown**, formerly of KGU and KORL in Honolulu, who's back in Detroit going to Wayne State University and holding down a 3-7 p.m. shift on WABX-FM; says, "WABX-FM is really moving lately and I'm glad to be with a winner." . . . Old buddy **Johnny Holliday**, 3-6 p.m. personality with KYA, San Francisco, is also doing play-by-play for the college basketball game-of-the-week on KTVU-TV. Would you believe that **Rick Barry** is his color man. Holliday, program director of the Hot 100 station, and

Barry are old friends. Barry is still trying to teach Holliday the rudiments of the game.

WABI program director **George Hale** needs Hot 100 singles and albums—fast The 5,000-watt station in Bangor, Me., changed to a Hot 100 format Jan. 1. . . . **WING**, a Hot 100 station in Dayton, Ohio, has been scoring enthusiastic acceptance with a Christmas promotion in conjunction with Columbia Records, according to program director **Jerry Kaye**. Working with **Chuck Moore** at a local

Columbia distribution operation, the station has been giving away albums as prizes in a contest.

Nick Anthony, of KYNO, Fresno, Calif., is the new program director for WUBE, Cincinnati. Other men now on the staff include **Wayne Shayne** from KMBY, Monterey, Calif., and **Mike Scott** from KBVM, Lancaster, Calif., who replaces **Dusty Dunn** in the midnight slot. Dunn is in the Army. . . . **Roger Miller**, formerly with WWYN, Erie, Pa., is now in the 6-midnight slot at WCUE, Akron, Ohio, and claims he's taking singing lessons to compete with the other **Roger Miller**. I can't understand why; the other **Roger Miller** never took singing lessons. But this brings up a good idea. If all deejays who're on record labels as performers will write me, I'll do an article on performing deejays. This includes country music deejays. I'd like to know all kinds of details . . . what stations you work on, how long you've been recording, what labels, what public performing you do and where. . . . **Joe O'Brien** of WMCA in New York may not be a recording star, but he has his name bigger than life on a new United Artists Records album titled "Greatest Italian Hits." The LP features artists like **Jimmy Roselli** and **Al Martino** with big Italian hits.

Newest member of the KVIC staff is **Bruce Angel**, now holding down the 10 a.m.-2 p.m. on the Victoria, Tex., station. He's been out of radio about a year; before that he'd worked with KEYS, Corpus Christi, Tex. . . . **Paul Butler**, general manager of WTLB in Utica, N. Y., has been elected

OPEN LETTER

Closer Broadcast, Trade Tie: Prichard

• *Continued from page 16*

your record service will improve 1,000 per cent. Let the company know that you're not just "using" them, but rather need their help in obtaining a particular release for your listeners.

One other hint . . . don't ask for the "moon" . . . just make reasonable lists of what you honestly believe your station can play and contact the company on a regular basis.

You may not get "everything" you ask for the first time you write but as you show the company your sincere desire to be of service, then they will in turn see to it that you are never missing anything you need for air play.

I hope you will print this

vice-president of Mohawk Broadcasting. . . . **Mike Felix** has been upped to assistant program director of KCBS, San Francisco. . . . **Art Ford** has been upped from commercial manager to station manager of KSTL, St. Louis. . . . **Mort Crowley**, 5-9 a.m. air personality for KXOK in St. Louis, has been appointed program director of the Hot 100 format station.

Jonnie Cougar, 7-midnight personality with 1,000-watt KLID in Poplar Bluff, Mo., reports the station is No. 1 in the latest Pulse audience survey and "I think I'm going to like it here!" . . . **Bob Coker**, formerly with KOMA in
(Continued on page 19)

letter in full as I feel it needs to be said . . . for the record companies . . . by a broadcaster!

There is nothing wrong with the promotion efforts of the record company and the radio broadcaster over "who" is the most important!

It's pretty obvious to me that they are equally important to each other. . . . I sincerely feel sorry for the broadcaster who doesn't see it that way, for his record manufacturer's radio station service will never improve.

Spot Television Pitches Rising

LOS ANGELES — Kama Sutra and Acta have joined other record companies in producing 16mm film shorts showcasing artists.

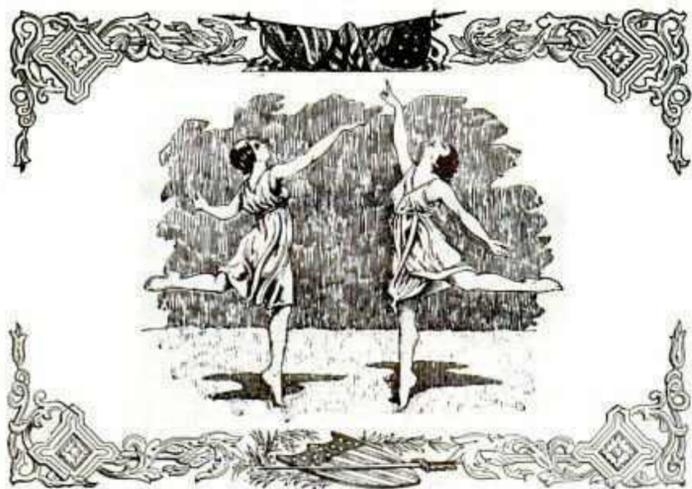
Acta just completed production on a 16mm color film on the American Breed, featuring the rock group singing "Bend Me, Shape Me," their current hit.

Prints of the film will be distributed to TV stations for spot promotions.

Kama Sutra, through Charlatan Productions, will film Anders and Poncia's "So It Goes."

Also involved in filming spot TV promotions are Capitol, Columbia, RCA, A&M and Warners-Seven Arts.

Radcliff thinks it's really top-drawer.



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With Lyrics By Larry Kusik & Eddie Snyder

TOP SELLING R & B SINGLES

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

Billboard Award	This Week				Last Week						
	Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	Week	Title, Artist, Label, No. & Pub.	Weeks on Chart		
1	1	I HEARD IT THROUGH THE GRAPEVINE Gladys Knight & the Pips, Soul 35039 (Jobete, BMI)	11	25	22	O-O I LOVE YOU Dells, Cadet 5574 (Chervis, BMI)	7	26	27	I CALL IT LOVE Manhattans, Carnival 533 (Sanavan, BMI)	7
2	2	I SECOND THAT EMOTION Smokey Robinson & the Miracles, Tamla 54159 (Jobete, BMI)	8	27	29	WHEN YOU'RE GONE Brenda & the Tabulations, Dionn 504 (Dandelion, BMI)	6	28	38	(1-2-3-4-5-6-7) COUNT THE DAYS Inez & Charlie Foxx, Dynamo 112 (Catalogue/Cee & Eye, BMI)	2
3	3	CHAIN OF FOOLS Aretha Franklin, Atlantic 2464 (14th Hour/Pronto, BMI)	4	29	28	OOH BABY Deon Jackson, Carla 2537 (Gaucho/McLaughlin, BMI)	6	30	32	HAVE A LITTLE MERCY ON ME Jean Wells, Calla 143 (Eden, BMI)	4
4	4	I'M IN LOVE Wilson Pickett, Atlantic 2448 (Pronto/Tracebob, BMI)	6	31	31	STORYBOOK CHILDREN Billy Vera & Judy Clay, Atlantic 2445 (Blackwood, BMI)	5	31	32	PICK UP THE PIECES Carla Thomas, Stax 239 (East/Groovesville, BMI)	1
5	6	HONEY CHILE Martha Reeves & the Vandellas, Gordy 7067 (Jobete, BMI)	7	33	33	A TOUCH OF THE BLUES Bobby Bland, Duke 426 (Don, BMI)	6	34	39	SOMEBODY'S SLEEPING IN MY BED Johnny Taylor, Stax 235 (East, BMI)	5
6	5	SKINNY LEGS AND ALL Joe Tex, Dial 4063 (Tree, BMI)	9	35	36	A LOVE THAT'S REAL Intruders, Gamble 209 (Razor Sharp, BMI)	6	36	40	OH HOW IT HURTS Barbara Mason, Arctic 137 (Blockbuster, BMI)	1
7	9	IF I COULD BUILD MY WORLD AROUND YOU Marvin Gaye & Tammi Terrell, Tamla 54156 (Jobete, BMI)	4	37	40	UP TIGHT GOOD MAN Laura Lee, Chess 2030 (Chevis, BMI)	2	37	44	TWO LITTLE KIDS Peaches & Herb, Date 1586 (Jalynne, BMI)	2
8	19	I CAN'T STAND MYSELF (When You Touch Me) James Brown & His Famous Flames, King 6144 (Taccon/Soil, BMI)	3	38	42	COVER ME Percy Sledge, Atlantic 2453 (Pronto/Quinvey, BMI)	2	38	45	BABY YOU GOT IT Brenton Wood, Double Shot 121 (Big Shot, ASCAP)	3
9	15	AND GET AWAY Esquires, Bunky 7752 (Hi-Mi/Flomar, BMI)	5	40	45	MELLOW MOONLIGHT Leon Haywood, Decca 32230 (Evejim, BMI)	1	41	37	THIS THING CALLED LOVE Webs, Pop-Side 4593 (Emalou/Andros, BMI)	6
10	8	I'LL BE SWEETER TOMORROW O'Jays, Bell 671 (Zira/Flotoca/Mira, BMI)	7	42	37	EVERYDAY WILL BE A HOLIDAY William Bell, Stax 237 (East, BMI)	1	43	43	GODDESS OF LOVE Fantastic Four, Ric Tic 134 (Myto, BMI)	1
11	11	TELL MAMA Etta James, Cadet 5578 (Fame, BMI)	8	43	50	MORE & MORE Little Milton, Checker 1189 (Chevis, BMI)	4	44	46	WE'RE A WINNER Impressions, ABC 11022 (Chi-Sound, BMI)	1
12	13	COME SEE ABOUT ME Jr. Walker & the All Stars, Soul 3501 (Jobete, BMI)	5	44	47	DETROIT CITY Solomon Burke, Atlantic 2499 (Cedarwood, BMI)	2	45	47	WINDY Wes Montgomery, A&M 883 (Almo, BMI)	2
13	7	BOOGALOO DOWN BROADWAY Fantastic Johnny C., Phil-L. A. of Soul 305 (Dandelion/James Boy, BMI)	14	46	49	UNITED Music Makers, Gamble 210 (Razor Sharp/Blockbuster, BMI)	1	46	50	UP, UP & AWAY Hugh Masekela, Uni 55037 (Rivers, BMI)	1
14	10	PIECE OF MY HEART Erma Franklin, Shout 221 (Web IV/Ragmar, BMI)	11	47	18	SOUL MAN Sam & Dave, Stax 231 (East/Pronto, BMI)	7	48	24	SOMETHING'S MISSING Five Stairsteps & Cubie, Buddah 20 (Kama Sutra/Burke Family, BMI)	4
15	21	BACK UP TRAIN Al Green & the Soul Mates, Hot Line 15000 (Tosted, BMI)	6	49	2	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	20	49	1	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); MS 2-633 (S)	15
16	14	LOVE POWER Sandpebbles, Calla 141 (Unbelievable, BMI)	7	50	4	DIONNE WARWICK'S GOLDEN HITS—Part 1 Scepter SRM 565 (M); SPS 565 (S)	8	50	7	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	11
17	12	YESTERDAY Ray Charles, ABC 11009 (Maclen, BMI)	8	1	15	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	6	1	6	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	15
18	41	MY BABY MUST BE A MAGICIAN Marvelettes, Tamla 54158 (Jobete, BMI)	2	2	3	MAKE IT HAPPEN Smokey Robinson and the Miracles, Tamla T 276 (M); TS 276 (S)	15	2	3	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	11
19	20	SOCKIN' 1-2-3-4 John Roberts, Duke 425 (Don, BMI)	7	3	12	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	22	3	11	PATA, PATA Miriam Makeba, Reprise R 6274 (M); RS 6274 (S)	5
20	16	(Loneliness Made Me Realize) IT'S YOU THAT I NEED Temptations, Gordy 7065 (Jobete, BMI)	12	4	9	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	8	4	13	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	56
21	17	I SAY A LITTLE PRAYER Dionne Warwick, Scepter 12203 (Blue Seas/Jac, BMI)	9	5	13	REACH OUT Four Tops, Motown M 660 (M); MS 660 (S)	22	5	10	MARVIN GAYE & TAMMI TERRELL UNITED Tamla T 277 (M); TS 277 (S)	14
22	23	SINCE YOU SHOWED ME HOW TO BE HAPPY Jackie Wilson, Brunswick 55354 (Jalynne/BRC, BMI)	4	6	8	SOUL MEN Sam & Dave, Stax 725 (M); SD 725 (S)	8	6	8		

Radio-TV programming

Vox Jox

• Continued from page 18

Oklahoma City, has joined KTOK, Oklahoma City, as new editor. . . Bruce Lee has been appointed executive producer for WBZ, Boston; he replaces Pat Shanahan, who recently was named program director of the station. Lee had been with WIND in Chicago for nine years.

Pete Perkins has been named director of WWDC-FM, Washington; he'd been with Mediatat the past two years and before that had been with WEAM, Washington. . . Ed Sullivan has been honored by New York Mayor John V. Lindsay as "entertainer laureate of American TV."

Ronnie Barrett, formerly with WERE in Cleveland, is now the noon-3 p.m. man with WHK same city. He replaces Johnny Michaels, who has shifted to the 7-midnight slot. The vacancy was caused by the resignation of veteran deejay Bob Friend. . . Here's some changes at WEAK. Michigan State University station at East Lansing: Marty Lambros is the new program director; Bruce Fuller is music director.



Gabor Szabo proves that he is indeed a "Sorcerer" in his latest release by the same name (Impulse A 9146M; AS 9146S). He goes into "Space," a new tune with a sound that's catchy and slightly other-worldly. In a more earthy tune, "The Beat Goes On," his sound is primitive rhythm refined to a unique degree. Also included are two tunes guaranteed to haunt: "Mizrab" and "Stronger Than Us." Gabor Szabo's choice of guitar must be capable of subtlety and versatility. That's why he plays a Gibson guitar.

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Billboard Award	This Week				Last Week						
	Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	Week	Title, Artist, Label, No. & Pub.	Weeks on Chart		
1	5	IN A MELLOW MOOD Temptations, Gordy 924 (M); 924 (S)	3	17	18	BEST OF WES MONTGOMERY Verve V 8714 (M); V6-8714 (S)	2	18	21	I NEVER LOVED A MAN THE WAY I LOVE YOU Aretha Franklin, Atlantic 8139 (M); SD 8139 (S)	40
2	2	ARETHA ARRIVES Aretha Franklin, Atlantic 8150 (M); SD 8150 (S)	20	19	20	UP, UP AND AWAY Johnny Mathis, Columbia CL 2726 (M); CS 9526 (S)	2	20	23	TO SIR, WITH LOVE Soundtrack, Fontana MGF 27569 (M); SRF 67569 (S)	8
3	1	DIANA ROSS & THE SUPREMES GREATEST HITS Motown M2-663 (M); MS 2-633 (S)	15	21	17	ALLIGATOR BOOGALOO Lou Donaldson, Blue Note BLP 4263 (M); BLP 84263 (S)	10	21	22	ARE YOU EXPERIENCED Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	13
4	4	DIONNE WARWICK'S GOLDEN HITS—Part 1 Scepter SRM 565 (M); SPS 565 (S)	8	22	22	ARE YOU EXPERIENCED Jimi Hendrix Experience, Reprise R 6261 (M); RS 6261 (S)	13	23	19	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	11
5	7	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	11	23	19	EVERYBODY NEEDS LOVE Gladys Knight & the Pips, Soul 706 (M); S 706 (S)	11	24	25	COLLECTION OF SIXTEEN ORIGINAL BIG HITS, VOL. 8 Various Artists, Motown M 666 (M); MS 666 (S)	2
6	15	GROOVIN' WITH THE SOULFUL STRINGS Cadet LP 796 (M); LPS 796 (S)	6	25	26	KING SIZE SOUL King Curtis & His Kingpins, Atco 33-231 (M); SD 33-231 (S)	3	25	26	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	52
7	6	FOUR TOPS GREATEST HITS Motown M 662 (M); S 662 (S)	15	26	28	HERE WHERE THERE IS LOVE Dionne Warwick, Scepter SRM 555 (M); SPS 555 (S)	52	26	27	SILK & SOUL Nina Simone, RCA Victor LPM 3837 (M); LSP 3837 (S)	8
8	3	MAKE IT HAPPEN Smokey Robinson and the Miracles, Tamla T 276 (M); TS 276 (S)	15	27	27	SILK & SOUL Nina Simone, RCA Victor LPM 3837 (M); LSP 3837 (S)	8	27	29	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	17
9	12	RESPECT Jimmy Smith, Verve V 8705 (M); V6-8705 (S)	11	28	29	WINDOWS OF THE WORLD Dionne Warwick, Scepter SRM 563 (M); SPS 563 (S)	17	28	29	HISTORY OF OTIS REDDING Volt 418 (M); S 418 (S)	1
10	11	WITH A LOT O' SOUL Temptations, Gordy M 922 (M); S 922 (S)	22	29	24	DANCING IN THE STREET Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	8	29	—		
11	14	PATA, PATA Miriam Makeba, Reprise R 6274 (M); RS 6274 (S)	5	30	24	DANCING IN THE STREET Ramsey Lewis, Cadet LP 794 (M); LPS 794 (S)	8	30	—		
12	9	BEST OF WILSON PICKETT Atlantic 8151 (M); SD 8151 (S)	8	—	—	—	—	—	—		
13	13	THE TEMPTATIONS GREATEST HITS Gordy 919 (M); S 919 (S)	56	—	—	—	—	—	—		
14	16	REACH OUT Four Tops, Motown M 660 (M); MS 660 (S)	22	—	—	—	—	—	—		
15	10	MARVIN GAYE & TAMMI TERRELL UNITED Tamla T 277 (M); TS 277 (S)	14	—	—	—	—	—	—		
16	8	SOUL MEN Sam & Dave, Stax 725 (M); SD 725 (S)	8	—	—	—	—	—	—		

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WFIL } WIBG }	Philadelphia	WRIT } WOKY }	Milwaukee	WTIX } KJR }	New Orleans Seattle
		KXOK }	St. Louis	KIMN }	Denver

Country Music

Bonnie's Sister Fires Away in Recording 'Answer' to Picture

NASHVILLE — Perhaps the most unusual album ever recorded, an "answer" to a movie, has been cut in Nashville under the direction of RCA Victor's Felton Jarvis.

The voice on the album is that of Mrs. Billie Jean Parker

Moon of Mesquite, Tex., sister of the late Bonnie Parker, who was one of the subjects featured in the Warner Bros. movie, "Bonnie and Clyde."

Mrs. Moon, who has sued Warner Bros. and Warren Beatty for more than \$1 million,

cut the session to "put the record straight." The 53-year-old woman contends that the film blacked the memory of her sister and exposed her to hatred and ridicule. She says the film is "pure fiction" because Miss Parker was never arrested, nor was it ever proved that she ever actually took part in crime.

After getting the approval of Chet Atkins and Steve Sholes, Jarvis contacted Mrs. Moon and her lawyer, and arrangements were made to cut the session.

The 40-minute LP is primarily a question-and-answer affair, with the questions provided by long-time TV personality Jud Collins, who hosts the National Life videotaped "Grand Ole Opry."

In it she relates what she says is the "true story" of Bonnie Parker. The album jacket will include original photos taken when Bonnie and Clyde were in their prime, plus a poem written by Bonnie for Clyde. The LP is scheduled for release about mid-month.

A special instrumental version of "Foggy Mountain Breakdown" will be played in the background. This is the same music used throughout the movie, renamed the "Bonnie and Clyde Theme." It was written by Earl Scruggs.

Mrs. Moon said the recording would not affect the status of the lawsuit.

Nashville Scene

By BILL WILLIAMS

Starday's Hal Neeley spent the holidays hospitalized. The avid horseman fell while riding with Don Pierce at Grassland Ranch. Neeley's young son also was on the ride. . . . John D. Loudermilk's unique Christmas gifts to close friends were two old-pre-World War navigational charts which he found in a warehouse in Wilmington, Del. Loudermilk purchased some 2,500 of the charts, filled his bathtub with them, and mailed them off. Then he and Bob McCluskey of Acuff-Rose went to the Florida Keys to hunt treasure. . . . Linda Manning, who just signed a Mercury contract, will do her first session this week. She will be booked by Jimmy Key. . . . Bill Anderson & the Po' Boys get started with early season videotaping of the

syndicated show, then sweep through seven states and two Canadian provinces. . . . KSWA, Graham, Tex., which just went country, needs records and station promos from artists. Contact Curtis Short. . . . Ben Peters has scored again as a writer. His tune, "If the Whole World Stopped Lovin'," reached No. 3 on European charts (recorded by Val Doonican) and now will be released in the United States. Peters also wrote the next release of Stonewall Jackson.

Bobby Lewis drew big crowds at the Chicken Haven in Atlanta while Hugh X. Lewis was doing likewise at the Playroom in the same city. Thanks greatly to WPLD, Atlanta is becoming one of the top country cities in America. . . . Jack Turner has signed a partnership agreement with Allen McElroy in J. B. Artist & Record Promotions in Lubbock, Tex., and Warrington, Pa. . . . The Copa Club in Secaucus, N. J., is adopting a new country format with a feature artist each week with the Bobby James band. . . . Hank Mills did some promotional touring for a country movie in Pennsylvania. . . . Del Reeves & Marion Worth played a captive audience date before the La-Grange Prison inmates in Kentucky. . . . Charley Pride played the Junction in San Antonio on New Year's Eve. It was the club which gave him his start in the southwest. . . . Nashville's Bob Neal agency is moving. The new address is 817 18th Avenue South. The agency now has an entire building there. . . . Because of

(Continued on page 28)



KSON PRESIDENT DAN McKINNON, center, talks with Johnny Cash and June Carter backstage after Cash played to two packed shows in Civic Theater, San Diego, Calif. McKinnon said Cash was at his best. Local newspapers said that Cash outdrew both Duke Ellington and Count Basie in the same theater. KSON promoted the show. Dick Bowman in the San Diego Union said Cash, with each song, "hit you where you live. Or you don't live at all."

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Billboard SPECIAL SURVEY For Week Ending 1/6/68

HOT COUNTRY SINGLES

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

This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label, Number & Publisher	Weeks on Chart
Billboard Award	1	FOR LOVING YOU Bill Anderson & Jan Howard, Decca 32197 (Painted Desert, BMI)	11	38	43	MY GOAL FOR TODAY Kenny Price, Boone 1067 (Pamper, BMI)	4
	2	IT TAKES PEOPLE LIKE YOU (To Make People Like Me) Buck Owens, Capitol 2001 (Blue Book, BMI)	13	39	44	WOMAN HUNGRY Porter Wagoner, RCA Victor 9379 (Owepaw, BMI)	4
	3	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol 2015 (Rivers, BMI)	11	40	27	BALLAD OF WATERHOLE #3 Roger Miller, Smash 2121 (Famous, ASCAP)	11
	4	WHAT LOCKS THE DOOR Jack Greene, Decca 32190 (Acclaim, BMI)	15	41	47	REPEAT AFTER ME Jack Reno, Jab 9009 (Tree, BMI)	5
	5	SING ME BACK HOME Merle Haggard, Capitol 2017 (Blue Book, BMI)	8	42	56	THIS ONE'S ON THE HOUSE Jerry Wallace, Liberty 56001 (Forest Hills, BMI)	7
	6	BURNING A HOLE IN MY HAND Connie Smith, RCA Victor 9335 (Delmore, ASCAP)	11	43	60	LITTLE WORLD GIRL George Hamilton IV, RCA Victor 9385 (Windward Side, BMI)	3
7	12	HERE COMES HEAVEN Eddy Arnold, RCA Victor 9368 (Hill & Range, BMI)	6	44	45	TELL MAUDE I SLIPPED Red Sovine, Starday 823 (Champion, BMI)	5
8	10	LOVE'S GONNA HAPPEN TO ME Wynn Stewart, Capitol 2012 (Freeway, BMI)	9	45	59	THE SON OF HICKORY HOLLERS TRAMP Johnny Darrell, United Artists 50235 (Blue Crest, BMI)	3
	9	IF MY HEART HAD WINDOWS George Jones, Musicor 1267 (Glad/Blue Crest, BMI)	14	46	51	BEFORE THE NEXT TEAR DROP FALLS Duane Dee, Capitol 5986 (Raleigh, BMI)	9
	10	I'LL LOVE YOU MORE Jeannie Seely, Monument 1029 (Pamper, BMI)	11	47	52	JUST FOR YOU Ferlin Husky, Capitol 2048 (Tree, BMI)	3
	11	IT'S THE LITTLE THINGS Sonny James, Capitol 5987 (Marson, BMI)	16	48	49	YOU'RE THE REASON Johnny Tillotson, MGM 13829 (Vogue, BMI)	9
12	16	THE COUNTRY HALL OF FAME Hank Locklin, RCA Victor 9323 (Yellow River, ASCAP)	12	49	58	MY CAN DO CAN'T KEEP UP WITH MY WANT TO Nat Stuckey, Paula 287 (Stuckey, BMI)	3
	13	I HEARD A HEART BREAK LAST NIGHT Jim Reeves, RCA Victor 9343 (Hill & Range, BMI)	10	50	50	YOU'RE EASY TO LOVE Arlene Harden, Columbia 44310 (Four Star, BMI)	5
	14	BLUE LONELY WINTER Jimmy Newman, Decca 32202 (Newkeys, BMI)	11	51	41	I WOULDN'T TAKE HER TO A DOGFIGHT Charlie Walker, Epic 10237 (Window, BMI)	9
15	22	ANYTHING LEAVING TOWN TODAY Dave Dudley, Mercury 72741 (Newkeys, BMI)	10	52	54	BIG DADDY Browns, RCA Victor 9364 (Acuff-Rose, BMI)	4
	16	WONDERFUL WORLD OF WOMEN Faron Young, Mercury 72728 (Cedarwood, BMI)	11	53	53	CHILDHOOD PLACES Dottie West, RCA Victor 9377 (Tree, BMI)	4
17	24	PROMISES, PROMISES Lynn Anderson, Chart 1010 (Yonah, BMI)	6	54	66	TAKE ME AS I AM (Or Let Me Go) Ray Price, Columbia 44374 (Emanuel, ASCAP)	2
	18	TUPELO MISSISSIPPI FLASH Jerry Reed, RCA Victor 9334 (Vector, BMI)	10	55	55	SET HIM FREE Skeeter Davis, RCA Victor 9371 (Davis, ASCAP)	4
19	26	SKIP A ROPE Henson Cargill, Monument 1041 (Tree, BMI)	5	56	48	TENDER AND TRUE Ernie Ashworth, Hickory 1484 (Acuff-Rose, BMI)	7
20	36	THE LAST THING ON MY MIND Porter Wagoner & Dolly Parton, RCA Victor 9369 (Deep Fork, BMI)	6	57	57	WRONG SIDE OF THE WORLD Hugh X. Lewis, Kapp 868 (Freeway, BMI)	5
21	25	HEAVEN HELP THE WORKING GIRL Norma Jean, RCA Victor 9362 (Wilderness, BMI)	8	58	42	STRANGER ON THE RUN Bill Anderson, Decca 32215 (Shamley, ASCAP)	9
	22	I'D GIVE THE WORLD Warner Mack, Decca 32211 (Page Boy, SESAC)	9	59	28	I DOUBT IT Bobby Lewis, United Artists 50208 (Ly-Rann, BMI)	12
	23	BOTTLE, BOTTLE Jim Ed Brown, RCA Victor 9329 (Window, BMI)	13	60	61	DON'T MONKEY WITH ANOTHER MONKEY'S MONKEY Johnny Paycheck, Little Darlin' 0035 (Mayhew, BMI)	3
	24	YOU MEAN THE WORLD TO ME David Houston, Epic 10224 (Gallico, BMI)	16	61	62	STOP THE SUN Bonnie Guitar, Dot 17057 (Acclaim/Rapport, BMI)	3
	25	A DIME AT A TIME Del Reeves, United Artists 50210 (Pass Key, BMI)	14	62	64	THANKS A LOT FOR TRYIN' ANYWAY Liz Anderson, RCA Victor 9378 (Glaser, BMI)	3
26	31	WEAKNESS IN A MAN Roy Drusky, Mercury 72742 (Gallico, BMI)	9	63	63	YOUR LILY WHITE HANDS Johnny Carver, Imperial 66268 (T.M./Blue Echo, BMI)	3
27	32	A GIRL DON'T HAVE TO DRINK TO HAVE FUN Wanda Jackson, Capitol 2021 (Blue Book, BMI)	7	64	74	LIVING AS STRANGERS Kitty Wells & Red Foley, Decca 32223 (Wells, BMI)	2
	28	WHAT KIND OF A GIRL (Do You Think I Am?) Loretta Lynn, Decca 32184 (Sure-Fire, BMI)	16	65	67	I WILL BRING YOU WATER Browns, RCA Victor 9364 (4 Star, BMI)	2
29	33	EVERYBODY OUGHT TO SING A SONG Dallas Frazier, Capitol 2011 (Blue Crest, BMI)	9	66	68	TOGETHERNESS Freddie Hart, Kapp 879 (Blue Book, BMI)	2
30	35	I'M A SWINGER Jimmy Dean, RCA Victor 9350 (Barmour, BMI)	8	67	70	YOUR LILY WHITE HANDS Ray Griff, MGM 13855 (Blue Echo/T.M., BMI)	3
	31	JUANITA JONES Stu Phillips, RCA Victor 9333 (Natson-Port, ASCAP)	12	68	72	OH SUCH A STRANGER Frank Ifield, Hickory 1486 (Acuff-Rose, BMI)	3
	32	LOVE'S DEAD END Bill Phillips, Decca 32207 (Cedarwood, BMI)	8	69	69	MUSIC TO CRY BY Johnny Wright, Decca 32216 (Wells/Candan, BMI)	4
33	39	ROSANNA'S GOING WILD Johnny Cash, Columbia 44373 (Melody Lane/Copper Creek, BMI)	3	70	—	DARK END OF THE STREET Archie Campbell & Lorene Mann, RCA Victor 9401 (Press, BMI)	1
34	40	ANNA, I'M TAKING YOU HOME Leon Ashley, Ashley 2025 (Gallico, BMI)	6	71	75	THE DAY YOU STOPPED LOVING ME Bobby Helms, Little Darlin' 0034 (Mayhew, BMI)	2
	35	DOES MY RING HURT YOUR FINGER Country Charlie Pride, RCA Victor 9281 (Jando, ASCAP)	19	72	73	THIS SONG IS JUST FOR YOU Bobby Austin, Capitol 2039 (Central Songs, BMI)	2
	36	I DON'T WANNA PLAY HOUSE Tammy Wynette, Epic 10211 (Gallico, BMI)	20	73	—	DAY THE WORLD STOOD STILL Charlie Pride, RCA Victor 9403 (Hall-Clement, BMI)	1
	37	THE ONLY WAY OUT (Is to Walk Over Me) Charlie Louvin, Capitol 2007 (Central Songs, BMI)	10	74	—	TAKE ME TO YOUR WORLD Tammy Wynette, Epic 10269 (Gallico, BMI)	1
				75	—	LOUISVILLE Leroy Van Dyke, Warner Bros. 7155 (Moss Rose, BMI)	1

Billboard SPECIAL SURVEY For Week Ending 1/6/68

HOT COUNTRY ALBUMS

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
Billboard Award	1	TURN THE WORLD AROUND Eddy Arnold, RCA Victor LPM 3869 (M); LSP 3869 (S)	17
	2	BRANDED MAN Merle Haggard & the Strangers, Capitol T 2789 (M); ST 2789 (S)	15
	3	YOU MEAN THE WORLD TO ME David Houston, Epic LN 24338 (M); BN 26338 (S)	4
	4	SINGIN' WITH FEELIN' Loretta Lynn, Decca DL 4930 (M); DL 74930 (S)	11
5	9	QUEEN OF HONKY TONK STREET Kitty Wells, Decca DL 4929 (M); DL 74929 (S)	10
6	27	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	2
	7	BEST OF EDDY ARNOLD RCA Victor LPM 3565 (M); LSP 3565 (S)	37
	8	YOUR TENDER LOVING CARE Buck Owens & His Buckaroos, Capitol T 2760 (M); ST 2760 (S)	19
9	11	GEMS BY JIM Jim Ed Brown, RCA Victor LPM 3853 (M); LSP 3853 (S)	10
	10	ODE TO BILLIE JOE Bobbie Gentry, Capitol T 2830 (M); ST 2830 (S)	17
	11	BILL ANDERSON'S GREATEST HITS Decca DL 4859 (M); DL 74859 (S)	10
12	17	WHAT LOCKS THE DOOR Jack Greene, Decca DL 4939 (M); DL 74939 (S)	5
	13	THIS IS JAN HOWARD COUNTRY Decca DL 4931 (M); DL 74931 (S)	5
14	19	HELLO, I'M DOLLY Dolly Parton, Monument MLP 8085 (M); SLP 18085 (S)	9
	15	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	14
	16	ALL THE TIME Jack Greene, Decca DL 4904 (M); DL 74904 (S)	27
17	20	THE BUCKAROOS STRIKE AGAIN Capitol T 2828 (M); ST 2828 (S)	6
	18	COOKIN' UP HITS Liz Anderson, RCA Victor LPM 3852 (M); LSP 3852 (S)	14
	19	LOVE OF THE COMMON PEOPLE Waylon Jennings, RCA Victor LPM 3825 (M); LSP 3825 (S)	20
	20	TONIGHT CARMEN Marty Robbins, Columbia CL 2725 (M); CS 9525 (S)	19
21	26	WHAT DOES IT TAKE (To Keep a Man Like You Satisfied) Skeeter Davis, RCA Victor LPM 3876 (M); LSP 3876 (S)	7
	22	CLASS OF '67 Floyd Cramer, RCA Victor LPM 3827 (M); LSP 3827 (S)	7
23	30	I'LL HELP YOU FORGET HER Dottie West, RCA Victor LPM 3830 (M); LSP 3830 (S)	5
	24	LAURA Leon Ashley, RCA Victor LPM 3900 (M); LSP 3900 (S)	10
25	31	THE COUNTRY WAY Charley Pride, RCA Victor LPM 3895 (M); LSP 3895 (S)	3
	26	THE ONE AND ONLY Waylon Jennings, RCA Camden CAL 2183 (M); CAS 2183 (S)	2
	27	THE PARTY'S OVER AND OTHER GREAT WILLIE NELSON SONGS Willie Nelson, RCA Victor LPM 3858 (M); LSP 3858 (S)	11
	28	DON'T SQUEEZE MY SHARON Charlie Walker, Epic LN 24328 (M); BN 26328 (S)	8
29	35	OUR WAY OF LIFE Bobby Goldsboro/Del Reeves, United Artists UAL 3615 (M); UAS 6615 (S)	5
	30	ENGLISH COUNTRY SIDE Bobby Bare/The Hillsiders, RCA Victor LPM 3896 (M); LSP 3896 (S)	3
	31	RAY PRICE'S GREATEST HITS, VOL. 2 Columbia CL 2670 (M); CS 9470 (S)	4
	32	I'LL NEVER FIND ANOTHER YOU Sonny James, Capitol T 2788 (M); ST 2788 (S)	19
	33	BEST OF HANK WILLIAMS JR. MGM E 4513 (M); SE 4513 (S)	4
	34	HITS BY GEORGE George Jones, Musicor MM 2128 (M); MS 3128 (S)	22
	35	DANNY BOY Ray Price, Columbia CL 2677 (M); CS 9477 (S)	33
36	—	CLASS GUITAR Chet Atkins, RCA Victor LPM 3885 (M); LSP 3885 (S)	1
	37	JOHNNY CASH'S GREATEST HITS, VOL. 1 Columbia CL 2678 (M); CS 9478 (S)	25
	38	BEST OF CONNIE SMITH RCA Victor LPM 3848 (M); LSP 3848 (S)	10
	39	MY CATHEDRAL Jim Reeves, RCA Victor LPM 3909 (M); LSP 3909 (S)	3
40	—	A WORLD OF LOVE FROM BOBBY LEWIS United Artists, UAL 3616 (M); UAS 6616 (S)	1
	41	TEAR TIME Wilma Burgess, Decca DL 4935 (M); DL 74935 (S)	4
	42	DAVE DUDLEY COUNTRY Mercury MG 21133 (M); SR 61133 (S)	15
	43	TRAVELING SHOES Guy Mitchell, Starday SLP 412 (M); S 412 (S)	2
	44	YOU'VE BEEN SO GOOD TO ME Van Trevor, Date TEM 4008 (M); TES 4008 (S)	2
	45	JACKSON AIN'T A VERY BIG TOWN Norma Jean, RCA Victor LPM 3836 (M); LSP 3836 (S)	18



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ARTIFACTS CONTINUE to come in to the Country Music Hall of Fame and Museum. Bradley Kincaid fingers his original guitar, which he donated, as Bill Carlisle holds the original banjo of Lulu Belle Wiseman, and Paul Cohen holds the banjo of her husband Scotty. Mrs. Dorothy Gable, museum director, accepts the artifacts.

Reeves Enterprises, Deaton Into Country Jingle Field

NASHVILLE—Billy Deaton, San Antonio booker and promoter, has gone into the country music jingle business in conjunction with Jim Reeves Enterprises.

Deaton, who will record his jingles at RCA Victor in Nashville, is using the Marijohn Singers exclusively to provide the "Nashville Sound" in introductions to weather, news and the pick hit of the week.

Glaser Publ. Ends Up 1967 On Happy Note

Production is handled jointly by Billy Deaton Enterprises and Jim Reeves Enterprises.

NASHVILLE — The move onto the charts by Liz Anderson with "Thanks a Lot for Tryin' Anyway" signaled the climax of a year in which Glaser Publications tripled its number of recorded tunes, both in the country and pop fields.

The first jingle sessions were cut for KBER, San Antonio, and the two Buck Owens stations, KUZZ and WTUF. Deaton said he planned to contact every radio station programming country music.

The firm, operated by Tom-pall, Chuck and Jim Glaser, also operates in the field of management and instructional training. Its greatest success of the year has been "Woman, Woman," written by Jim Glaser and Jimmy Payne, which went strong on the country charts first, then in pop with the version by the Union Gap. The brothers also have an ASCAP firm, GB Music.

He also made an agency swing through New York, seeking to expand the Faron Young Radio Show, which he handles in 30 markets in four southern States, all sponsored by Pearl Beer. Deaton said the Young show had the potential to go nationwide, and that New York agencies are expressing more in-

The most recent addition to their stable is a young man named only Hoover, who will be built for the pop market, and has signed a contract with

Monument. One of the first artists taken under complete direction by the Glasers was RCA Victor's John Hartford, who wrote and recorded "Gentle on My Mind." By the end of 1967 there were 15 cuts of the tune.

Glaser Productions has signed such artists as Leona Williams, Leon McAuliff and Buddy Star-cher. All artists double as performers and writers. Chuck Glaser also works as an independent producer, working with many firms.



THE STONEMAN FAMILY go over the format of their TV show with producer Bayron Binkley. Left to right: Van Stoneman, Jerry Monday, Bob Bean (co-manager), Donna Stoneman, Jimmy Stoneman, Binkley, and Roni Stoneman.

Nashville Scene

Continued from page 25

the drawing power of country shows in Utah, Valley Music Hall and KSOP Radio in Salt Lake City will present a country show at least once a month during 1968. The year ended with a show by Red Foley, Glenn Campbell and Lynn Anderson.

Charlie Lamb has formed Joab Music, Inc., a SESAC affiliate. Lamb recently acquired Bill Jones, formerly with WSIX, Nashville, to serve in the capacity of executive assistant for all his enterprises. . . . Columbia's David Rogers spent the holiday season at Atlanta's Egyptian Ballroom putting on Christmas parties. . . . Tennie Chenault, who appeared at more than 46 major fairs in 1967, now is performing in his home town of Richmond. . . . Starday artist Kenny Roberts flew to Toronto to film another guest appearance on the Carl Smith TV show. It was his fourth such appearance in two years. . . . A country music show at LeMoore, Calif., provided toys for youngsters during the season just ended. Headliners were Lynn Anderson, Liz Anderson, Billy

Mize, Bobby Austin, Red Simpson, Boy Morris, Faye Hardin, Rex Allen Jr., Ronny Sessions, Vickie Lester, Scotty Reed, Don Knight & the Countrymen, and Dwane & Phyllis McGraw. The show was sponsored by KOAD.

HIT OF THE NASHVILLE SHOW!

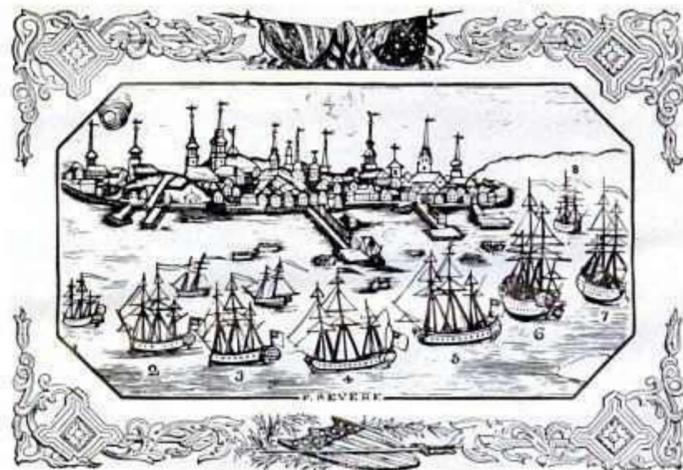
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terest in this type production. The shows are five and 15 minutes in length, and usually have multiple-play in each day.

Deaton said that only leading Nashville musicians would take part in his jingle sessions, including Fred Carter and Junior Huskey. While all the jingle sessions will be cut at the RCA studios, the Faron Young tapes will be done at Starday. Young is a Mercury artist.

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London Primes Big Vocal, Orchestral Guns With Six Stars for Early 1968

NEW YORK — London Records has its big vocal and orchestral guns primed for early 1968 with major recordings due by Renata Tebaldi, Joan Sutherland, Elena Suliotis, Gwyneth Jones, Ernest Ansermet and Zubin Mehta. The full program will be introduced at London's sales meeting Friday (5) to Monday (8) at the Concord Motel.

Three Sutherland packages

are on tap, including Donizetti's "Daughter of the Regiment" and a two-LP set pairing Bonincini's "Griselda" and Graun's "Montezuma." The other is a two-record operetta set. Richard Bonyng, her husband, will conduct. The packages are follow-ups to Gounod's "Faust," which hit the top of the chart last year, and the current Bellini "Beatrice di Tenda." Rossini's "Semiramide," released late

in 1966, was Sutherland's chart entry early in 1967.

Ponchielli's "La Gioconda" is Miss Tebaldi's first new operatic recording since her chart topper Verdi's "Don Carlo" well over a year ago. Due this month, the package also features Carlo Bergonzi, Marilyn Horne, Robert Merrill, Nicolai Ghisalev and Oralia Dominguez, Lamberto Gardelli conducting.

'Norma' Package

Miss Suliotis' third operatic recording is Bellini's "Norma," which she recently performed with the American Opera Society. Mascagni's "Cavalleria Rusticana," was issued last year with the fourth side of the set devoted to a Suliotis recital. Silvio Varviso conducts the "Norma," which also stars Fiorenza Cossotto, Mario Del Monaco and Carlo Cava.

A major package with Ernest Ansermet and L'Orchestre de la Suisse Romande early in 1968 is a three-LP Stravinsky set with a bonus record by the conductor explaining Stravinsky.

The March release will be unique with two listings of Brahms "Piano Concerto No. 2" featuring the veteran Wilhelm Backhaus, with one of the longest continuous recording careers, teamed with Karl Boehm and the Vienna Philharmonic, and Vladimir Ashkenazy teamed with Mehta and the London Symphony. Planned advertising for the two pressings also will note that London has three versions of Stravinsky's "Petrouchka" in its catalog.

British Decca, London's parent company, flew crew and equipment to Los Angeles last year to record Mehta with his Los Angeles Philharmonic. Three albums were released last fall. Similar recording sessions are planned early this year.

Miss Jones' Set

Miss Jones' first complete opera set will be Cherubini's "Medea" with Pilar Lorengar, Miss Cossotto, Bruno Prevedi and Justino Diaz, Gardelli conducting. Miss Lorengar also is featured in Leoncavallo's "I Pagliacci" with James McCracken and Merrill, Gardelli conducting.

Conductor Hans Schmidt-Isserstedt's Beethoven cycle is being continued with the "Symphony No. 6" Completed conducting projects last year included Istvan Kertesz's nine Dvorak symphonies with six re-

(Continued on page 31)

DGG TIE-IN WITH FILM

NEW YORK — Deutsche Grammophon has set a special promotion on Mozart's "Piano Concerto No. 21" to coincide with its use in the soundtrack of the Swedish film, "Elvira Madigan." Window streamers and jacket stickers are included for the album, which features Geza Anda as soloist and conductor. The film, which is premiering in major American cities through February, uses the concerto's slow movement as background. The DGG album also includes Mozart's "Concerto No. 17."

Vivaldi Flute Works In Col. 3-LP Pkg.

NEW YORK — Columbia Records this month is issuing the complete Vivaldi flute concertos with Jean-Pierre Rampal as soloist in a specially priced three-LP package. The repackaging will sell for the price of two disks. Claudio Simone conducts I Solisti di Veneti.

Two other multiple sets are on the Columbia list, while Odyssey is reissuing four historic performances in monaural only, including Anton Rubinstein's "Concerto No. 4" with pianist Oscar Levant and the New York Philharmonic under Dimitri Mitropoulos. The title will be an only catalog listing.

In two-record Columbia sets, both featuring Eugene Ormandy and the Philadelphia Orchestra, are the seventh volume of the music of Arnold Schoenberg package also has pianist Glenn Gould, violist Israel Baker, organist Marilyn Mason and the Juilliard Quartet. The Temple



EDDIE BARCLAY, left, discusses the launching of the new Classic label with Ivan Pastor, director of Barclay's new classical department.

RECORD REVIEW

Gilbert & Rampal Featured In Pirouette New Releases

NEW YORK—Harpichordist Kenneth Gilbert excels in the latest group of Pirouette Records, appearing in three of the eight albums. Flutist Jean-Pierre Rampal's albums are another fine listing for that eminent artist.

Two of Gilbert's titles for the low-price label feature Bach, including the first volume of "Harpichord Concerti," and Vivaldi and Other Masters. The pieces after Vivaldi are BWV 973, BWV 976 and BWV 978. Completing the album are BWV 982 and 987 after Duke J. E. von Sachsen-Weimar, and BWV 985 after Telemann.

The other Bach set has the "Concerto in D Minor after Marcello, BWV 974," "Concerto in the Italian Style, BWV 971," and "Partita No. 4, BWV 828." Michael Galperin, Anna Galperin and Carl Antonescou, and the Baroque Chamber Ensemble capably play Bach's "Concerto in C for Three Pianos" and Mozart's "Concerto in F, K 242" in another LP.

Gilbert's third album has Rameau's "Pieces de Clavecin": the "Pieces in D" and the "Nouvelles Suites." Rameau also is served well as L'ensemble Arius de Bruxelles plays the complete "Pieces de Clavecin in Concerts."

Rampal is superb in a press-

University Choir under Robert Page is the Bruckner set.

An Isaac Stern album of Mozart features him as violinist with George Szell and the Cleveland Orchestra in a concerto and as conductor in a sinfonia concertante with violist (Continued on page 31)

Barclay Sets A New Label

PARIS — Eddie Barclay, whose classical production has hitherto been largely confined to the Barclay affiliate, Compagnie Europeene du Disque, distributors of the Erato catalog, has set up a classical department in his main company, Barclay, to produce classical material under the label, Classic.

First releases on the new label, which will be intensively promoted, include albums by organist Jean Costa, the duo of Patrice Fontanarosa (violin) and Michel Dintrich (guitar) and the Octet of Paris.

Direction of the classical department will be handled by Ivan Pastor, a former student at the Paris Conservatoire, and the emphasis will be on discovering new talent of international potential in the classical field.

Barclay's assault on the classical market will be strengthened by exploitation of the Czechoslovakian Supraphon and American Vanguard labels which are exclusively distributed in France by Barclay.

Schreier Impresses in Met Debut in 'Die Zauberfloete'

NEW YORK — Tenor Peter Schreier, who made his Metropolitan Opera debut on Monday (25) as Tamino in Mozart's "Die Zauberfloete," impressed with his musical intelligence and pleasing lyric voice. Honors also were shared by soprano Pilar Lorengar and bass Bonaldo Giaiotti, who gave outstanding performances as Pamina and Sarastro respectively in a well-balanced cast.

Schreier, who's featured on

Previn to be Envoy For Educator Assn.

HOUSTON — Andre Previn, noted composer, arranger and conductor, will serve as 1968 goodwill ambassador for Texas Music Educators Association.

Previn, conductor-in-chief of the Houston Symphony Orchestra, will be featured in public service radio and television spots, on classroom posters and billboards throughout the State in the promotion of Texas Music Education Week, May 5-12, 1968. Good will ambassadors in the past have included trumpet player Al Hirt and pianist Van Cliburn.

Leontyne Price Will Give 1st Concert in W. Germany

HAMBURG — Soprano Leontyne Price will give a gala concert Jan. 27 in Munich, her first concert in West Germany. The entire concert will be filmed by German TV, and will be screened on two subsequent evening programs.

Telefunken - Decca (Teldec) also will sponsor performances by Nicolai Ghiaurov in Berlin, Feb. 21, and in Munich, Feb. 29.

The Academie du Disque Français has awarded two recordings from the Teldec repertory the Grand Prix 1967. One is a complete recording of

Philly to Bow Work Marking Freedom

PHILADELPHIA — A major orchestral work will be premiered by the Philadelphia Orchestra on July 4, 1976, marking the bicentennial of American independence. The orchestra will commission the work with funds from a grant from the American Philosophical Society. Eugene Ormandy, the orchestra's music director, said a large-scale choral work was contemplated.

such recent Deutsche Grammophon releases as Mozart's "Don Giovanni" and Haydn's "Seasons," clearly was at home in his role using his smallish voice capably. His recordings also appear on Seraphim and Nonesuch.

Miss Lorengar, whose London ad listed forthcoming sets of Cherubini's "Medea" and Leoncavallo's "I Pagliacci," gave another of her fine performances, vocally secure and dramatically effective. Angel also mentioned her in an ad on both that label and on imported Odeon titles. Other listings for the Spanish soprano include DGG and Vox. Her "Ach, ich fuehl's" on Monday was outstanding.

Giaiotti, who has mainly been associated with Italian role at the Met showed he can handle German equally well with his stylish performance both an artistic and a vocal triumph. His two arias were flawless. His Angel ad included the new "Aida," due this week.

Theodore Uppman's Papageno strangely seemed a better interpretation in German than it had previously in English. He (Continued on page 31)

Richard Strauss' "Elektra," with the Vienna State Opera Chorus and the Vienna Philharmonic Orchestra under Georg Solti and soloists Birgit Nilsson, Regina Resnik, Marie Collier, Helen Watts, Felicia Weathers, Gerhard Stolze and Tom Krause. The second recording to receive the Grand Prix is the interpretation by Julius Katchen of Brahms' piano solo compositions on eight LP's.

Telemann's "Der Tag des Gerichts," a Telefunken recording, has been awarded the Grand Prix National du Disque 1967 by Radiodiffusion - Television Belge Emissions Francaises (RTB). The recording is with Concentus Musicus Vienna under Nikolaus Harnoncourt and Cora Canne-Meijer, Gertraud Landwehr - Herrmann, Kurt Equilutz, Max van Egmond, the Vienna Boys' Choir, Juergen Juergens, and the Monteverdi Choir of Hamburg.

Teldec also has begun a large sales promotion campaign for five recordings with the Guarneri Quartet, keyed to the quartet's tour of West Germany in January. Recordings include the works of Smetana, Dvorak, Mozart, Tschakovsky, Brahms, Mendelssohn and Grieg.

Classical Notes

Pianist Lili Kraus appears with Zoltan Roznyai and the San Diego Symphony Thursday (11) and Friday (12). . . . Violinist Ruggiero Ricci will be soloist with Erich Kunzel and the Cincinnati Symphony Friday (5) and Saturday (6). . . . Pianist Byron Janis gives a Carnegie Hall recital on March 29. . . . A piano recital by Rudolf Firkusny is slated for Philharmonic Hall on Jan 17. . . . Sen. Edward Kennedy has been elected to the Board of Trustees of the Boston Symphony. . . . New artists signed by the Western Opera Theater are Sheila Marks, Annie Marie Riesgo, Nina Hinson, Erik Townsend, James Tippey and Richard Clark. Cleveland business and industrial firms have contributed \$800,000 to the Cleveland Orchestra's half Century Fund for the creation of the Blossom Music Center.

Vivaldi Flute Works in Col. 3-LP Package

• Continued from page 30

Walter Trampler and the London Symphony. Szell is pianist in four Mozart sonatas in an album with violinist Rafael Druian. Rounding out the Columbia list is a collection of operatic choruses with the Mormon Tabernacle Choir and Eugene Ormandy and the Philadelphia.

The other historic Odyssey reissues on monaural only have pianist Clifford Curzon and the Budapest String Quartet in Brahms, pianist Dinu Lipatti in Grieg and Schumann concertos with the Philharmonia Orchestra conducted by Herbert von Karajan and Alceo Galliera, and a pressing of Elizabethan verse recited by W. H. Auden and music played by the New York Pro Musica Antiqua.

Also listed on Odyssey is the first volume of music of the young Mozart with pianist Karl Engel and the Frankfurt Chamber Orchestra and the sixth volume of Haydn symphonies with Max Goberman and the Vienna State Opera Orchestra.

Schreier Impresses

• Continued from page 30

also was in good voice. Uppman's recordings appear on RCA Victor, Capitol and Intermos.

Colette Boky, who debuted earlier this season as the Queen of the Night, handled her tricky second act aria well after some tentative spots in her first act solo. Andrea Velis as Monostatos, Donald Gramm as the High Priest and Patricia Weltling as Papagena also turned in good performances. Joseph Rosenstock conducted competently. **FRED KIRBY**

Jochum Gets Prize From German City

WURZBURG, West Germany — Conductor Eugen Jochum, who is under exclusive contract to Deutsche Grammophon, has been awarded the 1967 culture prize of the city of Wurzburg.

Jochum received the prize in recognition of his service in presenting the annual Wurzburg

BEST SELLING CLASSICAL LP's

This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart	This Week	Last Week	Title, Artist, Label & No.	Weeks on Chart
Billboard Award	1	WEST MEETS EAST Yehudi Menuhin/Ravi Shankar, Angel 36418 (M); S 36418 (S)	26	21	19	HOMMAGE TO GERALD MOORE (2 LP's) De los Angeles/Schwarzkopf/Fischer-Dieskau, Angel (No Mono); SB 3697 (S)	9
	2	MAHLER: SYMPHONY NO. 8 (2 LP's) Various Artists/London Symphony (Bernstein), Columbia M2L 351 (M); M2S 751 (S)	48	22	29	MAHLER: COMPLETE NINE SYMPHONIES (14 LP's) New York Philharmonic (Bernstein), Columbia (No Mono); CMS 765 (S)	3
	3	PUCCHINI: LA RONDINE (2 LP's) Moffo/Barioni/RCA Italiano Orch. & Chorus (Molinari-Pradelli), RCA Victor LM 7048 (M); LSC 7048 (S)	17	23	26	DVORAK: SYMPHONY NO. 9 (New World)/SCHUMANN: MANFRED OVERTURE NBC Symphony (Toscanini), RCA Victrola VIC 1249 (M); (No Stereo)	13
	4	LEONTYNE PRICE—PRIMA DONNA, VOL. 2 RCA Victor LM 2968 (M); LSC 2968 (S)	14	24	23	WAGNER: DIE WALKURE (5 LP's) Crespin/Vickers/Various Artists/Berlin Philharmonic (Von Karajan), DGG 39 229/233 (M); 139 229/233 (S)	34
	5	MY FAVORITE CHOPIN Van Cliburn, RCA Victor LM 2576 (M); LSC 2576 (S)	92	25	27	MAHLER: SYMPHONY NO. 2 (2 LP's) Sills/Kopleff/Utah Symphony (Abravanel), Vanguard Cardinal Series (No Mono); C/10003/4 (S)	5
	6	BEETHOVEN: NINTH SYMPHONY Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia ML 6416 (M); MS 7016 (S)	18	26	25	HOROWITZ IN CONCERT (2 LP's) Vladimir Horowitz, Columbia M2L 357 (M); M2S 757 (S)	36
	7	HANDEL: MESSIAH (3 LP's) Schwarzkopf/Hoffman/Gedda/Various Artists/Philharmonia Orch. (Klemperer), Angel CL 3657 (M); SCL 3657 (S)	5	27	33	PENDERECKI: PASSION ACCORDING TO ST. LUKE (2 LP's) Various Artists/Talzer Boy Choir, Cologne Radio Symphony (Czyz), RCA Victrola VIC 6015 (M); VICS 6015 (S)	7
	8	BELLINI: BEATRICE DI TENDI (3 LP's) Sutherland/Various Artists/London Symphony (Bonyng), London A 4384 (M); OSA 4384 (S)	5	28	28	PUCCHINI: TOSCA (2 LP's) Nilsson/Corelli/Fischer-Dieskau/Various Artists (Maazel), London A 4267 (M); OSA 1267 (S)	16
	9	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	29	29	24	FRITZ WUNDERLICH: LYRIC TENOR Seraphim 60043 (M); S 60043 (S)	12
	10	HANDEL: MESSIAH (2 LP's) Various Artists/Mormon Tabernacle Choir/Philadelphia Orch. (Ormandy), Columbia M2L 263 (M); M2S 607 (S)	8	30	39	PROKOFIEV: PETER AND THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	12
	11	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, RCA Victor LM 2252 (M); LSC 2252 (S)	74	31	31	HANDEL: MESSIAH (3 LP's) Harper/Watts/Wakefield/Various Artists/London Symphony (Davis), Philips PHM-3-592 (M); PHS-3-992 (S)	4
	12	PUCCHINI: MADAME BUTTERFLY (3 LP's) Scotto/Bergonzi/Various Artists/Rome Opera House Orch. (Barbirolli), Angel (No Mono); SCL 3702 (S)	14	32	32	TCHAIKOVSKY: QUEEN OF SPADES (4 LP's) Bolshoi Theatre (Khaikin), Melodiya/Angel (No Mono); SRD 4104 (S)	8
	13	ORFF: CARMINA BURANA Various Artists/New Philharmonia Orch. (De Burgos), Angel 36333 (M); S 36333 (S)	72	33	36	HANDEL: JULIUS CAESAR (3 LP's) Treigle/Sills/Various Artists/N. Y. City Opera (Rudel), RCA Victor LOC 6182 (M); LSC 6182 (S)	3
	14	RACHMANINOFF: CONCERTO NO. 2 Van Cliburn, Chicago Symphony (Reiner), RCA Victor LM 2601 (M); LSC 2601 (S)	42	34	35	BORODIN: PRINCE IGOR (3 LP's) Christoff/Various Artists/Sofia National Opera (Semkov), Angel (No Mono); SLC 3714 (S)	3
	15	GERSHWIN: RHAPSODY IN BLUE New York Philharmonic (Bernstein), Columbia ML 5412 (M); MS 6091 (S)	72	35	40	WAGNER: RING CYCLE (19 LP's) Various Artists/Vienna Philharmonic (Solti), London Ring M (M); Ring S (S)	2
	16	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) Berlin Philharmonic (Von Karajan), DGG (No Mono); SKL 101/108 (S)	34	36	37	PENDERECKI: ST. LUKE'S PASSION (2 LP's) Various Artists/Cracow Philharmonia (Czyz), Philips (No Mono); PHS 2-901 (S)	3
	17	ORFF: CATULLI CARMINA Blegen/Kness/Temple University Choir, Philadelphia Orch. (Ormandy), Columbia ML 6417 (M); MS 7017 (S)	6	37	38	BRITTEN: A MIDSUMMER NIGHT'S DREAM (3 LP's) Various Artists/London Symphony (Britten), London A 1385 (M); OSA 1385 (S)	8
	18	VERDI: LA TRAVIATA (3 LP's) Caballe/Bergonzi/Milnes/RCA Italiano Orch. (Pretrre), RCA Victor LM 6180 (M); LSC 6180 (S)	11	38	30	CHOPIN NOCTURNES Artur Rubinstein, RCA Victor LM 7050 (M); LSC 7050 (S)	3
	19	MAHLER: SYMPHONY NO. 9 New Philharmonia (Klemperer), Angel B3708 (M); SB 3708 (S)	11	39	21	ART OF DENNIS BRAIN Seraphim 60040 (M); (No Stereo)	33
	20	PROKOFIEV: IVAN THE TERRIBLE (2 LP's) Various Artists/U.S.S.R. Symphony (Stasevich), Melodiya/Angel RB 4103 (M); SRB 4103 (S)	11	40	—	BEETHOVEN: COMPLETE NINE SYMPHONIES (8 LP's) NBC Symphony (Toscanini), RCA Victrola VIC 8000 (M); (No Stereo)	1

London Primes Big Guns

• Continued from page 30

leased in one month and Willi Boskovsky's 10-volume series of Mozart dances and marches.

Leonard Bernstein's two London conducting projects with the Vienna Philharmonic last year both hit the charts last year including Mahler's "Das Lied von der Erde" with James King and Dietrich Fischer-Dieskau. The other was a Mozart coupling.

Another chart conductor was Georg Solti with the London Symphony in Mahler's "Symphony No. 1" and "Symphony No. 2." Solti also made it with the Vienna in the 19-LP repackaged complete Wagner

Mozart festival. Since the festival was revived in 1951, Jochum has performed here each year with the Symphony Orchestra of the Bavarian Radio, which he founded.

"Der Ring des Nibelungen." Birgit Nilsson, the Bruenhilde of the "Ring," hit with Puccini's "Tosca." Her latest London opera is Richard Strauss' "Elektra."

Ashkenazy and Kertesz hit the charts with a coupling of Mozart concertos. Ashkenazy also was heard in Schubert sonatas and quintets of Mozart and Beethoven.

Last year saw the introduction of the low-price London Stereo Treasury Series featuring mainly instrumental pressings in stereo only and the revitalization of the low-price Richmond line, which features opera and operetta sets.

Revitalization

The revitalizing included new packaging as the Richmond Opera Treasury and the issuing of the first Richmond stereo title: Mozart's "The Magic Flute." Due this month are Ravel's "l'Enfant et les sorti-

leges," Gilbert & Sullivan's "Sorcerer," Weber's "Der Freischutz" and Mozart's "Cosi fan Tutte," the last in monaural and stereo. A new version of "Sorcerer" was issued last year.

Dick Bungay, London's national classical promotion manager, cited a special promotion on Miss Suliotis as a way new artists were promoted by London. When the soprano's first operatic set, Verdi's "Nabucco" came out in the fall of 1966, dealers were furnished with seven-inch 33 1/3 rpm disks of excerpts for store use. Miss Suliotis' latest disk is an operatic recital.

Several London sets were first recordings of the operas or first stereo versions like the upcoming Mozart "La Clemenza di Tito" with Lucia Popp and Teresa Berganza, Kertesz conducting. Many Sutherland packages fall into this category.

Bungay noted that the new "La Gioconda" would be the second stereo version of the opera for the label, which also has two stereo packages of Puc-

cini "Tosca" and has waxed the complete Gilbert & Sullivan twice, explained, "A different popular cast can sell as well as a first recording of an esoteric work."

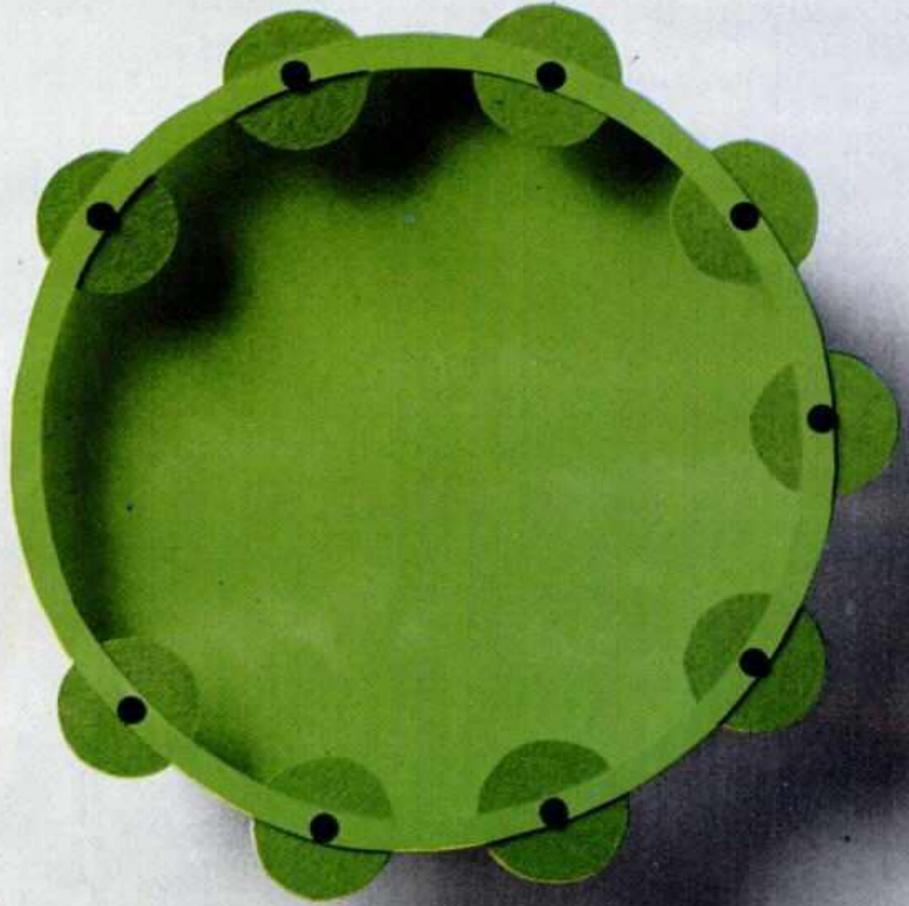
Cites Wagner

Pointing to London's "remarkable roster of artists," Bungay saw no reason for two or even more sets of the same opera with different casts giving different interpretations. He saw no reason for not having another version if another London artist develops as a ranking Wagnerian soprano.

He also referred to previous Richard Strauss recordings with casts including Maria Reining, Hilde Gueden and Lisa Della Casa, saying these operas could be waxed again if new leading Strauss singers emerge.

He said London would sooner have several leading interpreters of the same repertoire on its own roster rather than on the rosters of competing companies. Such artists cannot be retained if they cannot record their repertoire.

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Gospel Music

Videotape Concerts to Blanket Nation in 50-State Syndication

MIAMI — A 52-week series of videotaped Gospel music concerts will be carried either on network TV or by 150 TV stations in a massive 50-state syndication, according to Larry Gray of Gospel Music, Inc., Miami.

Gray said the series, to be titled "Skyway to Glory" will star himself, and will include J. D. Sumner and the Stamps Quartet on every show. Among the featured guests who will appear from time to time will be Jake Hess, the Statesmen, the Blackwood Brothers, the Imperials, the Cathedral Quartet of Akron, Ohio.

Gospel Music, Inc., Gray said, has purchased its own videotape unit, with cameras, and will travel throughout the United States taping the concerts. The first of these will be done in the Cathedral of Tomorrow at Akron Jan. 18. Other specific tapings are set for such places as Memphis, New York, Hollywood and several cities of the deep south.

In addition to the regular 52 shows, Gospel Music also plans in August to tape a 90-minute special titled "The Anthology of Gospel Music" which Gray said would be an in-depth study of gospel music and its people of all races.

Woody Kepner and Associates, Miami, will handle promotion of the series, while talent co-ordination will be carried out by Action Talent, Inc., New York, under the direction of Betty Sperber.

Gray said the series had been a year in the planning stage. The decision to do the live-audience videotaping was prompted by what he called "the need to do something exciting in Gospel music."

"There has been a tendency to suppress the excitement, by taping shows in studios. These programs will be staged, produced and directed, but will have all of the advantages of a live appearance. It will give viewers in all the 50 states a chance to see a Gospel concert as it really is."

Gray said a large national corporation may handle the network sponsorship, but, failing this, the show will be ready to go in the 150 markets. The traveling unit will tape all the shows except those in California. Four shows are scheduled for taping in the Los Angeles area May 16-19, and they will be handled by California crews. One of these, he said, would be a concert in the Hollywood Bowl.

Gray is a former quartet

singer who eventually became a soloist and attained a strong following in the Florida area. He said that Gospel Music, Inc., was owned by Mike Klein and "several silent partners." It is believed they are associated with a major record label.

Membership in GMA Hits 350

NASHVILLE — Membership in the Gospel Music Association grew to 350 in 1967, with 45 new applicants to be acted upon by the board of directors at a meeting this month.

The GMA also reported a near sell-out of all albums pressed specifically for the association in a fund-raising project. Pressed by Heartwarming and Word, the LP's were distributed through the various vocal groups and sold to consumers.

The next regularly scheduled meeting of the GMA board of directors and officers will be Monday (8) at the Third National Bank in Nashville, beginning at 10 a.m. Committee chairmen reports will be given by Don Frost, Bob Benson, Bill Williams and Paul Marks.

Heartwarming: Gospel DJ Is Most Snubbed in Trade

NASHVILLE — The Gospel music disk jockey is among the most neglected in the industry, according to Bob Benson of Heartwarming Records.

Benson said he planned to do something about it.

"Everyone else in the music business services the dj," Benson said. "Not only are records mailed, but promotion of some sort always follows."

Heartwarming has just installed a Wats (Wide Area Telephone Service) line, and will be calling all air personalities who program Gospel music. There are about 900 of these, Benson says.

Artists on the label also will be able to use the line for personal conversations with the disk jockey. This has not been

done to any degree before the Gospel field.

"A good example of what the disk jockey can do for Gospel music is illustrated by Tilly Lowery at Gastonio, N. C.," Benson added. He said she recently played a new album by the Singing Rambos. The following morning, a retail outlet had called the station to determine how to obtain the album. By that same afternoon, a distributor had called Heartwarming in Nashville with an order.

"We feel if we can follow up our mailings with a more direct contact we can break some of our releases much stronger," Benson pointed out. "We've been a little re-miss in this field, but it's going to change now."

Shaped Notes

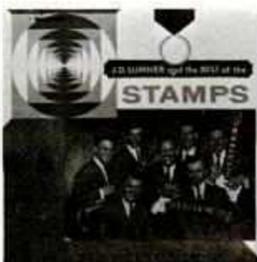
The **Rebels Quartet** into Nashville for a January album with Skylite. . . . The **Wills Family** "Inspirational Time" TV show is moving its shooting site from Dallas to Nashville. The show, beginning this month, will no longer be taped in Texas. . . . The "Gospel Jubilee" show has closed down. . . . SESAC will devote its January publication to the story of gospel and religious music. . . . Skylite has moved to new offices on music row and enlarged its staff. . . . **Jake Hess**, man involved in many facets of the industry, has signed a recording contract with RCA Victor. He will cut his first album for the company Jan. 8-9. . . . **Lloyd Orrell** is now a lifetime member of the Gospel Music Association (GMA). . . . The **Osborne Brothers** are about to cut their first religious album. . . . A CBS radio special on gospel music, originally run on Thanksgiving, was repeated by popular demand on the Nashville outlet, WLAC. This show, narrated by **Jack Butler**,

featured interviews with **Lawayne Satterfield**, GMA's executive director, promoter **J. G. Whitfield**, and singer **Jimmy Davis**. It included parts of concerts by Davis and the **Frost Brothers**. The repeat show was followed by a special interview by Miss Satterfield and **Jake Hess**, who explained many of the ramifications of the gospel music industry. It was a shot-in-the-arm for this type of music.

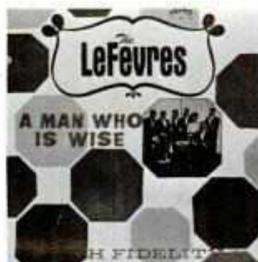
Sacred folk singer **Ed Lyman** has a new release, "The Now Sound." The Heartwarming album includes such "modern" sacred songs as "My Cup Runneth Over" and "Climb Every Mountain." . . . The **Spurlows** will make a hurried stop in Nashville this week to record. This group, directed by **Thurlow Spurr**, travels 10 months a year for the Chrysler Corp. conducting a safety program for the high schools. It performs, with a big band, for an average of three or four schools a day, and takes *(Continued on page 39)*

THE GREATEST IN GOSPEL

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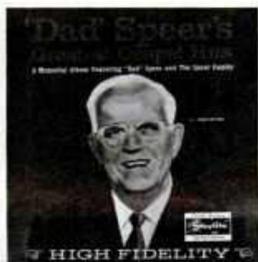
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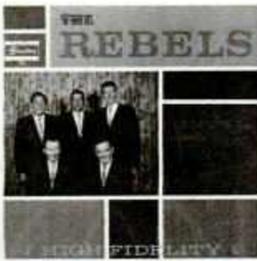
MLP 3219—MSP 3219



RLP 6044—SLP 6044



RLP 6050—SLP 6050



RLP 6065—SLP 6065



RLP 6059—SLP 6059



RLP 6045—SLP 6045



RLP 6000—SLP 6000



MLP 559—MSP 559



MLP 460—MSP 460

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Thrasher Bros., D. Light in Pact

NASHVILLE—The Thrasher Brothers of Birmingham, who host their own syndicated color TV show, have signed a long-term management and booking contract with Don Light Talent, Inc.

The show, "America Sings," is sponsored by Aknemed, and is seen in 48 markets (Billboard, Oct. 7). The group also manufactures the product, and sponsors its own show, which

is taped at WAGA-TV, Atlanta.

The Thrasher Brothers consist of Jim Thrasher, Joe Thrasher, Clyde Thrasher, Jerry Goff, Gerald Adams, and Ray Herron, pianist. They recently purchased a customized bus in which to make their personal appearance dates.

Light also books Jimmie Davis, the Happy Goodman Family, the Oak Ridge Boys, Rambos and Prophets Quartet.



JIM THRASHER, seated, signs exclusive booking agreement with Don Light Talent, Inc. Looking on are, left to right, Joe Thrasher, Clyde Thrasher, Jerry Goff and Don Light, president of the agency.

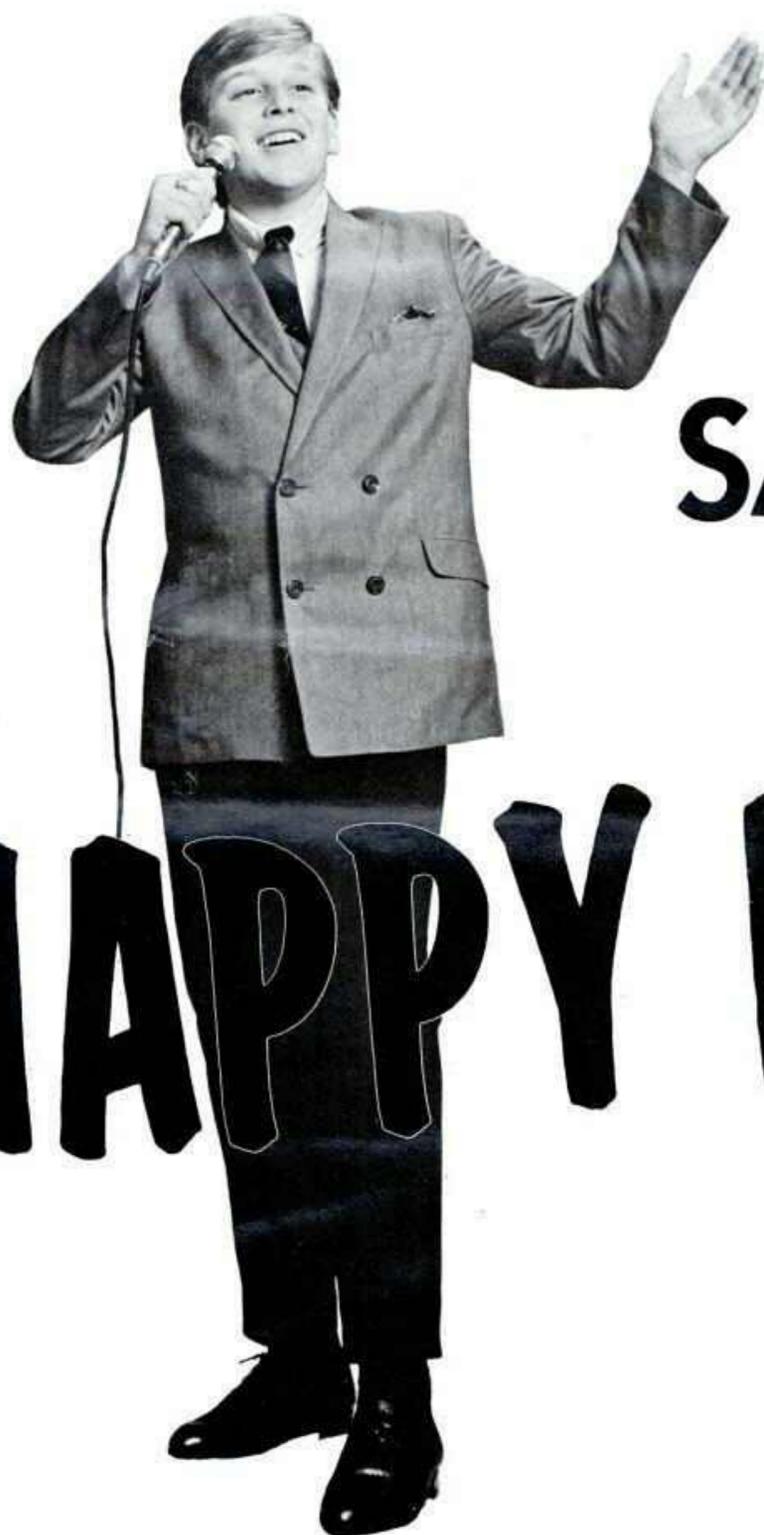
JANUARY 6, 1968, BILLBOARD

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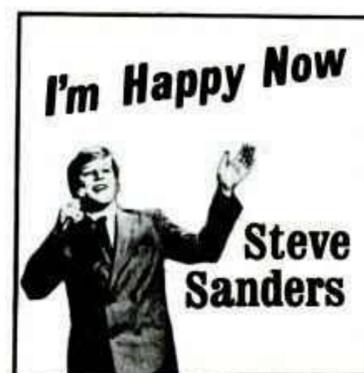
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International News Reports

24 Italian Songs Selected to Vie in San Remo Fest Feb. 1-3

SAN REMO, Italy—Twenty-four Italian songs have been selected to compete in the 18th San Remo Festival, Feb. 1-3. Non-Italian singers participating in the festival include:

Wilson Pickett (Atlantic-Rifi); Bobbie Gentry (Capitol/EMI-Italiana); the Sandpipers (A&M-CGD); Louis Armstrong and Sarah Vaughan (CDI). Still negotiating are: Scott McKenzie (CBS); Dionne Warwick (Scepter-CGD); Four Seasons (Philips); Timi Yuro and Bobby Vee (Liberty-Belldisc), and Paul Anka (RCA Victor).

Other international performers who will appear are: Antoine (Vogue-Saar) and Nino Ferrer (Riviera), France; Tom Jones (Decca) and I Rokes (RCA), England; Udo Jurgens, Austria.

Performers and their publishers appearing officially thus far are:

"Gli Occhi Mie" (My Eyes), published by Ricordi, to be performed by Wilma Goich (Ricordi) and probably by Bobby Vee (Liberty-Belldisc); "Canzone" (Song), Pub., Clan, by Adriano Celentano (Clan) and

Milva (Ricordi); "Deborah," Rifi Music, by Wilson Pickett (Atlantic-Rifi) and Fausto Leali (Rifi); "Da Bambino" (On Childhood), Campi, by I Giganti (Rifi) and Massimo Ranieri (CGD); "Per Vivere" (To Live), co-published by Ariston/Rifi, by Iva Zanicchi (Rifi) and Udo Jurgens (Durium); "La Vita" (Life), Curci, by Elio Gandolfi (Curci); "La Siepe" (The Hedge), Voce Del Padrone, by Al Bano (EMI-Italiana) and Bobbie Gentry (Capitol-EMI); "Le Solite Cose" (The Usual Things), Curci, by Pino Donaggio (EMI-Italiana); "Stanotte Sentirai Una Canzone" (Tonight You'll Hear a Song), Aberbach, by Annarita Spinaci (Phonogram); "La Voce Del Silenzio" (The Voice Of Silence) Southern, by Tony Del Monaco (CGD) and probably Dionne Warwick (Scepter-CGD); "Uno Uomo Piange Solo Per Amore" (A Man Cries Only for Love), Ariston/Durium, by Little Tony (Durium) and Mario Guarnera (Ariston); "Casa Bianca" (White Home), Clan, probably by Ornella Vanoni (Ariston) and possibly Scott McKenzie (CBS);

"Le Opere di Bartolomeo" (Bartolomeo's works), RCA-Italiana, the Rokes (RCA-Italiana); "Il Posto Mio" (My Place), RCA, Tony Renis (RCA-Italiana); "La Tramontana" (The Bearings), Sugarmusic, Antoine (Vogue-Saar); "Mi Va Di Cantare" (I Am in a Mood to Sing), Ariston, by Louis Armstrong (CDI); "La Farfalla Impazzita" (The Mad Butterfly), Campi/Ricordi, by Johnny Dorelli (CGD) and probably Paul Anka (RCA); "Che Vale Per Me" (What Minds Me), C. A. Rossi, by Sarah Vaughn (CDI); "Il Re D'Inghilterra" (The King of Great Britain, Leonardi, by Nino Ferrer (Riviera); "No, Amore" (No, My Love), Voce Del Padrone, by Giusy Romeo (EMI-Italiana); "Canzone Per Te" (A Song for You), Usignolo, by Sergio Endrigo (Fonit-Cetra); "Tu Che Non Sorridi Mai" (You Who Never Smile), Alfieri, by Orietta Berti (Phonogram); "Sera" (Evening), Sugarmusic, by Gigliola Cinquetti (CGD) and Giuliana Valci (CBS); "Quando Mi Innamore," Sugarmusic, the Sandpipers (A&M-CGD) and Anna Identici (Ariston).



TRINI LOPEZ is guest of honor at a cocktail party given by the Australian Record Co. in Sydney. Left to right are: Ray Bull, general sales manager; Lopez; Lynne Randell, CBS recording artist, and Alf Watts, general manager.

25 Countries Inked For Latin Songfest

BUENOS AIRES—A dozen record companies and singers from 25 countries have been signed to appear in the first annual Festival de la Cancion Latina El Mundo (First World Latin Song Festival) to be held at the Teatro Coliseo here, April 3-7.

Record companies participating include Almacenes de Musica, Codiscos, Discos Belter, Discos Copacabana, Discos Velvet, Emporio Musical, Her-Cord, Pathe-Marconi, Polygram, Radio Truinfo and RCA Victor Mexicana.

Competing will be singers from Argentina, Belgium, Brazil, Chile, Colombia, Costa Rico, Ecuador, El Salvador, Spain, France, Guatemala, Haiti, Honduras, Italy, Mexico, Nicaragua, Panama, Paraguay, Peru, Portugal, Puerto Rico, Dominican Republic, Uruguay and Venezuela.

Twenty-five songs will be presented each of the first four days, and the 25 finalists will be heard on the fifth day. Forty international judges will make the decision—10 from the public, 10 from the press, 10 from the Conservatorio de Musica and 10 from the professional world.

The festival will be televised live on Channel 13, and by color video-tape in 25 European countries and Latin-American countries. Extensive radio broadcasting is also planned.

Five orchestras, Jose Sabre Marroquin, Lucio Milena, Franck Pourcel and Aldemaro Romero, will back the singers.

Sales Are Up 29 Per Cent As Compo Lists Peak Year

MONTREAL — Last year was the biggest in the 45-year history of the Compo Co., Decca's Canadian affiliate, with both the distribution and manufacturing arms setting new records. Compo's 1967 sales were up 29 per cent over the pre-

vious year, reports Lee Armstrong, sales manager of the Apex division, through Dominion Bureau of Statistics figures show an industry-wide increase of only 9 per cent for the first nine months of the year.

Compo added new lines in the Abnak, Uni and Project 3 labels (and has now added the Scepter-Wand labels, effective the first of 1968). They lost distribution of the important Warner Bros./Reprise labels with the formation of Warner Bros.-Seven Arts Records of Canada on Oct. 1, though Compo still handles manufacturing for the new company.

Last year marked the company's greatest success with Canadian pop music talent, with such hits as the Lords of London's "Cornflakes and Ice Cream," picked up by Decca in the U. S., and "Jezebel" by Witness Inc., which was Compo's best-selling single the end of December.

In the French-Canadian market, Compo's sales increased 12 per cent over 1966. It also introduced the Decca line of musical instruments. On the tape cartridge scene, Armstrong reports that 1967 sales were double those of 1966 for a total of some \$325,000.

RECORD HOP WITH TWIST

MONTREAL — Phonodisc Ltd., Canadian distributor of Motown Records, is co-operating with Superior Sound Enterprises of Montreal in what is believed to be a new twist in the standard mode of operating record hops. Superior Sound's "mobile discotheque" service offers emcee Sheldon Kagan, sound system, and such added attractions as go-go girls, dance contests and door prizes, for school dances and record hops, and the twist is that only Tamla-Motown product is played exclusively, and the unit is billed as the Tamla Motown Record Review. Phonodisc has provided an extensive catalog of Motown product, and Kagan reports that the service is doing well in the Quebec market.

No Copyright Law in Formosa KO's LP Price; Shops Do Well

By HARRY KAYE

EDITORS NOTE: This is the second in a series of articles by Harry Kaye, Billboard's South African correspondent. Kaye recently completed an extensive tour of the Far East. His impressions of Formosa follow.

TAIWAN—Thirty cents for a new LP album? How about a \$20 technical book for \$3? There is no copyright law on Formosa and all imported releases are simply re-pressed, packaged and sold at these low prices. The quality usually runs from fair to poor but most record shops do a very brisk business, both with local popula-

tion as well as U. S. Armed Forces stationed throughout the island.

The first night I walked through the streets I'm engulfed by a mass of humanity, pedicabs, cars, motorbikes and the smell of spiced cooking, fruits and open sewerage gives it all a very exotic aroma.

Streets are narrow and there seems little restriction on traffic. Music comes from one little nook after another. I count over 10 record shops within three blocks. Trini Lopez and Chinese mingle and evaporate in the general din. I keep thinking that I never saw such a big Chinatown in my life.

I stop to buy a piece of watermelon. The smallest I have is a 25-cent piece and wait for change. "Okay," smiles the peddler. "Okay, what?" I say, "Change, where's my change?" He just keeps smiling, "Okay!" Oh, to hell with it, rack it up as my donation to Sine-American relations.

I sit down on a stone curb and watch the passing scene. Down the road there is a live puppet show and the area is totally packed with people. A little boy stops to look at me . . . hello, I say, but he just stands there blinking and suddenly darts off. Oh well, maybe there aren't too many westerners in these parts that just sit down on a curb to eat a piece of watermelon.

I join the movement and shortly I'm standing in front of the Lee Te Music Shop. Neatly arranged oriental instruments and American records meet my eye and the owner asks me in. His English is limited but I indicate that I am in the record business (which he understands) and that I'm from New York (which he certainly understands!) He is extremely gracious (this is prevalent throughout the Far East) and is amused at my reaction to a new Johnny Rivers LP. Only 30 cents, I ask. . . . must be a mistake . . . you mean \$3, maybe? No, he assures me, that's the price. Then he manages to say copyright . . . no copyright here in Formosa. Then I understand.

I spend some more time inquiring about prices of instruments, sheet music, records (no singles), etc. I tell him how much a record will cost in the U. S. and he agrees this is very

(Continued on page 39)



LARRY PAGE, Page One Records chief, watches Maggie Fitzgibbon sign her contract. The Australian-born artist will cut a single and album for February release. Other recent signings by Page One are Karl Denver and the Lorne Gibson Trio.

ORY, BUCKNER TAKE PRIZE

PARIS — The Grand Prix of the Hot Club de France for 1967 has been awarded jointly to two albums, "Play Chords" by Milt Buckner (SABA-Iramac) and "Favourites" by Kid Ory (Good Time Jazz-Voix de Son Maitre).

Other Hot Club awards were: Best Spiritual Album: Sister Rosetta Tharpe (Flame), Best Reissues: V.S.O.P. No. 8 by Louis Armstrong (CBS), and Tatum - Hampton - Rich Trio (Verve-Polydor).

UNICEF Gala Draws Celebs

PARIS — Richard Burton and Elizabeth Taylor, Marlon Brando, Lena Horne, Victor Borge, the Beach Boys, Serge Reggiani, Fernandel, Johnny Hallyday, Les Parisiennes, Manitas de Plata Ravi Shankar and the Red Army Choir starred in the annual charity gala in aid of UNICEF at the Palais de Chaillot here recently.

The show, emceed by Jean-Pierre Aumont, was seen by an audience which included almost as many celebrities as were presented on stage—among them John Lennon, George Harrison and Jeanne Moreau.

The three half-hour programs was filmed by the ORTF and excerpts were shown on Eurovision and Intervention.

The Stampeders Signed by MGM

TORONTO — MGM Records has signed a popular Canadian pop group, the Stampeders, and the group heads for New York in mid-month for a week-long recording session and presentation to MGM executives and press. The group of six has been together three years, moving from Calgary to a Toronto base a year and a half ago, and has played from the West Coast to French-Canada, proving one of the most popular pop groups at Expo 67's "Action Time."

The Stampeders' first record, "Morning Magic," was released in Canada in October on the Music World Creations label. It has not been decided whether the record will be released by MGM in the U. S. or whether their MGM disk debut will be made with new material.

10 Team to Form Canadian Label

TORONTO — A Canadian label, Cav-A-Bob, has been financed by a group of 10 Toronto businessmen, including partners in the downtown nightclub of that name, for release of an album by the U. S. jazz group, the Saints and Sinners. Although the group is booked solidly, popular in several clubs in the U. S. and Canada, their only previous recording is on the British 77 label. International release of the new LP will be negotiated.

Canadian distribution is through H & H Distributors, jazz specialists, and Canada's international jazz journal, Coda, will handle direct mail orders at \$5 per album.

From The Music Capitals of the World

DETROIT

The Roostertail, Detroit's largest nightclub, plans to devote one night a week to the 21 and under crowd. Disk jockey **Robin Seymour** will host the first "night for the young" Sunday (7), with four bands providing entertainment. Seymour has also taped a special New Year's Eve TV show for CKLW Channel 9. Featured on that show will be **Deon Jackson**, **Robert Knight**, **Bobbie Gentry**, the **Cowsills**, and others. . . . Radio station WCHB hosted its annual Christmas stage show at the Fox Theater Dec. 16, featuring Motown acts.

The annual Motortown Revue ran for 10 days (Dec. 23-Jan. 1). **Gladys Knight** and the **Pips**, the **Marvelettes**, **Willie Tyler** and **Lester**, and a new Motown group called **Bobby Taylor** and the **Vancouverers** appeared for the full 10-day run of the show. **Stevie Wonder** headlined the first five days, and **Smokey Robinson** and the **Miracles** headlined the last five days. . . . **Gino Washington** and **Merit Music Distributors** have re-released Gino's successful recording of "Gino Is a Coward." . . .

The **Utopias**, a new group, released their first recording locally on the LaSalle label, titled "Girl's Are Against Me," distributed by Solid Hitbound Productions. . . . **Brenda Holloway** is in town for two weeks to work on her next Motown recordings.

ROGER BASS

DUBLIN

Pye revived two of last year's Christmas releases and put them on the current plugs list. They are **Shay O'Hara's** "Santo Natale" and **Gerry Cronin and the Ohio's** "An Old Christmas Card." Irish Record Factors did likewise with a 45 of two years ago, **Pat McGuigan's** "What Time Will Santa Be Coming?" written by local writers **Edie Masterson** and **Gay McKeon** and issued on Rex. . . . **Johnny McEvoy's** EP, "About This Time" expected to sell around 10,000 copies. His debut album is well over the 5,000 mark already. . . . Pye took radio spots on Radio Eireann's "Pop Call" to draw attention to the low-priced Marble Arch line, which has several sets by local artists. . . . Back in Waterford after a six-week Las Vegas stint at the Stardust Hotel, the **Royal Showband** signed with agent **Rocky Senis** to do four months a year in the gambling city as from 1968. . . . English choreographer **Jo Cook**, who worked with the Royal previously, flew in to create a dance to tie in with the Sands Showband's upcoming revival of the **Beach Boys'** smash, "Help Me Rhonda." This band is managed by ex-Royal manager, **T. J. Byrne**. . . . Tribune gave a trade and deejay reception mainly to launch "Expressions of Danny Doyle," the folksinger's first LP. . . . His records are marketed in Britain on Major Minor. Earlier this month he did four British television guest shots to promote his 45, "Whiskey on a Sunday," which has been No. 1 here for several weeks.

Ian Whitcomb, the English singer whose 1965 U. S. hit, "You Turn Me On," was cut at Dublin's Eamonn Andrews Studios, is due in for a few days. His latest single, "Sally Sails the Sky" b-w "A Groovy Day," issued Wednesday (27) in the U. S., should be available here in February. . . . IRF initiated a massive campaign to get **Patricia Cahill's** "With Love. . . Patricia" off the ground. The album includes her versions of "In My Life" and "My Cup Runneth Over." Meanwhile, her 45, "One and One Are Two," a Castlebar Song Contest winner, is doing well. . . . **Procol Harum** played the 5,000-capacity Arcadia Ballroom, Bray, for entrepreneur **Tom Costello**.

Dublin manager - songwriter

Jackie Johnston completed 24 songs for possible records by **Some People** and **Gary Power**, who left the **Heartbeats Showband** to go solo a few weeks ago. . . . **Terry Wogan**, who emceeds BBC-1's "Late Night Extra" every Wednesday, breaks his regular staff ties with Radio Eireann this month to go freelance. His first program under the new arrangement is sponsored by the **Hoedowners**, **Capitol**, **Freshmen**—all showbands—and a ballad group, the **Wolfe Tones**. . . . In London, **Wally Meehan**, ex-lead singer with the **Jets Showband** and former Radio Caroline newscaster, cut a single for CBS as **Wally Duval**. . . . There is a boom in sale of budget-price albums, especially **Pye's Marble Arch**, which concentrates heavily on releases by local artists. New titles include those by the **Capitol Showband**, **Drifters** and **Dickie Rock**. . . . **Dickie's** new single is an original, "Up in the Air."

KEN STEWART

HELSINKI

Westerlund-Pukkila organized a special Baldwin show at a Helsinki cinema when **A. Bennike** of the U. S. Baldwin presented and played various organ models. . . . Finnish versions of current international hits include "Muistan Valon" (Massachusetts) by **Martti Koskimo** (Polydor), "Jos Sais Kerankin" (I Dig Rock 'n' roll Music) by the **First** (CBS), "Pata Pata" by **Ann-Christine** (RCA) and "En Katso Naamion Taa" (La Banda) by **Kristina Hautala** (Scandia) HMV artist **Laila Kinnunen** married actor **Ville-Veikko** Dec. 13. . . . The Love Records group, the **Blues Section**, visited Sweden Dec. 13 to appear at Filips Club and at the Stockholm Conserthuset in the same show as the **Move** (Regal). To tie in with the visit, **Karusell** released the group's first album and will later pick two tracks from the album for a single release. . . . Under the name "Svensk poppen," Scandia is promoting a selection of current Swedish recordings including "Den Sista Valsen" (The Last Waltz) by **Ray Adams** on Sonet and the Grand Prix budget album "14 Svensktoppar" by various artists.

Finnlevy is strong promoting the first releases of musicassettes, embracing about one hundred titles, classical and pop. . . . The Musical Ensemble of the Lutheran Students of America completed a successful concert tour with a recital in Helsinki Cathedral. . . . **Jukka Kuoppamaki** has recorded Finnish versions of **Gene Pitney's** Italian success "Innamorato" ("Ken Rakastaa") and the **Tom Jones** hit "I'll Never Fall in Love Again" ("En rakastua voi uudelleen"). . . . **Finnlevy** collaborated with the Helsinki department store on a special one-week price reduction offer of boxed sets of Deutsche Grammophon recordings.

PSO has signed to distribute the German Cornet label in Finland and will make an initial release of seven albums. . . . **PSO** released a special album of compositions by **Jukka Kuoppamaki**, called "Help a Child Smile" in aid of the UNICEF Christmas campaign. . . . Scandia artists **Kristina Hautala** has recorded a local version of "So What's New?". . . . **PSO** reports its top sellers for November as "Juliska" by **Katri-Helena**, "Iltatuulen Viesti" by **Jorgen Petersen**. . . . Scandia released the **Vanilla Fudge** album on Atco. **KARI HELOPALTIO**

LAS VEGAS

The **Treniers**, back in the Sahara Lounge, will record a live album while they're there. The eight-man group is in for eight weeks. . . . Openings this coming week include **Gogi Grant** in the

Philips Changes Name of Its German Co. to Phonogram

HAMBURG — Philips has changed the name of its German phonographic subsidiary from Philips Ton Gesellschaft mbH to Phonogram Ton Gesellschaft mbH.

The name change has driven up speculation in West Germany that it heralds the eventual merger of the Philips and Deutsche Grammophon record companies, in which a 50 per cent interest is held by the Philips Lamp Co. of Holland and Siemens of West Germany.

The name "Philips" vanishes entirely from the new corporate title, which suggests more

closely the Philips link with Deutsche Grammophon.

Philips and Grammophon, which have retained their separate identities as operating companies, are drawing closer together in their world-wide operations, the moves varying in different countries.

Philips said the rechristening of its German disk company, effective from Monday (1), "thereby follows an international trend of Philips record companies." Philips companies in Norway, Holland, Spain, Italy, Argentina, Singapore and Australia for some time have been known as "Phonogram."

Capitol of Mexico Will Add 2 Labels to Its Catalog in 1968

MEXICO CITY — Capitol Records here will add two labels to its 1968 catalog, including Tamlam-Motown, as the record industry in Mexico looked ahead to the new year.

CBS (Columbia) is expanding its Naucalpan factory an additional 3,600 feet of floor space and moving its executive offices. CBS is also using an

IBM electronic data processor to analyze markets and sales trends, as well as statistical data.

Discos Universales (DUSA), distributor for Philips and Deutsche Grammophon, is sending president Hans Schrade to Europe this month to explore the market for Mexican product in Germany, Holland, Spain and France.

Guillermo Salas, president of Nucleo Radio Mil, will start Mexico City's second television station, Channel 8, probably in April. According to Salas, the station will emphasize local productions.

lounge of the Frontier Hotel, **Louis Armstrong** in the Blue Room of the Tropicana Hotel, **Mimi Hines** and **Phil Ford** in "Funny Girl" at the Riviera Hotel, **Wayne Newton** and **Jackie Kahane** at the Flamingo Hotel, **Red Buttons** and **Kathy Keegan** at the Fremont Hotel and **Buddy Hackett** at the Sahara Hotel. . . . **Ed Ames** made his debut in Las Vegas as a single Dec. 22 when he headlined in the show-room of the Frontier Hotel.

DEE SPENCER

LONDON

Devaluation and economic blues didn't inhibit Christmas trade here. Record companies and distributors and dealers around the country report bumper business matching last year's seasonal sales surge and in many cases surpassing it. The boom is part of a vast public spending spree possibly induced by thoughts of a hard and chilly economic year ahead. . . .

Roy Carter has been named classical label manager for Deutsche Grammophon and Helidor. He will work with DGG repertoire marketing coordinator **Siegfried Wagner**. Carter has been Saga's

(Continued on page 38)

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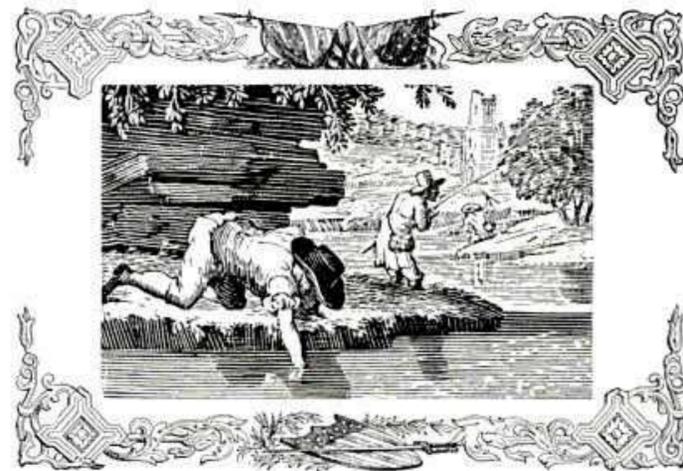
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The Common folk are digging something besides clams.



From The Music Capitals of the World

• Continued from page 37

classical manager, and previously worked with Transatlantic, the Polyfoto retail chain and Decca. . . . A new musical, "Mr. and Mrs.," will be staged here next summer. **John Taylor** has written the words and music, and **John Neville**, director of Nottingham Playhouse until next July, has been signed. **Jessie Matthews**, **June Bronhill**, **Wilfrid Pickles** and **Hylda Baker** are reported interested, and there will be 15 songs published by Edwin Morris Music.

The Variety Club of Great Britain raised a record \$1,540,800 this year for children's charities, nearly \$360,000 more than the previous highest total scored in 1966.

Barry Morgan and **Monty Babson** of Morgan Music have distributed a sampler LP containing 16 tracks culled from albums produced by the company and leased to majors. The LP has been given to disk jockeys, producers and record company executives, and each cover bears the name of its recipient in gold lettering.

Music publishing and show business generally were saddened by the death of **Syd Green**, popular Chappell staffman since 1952. Green, 73, was professional manager for Edwin Morris Music and then Famous Chappell and Valando, and also did some songwriting. He died from pneumonia after being out of action since September following a heart attack. Green was buried at the Jewish Cemetery, Bushey, Dec. 15, and leaves a wife and son.

The Arts Council is increasing its grant to the Bournemouth Symphony Orchestra from \$170,000 to \$192,000 following devaluation of the pound. The orchestra employs a large number of foreign musicians. . . . Composer **Johnny Green's** daughter **Kathie Jennifer** is marrying actor **Jim Hutton** in London. . . . Lyricist **Sharon Sheeley** is prolonging her stay here to write songs with **Ben Flindon** for Liberty's Metric Music. . . . **Carol Deene**, badly injured in an automobile accident in January 1966, makes her disk comeback Jan. 5 on CBS with a **Barry Mason** song "When He Wants a Woman."

Operatic soprano **Adele Leigh** has married **Dr. Kurt Enderl**, Austrian Ambassador to Hungary in London. Miss Leigh, formerly with Covent Garden, met her husband in Vienna, where she has been singing with the Vienna State Opera since 1964. . . . BBC-TV has banned all songs which can be interpreted as condoning drug taking. Light Entertainment chief **Tom Sloan** has also instructed producers to take care on all music broadcast before eight in the evening to ensure its suitability for young viewers. . . . **Trogg Reg Presley** is managing a Nottingham group, the Nerve, whose debut disk "Magic Spectacles" is being released by Page One. . . . Publicist **Burnett Rigg** and journalist **Bill Harry** have formed Associated Public Relations Ltd. . . . **Herman** attended the wedding of **Hermits' drummer Barry Whitwam** to nurse **Dale Leckey**, 22, at Swinton, Lancashire. His TV special shot at the Ohio State Fair Sept. 2 will be screened in States Tuesday 9. . . . **Peter Callander** is exiting Shapiro-Bernstein Music in February to concentrate fully on songwriting. Recent Callander hits have included **Cliff Richard's** "All My Love," "Leave a Little Love" by **Lulu**, **Georgie Fame's** "Ballad of Bonnie and Clyde" and **Tom Jones' "Once There Was a Time."** Callander will continue collaborating with **Mitch Murry** amongst others. . . . **Istvan Kertesz**, conductor of the London Symphony Orchestra since 1964, has resigned. He will leave next August. **NIGEL HUNTER**

LOS ANGELES

Club Openings: **Trini Lopez** for two weeks at the Waldorf Astoria, beginning May 31; at the Latin Casino (New Jersey), starting June 17; for three weeks at Harrah's (Reno), opening Aug. 29. . . . **Ed Ames** for three weeks at the Frontier Hotel (Las Vegas), opened Dec. 22. . . . **Wayne Newton** for four weeks at Harrah's (Reno), beginning Jan. 18. . . . The **Four Freshmen** for two weeks at the Sahara (Lake Tahoe), opening Monday (29).

Television Stints: **Matt Monro** on the BBC-TV's "Val Doonican Show," taping in London. . . . The **Strawberry Alarm Clock** on "Happening '68." . . . **Connie Francis** on "Jonathan Winters Show," to be taped in January, which forces singer to record her next MGM album release here instead of New York. . . . Strawberry Alarm Clock taped the premiere show of the new **Rowan and Martin** series, "Laugh-In" airing Jan. 22 on NBC.

Bill Cosby begins a 13-city tour with a Jan. 5 appearance in San Diego. . . . **Trini Lopez** received the keys to El Paso, Tex., by **Mayor Judson Williams** when he arrived for a Friday (29) concert. Soviet violinist **David Oistrakh** played a pair of recitals in the Music Center Thursday (28) and Friday (29).

Screen Happenings: Singer **John Davidson** finished "The One and Only, Genuine, Original Family Band" film for Disney before leaving on an extensive club tour in Puerto Rico (San Juan, Caribe Hilton), Boston, Palm Beach, Miami Beach and New York. . . . Universal finished recording **Quincy Jones'** film score for "A Time for Heroes." **BRUCE WEBER**

Anita Bryant, on invitation from **Mrs. Lyndon Johnson**, will sing at the Congressional Wives Prayer Group in Washington, Feb. 1. . . . **Henry Mancini** conducts the Bambi Festival Symphony Orchestra at Germany's Bambi Festival, the counterpart to the Academy Awards, in Munich, Jan. 20. . . . Funeral services were held for **Sanford Schonbach**, principal violist with the Los Angeles Philharmonic Orchestra since 1946.

Concert dates: **Ultimate Spinach** begins a nation-wide tour with a three-day engagement, Jan. 18-20, at the Fillmore Auditorium, San Francisco. The **Bee Gees** (Atlantic) make their first U. S. concert appearance Jan. 27 in Anaheim Convention Center. **Connie Francis** opening Feb. 2 at the Hilton (Miami Beach). The **Checkmates** bowing April 15 for four weeks at Caesars Palace.

Screen happenings: **Henry Mancini** finishing score for **Blake Edwards' "Darlin' Lili."** . . . **Charles Aznavour** in Paris for role in "Candy," co-starring **Richard Burton** and **Marlon Brando**. . . . **Francis Lai** to compose the score for "House of Cards." . . . **Niklos Rozsa**, three-time Oscar winner, to score **John Wayne's "The Green Berets."**

Television Stints: **Hunger** (Public Records) to appear on "Happening '68," new ABC-TV series. . . . **Tony Bennett** and **Aretha Franklin** on **Jonathan Winters' CBS-TV'er** airing Jan. 17. . . . **Mel Torme** to act in "The Virginian" episode. He also wrote the teleplay. . . . Strawberry Alarm Clock in Paramount-TV pilot, "Walt's Girls." . . . **Reed Sherman** sings title song in "The Middle of Never," new TV feature. **ELIOT TIEGEL**

MILAN

MPM has started distribution of the British Topic catalog and the new Italian labels Grand Prix and La Zampata Del Leone, both backed by independent producers. . . . "Let's Go to San Francisco,"

originally recorded by the Flower Pot Men (Decca), has been covered in Italian by **I Dik Dik** (Ricordi). . . . CGD held a screening of "Casino Royale" for the

ing on the Big Apple label, now appearing at The Apartment. . . . Atlantic's **Bobby Darin** will perform dramatic role on "The Cage," NBC-TV dramatic special Jan. 15. **MIKE GROSS**



Milanese dealers to promote **Herb Alpert's A&M** single of the soundtrack theme. . . . **Maso Biggero**, formerly with Phonogram as press manager, has set up an independent production company, FAY. Distribution will be by Messaggerie Musicali. . . . EMI-Italiana has released **Lulu's "To Sir With Love."**

GERMANO RUSCITTO

NEW YORK

Eddy Arnold, RCA Victor artist, tapes **Mike Douglas' TV** show Friday (12). . . . **Jerry Stiller** and **Anne Meara** going on tour to promote their Columbia album, "Ed Sullivan Presents Jerry Stiller and Meara, The Two Last People in the World." . . . **Al Hirt** 60 host TV's "Kraft Music Hall" to be taped in New Orleans during Mardi Gras. . . . **Herb Bernstein** produced record session by **Sean Fleming**, who was "discovered" by **Merv Griffin**. . . . Composer-arranger **Charlie Fox** completed themes for three TV shows, "To Tell the Truth" (CBS), "Snap Judgment" (NBC) and "Match Game" (NBC). . . . **Lesley Miller** completed vocal backgrounds for a new **Brian Foley** album on Kapp. **Orpheus** on MGM and the Royal Crown Cola spots that were used on **Nancy Sinatra's** recent TV special.

Joe Scandore in New York for meetings with his associate **Hermie Dressel** and publisher-producer **Paul Tannen**. . . . The **Kingsmen** set for DeKalb, Ill., concert on Feb. 2. . . . **United Artists' Serendipity Singers** play a concert at Willmar, Minn., Jan. 30. . . . Columbia Records' **Donna** ("Clown Town") **Lee** set for **Cleveland Amory's** show over WFIL-TV, Philadelphia, Friday (5). . . . The **New Christy Minstrels**, Columbia group, have an engagement at the Roosevelt Hotel, New Orleans, Jan. 18-Feb. 7. . . . The **Fallen Angels**, Roulette group, have two weekend dates at Le Cave in Cleveland, Jan. 20-21 and Jan. 27-28. . . . **Tony Cabot**, **Johnny Desmond** and **Toni Arden** are donating the royalties from their Audio-Fidelity album, "Carnevale at Leone's," to the Boys Orphanage in Bedonia, Italy. . . . RCA Victor's **Jimmy Dean** has a concert date at Clowes Hall, Indianapolis, Jan. 13. . . . Israeli recording group **Yoel Dan & Trio** held over at the Cafe Sahbra.

Janet Lawson, currently record-

PARIS

Claude Francois's first EP on his own label, Fleche, distributed by Philips in France, includes a French version by Francois and **G. Thibaut** of the **Bee Gees'** hit "Massachusetts" ("La Plus Belle Chose du Monde"). . . . **Pathe-Marconi** has released an album of the compositions of **Olympia Theater** director **Bruno Coquatrix** sung by various artists including **Lucienne Boyer**, **Jean Sablon**, the **Peters Sisters**, **Bourvil** and **Pierre Dudan**. . . . Festival's **Julie Dassin** kicked off a series of TV appearances in Europe with an engagement for Dutch TV in Amsterdam Dec. 16. . . . **Serge Gainsbourg** and **Brigitte Bardot** have recorded "The True Story of Bonnie and Clyde" for Philips. . . . **Pathe-Marconi** has released an album by actor **Gianni Esposito**. . . . Festival has contracted with WEG for distribution of its Impact label in Australia. . . . The **Spencer Davis** group (UA-Philips) made a promotional TV appearance on French TV Dec. 23. . . . Festival has signed with **Robert Stigwood** to release recordings by **Johnny C.** in France. . . . Philips released new albums by **Claude Nougaro** and **Felix Leclerc**. **MIKE HENNESSEY**

SYDNEY

The new **Tijuana Brass LP**, "Herb Alpert's Ninth," is being simultaneously released in Australia and the United States. His eight previous LP's have all been gold records here. . . . **Robbie Porter**, co-emcee of the U. S. TV series "Malibu U," was home in Sydney for two weeks to spend the holidays with his parents. He left England four years ago to find fortune overseas. . . . **Sandy Patterson**, head promotion girl for Sydney-based NTL agency, has resigned to join manager and promoter **Harry M. Miller**. Miss Patterson has promoted most of the recent overseas pop tours of Australia. . . . The **Victorian Tea Party** pop group is out of action following a car smash. The group's singer **Simon Turnbull** is filling in with the **Hallelujah Chorus**.

Aboriginal singer **Jimmy Little** will have his new Festival LP "New Songs for Jimmy" released by Decca in England. . . . Singer **Lynne Fletcher** married her manager **Brian Fehon**. **Tony Brady**, singer and former professional manager for Belinda Music, Ltd., has joined Brian Fehon's agency as an executive. . . . **Paul Turner**, newly appointed records manager for Philips, is off to Europe early 1968.

Festival is re-releasing the "Otis Redding Live in Europe" LP as a tribute to the recently killed artist. . . . **J. Albert & Son, Ltd.**, has

(Continued on page 39)

It's SRO at the DAR.



Happening!

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ARGENTINA

(Courtesy Escalera a la Fama)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	QUIERO LLENARME DE TI	Sandro (CBS)
2	2	TODO ES MENTIRA	Palito Ortega (RCA)
3	3	HAY UNA MONTANA	Donovan (CBS); Barbara and Dick (Vik); Fedra and Maximilian (DiscJockey); Paul Jordan (RCA); Nueva Generacion (Quinto)
4	9	ESTA TARDE VI LLOVER	Armando Manzanero (RCA); Hermanos Arriagada (Odeon); Roberto Yanes (CBS); King Clave (Polydor); Polo Marquez (Microfon)—Relay
5	5	LA BALSA	Los Gatos (RCA); Sonny Boy (Erato)
6	7	CANT TAKE MY EYES OFF YOU	Frankie Valli (Philips); Los In (CBS); Bingos Reyna (DiscJockey); Percy Faith (CBS)
7	8	AL PONERSE EL SOL	Raphael (Music Hall)—Fermata
8	4	THE WORLD WE KNEW	Frank Sinatra (Music Hall); Caravelli (CBS); Paul Jordan (RCA); Neuva Generacion (Quinto); Bert Kaempfert (Polydor)
9	10	THE RAIN, THE PARK & OTHER THINGS	The Cowsills (MGM)
10	6	NO	Armando Manzanero (RCA); Olga Guillot (Music Hall); Daniel Riobobos (Belter); Carmita Jimenez (CBS); Rosamel Araya (Disc Jockey); Vincent Morocco (Polydor); Polo Marquez (Microfon)—Relay

AUSTRALIA

(Courtesy Modern Melbourne)

This Week	Last Week	Title	Artist
1	3	THE TWO OF US	Jackie Trent & Tony Hatch (Astor)
2	1	THE LAST WALTZ	Engelbert Humperdinck (Decca)—Albert
3	2	MASSACHUSETTS	Bee Gees (Spin)—Abigail
4	7	GIMME LITTLE SIGN	Brenton Wood (Festival)—Copy Cont.
5	6	TO SIR WITH LOVE	Lulu (RCA)—Screen Gems
6	8	ALTERNATE TITLE	Monkees (RCA)—Screen Gems
7	—	JUDY	Elvis Presley (RCA)—Progressive Music
8	—	SNOOPY'S CHRISTMAS	Royal Guardsmen (Festival)—Copy Cont.
9	4	LIVING IN A CHILD'S DREAM	Masters Apprentices (Astor)—Appolo
10	—	HELLO GOODBYE	Beatles (Parlophone)—Northern Songs

BRAZIL

(Courtesy Los Consagrados en el)

This Week	Last Week	Title	Artist
1	1	QUIERO LLENARME DE TI	Sandro (CBS)
2	4	LA BALSA	Los Gatos (RCA)
3	2	EL MUNDO QUE CONOCIMOS	Frank Sinatra (MH)
4	6	AUN LOS TIEMPOS MALOS SON	Tremeloes (CBS)
5	—	YO TE AMO, TU ME AMAS	Anthony Quinn (Capitol)
6	5	TODO ES MENTIRA	Palito Ortega (RCA)
7	—	DANDY	Herman Hermit's (Od)
8	—	LA CARCEL DE SING SING	Jose Feliciano (RCA)
9	—	SOCK IT TO ME	Willie Bobo (Phil)
10	—	ADIOS MUCHACHITA	Las 4 Estaciones (PH)

BRITAIN

(Courtesy Record Retailer)

This Week	Last Week	Title	Artist
1	1	HELLO GOODBYE	Beatles (Parlophone)—Northern (George Martin)
2	3	MAGICAL MYSTERY TOUR	Beatles (Parlophone)—Northern (George Martin)
3	2	I'M COMING HOME	Tom Jones (Decca)—Donna (Peter Sullivan)
4	4	IF THE WHOLE WORLD STOPPED LOVING	Val Doonican (Pye)—Immediate (Ken Woodman)
5	5	SOMETHING'S GOTTEN HOLD OF MY HEART	Gene Pitney (Stateside)—Maribus (Stanley Kaham)
6	7	ALL MY LOVE	Cliff Richard (Columbia)—Shapiro-Bernstein (Norrie Paramor)
7	8	DAYDREAM BELIEVER	Monkees (RCA Victor)—Screen Gems (Chip Douglas)
8	6	LET THE HEARTACHES BEGIN	Long John Baldry (Pye)—Schroeder (Tom Macaulay/John Macleod)
9	9	THANK U VERY MUCH	Scaffold (Parlophone)—Noel Gay (Tony Palmer)

10	16	WALK AWAY RENEE	Four Tops (Tamlam-Motown)
11	11	CARELESS HANDS	Des O'Connor (Morris)—Norman Newell
12	10	HERE WE GO AROUND THE MULBERRY BUSH	Traffic (Island)—United Artists (Jimmy Miller)
13	12	LAST WALTZ	Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)
14	15	KITES	Simon Dupree (Parlophone)—Robbins (David Paramor)
15	14	WORLD	Bee Gees (Polydor)—Abigail (Bill Shepherd)
16	13	EVERYBODY KNOWS	Dave Clark Five (Columbia)—Donna (Dave Clark)
17	17	IN AND OUT OF LOVE	Diana Ross and the Supremes (Tamlam-Motown)—Jobete/Carlin (Holland, Dozier)
18	22	BALLAD OF BONNIE AND CLYDE	Georgie Fame (CBS)—Clan (Mike Smith)
19	18	TIN SOLDIER	Small Faces (Immediate)—Avakak/Immediate (Steve Marriott—Roy Lane)
20	20	THERE MUST BE A WAY	Frankie Vaughan (Columbia)—Chappell
21	19	I FEEL LOVE COMING ON	Felice Taylor (President)—Ed Kassner Music (Mustang Record, Hollywood, Calif.)
22	24	BIG SPENDER	Shirley Bassey (United Artists)—Campbell-Connelly (Norman Newell)
23	21	TIRED	Frankie Vaughan (Columbia)—Campbell-Connelly (Norman Newell)
24	28	THE OTHER MAN'S GRASS	Petula Clark (Pye)—Welbeck (Tony Hatch)
25	23	BABY NOW THAT I'VE FOUND YOU	Foundations (Pye)—Welbeck-Schroeder (T. Macaulay)
26	30	LA DERNIERE VALSE	Mireille Mathieu (Columbia)—Donna (G. Cote)
27	25	LOVE IS ALL AROUND	Troggs (Page One)—Dick James (Page One)
28	29	JACKIE	Scott Walker (Philips)—Carlin (John Franz)
29	26	I ONLY LIVE TO LOVE YOU	Cilla Black (Parlophone)—Shapiro-Bernstein (Geo. Martin)
30	27	SUSANNAH'S STILL ALIVE	Dave Davies (Pye)—Carlin (Dave Davies)
31	31	RELEASE ME	Engelbert Humperdinck (Decca)—Burlington (Charles Blackwell)
32	32	SOUL MAN	Sam and Dave (Stax)—Tee Pee
33	35	HANDBAG AND GLADRAGS	Chris Farlowe (Immediate)—Immediate (Mike D'Abo)
34	34	JUST LOVING YOU	Anita Harris (CBS)—Chappell (Mike Margolis)
35	33	AUTUMN ALMANAC	Kinks (Pye)—Davray/Carlin (Ray Davies)
36	37	THERE IS A MOUNTAIN	Donovan (Pye)—Donovan Music (Mickie Most)
37	—	GIMME LITTLE SIGN	Brenton Wood (Liberty)—Metric (Hooven Winn)
38	40	I'LL NEVER FALL IN LOVE AGAIN	Tom Jones (Decca)—Tyler (Peter Sullivan)
39	36	ZABADAK	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)—Lynn (Jack Bavestock)
40	39	MASSACHUSETTS	Bee Gees (Polydor); Abigail (Ossie Byrne/Robert Stigwood)
41	38	I CAN SEE FOR MILES	Who (Track)—Fabulous (Kit Lambert)
42	41	WILD HONEY	Beach Boys (Capitol)—Immediate (Brian Wilson)
43	45	SATISFACTION	Aretha Franklin (Atlantic) Mirage (Gerry Wexler)
44	44	PARADISE LOST & HERD	Fontana)—Lynn (Steve Rowland)
45	43	NEVER WED AN OLD MAN	Dubliners (Major Minor)—Mills (Tammy Scott)
46	—	I SECOND THAT EMOTION	Smokey Robinson and the Miracles (Tamlam-Motown)—Jobete/Carlin (Smokey Robinson)
47	—	I HEARD IT THROUGH THE GRAPEVINE	Gladys Knight and Pips (Tamlam-Motown)—Jobete/Carlin (Norman Whitfield)
48	49	YESTERDAY RAY CHARLES	(Stateside)—Northern (Tangerine)
49	42	I HEARD A HEART BREAK LAST NIGHT	Jim Reeves (RCA Victor)—Carlin (Chet Atkins)
50	—	NIGHTS IN WHITE SATIN	Moodie Blues (Deram)—Essex (Tony Clarke)

EIRE

(Courtesy New Spotlight, Dublin)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	TREAT MY DAUGHTER KINDLY	Pat Lynch (Pye)—Waltons
2	4	IF THE WHOLE WORLD STOPPED LOVING	Val Doonican (Pye)—Immediate

3	8	HELLO GOODBYE	Beatles (Parlophone)—Northern Songs
4	5	DAYDREAM BELIEVER	Monkees (RCA)—Screen Gems
5	3	WHISKEY ON A SUNDAY	Danny Doyle (Tribune)—Essex
6	2	LET THE HEARTACHES BEGIN	Long John Baldry (Pye)—Schroeder
7	9	ALL MY LOVE	Cliff Richard (Columbia)—Shapiro/Bernstein
8	7	CRYSTAL CHANDELIER	Tony Keeling (Pye)—Mecolico
9	—	SILENT NIGHT	Brendan Bowyer (King)—Copyright Control
10	6	OLD LOG CABIN FOR SALE	Big Tom (Emerald)—Carlin

FRANCE

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LA DERNIERE VALSE	Mireille Mathieu (Barclay)—Francis Day
2	3	LA DERNIERE VALSE	Petula Clark (Vogue)—Francis Day
3	5	DANS UNE HEURE	Sheila (Carrere)—Carrere
4	6	TONTON CRISTOBAL	Pierre Perret (Vogue)—Vogue
5	2	LE NEON	Adamo (Voix de son Maitre)—Pathe-Marconi
6	7	PAULETTE	Les Charlots (Vogue)
7	9	MASSACHUSETTS	Bee Gees (Polydor)—Tournier
8	4	SAN FRANCISCO	Johnny Hallyday (Philips)—A.M.I.
9	8	AU COEUR DE SEPTMBRE	Nana Mouskouri (Fontana)—Chappell
10	—	HELLO GOODBYE	Beatles (Odeon)—Tournier

HOLLAND

(Courtesy Radio Veronica and Platteneuws)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	HELLO GOODBYE	Beatles (Parlophone)—Leeds Basart
2	2	DE BOSTELLA	Johnny Kraaykamp and Rijk de Gooijer (Artone)—Portengen
3	4	ZABADAK	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
4	—	WORLD	Bee Gees (Polydor)—Basart
5	—	MAGICAL MYSTERY TOUR	Beatles (Parlophone)—Leeds Basart
6	3	HOLIDAY	Bee Gees (Polydor)—Basart
7	9	EVERYBODY KNOWS	Dave Clark Five (Columbia)—Francis Day/Melodia
8	5	MELODIA	John Woodhouse (Philips)—Altona
9	—	DAYDREAM BELIEVER	Monkees (RCA)—IMC
10	6	HOMBURG	Procol Harum (Stateside)—Essex Basart

JAPAN

(Courtesy Original Confidence Co., Ltd.)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	LOVE YOU TOKYO	Kurosawa Akira & Los Primos (Crown)—Crown
2	9	ANO HITO NO ASHIOTO	Ito Yukari (King)—Watanabe
3	2	SEKAI WA FUTARI NO TAMENI	Sagara Naomi (Victor)—All-Staff
4	5	INOCHI KARETEMO	Mori Shin-ichi (Victor)—Yamada
5	3	OKAY!	Dave Dee Group (Philips)
6	10	SAKU NO KOITARO	Hashi Yukio (Victor)—Oriental
7	4	AI NO KOKORO	Fuse Akira (King)—Watanabe
8	13	ITSUMADEMO DOKOMADEMO	Spiders (Phillips)—New Orient
9	8	KITAGUNI NO FUTARI (IN A LONESOME CITY)	J. Yoshikawa & Blue Comets (CBS)—Watanabe
10	7	THEME FROM THE MONKEES	Monkees (Colgems)—Shinko
11	6	KITAGUNI NO AOI SORA (HOKKAIDO SKIES)	Okumura Chiyo (Toshiba)—Toshiba
12	11	SAN FRANCISCO (BE SURE TO WEAR FLOWERS IN YOUR HAIR)	Scott McKenzie (CBS)—Victor
13	12	WAKARETA ANO HITO	Kayama Yuzo (Toshiba)—Watanabe
14	18	KIRI NO KANATANI	Mayuzumi June (Capitol)—Ishihara
15	17	L'AMOUR EST BLEU	Vicky (Phillips)—Shinko
16	15	SUMMER WINE	Crickett Five (CBS)—Nancy Sinatra (Reprise)—Tone
17	16	YUKO NO NAMIDA	Mita Akira (Victor)—Oriental
18	14	MONA LIZA NO HOHOEMI	Tigers (Polydor)—Watanabe
19	20	AI WA OSHIMINAKU	Sono Mari (Polydor)—Watanabe
20	—	GIN NO YUBIWA	Ishihara Yujiro (Teichiku)—Zen-On

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	1	TO SIR WITH LOVE	Lulu (Columbia)
2	2	SAN FRANCISCO	Scott McKenzie (CBS)
3	3	MASSACHUSETTS	Bee Gees (Spin)
4	4	THE LAST WALTZ	Engelbert Humperdinck (Decca)
5	—	EXCERPT FROM A TEENAGE OPERA	Keith West (Parlophone)
6	6	EVEN THE BAD TIMES ARE GOOD	Tremeloes (CBS)
7	5	THE LETTER	Box Tops (Stateside)
8	—	AABADAK	Dave Dee, Dozy, Beaky, Mick & Tich (Fontana)
9	—	DON'T DO THAT AGAIN	Alan Price Set (Decca)
10	7	ODE TO BILLY JOE	Bobbie Gentry (Capitol)

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	I'LL BE BACK	Buckingham (CBS)—Mareco Inc.
2	3	JUST YOU—Sunny & Cher	(Atco)—Mareco, Inc.
3	2	COME ON DOWN TO MY BOAT	Every Mother's Son (MGM)—Mareco, Inc.
4	4	NOW I KNOW	Jack Jones (Kapp)—Mareco, Inc.
5	7	APARTMENT NO. 9	Tammy Wynette (Epic)—Mareco, Inc.
6	8	HEY BABY (THEY'RE PLAYING OUR SONG)	Buckingham (CBS)—Mareco, Inc.
7	5	DON'T YOU CARE	Buckingham (CBS)—Mareco, Inc.
8	9	NEVER MY LOVE	Association (Valiant)—Mareco, Inc.
9	6	THIS IS MY SONG	Bobby Vinton (Epic)—Mareco, Inc.
10	—	FORGET THAT GIRL	Monkees (RCA)—Filipinas Record Corp.

PUERTO RICO

(Courtesy of TE-VE Gula and Radlo WUNO)

*Denotes local origin

This Week	Last Week	Title	Artist
1	3	ESTA TARDE VI LLOVER	Roberto Yanes (Columbia)
2	1	QUE SE REPITA ESTA NOCHE	Papo Roman (Borinquen)

3	2	TO SIR WITH LOVE	Lulu (Epic)
4	5	DAYDREAM BELIEVER	Monkees (Colgems)
5	4	MI GRAN NOCHE	Raphael (Allied-Parnaso)
6	9	YOU BETTER SIT DOWN	Cher (Imperial)
7	6	SOLO	Los Montemar (Musicor)
8	8	I SAY A LITTLE PRAYER	Dionne Warwick (Scepter)
9	—	SOBRENATURAL	Lucasita (Hit Parade)
10	—	PERDONAME	Felipe Pirela (Velvet)

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	2	TO SIR WITH LOVE	Lulu (Columbia)
2	1	MASSACHUSETTS	Bee Gees (Spin)
3	3	LACE-COVERED WINDOW	New Faces (Pye)
4	4	DON'T GO OUT IN THE RAIN	David Garrick (Pye)
5	5	BABY NOW THAT I'VE FOUND YOU	Foundations (Pye)
6	6	ITCHYCOO PARK	Small Faces (Stateside)
7	7	FLOWERS IN THE RAIN	The Move (Regal)
8	8	EVERLASTING LOVE	Robert Knight (Monument)
9	9	SNOOPY'S CHRISTMAS	Royal Guardsmen (London)
10	10	SAN FRANCISCO	Scott McKenzie (CBS)

VENEZUELA

(Courtesy Radio Caracas)

This Week	Last Week	Title	Artist
1	1	PATA PATA	Miriam Makeba (Reprise)—Favedica
2	2	GAITA DE LAS CUNAS 2	Simon Diaz & Hugo Blanco (Palacio)
3	3	CUANDO SALI DE CUBA	Luis Aguilé (Exito)—Favedica
4	4	QUE GENERAL	Billo's Caracas Boys (Billo)—Fonograma
5	—	LOS CANTANTES	Pepeto (Discomoda)—Favedica
6	—	EL ANILLO	Felipe Pirella (Velvet)
7	7	WORDS	The Monkees (RCA)—Hnos. Antor
8	8	LET'S LIVE IT FOR TODAY	Grass Roots (RCA)—Hnos. Antor
9	9	JALA JALA	Richie Ray (Tico)—Palacio
10	10	LA PRIMERA PIEDRA	Celio Gonzalez (Tico)—Palacio

From The Music Capitals of the World

• Continued from page 38

acquired the local copyright of the Young Rascals' "It's Wonderful" which is released here by Festival. . . . Singer Mike Furber escaped unhurt when the house he was visiting in the Sydney suburb of Mosman was hit by a typhoon. The house was among about 300 unroofed by the wind. . . . The Questions have been chosen as the local group to support the January tour of Australia by the Who, the Small Faces and Paul Jones. . . . Three former members of the Playboys, Normie Rowe's old backing group, have formed a new combo called the Procession. Their first record is "Anthem" on which the boys use no instruments; it's purely vocal. . . . New Zealander Frank Stephens is the new singer for the Castaways. Former singer Peter Nelson has gone to Hong Kong to join the Australian In People group. Sydney singer Ian Saxon has flown to New Zealand for a three-

week visit sponsored by Radio station which operates off Auckland. The station is using him for a series of promotional concerts throughout the country. . . . Ray Brown has flown to Melbourne before he flies off to the United States to enroll as a music student in a U. S. college. . . . Festival has released the Procol Harum's "Conquistador" track from their LP as a single. The LP is still restricted here but the company is hoping to be able to release it this month. JOCK VEITCH

Shaped Notes

• Continued from page 34

time to put on sacred concerts in churches in the area. They will cut a sacred-folk session, and Benson Printing will do a book of arrangements on their material. . . . Heartwarming is signing Dottie Rambo and her daughter, Reba Rambo, to contracts as soloists. . . . Monument's Jerry Byrd made his first move into the sacred field with a performance in church. With organ accompaniment, Byrd played Christmas Eve services at a Nashville church on his steel guitar.

No Copyright Law

Tape CARtridge

1.8 Mil. Units to Be Sold in '68: Levitus

By RAY BRACK

CHICAGO—About 1.8 million tape players will be sold in 1968, bringing the total in use at the end of the year to 4 million units, predicts James Levitus, president of Car Tapes, Inc. here. He also forecast:

"Based on what data I can gather, I estimate that \$120 million worth of prerecorded CARtridges will move at retail in 1968. The figure for 1967 was \$70 million."

The tape cartridge business, Levitus said, "is still 90 per cent automotive."

Levitus who came from the West Coast and Muntz in 1967 to take over Harry Beckerman's Car Tapes, Inc., currently stocks 3,000 4 and 8-track cartridge titles. He moved to a new building recently and will add cassettes and playback equipment in due course.

His distribution operation is now being computerized under the IBM, tear-off, punch tag system. The change-over is under the direction of warehouse manager Dan Haas, formerly with the Liberty distributor here.

"The system will be in effect Jan. 1," Haas said.

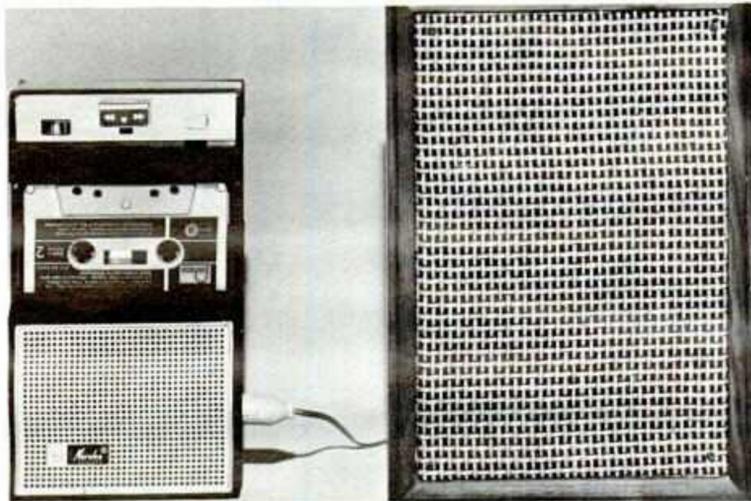
The strongest tape cartridge retailer during 1968?

"It will still be the automotive specialist," Levitus said.

Pickwick Bowing Six New Titles

LONG ISLAND CITY, N. Y.—Pickwick International, Inc. is releasing six new titles in 4-track and 8-track stereo tape CARtridges listing for \$4.95 each. The new titles are "Camelot"; "The Great Dr. Dolittle Songs"; Dean Martin in "I Can't Give You Anything But Love"; Peggy Lee in "Once More With Feeling"; George Shearing's "You Stepped Out of a Dream"; and country "Original Hits—Original Artists," featuring Patsy Cline, Jimmy Dean, Webb Pierce and others.

"But I'm hiring music industry specialists to provide the know-how that my accounts don't have. In addition to Haas, I have Irv Zeman, formerly with Mercury and Garmisa; Gene Becker, who just opened my San Francisco sales office and my East Coast sales office has just been opened in Rochelle, N. J., by Allan Rosen."



NORELCO IS RUNNING A PROMOTION for two of its battery-operated cassette units, Carry-Corder 150 and the Continental 175. An external speaker, valued at \$12.95, according to a company spokesman, will be offered to consumers for \$3.95 with the purchase of either unit. The speaker, available through March 15, will be shipped to the purchaser after he sends a check or money order along with the warranty card to Norelco, Long Island City, New York.

Audio Magnetics' New Line Aims at 'Under 25'

LOS ANGELES — Audio Magnetics Corp., involved in the cassette custom duplicating field, will tailor much of its new line of products at the "under 25" market.

Irving Katz, AMC president, and Eli Chezar, national sales manager, will introduce the firm's new products to national sales representatives in the Pick Congress Hotel, Chicago, Jan. 15.

Innovations in the compact cassette line will make up the backbone of the new product

story. New products to be introduced at the sales meeting are the EP and LP lengths and a high performance cassette tape.

Other introductions will include a new line of reel-to-reel promotions.

AMC recently created a separate operation to service the cassette market. It plans offering its facilities to domestic record companies who want to enter the cassette field by manufacturing the cassette packets and high-speed duplicating the re-recorded tape.

Muntz Overseas Sales Seen Topping \$ Mil. Mark in '67

LOS ANGELES — Overseas sales for Muntz Stereo-Pak's playback equipment and stereo tape CARtridges will top \$1 million in 1967, a significant gain over 1966.

Muntz, which has exclusive distributorships in 48 countries, estimates the minimum annual overseas sales before 1970 will reach \$10 million, according to Ronald Gordon, director of Muntz International.

"Much more significant," says Gordon, "is that Muntz has

negotiated exclusive arrangements in most foreign markets to locally record popular music onto our tape cartridges."

Goals in 1968 for Muntz International include:

Enlarging its nationwide chain of exclusive distributors.

Negotiating joint agreements to allow Muntz to manufacture, duplicate and supply cartridge players to major common market areas.

Making arrangements in foreign markets to record locally music onto Muntz tape.

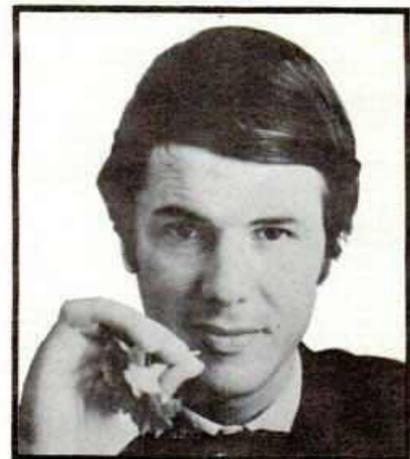
next time you are in Belgium...

... you can check on EMI's claims about global ramifications—about recording and manufacturing facilities in every part of the world—about sales organisations which get into every conceivable outlet—about unique connections with the most active retail establishments everywhere—and about the way EMI artists are promoted here, there and everywhere to give them a truly international stature.

The EMI Company in Belgium is:—

S. A. Gramophone N.V. 171, Bd. Maurice Lemonnier Bruxelles 1, Belgium. Tel: Bruxelles 12.98.15

Adamo is one of the many EMI artists who enjoy good sales in Belgium.



THE GREATEST RECORDING ORGANISATION IN THE WORLD

From The Music Capitals of the World

SAN JUAN

Eddie Fisher played at the El San Juan Hotel. . . . Los Chavales De Espana will be at the San Jeronimo Hilton until March. . . . Abraham Pena, president of the Puerto Rico Federation of Musicians, is promoting Puerto Rican folk music over radio, TV and hotel shows. Within the last two weeks, two local firms (a banking institution and a distillery) have

presented hour-long color spectacles over WAPA, Channel 4. These programs have been backed by full-page advertisements in local dailies both in English and Spanish. Most of the artists working on these programs are recording names.

Raphael, Spanish movie and recording artist, will make his first Puerto Rican appearance this month. His latest musical film, "Al Ponerse El Sol" (When the Sun Sets), opened in 12 theaters throughout Puerto Rico, Thursday (28). . . . The album with the songs of this film (United Artists International) has a semi-psychedelic cover and a number of typographical and grammatical errors in its Spanish back liner. UAI, like other labels before them, will find that more care should be taken with liner notes when presented in Spanish. . . . Felipe Rodriguez (RCA Victor) and Davilita (Ansonia), two veteran Puerto Rican recording artists, entertained at their own expense the inmates of the Vega Alta Women's Prison. They were assisted by Augusto Cohen, local representative for ASCAP and veteran composer Pedro Flores. . . . The Texaco gas station dealers of Puerto Rico are sponsoring a big show at Hiram Bithorn Stadium (20,000 capacity) featuring all-local talent including recording artists: Chucho Avel-

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Loaded with top quality Mylar Tape

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Available in all lengths —
loaded with 3M #153 lube tape

TELEPRO / Cherry Hill Industrial Center
INDUSTRIES, INCORPORATED / Cherry Hill, N. J. 08034

lanet (UAI), Lucecita (Hit Parade), Lisette and Olga y Tony (Borinquen) and Julio Angel (Hit Parade). Also on the bill and getting their chance will be Los Rebeldes, Los Gauchos and Los Elegantes, all rock-type groups and a-go-go dancers.
ANTONIO CONTRERAS

MIAMI

Liza Minelli is substituting for Sonny & Cher for season's opening at Eden Roc Hotel. Husband, Peter Allen (Chris & Peter Allen), will be working at the Diplomat during the same period. . . . Eddy Arnold and Fanny Flag were in town to tape a "Jackie Gleason" show. . . . Paul Revere and the Raiders are appearing in Fort Lauderdale at the Miami Beach Auditorium. . . . Wayne Cochran (Chess), just back from a successful Midwestern college tour, is drawing large crowds at the Barn. Harry Belafonte opens the show room at the Hilton. The contract calls for \$100,000 for two week's work. . . . Frank Poynter, host of Open Mike (WQAM), was honored at a banquet meeting of Anti-Communist Association of Professional Cuban Journalists. . . . Van Cliburn almost sold out at a Dade County Auditorium concert. . . . Music Masters (Chet Atkins, Floyd Crámer and Boots Randolph) did big business at War Memorial in Fort Lauderdale over the past weekend. . . . Hugh Masakela has signed for a spring concert at Miami-Dade Junior College. . . .

(Continued on page 42)



AMPEX ARTISTRY AWARD is presented to Herb Alpert by Donald Hall (right), general manager of Ampex Stereo Tapes. The award symbol is a triptych, a rare art form predating the Renaissance. The award is given by Ampex annually for outstanding contributions to the field of recorded sound.

Cap. to Release 13 Packages

LOS ANGELES — Capitol will release seven 8-track stereo tape cartridge packages, all of which are twin-pack configurations, and six reel-to-reel stereo tape packages Tuesday (2).

Five of the tape packages are pop, with the operatic-classical tape completing the release for January.

Tape selections include product from Matt Monro, Guy Lombardo, Cannonball Adderley, Howard Roberts and Wayne Newton. Verdi's "Aida" is the classical selection.

Eight-track cartridge selections include product by Al Martino, Cannonball Adderley, Howard Roberts, Guy Lombardo, Hank Thompson, Ravi Shankar and "The Big Sounds of the Drags," a collection of stock car and roadster sounds.

TAPE CARTRIDGE TIPS

by Larry Finley

(This week's column is being written by Grady Brown Jr. of Brown Sales Company in Columbia, South Carolina, who, with his wife, Linnie, became "MR. & MRS. AMBASSADOR OF THE TAPE CARTRIDGE INDUSTRY." The following is an unedited report of their trip, the first of many prizes awarded in "Phase 1" of the greatest merchandising program ever undertaken in the history of the music industry. If you are a dealer, you will be soon getting the story from ITCC distributors.)

By GRADY BROWN JR.

"Hard to imagine, but it's December 9th and we're on a plane leaving South Carolina; in a few days we'll be seeing the Queen of England at the world premiere of "Doctor Dolittle." . . . Kennedy International, 12:10 p.m., and Bette Finley meets us with Jack Lewis of ITCC . . . straight to the 21 Club (what a place). Met Bob Kriendler, one of the bosses, as nice as the 21 Club is famous. And, can you imagine, Georgie Jessel sits with us! Linnie and I get a 2 1/2 hour Jessel show for lunch. (My sides hurt from laughing.)

ITCC already checked us into the Americana Hotel so we don't have to worry about baggage . . . limousines everywhere we go. ITCC really knows how to make you feel like SOMEBODY.

Evening—Friars Club cocktail party with ITCC folks. Also met Michael Love, Gunther Less and Chris Marcopoulos of Olympic Airways—grand people. Everybody gets their picture taken with us. (I'm getting sunburned from the flash-bulbs!) Later we go to the Tower Suite, atop the Time & Life Building. Linnie flips! There's all of New York lit up like a jeweled bracelet. The Jack Lewis's, the Harry Ringler's, the Jim Gall's, the Larry Mirken's, the Jerry Geller's and Gene Lucas . . . all of ITCC's people show us a great time.

Saturday's lunch at Sardi's and we meet Phyllis Diller (who is quite an experience before eating). She gave us an autographed picture to take home to our boys. (A pin-up????) Saturday afternoon is spent with Allan Jones and his wife in their luxury apartment, where we got a first audition of his new Scepter album which will be available on ITCC four- and eight-track stereo tape cartridges.

Now to Kennedy Airport to board an Olympic Airways flight to Paris. (Best service we have enjoyed in a long time . . . meal took 2 1/2 hours to eat . . . now, that is really living!) Fabulous flight and we land at Orly (Paris) 11:30 a.m. Sunday (I think). I'm beginning to get all turned around on time and days. Olympic's Milton Argyropoulos (just call him Milton—he said) and photographers meet us. We whisk through customs like big shots. "You are," someone says . . . "Ambassadors—no less."

The girls are presented nine long-stemmed roses which, Milton says, stand for love and happiness (in Greece). I'll never give a dozen roses again . . . ! Paris is covered with two to three inches of snow and it's beautiful. Being from the South, Linnie and I are almost as tickled to see snow as Paris. ("Almost," I said.) We finish lunch (or should it be breakfast or dinner?) at 3:45 and it seems like two days later to me as we board the Olympic flight to London. What about that . . . fly to Paris for lunch!

In London, Hertz has put a chauffeur in the limousine driver's seat for us and he takes us to the Grosvenor House. Talk about being fancy!!! Can't enjoy it too much 'cause we're too bushed. First night in London and I'm asleep by 7:30 (who is going to believe that???)

Monday is sight-seeing. Big Ben is big, London Bridge is falling down, England swings . . . it really does. Lunch with Desmond Beatt of Reditune/Rediffusion is a delight. My first head-on conversation with a typical Englishman . . . bushy handlebar mustache and I also meet Rex Oldfield of London's MGM Records and Andre de Vekey, BILLBOARD's European Director. They can't get over my southern accent; I can't get over their's (whatever it is); In the evening we visit an authentic English pub, which is an American tavern, only with an accent and warmth that is magical. Dinner at the fun-packed "Contented Soul" restaurant and, after dinner, we visit George Raft's Casino and the Playboy Club—both are quite an experience (especially for one evening).

Tuesday is the big day. The morning is spent seeing more of London—the wild hippies, mini-modness, Carnaby Street, the impressive Changing of the Guard, Scotland Yard and No. 10 Downing Street (George Romney's inside visiting—we're told). I must be taking 1,000 pictures!

Premiere night arrives like no other . . . our limousine pulls up to the Odeon's canopy and red carpet. We get out, smiling and nodding, and betting the huge crowd is asking: "Who is that?"

Lionel Newman, musical director of Twentieth Century-Fox Film Corporation shows us where to stand in the lobby so that we will get to see everybody. Queen Elizabeth is just like you would expect a queen to be . . . only more so. Same for the movie stars (Rex Harrison, Samantha Eggar and Anthony Newley). Twentieth Century-Fox people are great, especially publicity director, John Pairbairn (who made things so easy). Producer Arthur Jacobs is a charmer.

We sit in the Royal Circle and are most impressed with the Queen's entrance. Now comes the movie and it is one of the great ones in the fine family type movie tradition. The music is excellent, superb . . . all the adjectives you can think of to use. (The soundtrack tape from ITCC should be a sensational seller . . . !)

Premiere party, at the Dorchester House, is elegant . . . with the stars, the Members of Parliament, the royalty, the executives, and others mingling with the Brown's and Finley's as the band plays music from "Doctor Dolittle." We met and were photographed with Arthur P. Jacobs, producer of "Doctor Dolittle"; Leslie Bricusse, who wrote the fabulous score; Anthony Newley and Lionel Newman. What a night!

Wednesday . . . we fly Olympic Airways to Paris once again and the Ritz Hotel to get some rest. My first night in Paris and I'm asleep by 9:00 p.m. (I know they aren't going to believe me now!)

Thursday another sight-seeing day. The Louvre, Eiffel Tower, Arc de Triumph . . . whatever is in Paris, we see it.

Friday . . . we meet Nano da Silva Ramos, a famous former Grand Prix driver who is now associated with "ITCC of France." He entertains us with dinner at the "La Tour D'Argent."

Saturday . . . the Paris "flea market," another memorable experience, and a luncheon boat ride on the River Seine (where even the garbage scows are beautiful!). The night is spent at the famous "Lido"—which is even more than what we expected (since Larry had us sitting right on the stage!)

Sunday . . . we board Olympic Airways for the flight back to the U. S. A. It was such a tremendous flight that the eight hours seemed to last just a few.

Monday's 1:20 flight from Kennedy Airport puts us back in Columbia at 5:00 p.m.

It's hard to believe what has happened to us. But, with grand people like Bette and Larry Finley, a lot of action and friendship is packed into a short time. It was great to be over there, but it's also sort of nice to be back home. You know what I mean . . . ?



Album Reviews

Action Records

Albums

★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

★ NEW ACTION LP's

These new albums, not yet on Billboard have been reported getting strong sales in major markets.

GET ON UP AND GET AWAY . . .
Esquires, Bunky BM 300 (M); BS 300 (S)

FOR LITTLE ONES . . .
Donovan, Epic LN 24350 (M); BN 26350 (S)

WAVE . . .
Antonio Carlos Jobim, A&M LP 2002 (M); SP 3002 (S)

MISTY ROSES . . .
Sandpipers, A&M LP 135 (M); SP 4135 (S)

BEST OF ARTHUR PRY SOCK, VOL. 2
Verve V 5038 (M); V6-5038 (S)

DEAR ELOISE/KING MIDAS IN REVERSE . . .
Hollies, Epic LN 24344 (M); BN 26344 (S)

THE MAGIC GARDEN . . .
5th Dimension, Soul City SCM 91001 (M); SCS 92001 (S)

SWING LOW SWEET CADILLAC . . .
Dizzy Gillespie, Impulse A 9149 (M); AS 9149 (S)

A SCRATCH IN THE SKY . . .
Cryan' Shames, Columbia CL 2786 (M); CS 9586 (S)

JOE O'BRIEN'S GREATEST ITALIAN HITS . . .
United Artists (No Mono); UAS 1691 (S)

HELLO, DOLLY! . . .
Original Cast/Pearl Bailey/Cab Calloway, RCA Victor LOC 1147 (M); LSO 1147 (S)

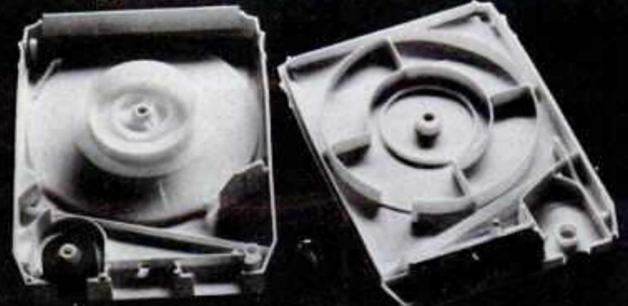
IT'S GOT TO BE MELLOW . . .
Leon Haywood, Decca DL 4949 (M); DL 74949 (S)

FIRST EDITION . . .
Reprise R 6276 (M); RS 6276 (S)

NO WAY OUT . . .
Chocolate Watch Band, Tower T 5096 (M); ST 5096 (S)

(Continued on page 53)

We take 'em apart so you don't have to.



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

Dear Tape Cartridge Dealer:

We at Channel Marketing are so excited about our latest developments in tape cartridge products and accessories that we just can't wait to tell you the news.

For the year 1968, Channel will provide you with a steady flow of market tested products geared for fast movement and big profits. You will soon receive all of our latest literature on both our well established and our new accessories — all with NEW competitive pricing.

If you are not on our mailing list but want to cash in on our profit makers for 1968, send us your name and address. We want to include your name on this valuable mailing.

Write to us now. Channel Marketing's accessories will generate at least 15% extra sales volume in your cartridge department in '68!

Happy New Year from the gang at

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Address _____
City _____ State _____ Zip Code _____

Music Capitals Of the World

• Continued from page 41

Ed Ames and Jim Edward Brown are at the Spot in Fort Lauderdale. **JEFF TOFFLER**

STOCKHOLM

American soul singer King George Clemons has left the Harlem Kiddies (Sonet) to form a new group. . . . The Telstars (Nashville) visited London for a recording session. . . . Richard Reece Edwards has quit as manager of the Hep Stars (Olga). . . . American singer Larry Finnegan, head of Svensk-American Records, has recorded the Swedish song "Halsa hsm till mamma." . . . Singer Lenne Broberg will go solo following the break-up of Lee Kings (RCA).

Hep House directors Sten-Ake Lindstrom, Thomas Nordlund and Stefan Schroeder have all resigned from the company. . . . Marion Sundh-Hakansson and Ove Engstrom recorded songs from "Mary Poppins" on the Disneyland label. . . . Peter Himmelstrand wrote the Swedish lyrics to the Burl Ives songs recorded by Gosta "Skepparn" Cervin on HMV. . . . Sven-Ingvars who stars in the film "Under Ditt Parasoll," shot in Yugoslavia, has recorded the title song for Svensk-American. **KJELL E. GENBERG**

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Photo 125

Audio Retailing

Congress Getting Tough In Response to Public Outcry

By MILDRED HALL

WASHINGTON—Consumer complaints about warranties and service on home entertainment items and other merchandise have erupted into some far-reaching legislation.

Sen. Warren Magnuson (D., Wash.), chairman of the Senate Commerce Committee and its consumer affairs subcommittee, has introduced a sweeping disclosure bill to make all manufacturer warranties live up to specific standards, make terms readable for consumers and omit any self-excusing clauses.

Two other bills, co-sponsored by Senator Magnuson and Sen. Carl Hayden (D., Ariz.), spell out warranty and service requirements on cars and appliances. One will make auto manufacturers responsible for car-installed radios and tape players during the warranty period. Senator Magnuson says hearings will be held on these bills early in the 1968 session.

Terms

Here are some of the things manufacturers would have to provide under the proposed bills: clear disclosure of terms of guarantees (or warranties); no exemptions written into contracts excusing the manufacturer from repair or replacement of a defective product, or any component in or attached that is supplied by an outside manufacturer. Warranty standards would be set up, and a "short-hand" version would be worked out by the Commerce Department and the FTC to let the consumer see at a glance which type of warranty he was getting.

Manufacturers would have to franchise enough dealer or service locations to provide the consumer with "reasonably accessible" service. Commerce Department would decide how numerous these would have to be. The same franchised dealer or representative would be accessible as manufacturer agent in case the consumer wants to bring legal action, over defective product not repaired or replaced.

Receipt

Warranties would warn consumers to get a sales receipt

from the retailer, and conduct all correspondence with the manufacturer by registered mail. All items and their warranty tickets would carry an identifying product serial number and the name of the manufacturer and his agent.

Magnuson told his fellow senators that innumerable consumer complaints told of buck-passing by dealers and manufacturers, and warranties that "never seemed to cover the bad part" of the defective item. Consumers who had to pay heavy mailing costs to send the item back to the manufacturer often got other firm.

Under the Magnuson-Hayden bills, the manufacturer (or his agent) would respond to complaint within seven days of notice, and repair or replace the item within 30 days, or be liable to suit. Consumer could recover costs plus extra damages when the inaction by the manufacturer exceeded 90 days.

Suit

Dealers would be guaranteed reimbursement for all repair costs if they act as manufacturer's franchised agent. Some dealers have complained that manufacturers failed to repay them and refused to send needed parts. Dealers could also bring suit against the manufacturer for failure to live up to warranty terms, including prompt repayment for servicing.

The bills would set up a brand-new Council on Guarantees and Servicing. Manufacturers would have to keep records of items returned or repaired by field agents and send the data annually to the Council, which would include it in an annual report to Congress.

The Council's job would include helping manufacturers with the problem of finding or training qualified technicians, and setting up self-policing standards for warranty and service within different industries. The Council would also serve as a depot for consumer complaint, maintain research on the whole situation, and submit recommendations for additional

legislation if they think it is needed.

Components

The appliance bill covers TV, radios, phonos and amplifiers (excluding battery operated), or any combination, and all household appliances from stoves and humidifiers to power lawn mowers. Commerce can add to the list at its discretion.

The auto manufacturer warranty and service bill would cover all components and accessories (such as radio or tape player) which the franchised car dealer is unable to repair. The manufacturer must bear cost of replacement or repair by an outside agent for all of these items within the warranty period—whether furnished with the car, or added after the customer has bought the car.



ARVIN COMES NOW with this 1968 model 16-transistor solid-state FM/AM/FM stereo table top model 38R88 at a suggested retail price of \$119.95.

Florida Shop Builds A Service Reputation

ORLANDO, Fla.—There are enough tape recorder owners in the world today that there is plenty of room for a specialty shop devoted exclusively to their service, according to Earle F. Rishell, operator of Tape City.

"Even in a city of only 100,000 population such as ours, tape recorders have taken hold in business and for individual entertainment," Rishell said. "Normally, it is a difficult job for a salesman, for example, who is using a tape recorder to send in his reports, tape letters home to the family, etc., to find repairs for the particular type of machine he is using. In fact, the uncertainty of service has been a drawback to sales, many re-



H. H. SCOTT, Inc., has introduced a new line of compact stereo systems, including this model 2502 solid state AM/FM with S-14 speakers shown.

Scanning The News

A Chicago firm called Cor-Plex International Corp. has set two new closed-circuit television systems for hotels and motels, with studios at 500 North Michigan Avenue. Illinois Bell Telephone Co. is laying 35 miles of closed-circuit lines for the system, the largest such ever installed in Chicago. The company says two-thirds of the hotels and motels in the area have signed up for the TV-4 system, which will have such features as news, local and out-of-town weather, transportation schedules, stock market quotations and special feature events. A TV-10 channel will carry convention coverage and "blackout specials" such as sports events. Cor-Plex president is Fed Olsen, Murray W. Patterson Jr. is vice-president, operations, Herbert S. Bull is vice-president, sales and Walter L. Marr is

treasurer. . . . Andy Lauren promoted his hit "Dawn Marie" at the May Co. stores in Cleveland Dec. 16, assisted by WIXY deejay Larry Morrow.

Clyde Wallich, who has 10 music stores in California, will soon open a Phoenix outlet. . . . General Telephone & Electronics International, Inc., has a new plant in Venezuela that will make black and white television picture tubes. . . . Effective Jan. 2, General Electric radios go up in price an average of about 4.4 per cent at distributor level. "We have delayed this price increase for as long as possible," said C. W. Kipler, department marketing manager, "but continuing pressures force the action." . . . Philco-Ford Corp. has created a top-level consumer products safety committee consisting of chairman George C. Crowley, vice-president, research and engineering, consumer products group; Armin E. Allen, vice-president and general manager, consumer electronics division; F. X. McCormick, vice-president and general counsel; R. G. Miller, general manager, appliance division, and Marc J. Parsons, vice-president, public relations and advertising. . . . Personnel Moves: Joel J. Zimmer to the newly created office of executive vice-president at Symphonic Electronic Corp.; Frank Flemming and Herbert Nettleton to the posts, respectively, of chief engineer and manager, information systems, Visual Electronics Corp. RAY BRACK

Harman-Kardon's New Stereo System First With Cassette

PLAINVIEW, N. Y. — Harman-Kardon, Inc., has introduced the first complete FM-phonograph stereo system with cassette record-playback capability.

The new model SC-252 lists at \$479, \$399.50 without speakers.



HARMAN-KARDON'S new SC-2520 stereo system at \$479 list.

ers. It plays stereo and monophonic music from pre-recorded tape cassettes and phonograph records and permits stereo and monaural recording on tape cassettes from record collections.

The cassette unit is pushbutton and has automatic lifting and ejection of the cartridge.

Other features of the SC-252 are modular construction, cool operation, regulated power supply, stereomatic circuit switches from monaural to stereo FM, center-of-channel tuning meter, precision planetary station selector switch, contour control, automatic shut-off, stereo headphone receptacle and bass and treble tone controls.

Power output is 30 watts, harmonic distortion under 1 per cent, speakers are two high compliance systems which feature a heavy magnet 8-inch woofer, network and 3-inch-wide dispersion tweeter.

Audio Devices' Yule Pitch Pays

NEW YORK — Audio Devices is reaping the benefits of its special Christmas promotion. According to company vice-president Herman Kornbrodt, more than 25,000 reel of Audiotape (1,800 feet on 1-mil mylar) have been sold to date since the inception of the program in September.

The promotion, "100 Voices of Christmas," which contains an original choral program of carols on 4-track open reel tape plus five blank reels, was originally forecasted to sell 25,000 reels. "We exceeded our goal a month ahead of schedule, Kornbrodt said. "We now expect that number to exceed 35,000." The dealer price on the package is \$13.95—the cost of the five Audiotape reels alone.

order dealers have told me. With more than 200 brands of tape recorders on the market, there is plenty of need for a reliable service organization."

That was Rishell's thinking when he set up his highly successful Tape City, near downtown Orlando. Advertised simply with the slogan "Expert Repairs on All Tape Recorders," Tape City services a trading area with around 200,000 population, including many retired wealthy senior citizens, the headquarters of large corporations, and, late-

(Continued on page 44)



ARVIN 12-TRANSISTOR personal portable. Features include AM, FM and Marine wave, 1.7 to 4.7 mc; switchable AFC; telescoping FM and built-in rod-type AM antenna; battery or AC operation; with optional AC power pack. Suggested list is \$38.95.



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CLASSIFIED MART

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10 FEDERAL CUP DROP POPCORN Vendors; latest model equipped with cup anti-theft device, counter, locked coin box; check these before buying any used popcorn vendors; 1 year parts warranty. Manager, Federal Popcorn Machine Corp., 103 S. W. 4th St., Des Moines, Ia ja6

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BEATLES' "MAGICAL MYSTERY TOUR." Package of 2 discs each with 3 new songs, plus 32-page color booklet, \$5.50 airmail; mono or stereo. Beatles' 16-cut "Oldies" or any English album, \$6. Record Centre, Ltd., Nuneaton, England.

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100,000 Deleted Albums. 250 titles. Jazz, Classics, pop, folk, blues, light orchestral, etc. Price 9/6d. per album, Minimum quantity 250. Quantity discount
5,000 albums 9/d each
10,000 albums 8/6d each F.O.B.
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Lists now available, and will be sent upon request, write to
MIDLAND RECORD CO. (Export), LTD.
402 Kings Road
Chelsea, London S. W. 10, England ja6

FIRST-CLASS GUARANTEED AIRMAIL service on British records to U. S. A. All titles available. U.K. albums \$6 each, additional albums only \$5. All breakages replaced. 24-hour service. Free catalogue. Heanor Record Center, Derbyshire, England.

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DISPLAY CLASSIFIED AD: 1 inch, \$25. Each additional inch in same ad, \$18. Box rule around all ads.
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Type of classified ad desired—check one
 REGULAR CLASSIFIED DISPLAY CLASSIFIED
HEADING DESIRED:

Audio Retailing

Florida Shop Builds A Service Reputation

• Continued from page 43

ly, many large industrial plants.

He began with nothing more than a few dollars, and a natural flair for small machinery repairs. Rishell set up Tape City in 1960, after getting in touch with all major manufacturers and distributors of tape recorders in this country, explaining what he had in mind, and asking for charter as an authorized service agency. Many responded by sending representatives around to visit his shop. That he made an excellent impression may be seen from the fact that Tape City currently is authorized with no less than 18 top-line manufacturers, among them such leaders as Uher, Norelco, Wollensak and Voice of Music.

Accessories

Beginning entirely on a service basis, Rishell shortly found that he was passing up an excellent opportunity by not carrying tape recorder accessories. Few recorder owners, he found, were aware of how many pleasure-increasing accessories could be had for their machines, with the result that he converted one wall of the store over entirely to accessory racks.

These items do between 15 and 20 per cent of each year's volume.

Once he had entered upon the accessory subject, Rishell found that he had to "go all the way." As a result, his accessory line now practically incorporates every type of head-cleaning equipment available on the market, de-magnetizers, patchcords, conference microphones, replacement microphones, plugs and connectors for every purpose, tape mailers, raw tape, empty reels and special-purpose equipment of many varieties. For those who like to use a small tape recorder as a functioning asset in business, but complain that the three-inch tape reels run out too rapidly, Rishell offers ultra-thin imported tape, along with domestic tapes, which can solve the problem completely. Similarly, he carries a complete line of parts for almost every popular make of recorder on the market, imported or domestic, plus thousands of parts for "orphaned" brands no longer being manufactured. He likewise stocks many metal parts which can be used to create adapters for such recorders, such as heads which easily replace recorders which were originally designed with removable pole magnets.

Pre-Recorded

One thing led to another, so that sales of accessories put Rishell into the pre-recorded tape market first, then into the sale of top-notch, popular tape recorders. Currently, with no more promotion other than a single ad in the classified section of the Orlando telephone directory, he sells one of the city's top volumes of quality recorders. "Actually, I don't sell recorders. People come in and buy them," he said. All of his recorder volume comes in on the strength of customer referral.

"People seem to appreciate the fact that I sell nothing but tape recorders and their accessories, with no attempt at the sound-equipment market, or no particular courting of audiophiles. Quite often, a customer who has glumly decided that he will have to buy a moderately priced tape recorder simply be-

cause he knows that he can get service on it from the dealer, will decide to instead buy an expensive, precision-made unit, when he finds that I can handle that problem for him."

Rishell's best customer over seven years' experience has been the tape recorder owner who uses the machine in business in one way or another. "These are usually businessmen who record memos, reports, sales meetings, etc., and keep the recorder constantly in use," he said. "They need repairs frequently, and since the machine is a business tool, they figure such repairs as a business expense. More and more businessmen are using small, good-quality machines for the purpose, and they make up the bulk of our customers. We don't encourage the music-lover who buys fantastically expensive equipment, since our experience has been that they like to come in on Saturdays and talk. I'd rather not spend time in discussing the relative merits of this pre-amplifier or that, or giving advice on speaker systems."

Angry

Rishell is angry over the advent of cheap, foreign-made, battery-operated tape recorders which do not have a capstan drive. "More people have decided that tape recording is a mistake, simply because a toy recorder, bought for tape correspondence, or given too much responsibility, broke down. We have many elderly pensioners living in the Orlando area, who innocently buy such flashlight-battery-operated tin-case recorders, and then become disgusted with tape recording as a generic subject. The entire tape recorder market has been set back many years as a result."

Rishell was disappointed when he made his only venture into automobile tape players. With an extremely heavy volume of recorder repairs and sales to individuals, he invested substantially in 4 and 8-track stereo cartridges, and in players. Sales were a lot worse than disappointing. "The only conclusion is that this is a young people's market, whereas I am dealing for the most part with older, often retired people," the Florida specialist said.

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BUT ONLY IF YOU USE IT.

Billboard TOP LP'S

FOR WEEK ENDING JANUARY 6, 1968

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

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE		
						8-TRACK	4-TRACK	CASSETTE REEL TO REEL
★	3	4	1	BEATLES—Magical Mystery Tour Capitol MAL 2835 (M); SMAL 2835 (S)	•	•	•	
★	3	5	2	ROLLING STONES—Their Satanic Majesties Request London NP 2 (M); NPS 2 (S)	•	•	•	
★	7	1	3	MONKEES—Pisces, Aquarius, Capricorn & Jones, Ltd. Colgems COM 104 (M); COS 104 (S)	•	•	•	
★	15	2	4	DIANA ROSS & THE SUPREMES—Greatest Hits Motown M 2-663 (M); MS 2-663 (S)	•	•	•	
★	29	3	5	BEATLES—Sgt. Pepper's Lonely Hearts Club Band Capitol MAS 2653 (M); SMAS 2653 (S)	•	•	•	
★	95	6	6	SOUNDTRACK—Dr. Zhivago MGM 1E-65T (M); 1SE-65T (S)	•	•	•	
★	147	7	7	SOUNDTRACK—The Sound of Music RCA Victor LOCD 2005 (M); L50D 2005 (S)	•	•	•	
★	9	8	8	MAMAS & PAPAS—Farewell to the First Golden Era Dunhill D 50025 (M); DS 50025 (S)	•	•	•	
★	10	9	9	DOORS—Strange Days Elektra EKL 4014 (M); EKS 74014 (S)	•	•	•	
★	8	11	10	ANDY WILLIAMS—Love, Andy Columbia CL 2766 (M); CS 9566 (S)	•	•	•	
★	10	12	11	STRAWBERRY ALARM CLOCK—Incense & Peppermints Uni 3014 (M); 73014 (S)	•	•	•	
★	9	14	12	BARBRA STREISAND—Simply Streisand Columbia CL 2682 (M); CS 9482 (S)	•	•	•	
★	14	13	13	WES MONTGOMERY—A Day in the Life A&M LP 2001 (M); SP 3001 (S)	•	•	•	
★	12	15	14	VIKKI CARR—It Must Be Him Liberty LRP 3533 (M); LST 7533 (S)	•	•	•	
★	3	19	15	HERB ALPERT & THE TIJUANA BRASS—Ninth A&M LP 134 (M); SP 4134 (S)	•	•	•	
★	5	16	16	CREAM—Disraeli Gears Atco 33-232 (M); SD 33-232 (S)	•	•	•	
★	8	10	17	DIONNE WARWICK—Golden Hits, Part 1 Scepter SRM 565 (M); SPS 565 (S)	•	•	•	
★	8	21	18	TURTLES—Golden Hits White Whale WW 115 (M); WWS 7115 (S)	•	•	•	
★	139	20	19	HERB ALPERT & THE TIJUANA BRASS—Whipped Cream & Other Delights A&M LP 110 (M); SP 4110 (S)	•	•	•	
★	20	17	20	JIMI HENDRIX EXPERIENCE—Are You Experienced? Reprise R 6261 (M); RS 6261 (S)	•	•	•	
★	15	18	21	FOUR TOPS—Greatest Hits Motown M 662 (M); MS 662 (S)	•	•	•	
★	16	22	22	SOUNDTRACK—To Sir, With Love Fontana MGS 27569 (M); SRF 67569 (S)	•	•	•	
★	42	23	23	DOORS—Elektra EKL 4007 (M); EKS 74007 (S)	•	•	•	
★	9	31	24	SOUNDTRACK—Camelot Warner Bros. B 1712 (M); BS 1712 (S)	•	•	•	
★	30	27	25	ENGELBERT HUMPERDINCK—Release Me Parrot PA 61012 (M); PAS 71012 (S)	•	•	•	
★	32	26	26	HERB ALPERT & THE TIJUANA BRASS—Sounds Like A&M LP 124 (M); SP 4124 (S)	•	•	•	
★	30	28	27	MONKEES—Headquarters Colgems COM 103 (M); COS 103 (S)	•	•	•	
★	56	30	28	TEMPTATIONS—Greatest Hits Gordy 919 (M); 919 (S)	•	•	•	
★	117	29	29	HERB ALPERT & THE TIJUANA BRASS—Going Places A&M LP 112 (M); SP 4112 (S)	•	•	•	
★	17	24	30	VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)	•	•	•	
★	3	73	31	ENGELBERT HUMPERDINCK—The Last Waltz Parrot PA 61015 (M); PAS 71015 (S)	•	•	•	
★	10	32	32	COWSILLS MGM E 4498 (M); SE 4498 (S)	•	•	•	
★	13	39	33	SOUNDTRACK—Gone With the Wind MGM 1E-10 (M); 51E-10 (S)	•	•	•	
★	20	35	34	BEE GEES—First Atco 33-223 (M); SD 33-223 (S)	•	•	•	
★	35	33	35	ANDY WILLIAMS—Born Free Columbia CL 2680 (M); CS 9480 (S)	•	•	•	
★	17	34	36	BOBBIE GENTRY—Ode to Billie Joe Capitol T 2830 (M); ST 2830 (S)	•	•	•	
★	22	36	37	YOUNG RASCALS—Groovin' Atlantic 8148 (M); SD 8148 (S)	•	•	•	
★	3	91	38	JEFFERSON AIRPLANE—After Bathing at Baxter's RCA Victor LOC 1511 (M); L50 1511 (S)	•	•	•	
★	9	25	39	LULU—To Sir, With Love Epic LN 24339 (M); BN 26339 (S)	•	•	•	
★	11	41	40	RAY CONNIFF—Hawaiian Album Columbia CL 2747 (M); CS 9547 (S)	•	•	•	
★	20	40	41	ARETHA FRANKLIN—Aretha Arrives Atlantic 8150 (M); SD 8150 (S)	•	•	•	
★	49	44	42	MONKEES—More of the Colgems COM 102 (M); COS 102 (S)	•	•	•	
★	60	43	43	SOUNDTRACK—A Man & a Woman ("Un Homme Et Une Femme") United Artists UAL 4147 (M); UAS 5147 (S)	•	•	•	

RIAA Million Dollar LP	Star Performer	Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE		
						8-TRACK	4-TRACK	CASSETTE REEL TO REEL
★	8	46	44	BUFFALO SPRINGFIELD—Again Atco 33-226 (M); SD 33-226 (S)	•	•	•	
★	13	45	45	MITCH RYDER—All Hits New Voice NV 2004 (M); NVS 2004 (S)	•	•	•	
★	18	42	46	LEROY HOLMES & HIS ORK—For a Few Dollars More United Artists UAL 3608 (M); UAS 6608 (S)	•	•	•	
★	19	47	47	BYRDS—Greatest Hits Columbia CL 2716 (M); CS 9516 (S)	•	•	•	
★	19	38	48	DEAN MARTIN—Welcome to My World Reprise R 6250 (M); RS 6250 (S)	•	•	•	
★	8	53	49	RAVI SHANKAR—At the Monterey International Pop World Pacific WP 1442 (M); WPS 21442 (S)	•	•	•	
★	35	51	50	BILL COSBY—Revenge Warner Bros. W 1691 (M); WS 1691 (S)	•	•	•	
★	4	63	51	ED AMES—When the Snow Is on the Roses RCA Victor LPM 3913 (M); LSP 3913 (S)	•	•	•	
★	25	50	52	ASSOCIATION—Insight Out Warner Bros. W 1696 (M); WS 1696 (S)	•	•	•	
★	57	49	53	HERB ALPERT & THE TIJUANA BRASS—S.R.O. A&M LP 119 (M); SP 4119 (S)	•	•	•	
★	9	55	54	WILSON PICKETT—The Best of Atlantic 8151 (M); SD 8151 (S)	•	•	•	
★	6	56	55	ELVIS PRESLEY—Clambake RCA Victor LPM 3893 (M); LSP 3893 (S)	•	•	•	
★	8	60	56	ARLO GUTHRIE—Alice's Restaurant Reprise R 6267 (M); RS 6267 (S)	•	•	•	
★	40	57	57	ARETHA FRANKLIN—I Never Loved a Man the Way I Love You Atlantic 8139 (M); SD 8139 (S)	•	•	•	
★	8	58	58	CHER—With Love Imperial LP 9358 (M); LP 12358 (S)	•	•	•	
★	35	48	59	CREAM—Fresh Atco 33-206 (M); SD 33-206 (S)	•	•	•	
★	42	52	60	JEFFERSON AIRPLANE—Surrealistic Pillow RCA Victor LPM 3766 (M); LSP 3766 (S)	•	•	•	
★	22	59	61	TEMPTATIONS—With a Lot O' Soul Gordy M 922 (M); S 922 (S)	•	•	•	
★	13	37	62	CLAUDINE LONGET—The Looks of Love A&M LP 129 (M); SP 4129 (S)	•	•	•	
★	11	69	63	RAMSEY LEWIS—Dancing in the Street Cadet LP 794 (M); LPS 794 (S)	•	•	•	
★	15	54	64	BEACH BOYS—Smiley Smile Brother T 9001 (M); ST 9001 (S)	•	•	•	
★	8	66	65	SAM & DAVE—Soul Men Stax 725 (M); S 725 (S)	•	•	•	
★	14	64	66	JIMMY SMITH—Respect Verve V 8705 (M); V6-8705 (S)	•	•	•	
★	13	68	67	AL MARTINO—Mary in the Morning Capitol T 2780 (M); ST 2780 (S)	•	•	•	
★	87	71	68	HERB ALPERT & THE TIJUANA BRASS—What Now My Love A&M LP 114 (M); SP 4114 (S)	•	•	•	
★	19	65	69	PETER, PAUL AND MARY—Album 1700 Warner Bros. W 1700 (M); WS 1700 (S)	•	•	•	
★	19	70	70	BILL COSBY—Sings/Silver Throat Warner Bros. W 1709 (M); WS 1709 (S)	•	•	•	
★	7	76	71	LETTERMEN—... And Live! Capitol T 2758 (M); ST 2758 (S)	•	•	•	
★	103	72	72	ORIGINAL CAST—Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)	•	•	•	
★	15	62	73	SMOKEY ROBINSON & THE MIRACLES—Make It Happen Tamla T 276 (M); TS 276 (S)	•	•	•	
★	17	67	74	DIONNE WARWICK—Windows of the World Scepter SRM 563 (M); SPS 563 (S)	•	•	•	
★	3	85	75	TEMPTATIONS—In a Mellow Mood Gordy 924 (M); 924 (S)	•	•	•	
★	39	74	76	CLAUDINE LONGET—Claudine A&M LP 121 (M); SP 4121 (S)	•	•	•	
★	5	78	77	HARPERS BIZARRE—Anything Goes Warner Bros. W 1716 (M); WS 1716 (S)	•	•	•	
★	36	80	78	BOB DYLAN—Greatest Hits Columbia KCL 2663 (M); KCS 9463 (S)	•	•	•	
★	13	94	79	SOUNDTRACK—Dr. Dolittle 20th Century-Fox DTC 5101 (M); DTCS 5101 (S)	•	•	•	
★	135	75	80	HERB ALPERT & THE TIJUANA BRASS—The Lonely Bull A&M LP 101 (M); ST 101 (S)	•	•	•	
★	45	81	81	ED AMES—My Cup Runneth Over RCA Victor LPM 3774 (M); LSP 3774 (S)	•	•	•	
★	43	84	82	LOVIN' SPOONFUL—The Best of Kama Sutra KLP 8056 (M); KLP 8056 (S)	•	•	•	
★	3	111	83	ROYAL GUARDSMEN—Snoopy & His Friends Laurie LLP 3042 (M); SLP 2042 (S)	•	•	•	
★	39	82	84	SOUNDTRACK—Thoroughly Modern Millie Decca DL 1500 (M); DL 71500 (S)	•	•	•	
★	66	86	85	MONKEES Colgems COM 101 (M); COS 101 (S)	•	•	•	

Compiled from National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.

Continued on page 48

JANUARY 6, 1968, BILLBOARD



**No
two ways
about it.**

**HERMAN'S
HERMITS'**

fantastic new single

**I Can Take
Or Leave
Your Loving** K-13885

is their 18th consecutive
chart-breaker!

Produced by Mickie Most

The Sound of
The Now Generation
is on

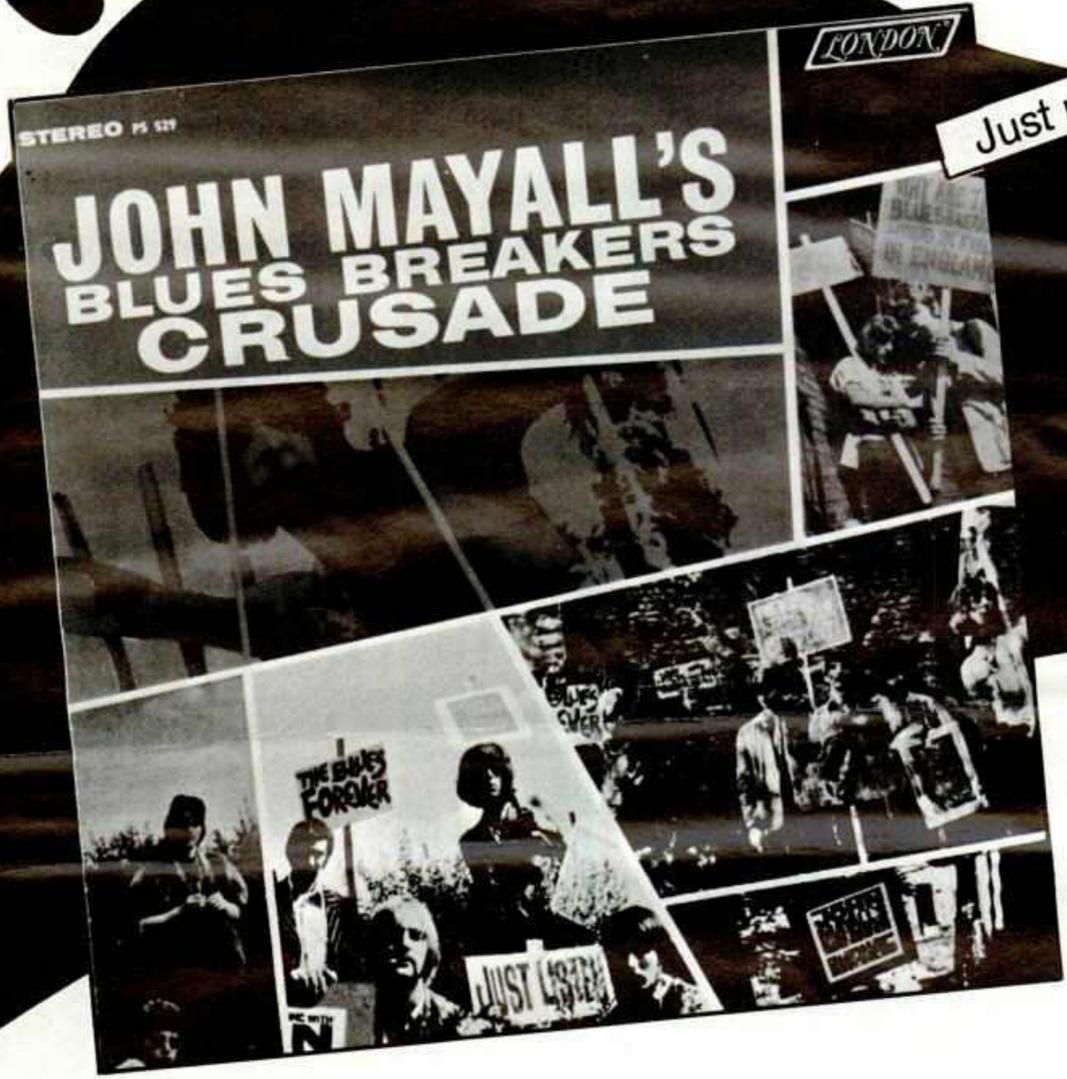


**MGM
RECORDS**

MGM Records is a division of
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THERE'S A BLUES REVOLUTION!

ENGLAND'S GREATEST BLUES GROUP JOHN MAYALL'S BLUES BREAKERS



Just released

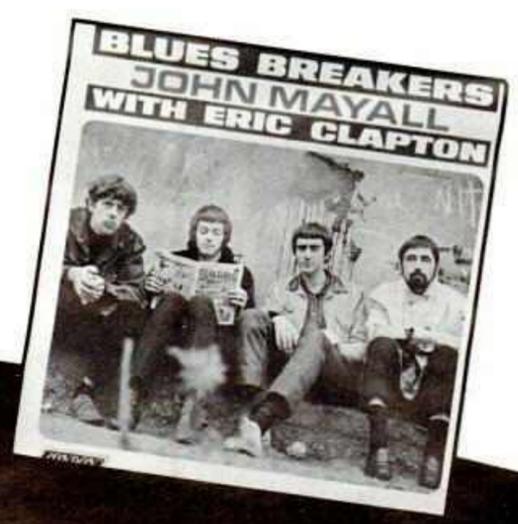
STEREO 15 127
**JOHN MAYALL'S
BLUES BREAKERS
CRUSADE**

- Oh, Pretty Woman
- Stand Back Baby
- My Time After A While
- Snowy Wood
- Man Of Stone
- Tears In My Eyes
- Driving Sideways
- The Death of J.B. Lenoir
- I Can't Quit You Baby
- Streamline
- Me and My Woman
- Checking On My Baby

1st AMERICAN APPEARANCE

Jan. 9th thru 21st.....	Café A Go Go	New York
Jan. 23rd.....	Grande Ballroom	Detroit
Jan. 25th thru 28th.....	Whiskey A Go Go	Los Angeles
Feb. 1st thru 3rd.....	Fillmore Auditorium	San Francisco
Feb. 8th thru 10th.....	Fillmore Auditorium	San Francisco

LONDON®



Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
77

LAST WEEK
88

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

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

TEMPTATIONS—I WISH IT WOULD RAIN

(Prod. Norman Whitfield) (Writers: Whitfield-Strong-Penzabene) (Jobete, BMI)—Fast follow up to "It's You That I Need," and with even more sales potential, this easy beat blues rocker will soar to the top in short order. Flip: "I Truly, Truly Believe" (Jobete, BMI). Gordy 7068

HERMAN'S HERMITS—I CAN TAKE OR LEAVE YOUR LOVING

(Prod. Mickie Most) (Writer: Jones) (Miller, ASCAP)—This smooth rocker will put the Hermits right back on top once again. One of their most infectious, commercial entries in a while. Flip: "Marcel's" (Hermits Ltd., BMI). MGM 13885

COWSILLS—WE CAN FLY

(Prod. Bill & Bob Cowsill) (Writers: Cowsill-Cowsill-Kornfield-Duboff) (Akbestal, BMI)—Hot on the heels of their initial smash, "The Rain, the Park and other Things," the group has another sure-fire winner in this smooth rhythm item with much of the flavor of "Up, Up and Away." Flip: "A Time for Remembrance" (Akbestal, BMI). MGM 13886

MARVIN GAYE—YOU

(Prod. I. Hunter) (Writers: Hunter-Goga-Bowen) (Jobete, BMI)—Presently high on the Hot 100 with his duet with Tammi Terrell "If I Could Build a World Around You," Gaye goes it solo with a groovy rocker headed right for the top. Top vocal work on strong material. Flip: "Change What You Can" (Jobete, BMI). Tamla 54160

CHRISTOPHER SUNDAY—MAMA, MAMA

(Prod. Gerry Granahan) (Writers: Charnin-Thomas) (Morris, ASCAP)—Potent ballad material with exceptional vocal work and Billy Vaughn arrangement. Moving lyric line and compelling melody makes this a hot contender for the Top Ten. Flip: "These Are the Things That Make Me Love You" (Jilger, ASCAP). Dot 17063

TOP 60 POP SPOTLIGHT

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

*MANNY KELLEME ORK & CHORUS—LOVE IS BLUE

(Prod. Manny Kelem) (Writers: Popp-Cour-Blackburn) (Croma, ASCAP)—Currently hitting the Hot 100 via the Paul Mauriat instrumental version, this lush vocal treatment has all the ingredients to prove a programming and sales giant. Haunting lyric and melody grows on you. Much of the "Somewhere My Love" potential. Flip: "Claudine" (Blackwood, BMI). Epic 10282

PAT FARRELL & BELIEVERS—WAR BOY

(A Ferbar Prod.) (Writer: Sickafus) (Tobi-Ann/Becks, BMI)—Potent and moving lyric line of this ballad and an exceptional vocal performance makes this one a safe bet for a top sales item. Should fast establish the performer as a hot disk seller. Flip: "Gotta Find Her" (Tobi-Ann/Becks, BMI). Diamond 236

*AL HIRT—KEEP THAT BALL ROLLIN'

(Prod. Paul Robinson) (Writers: Linzer-Randell) (Screen Gems-Columbia, BMI)—Powerful instrumental version (with slight vocal line) of the smash by Jay & the Techniques should prove the one to put Hirt back up the Hot 100. By far his most commercial outing in a long time. A jukebox and discotheque must. Flip: "Manhattan Safari" (Hirt/Trojames, ASCAP). RCA Victor 47-9417

APPLE—THANK U VERY MUCH

(Prod. Lou Reizner) (Writer: McGear) (Noel Gay, Ltd.)—This clever and catchy novelty material currently riding high on the British charts is well done in this version, the first to hit the States. Disk must be heard to the finish. Could prove a smash. Flip: "Your Heart is Free Just Like the Wind" (MRC, BMI). Smash 2143

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

IAN WHITCOMB—Sally Sails the Sky (Burdette/Mirby, BMI). (Prod. Mike Curb & Jerry Styner) (Writer: Whitcomb)—This catchy rhythm item is one of the most commercial entries from Whitcomb in a long time. Tower 385

BARRY MCGUIRE—Lollipop Train (Trousdale, BMI) (Prod. Steve Barri & P. F. Sloan) (Writers: Barri-Sloan)—Smooth rocker penned by Steve Barri and P. F. Sloan serves as hot commercial material for McGuire. Well done vocal and arrangement. Dunhill 4116

PRIME MOVER—When You Made Love to Me (Dior/Record Songs, ASCAP). (Prod. Tony Pastor Jr.) (Writers: Pastor Jr.-Pastor)—New label associated with Project 3 debuts with the initial release of a new rock group that features John Pastor, son of bandleader Tony Pastor. Good group sound is backed by a pulsating dance beat. Sock-O 2002

DEW POINT—Rainmaker (Barton, BMI). (Prod. Dan Penn) (Writer: Thompson)—Producer Dan Penn has an interesting, commercial group in this initial release. Good sound on well written material. Bell 698

BOBBI LYNN—Earthquake (Wormwood, BMI). (A Pumpkin Prod.) (Writer: Gayden)—Strong rocker with a driving dance beat and a good vocal workout. One to watch closely. EIF 90009

***EDDIE ALBERT—Once Before** (Valiant, ASCAP). (Prod. Jerry L. Fuller) (Writers: Gohman-Evans)—Compelling story line on a beautiful ballad with a sensitive narration by the film and TV star. Columbia 44344

SALVATION—Think Twice (Pamco/Entropyhand, BMI). (Prod. Bob Thiele) (Writer: Tate)—Blues rocker well performed by new sound making their singles bow on ABC. Their initial LP is starting to make noise as well. ABC 11025

CHRIS CALLOWAY—I Don't Need Another Baby (Calculated, BMI). (Prod. "Beau" Ray Fleming & Lockie Edwards Jr.) (Writers: Fleming-Kornicney)—The talented daughter of Cab Calloway, now featured on B'way's "Hello Dolly" makes an impressive Cub (MGM) debut with an easy beat, smooth rocker loaded with teen commercialism. Cub 9154

CHERRY SLUSH—I Cannot Stop You (Police, BMI). (Prod. Prophonic Records) (Writer: Wagner)—The label that started the Buckingham on the road to fame has another group with a hot rock item that could easily establish them in the same way. U.S.A. 895

ROONEY BROTHERS—Geordie (Rooney Tunes, BMI). (Prod. Mickey Rooney Jr. & Jerry L. Fuller)—The sons of Mickey Rooney make debut that has a folk-rock feel full of appeal for the teen buying market. Columbia 44393

ROY HARPER—Midspring Dithering (Noma/Croesus, BMI). (Prod. Shel Talmy) (Writer: Harper)—New British import with much of the appeal and feel of Donovan. Good original folk-rock material well performed with an interesting arrangement. Epic 10268

***SALENA JONES—The Glory of Love** (Shapiro-Bernstein & Co., ASCAP). (A K.P.M. Prod.) (Writer: Hill)—The evergreen being revived via the Tracy-Hepburn-Poitier film "Guess Who's Coming to Dinner" is given an interesting rendition here featuring "Danke Schoen" in the melody line. Fine vocal performance. Parrot 3015

***PICCOLINO POP STRINGS—Clown Town** (Spiral, ASCAP). (Writer: Shelley)—The Gladys Shelley catchy rhythm item previously cut by Donna Loren gets an infectious instrumental reading here with much appeal for programming. Spiral 81877

TOP 20 COUNTRY

COUNTRY

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

WAYLON JENNINGS—WALK ON OUT OF MY MIND

(Prod. Chet Atkins) (Writer: Lane) (Tree, BMI)—Hot on the heels of his "Chokin' Kind" hit, Jennings can't miss going right back up to the top with this blues-country rhythm ballad. Much pop appeal as well. Flip: "Julie" (Wilderness, BMI). RCA Victor 47-9414

WEBB PIERCE—LUZIANNA

(Writers: Powell-Pierce-Phillips) (Tuesday, BMI)—His "Fool, Fool, Fool" went right into the Top 10 of the country chart and this well written ballad of home-sickness has the same sales potential. Strong entry. Flip: "Somebody Please Kiss My Sweet Thing" (Tuesday, BMI). Decca 32246

SKEETER DAVIS & DON BOWMAN—FOR LOVING YOU/BABY, IT'S COLD OUTSIDE

(Prod. Chet Atkins & Felton Jarvis) (Writer: Karliski) (Painted Desert, BMI)/ (Prod. Chet Atkins & Felton Jarvis) (Writer: Loesser) (Frank, ASCAP)—The current No. 1 hit gets an hilarious take-off via this ad-lib duet that should make the number a hit all over again. Flip if a funny revival of Frank Loesser's hit number. The combo of Davis and Bowman is exceptional and should prove a big sales winner. RCA Victor 47-9415

STONEWALL JACKSON—NOTHING TAKES THE PLACE OF LOVING YOU

(Writer: Peters) (Fingerlake, BMI)—Just as "This World Holds Nothing" slips down the chart, Jackson has a sure-fire topper in this strong Ben Peters rhythm ballad. Loaded with jukebox appeal. Flip: "If Heartaches Were Wine" (Cedarwood, BMI). Columbia 44416

KITTY WELLS—MY BIG TRUCK DRIVIN' MAN

(Writer: Mills) (Moss Rose, BMI)—The combination of a truck driving rhythm number penned by Hank Mills and the Kitty Wells selling appeal can't miss bringing her to the top of the country chart. Strong topper for her successful "Queen of Honky Tonk Street." Flip: "You Want Her Not Me" (Wells, BMI). Decca 32247

CANADIAN SWEETHEARTS—LET'S WAIT A LITTLE LONGER

(Prod. Billy Sherrill) (Writers: Putman-Sherrill) (Tree, BMI)—Producer Billy Sherrill's success with duets of David Houston and Tammy Wynette should again hit hard and fast via this combination of a smooth duet on a meaningful Putman-Sherrill ballad that features change of tempo throughout. Well done. Flip: "More Than Money Can Buy" (Cutbank, BMI). Epic 102

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

DALE TURNER—Daddy Won't Be Home Anymore (Combine, BMI). Columbia 44391
BEVERLY BYRD—The Last One to Know (Ly-Rann, BMI). Epic 10267
RICHARD ARLEN—I'm Tied Down to You (Detec, BMI). Ion 104

TOP 20 R&B

R&B

Spotlights Predicted to reach the TOP SELLING R&B SINGLES Chart

JOHN ROBERTS—TO BE MY GIRL

(Prod. Bob Garner) (Writers: Roberts-Garner) (Don, BMI)—Still riding the r&b chart with "Sockin' 1-2-3-4," Roberts comes up with an equally strong follow up in this infectious blues rocker. Good, steady dance beat in strong support for much pop appeal as well. Flip: "Something Reminds Me" (Don, BMI). Duke 429

TIMMY WILLIS—MR. SOUL SATISFACTION

(Prod. G. McGregor) (Writer: McGregor) (Ardis/Unart, BMI)—Pulsating blues rocker that moves and grooves from start to finish. Should hit the r&b chart with impact and spill over into the Hot 100 in short order. Flip: "I'm Wondering" (Ardis/Unart, BMI). Veep 1279

MAGNIFICENT MALOCHI—MAM, YOUR DADDY'S COME HOME

(Prod. Charles Greene & Brian Stone) (Writer: Weatherly) (Ten-East/Vivance, BMI)—Producers Greene and Stone have a hot discovery in this gospel-rock entry with a driving dance beat and a wailing vocal workout. Equal pop appeal as well for this powerful number that should hit hard and fast. Flip: "As Time Goes By" (Harms, ASCAP). Brunswick 55359

CHART

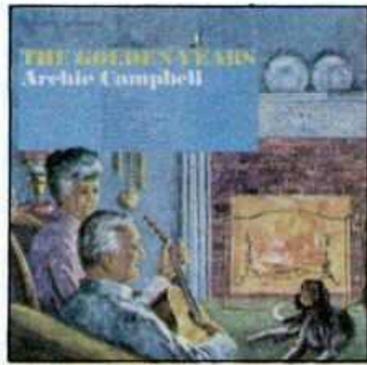
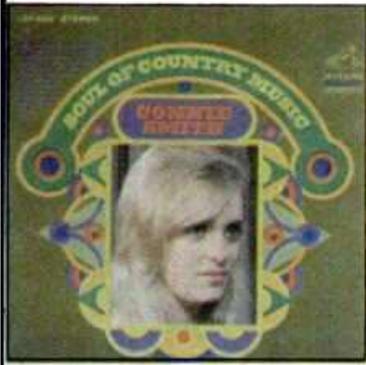
Spotlights Predicted to reach the R&B SINGLES Chart

JERRY-O—Funky Boo-Ga-Loo (Boo-Ga-Loo/Love Lane, BMI). SHOUT 225
BOBBY POWELL—Question (Lloyd-Logan, BMI). WHIT 731
Z. Z. HILL—Nothing Can Change the Love I Have for You (Kags, BMI). KENT 481
B. B. KING—Sweet Sixteen (Progressive, BMI). BLUESWAY 61012
MONTAGUE—I Too Am an American (Nero, ASCAP). MINIT 32035

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

JANUARY 6, 1968, BILLBOARD

Album Reviews



COUNTRY
SOUL OF COUNTRY MUSIC—Connie Smith, RCA Victor LPM 3889 (M); LSP 3889 (S)

Except for one song—"It Only Hurts for a Little While"—the rest of the songs on this album sound as if Connie Smith wasn't too interested in them when she recorded them. Perhaps one should blame the producer for not demanding her best effort; she can sing; she has done better.

COUNTRY
THE GOLDEN YEARS—Archie Campbell, RCA Victor LPM 3892 (M); LSP 3892 (S)

This is the best album Archie Campbell has ever done—beautiful ballads that will blend into both easy listening and country music radio formats. "Fall Away" is heart-touching. The tempo is slow, perhaps a little faster on "Love Is a Sorrow," but Campbell has come up with a surprisingly good LP.

CLASSICAL
MOZART: SYMPHONIES NOS. 35 & 41—Marlboro Festival Orch. (Casals), Columbia ML 6466 (M); MS 7066 (S)

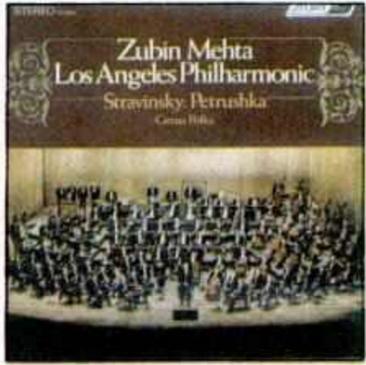
Casals' genius as a soloist will never be matched by his achievement in any other field of musical endeavor, but his work as a conductor certainly compares favorably with any of the leading maestros of the day. The Marlboro Festival Orchestra gives a top-rate performance under Casals' talented baton.

GOSPEL LOW PRICE
IN THE SWEET BY AND BY—The Blackwood Brothers Quartet, RCA Camden CAL 2194 (M); CAS 2194 (S)

The mellow voices of the Blackwood Brothers continue to spread the Good Word with such inspirational numbers as "In the Sweet By and By," "I'll Walk With God" and "Open Up Your Heart." These are messages that can never be told too often. The Blackwood Brothers tell them well.

POP
BEAUTIFUL PEOPLE—Kenny O'Dell, Vegas V401M (M); V401S (S)

O'Dell fought stiff competition as he pushed his first single, the album's title tune, up the charts. His album, however, shows that he will not be just a flash in the pan in the record industry. Aside from "Beautiful People," which he wrote, he also performs "Next Train to London," one of seven songs on the LP which he penned. His "If My World Falls Through" has strong potential to step out as a single.



POP
AL HIRT PLAYS BERT KAEMPFERT—RCA Victor LPM 3917 (M); LSP 3917 (S)

Al Hirt's trumpet is a veritable horn of plenty, this time sounding the clarion call for the music of composer Bert Kaempfert. Among the dozen modern standards familiar to all hummers, whistlers and listeners are "Wonderland by Night" and "Abrikan Beat." Hirt's metallic wails and triplets, voice mimicry and moods, are concrete claims to his continued success.

COUNTRY LOW PRICE
GREEN, GREEN GRASS OF HOME—Porter Wagoner, RCA Camden CAL 2191 (M); CAS 2191 (S)

Some excellent old hits to appeal to the weak pocketbook. "Green, Green Grass of Home," "Eat, Drink and Be Merry," "The Keeper of the Key" are the best. Poor cover art, but the name of Porter Wagoner and the price will overcome it.

CLASSICAL
STRAVINSKY: PETRUSHKAI CIRCUS POLKA—Los Angeles Philharmonic (Mehta).

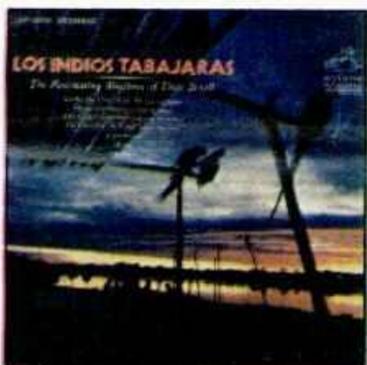
A brilliant reading of the Stravinsky war horse is superbly recorded with the "Circus Polka" tossed in for good measure. Mehta has been enjoying considerable press attention of late which adds to this LP's sales potential.

CLASSICAL
MESSIAEN: SEVEN HAKAI/SCHOENBERG: CHAMBER SYMPHONY OP. 9—Loriod/Strassbourg Percussion Ensemble/Domaine Musicale Orch. (Boulez), Everest 6192 (M); 3192 (S)

The first listing of Messiaen's "Seven Haka" comes off well under the baton of Pierre Boulez. Yvonne Loriod is excellent in these difficult pieces. Schoenberg's "Chamber Symphony, Op. 9" and "Three Pieces for Orchestra (1910)" also receive fine readings.

RELIGIOUS
HEAVEN'S JUST A PRAYER AWAY—Norma Jean, RCA Victor LPM 3910 (M); LSP 3910 (S)

A fast-paced, bright-toned package of gospel tunes and hymns, "There's a Higher Power" swings, as does several of the other cuts. "Supper Time" is beautifully done. Possibly one of the best albums of this nature by a country artist all year, notably because of the selection of material and the devoted effort vocally of Miss Jean.



GOSPEL
SING BROTHER SING—The Statesmen Quartet, RCA Victor LPM 3888 (M); LSP 3888 (S)

This uplifting collection by one of America's foremost sacred groups will be welcomed by the many fans of the Statesmen Quartet again joined by Hovie Lister. Most of the 12 selections are vigorous, including "Happy Tracks" and "Sing Brother Sing," old favorites like "The Great Physician" and "Where Could I Go." Other top inspirational cuts are "Step by Step" and "We've Come This Far by Faith."

INTERNATIONAL
THE FASCINATING RHYTHMS OF THEIR BRAZIL—Los Indios Tabajaras, RCA Victor LPM 3905 (M); LSP 3905 (S)

Los Indios Tabajaras switches into the bossa nova and a few more contemporary sounds in this latest LP. There's the "Girl From Ipanema," for example. On "One Note Samba," English lyrics are featured. The motif however, is strictly instrumental; quite possibly their best LP to date.

ORIGINAL CAST
NOW IS THE TIME FOR ALL GOOD MEN—Original Cast, Columbia OL 6730 (M); OS 3130 (S)

The music is the strong point in this off-Broadway musical and, even with simple accompaniment, the music comes off well in this cast pressing. The key song is "All Alone," in which David Cryer sings of the importance of individuality and self-reliance. The finale reprises the number with Steve Skiles joining his teacher in the theme. Sally Niven and Cryer have several good numbers, while Judy Frank belts hers well.

POPULAR
PENNY'S ARCADE—Penny Nichols, Buddah BDM 1007

Here is a girl with a future ahead of her on records. Penny Nichols, musically, is in the tradition of Judy Collins and Joan Baez. She displays a clear, crisp voice plus excellent musicianship on the guitar. Songs such as "Wash Day" and "Summer Rain" showcase Miss Nichols at her best. The album is good listening and programming all the way. It deserves much exposure.

NO FOOLIN'—Peggy March, RCA Victor LPM 3883 (M); LSP 3883 (S)
Somewhere along the line Little Peggy March grew up and became Miss Peggy March. Her delivery has shrugged off the teen hysteria of "I Will Follow Him" and added a smooth nightclub coo. In "What the World Needs Now," "While We're Young" and "Foolin' Around," she makes the transition with poise, lyric feeling and promise.

RUFUS LUMLEY—RCA Victor LPM 3898 (M); LSP 3898 (S)
First LP on RCA Victor by a fine young singer—Rufus Lumley—and, except for a couple of tunes, the LP suffers from boredom. "While the Children Play" is unusual, but not noteworthy otherwise. The only tunes with any measure of excitement are "Stronger Than Me" and "Just Say Good-bye" which had been released as a single. Artist shows enormous potential.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

THE LOVE ALBUM—John Hartford, RCA Victor LPM 3884 (M); LSP 3884 (S)
JOE O'BRIEN'S ALL TIME GREAT ITALIAN HITS—Various Artists, Baci CS 1691 (S)

LOW-PRICE POP ★★★★★

SAN FRANCISCAN NIGHTS—Living Guitars, RCA Camden CAL 2192 (M); CAS 2192 (S)

CLASSICAL ★★★★★

A BACHELOR GAY—Raymond Buckingham, Scope V 0003S (S)

ROSSINI: THE COMPLETE OVERTURES—Orch. di Santa Cecilia (Previtale), Everest 6186/2 (M); 3186/2 (S)

THE ARTISTRY OF IRINA ARKHIPOVA—Arkhipova/Del Monaco/Bolshoi Theater (Melik-Pashereu), Everest 6187 (M); 3187 (S)

BEETHOVEN: COMPLETE CHAMBER MUSIC Vol. XI—Brendel/Hungarian Wind Quintet/Wind Sextet S. German Radio Orch. Vox SVBX 579

LEONCAVALLO: I PAGILIACCI—Mario Del Monaco, Everest 6190 (M); (M); 3190 (S)

MOZART: SEVEN MOTETS—M. Durufle/Various Artists/Orch. of l'Anthologie Sonore (Raugel), Everest 6191 (M); 3191 (S)

THE SISTINE CHOIR IN CONCERT AT THE VATICAN—Everest 6193 (M); 3194x3 (S)

RHYTHM & BLUES ★★★★★

BURNING SOUL!—The Flames, Rave RMG 1232

JAZZ ★★★★★

GEORGE OLSEN & HIS MUSIC—RCA Victor LPV 549

RELIGIOUS ★★★★★

SONGS OF RADIANT SPLENDOR—Ben & Beth Allen, Supreme SS 2039 (S)

CLASSICAL

NEW YEAR'S CONCERT—Vienna Philharmonic (Boskovsky), London CS 6555 (S)
Another delightful Willi Boskovsky package with music of Johann and Josef Strauss, music with appeal beyond the holiday season. Among the Johann Strauss gems are overtures to "Das Spitzentuch der Koenigin" and "Cagliostro in Wein," and the snappy polka "Leichtes Blut." The Josef Strauss charmers include "Dorfschwalben aus Oesterreich Waltz" and "Die Libelle Polka."

MOZART: THE COMPLETE PIANO VOL. 1—Walter Klien, Vox SVBX 5406
Walter Klien, a distinguished Austrian pianist, plays some not-too-often recorded repertoire with great technical skill and a considerable amount of understanding. While the three-LP set won't be a big seller, it will have considerable interest for serious piano buffs.

JAZZ

NEWPORT UPROAR!—Lionel Hampton, RCA Victor LPM 3891 (M); LSP 3891 (S)
Lionel Hampton, a leading senior citizen

ALBUM REVIEW RANKING

STAR PERFORMER SPOTLIGHT
Cream of the week's new releases in their respective categories. Albums which are expected to reach the upper half of the Top LP's chart, any position on Billboard's special survey charts, or have long term sales.

CHART SPOTLIGHTS
Albums which are expected to have sufficient sales to reach the Top LP's chart or have long term sales.

4-STARS
Moderate sales potential albums which may not reach Billboard's LP chart but which should have enough sales activity to warrant their being stocked by most dealers, rack jobbers and one-stops handling that category.

SPECIAL MERIT
New releases of outstanding merit which deserve exposure and which could have commercial success within their respective categories of music.

in the jazz world, continues to perform with excitement and inventiveness. In this album, recorded live at the 1967 Newport Jazz Festival, he gets support from such great sidemen as Illinois Jacquet, Jimmy Nottingham and Jerome Richardson.

SPOKEN WORD

SHAKESPEARE: KING HENRY THE FIFTH—Hlm/Gielgud/Suzman/Various Artists, Shakespeare Recording Society SRS 219
Ian Hlm of the Royal Shakespeare Company is memorable in the title role of one of Shakespeare's best histories. He's dashing and vigorous, yet restrained and royal, dominating a company of fine performers. John Gielgud speaks the chorus with clarity and meaning. Janet Suzman is a charmer as Catherine. The performance also includes a fine, blustery Pistol by John Laurie. It is a fitting follow-up to the society's "Richard II" and the two parts of Henry IV.

Singles

• Continued from page 42

★ REGIONAL BREAKOUTS

LOVE EXPLOSION... Troy Keys, ABC 11027 (Zira/Flotoca/Min, BMI) (New York)

BREAK MY MIND... Bobby Wood, MGM 13797 (Windward-side, BMI) (Cleveland)

(1-2-3-4-5-6-7) COUNT THE DAYS... Inez & Charlie Foxx, Dynamo 112 (Catalogue/Coe & Fye, BMI) (New York)

BIG DADDY... Boots Randolph, Monument 1038 (Acuff-Rose, BMI) (Houston)

HEY BOY (Take a Chance on Love)... Ruby Andrews, Zodiac 1006 (WilRic, BMI) (New York)

SUNSHINE OF YOUR LOVE... Cream, Atco 6544 (Dratleaf, BMI) (Pittsburgh)

DIRTY APPLE... Johnny (Hammond) Smith, Prestige 455 (Prestige, BMI) (New York)

COME RAIN OR COME SHINE... Ray Charles, Atlantic 2470 (A-M, ASCAP) (Cleveland)

DO WHAT YOU GOTTA DO... Al Wilson, Soul City 761 (Rivars, BMI) (New York)

**When
Bruno
Sings...**

**you
Listen!**



Talent

1968. The year of Bruno: Dynamic New Song Stylist

Cited by critics, fellow-artists and industry executives as one of the most exciting new talent discoveries in years, Tony Bruno's burgeoning career takes off in a blaze of glory this month with the release January 2 of the singer's first album for Capitol Records.

Those who have previewed the Bruno LP—and the Bruno talent—acclaim the sensual song stylist as “a unique singer combining virility and pathos”—“that rare phenomenon, a genuine personality with the ability to sing anything in the style-book and make it belong to nobody else but Bruno.” Rave advance notices would indicate that the New Year will also belong to Bruno!

So far the facts speak for themselves. Last October Bruno opened a four-week engagement at Las Vegas' Frontier Hotel with a repertoire of Bruno-penned songs no one had ever heard before. Reception was sensational. He promises the same for his gig at the “hungry i” set to open early this year. He has already completed this program.

Hit song writer

Bruno, whose voice electrified hard-bitten Las Vegas in the first night club appearance of his career, takes success as a matter of course since he found his niche in the music world. The first song he ever wrote made the national Top 20 list. His Frontier Hotel debut won him a big-money Capitol recording contract.

At 27, Bruno has the world by the tail and a brilliant future both as a star-caliber entertainer and as a talented song writer. Says the new Capitol star, “I’ve never really failed at anything. Except my first 51 odd jobs!”

Until he was 23, the closest Bruno ever got to a musical career was singing in the cabs of various livestock and oil truck-and-trailer rigs he piloted around the seamy outskirts of Brooklyn. The chain of successes started with Bruno's meeting singer Chuck Jackson, who spotted young Tony's talent and asked Bruno to write a song for him. The song was “Tell 'em I'm not Home!” and it was an immediate hit.

High School Dropout

Who is Bruno? What is he like? For openers, he's a high school dropout. For clinchers, at the age of 27 he made his first stage appearance. At Las Vegas' Frontier Hotel. At \$5,000 a week!

The soul of Bruno is a complex one, born in fire, tempered by trouble. He admits being a misfit for over 20 years. He



BRUNO, NEW CAPITOL STAR, seals recording deal via four-way handshake with Capitol's V.P. Head A&R Voyle Gilmore, Pres. Alan W. Livingston, and producer Artie Ripp.

couldn't stay in school. He couldn't stay with a job. Not that he didn't want to; he had 51 tries including plumbing, truck-driving, messenger-running and painting eyebrows on doll's heads.

He was an obvious candidate for Hippieville. He didn't go “because that route is an escape for hollow people. The sincere hippies you can count on the fingers of one hand and you never see them in the papers. The rest are coat-tail waggons. Hippie-ism is nothing but a big excuse, a hang-up, a national cop-out. It wasn't for me. I love people too much!”

That Bruno also loves music is evident in his sensual singing style. And his honest feelings about life are clearly shown in the lyrics he pens.

Producer

Bored with banal songs, Bruno eventually started writing his own. With no formal training or experience, he not only wrote songs but also produced them with Maxine Brown doing vocals.

Later, Bruno formed a company called Nomar Records, organized his own distribution setup and hit the market with his first recording by singer Maxine Brown. In eight months, the record grossed a quarter of a million dollars. To prove this was no mere fluke, Bruno's second Maxine Brown release, “Funny,” sold 700,000 copies.

“I didn't know I couldn't do it,” says Bruno, “so I did it!”

Bruno didn't know he couldn't write songs for Jack Jones and Louis Armstrong either; nor that he couldn't produce records, or create television commercials for General Mills and Bufferin—so

he did that, too. And with notable success.

Feeling the need for instrumental knowledge and, typically, not knowing he couldn't learn to play, Bruno mastered the piano, guitar, trombone and clarinet. He now plays all four instruments with amazing dexterity.

“I sleep all day and write all night,” Bruno says. “I wake up about five in the afternoon, fool around awhile, eat a little and go to work. I get my inspiration, if that's what you want to call it, watching television without sound. I watch the old flicks, and because I can't hear what they're about, I make up my own story and that's how I get my ideas.”

Bruno never left New York City until he came west for the first time eight months ago.

“It's better in New York where TV is on all night. But I'm getting used to it in California!”



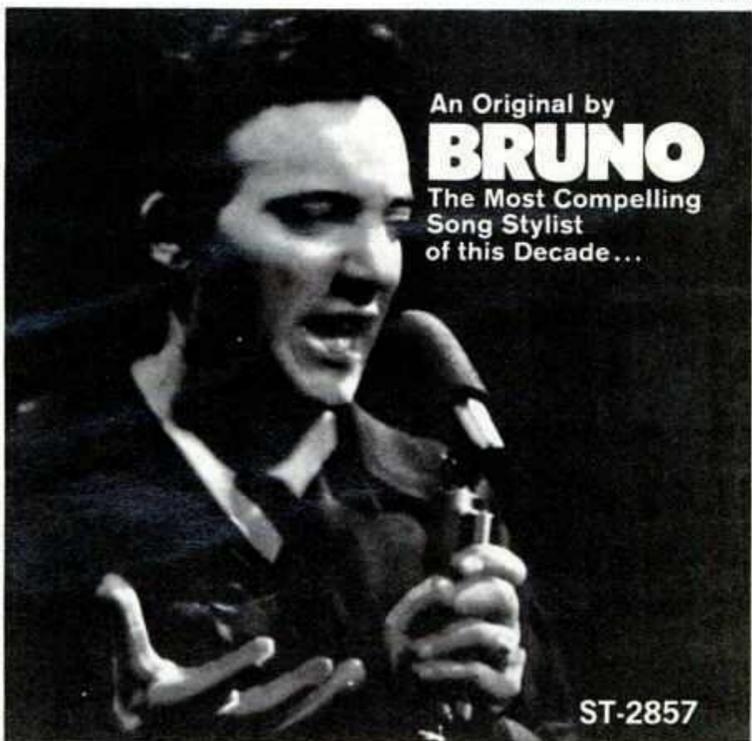
JARRING JADED VEGAS, Bruno's Frontier Hotel debut electrified audiences, led to star's Capitol recording contract.

CAPITOL LAUNCHES BRUNO INTO SURE-FIRE HIT ORBIT

Capitol Records, sighting straight up the charts, launch their mercurial new star, Bruno, this month with a giant promotional thrust. An ex-Brooklyn truck driver, who couldn't hold a job until he found himself in the music business, Bruno appears bound for an apogee in the big time.

Countdown on Capitol's push for the volatile singer's new album, “An Original by Bruno,” begins with the star's engagement at San Francisco's new “hungry i” on a date soon to be set.

The Bruno LP is scheduled to hit the market January 2. Seven of its songs were written by Bruno. Arrangements are by Artie Butler, also a hot new talent and long-time Bruno buddy. Long-time friend and producer Artie Ripp describes the LP as having “distinct adult appeal with strong overtones of the teen scene!”



“WHEN BRUNO SINGS... YOU LISTEN!”—is reaction of public already familiar with sensational soul-style of new Capitol vocal star, Tony Bruno. Capitol plans all-out promotion for singer's debut LP, “An Original by Bruno,” set for release Jan. 2. Album's pre-release reviews indicate Hit status is in offing for Bruno, not only for vocals but also for 7 Bruno-penned songs in the set.

Bruno “HE-male”

...by ARMY ARCHERD

“An Original by Bruno”
Capitol ST-2857

This is one of the most visual recordings ever heard.

Tony Bruno is a new breed in performers—both on record and “live.” He lets himself go completely and confidently like no one since the days of the great Jolson. His animal-like magnetism and emotionalism form a trademark that will distinguish him from any predecessors as well as the contemporary crop of male singers. He is a HE-male singer!

Tony Bruno is in the tradition of a long line of Italian-descended singers. But, he is also unlike any of his “countrymen.” He can handle anything from Dixieland to Soul with equal vigor. He has the vocal sex appeal of Dean Martin with the rhythm of Frankie Laine, plus the humor of Louis Armstrong, the soul of Lou Rawls and the cry of a Johnnie Ray.

Yet, he is none of these. Add all the similarities to these greats and you have a new great—Tony Bruno.

It figures that a guy who grew up the hard way would know whereof he sings. Tony proves it herein. The next best thing to seeing this two-fisted singer in action “live” is this first, great Capitol album by Tony Bruno. In addition, he is backed by the best musicians in the business—from the sweetest strings to the torridest trumpets and unbeatable beat.

With the downbeat of “Yellow Bird,” he launches with a Dixieland beat that is infectious—sexy as a Dean Martin song, with a vocal humor of Armstrong. He segues smoothly to a bossa nova with “Somewhere There's Someone,” showing from the start, we ain't heard nothin' yet. Bruno is a unique singer who combines great strength with a personal pathos that is never questioned. He has accuracy of style, as well as tone. He never falls in love with a single note—only the word. He sings soul with a heart and proves it with “Hard to Get a Thing Called Love.” And we guarantee reactions when he sings “quiver” and “shiver” in “The Grass Will Sing For You.”

Only a guy as obviously masculine as Brooklyn's Tony Bruno could also be as romantically convincing. He's unafraid to sing the lyrics as they were originally created—out of personal emotions.

For a “tomorrow sound,” Tony's “Yesterday” is the most powerful version we've ever heard. Many who hear him sing this contemporary standard will, for the first time, get the full impact of this classic. Lest we—or Tony—get too maudlin, following is an up-tempo'd “What's Yesterday” sung with a smile—and a surprise never before tried on record!

Only a gutsy, as well as talented guy could tackle a song “owned” by another. Tony takes on “That Lucky Old Sun” and gives it his own, special brand of vocal rays. And, as a finale it's fitting he revives “I'll Be Seeing You” with a feeling it never knew. He gives a promise that we'll be seeing—and hearing you, Tony Bruno. Soon. Often.

—ARMY ARCHERD

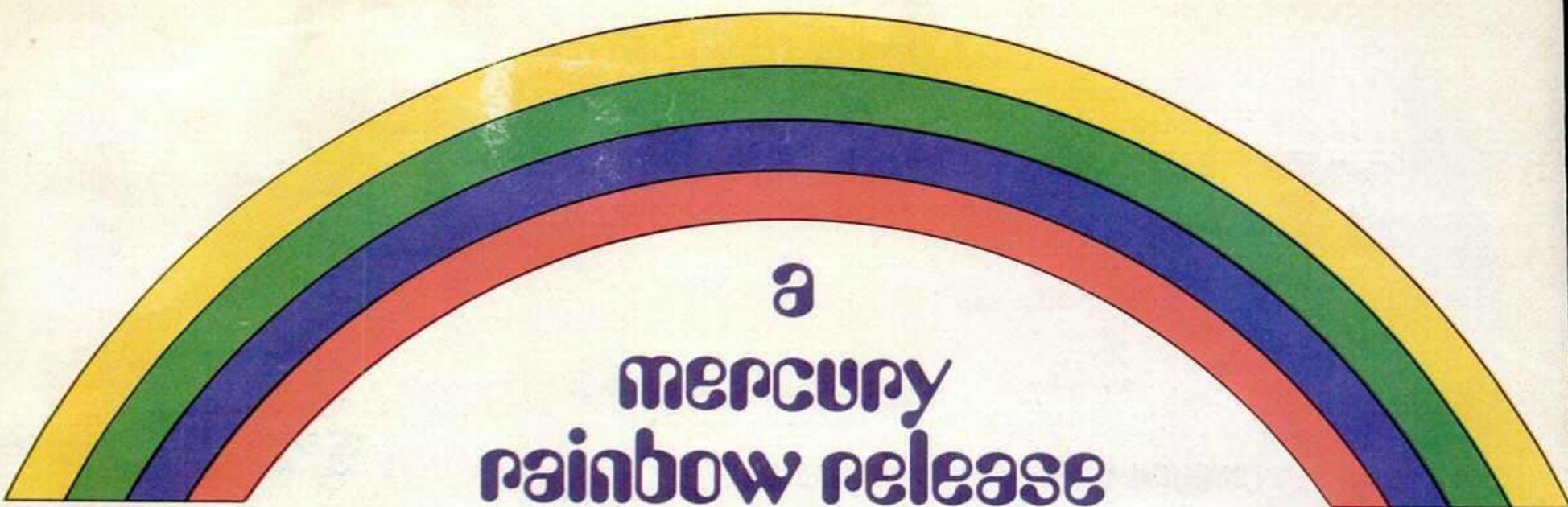
Bruno to expose 3-chord gimmick

Several top tunesmiths will be caught with their chords down when soul-singing tough-guy Tony Bruno exposes their workbags at his appearance in San Francisco's “hungry i” early in the year.

Bruno, not one to pull a punch when there's a chance to throw one, says he will uncork an R&R medley of 10 Number One Hits all written with the same chords. “And only three chords at

that,” says Bruno. “The same chords in the same progression—composed in the same metre. A famous songwriter first got the idea from an old P.D. tune, ‘La Bomba!’”

Noting that any singer could belt all 10 tunes against the same track, Bruno adds, “They've grossed over three million dollars. Not bad for just changing a title!”



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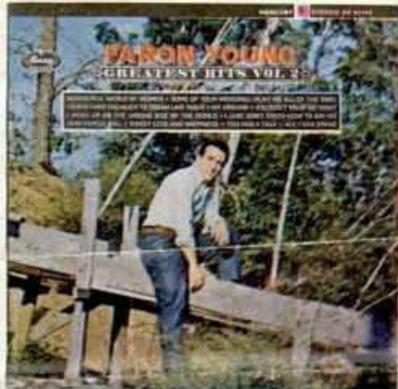
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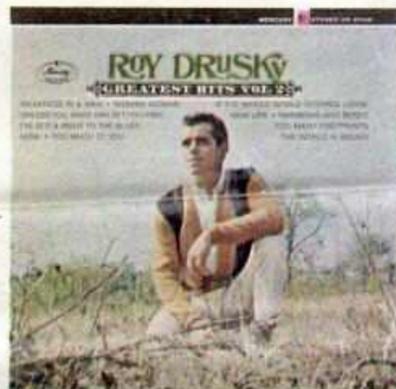
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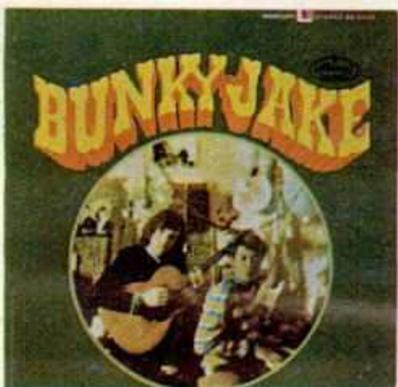
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